

OPINIONS III

Philatelic Expertizing — An Inside View



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An Inside View

Edited by Elizabeth C. Pope

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Introduction

Opinions III is the third volume published by The Philatelic Foundation to provide an insight into the process of expertizing stamps and covers.

In these volumes we watch as the experts examine, ponder, wonder, theorize, criticize and expertize. Throughout these chapters we observe the experts' doubt; we follow the critical, contemplative approach to the question of genuineness.

We as collectors alternately believe everything; doubt everything. The Philatelic Foundation has dedicated itself to education and enlightenment in the avocation shared by those reading this book. It is our conviction that developed perception and common sense will do much to light the dark areas of philately.

The editor acknowledges appreciation to John Dunn for shouldering the responsibilities pertinent to the publication of this book, and to the curatorial staff of The Philatelic Foundation for support and participation. All of philately is indebted to the authors represented in this book, for the sharing of their time, knowledge, and expertise.

We hope that *Opinions III* and its predecessor volumes help the reader to distinguish between the possible and the impossible. Through these works we seek to develop in the reader the skepticism that is a hedge against vulnerability. We hope to nurture the intelligent discontent that is the mainspring of expertizing.

ELIZABETH C. POPE
Editor

Preface

It gives us great pleasure to offer this third annual *OPINIONS* book on behalf of The Philatelic Foundation and its Board of Trustees.

When the idea of publishing a compilation of important decisions rendered by the Foundation's Expert Committee was first raised, the intent was to offer collectors new insights into the expertizing process. The success of the first two volumes was such that the Board of Trustees and the Publications Committee decided to make the *OPINIONS* project a continuing program. This was done with the realization that the universal acclaim accorded the project by readers and reviewers also created a responsibility to maintain the same high standards set in the 1983 and 1984 books.

OPINIONS III is the product of this dedication to excellence on the part of so many philatelists who have earned our great appreciation. For their considerable input in turning the original idea into a reality, special thanks go to our Editor, Elizabeth C. Pope; the members of the Publications Committee and their Chairman, Henry S. Stollnitz; and Director of Education, John F. Dunn. Through their perseverance, the project has not only survived, but is now accepted as an important addition to the literature of our hobby.

We also express our heartfelt thanks to the many authors who were so willing to share their expertise with us. To those whose names appear for the first time in this volume, we say "welcome aboard" and to those who have been bedrocks of support from the very first book, we express our gratitude for their long-standing contributions.

We hope that you, the reader, will agree that *OPINIONS III* is a fitting addition to a unique series and that you will enjoy the fruits of this collaborative effort.

Elliott H. Coulter
Chairman, the Board of Trustees

Acknowledgements

It is with a sense of accomplishment, relief and appreciation that we offer this 1985 edition of *Opinions*. Following the successful inaugural edition and the efficiently-produced “bigger and better” 1984 book, this 1985 production presented some unexpected challenges. We owe to many dedicated individuals our thanks for helping to overcome what otherwise might have been overwhelming obstacles to the completion of this volume.

In a year when authors and topics were unusually hard to come by, it is to the enduring credit of the Publications Committee that that body steadfastly insisted upon adhering to the same high standards exemplified in the first two *Opinions* books. The considerable efforts of Committee Chairman Henry S. Stollnitz and Editor Elizabeth C. Pope raised the level of a good book to that of a potential award winner.

As in prior years, the success of this project depended most on the skillful participation of the authors. Their patience and understanding in rushing to submit high-quality manuscripts, then waiting many months for the articles to wend their way through the production process is most appreciated.

On an equal level we place photographer Carl O. Mamay. At times, all we had to work with was a photocopy or an old newspaper photograph. But when given the stamp or cover itself, his considerable skills produced some of the finest photographs that will be found in any philatelic work.

Herbert Bloch, William Crowe, Brian Green and Peter Robertson were most helpful as expert advisors. Their ability to ferret out the occasional gaffe or “controversial call”, as well as to provide additional information when needed, instills in this work an authoritativeness it could not otherwise have attained.

For bearing the heavy burden of production coordination, we owe especial thanks to Anne-Marie Scesney and her successor, Kathryn Lilley. Without their perserverance and determination, this book could not have been produced. Also earning accolades for guiding us through to computerized typesetting are Cecilia Livingston and Timothy Holmes.

We must praise as well the tremendous efforts of Steve Karbo and the skilled staff of Karbo Photomechanics, who took the raw computer-

generated copy and turned it into a finished product of the highest order in an incredibly short time.

And to the rest of the Foundation staff ... Maria Andrade, Leo Livingston, Roselina Nino, Rose Romeo, Elizabeth Teran and Jeff Weldon ... we express our utmost appreciation for their unflagging enthusiasm in all Foundation activities, including this book.

Finally, we thank you, the reader, for your support of the *Opinions* project and invite any constructive comments you may want to offer as we look ahead to future volumes.

John F. Dunn
Director of Education
The Philatelic Foundation
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Chapter I

United States of America

Raise The Spitfire!

An 1855 Stampless Ship Cover

By Richard B. Graham

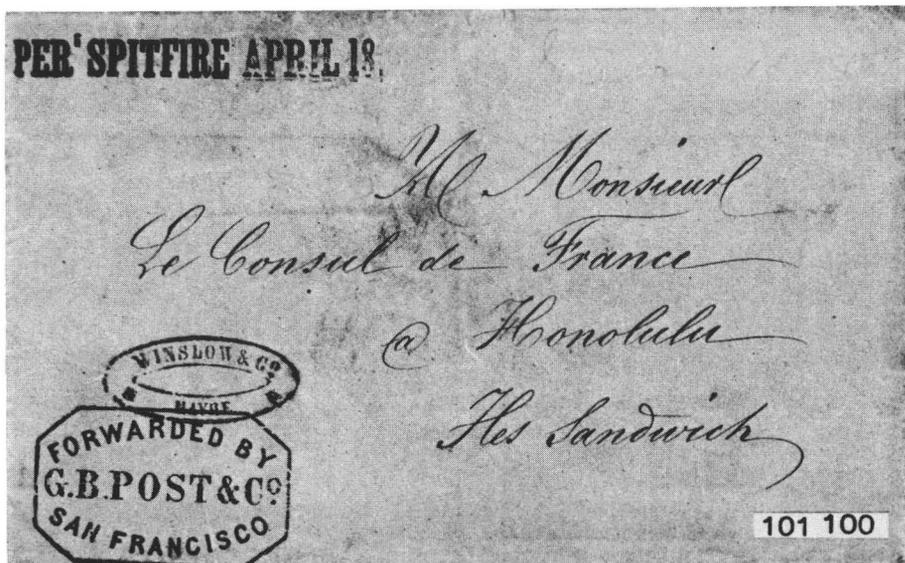


Figure 1. Certificate 101 100.

The cover shown in Figure 1 was submitted to the Expert Committee of The Philatelic Foundation a few years ago. The Committee declined to give an opinion “as to the ship handstamp on this otherwise genuine stampless folded letter sheet.”

The cover bears the well-known black “FORWARDED BY/G.B. POST & Co./SAN FRANCISCO” handstamp (Figure 2a.) and a blue oval commercial origin cachet (not a forwarder) of Winslow & Co. at LeHavre, France. It is addressed to the French Consul at Honolulu, Sandwich Islands, the name by which the Hawaiian Islands were then known to Europeans and Americans.



Figure 2a. The G.B. Post & Co. “Forwarded” handstamp.

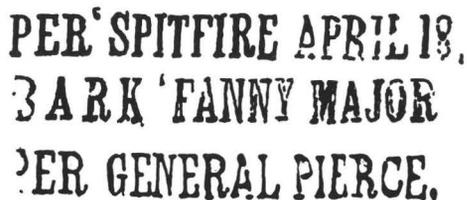


Figure 2b. Various ship names, in a similar type, used with the handstamp.

The cover also bears a black 51½×5mm black handstamp, "PER 'SPITFIRE' APRIL 18". This marking was the root of the problem. The reason for the non-opinion on this marking was that it is the first such example seen and none of those examining the cover had heard of a ship "Spitfire" in connection with the Hawaii-San Francisco mails. The lists of ship sailings from Hawaii in the Meyer-Harris book, *The Stamps of Hawaii* were not pertinent, since these are all west to east sailings and the cover shown in Figure 1 is addressed to Hawaii. The fact remained, however, that no vessel named "Spitfire" could be found in those lists which included names of many other ships known to have carried mail both ways.

Many covers with the same G.B. Post "Forwarded" handstamp and ship names handstamped in a similar type are known. A few of the ship handstamps, including that on Figure 1, are traced in Figure 2b. for comparison. All of the markings were applied in the mid-1850's upon covers addressed to Hawaii or, with a few exceptions, originating in Hawaii.

The ship name markings appear to have been worked up as needed from a type set and holder, and many appear to have been applied one word at a time. There is no doubt that all were applied concurrently with their "Forwarded" handstamp at the San Francisco offices of G.B. Post & Co.

Covers from the Honolulu-San Francisco service and the Post handstamp with ship names in a type and format similar to that on the cover shown in Figure 1 have been seen with ship names as follows:

Schooners Caroline E. Foote, E(dward) L. Frost, Restless, General Pierce, and Vaquero. Sailing barks (three masted ships with rear or mizzen mast schooner rigged) Fanny Major, Frances Palmer, and Yankee.

A cover has been reported with the similar handstamp "Architect Gracie". There was a bark Archibald Gracie which plied this route a few times in those years. I would, therefore, like to see the cover.

Most of the ship sailings listed in the Meyer-Harris book (pages 316-331) were extracted from the Honolulu newspaper of that period, *The Polynesian*. Certain of these schooners and barks plied the Honolulu-San Francisco route with the attempted regularity of packets and most of these, such as the Fanny Major, Frances Palmer, Yankee and Vaquero regularly carried mail.

It should be recognized, however, that eastbound covers from Hawaii handstamped by G.B. Post & Co. usually were received directly from the ships, according to the U.S. Postal Laws and Regulations. They were then

usually turned over to the San Francisco post office for subsequent handling.

Westbound covers are another story, to be discussed later in this article. It should be noted, however, that the number of voyages taken by the packet ships, and the fact that at times they handled huge volumes of mail, seems to have only an irregular relationship to the number of G.B. Post & Co. handstamped covers bearing the ships' names. For example, although some covers handstamped with ships' names are claimed to have been sent as early as 1853, *The Polynesian* remarked that the Brig Zoe (196 Tons, Capt. John Paty) departed from Honolulu on December 29, 1853, for San Francisco with the largest mail sent until then from Hawaii. Yet, no covers of the pattern discussed bearing the name of the Zoe have been recorded. It is also worth noting that not all the covers received at San Francisco bearing the Post handstamps originated in Hawaii.

