

# **1869 PICTORIAL RESEARCH ASSOCIATES**

**INTERPHIL 1976 PUBLICATION**

**EDITOR: BENJAMIN E. CHAPMAN**

## **PREFACE**

The successful formation of The 1869 Pictorial Research Associates and the publication of this first research book bring to fruition the desires some philatelists have had for many many years. Several well known collectors have compiled files of clippings and research notes on the 1869 issue, but none has authored a handbook on this series.

This is understandable to those well informed on the 1869 emmissions, for while their period of usage was extremely short, the tremendous quantities of varieties, usages, and interesting facets are paradoxically overwhelming...to make the gathering of complete knowledge and publication thereof an almost impossible task for one individual.

Consultations over a period of years with leading philatelists plus thoughtful planning has resulted in the present arrangement of publishing research papers by various 1869 students in loose-leave form, so that they may be filed in appropriate sections as future years unveil additional research results. In addition, a publication policy of requiring a reasonable background, but not absolutely rigid proof, for the submission of research - and allowing for constructive comments to be published in a quarterly bulletin - was felt to aid in research objectives.

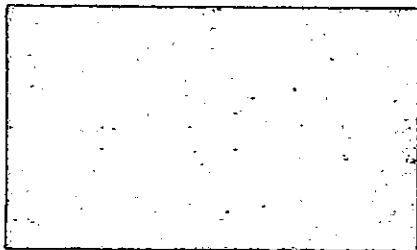
None of this would be possible without the consistent and tireless efforts of our editor, Ben Chapman. Only a devoted student of philately would tackle such a job, and all those who read this book and use it in their research owe him, as well as the authors, a real debt of gratitude. Thank you, then, to everyone who has contributed to the publication of this first book. And an especial thank you to Ben Chapman, our editor.

John Birkinbine II

Preface Illustration: Letter from Stanley B. Ashbrook discussing the lack of an 1869 handbook.

434 South Grand Ave.,  
Fort Thomas, Ky.

March 6, 1943.



Thanks very much for your kind letter of the 27th. It was indeed extremely nice of you to wish me well in a new experiment I am trying out.

I was rather amazed at the large number of replies I received from my recent advertisement in "Stamps" and as a result all of the fine covers have been sold. I especially noted one feature of the inquiries, about eight out of ten desired fine 5¢ and 10¢ 1847 covers, and I had a very large percentage inquiring for the 1869's on cover. I doubt if the 1869's have ever been in such high favor as they enjoy today.

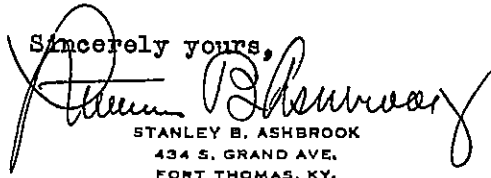
I agree with you that it is indeed strange that no one has written a fine and worth while handbook on the 1869 issue. Some years back my good friend, R.J.Mechin, had a very fine collection but he broke it up and it was sold at auction. Mechin is a real student and he could have done a fine job on the issue.

I have a few 1869 covers left in the lot but I regret to state that all the foreign rates have been sold.

I have devoted quite a bit of study to the 1869's used on foreign mail, for the reason that the faker has found the manufacture of fake 1869 covers quite a profitable profession, especially the faking of 24¢ and 30¢ covers to France.

If perchance you have any 24¢ or 30¢ covers I would appreciate a description of them.

Sincerely yours,



STANLEY B. ASHBROOK  
434 S. GRAND AVE.  
FORT THOMAS, KY.

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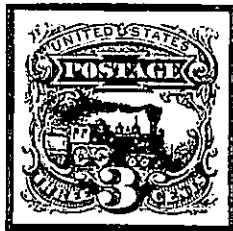
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# THE ICEBERG'S TIP

MICHAEL C. O'REILLY

What does the 1869 issue of United States stamps have to do with an iceberg? Simply this, the following presentation is an effort toward a bibliographic listing of writings on this remarkable issue of postage stamps. This presentation, like an iceberg's tip breaking through the surface of the ocean, contains only a small amount of what has been printed about the 1869 issue. A much larger mass of information, hidden beneath the surface like a great iceberg, has yet to be surveyed and presented to the present day philatelic readership. This gap in the available literature is due mainly to the fact that much information of value lies in defunct publications, those of recent vintage and in publications that ceased to exist as far back as seventy-five years ago.

We are aware this presentation possesses some glaring gaps. Some well known articles that are not easily available are not listed. This is due in part to the fact that no listing contained herein was obtained from any other bibliographic work of United States philatelic literature. All references have been examined by us or by correspondents who aided in this work. We plan to continue this project for several years in an effort to compile a competent listing of 1869 reference material.

Although most of the listings are self-explanatory, a word needs to be said about the listing of periodicals. The decision was made to exclude any references to a periodical unless we were certain that the references to that periodical comprised a complete listing of the 1869 references from that periodical. For this reason, we have not used a portion of the references submitted by our correspondents. We hope that someday this material can be presented when it has been covered sufficiently.

However, as soon as rules are made, an exception to the norm usually crops up. Our own work was no different, as we quickly made an exception to the rule on periodicals. We present lists of 1869 material that appeared in two columns in STAMPS magazine, because each exception is in itself a complete listing of 1869 references for that particular column. One of these columns was titled, "U.S. Varieties", but was later changed to "Sloane's Column", taking its name from its author, George B. Sloane. The other column surveyed was titled "U.S. Classics", and written by Hugh J. and J. David Baker.



We feel it will be helpful to mention a bibliographic effort presented in The Chronicle of the U.S. Classic Postal Issues. In numbers 74 and 77, 1861 Section Editor Richard B. Graham presents a reference list pertaining to the 1861 issue of United States stamps. While that issue is not an area of focus of The 1869 Pictorial Research Associates, we feel a good working knowledge of it is important in understanding the transition between the two issues of stamps. Unfortunately, we know of no similar effort for the era of Banknote issues which succeeded the 1869 issue. Mr. Graham's presentations have been of immense value in the preparation of this 1869 bibliography and we are most thankful it was available.

As a final note, we would like to extend our sincere thanks to those collectors who submitted a list of their personal working bibliographies of the 1869 issue. In addition to our own material, their lists were shuffled and arranged into this beginning of an 1869 bibliography. These collectors are J. David Baker, Benjamin E. Chapman, Elliott H. Coulter, Jeffery M. Forster, Millard H. Mack and Robert L. Markovits. The helpful comments and assistance of Michael Laurence and Benjamin E. Chapman are much appreciated.

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1869 Inverts, Where Used?	February 4, 1939
1869 Inverts, Where Used?	January 6, 1945
1869 Inverts, Points of Usage	August 28, 1948
1869 Inverts, How Many Issued	September 11, 1948
Stolen 1869 Inverted Errors	July 4, 1953
1869, Inverted Center Proofs	January 16, 1937
1869, Inverted Center Proofs	August 24, 1940
1869, Inverted Center Proofs	February 1, 1958
1869, 15¢ Type II, Card (?) Proof	March 16, 1935
1869, 15¢ Inverted Center, Mint	February 9, 1946
1869, Reissue, 15¢ Imperforate	
Horizontally	June 1, 1935
1869, 15¢ Reissue, Imperforate	November 13, 1948
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Horizontally	
1869, 24¢ Inverted Center Block	November 9, 1940
1869, 24¢ Invert Block	July 17, 1954
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The Surrender of Burgoyne	September 15, 1934
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  2. 11/73 Collecting Aspects
  3. 2/74 A Pair of Unusual 2¢ Rates
  4. 5/74 1¢ Socked on the Nose
  5. 8/74 A "3¢ Due 1¢" Steamboat Letter
  6. 11/74 Advertising Covers & "Time" Markings in the CDA
  7. 2/75 "Dispatched Philad'a." & Carrier Cities
  8. 5/75 Those Canadian Backstamps (A 6¢ Cover to Nova Scotia)
  9. 8/75 Shades On the Locomotive
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# HOW THE 1869 STAMPS WERE MADE

MICHAEL LAURENCE

In the last 25 years, several different accounts have been published, describing on-the-scene visits to the manufacturing facilities where the classic U.S. stamps were produced. The most useful of these, for collectors of the 1869 stamps, appears in the 34th issue of The Essay-Proof Journal (April, 1952). Here the late Clarence Brazer transcribed a long-hand report, still accessible in the Postal Services Library, of an official inspection of the manufacturing facilities of the National Bank Note Company, conducted in October 1871. This report describes in great detail, step by step, the precise mechanical procedures of stamp manufacture as it was done in 1871 by the National firm. Since National, of course, was the firm that produced the 1869 stamps, this lengthy report is recommended reading for all those who are interested in learning more about how the 1869 stamps were produced. Granted, almost two years had passed between the cessation of manufacture of the 1869 stamps and the official visit that resulted in the report cited above. But still, most of the stamp-manufacturing procedures would not have changed, and the Brazer-transcribed report remains to this day the most detailed insight into National manufacturing procedures that has come down to us.

More recently, a similar report also surfaced, this being an account of an official 1873 visit to the premises of the Continental Bank Note Company, successors to National, while Continental was printing their version of what we now call the Banknote stamps. This report is written up and quoted in full by Morrison Waud in the 85th issue of the Classics Society Chronicle (February 1975, pages 45-47).

Our purpose here is to add yet another citation to this record, by reprinting in full a reporter's on-the-scene account of his visit to the National Bank Note Company during the fall of 1869, while the 1869 stamps were actually being printed. The report in question was first published in the October 20, 1869 issue of the American Journal of Philately, founded in 1868 by J. Walter Scott. The AJPhil subsequently proved the best and most enduring of the early U.S. stamp journals. After a close re-reading of the current literature, and after talks with several 1869 specialists, we are persuaded that this charming account is neither widely known nor generally accessible, so we reprint it here in full, deviating from the original text only for clarity or out of respect for contemporary grammar.



While the AJPhil article is by-lined "Cosmopolitan", there is some reason to believe that the author may have been Scott himself. Whoever the author, he left us a remarkable account of the manufacture of the 1869 stamps, as informative as it is charming. In the current era of women's liberation, as an example, we find it particularly inspiring that "a dextrous young woman can easily gum 30 or 40 sheets per minute;" and we will cherish our nicely centered 1869 stamps all the more, knowing that they were "perforated by young girls on peculiarly constructed and beautiful machines."

Enough preface, here is the reprint:

HOW OUR NEW POSTAGE STAMPS ARE MADE  
By Cosmopolitan

Through the kind courtesy of Mr. Nicholls, the gentlemanly superintendent of the printing department of the National Bank Note Company, I am enabled to redeem my promise to the readers of this journal, and give them a description of the mode of manufacturing our new postage stamps.

Let us commence at the very beginning, and follow step by step the different and interesting processes these little bits of paper are subjected to. In the first place, a number of designs for stamps are furnished the Government by the Bank Note Company. These designs are upon steel, engraved in the finest style of steel line engraving, and are perfect marvels of art. Should a design be accepted, it becomes necessary to duplicate it, as it would be impossible to print the large number of stamps required from a single plate. To do this, the original die is transferred to steel plates, 300 designs being upon one plate. The machines for accomplishing this "transferring" are beautifully made and mathematically correct in work, and so accurate that millions of stamps printed from perhaps hundreds of plates are all exactly alike. The plates being finished, they are sent to the press-room, and are ready to receive the ink used in printing. This ink, or rather the different colored inks, are made upon the premises, the formulas being very valuable to the company. The printing is done by hand presses, and although seemingly laborious, the company are now printing one million and a half stamps daily. The plate is first inked by an ordinary roller, then wiped with a cloth, and finally with the operator's hand. This is a very nice operation, and requires much dexterity.

The paper used is of a fine variety, manufactured expressly for the company by a firm in Massachusetts, the amount per annum consumed being over 16 tons. Before being placed upon the plate it is wetted down to enable it to receive the ink evenly. As the sheets of stamps are printed, they are laid carefully away to dry; as soon as they are dry they pass to the "gumming room" and receive their coat of mucilage. This mucilage is Dextrine, a preparation of starch, and is the same as used by calico

printers. It is laid on the backs of the sheets (which are held fast by an iron frame) with a large brush somewhat resembling that used for white-washing. A dexterous young woman can easily gum 30 to 40 sheets per minute. After receiving the gum they are placed on wire frames and deposited in a drying room, where they remain until entirely dry. This operation being finished, they are consigned to the "embosser", who, with a remarkably complicated and delicate machine, leaves the little square checkerboard mark we see upon our stamps. This mark is to permit the obliterating ink to sink into the fabric of the paper so that stamps cannot readily be cleansed. After passing through the embossing press they are perforated by young girls on peculiarly constructed and beautiful machines, the invention of this company. After being perforated they are subjected to the action of a powerful hydraulic press to get rid of all wrinkles and give the stamp a finished, smooth appearance. The sheets are then cut in half, leaving 150 stamps on a sheet, and in this condition are ready for the postmasters, to whom they are sent in registered letters upon a requisition approved in Washington. The stamps printed in two colors are required to pass through the press twice, as only one ink can be used at a time on a plate.

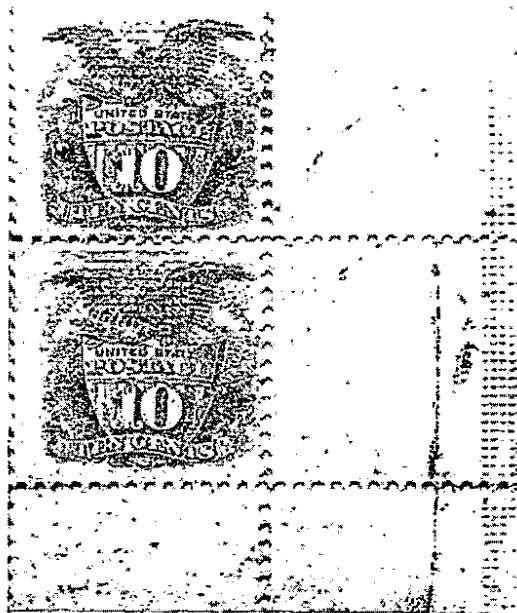


Fig. 1 Unused vertical pair of the 10¢ 1869 having selvedge at right and bottom (lower right corner of sheet) and showing the "continuous marginal grill." This grill variety has been mislabeled "end roller grill" and only occurs vertically (from top to bottom) either in the selvedge or more uncommonly, on the stamp itself.

Have my readers any idea of the number of stamps used in the United States and printed by this company? They reach the fearful aggregate of from 4 to 5 hundred million per annum. Of the 3 cent stamp there was used last year 37,879,100; of the 2 cent stamp 6,322,500, and the other values in proportion.

I was surprised to find upon inquiry that it is very seldom the company lose any stamps by their employees. At the present time this company employs about 400 workmen and women, but the system is so thorough, and the surveillance so searching that it is impossible for theft to be committed without detection. At present the National Bank Note Company are working upon 2 and 3 cent stamps only, as the post office authorities propose to call in the rest of the new issue owing to the manifold objection made by the community at large. The principal cause of complaint is that the stamps are not sufficiently national in character. This objection does not hold good. Take the one cent Franklin head: Nothing could be more appropriate, Franklin having been the first Postmaster in this country. The three-cent stamp is certainly indicative of this nation, thoroughly a go-ahead one, and nothing could be better, according to my ideas, than "Cornwallis's Surrender" and the "Declaration of Independence" -- two great events that should be kept perpetually before the eyes of the people. But the fiat has gone forth, and we must submit to the powers that be. New designs are now in course of preparation, and before long we may expect their issue. I am informed that all the new stamps will either represent heads or busts of prominent public men.

There are a number of inaccuracies in the report above. Cornwallis surrender, of course, was not depicted on any of the 1869 stamps, though Burgoyne's surrender did appear on early essays for the 30¢ stamp. Also erroneous is the author's implicit assumption that the entire series was printed in plates of 300, which were then severed into panes of 150 each. As we know, the bi-colored values, being slightly larger and requiring more difficult presswork, were printed in sheets of 100. However, since only the 2¢ and 3¢ values were being manufactured during Cosmopolitan's visit, the oversight is easily understood.

Most tantalizing -- to this writer, at least -- is the statement in the last paragraph that "the authorities propose to call in the rest of new issue." This same statement is repeated elsewhere in AJPhil, and unless we are mistaken, it was the source of John Luff's assertion (Gossip reprint, page 89) that at least some of the 1869 stamps were called back from the post offices, and the grilled stamps of the previous issue substituted in their place. This has been repeated by scholars ever since, though no one (to the writer's knowledge) has ever published so much as a shred of evidence (other than the AJPhil citations) to support that this recall ever took place. If any member of this group has information to the contrary, the writer would most welcome it.

The best current scholarship -- most notably William Herzog's important article in February 1976 issue of the U.S. Classics Chronicle -- indicates that grilled stamps of the 1867 series were being distributed to the post offices, simultaneously with the 1869s for much of the 1869 period. As an extreme but revealing example, Herzog's figures show that in each of the first three quarters of 1869, more 15¢ Lincolns were sent to the post offices than 15¢ 1869s. (The precise figures are these: For first quarter 1869: 706,420 Lincolns; 77,740 15¢ 1869s. For the second quarter 1869: 489,580 Lincolns; 117,120 15¢ 1869s. For the third quarter 1869: 372,180 Lincolns; 98,440 15¢ 1869s.

Also it is quite likely that some cities received deliveries of 1867 grills after their earlier shipments of certain 1869 denominations had been exhausted. The evidence of surviving covers seems to confirm this practice, at least to the extent of suggesting that the 90¢, 30¢ and 24¢ grills were used in some post offices (San Francisco, for one) after the similar high values of the 1869 series. But whether this substitution extended to the lower values and (more importantly) whether the 1869s were actually "called in" or just allowed to sell out, whereupon grills were in some instances supplied, remains unanswered. Scott is known in other instances to have distorted truth to suit the needs of his dealership. He is not unique in this respect. This writer, who philatelically speaking comes from Missouri, would like to see contemporary evidence of the 1869 stamps being "called in" to support Scott's claims in AJPhil. Even in 1869, any official postal action of this nature would have been buttressed by a plethora of forms and announcements. None has so far appeared. This recall was not announced (or even mentioned) in the pages of the U.S. Mail, published in New York, whose editors' preoccupation with postal trivia bordered on the monomaniacal. We find it almost inconceivable that the recall of a controversial series of postage stamps, even if (as Luff suggests) it may have been confined to the New York post offices, would not have been written up extensively. Can anyone help?\*\*\*

# THE 1869 ISSUE: AN HISTORICAL REVIEW

HUBERT C. SKINNER

On June 22, 1868, Postmaster General Alex W. Randall placed an advertisement soliciting bids for a contract to produce new United States postage stamps. Bids were received from four companies, the National Bank Note Company, the American Bank Note Company, Butler & Carpenter, and George T. Jones. The National Bank Note Company was awarded the new contract on December 12, 1868, partially due to a clause in the specifications referring to "stamps on embossed paper" or as we now prefer to call them-grilled stamps. This clause favored the National Bank Note Company because Charles F. Steel, an employee of the company, held the patent to the use of the "grill" and had assigned this patent exclusively to his employer. Accounts of the controversy that ensued over the contract and the intensive efforts of Butler & Carpenter to have the contract annulled are well treated elsewhere (Ashbrook, 1943-1944, pp. 23-38; Schueren, 1974, pp. 24-34).

The new stamps were to appear on February 1, 1869, under terms of the contract but they were not ready for delivery until March. The three low values did appear and are known postally used on the 27th of March, but the higher values are not known used in this manner until somewhat later. The six, ten, twelve, fifteen, and twenty-four cent stamps are found with earliest usage during April, but the thirty cent stamp did not appear until May 15, and the earliest reported usage of the ninety cent value is not until September 9. The late appearance of the ninety-cent stamp doubtless reflects its slight usage and relative rarity. This stamp was replaced only six months later (along with the other values) by the 1870 "Bank Note" issue.

The 1869 issue consists of ten values, nearly square-shaped, and decidedly smaller than the previous stamps. Seven of the designs are pictorial, representing a departure from the custom of using only portraits as the central motif or vignette. The intent appears to be an attempt to represent the history of the postal system combined with certain historical themes. Today, many collectors consider the 1869 stamps to be among the most attractive and best quality engraved stamps issued during the classic period. Certainly, they are extremely popular. However, in 1869, the public showed little favor for the new designs and, in some cases, they were strongly criticized for their appearance, utility, appropriateness, and artistic merit. It is both interesting and strangely ironic that public agitation sufficient to cause the entire series of designs to be replaced after a scant year's time could have arisen over these handsome stamps

which are so popular today. A resume of contemporary comments and subsequent accounts of the history of these stamps follows.<sup>1</sup>

In The American Stamp Mercury and Numismatist (v. II, 1869, pp. 51-53) the new issue is described under a column headed "Newly-issued Stamps". As this source is unavailable to most readers, and as it holds considerable charm as a contemporary account, it is quoted here verbatim:<sup>2</sup>

"UNITED STATES.—As we write this article we have a set of the new stamps before us. We believe there was no necessity in getting new stamps, but it was only the desire to have a handsome-looking set that prompted the Government to have them manufactured. That this has been a failure no one can deny. We intend giving a complete description of them, coupled with a few remarks of our own, for the benefit of our foreign readers who may not get some of the values for some time to come.