A cover originating in Honolulu bearing the G.B. Post & Co. marking and ship handstamp "STMR CITY OF NORFOLK", and another cover originating in Melbourne, Australia with the same marking also are known. Both are listed in Milgram's *Vessel-Named Markings on United States Inland and Ocean Waterways, 1810-1890* (The Collector's Club of Chicago, 1984), which lists several others of these markings. Milgram lists the marking as being from 1854, but from records now available we know that the cover originating in Honolulu dates from 1855. The cover bears a Honolulu postmark of Feb. 24 and a San Francisco postmark of 19 March with a fancy "SHIP/6" ratemark, being addressed to Contra Costa, Cal., in care of G.B. Post, although it is the only cover I have recorded with the ship names that does not also bear the accompanying G.B. Post "forwarded" handstamp.

The steamer City of Norfolk which had been placed on the San Francisco - Australia run in the early 1850's, made but one recorded call at Honolulu during those years, arriving from Tahiti on February 17, 1855, and clearing for San Francisco on February 24. Whether both covers carried by this vessel arrived on the same voyage is not known, but the "STMR CITY OF NORFOLK" markings appear to be identical.

A cover bearing a similar Post style handstamp of the John L. Stephens has been reported, but this steamer, which plied the San Francisco to the Isthmus route from 1852 to 1860, apparently never called at Honolulu.

Many of the covers with the G.B. Post & Co. "forwarded" and ship name combination bear no postal markings whatsoever and are thus very difficult to date. It is obvious that G.B. Post & Co. received a great deal of mail from non-postal sources which was only passed through the San Francisco post office if that procedure seemed useful.

G.B. Post & Co. was for some years the "Hawaiian Postal Agency" at San Francisco, except possibly for a few years when Gregory's Express Company performed the service. It was Post's solicitation of this business, which was performed for an annual fee plus expenses, that actually led to the establishment of the Honolulu post office in 1850, although had not Post's offer provided the impetus, something else probably would have done so very soon thereafter.

The function of the Hawaiian postal agent at San Francisco was mainly to secure all mail addressed to Hawaii from the San Francisco post office and other sources and to get it on the ship by which it would reach Honolulu the soonest. Much mail was sent to G.B. Post & Co. from the Islands and a great deal of this came directly, rather than through the Honolulu and San Francisco post offices.

In this connection, one cover is known, bearing the G.B. Post & Co. "forwarded" handstamp and "BARK 'FANNY MAJOR'" marking (see Figure 2b.), with a SHIP 12 and circular date stamp of the San Francisco post office dated 20 June, the cover being sent collect and directed to Massachusetts. Although the letter was sent by Collector of General Customs Warren Goodale, it was handed directly aboard the *Fanny Major* rather than being sent through the Honolulu post office. The *Fanny Major* sailed from Honolulu on this particular trip on May 24, 1856 and presumably the cover was in a bag of mail for G.B. Post, who applied their handstamp before turning over to the San Francisco post office whatever mail they deemed appropriate.

Most of the data given here has been developed in connection with the postal history portions of the revised Meyer-Harris *The Stamps of Hawaii*, an in-progress update that has now reached a stage where it bears little resemblance to the first edition. One of the key factors in assembling the data provided here has been the work of Randall E. Burt of Honolulu. Mr. Burt has provided us with copies of the available pages of the *Marine Journal of the Port of Honolulu from 1842 to 1880* (with only the years 1865-67 missing), as maintained by the custom house there.

This journal records all ship arrivals and clearances from that port during those years. Figure 3 shows a portion of the double ledger page that includes the data of the arrival and departure of the 1549 ton "extreme" clipper ship *Spitfire*, which arrived and departed on May 2, 1855.

This entry, of course, explains, validates and year-dates the cover shown in Figure 1. The G.B. Post & Co. handstamp "PER 'SPITFIRE' APRIL 18" fits the arrival date of the clipper ship *Spitfire* at Honolulu, on May 2, 1855, 13 days out from San Francisco, like a hand fits in a glove.

List of Vessels of Honolulu					List of Vessels of Honolulu				
Day	Ship	Agent	Commander	Days	Day	Ship	Agent	Days	Days
1	Am.	Wm. Hale	James K. Cook	520	32	Portsmouth	Wm. Hale	April 11, 1855	Edwards
2	"	Al. Kalamia	Ed. Knudsen	150	33	Walter	Wm. Hale	April 20, 1855	Edwards
3	"	Ed. Cook	Ed. Cook	61	34	Walter	Wm. Hale	April 20, 1855	Edwards
4	"	Am. Perry	Wm. Hale	506	35	Walter	Wm. Hale	April 20, 1855	Edwards
5	"	Ed. Cook	Ed. Cook	124	36	Walter	Wm. Hale	April 20, 1855	Edwards
6	"	Ed. Cook	Ed. Cook	150	37	Walter	Wm. Hale	April 20, 1855	Edwards
7	"	Ed. Cook	Ed. Cook	240	38	Walter	Wm. Hale	April 20, 1855	Edwards
8	"	Ed. Cook	Ed. Cook	229	39	Walter	Wm. Hale	April 20, 1855	Edwards
9	"	Ed. Cook	Ed. Cook	246	40	Walter	Wm. Hale	April 20, 1855	Edwards
10	"	Ed. Cook	Ed. Cook	197	41	Walter	Wm. Hale	April 20, 1855	Edwards
11	"	Ed. Cook	Ed. Cook	171	42	Walter	Wm. Hale	April 20, 1855	Edwards
12	"	Ed. Cook	Ed. Cook	150	43	Walter	Wm. Hale	April 20, 1855	Edwards
13	"	Ed. Cook	Ed. Cook	150	44	Walter	Wm. Hale	April 20, 1855	Edwards
14	"	Ed. Cook	Ed. Cook	150	45	Walter	Wm. Hale	April 20, 1855	Edwards
15	"	Ed. Cook	Ed. Cook	150	46	Walter	Wm. Hale	April 20, 1855	Edwards
16	"	Ed. Cook	Ed. Cook	150	47	Walter	Wm. Hale	April 20, 1855	Edwards
17	"	Ed. Cook	Ed. Cook	150	48	Walter	Wm. Hale	April 20, 1855	Edwards
18	"	Ed. Cook	Ed. Cook	150	49	Walter	Wm. Hale	April 20, 1855	Edwards
19	"	Ed. Cook	Ed. Cook	150	50	Walter	Wm. Hale	April 20, 1855	Edwards
20	"	Ed. Cook	Ed. Cook	150	51	Walter	Wm. Hale	April 20, 1855	Edwards
21	"	Ed. Cook	Ed. Cook	150	52	Walter	Wm. Hale	April 20, 1855	Edwards
22	"	Ed. Cook	Ed. Cook	150	53	Walter	Wm. Hale	April 20, 1855	Edwards
23	"	Ed. Cook	Ed. Cook	150	54	Walter	Wm. Hale	April 20, 1855	Edwards
24	"	Ed. Cook	Ed. Cook	150	55	Walter	Wm. Hale	April 20, 1855	Edwards
25	"	Ed. Cook	Ed. Cook	150	56	Walter	Wm. Hale	April 20, 1855	Edwards
26	"	Ed. Cook	Ed. Cook	150	57	Walter	Wm. Hale	April 20, 1855	Edwards
27	"	Ed. Cook	Ed. Cook	150	58	Walter	Wm. Hale	April 20, 1855	Edwards
28	"	Ed. Cook	Ed. Cook	150	59	Walter	Wm. Hale	April 20, 1855	Edwards
29	"	Ed. Cook	Ed. Cook	150	60	Walter	Wm. Hale	April 20, 1855	Edwards
30	"	Ed. Cook	Ed. Cook	150	61	Walter	Wm. Hale	April 20, 1855	Edwards
31	"	Ed. Cook	Ed. Cook	150	62	Walter	Wm. Hale	April 20, 1855	Edwards
32	"	Ed. Cook	Ed. Cook	150	63	Walter	Wm. Hale	April 20, 1855	Edwards
33	"	Ed. Cook	Ed. Cook	150	64	Walter	Wm. Hale	April 20, 1855	Edwards
34	"	Ed. Cook	Ed. Cook	150	65	Walter	Wm. Hale	April 20, 1855	Edwards
35	"	Ed. Cook	Ed. Cook	150	66	Walter	Wm. Hale	April 20, 1855	Edwards
36	"	Ed. Cook	Ed. Cook	150	67	Walter	Wm. Hale	April 20, 1855	Edwards
37	"	Ed. Cook	Ed. Cook	150	68	Walter	Wm. Hale	April 20, 1855	Edwards
38	"	Ed. Cook	Ed. Cook	150	69	Walter	Wm. Hale	April 20, 1855	Edwards
39	"	Ed. Cook	Ed. Cook	150	70	Walter	Wm. Hale	April 20, 1855	Edwards
40	"	Ed. Cook	Ed. Cook	150	71	Walter	Wm. Hale	April 20, 1855	Edwards
41	"	Ed. Cook	Ed. Cook	150	72	Walter	Wm. Hale	April 20, 1855	Edwards
42	"	Ed. Cook	Ed. Cook	150	73	Walter	Wm. Hale	April 20, 1855	Edwards
43	"	Ed. Cook	Ed. Cook	150	74	Walter	Wm. Hale	April 20, 1855	Edwards
44	"	Ed. Cook	Ed. Cook	150	75	Walter	Wm. Hale	April 20, 1855	Edwards
45	"	Ed. Cook	Ed. Cook	150	76	Walter	Wm. Hale	April 20, 1855	Edwards
46	"	Ed. Cook	Ed. Cook	150	77	Walter	Wm. Hale	April 20, 1855	Edwards
47	"	Ed. Cook	Ed. Cook	150	78	Walter	Wm. Hale	April 20, 1855	Edwards
48	"	Ed. Cook	Ed. Cook	150	79	Walter	Wm. Hale	April 20, 1855	Edwards
49	"	Ed. Cook	Ed. Cook	150	80	Walter	Wm. Hale	April 20, 1855	Edwards
50	"	Ed. Cook	Ed. Cook	150	81	Walter	Wm. Hale	April 20, 1855	Edwards
51	"	Ed. Cook	Ed. Cook	150	82	Walter	Wm. Hale	April 20, 1855	Edwards
52	"	Ed. Cook	Ed. Cook	150	83	Walter	Wm. Hale	April 20, 1855	Edwards
53	"	Ed. Cook	Ed. Cook	150	84	Walter	Wm. Hale	April 20, 1855	Edwards
54	"	Ed. Cook	Ed. Cook	150	85	Walter	Wm. Hale	April 20, 1855	Edwards
55	"	Ed. Cook	Ed. Cook	150	86	Walter	Wm. Hale	April 20, 1855	Edwards
56	"	Ed. Cook	Ed. Cook	150	87	Walter	Wm. Hale	April 20, 1855	Edwards
57	"	Ed. Cook	Ed. Cook	150	88	Walter	Wm. Hale	April 20, 1855	Edwards
58	"	Ed. Cook	Ed. Cook	150	89	Walter	Wm. Hale	April 20, 1855	Edwards
59	"	Ed. Cook	Ed. Cook	150	90	Walter	Wm. Hale	April 20, 1855	Edwards
60	"	Ed. Cook	Ed. Cook	150	91	Walter	Wm. Hale	April 20, 1855	Edwards
61	"	Ed. Cook	Ed. Cook	150	92	Walter	Wm. Hale	April 20, 1855	Edwards
62	"	Ed. Cook	Ed. Cook	150	93	Walter	Wm. Hale	April 20, 1855	Edwards
63	"	Ed. Cook	Ed. Cook	150	94	Walter	Wm. Hale	April 20, 1855	Edwards
64	"	Ed. Cook	Ed. Cook	150	95	Walter	Wm. Hale	April 20, 1855	Edwards
65	"	Ed. Cook	Ed. Cook	150	96	Walter	Wm. Hale	April 20, 1855	Edwards
66	"	Ed. Cook	Ed. Cook	150	97	Walter	Wm. Hale	April 20, 1855	Edwards
67	"	Ed. Cook	Ed. Cook	150	98	Walter	Wm. Hale	April 20, 1855	Edwards
68	"	Ed. Cook	Ed. Cook	150	99	Walter	Wm. Hale	April 20, 1855	Edwards
69	"	Ed. Cook	Ed. Cook	150	100	Walter	Wm. Hale	April 20, 1855	Edwards

Figure 3. The Spitfire appears in an 1855 ship sailing list and a cover is validated.

The Spitfire's passage of 13 days from San Francisco to Honolulu in April 1855 was fast but not spectacular, considering the time of year, weather and seas, as it was often bettered by sailing barks and schooners regularly plying the route. In bad weather, 17 to 20 days were common and the best westbound time for the 1850's noted was the nine days of the Yankee under Capt. James Smith, arriving at Honolulu August 21, 1856.

A tabulation of the Honolulu port records for the ships identified by the G.B. Post & Co. handstamps as having carried mail in the mid-1850's has been done. Included here as Table 1 are pertinent sections from that tabulation.

G.B. Post & Co. never had a Honolulu office, so some attempts to assign to Honolulu the markings discussed here are not valid. The fact that many of the covers are difficult to date and don't have markings of the post offices at either Honolulu or San Francisco has made understanding these covers difficult. And the fact that the Expert Committee declined to express an opinion of a marking of a ship not identifiable as having been associated with the San Francisco-Honolulu mails is quite understandable.

However, with the data now available it is easily seen that G.B. Post & Co., which undoubtedly received the letter intended for the French

Table 1

Selected ship voyages between San Francisco and Honolulu, 1852-58
 Ref. covers with G.B. Post "Forwarded" handstamp and ship names
 (For the *Fanny Major*, *General Pierce* and *Spitfire*)

HONOLULU						
ARRIVAL	DAYS		DATE		SHIP	
DATE	FROM	PORT	CLEARED	FOR PORT	COMMANDER	
Ship Class	Ship Name, Etc.					
Bark <i>Fanny Major</i> , 226-227 Tons (both figures used at times)						
4 Nov. 1852	20	San Francisco	3 Nov. 1852	Hong Kong	W.K. Cressy	
10 May 1853	14	San Francisco	12 May 1853	Canton, via Hong Kong	W.K. Cressy	
22 July 1854	13	San Francisco	27 July 1854	Melbourne	J.M. Green	
11 Jan. 1854	62	Melbourne, via Tahiti	17 July 1855	San Francisco	J.P. Wilbur	
29 Mar. 1855	26	San Francisco	11 Apr. 1855	San Francisco	Wm. Lee Hayes	
3 Dec. 1855	60	Sydney	4 Dec. 1855	San Francisco	Wm. Lee Hayes	
3 Mar. 1856	16	San Francisco	20 Mar. 1856	San Francisco	G.F. Lawton	
18 May 1856	16	San Francisco	24 May 1856	San Francisco	G.F. Lawton	
16 July 1856	13	San Francisco	26 July 1856	San Francisco	G.F. Lawton	
7 Oct. 1856	14	San Francisco	21 Oct. 1856	San Francisco, via Lahaina	G.F. Lawton	
22 Dec. 1856	17	San Francisco	21 Jan. 1857	San Francisco	G.F. Lawton	
11 Mar. 1857	20	San Francisco	8 Apr. 1857	San Francisco	G.F. Lawton	
8 June 1857	20	San Francisco	27 June 1857	San Francisco	G.F. Lawton	
17 Aug. 1857	16	San Francisco	30 Aug. 1857	San Francisco	G.F. Lawton	
21 Oct. 1857	18	San Francisco	9 Aug. 1857	San Francisco	G.F. Lawton, In John Paty, Out	
2 Jan. 1858	13	San Francisco	20 Jan. 1858	San Francisco	John Paty	
10 Mar. 1858	17	San Francisco	25 Feb. 1858	San Francisco	John Paty	
20 May 1858	16	San Francisco	1 June 1858	San Francisco	John Paty	
19 July 1858	14	San Francisco	9 Aug. 1858	San Francisco	John Paty	
6 Oct. 1858	19	San Francisco	26 Oct. 1858	San Francisco	John Paty	
Schooner <i>General Pierce</i> , 114 Tons						
11 Dec. 1854	42	Cocos Islands	23 Dec. 1854	San Francisco	Laban Coffin	
28 Dec. 1854	Put back to Honolulu for more cargo		28 Dec. 1854	San Francisco	Laban Coffin	
7 Nov. 1855	12	San Francisco	17 Nov. 1855	Sydney	T.W. Badger	
Clipper Ship <i>Spitfire</i> , 1549 Tons						
2 May 1855	13	San Francisco	2 May 1855	Hong Kong	J.W. Arey	

Notes:*

*See "Notes" at end of article.

Consul at Honolulu by means outside the mails or in a separate package with an outer address from Winslow & Co. at LeHavre, simply placed such mail aboard the ship likely to get it to Honolulu the fastest. That such letters weren't passed through the San Francisco post office may be attributable to the fact that this cover was considered diplomatic mail. However, there are many other covers so handled by G.B. Post & Co. with similar missing markings. As the mail agency of the Hawaiian government, G.B. Post & Co. may have considered they had a right to deviate from the U.S. postal laws.

It is hoped the data presented here, together with the table of ship sailings which correlated with the ship names handstamped by G.B. Post & Co., will provide a better understanding of the covers bearing these markings.

Table 1 Notes

1. All voyages of the ships whose handstamped names appear with the G.B. Post "Forwarded" markings are included here, even though in some cases, neither the incoming nor outgoing voyages involved San Francisco. However, in dating a cover with one of the ship names, the fact that these vessels were not on a voyage between San Francisco and Honolulu is frequently useful in the process of elimination.

2. While G.B. Post & Co. were apparently no longer the Hawaiian Mail Agency after circa 1857, they may have continued to use the ship name handstamps on covers received from other locations and also some carried outside the mails from Hawaii. However, it is believed that none of the ship name handstamps were used after 1857 or 1858.

3. Covers have been seen with handstamped names of all vessels traced here.

“Gilding the Lily” May Not Make It “Good as Gold”

A Fancy Stampless Cover

By Frank Mandel

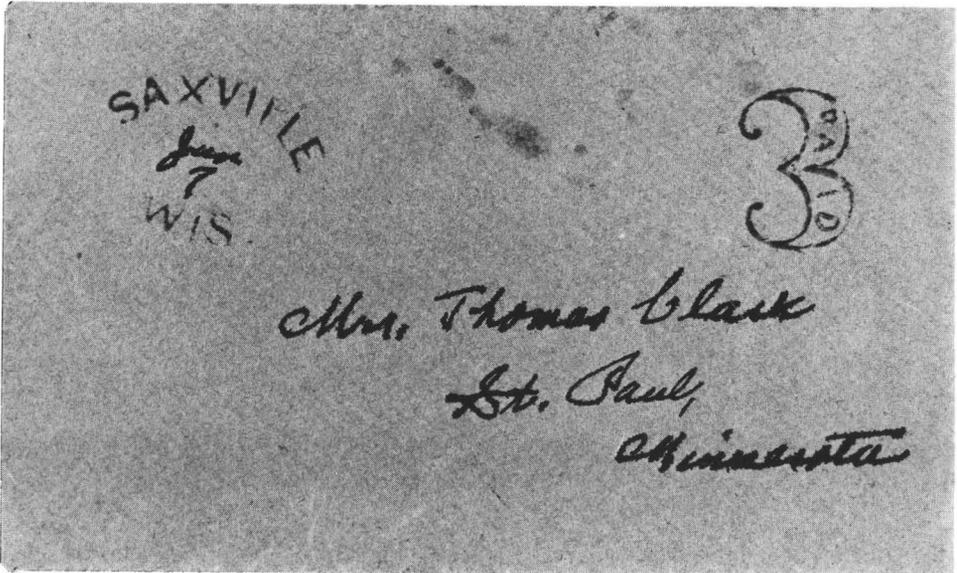


Figure 1. Certificate 145 537.

Among the most challenging items that can be submitted for philatelic expertizing are those which, upon first impression, are totally novel. Much of what is submitted to an expert group is very routine, since one sees the same stamps and markings over and over again. The processes for arriving at opinions are usually straightforward, and the only real problem to be contended with is complacency over this state of affairs. Like the physician who sees the same common minor ailments day in and day out, one must constantly be on guard against the simple looking case that conceals a serious malignancy.

The novel item, on the other hand, presents a different set of circumstances. To begin with, one must resist the impulse to declare the patient bad on the basis of novelty alone. This is particularly relevant in the area of postal history, where one encounters rare or unusual usages and markings with some frequency. If one ventures into the world of United States local and state postal history, for instance, it is often heard that a

particular marking is “the only one known,” or “only one of the very few reported,” and so forth. Not all of this is collector hyperbole, and in fact, there is very good reason to accept many of these claims.

We learn, for example, that in the fiscal year ending June 30, 1851, there were no fewer than 19,796 different post offices operating in the United States and its territories. In 8,561 of these, the annual postmaster compensation was \$25 or less, usually meaning that the total receipt for postages collected at these small offices was minimal, or quite modest, at best.¹ Yet every one of these 8,561 offices must have used postal markings of one sort or another. So, it should not be surprising to learn that quite a number of these markings are quite scarce and elusive.

As the interest in U.S. postal history has continued to grow, there has been a natural, increased demand for covers from these smaller village and hamlet post offices, and competition for examples used from such sources sometimes can be fierce. If, in addition to originating from an obscure and often defunct office, a cover bears unusual or fancy markings, the financial premiums can be substantial. It is at this juncture that the pervasive blight, the “craft” of the faker, casts its unhappy shadow over our otherwise peaceful philatelic landscape. Having outlined this little scenario, the reader is referred to the patient illustrated as Figure 1.