One Cent.—Head of Franklin looking to left, surrounded by a beaded circle; in a curve at the top. U.S. POSTAGE, at the bottom, ONE CENT, with the numeral 1 in a small rectangle between the words; color, Roman ochre.

This value is one of the good looking of the set; the only objection to be found in it being its strong resemblance to a nickel cent.

Two Cents.—Post horse and rider, facing to left, surrounded by ornamental scroll work; UNITED STATES POSTAGE in two lines above, TWO CENTS below with numeral 3 between the words; color, light bronze.

When we say that this value is a success, we believe our readers will agree with us. The design, color, and in fact everything but the size is well chosen.

Three Cents.—Locomotive, heading to the right, surrounded by ornamental scroll work; UNITED STATES in a curve at top, immediately underneath, POSTAGE; at the bottom, each word forming a curve, THREE CENTS, with numeral 3 between the words. Color, imperial ultramarine.

That this design should be accepted for the value that is the most used passes our understanding. As far as the locomotive goes, we approved of it, but beyond that there is nothing to admire. The artist seems to have put all his abilities in trying to include as much ornamental and "gingerbread" work that could possibly enter in such a small space, and that he has succeeded in doing so no one will deny.

<sup>1</sup>Other "modern" philatelic writers (e.g., Ashbrook, Chapman; Schueren, and Birkinbine) have searched original sources for this type of material or have reprinted accounts of the contemporary responses to the new stamps (see bibliography for references).

<sup>2</sup>See also, Chapman, 1973

Six Cents.—Head of Washington, three-quarter face, looking to right, inside of a circle which is within a square frame; POSTAGE at top; SIX CENTS with numeral 6 between the words; UNITED STATES at the sides. Color, same as the last.

This is the plainest and, excepting the thirty, handsomest to our mind of the set. But, like the others it has a fault, and that is its color. It is identical to a shade with the three-cents, and, as both values will be extensively used, this will occasion many mistakes, principally at night. That this evil will be remedied there is no doubt, and we should recommend in that event a bright scarlet as the fittest color.

Ten Cents.—Shield, on which is resting an eagle with outspread wings; eagle looking to left; UNITED STATES POSTAGE in upper section of shield, numeral 10 in lower; the words TEN CENTS in a scroll at bottom. The whole design surmounted by thirteen stars arranged in a semicircle. Color, orange.

This value has the least pleasing effect of the series, the color being very poor.

Twelve Cents.—Ocean steamship, surrounded by ornamental scroll work; UNITED STATES POSTAGE in two lines at top; TWELVE CENTS in a corner at bottom, with numeral 12 between the words; U.S. "monogramatised" on each side. Color, milori green.

This being the plainest and most tasty of all the designs is the handsomest. The steamship and the waves look true to nature.

Fifteen Cents.—Landing of Columbus, ornamental and scroll work at top and bottom; U.S. POSTAGE at top, FIFTEEN CENTS at bottom with numeral 15 underneath. Colors, picture Prussian blue; scroll and ornamental work, pale India red.

The fine work of the centre picture deserves admiring. Until now, we thought that such stamps as the Bolivia, Costa Rica, &c., could not be surpassed for fine picture work, but this throws them all in the shade.

Twenty-four Cents.—Declaration of Independence; ornamental and scroll work at top and bottom; U.S. surrounded by ovals at upper, left, and right corners respectively; the word POSTAGE between the two; TWENTY-FOUR CENTS in scroll at bottom, with numeral 24 underneath. Colors; the picture purple lake; scroll and ornamental work light Milori Green.

This surpasses the last in microscopical engraving. The picture in the centre contains no less than forty-two distinct figures, the largest one not being over a quarter of an inch tall.

Thirty Cents.—Eagle, facing to left, with outspread wings, resting on shield, with flags grouped on either side. The words U.S. POSTAGE in upper section of shield; the numeral 30 in lower; THIRTY CENTS across the bottom. Thirteen stars arranged in semicircles at top of design. Colors; eagle and shield carmine; flags blue.

This is the gem of the set. The design is handsome, and the colors blending together gives it a patriotic look. The only objection we find to it is the blue stripes in the flags, which might have been made red very easily.

Ninety Cents.—Head of Lincoln, in an oval, three-quarter face, looking to right, surrounded by ornamental and scroll work; numerals 90 at each of the upper corners; U.S. POSTAGE at top of oval; NINETY and CENTS in scroll at lower left and right corners of oval, respectively; U.S. at lower left and right corners of stamps, respectively. Colors; portrait black; surrounding ornamental, and scroll work, carmine.

The portrait of Lincoln is a splendid likeness, but we find some fault in the design, and that is, that at first sight it seems as if part of the design was cut off at the bottom.

Taking the set together, we cannot say that it is as handsome as it might be, as there are too many glaring faults in the stamps. The six lower values are too small altogether, and the shape adopted, square, is to our mind of thinking, very bad. Another minor fault we find, and which we hope will be remedied, is the strong taste of onion which the gum has.

The stamps now in use are not to be disregarded, but must be recognized in all cases equally with the new ones."

The foregoing remarks and descriptions communicate the charming flavor of the contemporary views of the 1869 stamps. Except for the style and language, one could be reading such descriptions in the stamp columns of today. Newspaper accounts were generally negative, though some favorable accounts appeared in the philatelic press.<sup>3</sup>

In August, the New York Tribune observed (Tiffany, 1887, p. 146)

"The greater part of the stamps sold at the Post Office in this city are worthless, and have not sufficient gum to make them stick to letters. One can be amused, or become indignant, in watching people who buy stamps, demanding a little mucilage from the clerk, in order to fasten the stamp on their envelopes. It appears that the invention of embossing which is continued in this emission, while it spoils the stamps, does not increase their adhesive properties as was pretended."

<sup>3</sup>See also: Ashbrook, 1944; Chapman, 1973; Scheuren, 1974; Tiffany, 1887; and, Birkinbine, 1969.



The New York Herald commented (Ashbrook, 1944, p. 53; Scheuren, 1974, p. 62)

"The old style of three cent postage stamps had there-  
on a face of Washington, out of compliment to a good man.  
It now has a railway scene to represent how congressmen  
make money."

The New York Evening Telegram stated (Tiffany, 1887,  
p. 146)

"The new United States postage stamps have a very un-  
American look."

The New York Evening Mail observed (Ashbrook, 1944, p. 53;  
Schuereen, 1974, pp. 62-63)

"Our old postage stamps were really neat and pleasing  
in appearance. They were National and American, as they  
ought to have been. The head of Washington was venerable,  
and our three cent stamps were as perfect as they well  
could be. So also the one cent stamp with the head of  
Franklin was equally appropriate. There was fitness  
of congruity in putting the head of the old, thrifty  
economist, on the one cent stamp. Our youth were  
reminded of the wise saws and sayings of "Poor Richard"  
and it taught them that if they learned so save the cents,  
the dollars were more likely to take care of themselves.  
But now think of the miserable, confused looking thing,  
with its wretched printing, that the Post Office has  
given us for the present three cent stamp. It is neither  
historical, national, beautiful, nor anything but a  
paltry evidence of the fact, that some engraver has got  
paid or will get paid, for a job that ought never to  
have been done. Can our authorities not let well enough  
alone?

"Canada, New Brunswick and Nova Scotia, all have  
railroad engines such as ours. What is there in a big  
chimney on a railroad carriage to indicate the nationality  
of our postal system? Aye, but there are words,  
"United States Postage" on the stamp. Just so.\*\*\* And  
then again look at the printing of the word "Postage".  
Can our engravers do nothing better than that?\*\*\* let  
the Post Office folks give us back again our old head  
of Washington, and save us from looking at the contemptible  
thing that we are now getting in its stead."

Other comments in the public press include:

"The Government introduced the present nondescript things  
called postage stamps, for the purpose of frightening  
counterfeiters." (Tiffany, 1887, p. 148)

"It is about time that some definite form and design of  
postage stamp should be adopted, so that people may know  
to a certainty what mutilated square of paper will carry  
a letter to its designation, and what not." (Tiffany, 1887,  
p. 147, 148)

"The two cent stamp represents a man on horseback.  
This represents Booth's death ride into Maryland." (New  
York Herald; Ashbrook, 1944, p. 50; Schuereen, 1974, p. 55)

Schueren (1974) records the comments from Mason's Coin and Stamp Collector's Magazine and from the American Journal of Philately for each of the values of the issue. Examples of these are:

"Ah, here comes the Bird of Freedom-the Eagle-mounted upon a shield, a novel design for a postage stamp, but rather common for an advertising label; something similar having been used rather extensively for that purpose by the Metropolitan Express Company of New York. This stamp would be beautiful if the color were any other than orange. It would be a pleasing picture if the stars, which form a semicircle above the eagle, were printed bolder, so that the observer could count the full number of thirteen, without seeing more stars than necessary to complete the National Emblems. A waved label or scroll, containing the value, is situated at the lower end of the stamp. An additional stroke of policy on the part of the designer is exhibited in the big, "10", which is boldly printed on lower centre of the shield. The "UNITED STATES" on this stamp appears very small; and a good sight of the retreating "STATES" can only be had with a magnifier." (from Mason's Magazine, Schueren, p. 73)

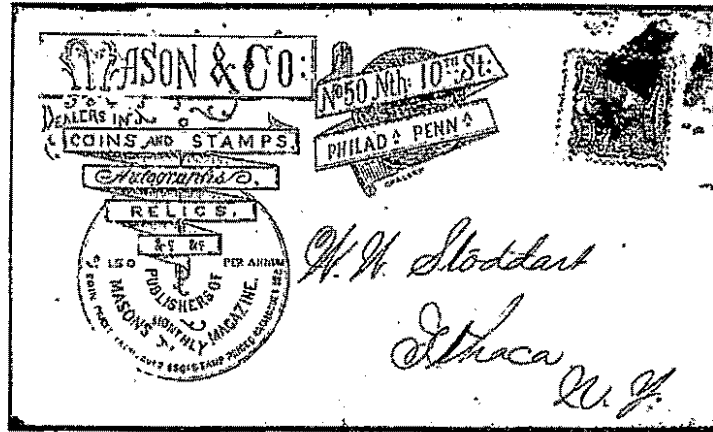


Fig. 1 The two-cent 1869 stamp used on an advertising cover from Masons Monthly Magazine. Contemporary usage of the issue with stamp dealer corner cards is decidedly uncommon.

"Fifteen Cents.—Landing of Columbus, blue and brown, reminds us somewhat of the dollar jewelry store, too much fancy work crowded together, still we consider it decidedly the best of the two-colored ones." (American Journal of Philately, May, 1869, Schueren, p. 85)

"A very correct portrait of the late President Lincoln, in oval frame, occupies the centre of this stamp; although the beauty of the picture is greatly marred by the harrow-like cross bars imprinted on the back, and it is harrowing to one's feelings to see all that we hold dear to our patriotic hearts compelled to gaze through the "prison bars" so unfeelingly impressed upon the centre of our pretty little postage stamps. No wonder such action on Uncle Sam's part has raised our ire and our backs, and that's not all—it has raised even the backs of the stamps." (from Mason's Magazine, Schueren, p.98)

The editors of the United States Mail and Post-Office Assistant seemed quite content with the designs and preparation of the 1869 issue, as indicated by the following quotations:<sup>4</sup>

"Postage stamps, of all denominations, of new designs, have been issued by the Department. As they will soon become familiar to our readers we need not describe them further than to say that they are a decided improvement on the old pattern." (April, 1869, p. 2)

In the June 1869 issue, the new stamps are defended in response to a reader's letter, headed by "A Growl at the New Stamps". This section reads as follows:

"TARHEEL DEPOT, May 1, 1869

DEAR MAIL: The "long-looked-for has come at last"—everybody rushed to view the superb (?) new postage-stamps, and turned with contempt plainly stamped on their faces; while many were not slow to insinuate something about doing away with the good old stamps to give somebody a fat job to get up the miserable new ones. The fact of the business is, that the new stamps are poorly engraved and badly printed (especially those in two colors); and are so insignificant in size and scant in sizing, that, like some diminutive urchins, no amount of licking them on their backs can make them stick to their letters much longer than they are under your thumb and eye.

The stamps that the Department is now discontinuing were engraved in the highest style of the art, besides being protected from being counterfeited by the lines of geometrical lathework thereon, while the new ones have no such protection given them, and are so miserably engraved and printed that an ordinary handler of the graver can produce a counterfeit equal or superior to the genuine.

This time the Department certainly was forward in going backward.

Yours, to the rescue,  
M. QUADRAT."

<sup>4</sup>These references were called to the attention of this writer by Benjamin E. Chapman (in litt. 1975). This kind assistance is most gratefully acknowledged.

"We have received one or two other communications of nearly the same tenor as the above; and we have noticed some severe criticisms of the new stamps by the press. One of the objections to them, at least, seems to us to be not well founded. They are not "poorly engraved" though the printing of some of the denominations (notably that of the twenty-four cent) is not what it should be. One advantage of the new stamps certainly possess over the old ones: the figures denoting their value are so conspicuous that "the wayfaring man", or a near-sighted postmaster making sales in a hurry, need not err to his own damage by selling a twelve-cent or fifteen-cent stamp for two cents. And as for the designs of the new issue, most of them have heretofore been in use. Will anybody pretend, for instance, that it is not a relief to be rid of that ghastly caricature of General Jackson which disfigured the "good old" two-cent stamp?"

The United States Mail and Post-Office Assistant also records two "Curious Letter Addresses" which are critical of the 1869 stamps:

"Uncle Samuel—

To your charge this letter I'll trust  
To forward to Providence (so get up and dust).  
On one corner you'll find your miserable stamp,  
Got up since the inauguration of Gen. Grant.  
If it sticks till it reaches its destination  
'Twill be a "big thing" for the administration.  
(July, 1869, p.1)

and,

"Go it, you smoke cart! hard up with "the blues!"\*  
Carry the parson three cents' worth of news:  
In Enfield, Ms., his "secondly" brewing,  
Please find whom we used to call

ED. CORNEY EWING

\*Referring to the locomotive on the blue stamp."

Recently, Pat Herst has reminded us (in litt., 1975) of a theory put forth several decades ago that the printers themselves were behind (at least) some of the adverse opinion on the new stamps, and may have planted negative letters about the stamps the editors of newspapers around the country. The basis for the suggestion is that the opposition seems to be too concerted and general to be mere coincidence. The high value stamps in two colors were supplied at the same contract price as the lower values. In some ways, a new contract or new designs might be more favorable economically to the printers. Of course, new plates would have to be made and this represented a considerable expense to be borne by the printers without additional compensation. This idea is intriguing, but no actual proof or supporting evidence for the suggestion has been uncovered.

The official reason for replacement of the 1869 issue can be taken from the report of the Postmaster-General for November 15, 1870, which reads (Schueren, 1974, p. 34):

"The adhesive stamps adopted by my predecessor in 1869, having failed to give satisfaction to the public, on account of their small size, their unshapely form, the inappropriateness of their designs, the difficulty of cancelling them effectually, and the inferior quality of the gum used in their manufacture, I found it necessary, in April last, to issue new stamps, of larger size, superior quality of gum, and improved designs. As the contract then in force contained a provision that the stamps should be changed, and new designs and plates furnished at the pleasure of the Postmaster General, without additional cost to the department, I decided to substitute an entire new series, one-third larger in size, and to adopt for designs the heads, in profile, of distinguished deceased Americans..."

For whatever reason, whether because of the adverse public reaction or because the new Postmaster-General, John A. J. Creswell, felt compelled to make changes, the 1869 stamps were replaced with the "Bank Note" issues of 1870, after only one year. Seldom has public agitation been so fervent and persistent; and seldom, indeed, do the postal officials seem to take action as the result of public opinion.\*\*

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## U. S. CLASSICS

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# THE 1869 SERIES - PLACE IN PHILATELIC HISTORY

MILLARD H. MACK

The United States postage stamp series of 1869 is today regarded as our most beautiful regular series, but in its day it was so unappreciated and downright despised that its short life was terminated with no regrets by anyone except perhaps the designers and engravers of the National Bank Note Company who had produced these beautiful miniatures.

In 1868 when the National Bank Note Company, who had been printing our postage stamps since 1861, submitted a bid for a new contract, they spared no effort to successfully remain the contractor for another four years. They broke tradition by submitting a series of designs totally different from the previous U.S. issues which had been restricted to portraits of Franklin, Washington, Jefferson, Jackson and Lincoln. What I will try to do is to show just how innovative the 1869 set was.

With the exception of the paintings reproduced on the 15¢ and 24¢, none of the 1869 designs were a completely different type than had been previously used elsewhere. Even a series of quite different subjects had been used by Newfoundland in 1865 and to a lesser extent by New Brunswick in 1860.

On the postage stamps issued during the 1840's and the 1850's three types of design were almost universal. Portraits of actual people who were usually rulers, allegorical or mythological personages were the first and most popular subjects and remain so on regular issues almost to the present day.

The fact that most of the early stamp issuing countries were monarchies of course was the reason for a portrait of a King or Queen. Allegorical figures of Ceres (France 1849), Britannia (Mauritius 1849, Trinidad 1851 and Barbadoes 1852) and Hermes (Greece 1861) were among the early issues. Chile used the head of Columbus for its first fifty years of stamp issuing as a quasi-allegorical figure. Three values of the 1869 issue, the 1¢, 6¢, and 90¢ values continue the portrait tradition. The three men depicted - Franklin, Washington, and Lincoln are thus the only three personages who have continuously been depicted on our postage stamps from their first appearance until the present day.

The second common type of design was the numeral of value. This was pioneered by the second nation to issue stamps (Brazil) in 1843. Like Great Britain she did not think it necessary at first to show her name. That same year the Canton of Zurich, Switzerland issued two similar stamps and about 1850 five of the German States followed in their footsteps. Thurn and Taxis never issued any other type of design. This type of design had another spurt of popularity many years later. Following World Wars I and II large denominations were caused by the stratospheric inflations and left no room on the stamps for anything else but the large numbers. While this type is not directly involved with the 1869 issue, it is an interesting sidelight that Postmaster General Randall requested the enlargement of all figures of value shown on the samples submitted with the National Bank Note Company bid.

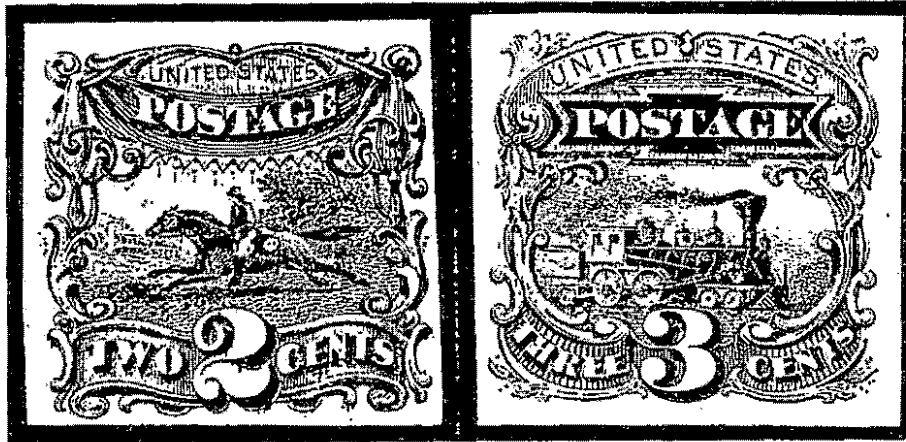


Fig. 1 Proofs of the 2¢ and 3¢ 1869 stamps showing two modes of mail transportation.

The third and most diversified type of early design was the coat of arms, with which must be included figures which are symbolic of a nation and generally comprise a portion of their Coat of Arms.

A Coat of Arms as such was first used on the Postmasters' Provisionals of St. Louis in 1845. Next came the Cantonal and Federal Issues of Switzerland in 1849 and 1850. Five of the German States and most of the Italian ones followed their example in the next decade. Hamburg and Hanover later superimposed a large numeral over their arms thus combining the two types.