This is a small, dark grayish-blue envelope measuring 107×64 millimeters. It does not appear to have been sealed, as the dark brown gum on its flap is intact and undisturbed. It bears a purple-violet town marking “SAXVILLE/WIS” of an unenclosed “oval” design, 25mm wide and 19mm high. The date “Jun/7” has been added within this marking in black ink manuscript. To the right is a matching purple-violet “3” which is 12mm wide and 18mm high. This rating numeral is an outlined or hollow figure, and within it the word “PAID” runs vertically. The envelope is addressed in black ink to Mrs. Thomas Clark/St. Paul/Minnesota. There is no enclosure or docketing indicating a year of use.

The following points were considered, among others, in forming an opinion of this cover:

1. What can be learned from investigating the town and post office from which this cover apparently was sent? The gazetteers and U.S. Official Registers do not list a “SAXVILLE, WIS.” as such, so we must assume that this was sent from SAXEVILLE, WIS., which was a modest sized post village and township of Waushara Co., Wisconsin. It was located on a small river, about 82 miles north of Madison. This is in the central part of the state, in a county that was first organized in 1852, the county seat being at Wautoma. It was heavily settled by immigrants,

many of whom came from Germany, Ireland, England and Norway, and it can be safely assumed that they were mainly engaged in agriculture or lumbering. The population in 1860 was 618.

The post office was established at Saxeville on November 18, 1852,² and its postmaster and earnings history was as follows:

Register Year	Postmaster	Postmaster Compensation	Net Proceeds to P.O. Dept.	Total (Gross Proceeds in Postage)
1853	Edward Saxe	\$ 7.73	\$ 7.84	\$15.57
1855	Edward Saxe	26.57	15.52	42.09
1857	J.W. Saxe	40.08	50.13	90.21
1859	N.W. Milliken	35.40	30.74	66.14

2. What can be deduced about the supposed date of use from the rating mark? The PAID within three rating mark on a stampless cover strongly implies that this cover was sent in the period between July 1, 1851, when the rate on a prepaid letter weighing one half ounce or less, and traveling between post offices located not more than 2,500 miles apart was reduced to three cents, and January 1, 1856, when the use of adhesive stamps and stamped envelopes to send regular letters between post offices virtually became obligatory. (None of the exceptions to such obligatory use from 1856 onward would appear to apply in this instance.) Furthermore, taking this information into consideration along with the purported date of use (June 7) and the date of establishment of the office (November 18, 1852) further limits the likely range of use to the years 1853 to 1855.

3. What can be further surmised from the postal markings on this cover? To begin with, the configurations of both the town marking and the rating mark are unusual. The vast majority of the handstamped town markings in use during the 1850's were enclosed and circular in design. A roughly oval arrangement with no outer rim is considered somewhat fancy, albeit crude, and genuine examples may command a premium.

The PAID within three rating mark also is exceptional in its design. This writer has undertaken a search over several years for such markings and to date has been able to document comparable items as having been used at only 26 other post offices.³ Moreover, of these known uses, in only three instances is the lettering positive, i.e. placed within a hollowed-out space within the numeral. Figure 2 illustrates an example of this scarcer positive configuration, used in black, circa 1851, from BRIDGEPORT, Ct. In 23 other instances the PAID is composed of negative lettering within

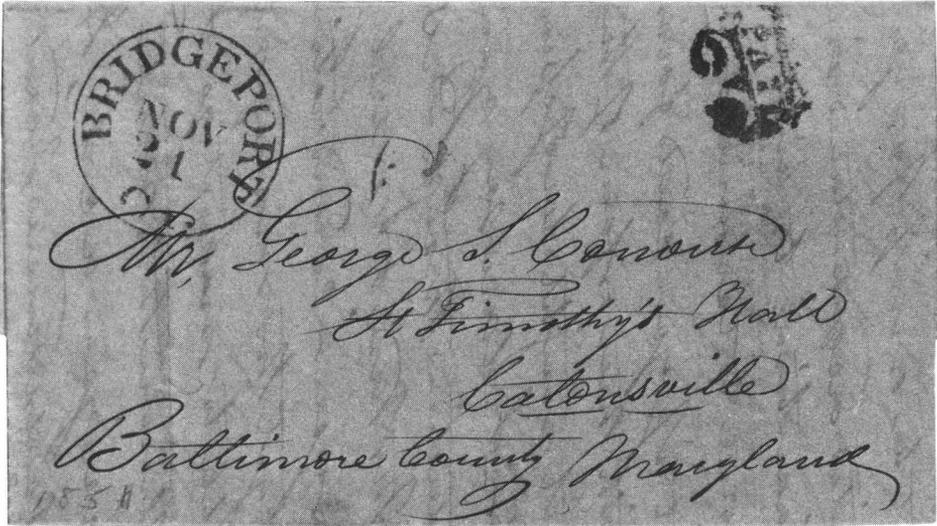


Figure 2. A positive PAID in 3 marking.

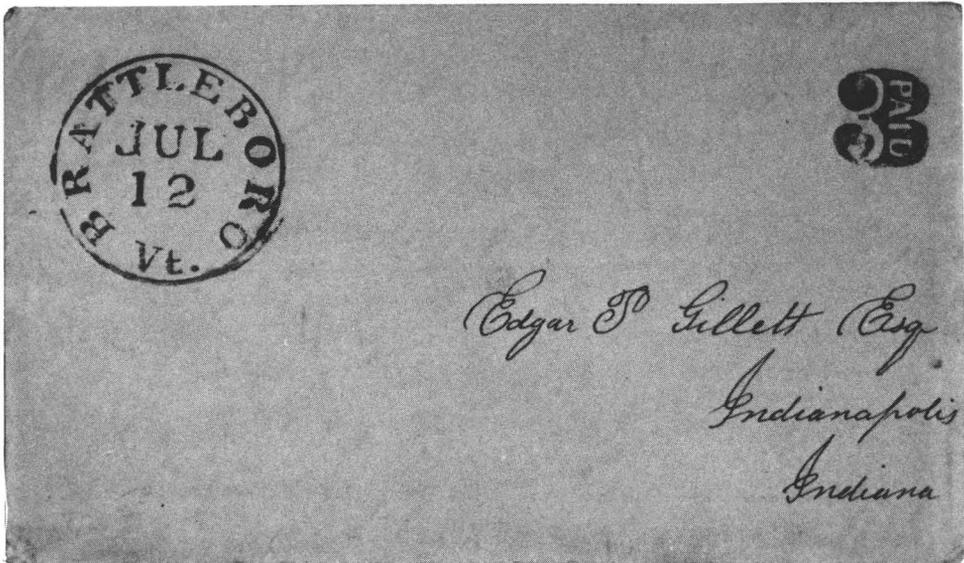


Figure 3. A negative PAID in 3 marking.

the numeral. An example of this more "common" negative style is the black marking from BRATTLEBORO, Vt., used circa 1852. (See Figure 3.) Many of the documented examples of these styles were posted in 1851 and 1852, rather than later in the 1851-55 period. Other facts for comparison follow.⁴

a. STATE OF ORIGIN	NO. OF OFFICES USING RATING STYLE
New York	7
New Hampshire	5
Vermont	4
Connecticut	3
Massachusetts	2
Indiana	1
Maine	1
Ohio	1
Pennsylvania	1
Wisconsin (Berlin, Wisc.)	1

b. COLOR OF MARKING	NO. OF OFFICES USING RATING STYLE*
Black	19
Red	7
Blue	6
Brown	1
Green	1

*Several offices used more than one color.

c. TOWN MARKING STYLE USED WITH RATING MARK	NO. OF OFFICES USING RATING STYLE
Simple enclosed circle	23
Enclosed circle with ornaments	2
Fancy unenclosed circle	1

d. ANNUAL GROSS RECEIPTS P/E JUNE 30, 1853	NO. OF OFFICES USING RATING STYLE
Over \$5000.00	2
Over \$2500 to \$5000	1
Over \$1000 to \$2500	2
Over \$500 to \$1000	6
Over \$200 to \$500	9
Over \$100 to \$200	4
Over \$50 to \$100	2
Below \$50.00	NONE

It is also noted that the markings on the subject cover are not listed in the *American Stampless Cover Catalog*, which does have an entry for SAXEVILLE, Wis., a 32mm red, simple circular town marking, date of use not known (but probably in the 1850's), used with a FREE handstamp.⁵

On the other hand, a postmark similar to that on our patient is listed in Simpson's *U.S. Postal Markings, 1851-1861*, in which is also illustrated a tracing. The town is spelled "SAXVILLE" and is dated "April 14" in manuscript, but there are several significant differences. The Simpson marking is enclosed in an oval measuring 26×21mm, the color is listed as red, and the spacing of the letters appears to be different (24×17mm). Moreover, this marking was first reported by Dr. Carroll Chase as used on a 3c perforated stamp (Scott #26), and was likely used between 1858 and 1861, which is clearly beyond the range of our stampless use.⁶

4. What are the ramifications of the apparent misspelling of the town name in the postmark? It should be pointed out that this is not always decisive. Many post offices varied the spelling of their names over a period of time and quite a few outright spelling errors occurred, though these are, as a class, exceptional. Those unquestionable errors often originated in smaller offices, where the postmarking handstamps were crude, and probably homemade devices.

In this instance, however, it should be noted that at that time the postmasters at the Saxeville post office were named Saxe, and that there is at least a good chance that they were members of the family for which the office was named. Even if we allow that the handstamp used was crude, and notwithstanding the Simpson listing, it does seem odd that they would have condoned the creation and tolerated the use of a device that misspelled their own family name.

Furthermore, there is a subtle, but definite tension between the town marking and the rating mark on this cover. Though they are both oddities in their own ways, the town marking is crude and had to be dated in manuscript, while the rating mark is entirely handstamped and of a design that could be called elegant, or even sophisticated. This rating style is also associated with other post offices which, as the above comparison of postal receipts clearly indicates, were usually much larger than the Saxeville office. During the 1853-55 period, the manner in which postmasters were furnished with handstamps at government expense was set forth in the Postal Laws and Regulations, as follows:

"Marking and rating stamps of metal are furnished only to offices that collect in postage \$300 a year; but stamps made of wood are furnished to offices collecting in postage \$200 a year."⁷

As a result, many of the offices that collected less than the minimum used only manuscript markings on their mail, and even in those smaller

offices where the postmasters ordered town marking devices at their own expense, it was not uncommon for them to continue to rate their mail in manuscript. It is noted that under the regulation cited above, the postmaster at Saxeville would not have been supplied with handstamps at government expense, but would have had to procure these privately if he was not content to use ordinary pen and ink markings.

5. What can be said of the color of the postal markings? The purple-violet color of these markings is extraordinary. Dr. Carroll Chase, the preeminent student of the 3¢ adhesive stamp used during this same period, listed the colors in use for postal markings in more or less the following order, from most common to rarest: black, blue, red, green, brown, ultramarine, true orange, claret, dull purple or violet, lilac and olive yellow. Of the dull purple or violet, in particular, he wrote that this "color is suggestive of the color of the 2¢ Columbian stamp" (Scott #231).⁸

The color of the markings on our patient is a rich, dark purple-violet, suggestive of the food dye used to stamp sirloin steaks. This writer has not yet observed a similar hue on any legitimate postal marking used during the 1850's. Similar purplish ink did come into use at some time after 1870, however, and can be found used on Banknote period and later covers.

6. What significant points can be raised concerning the envelope? Envelopes were rarely used on U.S. mail prior to the change of rates effective July 1, 1845. Up to that time they had been counted as separate pieces of paper, which had the effect of multiplying the postage charged under the very costly rate structure in effect before that crucial date. In fact, it is fair to state that envelopes did not come into common use until the change of rates effective July 1, 1851, and the use of folded letter sheets instead of envelopes continued to be quite common through the middle 1850's. This writer conducted a "mini-survey" of the covers in his own collection which bear examples of the PAID within three rating mark discussed in this article, and found that eight were used on folded letter sheets, and 13 were used on envelopes.

The envelope of our patient, however, is rather unusual, in that it is made of dark grayish blue paper. Its dimensions are those of the small, so-called "ladies covers" which came into common use around 1851. In the early 1850's they were usually made of white paper, often embossed with fancy borders or designs. They are less frequently encountered in colored papers, and then usually in cream or off-white, buff or other light tints. Small envelopes in more vivid colors seem to be quite scarce until the end of the 1850's and early 1860's, and even such later examples are quite exceptional. Once again, this writer referred to his collection to confirm these general observations. Of a total of 146 ladies covers used

from 1851 to 1855:

- 106 were made of white paper
- 24 were made of cream colored (off-white) paper
- 12 were made of buff colored paper
- 3 were made of dark brown paper.
- 1 was made of pale blue paper
- 90 had embossed borders or designs
- 56 were plain, unembossed envelopes

Not only is the patient envelope made of an unusual colored paper, but it does not appear to have been sealed, for the gum on the flap is undisturbed. This is a feature which is not unusual for envelopes that contained circulars and other printed matter, but the 3¢ rate of this item effectively precludes that possibility. Envelopes that contained regular letters customarily had their gummed flaps sealed, just as they are today, and during the early 1850's were often further sealed with wax wafers or "etiquette" labels.

7. What can be learned from scrutinizing the ink markings on this cover? It is noted that the black ink used to date the town marking and to address the cover appear to be identical and, furthermore, that all of the pen markings appear to be in the same hand.

The writer does not claim to be a handwriting expert, but in this instance it really does not take much expertise in that area to make these assertions. The slant of the handwriting, the formation of the letters and the density of the pen strokes all strongly suggest the same hand and ink.

If these observations are indeed correct, we are confronted with yet another anomaly. It can usually be assumed that when a town marking is dated in manuscript it was so marked by post office personnel, and that the address was written by a different person, namely the sender of the letter. The only common exception to this generalization during the 1850's was mail sent under the postmaster's free frank,⁹ but since this letter is not so endorsed we can almost certainly eliminate that possibility. Not only are manuscript postmarks and addresses on such covers usually written in different hands, but the ink used for the postal markings often is noticeably different from the ink used to address the covers.

The manuscript markings on this cover have one other characteristic that should concern us. It is noted that they are quite fuzzy. This fuzziness or "feathering," as it is sometimes called, occurs when ink is not of a proper viscosity, so that it does not produce an even flow from a pen or when the paper to which it is applied is not sufficiently sized. (Sizing, usually animal glue mixed with alum, was added in the papermaking

process to render the paper less absorbent.) Although there is some question as to whether the sizing in paper actually deteriorates with age,¹⁰ this writer has noticed that when certain modern inks were applied to old envelopes, and especially old envelopes made out of cheaper wood pulp (as opposed to linen rag), the ink tended to feather, much as it has on our patient. It would appear that such old envelopes, whether through loss or deterioration of sizing or some other physical process, are just too porous and absorbent to permit these modern inks to be held in smooth, even lines and that it feathers, much in the same way as ink becomes fuzzy when applied to blotting paper.

It was the opinion of the Committee that "the address and postal markings (on this cover) are counterfeit." This writer believes that this judgment was warranted. All of the markings and writing were added to an old, unused envelope, probably manufactured between 1860 and 1930. The faker, as is often the case, overreached and gilded the lily. This concoction strains our credulity: the crude town marking (probably pirated from the tracing in Simpson, discussed above) combined with an unusual rating mark from an office that seems unlikely to have used such a thing and in a color that is fanciful; the envelope that is atypical for the period of purported use and which was not even sealed; the manuscript date and address in the same hand and modern ink, which feathered when it was applied to an aged envelope.

It is doubtful whether this incredible fabrication would have fooled any seasoned collector or student of postal history. Nevertheless this very cover did find its way into the stock of a very reputable source and was offered at a modest, but respectable, price. This novel but malignant bloom did indeed reach our market place, but its gross gilding gave it away, to be consigned to the junkheap of philately.

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- ¹ *Report of the Postmaster General*, Doc. No. 2, pp. 418-19, dated November 29, 1851, reprinted by Theron Wierenga.
 - ² Per letter from Mr. Frank Moertel dated June 28, 1985, who also advised that Saxeville's first postmaster, Edward Saxe, was killed at the battle of Shiloh. The post office is still operating.
 - ³ Frank Mandel, *U.S. Rating Marks — A Selection of Unusual and Fancy Handstamped Markings, with Emphasis on the Domestic Uses, Stampless Through Banknote Period*, in Fifty-First American Philatelic Congress Book, 1985, Table F; for the record, the offices using this design were: Bridgeport, Ct.; Danbury, Conn.; Plymouth Hollow, Ct.; Lima, Ind.; North Berwick, Me.; Sheffield, Mass.; Springfield, Ms.; Acworth, N.H.; Centre Sandwich, N.H.; Drewsville, N.H.; Walpole, N.H.; Westmoreland Depot, N.H.; Cold Spring Harbor, N.Y.; Greene, N.Y.; Middleburgh, N.Y.; Newport, N.Y.; Portchester, N.Y.; Schaghticoke, N.Y.; Shushan, N.Y.; Jefferson, O.; Pennington-Ville, Penna.; Brattleboro, Vt.; Danby, Vt.; Johnson, Vt.; West Charleston, Vt.; and Berlin, Wis.
 - ⁴ Compiled from the biennial *Official Register of the United States*, 1853 edition. For a detailed look at how the Official Register can be used to compute post office activity, see: Robert Dalton Harris, *The Official Register*, published in 6 serial installments in *P.S.*, a quarterly journal of postal history, nos. 2, 3, 4, 5, 7 and 14, available through aGatherin', P.O. Box 175, Wynantskill, N.Y. 12198.
 - ⁵ *American Stampless Cover Catalog*, 3rd ed., Benjamin Wishnietsky, editor, 1978, published by David G. Phillips Publishing Co., Inc., p. 224.
 - ⁶ Thomas J. Alexander, ed. *Simpson's U.S. Postal Markings, 1851-1861*, 1979, published by U.S. Philatelic Classics Society, Inc., pp. 38-39, first reported by Dr. Chase in *The U.S. '51-'60 CHRONICLE*, ed. by Tracy W. Simpson, Issue No. 36, Apr. 23, 1960, pg. 4 and Plate 1.

- ⁷ P.L. & R. 1852 Chapter 46, Sec. 321, cited in: Arthur Bond, *Handstamp Distribution & Manufacture*, in *Simpson's U.S. Postal Markings, 1851-61*, op. cit., p. 9.
- ⁸ Carroll Chase, *The 3¢ Stamp of the United States 1851-1857 Issue*, Revised edition, 1942, pp. 239-41.
- ⁹ The Act of March 2, 1847, section 1, granted to every postmaster whose compensation for the last preceding year did not exceed \$200 the right to send all letters written by himself and receive all addressed to himself, on private business, free of postage, limited for each letter to one-half ounce in weight. Cited in John N. Luff, *The Postage Stamps of the United States*, reprinted by Quarterman Publications, Inc., 1981, pp. 284.
- ¹⁰ W.J. Barrow, *Manuscripts and Documents — Their Deterioration and Restoration*, 2nd ed., 1972, published by the University Press of Virginia, pp. 13, 35-6.

The Fatal Flaw

The Five Cent New York Postmaster's Provisional

By William T. Crowe



Figure 1. Certificate 142 459.

The name of the master forger Jean de Sperati is known to almost every knowledgeable philatelist, but I wonder how many are truly acquainted with his insidious handiwork. Many pieces of his craft appear quite mundane and innocuous at first glance. For this reason it is important to chronicle his handicraft continually. Several times a year one of his creations surfaces on the philatelic market, frequently from an older collector who has not taken the time to study his stamps. Such an event occurred recently.

Figure 1 illustrates a fairly ordinary cover which was submitted to The Philatelic Foundation for expertizing. It bears a four margin example of the 5¢ New York Postmaster's Provisional tied by a curved "PAID" to a folded letter from New York City to Williamstown, Massachusetts. Covers such as these are attractive and collectible, but certainly are not rare. At a quick glance there is nothing to raise a red flag of warning. The curved "PAID" is of the type which was used by the New York Post Office with this stamp. The only interesting features are that the stamp is tied by an additional curved "PAID" and by the tail of a manuscript "PAID". Many of the New York Postmaster's Provisional covers have stamps with manu-



Figure 2. (Top) Curved paid without serifs from the subject cover.
(Bottom) The PAID marking as it is found, with serifs.

script cancels tying them to the cover, but not tied by the curved “PAID”.

Upon closer inspection of the “PAID” something interesting comes to light (Figure 2). The “PAID” is without serifs which is not correct for the “PAID” cancels used on New York Postmaster’s Provisional covers. This immediately causes concern as the used stamp is worth less off cover than on. The manuscript “PAID” at upper left which looks slightly extended is now explainable. The faker is trying to convince us that there was a stamp on this stampless cover. He has tried to cover up his addition



Figure 3a. (Left) Note the colorless flaw between the N and T of CENTS, which is not found on genuine position 29 (Figure 3b. — right).

by tying it by pen, by a faked curved "PAID" and by placing an additional curved "PAID" on this cover.

Well, perhaps the stamp itself (Figure 3) now bears closer inspection. The New York Postmaster's Provisional has been thoroughly studied and several reference works about the plating have been written. The most recent study, and considered to be the most correct, was written by Paul MacGuffin and published by the American Philatelic Society in 1936. A check of the plating in this pamphlet shows that it closely matches position 29 which has several distinguishing features as noted by the author. However, our copy on this cover has an additional colorless flaw between the "N" and "T" of "CENTS" at lower right which is not noted by MacGuffin. Could this be a new variety? Unfortunately, no. Position 29 is the position that Jean de Sperati copied to make his forgery of the New York Postmaster's Provisional. By comparing our copy on cover to the Sperati Book, we can see that this stamp is identical to forgery type "B", manufactured by Sperati some time prior to 1940 through 1950. It shows the telltale colorless flaw.