The designs which derive from Coats of Arms and/or were symbolic of the issuing country which appeared in the early days were the 3 pence stamp of Canada issued in 1851 portraying a Beaver, the famous figure of "Hope" on the Cape of Good Hope triangles, the Medicinal Spring on the issues of Nevis, the Swan



of Western Australia, the Pyramid and Sphinx on the stamps of Egypt, the Llama on Peru, the Dragon of Shanghai and the Eagle on the 1863 issue of Venezuela.

This type of design was included in our 1869 set with the Eagle and Shield designs of the 10¢ and 30¢. Note that these more prosaic designs were both due to alterations made by the Post Office Department to the original designs suggested by the Bank Note Company. Eagles had however been used here in the United States by the American Letter Mail Company and Boyd's City Express as early as 1844 and by Frazer in Cincinnati in 1845. They were also used on the Annapolis Postmasters' Provisional and the Carrier stamp issued by the Post Office Department in 1851. Therefore, quite a bit of precedent existed for the designs of the 1¢, 6¢, 10¢, 30¢, and 90¢.

More unusual were the designs of the 2¢, 3¢, and 12¢ values which were included to show the transportation of the mails. They were not by any means the first stamps to show these subjects but as a group they were something new. The 1860 Issue of New Brunswick printed in New York by the rival American Bank Note Company included along with portraits, a locomotive and a steamship. The same company had also produced for Newfoundland in 1865 a series which included ship, a codfish and a seal. Most of the issues of British Guiana from 1852 onward had a sailing vessel portrayed but this was the seal of the colony.



Fig. 2 Frazer's City Express Post local adhesive was one of several earlier stamps picturing the horse and rider.

Many examples of mail transportation methods can also be found depicted on our own United States Local issues. The stamps issued as early as 1843 by D. O. Blood & Company of Philadelphia showed a letter carrier walking over buildings to signify their fast service. Those of the Broadway Post Office (1849) and Bronson & Forbes City Express Post of Chicago (1855) depicted locomotives while the East River Post Office (1855) and Prince's Letter Dispatch (1861) showed ships. A horse and rider as on our 2¢ 1869 was used by numerous Local Posts including: Baker's City Express Post (1849), Frazer & Company (1848), Kidder's City Express Post (1847), Hanford's Pony Express (1845), and Cutting's Dispatch Post (1847). Of course, the Pony Express stamps of Wells, Fargo & Co. (1861) are well known. A further method of mail transportation, the stagecoach, was used on stamps issued by Humboldt Express of Nevada in 1863. United States locals by 1869 also had depicted mailboxes, doves carrying letters, Cupid, Greek Temples, Justice and a beehive.

So there had been some sort of precedent of all but our two miniature paintings - The Discovery of America by Columbus on the 15¢ and the Declaration of Independence on the 24¢. These two stamps as well as the original design proposed for the 30¢ (Trumbull's painting of the Surrender of Burgoyne, apparently dropped because we did not want to offend the British) were the best of all the new ideas that the National Bank Note Company proposed.

The advertisement for bids for the new contract had specified that the stamps should be in a variety of sizes and the samples submitted of the high values were in a larger size but in a single color. We probably have to thank the Post Office Department itself for the bicolored printing of the 15¢, 24¢, 30¢, and 90¢. Bicolored stamps at that time were a real novelty. The first few issues of Switzerland had included bicolors but no series of stamps had included different designs printed in two colors. The 1869 pictorials provided philately with the first of the most exciting of all errors - the inverted center. In 1870 Denmark became the second nation to issue a set of bicolors. They consisted of only a numeral in a fancy frame and all of them occur with inverted frames. It was not until the 1890's that bicolors became common when Liberia, Brazil, Congo and Argentina issued sets of stamps in two colors.

In the same decade the painting came into its own. Our own Columbian set of 1893 led the way. We almost had a bicolor painting set in 1898 for the Trans-Mississippi Exposition, but the Spanish American War dictated economies. However, this was 20 to 30 years in the future. The decision of Postmaster General Creswell, who had succeeded Randall even before the 1869's were in the post offices, to do away with the issue set us back artistically for many years. The 1868 contract had provided that the Post Office Department could change designs at will so the National Bank Note Company was asked to prepare the rather humdrum series which we now know as the "Banknotes". These designs, along with their little brothers of 1890 and 1894 were in use until 1902.

In 1902 the Bureau of Engraving and Printing produced a beautiful but excessively elaborate series which again displeased the public. In this case only the most used 2¢ value was replaced by a simpler design. 1908 saw the advent of a study in monotony that lasted until 1922 when we finally were presented a series of stamps which resembled our 1869's in some respects. Besides the usual politicians we had a group of typical American scenes and the bicolored \$5.00 value was in the spirit of the 30¢ 1869. The 1938 Presidentials were another study in sameness, but at least the series was well organized. The 1954 "Liberties" were nondescript and our current "Prominent Americans" can only be called a hodge-podge. The new 1976 series now beginning doesn't look very promising with its dark-colored papers. Without a doubt, most philatelists still think that the 1869's are the most attractive set of regular postage stamps the U.S. has ever had.

These stamps had their defects: witness some of the patch-work necessary to insert large numerals in place of the original small ones, the lettering "Twelve Cents" on that value and the outlandish frame or the horse and rider itself on the 2¢. Whatever their faults they hardly merited the severe criticism leveled at them by the press and Postmaster General Creswell who had said of the series in his annual report for the fiscal year 1870:

"..... having failed to give satisfaction to the public, on account of their small size, their unshapely form, the inappropriateness of their designs, the difficulty of cancelling them effectually, and the inferior quality of the gum used in their manufacture..."

Be that as it may, we shall long regard them as our most beautiful issue which just happened to appear long before their time.\*\*

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## USAGE OF THE 2c 1869 BISECT

JON ROSE

How many covers exist showing use of the bisected two-cent 1869 post horse and rider stamp? Examination of more than 1,000 auction catalogues dating as far back as 1939 has turned up just 17 examples.

Bisects of this stamp on cover exist in three forms: vertical half used as one-cent on cover, diagonal half used as one-cent on cover and horizontal half used as one-cent on cover. Usage of a vertical half is the most common --11 examples including one cover with two vertical bisects. Only one horizontal bisect is known.

"The Stamp Collector's Handbook" defines a bisect as follows: "A stamp that has been cut in half with each half used as a separate stamp at one-half the value of the original unseparated copy. This is brought about when there is a shortage of stamps. Such specimens are recognized as authentic by some philatelists only if on the actual cover with the postmark over both the shortened stamp and adjacent space. Bisects may be diagonal half, horizontal half or vertical half."<sup>1</sup> In an article in "Stamps", which contains a discussion of bisects of the 1847 and 1851 issues, Stanley B. Ashbrook says, "A bisect is a provisional when it actually paid the postage intended."<sup>2</sup>

Although philatelists may recognize the usage of a bisect on cover as authentic, the government considered their use unauthorized and invalid. A Post Office Department circular of October 10, 1853 signed by Postmaster General James C. Campbell stated in part: "Neither does the law authorize the use of parts of postage stamps in prepayment of postage." However, a provision forbidding use of portions of stamps wasn't incorporated in the U.S. Postal Laws and Regulations until 1873 or later.<sup>3</sup>

Nor were bisects valid for postage during the period of use of the 1869 issue. In the semi-official monthly of that time, "United States Mail & Post Office Assistant," the editors answer a query from a correspondent concerning usage of bisects by stating: "The fraction of a stamp has not a fractional value: in other words, one-half of a stamp is not worth for postage one-half of the whole stamp: consequently one two-cent stamp and half another are not worth three cents in payment of postage."<sup>4</sup>

The rate of postage on domestic mail letters to any part of the United States during the period July 1, 1863-Oct. 1, 1883, was three cents a half ounce or fraction thereof. The rate of postage on drop letters at offices where free delivery by carrier

was established was two cents per half ounce or fraction thereof. At offices where there was no such free delivery, the rate was one cent. All drop letters as well as mail letters had to be prepaid.

The usual use for the two-cent 1869 stamp was for carrier delivery and drop letters in cities. It was also used for unsealed circulars and second and third class mail. Sometimes a pair was used for the partial prepaid rate to France via England.

In the chart following this discussion can be found detailed information on the 18 examples of two-cent bisects which have been located so far. In two cases the bisect is used alone. The unique Stephen D. Brown lower horizontal bisect was used to pay the carrier fee in Washington, D.C. A one-cent stamp may be missing, as the drop rate in that city was two cents. In the other example, a diagonal bisect is used alone on a Surrey, Virginia, tax notice. This payment was for the local drop rate, as Surrey had no free carrier delivery in 1870.

Two more covers deserve special mention. One is the other bisect from the Stephen D. Brown collection. A left vertical bisect was used with a whole two-cent 1869 to pay the three-cent domestic rate on a cover from St. Cloud, Minnesota, to St. Louis, Mo. Here it was forwarded to New Orleans. The bisect was recognized as valid for postage by postal officials in the three cities. This cover sold for \$59 in 1939. The other cover of note is that used in 1870 from Clove, N.J. to Newton. This cover is franked with two vertical bisects, each attached to whole copies of the two-cent 1869, to pay the double domestic rate of six cents. Oddly, each pair is cancelled with "113" in manuscript.

Most authorities agree that these 1869 two-cent bisects showing genuine usage on cover are rare and valuable. Scott ceased listing a value for the bisects in the "Catalogue of U.S. Stamps Specialized" after the 1944 edition, when the diagonal bisect used as one-cent on cover was priced at \$400 and the other two types at \$250 each. In 1939 Scott had priced each type at \$400. In 1922 Stanley Gibbons, Inc., of New York, valued such covers at \$75 in its third edition of "The Postage Stamps of the U.S. Issued During the Years 1847-69." The earliest references I have seen are those in the "U.S. Stamp Auction Review-1912-13," compiled by Carleton G. Ferris, where a diagonal bisect of the two-cent 1869 on piece sold for just \$1.25; while a vertical bisect used with a two-cent envelope to make up the three-cent domestic rate sold for \$102.50. In the chart below - where prices realized were available - examples sold for prices ranging from \$42.50 to \$900.

A final question might be raised: When will Scott again list prices for these bisects? Prices are now listed for bisects of the two-cent "Black Jack" (Scott 73) used on cover. These are \$500 for a diagonal or vertical bisect and \$600 for a horizontal, as shown in 1975 Specialized Catalogue. Bisects of the two-cent black with E grill (Scott 87) list for \$500. Prices are also listed for the 10-cent 1847, three-cent imperforate (Scott 11) and 12-cent 1851 bisects, among others.\*\*

A DETAILED LISTING OF THE 1869 TWO-CENT BISECT USED ON COVER

No.	Type Bisect	Used With	Pos. on Cover	From	To	Date	Tied	Certif.	Where Seen, etc.
1.	Lower horiz.	Alone	UR	Washington, D.C.	Local Use		Yes, black cork		Stephen Brown sale, Oct. 30-Nov. 4, 1939. Harmer, Rooke-lot 1303/sf \$55
2.	UR diag.	113 overlap	UL	Centre, Pa.	Duncannon, Pa.	May 5, 1870	Yes, black cork	signed Ashbrook	H. R. Harmer sale, May 5-6, 1971, lot 386/sf \$380
3.	LL diag.	113 attach	UR	Clermont, Ind.		Jan. 18	Yes, 2 mss lines		R. Siegel sale, Henry A. Meyer coll., June 25-26, 1969, lot 479/sf \$105
4.	Diag.	Alone		Surrey, Va. tax notice	Local Use	1870	mss. "x"		R. Siegel sale, Aug. 9-12, 1966, lot 367/sf \$42.50
5.	UR diag.	113 attach	UR	Mechanics- ville, N.Y.			Yes, black 3-rng. tgt.	PFC	R. Siegel sale, Aug. 27-28, 1974, lot 349/sf \$425
6.	LR diag.	113 attach	UR	Colorado City, Colorado Territory	Providence, R.I.		Yes, 4-rng. black tgt.		R. Siegel sale, April 21-22, 1959
7.	LR diag.	113 attach	UR	Granger, Ohio			Yes, 3-rng. blue tgt.		R. Siegel sale, Oct. 5-6, 1962 lot 157

No.	Type Bisect	Used With	Pos. on Cover	From	To	Date	Tied	Certif.	Where Seen, etc.
8.	Left vert.	113 overlap	UR	St. Cloud, Minn.	St. Louis, forwarded to New Orleans, La.	Dec. 25	Yes, black cork		Stephen Brown sale, Oct. 30-Nov. 4, 1939, lot 1304/sf \$59
9.	Right vert.	2c org. env., U80	Cent. R	E. Clarendon, Vt.	Mt. Holly, Vt.	March 17	Black paid in circ.	Wm. H. Colson	H. R. Harmer sale, Wm. Moody sale, Nov. 6-8, 1950, lot 27
10.	Left vert.	113 overlap	UR	Mansfield, Conn.	Maine	Jan. 2	2 pen marks		R. Siegel sale, K. Matthies sale, May 20-21, 1969, lot 525/sf \$85
11.	Left vert.	113 attach	UR	Frederick, Pa.	Frederick, Pa.	1876	Oval pmk	PFC	R. Siegel sale, April 6-7, 1972, lot 619/sf \$625
12.	Left vert.	113 attach	UR	New York City	Leavenworth, Kansas	Feb. 17, 1870	Yes, black cork	PFC	R. Siegel sale, Jan. 9, 1973, lot 68/sf \$900
13.	Left vert.	113 unattach	Cent. Lf	Orangeville, Pa.		Sept. 22	Yes, black 4-rng. tgt.	PFC	R. Siegel sale, Aug. 27-28, 1975, lot 350 (ex-Gibson)/ sf \$500
14.	Left vert.	113 unattach	UR	St. Louis, Mo.	Troy, Ohio	Sept. 24	Yes, black 3-rng. tgt.		R. Siegel sale, March 22, 1956, lot 288

No.	Type Bisect	Used With	Pos. on Cover	From	To	Date	Tied	Certif.	Where Seen, etc.
15.	2 vert. bisect	Each w. 113 2 prs.	UR	Clove, N.J.	Newton, N.J.	mss. Oct. 19, 1870	No, (?)		R. Siegel sale, Sept. 15-16, 1965, lot 1362
16.	Left vert.	113 unattach	UC	Cabell, C.H. West Va.	Pt. Pleasant, West Va.	June 8	Yes, 4-rng. green tgt.		R. Siegel sale, Aug. 17-21, 1965, sf \$145
17.	Vert.	113 (?)		Fort Kent, N.J.	Jay, N.Y.				H. R. Harmer sale, Nov. 28-30, 1955, lot 74

Abbreviations: UR - upper right; LL - lower left; LR - lower right; UL - upper left; UC - upper center;  
mss - manuscript; tgt - target; env - envelope; circ. - circle; PFC - Philatelic Foundation certificate;  
sf - sold for.

- References: 1) "The Stamp Collector's Handbook," Samuel Grossman, New York, New York, 1957, pp. 147.  
2) "U.S. Bisepts of the 1847 and 1851 Issues," Stanley B. Ashbrook, "Stamps", June 21, 1947, p. 583.  
3) see: "Bisected Stamps/The Postal Laws and Regulations," Richard B. Graham, "The American Philatelist," Jan., 1974, p. 32.  
4) "United States Mail & Post Office Assistant 1860-72 (U.S. Mail), as reprinted by Collectors Club of Chicago, May, 1869, p. 414.





Figure 1. Here is a cover postmarked Feb. 17 (1870) sent from New York City to Leavenworth, Kansas, and bearing a vertical bisect of the two-cent 1869 attached to a whole copy. Both are tied to the cover by black killer cancels. (Photo by Jon Rose)

# USAGE OF THE 2¢ POST RIDER WITH VARIOUS 1¢ STAMPS

BENJAMIN E. CHAPMAN

Philatelists have long sought to be able to display colorful and unusual covers showing what shall be referred to here as "mixed issue frankings." Simply stated, these are covers bearing stamps of more than one general issue. Fortunately for the 1869 specialist these gems are not too uncommon and will perk-up one's interest quickly.

The 1869 issue is quite unusual in all of United States philately, since because of its short period of usage and controversial introduction and replacement, postage stamps of the preceding or following issues are often found intermingled on the correspondence of the day. John Luff reported in his pioneering work<sup>(1)</sup> that the stamps of the 1867 issue "were reverted to" in the Fall of 1869, "owing to manifold objections made by the community at large."<sup>(2)</sup> This statement is highly suspect, and is questioned by Michael Laurence in another article in this publication.<sup>(3)</sup> Our intent here is not to address this question, but rather to introduce the reader to a few of the mixed issue franked covers as they come down to us today.

The rate which concerns this article is the normal 3¢ domestic rate for 1st class letters. Of course the 3¢ Locomotive was used to pay this duty in the vast majority of cases during the period of use of the 1869 issue. The various ways this 3¢ may be paid with lower value stamps are definitely limited:

- a) 1¢ 1869 stamp + 2¢
- b) 2¢ 1869 stamp + 1¢
- c) 1¢ 1869 stamp + 1¢ + 1¢

We will concentrate here on the second possibility, the 2¢ Post Rider in combination with various 1¢ stamps of several issues. Listed below in Table I are a group of 4 covers recently assembled which represent this usage.

Table I

A Small Collection of 2¢ Post Riders Used With Various 1¢ Stamps

<u>Ill. No.</u>	<u>2¢ Used With</u>	<u>Scott Cat. No.</u> <sup>(4)</sup>	<u>Date</u>
1	1¢ E-grill of 1867	86	CDS, Sept. 22, 1869 (Docketed 9/24/69)
2	1¢ 1869	112	CDS, July 13, 1869 (Docketed 7/15/69)
3	1¢ Nat. Banknote of 1870 (no grill)	145	CDS, Oct. 4, 1870(?)
4	1¢ American Banknote of 1881	206	CDS, Oct. 30, 1882

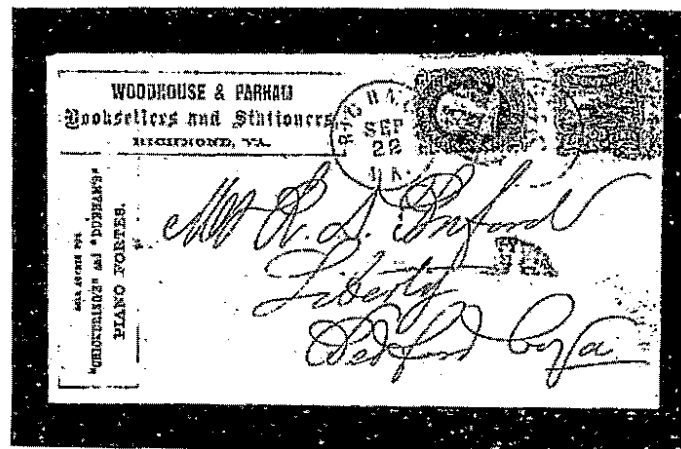


Figure 1. A 1¢ 1867 E-grill with a Post Rider.

William K. Hertzog, in his recent article in the Chronicle of the U.S. Philatelic Classics Society(5), lists important data relating to the quantities of 1868, 1869 and 1870 stamps distributed to Postmasters during the 6 quarters in which the 1869 issue was current. A portion of this data for the 1¢ and 2¢ values is reprinted below in Tables II and III to show how easily these mixed issue frankings came about.

Table II  
Quantities Distributed To Postmasters

	<u>1¢ '68 Grills</u>	<u>1¢ '69 Grills</u>	<u>1¢ '70 Grills</u>
1st Quarter 1869	3,351,200	385,400	-
2nd Quarter 1869	475,300	3,568,100	-
3rd Quarter 1869	-	3,179,300	-
4th Quarter 1869	-	3,944,100	-
1st Quarter 1870	-	5,248,900	-
2nd Quarter 1870	-	279,200	4,556,600

Table III  
Quantities Distributed To Postmasters

	<u>2¢ '68 Grills</u>	<u>2¢ '69 Grills</u>	<u>2¢ '70 Grills</u>
1st Quarter 1869	15,718,900	2,393,000	-
2nd Quarter 1869	-	18,115,450	-
3rd Quarter 1869	-	17,493,600	-
4th Quarter 1869	-	19,285,300	-
1st Quarter 1870	-	23,151,250	-
2nd Quarter 1870	-	3,204,850	14,695,650

Figure 1 illustrates the use of a 1¢ 1867 E-grill with the 2¢ 1869 Post Rider. Fortunately, it is the E-grill rather than the more common F-grill. As Table II indicates, this E-grill may have been distributed as late as the second quarter of 1869. The cover is dated September 22, 1869 and thus this combination quite naturally occurred. Figure 2 is not a mixed issue franking, however it is a beautiful cover, shows the 2¢ + 1¢ 1869 and belongs in a discussion of this type.

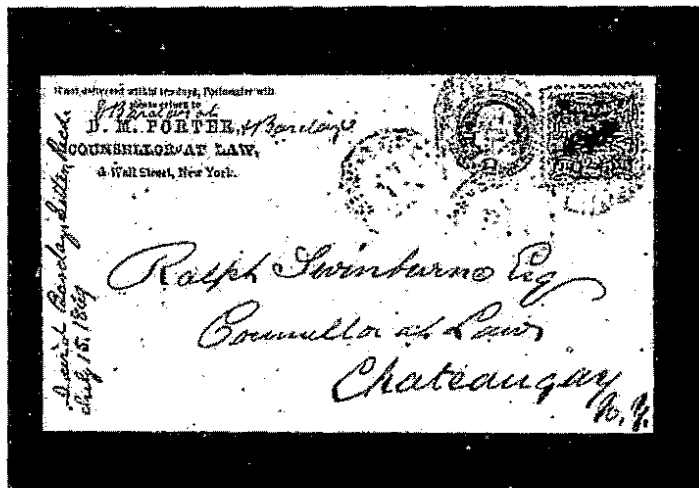


Figure 2. The low-value 1869's team up.

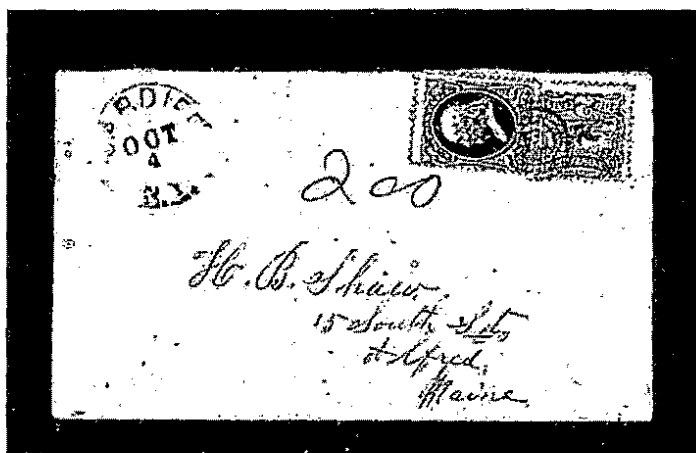


Figure 3. In 1870 an Ultramarine Franklin along with our Post Rider took this letter to H. B. Shaw.

Illustrated in Figure 3 is the October 4 usage of a 2¢ 1869 with the 1¢ ungrilled National Banknote emission of 1870. As may be seen in Table III, the 2¢ Post Rider was distributed to the last of the Post Offices in the second quarter of 1870. Thus, if this cover is an 1870 usage (as is most likely) we again conclude that the 4-month gap is nothing to shout about.

The cover presented in Figure 4 is, however, quite a different matter. It bears the 2¢ 1869 in combination with the 1¢ American Banknote stamp of 1881 (grey blue - reingraved). The circular datestamp indicates usage on October 30, 1882. This is a full 13 years and 3 months after the last 2¢ Post Riders were distributed! Such a late usage is very unusual, and in fact is the latest "nonphilatelic" use of any 1869 stamp known to your author. We must interject at this point that the 2¢ stamp is not one of the much rarer re-issues (unfortunately), but a genuine, grilled #113.

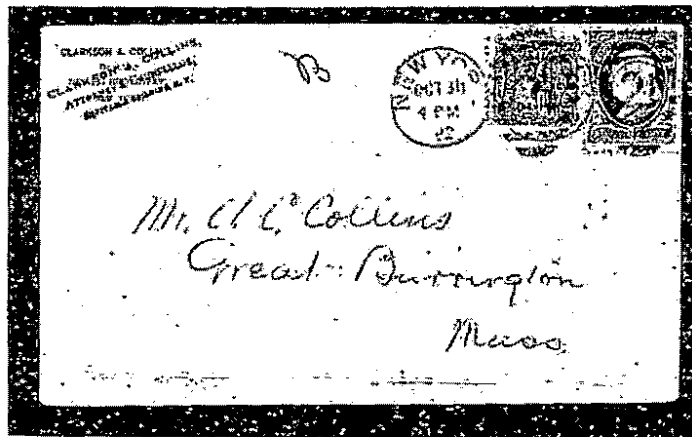


Figure 4. An extremely late (Oct. 1882) usage of the 2¢ Post Rider. Very unusual. With #206, the 1¢ American of 1881.

Neglecting Special Printings (and other extremely rare stamps) several other 1¢ stamps are possibilities for combination with the 2¢ Post Rider to make up the 3¢ rate. These other specimens, which someday might be found to increase our little collection, would potentially include:

- #63 - 1¢ 1863 - no grill
- #92 - 1¢ 1867 - F-grill
- #134 - 1¢ 1870 Banknote - grilled
- #156 - 1¢ 1873 Continental - with secret mark
- #182 - 1¢ 1879 American - soft porous paper

Who can provide such examples?

The covers and notes presented here do not pretend to be any great research. The idea has been to demonstrate the relationship of the short-lived 1869 issue to its neighbors on either side of the period of general use. Another goal has been to entertain the reader with some of the interesting items which may be obtained bearing stamps of the 1869 issue. Who can report covers with the "pictorials" mixed with earlier or later stamp issues than ones illustrated here? Who can report a similar assembly of covers bearing the 1¢ 1869 with various 2¢ stamps of various issues?\*

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- (1) John N. Luff, 1902, The Postage Stamps of the United States, Scott Stamp & Coin Co., Ltd., New York, New York, p. 89.
- (2) "The American Journal of Philately," October 1869, p. 114.
- (3) Michael M. Laurence, "How the 1869 Stamps Were Made," U.S. 1869 Pictorial Research Associates, 1976.
- (4) Scott's Specialized Catalogue of United States Stamps, 1975
- (5) Hertzog, William K., 1976, "Quantities of Stamps Issued During the 1869 Period: Some New Conclusions", The Chronicle of the U.S. Classic Postal Issues, Vol. 28, No. 1, pp. 31-43, 1 fig., 23 tables.

# THE 3c 1869 BISECTS USED FROM LURAY, VIRGINIA

MARGARET L. WUNSCH

At Luray, Virginia, a non-carrier post office, the three cent stamp of 1869 was used bisected in early 1870 on tax notices for delivery within that city. These bisected three cent stamps are both interesting and scarce items on cover or piece of cover.

John N. Luff wrote that these bisected Locomotives

"were used by Frank J. Bramhall (Asst. Assessor of the 6th Division of the 6th Dist. of Va.) in mailing, to residents of that division, blank forms for statements of the amount of their income and personal property, liable to taxation. These forms were merely folded, endorsed with the name and address of the taxpayer, the date and the name and office of the official mailing them. Such documents would be carried in the mails as printed matter, at the rate of two cents each. Apparently there was a scarcity of two cent stamps and, to overcome the difficulty, three cent stamps were bisected. On some of the documents two-thirds of one stamp were used and on others a third from two different stamps. It is said that several hundred of these provisionals were used, but the finder destroyed the philatelic value of the greater part of them by removing the stamps from the documents. The only copy available at this writing is dated April 2nd, 1870."

This lack of available 2¢ stamps may be the result of the Act of March 1865, which restored the 1¢ Drop Rate for small communities such as Luray. The 1870 Census reports 2144 total residents. Also, the lack of businesses requiring 2¢ stamps for unsealed circulars may have caused the postmaster to stock only the 1¢ and 3¢ stamps of the low values.

Illustrated in Figures 1 through 4 are the examples of this variety whose whereabouts are known to this writer. Photographs of both the front and back of these pieces are shown so that the reader may familiarize himself with the printed matter on the tax notice itself. Thus, identification of these and future examples to be uncovered will be facilitated.

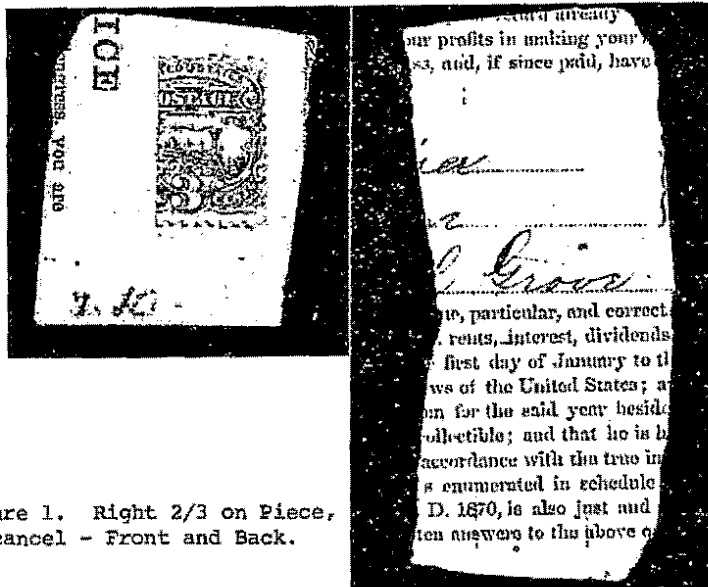


Figure 1. Right 2/3 on Piece,  
no cancel - Front and Back.

A much larger portion of the tax notice may be seen in Brookman's "U.S. Postage Stamps of the 19th Century" on page 164. The illustration appears to be a piece of the tax notice and is noted, "Ex West Collection".

Mr. Worthington obtained the only known vertical two-thirds of the 3¢ 1869 stamp on an entire tax notice used from Luray on April 2, 1870. Brookman states that this item was obtained from John Luff. In the Worthington sale of 1917 it was sold. Again, in the sale of the Joseph Steinmetz collection of bisects by Eugene Klein around 1931, this item was sold for the low sum of \$90.00. At this time it was stated, "Someone got a sleeper," since it was then listed by Scott if used on cover at \$400.00. Today the price is unlisted by Scott.

A. L. Texego, in a 1931 article discussing the Steinmetz item, stated that the three cent bisect of 1869 used at Luray is rare and is seldom offered in auction sales. His notes indicated only one other such offering: Lot No. 94 in the C. S. Watson sale (5-27-27), two thirds of the 3¢ stamp used as two cents on piece of document. Phil Ward in Mekeel's of May 10, 1926, offered the right two-thirds portion of a 3¢ Locomotive on Virginia tax report for \$280.00. This was considered very reasonable in view of the catalogue value and since this was the item referred to by Mr. Luff as the basis of his notation in his 1902 book. (Did Luff originally own this item, as well as the Worthington/Steinmetz entire?)



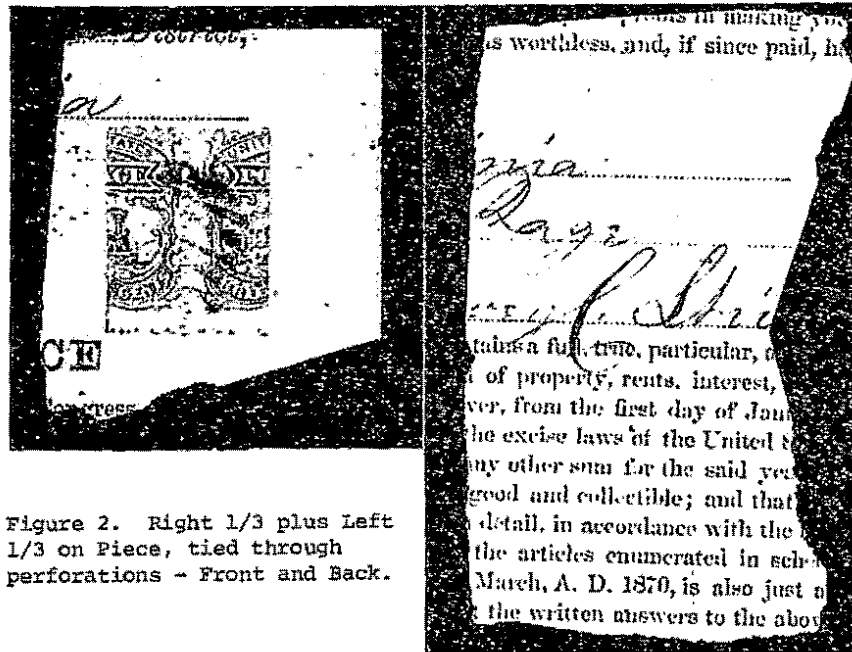


Figure 2. Right 1/3 plus Left 1/3 on Piece, tied through perforations - Front and Back.

The Post Office Department never authorized the use of bisected stamps to pay a lower rate, however it also did not officially declare this practice illegal until such a notice appeared in Section 402 of the Postal Laws, 1873 Edition. The semi-official P.O. publication, "The United States Mail and Post Office Assistant" in the May 1869 edition, flatly stated

"... one half of a stamp is not worth for postage one-half of the whole stamp..."

However, we all know this practice existed to a small extent over a long period of time.

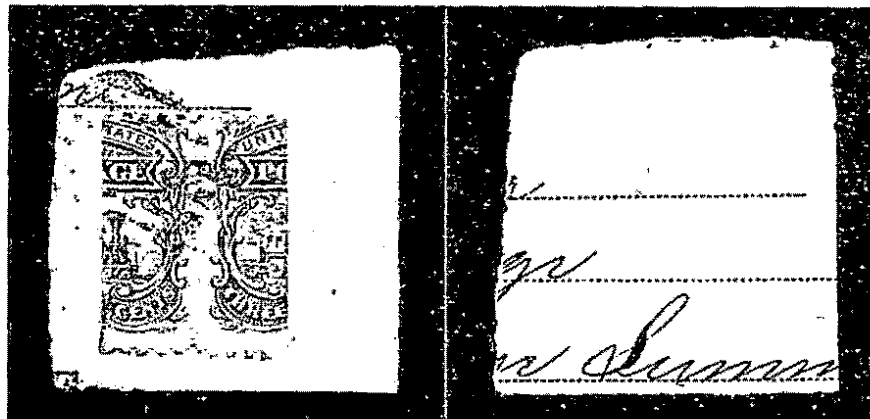


Figure 3. Right 1/3 plus Left 1/3 on small piece, tied through perforations & at left - Front and Back.

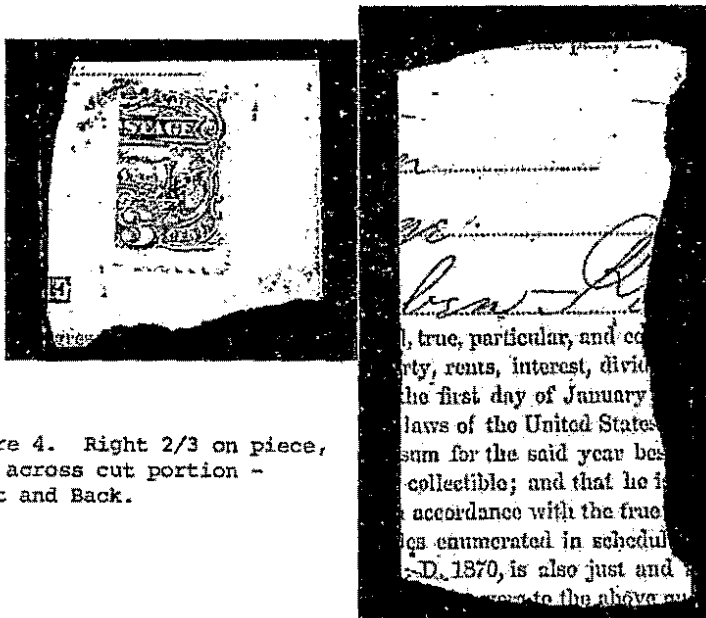


Figure 4. Right 2/3 on piece,  
tied across cut portion -  
Front and Back.

Thus, eight (or possibly less) 3¢ 1869 bisects used from Luray, Virginia have been located either in the literature or through personal examination. A list of these items is given below in Table I.

Table I  
3¢ 1869 Bisects on Luray Tax Notice

1) Margaret L. Wunsch (Fig. 1)	Right 2/3 on piece - not cancelled
2) Margaret L. Wunsch (Fig. 2)	R 1/3 + L 1/3 on piece - tied
3) Margaret L. Wunsch (Fig. 3)	R 1/3 + L 1/3 on piece - tied
4) B. E. Chapman (Fig. 4)	Right 2/3 on piece - tied
5) Worthington/Steinmetz	2/3 on <u>Entire</u> Tax Notice
6) Watson Sale, 5/27/27-Lot 94	2/3 on piece *
7) Luff/Ward offering 5/10/26 for \$280.00	2/3 on piece (?) *
8) Ex West (photograph in Brookman)	Right 2/3 on piece

\*These examples may actually be listed above in either 1) or 4).

Surely other examples must exist. Also, a number of questions remain unanswered on this subject. Who has the rare bisect on the entire Luray Tax Notice? Also, who has the one photographed in Brookman's book from the West collection? Additional information and reports of bisects are solicited.

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(1969), pp. 19-23.

The United States Postage Stamps of the 19th Century, by Lester G.  
Brookman (1966), Vol. 2, p. 164.

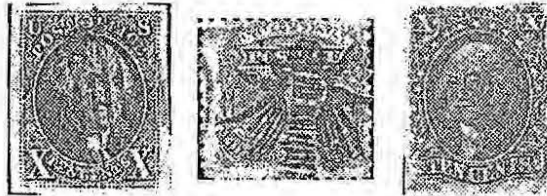
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p. 87.

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Superintendent of Census, Government Printing Office (1872),  
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United States Mail and Post Office Assistant, May 1869, p. 2,  
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## THE VARIETY 'UNITED STATES' ON THE 3¢ 1869

R. J. NIEZABITOWSKI

The cover described here is a good example of the surprises that can occur in a detailed study of 19th Century U.S. stamps. What was a common, nondescript cover in a large lot turned out to be an item of considerable interest. This particular 3¢ Locomotive is characterized by a rather unusual flaw. The center bar of the letter "E" in "United" has been registered so faintly that it is all but invisible, making it appear to be a letter "C" instead.

Before speculating as to the cause of this variety, let us examine the background of this cover as fully as possible. The cover in question is part of a correspondence consisting of several letters from Mary Reed of West Boylston, Mass. to her mother, who was residing at 7 Murray Street in New York City. All bear copies of the 3¢ Locomotive which are similar in shade and quality of impression, and, combined with the close proximity of the dates of usage, are almost certainly from the same pane of 150.

Two covers have enclosures, both dated 1870. The cover with the variety was posted at West Boylston, a town just north of Worcester, Mass., on April 18, 1870. Comparison with a cover posted on April 25 of the same year reinforces the idea that all of the stamps from this correspondence come from the same pane, as both show similar wear, primarily in the delicate scrollwork surrounding the frame design. The impressions are quite clear and well-inked, helping to defeat the idea that this variety was caused by an under-inked plate as no skips are visible. This also proves, rather conclusively, that the cause was not a worn plate as the stamps are free from the hazy, indistinct appearance that is characteristic of stamps printed from a worn plate.

It is possible that lint on the already-inked plate could be the cause, but there are reasons to doubt this as well. None of the other covers, franked with stamps almost certainly having come from the same pane, show indications of lint-caused flaws. It would seem likely that lint would have shown some effect elsewhere on this particular pane. Lint remains a possibility, but nothing is really conclusive.

There is no evidence that this center bar area has been scraped off by a sharp object. By the same token it seems unlikely that it could be pressed out during grilling, as this would affect other areas in contact with the grill, and not just this specific spot. I make mention of this since the grill does pass through the affected area.

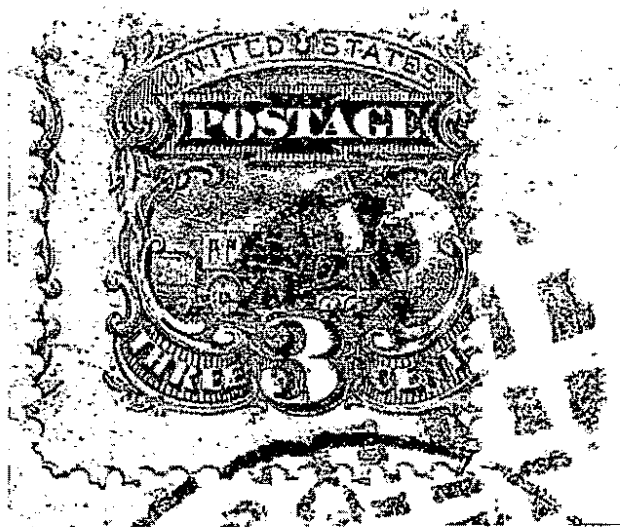


Fig. 1 The "UNITED STATES" Variety.

Stamps such as this invariably ask more questions than they answer. If the variety was caused by a damaged plate, then it follows that other copies must exist, or have existed. The writer feels that a damaged plate is a good possibility, but this cannot be confirmed without at least one other copy being found.

A number of printing varieties occur on this stamp, such as the various lines and dots one often encounters, however, this particular item is not similar to any of these as it is an omission, not an addition, to the printing.