One key to be used in detecting forgeries made by Jean de Sperati is that he reproduced stamps through the process of contact photolithography. This allowed him to make forgeries which are extremely accurate in detail and actual size of the stamp. Unfortunately, this same process causes tiny flaws to be printed on the stamps due to the oily nature of the ink used. These flaws show up as white lines or spots in the solid or colored areas or as a colored spot in the white areas. As the New York Postmaster's Provisional was an engraved stamp, all the lines on the stamp are slightly raised and show a fineness and sharpness not available through lithography. The lines on the forgery tend to be flatter and a trifle blurred, while the lines on the original are sharp and normally well defined. An excellent discussion of the various printing processes can be found in the book *The Fundamentals of Philately* by L.N. and M. Williams.

While many collectors are aware that Sperati forged stamps of all different rarities and values, most forget that he placed some of them on small pieces as well as on covers. Fortunately, as in this case, his work occasionally has a flaw which makes it easier to detect.

There exist two excellent articles on this forgery by Philip T. Wall in *The Chronicle*, journal of the U.S. Philatelic Classics Society.

REFERENCES

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- The New York Postmaster's Provisionals*, Paul MacGuffin, 1936, published by the American Philatelic Society.
- Sperati Imitations of the New York Postmaster's Provisional*, Philip T. Wall, *The Chronicle* #103, August 1979, Vol. 31, No. 3, pages 160-165.
- An Altered Imitation of the New York Postmaster's Provisional*, Philip T. Wall, *The Chronicle* #108, November 1980, Vol. 32, No. 4, pages 227-228.

The Hidden Clue

1847's on Cover to China

By William T. Crowe

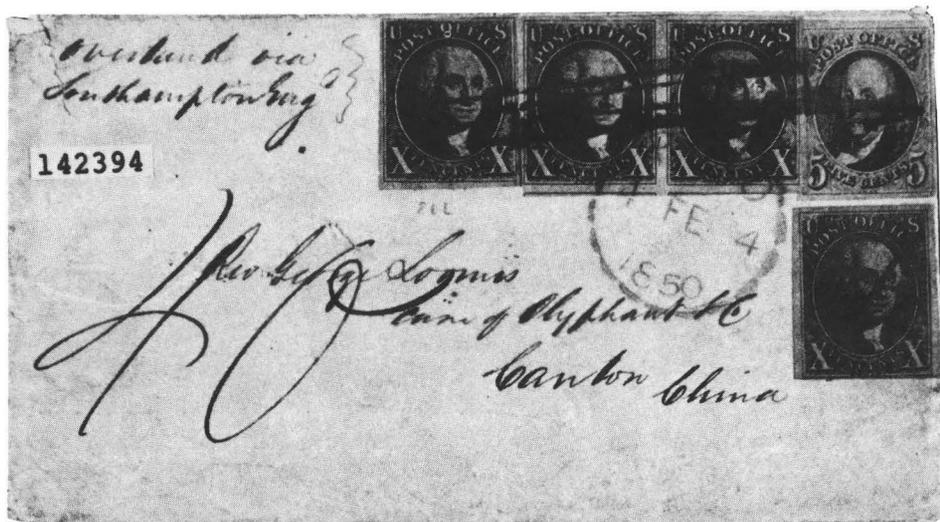


Figure 1. Certificate 142 394.

From time to time The Philatelic Foundation is asked to render an opinion about an untied stamp on cover. Sometimes an affirmative opinion is given, sometimes a negative opinion, and sometimes no opinion at all. In many cases a good argument can be given for each side. How does The Philatelic Foundation decide? What reference is used?

A very good example of such a dilemma is the cover illustrated in Figure 1. This is an 1850 cover from the United States to Canton, China bearing stamps of the desirable 1847 issue. It is a great rarity and the only such recorded usage of the 1847 stamps. The cover bears the manuscript endorsement "overland via/Southhampton Eng" and shows the prepayment of 45¢ postage in stamps. According to Charles J. Starnes' book, *United States Letter Rates to Foreign Destinations, 1847 to GPU-UPU*, this was the correct rate to China via Southhampton, England, from July 1849 to July 1851. Therefore this is a plausible and certainly possible usage. Yet The Philatelic Foundation rendered an opinion that the single 10¢ stamp below the 5¢ stamp "... DID NOT ORIGINATE." How could they arrive at this decision?

A closer look at this cover shows that the pair of 10¢ stamps is tied by the British February 4 1850 transit marking. Additionally the single 10¢

and 5¢ stamps are tied by continuous manuscript lines. It can be assumed, therefore, that at least 35¢ postage originated on this cover. The manuscript "40" at the left of the cover is a credit to England for the carriage of this cover to China. An additional 5¢ went to the United States government for the domestic carriage of this cover making a total of 45¢ postage to be prepaid.

Partial payments were not permitted. Had this cover been partially prepaid, only the 5¢ domestic portion would have been considered prepaid and the balance of postage wasted. Upon its arrival in England the British would have marked the cover with "1/8 due" or "One shilling, eight pence". This amounts to 40¢ U.S. currency. Therefore we can conclude that the cover did bear 45¢ postage.

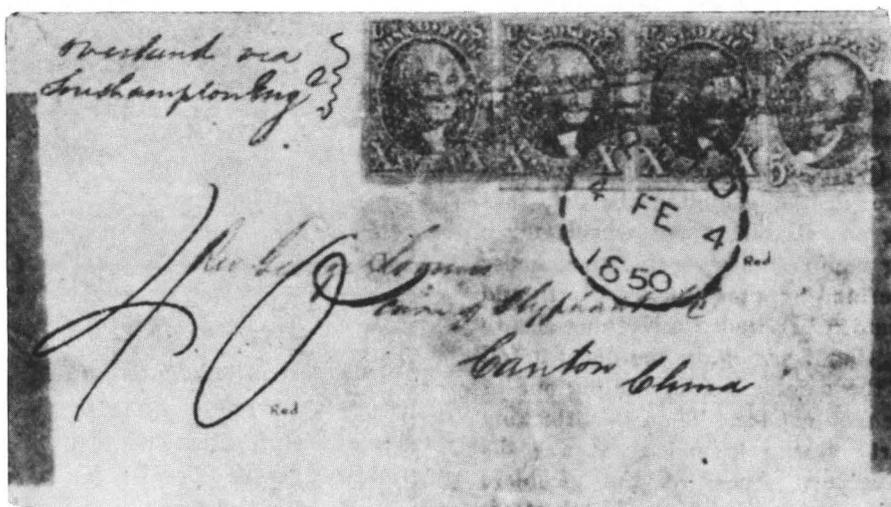


Figure 2. The same cover with a 10¢ stamp missing. (Photography from its Ashbrook reference notes.)

Why, then, did The Philatelic Foundation say that the 10¢ did not originate? The answer is found in the Stanley B. Ashbrook reference notes. In this card file under 1847 covers to foreign destinations is a picture of this very same cover without the fourth 10¢ stamp. (See Figure 2.) It was the subject of an article in *Stamps* magazine in November 1943 and illustrated there missing the lower right stamp. This is indisputable proof that the cover lost its original 10¢ single and the replacement stamp does not belong on this cover. The opinion is justified beyond doubt.

As it turns out, the cover can be traced to the Hollowbush sale, where it was offered with the lower right stamp missing. At a later date, the buyer in that auction *hinged* a replacement for the missing 10¢ onto the cover.

cover. During its subsequent travels someone decided to glue the stamp down and it was in that state that the examiners found this cover.

While the Ashbrook reference notes do not always supply such cut-and-dried answers, they do give the Foundation a valuable reference tool for the expertizing of stamps and covers. These notes contain photos and clippings of many things that Ashbrook saw during his philatelic lifetime. Some items are noted as “genuine in all respects”, some items as “fake” or “faked cover” and still others have no opinions. One of the important features of these notes is that they allow the current members of the Expert Committee a view of many interesting stamps and covers that have been dormant in collections for many years, perhaps genuine, perhaps not.

REFERENCES

Stamps Magazine, Nov. 13, 1943, Vol. 45, pg. 237.

A Trisect?

The Three-Cent 1851 Issue On Cover

By Victor B. Krievins

The 3¢ United States stamp of 1851 was issued primarily to meet the new postal rates effective July 1, 1851, which stated that prepaid letters would be rated at 3¢ per half-ounce traveling up to 3,000 miles and 6¢ over that distance.

Effective April 1, 1855, the prepayment of postage was made compulsory. The rate for a letter traveling up to 3,000 miles remained at 3¢ per half-ounce; however, the rate for the same letter traveling over 3,000 miles was increased from 6¢ to 10¢. The 6¢ rate could be easily paid by a pair of the 3¢ 1851's; the 10¢ rate could be paid by three 3¢ and one 1¢ stamps which were generally available, or by a 10¢ stamp. The earliest recorded usage of a 10¢ stamp from the 1851 series is May 12, 1855. Between April 1 and May 12, the combination of the three 3¢ and one 1¢ would have been most commonly used. Was this the only way to pay the 10¢ postage rate? One might think so, however, as it turns out this was not the only way.

Figure 1 illustrates three 3¢ stamps used with one-third of another 3¢ stamp (representing 1¢), referred to as a "trisect." Figure 2 illustrates a usage of three 3¢ stamps and one 1¢ stamp, while Figure 3 illustrates the 10¢ value paying the ten-cent rate. Many collectors are familiar with the term "bisect" (a stamp cut in half, postally used for one-half its face value). Very few United States issues are known used as trisects. The usage of bisected stamps has been attributed to the lack of supply of the proper denomination usually used to pay the proper rate. To prevent the re-use of portions of postage stamps, the bisect was created by postal employees at the post office, rather than by the sender of the letter.