At this point, it is important to consider whether this is a consistent flaw which might characterize a specific plate position, as can be seen on some other classic U.S. issues. Again, more copies would help to confirm this idea. To my knowledge, no one has ever plated this issue, so that not much information along these lines is available.

Close examination of all the stamps from this correspondence reveals something which leads me to propose what is probably the most plausible explanation of this variety. All of the letters in "United States" have a rough, unfinished appearance not characteristic of the quality engraving normally seen on this stamp. The difference becomes even more noticeable upon comparison of the stamps in question with a plate proof. Upon very close examination, there are several areas where a faint "doubling" of some lines is apparent. This is quite obvious on the stamp with the "C" variety and is very obvious on the April 25 cover. (See sketch)

It seems almost certain that this "doubling" was in fact caused by careless recutting of the plate. Recutting of these plates was quite common, especially in late 1869 and early 1870 as the plates wore down. Since the issue was to be replaced in early April, 1870, it is quite possible that the center bar of the "E" was forgotten due to haste or a lack of concern for the quality of the recutting. This would explain the very faint impression of the center bar on the variety stamp and the faint doubling of some letters as being the remains of the plate's early state. The wear on the outside frame scrolls confirms that this plate had seen quite a bit of use and therefore would surely be a candidate for recutting.

At the period of time that the recutting was probably done, it would seem likely that the National Bank Note Company was most concerned with producing plates for the series of 1870 and most likely would not have been too careful with the recutting of 1869 plates.

This would seem to be the most plausible theory to explain this variety. Hopefully, other copies will surface and help to confirm this. The writer would be very interested in hearing of any new information which might surface. I would also like to thank Ben Chapman for his help in researching the potential cause of this variety.\*\*

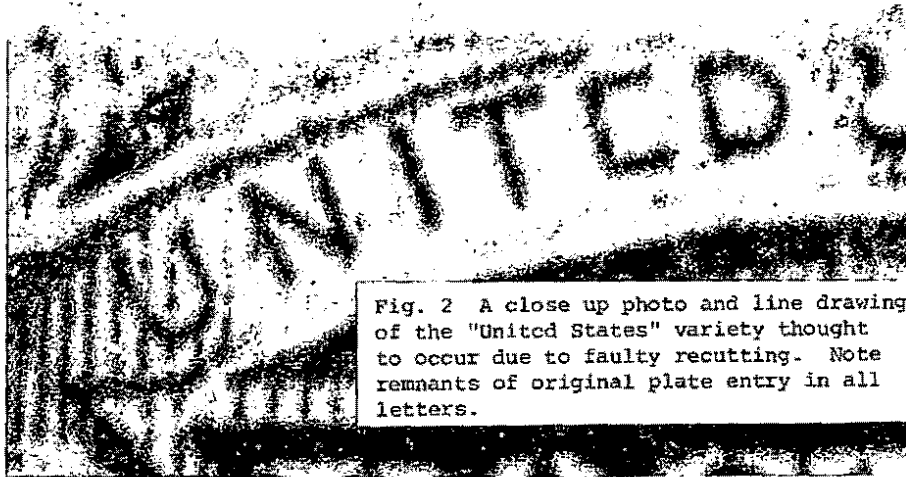


Fig. 2 A close up photo and line drawing of the "United States" variety thought to occur due to faulty recutting. Note remnants of original plate entry in all letters.

UNITED ST

# PLATE NUMBER 30 POSITION DOT

R. H. STEVER

The American Philatelic Congress Book of 1969 includes an outstanding paper by John Birkinbine II<sup>(1)</sup> on plate number stamp identification as regards the three-cent 1869 stamp. In this paper the discussion of Plate Number 30 was limited by lack of an example actually showing a portion of the plate number. The following is in no way to be construed as criticism of Mr. Birkinbine's comments but as further clarification of the Plate Number 30 dot position.

In Figure 1 the top plate number dot is shown to be in the middle of the upper, very faint dashed horizontal shading line under the lowest of the three shading arcs. On this line it is positioned beneath the center of the top ornament. The dot is fairly heavy as dots go, somewhat elongate in a top to bottom direction and has a halo that breaks the heavier horizontal shading line below. This position is slightly lower than the dot position in Figure 28 of the Birkinbine paper and is thus believed to be from the other pane of Plate Number 30.



Fig. 1 The only known example of the top plate number 30 stamp. Note that layout dot is slightly higher than the highest tip of corner ornament and in between the leaves.

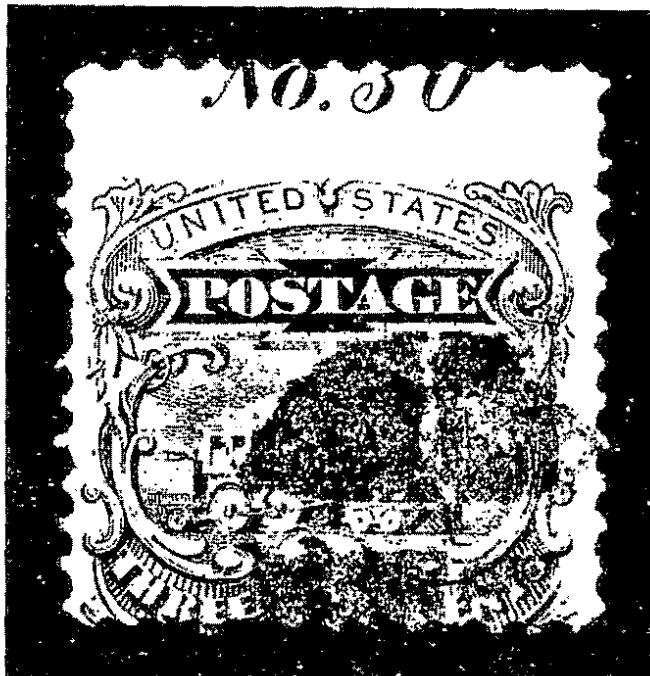
The dot position shown in Figure 1 is very similar to the Plate Number 8 dot position shown in Figure 7 of the Birkinbine paper. However, a Plate Number 30 stamp can be distinguished from a Plate Number 8 stamp by the layout dot in the upper left corner. On Plate Number 30 this dot is slightly higher than the highest tip of the corner ornament whereas on Plate Number 8 the layout dot is in the valley between the leaves of the ornament. Also, it now seems fairly certain that Mr. Birkinbine was correct in relegating his Figure 23 and 24 examples to Plate Number 25 although he conceded they could be from Plate Number 30.

An interesting feature of the Plate Number 30 example shown is the imperfection in the top arc of the three shading arcs beneath the "E" of UNITED. Whether this bubble or upward "v" of the shading arc is a constant plate flaw is unknown, but if so, could be a further aid in identifying a Plate Number 30 stamp from this particular pane. It is more prominent on the actual stamp than the accompanying photograph indicates.

Hopefully, the foregoing will result in the finding of other Plate Number 30 stamps and additional information on this most interesting aspect of the 1869 issue.

#### Reference

1. Birkinbine, John, II; A New Discovery on the U.S. 1869 Issue, American Philatelic Congress Book, 1969, pp. 49-66.\*\*





## "VIA ARCATA "

MARGARET L. WUNSCH

A very interesting cover with 21 cents rate of postage for a registered letter - 15 cents registry fee and 6 cents (double 3 cents rate) for first class mail is shown in figure 1. The letter carries 2 singles of the 2¢, (one with arrow marking), a pair of the 2¢, 3¢ of 1869 and 10¢ stamp of the 1861 issue. The contents of the cover must have weighed over one-half ounce, probably containing some legal document as it was addressed to the District Court of Shasta County.

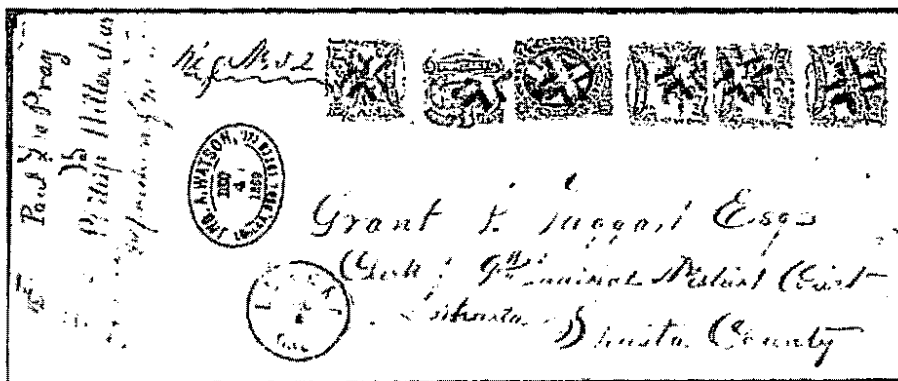


Figure 1. Four 2¢ 1869's, one 3¢ 1869 and one 10¢ 1861 paid the double weight domestic registry rate for this letter to travel "via Arcata."

On March 5, 1851, a post road was suggested by the postal authorities to carry overland mail to run from Reading's Diggings (Reading's Springs, Shasta City) to Humboldt Bay and Eureka via Weavertown (Weaverville), Big Bar on Trinidad, South Trinidad, Red Wool and Uniontown (Arcata). Delivery was to be once each week on horseback. This route was established and contracts let on April 18, 1851 for mail once a month.

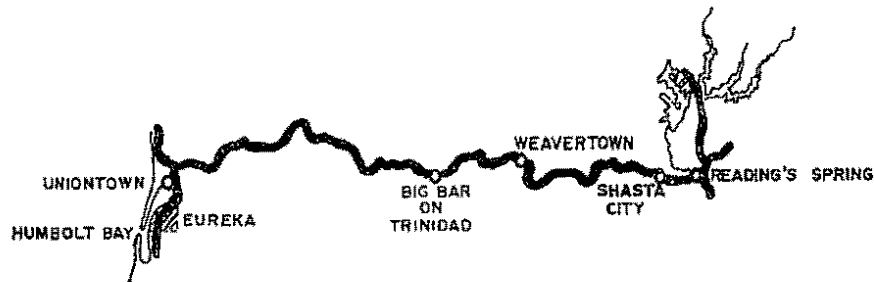


Figure 2. The post road route for Eureka  
 > Reading's Springs was over very rough terrain.

As time went on the number of trips increased and by 1861 mail service increased to semi-weekly trips. In 1864 service was almost completely stopped for a while due to financial failure of the contractors and Indian troubles. After a few months regular service was resumed.

Before this overland route was established mail had to go both ways by steamer via San Francisco and then through the Sacramento Valley to Shasta and other places. This was very much like going "around the Horn". Steamer sailings were not always reliable, so it was pretty rough going for mail to and from Eureka in all directions, particularly in the winter, spring, and fall rainy seasons.

The overland route from Eureka naturally went via Arcata (Uniontown) in the early years. Arcata is situated on the northeast shore of Humboldt Bay, while Eureka is on the southwest shore. The route eastward was much better from Arcata than Eureka and so "via Arcata" was not unusual. However, very little mail over this route has been seen probably due to the hazardous conditions which must have caused much delay in delivery. Therefore this cover is a very desirable item as well as an interesting one.

Friends have told me they first drove over the road from present day Redding to Arcata about 25 years ago. The road was about 157 miles in length and it took them almost all day to drive allowing for only nominal stops and road work. At that time the state still used prison gangs to repair the road and it was a most difficult task to keep it open. How it could have been traversed over 100 years ago would be hard to say. Evidently they did it, but it seems a bit remarkable and one wonders a bit about the trials of the passage of this most unusual cover.\*\*

#### Bibliography

Giles, History of Shasta County.

Coy, The Humboldt Bay Region 1850-1876.

# PLATE CRACKS ON THE 3¢ 1869 LOCOMOTIVE

B. E. CHAPMAN & M. L. WUNSCH

The 1975 Scott's Specialized U.S. Stamp Catalogue lists, among several varieties for the 3¢ 1869 Locomotive (#114, ultramarine), a "cracked plate" variety which is unpriced both mint and used. This generally means that examples are known, but they appear for sale so infrequently that pricing is impossible. This listing has appeared for a number of years -- a quick check of the 1940 edition reveals an identical one-line insertion for this cracked plate.

Specific questions which come to mind for the 1869 specialist upon reading this cryptic reference are:

- a) Where is the crack? How is it identifiable?
- b) Are there several different types?
- c) How many examples are known?

The answers to these questions at this time are not definitive, however enough is known so that the specialist may have a starting point to begin his own research.

It seems that very little is known of this cracked plate. Nothing has previously been written on the subject and no illustrations have been published. However, cracked plates are not that uncommon per se in U.S. Classic philately. The issues which have been extensively (and intensively) studied, the 1¢ 1851-57 and the 3¢ 1851-57, contain a number of stamps showing plate cracks. And, these have been elaborately written up. Even the 5¢ Zachary Taylor of 1875 (Scott #179) has a plate crack running through 6 stamps and was recently the subject of an excellent article by Clyde Jennings in the Congress Book.

## The "Flutter" Crack

The 3¢ 1869 plate crack which is most widely known and reported is known as the "fluttercrack". This name is derived from the obvious doubling of the stamp design in the lower left corner below the crack. John Birkinbine, II states<sup>(1)</sup> that he has a record of six copies existing, although he has not seen all of these. Not very many, is it?

(1) in litt.



Figure 1. Close-up of "flutter" crack, which extends into the front wheels of the locomotive. See figure 3.  
Figure 2. Another "flutter" crack showing doubling of design below crack. See figure 4.

Figures 1 and 2 show the examples of this plate crack from the collections of the authors. This "flutter crack" is actually a double crack which begins in the margin to the lower left of the stamp and moves across the "T" and "H" of THREE, diagonally upward, with one of the cracks going all the way into the front wheels of the locomotive. The larger of the two cracks, the lower, ends in a series of short rays within the "H".

It is surmised that the doubling of the design below the crack which is present on all the few known examples, was caused by motion ("flutter") of a small portion of the plate as the paper was pressed into it during the printing process. This fluttering may have caused a double impression on the stamp below the plate crack.

This crack is quite prominent and may be seen with the unaided eye. What is interesting about this crack is that it should also show up on the stamp immediately to the left and possibly extend into the top of the diagonally lower left stamp. To date no stamp showing this has been reported. There is strong suspicion that this stamp with the "flutter crack" may be from the bottom row of the sheet.

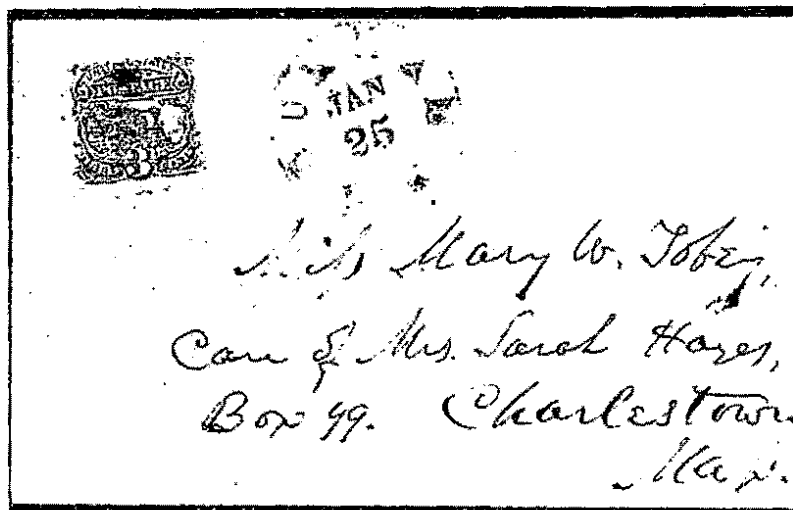


Figure 3. One of two reported covers bearing the "flutter" crack. Postmarked Durham, N.H., Jan. 25.

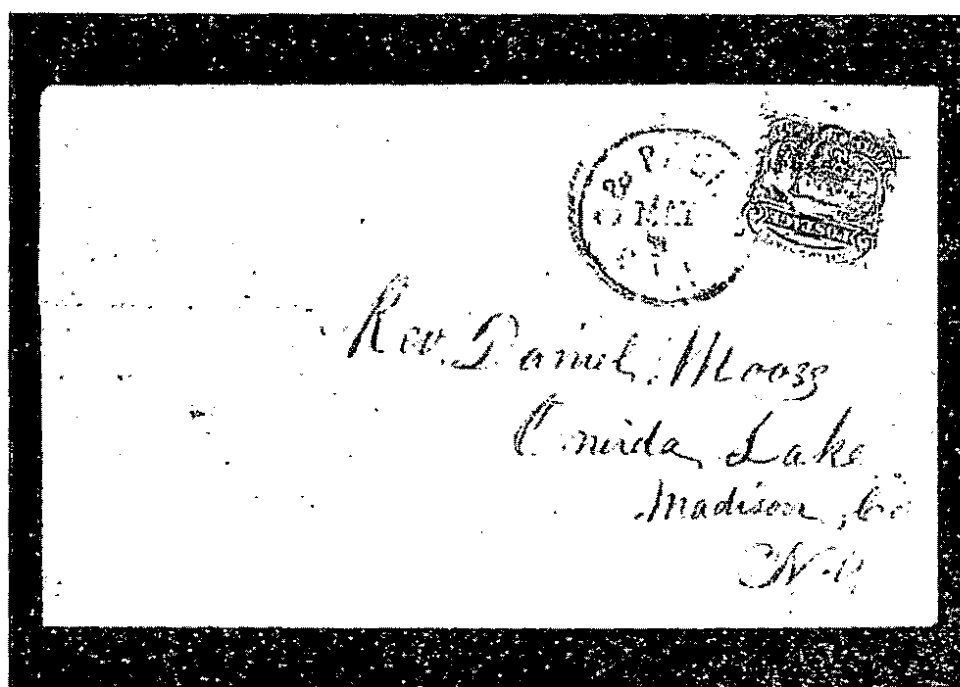


Figure 4. "Flutter" crack cover bearing S.C. & Pacific R.R. (Sioux City & Pacific R.R.) CDS, which is unlisted in the Towle-Meyer book.

Figures 3 and 4 show the covers associated with figures 1 and 2 respectively. Of the six reported "flutter cracks" only two are on covers and both are illustrated here. The cover in Figure 4 is quite interesting from another standpoint. It bears the unlisted handstamp of the "S.C. & Pacific R.R." as an origin marking. This stands for the Sioux City and Pacific Railroad.

The Sioux City and Pacific Railroad was a very small trunk line running from Sioux City, Iowa to Fremont, Nebraska, where it connected with the Union Pacific in February of 1869. The date in the CDS, May 9, bears another close relationship to railroading -- this was the day before Promitory. May 10, 1869 was of course the day of the "Golden Spike" when the Trans-continental railroad link-up occurred. Quite a railroading cover, this plate crack!

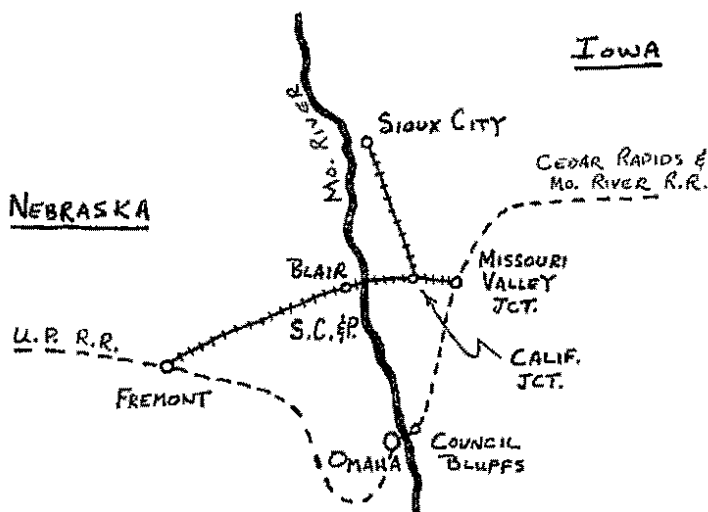


Figure 5. Missouri Valley Junction - beginning of the SC&PRR in 1867 (20 mi. north of Council Bluffs) to Sioux City (75 mi.), arriving in February 1868. California Junction - in 1869 the line was extended to Blair, Nebraska and on to Fremont, Nebraska connecting in February 1869 with the Union Pacific.

Poor's Railroad Manual for 1870-71 lists the length of the line as 108.27 miles. Its rolling stock consisted of:

Locomotive engines	- 12
Cars - passenger	- 4
Baggage, Mail & Express	- 3
Freight Cars	-134
Road & Boarding Cars	- 8

Gross earnings in 1869 were \$294,476. Net earnings were \$90,000, of which \$26,000 was paid out in interest and the balance used in construction was \$64,000.

#### Additional Cracks

We have strayed. Back to cracks.