The cover in Figure 1, which illustrates the trisect usage, was used from the small town of Gamotte in California. Various procedures are used to determine the genuineness of a cover. To begin with, the town of Gamotte, California, was definitely in existence during the 1850's. This is confirmed by checking official records of the Post Office Department concerning the post offices then in existence. Had this town not been in existence during this time period, very serious doubts would arise concerning the authenticity of this cover. Upon visual inspection of the

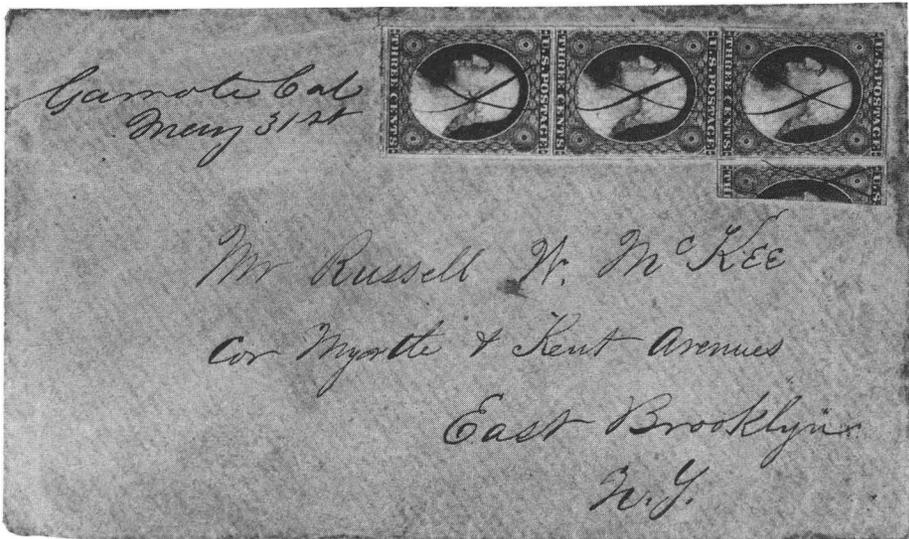


Figure 1. Certificate 98 411, a genuine trisect.



Figure 2. The 10¢ rate paid by three 3¢ and 1¢ stamps.

ink used in writing the town name as well as the ink used to cancel the stamps, a definite match is observed. This inspection is accomplished both with the naked eye, through magnification, and with the use of the ultraviolet lamp.

Having proceeded this far with very positive reactions, the next step is to observe any other characteristics of special note. During the examination of this cover by several leading experts in this area of philately, one

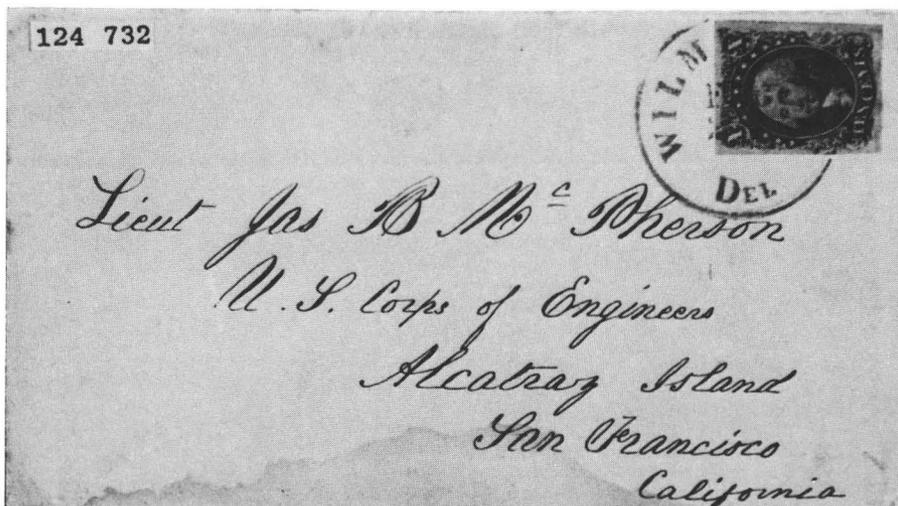


Figure 3. The single 10¢ stamp paying the rate over 3,000 miles.

expert made special note of the manuscript "X" cancellations. The three vertical stamps have "X" cancels of rather equal size. The trisect portion of the three cent stamp has an "X" of approximately the same height, however, the width conforms to the narrow portion of the trisected stamp.

None of the stamps have the cancellation continuing onto the cover. This is commonly referred to as the stamp "being tied to the cover." The fact that a stamp is not tied onto the cover is not grounds for dismissing this cover as being not genuine in all respects. Postal clerks were more interested in cancelling the stamps to prevent reuse rather than to create a cover which would satisfy the discriminating collector in years to come.

Also significant in examining this cover is the fact that the ink used in the postmark and cancels is of the type commonly used during the time period in which this cover was sent. This can be ascertained through examination by ultraviolet light and, if necessary, through chemical analysis of the ink.

The last question at hand is whether these stamps did in fact originate on this very cover. Upon careful examination of the cover itself under the ultraviolet lamp as well as by normal visual examination, we find absolutely no traces of any other stamps having been placed and removed from the cover.

Unfortunately, the postal clerk who serviced this cover is no longer alive so we cannot obtain a statement to verify that this cover left the Post Office as it appears in illustration 1.

We must rely upon other determining factors which have been discussed in the preceding paragraphs. The following questions have been properly answered in examining this cover:

1. Was there a 10¢ rate from California to New York during the 1850's?
Answer: yes
2. Did Gamotte, California, exist as a town during this period? Answer:
yes
3. Is the ink of the type available and used during this period? Answer:
yes
4. Does the ink of the town name match that of the manuscript cancels
on the stamps? Answer: yes
5. Did these stamps originate on this cover? Answer: yes
6. Were these stamps available for use during this period? Answer: yes

These questions may seem elementary; however, they are very crucial in determining the authenticity of this cover.

Having passed the crucial tests, patient 98411 was awarded a favorable Certificate stating: "strip of three plus trisect making 10¢ rate on cover from Gamotte, California, to New York... a genuine usage." Thus we have a very rare cover which has been determined to be genuine in all respects.

Do-It-Yourself Postal History

A U.S.-Canadian Mixed Franking

By Lowell S. Newman



Figure 1. Certificate 136 841.

Among the most desirable items in the collecting of any given country's postal history are those covers on which the stamps of the subject country are used in conjunction with the stamps of another country. These "mixed franking" covers are quite scarce and command appropriately high prices on those infrequent occasions when they appear in the philatelic marketplace. As with many scarce philatelic items, a demand far in excess of the existing supply has led the forger to try his hand at the creation of these highly specialized items.

The production of mixed franking covers often is of quite indifferent quality as the forgers involved have rarely taken the time to see that a combination of proper stamps, markings, rating, routing and destinations is achieved. Readily available and inexpensive pre-stamp covers are often used as a "base" upon which the forger will build a valuable mixed franking by adding adhesives and markings which will suggest that they belong on the cover. Such is the case with the cover shown in Figure 1 which was submitted to The Philatelic Foundation in July 1984 as a scarce United States and Canada mixed franking cover. While there was

little doubt that this cover was a forgery, and indeed the submitter even suggested that he considered the item to be such, a look at what the experts examined in their inspection of this bad example may aid others in the evaluation of more skillful representatives of the forger's art.

The first thing that leaps to the eye of the experienced examiner when viewing this cover is the extraordinary impressions of the "Boston Ms" year-dated circle and the "U. States" enclosed arc border exchange marking. Those who have studied either the markings of Boston or the cross-border mails found the shade of red which is common to these two markings quite unfamiliar. The markings themselves had a "painted" look which is what an examination under magnification proved them to be.

An additional point against the Boston circular date stamp is that the last two digits of the year date have been altered from "60" to "52". The first was, of course, a very unlikely year date to be found with the U.S. and Canadian imperforates which grace this production. Indeed, it should be noted that this year-dated style of Boston marking was actually in use in the early 1860's and not at the time that we are supposed to believe that this cover went through the mails.



Figure 2. Note the pen cancel lines (arrow), most visible between and below the I and D of this fake PAID cancel.

Given the nature of the two marks already examined, one automatically mistrusts the other markings on the cover, and so we will examine them in turn. The PAID-in-grid cancel of Boston which ties the three-cent U.S. stamp is a far better example of the forger's art than was the c.d.s. from the same town. The marking was made from a handstamp and, while the measurements do not match those of genuine Boston "PAID" cancellations of the period, it is of a convincing shade of black. The overall effect, however, is spoiled by the cancel having been applied to a stamp from which a manuscript cancel has been inexpertly cleaned. A filtered photograph (Figure 2) clearly shows the diagonal lines of the pen cancel running behind the middle and bottom of the central "PAID". The lines may also be seen in Figure 1 once you know where to look.

The target cancellation on the three-pence Beaver is quite genuine although the portion of the marking on the cover itself is painted in with a black ink which does not quite match. The final handstamped marking on this cover is the circular six-pence Canadian rate marking at upper left. This marking is struck in the same black ink as the Boston "PAID" cancel, and as with that marking, the measurements are slightly off when compared to genuine examples.

Having dispensed with the handstamped markings, almost the only thing remaining to be examined on the cover is the address. While one would not think that an address is likely to be greatly improved by alteration unless one adds the name of an important person in order to enhance the item, the forger often goes to great lengths to attempt perfection in his product. An examination of the address lines on the subject cover reveals that the letter at the end of the word "Merchant" has been strengthened significantly. Under strong magnification one can clearly see that this strengthening is *over* the thick painted-in lines of the Boston c.d.s. With even moderate magnification one can see that the fibers of the paper around the words "Toronto, CW" have a rubbed and disturbed look.

A final look, this time under ultraviolet light, brings two discoveries: that the name of the addressee is written in one ink while the remainder of the address is written in another (It shows a distinctly different shade in this light.) and that the cover was originally addressed to Boston, Massachusetts, rather than Toronto, Canada West (Figure 3). It seems that the forger had to face a major obstacle in the production of this cover. A cross-border mixed franking cover simply must go across the border. A cover from Boston to Boston would have no reason to bear the stamps of two countries (at least no reason that would make a potential customer reach deep into his wallet), and so the address was changed to accommodate.



Figure 3. Ultraviolet light reveals the original Boston, Massachusetts address on this cover. Note also the difference between the original 60 and the fake 52 in 1852.

With the overwhelming evidence all against it, this cover was given a Certificate stating that it is counterfeit. The reader may well say that this one was such a bad forgery that anyone could tell. But let's reflect on what might have happened.

What if the forger had not used a cleaned postage stamp in order to make his profit even greater?

What if the forger had used reasonably accurate handstamps for all the markings, rather than painting some in?

What if the forger knew enough to use only markings from the proper period and used the right shade of ink?

What if the forger had used a cover originally addressed to Canada and had not crudely altered the address?

What if the forger knew as much or more than you about postal history and you had no one more experienced to turn to?

Would you think that this was a genuine cover? Or would you know it for "do it yourself" postal history?

A New Type on an Old Position

The 1857 One-Cent Blue Type III

By Peter A. Robertson



Figure 1. Certificate 140 998.

The block of one-cent blue stamps shown in Figure 1 was bought in a New York City auction prior to being submitted to the Expert Committee of The Philatelic Foundation. It was improperly described in the auction catalogue as to type and was not illustrated in the catalogue.

The submitter bought the block as Type V stamps, the most common type of this design. He realized that it was printed from plate 12, the last plate used to print the one-cent stamp of 1851 to 1861. The block was submitted with the proper plate positions identified by the buyer, and the Expert Committee issued a Certificate agreeing with all of the above information on this piece. All of this is not unusual, except that the block contained a previously unrecorded type for this plate. To fully appreciate this, some background is needed here.