There is one other major plate crack known on the 3¢ Locomotive. It is almost certainly a crack because of the texture and prominence; however, a second copy is yet to be reported. This crack runs the full width of the stamp in a nearly horizontal line, just touching the bottom of the letters "U" in "United" and the last "S" in "States". This one known example is shown in figure 6.



Figure 6. The "full width" crack. Only reported copy to date. Do other stamps to right and left have cracks?  
Figure 7. Plate scratch or possibly the beginning of the "full width" crack.

This "full width" crack is very striking and it is quite perplexing why additional copies have not been found. Again, the stamps to both left and right of this particular plate position should show evidence of extensions of this crack. Why have none been reported?

Figure 7 shows a stamp with either a plate scratch or the beginning of a crack in the upper left corner which lies in exactly the same position as the left portion of the "full width" crack. Incredibly, both of the authors have identical copies of this variety. Is this the beginning of the large crack shown in Figure 6?

#### Scratch or Crack?

In their study of the 3¢ 1869 stamp, the authors have noted several plate "scratches" from time to time. These have generally been classified as scratches because of their appearance. The characteristics of a "scratch" might be considered as:

- a) Generally thin -- a hairlike appearance
- b) Usually straight or having only a slight arc
- c) Usually short -- certainly not extending the full width of a stamp.

A good example of a plate scratch is illustrated in figure 8. The lower right stamp is the plate position 10L20 and shows the beginning of a scratch which runs to the left into 10L19. We know this pair to be 10L19-20 because the stamp at upper left shows the plate number position dot for plate number 10 and an arrow and straight edge identifies it was the left pane. The point is that this scratch may be differentiated from the marking shown on the stamp in figure 7 (it is considerably higher).

A new find has recently been made FRA member Jim Stever, which unfortunately cannot be illustrated due to an inadequate photograph. The essentials are these: A stamp on cover postmarked "Madison, Wis., Aug. 13" has some of the characteristics of a crack and some of a scratch. The "line of color" on the stamp runs basically horizontally through the center of "POSTAGE". It is nearly full width, very thin and wavers up and down considerably. Is it a scratch or a crack? Only additional research will enlighten us.

#### One Final Possibility

During the preparation of this paper, one additional find has been made (MLW). Shown in figure 9 is what definitely appears to be a vertical crack at the left side of a locomotive. The line is quite heavy at the bottom, loses intensity near the center of the stamp, and picks up strongly again at the top before ending (?). This is the only crack of this type seen by the authors. Again, it appears that additional cracks should be found on the stamp just below this example, and possibly above it.



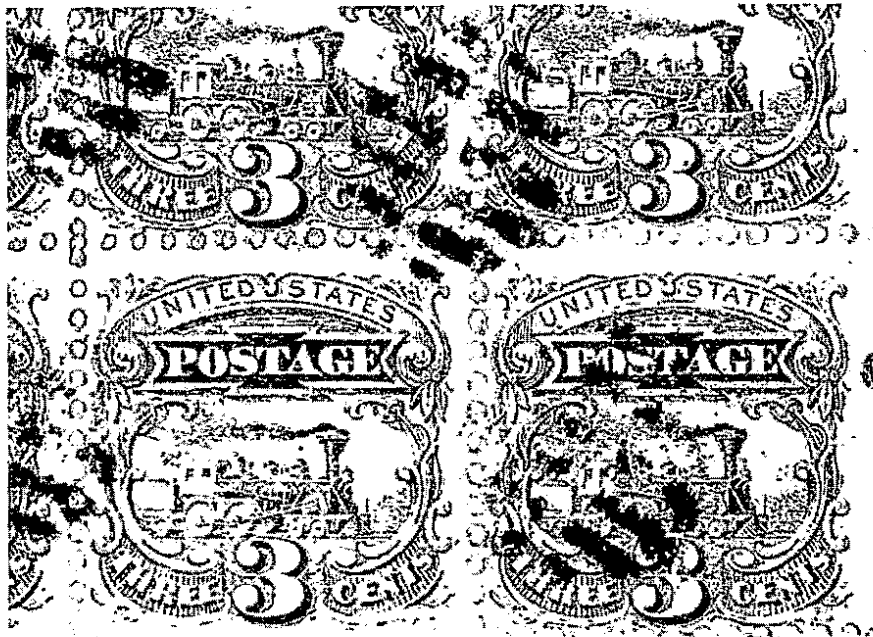


Figure 8. Positions 10L 19-20 show plate scratch (?). This is actually a (plate) block of 8 (2 x 4 horizontal) on a piece.

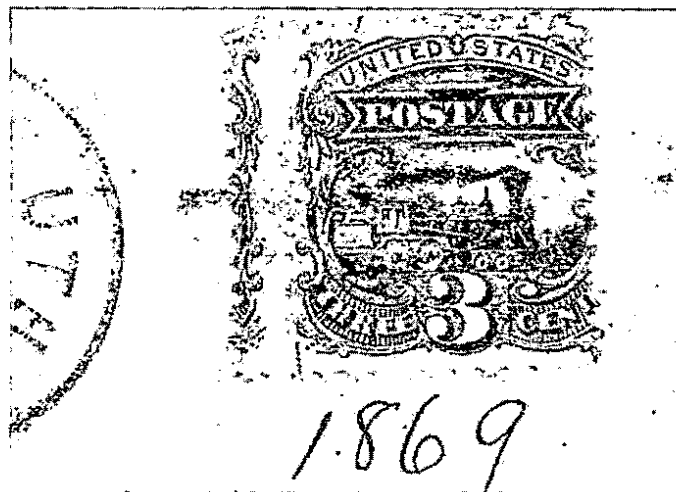


Figure 9. Recent find of what is almost certainly a plate crack. Tied to cover which bears indistinct CDS. Unusual vertical line of color.

In conclusion, it may be stated that very few plate cracks have been reported on the 3¢ 1869 Locomotive. No other cracks are known on any of the other 1869 denominations, which speaks well for the quality of the National Banknote Co. plates as well as their quality control system. However, three of the cracks discussed may only be a parts of much larger cracks. The small number reported indicate their scarcity, but there is much to be learned.\*\*

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# THE 1869 TWELVE CENT GREEN & THE ADRIATIC

MAURICE LEIGH ROBINSON

A combination of superior design, the popularity of ships on stamps (or just pictures of ships, for that matter) and the romance of the sea help make the twelve cent green of the 1869 Pictorial Series one of the most popular U.S. stamps. The ship, of course, is the SS Adriatic, a side-wheeler launched early in 1857 for the highly competitive transatlantic trade. The stamp on which she is portrayed is usually known as Scott #117 has a vignette by James Smilie and a handsome decorative frame by George W. Thurber. The stamp (and the Adriatic) were so popular that they became the inspiration for Peru's twenty centavos Postage Due in 1974 and a Currier & Ives illustration published in 1856, the year the Adriatic was built.



Figure 1. Proof of the 12¢ 1869 Adriatic.

The 12¢ rate was used for single weight letters to Great Britain during 1869. On January 1, 1870 this rate was reduced to 6¢, whereupon the 12¢ Adriatic paid the postage for double weight letters across the ocean to England. This stamp also was used for Supplementary Mail - a special service to catch departing ships, at twice the usual rate. Scott's Specialized Catalogue of United States Stamps lists the earliest known usage as April 5, 1869. Slightly over three million of these stamps were prepared and delivered to the Stamp Agent.

Specifications and descriptions of the Adriatic point up the reason she caused so much excitement even before she made her first appearance at sea. She was built to replace the lost Pacific (another Collins Line ship that mysteriously disappeared in January-February of 1856) and was quickly proclaimed the "Queen of the Seas." Not even the powerful Vanderbilt, built by the Commodore as a "fit companion or competitor" to the Adriatic, would equal her in size and power. Although differing figures have been used to describe the Adriatic, American Lloyd's Registry says she was 4,145 tons, 345 feet long with a beam of 50 feet, depth of 33 feet and draft of 23 feet. She was brig-rigged, had three decks and a deck saloon, and cost \$1,200,000, a tremendous sum in 1856. When completed, she was the world's largest and fastest ocean steamer.

Unfortunately for the Adriatic and other American ships, the year 1857 signalled hard times for the U.S. merchant marine. There was much Congressional pressure to reduce (and eventually eliminate) government subsidies for shipping. This was to some extent due to the product of rivalry between North and South in the bitter days preceding the Civil War. When the Adriatic went into service, the Collins Line had lost more than half its mail subsidy and the vessel made only one voyage in the American transatlantic service. The way was left open for the British Cunarders who quickly seized the opportunity to demonstrate their dominance of the high seas.

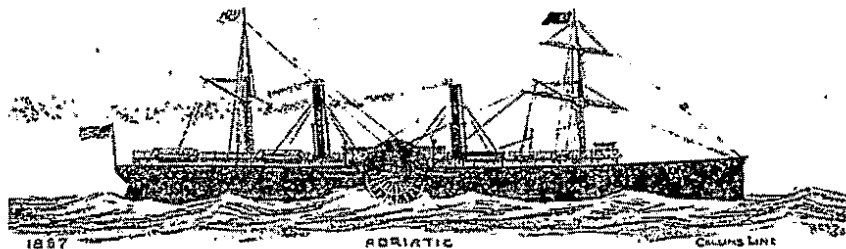


Figure 2. The Adriatic, as drawn by Eric Heyl in his series of books, Early American Steamers. Illustration through courtesy of Mrs. Elizabeth R. Heyl.

After being laid up because there were no funds to keep her sailing, the Adriatic was sold to a British firm, the Atlantic Royal Mail SS Company -- also known as the Galway Line -- and began speed runs between Galway and St. John's on the Britain-Canada route. In 1861 she set, and held for years, the record of five days, nineteen hours between those two ports. But even with a Crown subsidy the Galway Line could not make out financially and went bankrupt. The Adriatic was then laid up at Birkenhead until 1864, when she was sold and completely refitted. But she blew a boiler on her trial run and had to be towed back to Liverpool. There she lay neglected and rotting away when the new owners defaulted.

Finally she was bought by a company in the West Africa trade and sent to Bonny (Nigeria) for use as a store and supply vessel. The Adriatic remained moored in the harbor there until 1885, when she fell apart at her moorings. But her memory lives on, captured in pleasing shades of green on a superb stamp, the twelve center of the 1869 Pictorial Series.

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Merchant Sail, William A. Fairburn (1945-55), published by Fairburn Marine Education Foundation, Center Lovell, Maine.\*\*

**Join the P R A !**

# **SIGNING of the DECLARATION OF INDEPENDENCE**

## **ON THE 24c 1869 STAMP**

**DONALD E. HALLER, JR.**

The signing of the United States Declaration of Independence on July 4, 1776, was a major event in the world history. With strokes of their pens, forty-six determined patriots launched thirteen loosely knit colonies of the American Wilderness into the stream of destiny to become the wealthiest and most powerful nation that the world has known. These forty-six men were delegates to the first Continental Congress held in Philadelphia. Ten other delegates to the Continental Congress signed the Declaration of Independence at later dates.

The Signing of the Declaration of Independence was immortalized in the famous painting by John Trumbull which now hangs in the Yale Gallery of Art. Trumbull was a comrade and aide-de-camp to Washington in the Continental Army. A gifted painter, Trumbull was self taught, initially by making military maps. He had a special faculty for composing sweeping portraits, both from life and from memory.

The Trumbull painting of the Signing of the Declaration of Independence was done from memory about 1791. On an original canvas almost thirty feet wide, John Trumbull preserved for all times the stirring tableau of the participants in this event. All forty-six figures are readily recognizable. John Hancock is seated at the table with Jefferson, Franklin, Livingston and Sherman, while John Adams stands before the table preparing to sign the most renowned document in history.

The Signing of the Declaration of Independence was a favorite theme for the master engravers of the printing and engraving companies of the Nineteenth Century. The list of companies producing United States paper currency with this vignette would be a "Who's Who" of United States printers and engravers. Trumbull's painting of this historic event was adapted for the principal vignette on sixty-eight different bank notes printed by various companies for issuance by private banks before the National Bank Acts of 1861-63. This vignette was used on more private bank notes in the 1830-1861 period than any other vignettes except those of Washington and Franklin. Private banks in eighteen states including all the original Thirteen Colonies, except Delaware, issued notes with this vignette.

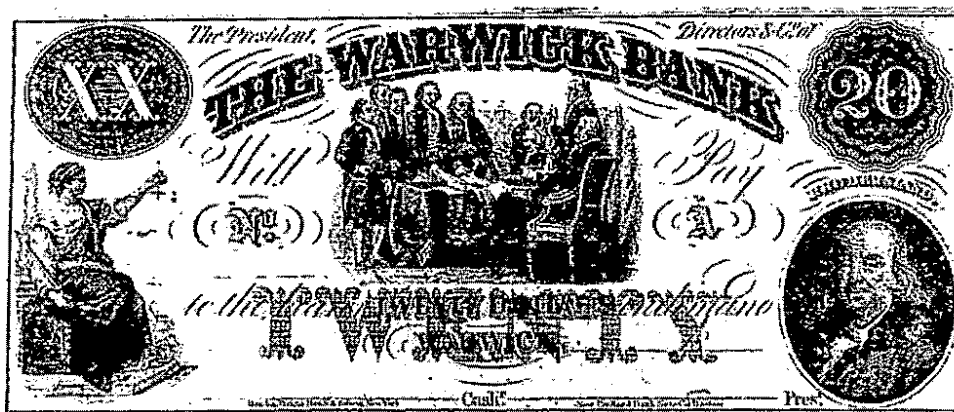


Fig. 1 \$20 Bank Note - The Warwick Bank,  
Warwick, Rhode Island - 1860. Printed by  
the New England Bank Note Company.



Fig. 2 \$1 Bank Note - The Nemaha Valley  
Bank, Brownville, Nebraska - 1857.  
Printed by Toppan, Carpenter & Co.

In developing the designs for the 1869 Pictorial Postage Stamp Issue, the National Bank Note Company utilized its wealth of engraving experience acquired by producing the beautiful and colorful private bank notes. It was typical of Yankee ingenuity to maximize the usage of similar designs and engravings for both paper currency and for postage stamps. The well known painting of the Signing of the Declaration of Independence was an obvious choice for use as a design of a momentous event for one of the values of the 1869 Pictorial Postage Stamp Issue.



Fig. 3 Plate Proof Block of four - approved design.

James Smillie, chief engraver of the National Bank Note Company and considered to be the outstanding miniature pictorial engraver, executed the design engraving for the 24¢ value of the 1869 Postage Stamp Issue. This diminutive masterpiece of engraving faithfully depicts all the tableau of the Continental Congress Delegates who participated in the Signing of the Declaration of Independence. In this tiny engraving, all forty six participants can be seen and the principal figures in the foreground can be identified. This design engraving provides a splendid example of the beauty, clarity, brilliance and artistry of the finest engraving art.

The contract for producing the 1869 Pictorial Postage Stamp Issue was executed between the Post Office Department and the National Bank Note Co. on December 12, 1868. Specifications of this contract called for "stamp denominations to be distinctly given in figures as well as letters". The National Bank Note Co. prepared design essays for the 24¢ value and the other values with numerals about 2-3 millimeters high. The Post Office Department considered that the size of these numerals was too small for easy recognition of the values of this stamp issue and decreed that the size of the numerals be increased to five millimeters in height. The initial design essay and an approved plate proof, with small and larger numerals respectively, are shown in Figure 4.



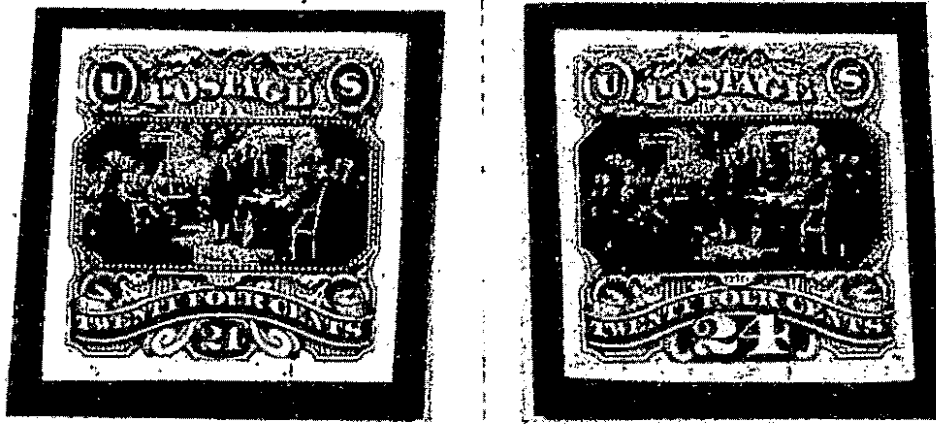


Fig. 4 Left - Plate Essay with small numerals. Right - Approved Plate Proof with larger numerals.



Fig. 5 \$10 Bank Note - Bank of Michigan, Marshall, Michigan - 1862. Printed by the American Bank Note Company.

A design essay (different than that proposed for the 24¢ value) with the vignette of the Signing of the Declaration of Independence and small numbers was proposed for the ten cent value of this stamp issue by the National Bank Note Co. This vignette and design was abandoned for use on the ten cent value when the Post Office Department directed the use of the larger numerals, since the larger numerals would have greatly distorted the total design.

"The Signing" was also selected as the large design on the reverse of the beautiful \$100 National Bank Notes, Series of 1863, 1864, 1865, and 1875, which were printed by the American Bank Note Company. The American Bank Note Company was formed in 1858 by the merger of six of the most esteemed engraving and printing firms of the Nineteenth Century, which had been producing private bank notes for many years, including those notes with the vignette of the Signing of the Declaration of Independence.

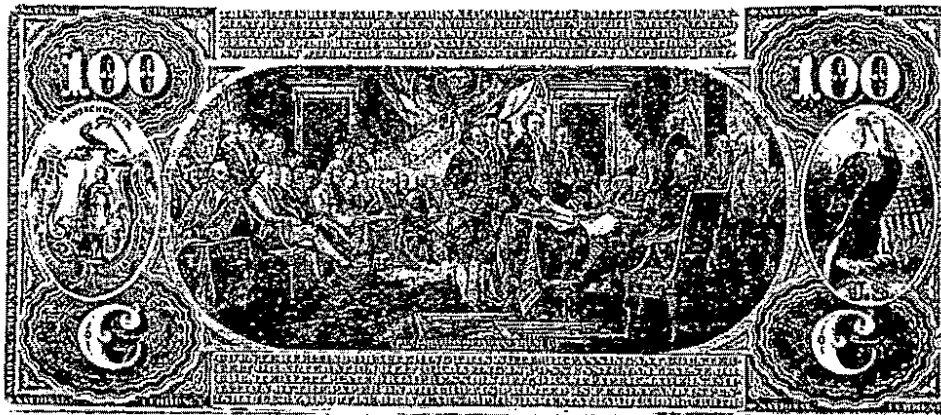


Fig. 6 \$100 National Bank Note - First Charter Series - 1875. Printed by the American Bank Note Company.

The exquisite engravings of the Signing of the Declaration of Independence used on the 24¢ value of the 1869 Pictorial Postage Stamp Issue and the private and national bank notes are much appreciated by philatelists and syngraphists (paper money collectors) today.\*\*

# HIGH VALUE 1869 STAMPS ON ORIGINAL COVER

DR. RICHARD M. SEARING

## I. INTRODUCTION

Collectors of U.S. nineteenth century postage stamps have long been aware of the scarcity if not the outright rarity of original covers bearing the higher value stamps of the 1869 issue. The latest issue of The Scott U.S. Specialized Catalog lists the 24¢ stamp on cover at \$2000, and the 30¢ stamp on cover at \$2250. The 90¢ stamp on cover is noted but unpriced.<sup>1</sup> These listings convey the impression that the stamps on cover are rare, but little other information. The question naturally arises as how many of these covers actually exist for each value.

Approximately three years ago, your author undertook the task of recording all the known covers bearing the three highest values of the 1869 issue. The preliminary results of this effort are presented and tabulated in this paper. The data are seen to be incomplete in many instances, and perhaps some covers are listed on the basis of wrong data. However, the listings provide a baseline from which to build a complete tabulation of these rare covers. Therefore, your author actively solicits readers comments, corrections, criticisms, and additions to the data; the more data, the better the final results.

Some general comments about the tables are in order. Some attempt has been made to screen the data presented on the basis of postal rates, credit marks, and other information. Some covers shown in earlier auctions have been deleted in this manner. The author does not pretend to be an expert in foreign postal rates, so that additional information could place a cover back in good standing, or eliminate it for good. For Postal rates to foreign countries, the standard has been the classic treatise by Professor George Hargest on the Trans-Atlantic Mail.<sup>2</sup>

## II. TWENTY-FOUR CENT STAMP ON COVER

This stamp has long been considered by knowledgeable U.S. collectors as one if not the finest examples of the 19th century engravers art. However, it also cancels badly so that fine used copies on or off cover are scarce. In his excellent study of the U.S. 19th century stamps<sup>3</sup>, the late Lester Brookman states that 235,350 stamps of the 24¢ denomination were printed and delivered to the government stamp agent. It has been the author's experience with rare 19th century covers that between 0.0001 and 0.0002 of the issued number of stamps still survive on the original cover after

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more than a century. With this "rule-of-thumb", the predicted number of extant 24¢ 1869 covers is between 24 and 48; the results of the present survey are within these limits.

Table I lists the 7 recorded domestic mail covers bearing the 24¢ stamp, and Table II lists the recorded foreign mail covers bearing the same stamp. The data recorded includes the date of mailing, origin and destination, the stamps used (Scott Catalog Numbers), the postage rate paid if known, remarks useful for identification and rate comparisons, and the source for the listing. In several cases, the author has misplaced the source for the data, and these are indicated by "misplaced"; the hope is that some reader can remedy this deficiency. Full source data are shown in the references. An (\*) by the source in the tables indicates that the author has seen a full or partial photograph of the cover in question.

A summary of the cover distribution data in Tables I and II is shown in Table III with respect to destination, origin, stamp combinations, and year of use. A total of 45 covers are presently recorded bearing at least one copy of the 24¢ 1869 stamp. New York City and Portchester, NY (Davis correspondence) account for the origin of over half of the listed covers. As a result of the Davis find, one-fourth of the covers are addressed to Peru. It is interesting to note that half the covers bear the 24¢ alone or in combination with the 10¢ 1869 stamp, and that no recorded covers show the combination of the 24¢ and 30¢ 1869 stamps. The year dates known show about 50% more uses in 1870 than uses in 1869.

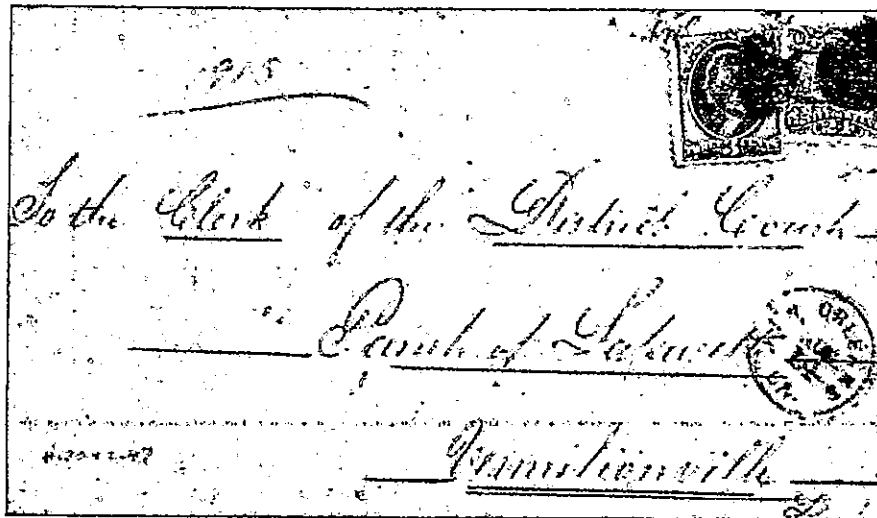


Fig. 1 3¢ 1870 issue (no grill) with 24¢ 1869 issue tied to domestic legal cover from New Orleans to Vermillionville, La. district court dated August 14 no year; pen mark 1915 may be registry number with rate paid 3x3¢ plus 15¢; otherwise pays a 9x3¢ domestic rate.

TABLE I 24¢ 1869 STAMP USED ON DOMESTIC MAIL

Date	Origin/Destination	Stamps	Rate	Remarks	Source
?/?/70	Boston, Mass/Schoharie, NY	116-2,120	44¢ (?)	large wrapper with 1¢ stamp missing?	Siegel-296/67
10/14/?	New Orleans/Vermillionville, La.	120, 147	9x3¢(?)	legal cvr with pen docketing	author's coll*
?/?/70	Murfreesborough, Tn/?	114, 120	9x3¢	legal cvr, green town pen docket-1870	Siegel-456/380*
?/?/70	New York City/?	120	3x3¢ + 15¢	NYC registered pm, legal cover	Siegel-204 lot 251
?/?/72	San Francisco/?	120	3x3¢ + 15¢	reg. cvr; pen-1872	Siegel-417/1513*
?	San Francisco/Downieville, Cal.	120	3x3¢ + 15¢	reg. cvr with circle of wedges cancel	Siegel-Newbury I lot 636
?	NYC/Georgia	120, 136, 147	10x3¢	black cork cancel	misplaced

TABLE II 24¢ 1869 STAMP USED ON FOREIGN MAIL

4/7/69	NYC/Shanghai, China	116, 120	34¢	earliest known use red "24", London rec	Chronicle-87* p. 174
5/?/69	NYC/Hong Kong, China	116, 120	34¢	used in April or May	Chronicle-87 p. 176
7/1/69	NYC/Paris, France	120	2x15¢	"short paid", due 16 dec; rec 6/14/69	Ward sale/714* 10/10/46

TABLE II (cont.) 24¢ 1869 STAMP USED ON FOREIGN MAIL

Date	Origin/Destination	Stamps	Rate	Remarks	Source
8/?/69	?/Manchester, England	120	2x12¢	4-hearts cancel, per steamer "Russia"	Siegel-409/81*
9/?/69	NYC/Lima, Peru	116, 120	34¢	red "24"; pen date 10/1/69	Chronicle-85* p. 39
10/20/69	Savanah, Ga./Liverpool	120	2x12¢	Liverpool PD, red NY PD ALL; blue cancel	Harmer sale/600* 6/27/55
11/1/69	New Orleans/Paris	114-2, 120	2x15¢	red NY-PD "12", blue Fr. rec mark	Siegel-210/786*
11/2/69	Washington DC/Wocest- ershire, England	120	2x12¢	red NY-PD cancel	Siegel 210/783*
12/4/69	Portchester, NY/ Lima, Peru	116, 120	34¢	Davis Correspondence rec 12/31/69	Chronicle-85 p. 40
12/16/69	NYC/Spain	116, 120	34¢	red London rec, 12/27	Siegel-313/46*
12/20/69	Portchester/Lima	119-1 1/2, 120-3, 15¢ torn	3x34¢	3x72/3 in crayon, vertical strip	Siegel-410/715
1/21/70	Boston, Mass/Rosario, Argentina	112, 120	25¢	red "8", blue rec mark	Siegel-210/785*
3/19/70	Portchester/Lima	115, 117, 120	2x22¢	red "12", steamer docket (2¢ missing?)	J.A. Fox sale* 10/22/62 /140

TABLE II (cont.) 24¢ 1869 STAMP USED ON FOREIGN MAIL

Date	Origin/Destination	Stamps	Rate	Remarks	Source
4/2/70	NYC/?	117, 120-3, 147	72¢ + 15¢	irreg block of 3 reg. cvr	NOJEX-1967 sale* lot 339
2/20/70	Cuba-NYC/Lima	116, 120	10¢ + 22¢	2¢ overpay, red "12" per star. "Alaska"	Ashbrook Spec* Serv, Photo-77
4/5/70	Portchester/Lima	116-2, 120	2x22¢	red "24", crayon "2" double rate	Chronicle-85* p. 42
5/4/70	Portchester/Lima	113, 114, 119, 120	2x22¢	red "24" over "48" docketed June 1	Brookman v.II* p. 181
77 5/20/70	Portchester/Lima	116-2, 120	2x22¢	Davis correspondence red "24", docket June 8	Chronicle-85 p. 40
5/31/70	?/Buenos Aires	113-2, 120	28¢	London PD, rec on 7/22/70	Brookman v.II* p. 181
6/20/70	Portchester/Lima	113, 115, 117, 120	2x22¢	red crayon mark, docket 7/9/70	Davis Find* lot 100
6/2/70	Louisberg, NY/London	120	2x12¢	rec 7/11/70	misplaced
7/20/70	Portchester/Lima	113, 115, 117, 120	2x22¢	red NY-PD "12", docket 8/8/70	Davis Find* lot 99
8/5/70	Baltimore, Md/ Barcelona, Spain	120, 146-2	28¢	red "24", London rec	Brookman v.II* p. 179



TABLE II (cont.) 24¢ 1869 STAMP USED ON FOREIGN MAIL

Date	Origin/Destination	Stamps	Rate	Remarks	Source
8/18/70	NYC/Singapore	120, 146-2	28¢	2¢ torn, red NY-PD "24", red "1"	Harmer sale* 11/26/56 /152
9/19/70	Portchester/Lima	120-2, 148, 151	3x22¢	red NY-PD "24", docket 1870 year	Davis Find* lot 93
10/3/70	Portchester/Lima	120-2, 146-3, 151	3x22¢	red "3", rec 11/3/70 red crayon "36"	Siegel-468/101*
1/7/71	Edgerton, Mass./ St. Helena	120, 146-2	28¢	red NY-PD "24", red 11d, London PD 1/31	Eastern Coll.*
78 4/11/71	?/Yokahama inter consulate mail	114, 118, 120	42¢(?)	black cork cancel, per str "Oregonian"	Ward sale/490* 1/14/44
?	NYC/Valpariso, Chile	116, 120	34¢(?)	red "12", "25", per str "Alaska"	Siegel-210/784*
?	?/Ireland	117, 120 both SE	3x12¢	front only, full address and markings	Chronicle-50 p. 119
6/3/70	Portchester/Lima	117, 120-5	6x22¢	Davis Correspondence docket July 1, 1870	Brookman V.II p. 180
11/25/?	Nashville, Tn./ Switzerland	115, 120	3x10¢(?)	circle of wedges cancel	misplaced
?	NYC/England	120	2x12¢	NY-PD ALL, fancy leaf grid cancel	Knapp sale* lot 1772

TABLE II (cont.) 24¢ 1869 STAMP USED ON FOREIGN MAIL

Date	Origin/Destination	Stamps	Rate	Remarks	Source
?	NYC/London	120	2x12¢	Red NY-PD ALL, rosette cancel	Knapp sale* lot 1774
?	Boston/Chefoo, China	113-2,120	28¢	via London-Malta, fwd back to sender	Knapp sale* lot 1775
4/4/?	Yonkers, NY/Belgium	65, 120	27¢	mourning cvr, Amer. steamer transit	Knapp sale* lot 1776
?	?/?	120	24¢	black star cancel	P. Ward adv. January, 1940
?	/?/	120-pr, sgl	72¢	blue cancel, homemade cvr	Eagle sale lot 358, 1923

TABLE III SUMMARY OF THE DATA FOR THE 24¢ 1869 STAMP ON COVER

By Destination		By Origin		By Stamps		By Year	
Peru	13	New York City	12	24¢ alone	11	1869	11
domestic	7	Portchester, NY	11	24¢ in combination			
England	6	Boston	3	with 1869 values		1870	18
unknown	3	New Orleans	2	1¢	1		
France	2	San Francisco	2	2¢	4	1871	2
Spain	2	Baltimore	1	3¢	2		
Argentina	2	Nashville	1	6¢	4	1872	1
China	2	Washington, DC	1	10¢	10		
Singapore	1	Savannah	1	12¢	6	unknown	13
Hong Kong	1	Yonkers	1	15¢ T.I	1		
Chile	1	Louisberg	1	15¢ T.II	1		
Switzerland	1	Cuba	1	24¢ (multiple)	5		
Belgium	1	Japan	1	30¢	0		
Ireland	1	unknown	6	90¢	0		
Japan	1	Edgarton, Mass.	1	other issues	9		
St. Helena	1						
Total	45	Total	45			Total	45

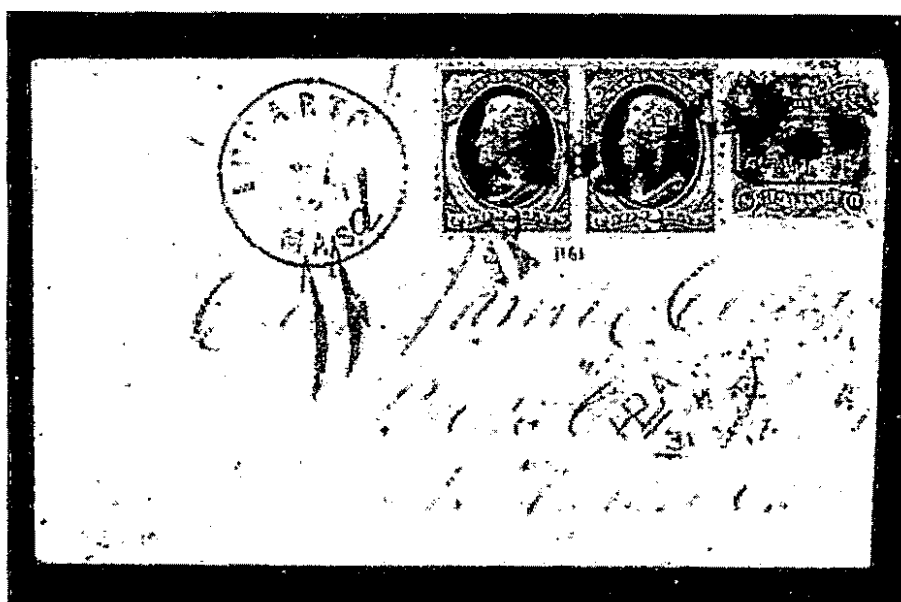


Fig. 2 Pair 2¢ 1870 issue (no grill) with 24¢ 1869 issue tied to cover from Edgarton, Mass. addressed to the British colony at St. Helena dated on January 17, 1871; pays 28¢ per 1/2 oz. rate by British mail via London. Red London receiving mark, Jan. 31, 1871 and red 11 d due marking.

### III. THIRTY-CENT STAMP ON COVER

The 30¢ 1869 stamp does not have the spectacular example of engraving skill that distinguishes the 24¢ stamp, but the design is quite striking in the original colors of a plate or die proof. Unfortunately, the 30¢ is seldom found with such colors in the issued stamps both on and off cover. Brookman states that 244,110 stamps were prepared and delivered to the government stamp agent with an unknown number later returned and, presumably destroyed in 1870.<sup>3</sup> Using our previous "rule-of-thumb", the predicted number of surviving covers is between 24 and 48. The recorded data is again within these limits for the present listing.

Table IV shows that only 2 covers are recorded showing domestic use of the 30¢ stamp, and Table V shows 39 covers with the 30¢ stamp to foreign countries. The same statements made for the 24¢ data are applicable to the 30¢ data. A summary of the data in tables IV and V is given in Table VI with respect to the same distributions as in the case of the 24¢ data. A total of 41 covers are recorded bearing the 30¢ stamp. Nearly half of the 30¢ covers are addressed to France with only a few to each of the other countries. New York City and New Orleans account for the origin of over half of the 30¢ covers. Over half of the recorded covers show only a single 30¢ stamp to pay the postage, usually a double rate to France. A surprising 10% of the covers show a pair of the 30¢ stamp used to pay the postage. Approximately 50% more covers were mailed in 1869 than in 1870 with 8 unknowns to be accounted for eventually. The disparity between the number of domestic mail covers compared with the number of foreign mail covers is probably due to the early U.S. collector's desire to mount the stamp off cover in an album; few people paid any attention to original covers in 1870.

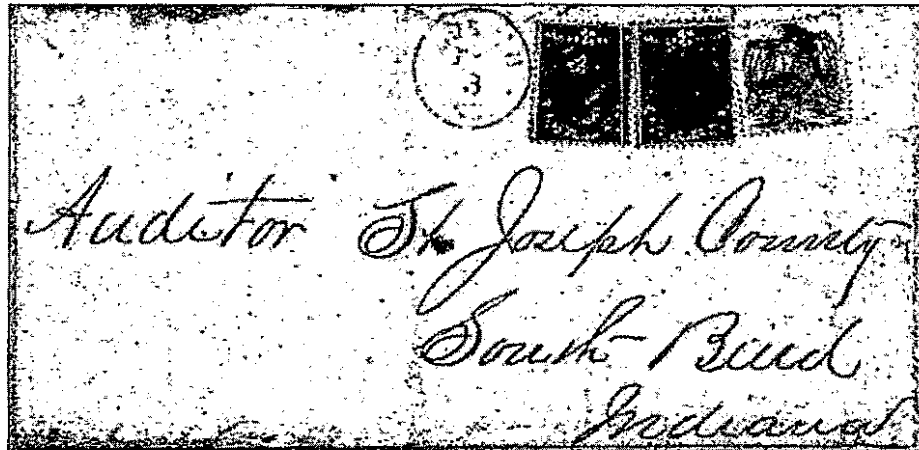


Fig. 3 3¢ 1873 issue, two singles, with 30¢ 1869 issue tied to domestic legal cover from Goshen, Ind. to South Bend, Ind. dated 3 February (?) sometime after 1873; pays 12x3¢ rate on a 6 ounce letter to the district court.

TABLE IV 30¢ 1869 STAMP USED ON DOMESTIC MAIL

Date	Origin/Destination	Stamps	Rate	Remarks	Source
12/5/?	Grand Rapids, Mich./?	121	10x3¢	legal cover, tied by black cork cancel	B. Daniel sale/367; 6/54
2/3/?	Goshen, Ind./So. Bend, Indiana	121, 158-2	12x3¢	legal cover used after 1873, tied black town	Author*

TABLE V 30¢ 1869 STAMP USED ON FOREIGN MAIL

5/28/69	NYC/Paris, France	121	2x15¢	earliest cvr, rec. on 6/10/69; Fr rec mark	Siegel-409/82*
6/6/69	NYC/Paris, France	121	2x15¢	front only, Cherbourg rec, PD-"6", Amer. Pkt	NOJEX-1967* lot 340
6/11/69	N. Orleans/Havre	121	2x15¢	Cherbourg rec 6/27/69, red NY-PD "6"	Eastern Coll.
6/19/69	New Orleans/Paris	118, 121	3x15¢	NY-PD "9", PD ties 15¢, American Packet	Knapp sale* lot 1787
6/26/69	New Orleans/Paris	121	2x15¢	NY-PD "24", red Brit. packet mark	Knapp sale* lot 1778
7/3/69	NYC/Yokahoma, Japan	117, 121	42¢	black cancel, via Marseille; London PD	Knapp sale* lot 1785
7/29/69	NYC/Veracruz, Mexico	121	3x10¢	via "City of Mexico" due "5" marking	Siegel-Newbury I lot 645

TABLE V (cont.) 30¢ 1869 STAMP USED ON FOREIGN MAIL

Date	Origin/Destination	Stamps	Rate	Remarks	Source
7/769	Portchester, NY/Lima	113-2,121	34¢	per "Henry Chauncy", Panama 8/30/69	Eastern Coll.
8/4/69	NYC/Paris	119, 121	3x15¢	via "China", rec on 8/17/69; Liverpool	Siegel-410/703*
9/12/69	New Orleans/France	121	2x15¢	red NY-PD "12", blue French transit	Ward sale/715* 10/10/46
9/18/69	Cuba to NYC/Paris	116, 121	10¢ +2x15¢	NY-PD "12", 10¢ tied by blue transit mark	Ashbrook Spec* Serv, photo-76
83 9/27/69	Washington DC/Paris	118, 121	3x15¢	red NY-PD "36", cork cancel, British Pkt	Knapp sale* lot 1786
10/14/69	Callao, Peru/NYC	121, 20c Peru lsh G. Brit.	?	Panama rec 10/20 steam via Panama	Schenck sale* lot ?
10/20/69	New Orleans/France	121	2x15¢	black dot grid, NY-PD, Fr transit	Waterhouse sale* lot 605, 6/55
11/9/69	New Orleans/Bordeaux	121	2x15¢	red NY-PD "24", blue Fr rec mark	Harmer sale* 6/5/40
12/2/69	NYC/Nice, France	121	2x15¢	red NY-PD "12"	misplaced
12/3/69	NYC/Yokahama	117, 121	42¢	black "insuffistamped" via Marseille, "City of Brussels"	Ward sale* lot 493; 6/44

TABLE V (cont.) 30¢ 1869 STAMP USED ON FOREIGN MAIL

Date	Origin/Destination	Stamps	Rate	Remarks	Source
12/7/69	New Orleans/France	121	2x15¢	red NY-PD "12", direct French packet	Knapp sale* lot 1782
12/14/69	NYC/Paris and return	121-2	4x15¢(?)	advertising cover, rec NY-PD "24", Brit. Pkt.	Siegel-210/793*
12/24/69	NYC/Nice, France	121	2x15¢	red NY-PD "6", blue Fr. trans. 12/26, red PD	Eastern Coll.*
?/69	?/Saxony, German sts	121	2x15¢	legal cvr, red NY-PD ALL via Bremen or Hamburg direct service	B. Ball sale 27 lot 117; 7/74
84 1/28/70	Cincinnati/Baden, Ger.	96, 121	4x10¢	blue trg cancel, via Bremen or Hamburg	Siegel-371/87*
2/1/70	Boston/India	115, 121-2	3x22¢	Bissell corres., via Southampton	Brookman v.II* p. 183
2/2/70	NYC/Veracruz, Mex.	121	3x10¢	petal can, due "5", per "Cleopatra"	misplaced
2/20/70	New Orleans/Bordeaux, forwarded to Paris	121, FR 20 ctm	2x15¢(?)	NY-PD "6", acpt at old # treaty rate/exp. 1/70	Siegel-210/792*
2/24/70	New Orleans/Bordeaux	121	2x15¢(?)	NY-PD "6", old treaty rate, London rec mk	Ward sale/491* 6/14/44
3/2/70	Egg Harbor, NJ/Lucerne, Switzerland	121	2x15¢	NY-PD ALL, British pkt service	Siegel-210/788*

TABLE V (cont.) 30¢ 1869 STAMP USED ON FOREIGN MAIL

Date	Origin/Destination	Stamps	Rate	Remarks	Source
3/9/70	San Francisco/France	121	2x15¢(?)	old treaty rate, sm env, Amer pkt, London PD	Knapp sale* lot 1781
4/22/70	Santa Cruz, Cal/ Switzerland	121	2x15¢	red NY-PD ALL, not tied	Siegel-210/790*
5/16/70	Boston/India	115, 121-2	3x22¢	Bissell corres., via Southampton	Harmer/159* 11/26/56
6/14/70	NYC/Palermo, Sicily	121	3x10¢	via England, closed mail, leaf cancel	Koerber sale* lot 215; 9/74
6/15/70	NYC/London	121	5x6¢	pt cvr to B. Disreali, MP, rec 6/26/70	Siegel-468/101*
10/4/70	Hampton, NH/Java	115, 121	36¢	red rec mark, per bark "Capt. Adams"	Siegel-456/385*
2/?/70	Pittsburg/Paris	121	2x15¢(?)	old treaty rate, red transit mk, Flemming cor.	Siegel-320/337*
1/14/71	Shanghai/Lawrence Co, Pa.	116, 121-2	7x10¢	Shanghai cork cancel, consulate mail	Chronicle-80* p. 219
12/11/?	NYC/Switzerland	121	2x15¢	red NY-PD ALL, rosette cancel	Siegel-210/789*

#The U.S.-French postal treaty expired on 12/31/69 and was not renewed. As a result fully paid mail to France was not possible, and acceptance at the old rate was the result of ignorance or as a courtesy by the clerks receiving the mail.



TABLE V (cont.) 30¢ 1869 STAMP USED ON FOREIGN MAIL

Date	Origin/Destination	Stamps	Rate	Remarks	Source
6/?/?	NYC/Hong Kong	117, 121	2x21¢	per "City of Brooklin" rec 7/18	Knapp sale* lot 1784
?/21/?	?/Guatamala	116, 121	4x10¢	black rosette cancel	Herst sale 84/?
?	?/Germany	121	3x10¢	black cancel	Eagle sale lot 369; 5/23
5/6/?	Jefferson, Mo/France	121	30¢(?)	Missouri state seal on env, black cancel	Harmer sale/? 6/9/28

TABLE VI SUMMARY OF THE DATA FOR THE 30¢ 1869 STAMP ON COVER

By Destination	By Origin	By Stamps	By Year
France 20	New York City 14	30¢ alone 24	1869 21
Germany 3	New Orleans 9	30¢ in combination	
Switzerland 3	Boston 2	with 1869 values	
Domestic 2	San Francisco 1		1870 13
India 2	Cincinnati 1	1¢ 0	
Mexico 2	Pittsburg 1	2¢ 1	1871 1
Japan 2	Washington DC 1	3¢ 0	
Java 1	Cuba 1	6¢ 3	unknown 6
England 1	Shanghai 1	10¢ 3	
Guatemala 1	Portchester, NY 1	12¢ 3	
Sicily 1	Lima, Peru 1	15¢T.I 2	
Hong Kong 1	Unknown 8	15¢T.II 1	
Pennsylvania 1		24¢ 0	
(consulate mail)		30¢ 4	
Unknown 0		90¢ 0	
NYC 1		other issues 4	
(consulate mail?)			
Total 41	Total 41		Total 41

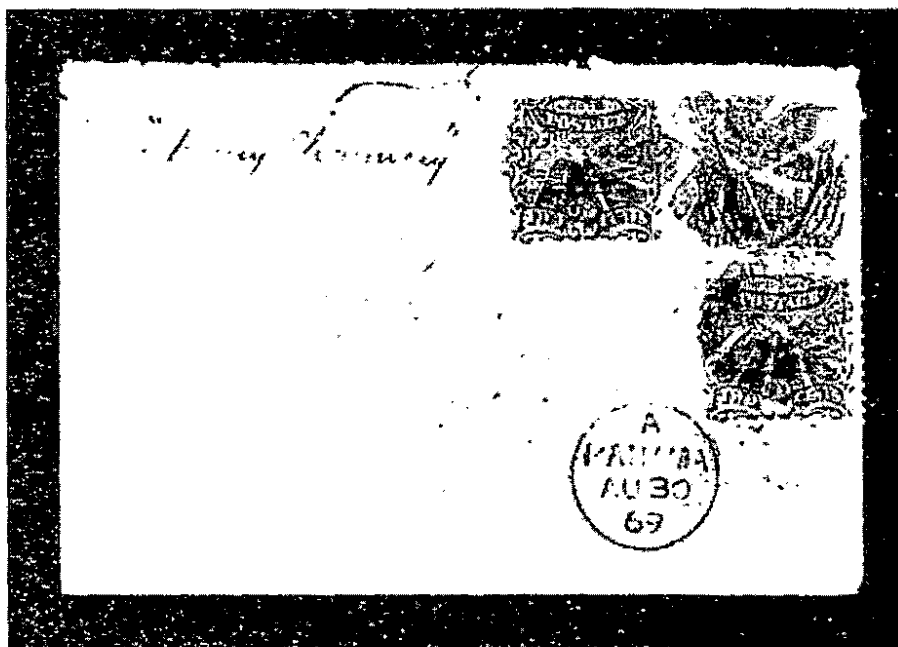


Fig. 4 2¢ 1869, two singles, with 30¢ 1869 issue tied to cover from Davis correspondence, Portchester, NY to Lima, Peru via Panama in August, 1869; pays 34¢ rate per 1/2 ounce to coast of South America on Steamer "Henry Chauncey".

TABLE VII      90¢ 1869 STAMP USED ON ANY COVER OR PIECE

<u>Date</u>	<u>Origin/Destination</u>	<u>Stamps</u>	<u>Rate</u>	<u>Remarks</u>
8/8/73	Boston/Calcutta, India	122, 150, 151	4x28¢	via Brindisi, per "Nevada" red "4", London PAID
	<u>Source</u> Ashbrook Spec* Serv, photo-92			
5/10/?	NYC(?)/Brazil (?)	122, ?	3x33¢ (?)	small piece, stamp missing, NY "9", Fr rec mark
	<u>Source</u> Siegel-267/47*			
3/11/?	New Orleans/?	122	?	tied to small piece, black town cancel
	<u>Source</u> Ward sale/1129*			

Stanley Ashbrook related the story of the unique 90¢ cover in his his Special Service<sup>4</sup> in 1952 and it is worth repeating here. The cover was acquired by a Mr. Grant Squires of NYC in his world travels, including India, shortly before the First World War. The 90¢ stamp had been torn when the letter was opened and a 10¢ bank-note stamp was missing from the cover. J. M. Bartels, an old time stamp dealer active in the 1920's bought the cover from Mr. Squires for \$50.00!!, replaced the missing 10¢ stamp with one with a similar cancel, and had the 90¢ stamp removed, repaired, and replaced on the cover. He then sold it to the famous U.S. collector of that period, Senator E. A. Ackerman of New Jersey for \$400.00 after informing him fully about the repairs that had been made. Ackerman once offered \$1000.00 for any cover bearing the 90¢ stamp.

After the senator's death in 1931, the cover was sold at auction in 1943 by the firm of J. C. Morgenthau & Co. to an unknown buyer for \$380.00, but he later returned it as defective!! Ashbrook photographed the cover at that time and again with permission of the new owner, in 1953. It is fortunate indeed that the cover was recorded for posterity, for in the late 1960's it was reported stolen and is probably lost forever to philately. The late Elliot Perry once stated that he "knew" of at least 3 covers with the 1869 90¢ stamp. Let us hope that he is correct, and someday another cover with the 90¢ stamp will appear on the scene.

Address all correspondence to the author at 1300 Sao Paulo Ave Placentia, California 92670. All information on ownership will be kept confidential. Slides or photographs of new items or old would be most helpful.

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296 Rarities of the World, February 24, 1966

313 Rarities of the World, February 23, 1967

320 Sale of August 22, 1967

371 Rarities of the World, March 24, 1971

409 Rarities of the World, March 23, 1972

410 Sale of April 6, 1972

417 Postal History sale, September 26-28, 1972

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June 14, 1944

October 10, 1946

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New York\*\*

## 1869 REGULAR ISSUE - OR SPECIAL PRINTING ?

JOHN BIRKINBINE, II

Have you ever turned an 1869 stamp over to discover there was no grill on the back? Upon checking the Scott catalog you next wonder if you might have a more valuable Special Printing? Further researching into philatelic literature gives no additional information differentiating between the regular issue and the Special Printings other than the colors are bright, the paper white, and the gum crackly, on the latter. While this is all true, it is deplorably void of solid facts upon which the inexperienced student can formulate a reasonably valid opinion, and leaves quite a bit to the imagination.

The Bicentennial Year seems a most appropriate time to publish information relating to the Special Printings, since most of these were issued in 1875 for the 1876 Centennial Year. Sales of these stamps were effected only at the Third Assistant Postmaster General's Office in Washington, D.C., and thus but a limited number of collectors and dealers participated in these arrangements with the result that quantities sold varied from 1,406 to 4,755 of each denomination. With such a minimal number of stamps for philatelic consumption, the market values have understandably outstripped those of the more numerous regular 1869 issues. This has created a fertile field for unprincipled fakers preying on unknowledgeable collectors, as well as creating hopes - usually illusionary - in collectors minds that they may "find" the more valuable 1875 stamp somewhere...someplace...some-time.

The separation of the regular issues and the Special Printings is not an easy task, and requires a very methodical and scientific approach. Careful examination should be made of the grill, paper, color, gum, perforation, and cancellation. In addition, the stamp impression itself should be critically inspected. Only if a stamp qualifies in all the above applicable categories can it be ascertained to be a genuine Special Printing.

### THE GRILL

None of the Special Printings were issued with a grill. Thus, if a stamp shows even the slightest indication of a grill impression, it is not a Special Printing. Stamps should be examined both front and back for a grill, holding the stamp at various angles to a light so as to have the light glancing off the surface of the paper. The stamp should be rotated 360° at each one of these angles, all the while examining under a

magnifying glass in an attempt to ascertain even a very faint grill. Usually the light will reflect off the grill impressions to show faint ridges or sometimes boxes raising up from the stamp.

The cancellation should be examined, for occasionally this will show the ridges or boxes as a result of the grill breaking the paper fibers. And the stamp should be dipped in watermark fluid, seeking evidences of grilling. It is best to pour the fluid into a black tray, and float the stamp on top, allowing the fluid to soak into the stamp and finally inundate it. Sometimes remnants of a grill are revealed in this manner.

It should be remembered that some of the 1869 stamps have very faint and/or partial grills due to their method of manufacture. In addition, some unscrupulous dealers and collectors will moisten and press out a grill in an attempt to create a more valuable item. For these reasons it is very important to allocate sufficient time and effort in methodically and carefully examining for a grill.

#### THE PAPER

There were several paper stocks used in printing the 1869 stamps, and these vary considerably in quality, thickness, texture and color. At least one of the 1869 papers approaches, but does not equal, that used in the 1875 Special Printings. The 1875 paper was hard and of good quality, and if you lay a Special Printing example face down on a black surface, the stamp design appears to partially come thru the back. Comparison with an 1869 emission will reveal this differentiating factor.

The 1875 Special Printings were on a paper which is really white, a most definitive test for these. The paper for the 1869 regular issues varies from white to off-white to cream to gray. These 1869 papers were dampened prior to printing, and thus most of the stamps will show a slight bleeding of the printing ink throughout the surface of the stamp paper, giving a faint tone in the color of the stamp. On the 1875 Special Printings, apparently there is little or no bleeding, which only serves to heighten the whiteness of the paper.

A great many of the 1869 stamps were printed on a wove paper, and if these are held to the light allowing the light to flow thru the stamp to your eye, and examined with a magnifying glass, you will note an apparent cross-hatching in the paper. Other 1869 stamps are on a somewhat soft paper having a porous appearance when held to the light. Still others are on excellent quality paper and show an even smoothness when held to the light. The 1875 Special Printing paper appears smooth when held to the light and examined under magnification, but there is an occasional pin-prick of light discernible giving a somewhat scintillating appearance. This "hold-to-the-light" test while under magnification can be a very important identification procedure.

Finally, examination under magnification - both normally and while holding to the light - will reveal in most Special Printings one or more small particles of wood pulp or straw imbedded into the paper. This test in itself is not a decisive one, for these little particles do not necessarily appear in every stamp on the sheet. However, their presence is numerous enough to show on perhaps 90% of the Special Printings examined. Also, similar particles have been noted on some of the 1869 papers, although only a very small percentage of these. Thus this test should be instigated last and used only as corroborative evidence.

Sometimes you will find a Special Printing on paper which has been toned to a light yellow-brown due to improper storage over the past 100 years. Obviously the whiteness test cannot be applied in this instance, but the other paper tests can be used.

#### THE COLORS

Each one of the 1875 Special Printings is a distinctive shade compared to its 1869 counterpart. To attempt to describe the delicate differences in words is practically impossible, and it is this stumbling block which has probably prevented previous students from communicating the 1875 Special Printing characteristics, since most were placing primary emphasis on color.

Previous descriptions that the colors are brighter and fresher is about the extent one can reach in describing the 1875 shades. The impressions are usually very good.

One of the 1875 common denominations, the two-cent, comes in a gentle brown which has an orangish-red tinge, a rich color but not dark. The three-cent seems to give the most trouble in identification, and comes in a distinctive medium ultramarine having a hint of a milky tinge to it. It is by no means the "blue" which most catalogs designate. Mention of these two denominations is made since they are the ones giving philatelists the most difficulty.

Most of the 1869 stamps had press runs where the colors are extremely close to those used in 1875, and it is for this reason that color alone cannot be used in differentiating these issues.

#### GUM

While previous designations have termed the Special Printing gum "white", it seems more precise to say that it is perfectly clear, and that the white paper is evident beneath it. There is just no hint of the usual yellowness associated with most nineteenth century gums. However, this particular 1875 gum tends to turn light brown easily under certain climatic conditions. In fact, rare is the 1875 Special Printing stamp having virgin, perfectly clear gum!

The "crackly" designation of the gum by previous authors is probably the best short description possible. It seems this gum cracked in a most unusual manner, the cracks appearing to sweep at an angular direction in great long lines - with smaller short cracks at angles to and sometimes perpendicular to the longer sweeping cracks. This type of cracking is a tell-tale sign of



the 1875 Special Printing, and it is doubtful if such a cracking pattern could be artificially reproduced in the regumming laboratories today.

In addition, the gum tended to actually crack away from the stamp in very minute areas under certain climatic conditions, and this leaves what might appear to be a tiny thin spot due to a lack of gum there. Sometimes this breaking away of the gum will actually take a very small portion of the stamp paper with it thus technically creating a small shallow thin spot. This extremely interesting phenomena is another tell-tale sign of the Special Printings.

#### PERFORATION

The perforations measure 0.066 inches between the centers of each hole. Since the Special Printing paper was of good quality, paper shrinkage is very minimal and thus no variance from this measurement should be incurred in genuinely perforated examples.

#### CANCELLATIONS

A heavy double oval cancellation with "REG" inside the inner oval fairly well identifies an 1875 Special Printing. This cancellation was not in use during the 1869 period, and thus few if any of the original stamps are seen with this cancellation. By the same token, it was not the only cancellation used during the 1875 period, but does appear on a great number of used copies.

#### SPECIAL TYPES

The 15-cent frame was produced from a new plate for the 1875 Special Printing, and thus this stamp can be easily identified. The frame is similar to the Type I frame, except there are no horizontal brown shading lines around the inside vertical edges framing the blue picture. This special frame is found only on this issue, and on proofs.

The one-cent Special Printing was produced again in 1880, but this time on a soft porous paper. When held to the light, this paper has a mottled appearance, and this identification alone is satisfactory in classifying this Special Printing. This 1880 one-cent Special Printing was issued in a buff color with normal gum and also in a brown-orange color without any gum.

Some students feel that more than one printing was made of the 1875 one-cent and two-cent Special Printings, and there is some indication that a different paper stock was used for these later printings. This paper may not have been as thin and hard as that used for the first printings, and shows some porosity. Research is still continuing in this field, and the pursuance of the subject beyond mentioning it is beyond the scope of this paper.

#### FAKES

One of the most common fakes of the 1875 Special Printings are original 1869 stamps which have been moistened and pressed under great pressure to remove indications of the grill. Sometimes the paper has been whitened by bleaching - but the

fugitive 1869 colors make such a process extremely hazardous and usually doomed to failure. If unused, the stamp is regummed. Such fakes are passed off on the uninitiated who is greedy enough to snap up a bargain. The paper tests usually eliminate such fakes rather rapidly.

The other common fake is one which is usually somewhat crude - but can be extremely well done and deceiving. This involves the use of proofs to "manufacture" Special Printings. Proofs have the bright fresh colors and white paper, and thus are likely candidates for the nefarious seeking fast riches.

Cardboard proofs are scraped on the back to thin them down, backed with thin paper, gummed, and perforated. Proofs on India paper are sometimes used, and these are backed by paper, gummed and perforated. Usually the India proofs will evidence a tiny ripple somewhere in the paper caused by moisture shriveling the paper. Both cardboard and India proofs which have been backed show this fact in watermark fluid. The joining of the papers usually does not allow the watermark fluid to penetrate well, and the paper thus appears whiter in the fluid. In addition, these backed examples require quite a bit more time to dry after being removed from the fluid. These features are two good tests for rebacked stamps.

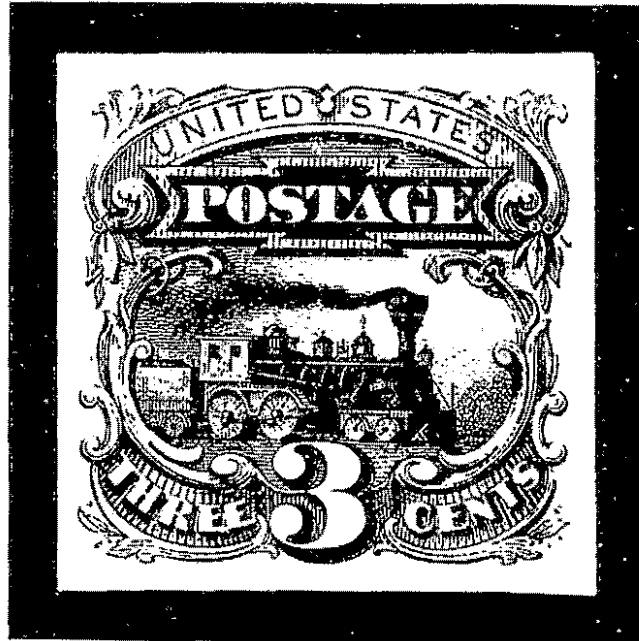


Figure 1. Proof of the three-cent issue. Note the exactness of details and the sharpness of the engraving lines. Proofs are habitually used to fake the 1875 Special Printings. (Photograph for illustration by Dr. Quintus Fernando, Tucson, Arizona.

While the crude fakes can be easily determined by the thickness of the paper and the inexact performance measurements, the more clever fakes require very careful examination of the printing impression. All proofs have excellent impressions, with the engraved lines being strong and complete. In a proof, the entire design stands out as being accurate in every minute detail. This fact is the give-away on these fakes. The normally printed Special Printings do not show each and every engraving line precise and exact.

The above information, if carefully used, should enable most philatelists to differentiate between the regular 1869 issues and their 1875 Special Printing counterparts. Difficult at first, the analyzing process becomes almost rote after use, and transforms into simple procedures.

Perhaps other students have helpful additions they can contribute to the above methods. And the future may bring additional knowledge and information to make distinguishing between these issues an even easier task. At least now, the process is not an unsurmountable one.

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