The one-cent stamp of 1851 to 1861 was issued to fill the need for a

stamp to pay small rates such as those for drop letters, carriers, or circulars. It was also used to make correct rates in combination with other stamps. Drop letters were left for pick-up with a local postmaster while carrier letters were delivered to the addressee by the postal clerks, and this required an additional one cent fee. This service only existed in the largest cities at that time. Circular rates covered bulk mailings, which included newspapers and periodicals.

Eleven plates were used to print this value. The first four plates printed stamps issued imperforate; while three of these four and all of the other plates were used for stamps issued perforated, after the adoption of perforations in 1857.

Eight different major types exist on the basic design due to inconsistent creation of the plates. These types vary according to the completeness of the design when the plate was first laid down. How this occurred can be found described in the front of a *Scott Specialized U.S. Stamp Catalogue* or *The United States One Cent Stamp of 1851 to 1861* by the late Mortimer L. Neinken, formerly Chairman of the Expert Committee of The Philatelic Foundation.

Mr. Neinken was a student of this issue and its foremost authority. He started to collect and study the one-cent stamps in the 1930's, and at the time of his death at age 88 was still actively interested in and adding to an outstanding collection. The block with the new type from plate 12 brought new life to his collecting. Mr. Neinken concurred that the middle stamp at right is a type III, having the outer frame lines broken both at top and bottom. This type could only occur due to plate wear, as no type III's were ever known to exist from plate 12. All previous type III's are known from plate 4 only.

Plate 12 was issued late, the last one-cent of its design put to press, with the earliest reported usage dated January 25, 1861. Three types were known prior to the discovery of this block from plate 12, namely types I, II, and IIIa. These are illustrated in Figures 2, 3, and 4, respectively.

The type I design is complete, while type II is similar except that the balls on the scrolls at bottom are missing, along with some of the outer ornaments. Type IIIa is the same as type II, except that the top or bottom frame line is broken. Both lines are broken on type III's. Figure 5 shows the stamp in this block which is a type III. It is the 46th stamp printed in the left pane of plate 12. Originally all copies from this position were reported as type IIIa, being broken at bottom, and weak but complete at top. On this copy, absolutely no trace of a frame line shows in the middle at top. It has been entirely worn away on the plate.

A number of positions of the one-cent stamp, most being from plate 4, are reported as type III's. Except for position 100R2, (the last stamp from

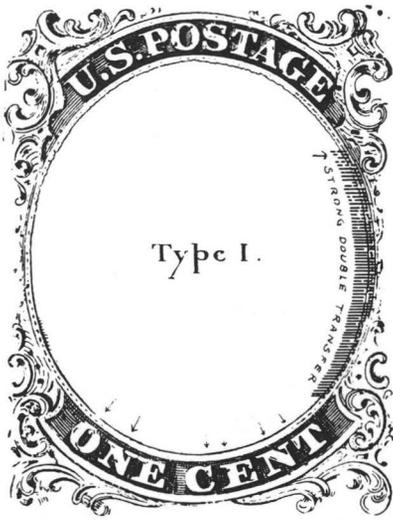


Figure 2. Plate 12, Type I.

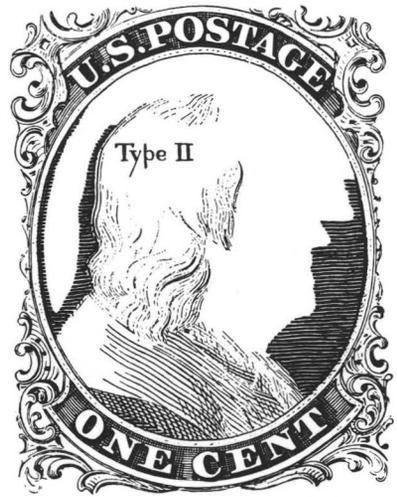


Figure 3. Plate 12, Type II.



Figure 4. Plate 12, Type IIIa.

the right pane of plate 2), which exists as both a type II and type IIIa, the author has never seen any which he felt is the later state. On every stamp which is reported as being both types IIIa and III, the author has found traces of the so-called missing frame line, making them the earlier state, type IIIa — in every instance except for this item. It is definitely the later state.

The Expert Committee of The Philatelic Foundation agreed and issued a certificate on this block of nine, identifying the positions as 34-6, 44-6, 54-6L12 and the types as five type I's (Scott #18), three type II's (Scott #20), and one type III (Scott #21).



Figure 5. The newly-discovered Type III from plate 12, position 46L12.

A New Slant on an Old Cut

The 1851-61 Ten-Cent Green Recuts

By Peter A. Robertson

The ten-cent stamp of the U.S. second issue is listed in the Scott Catalogue as existing in four types. Within the last year, a number of new examples of the scarce type IV, referred to as the 'recut' type, have been examined by the Expert Committee of The Philatelic Foundation. Many were found to be fraudulently drawn in on more common types of this issue. While this type of alteration has long existed, the recent rash of fake recuts prompted this article.

The ten-cent stamp of the 1851-1861 issue came out in 1855, almost four years after the United States devalued the 1847 issue. It was felt at the time that there was no further need for the ten-cent stamp. By 1855, changes in rates created a need for this value. Hurriedly, a new plate was laid down to meet the need for a ten-cent rate that went into effect April 1, 1855, but the stamps were not ready until the following month. The earliest reported date of use of any of these ten-cent stamps is May 12.

In 1855, plate creation was not the art that it is today. Three different types were used to form the plate, each differing in small parts of the design. Additionally, eight positions out of the 200 required some additional engraving of the outer frame lines at top or bottom. One of those positions needed this re-engraving or re-cutting on both top and bottom. The Scott Specialized U.S. Stamp Catalogue more fully describes the different types, as does the classic work of Mortimer L. Neinken, *The United States Ten Cent Stamp of 1855-1859*. This marvelous work, published in 1960, goes into great detail illustrating each of these eight recuts. This will not be done here as only four of these eight positions have been encountered drawn in. It is interesting to note, however, that Mr. Neinken saw fit to warn of fake recuts in his book.

Times change but fakery does not. The difference is that more sophisticated methods are used today. Obviously, this also applies to detection methods needed. Higher power microscopes are available, as are devices such as X-ray spectrophotometric analytical equipment that tests the basic elemental components of inks, where needed.

The stamp shown in Figure 1 was submitted for the opinion of the Expert Committee as one of the scarce type IV stamps, recut at bottom.

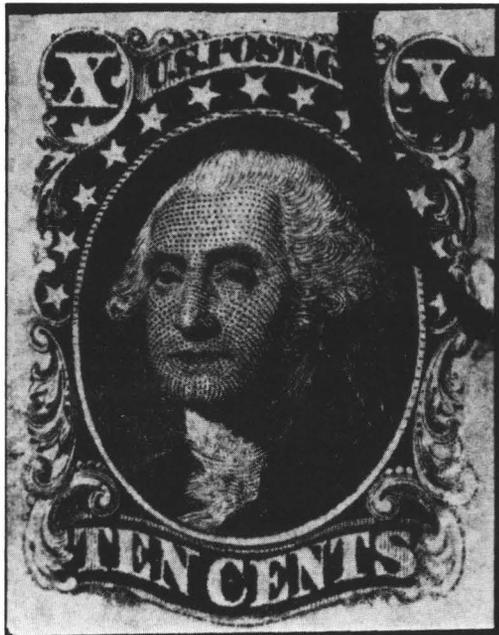


Figure 1. Certificate 106 078.

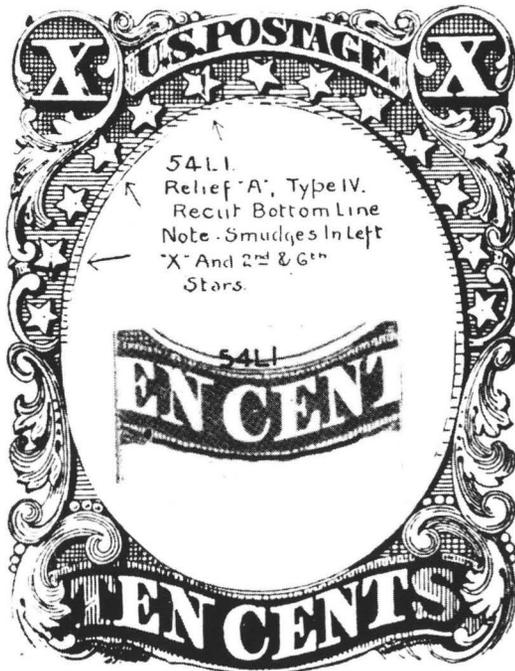


Figure 2. The identifying characteristics for position 54L1.



Figure 3. A known-genuine Type IV.

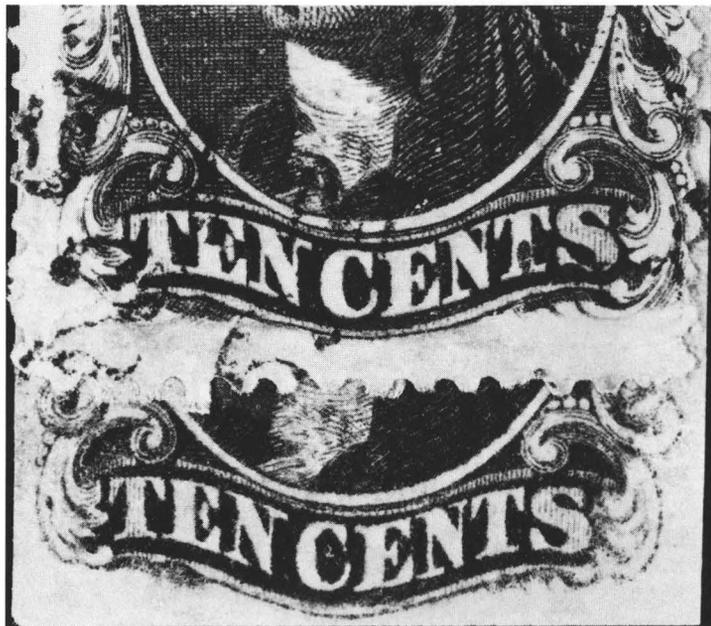


Figure 4. The genuine recut (top) is very different from the fake (bottom) under magnification.

At first glance, it would appear to be genuine, matching very closely position 54L1 (that is, the 54th stamp in the left side pane of 100). However, when compared with the copy of this position in our reference collection, a number of tiny differences showed. While minute in nature, these differences could not exist if the stamps were really from the same plate position. The location of the position dot at the top left of the design indicated that the stamp could only be position 54L1, if the recut line and position dot are genuine. While close in color, the recut line is not exactly the same shade of green as the stamp. For all these reasons, and the fact that the stamp plated as a type II stamp from position 34L1, the Expert Committee of The Philatelic Foundation properly identified the stamp as a type II stamp with the recut line fraudulently added. Figure 2 shows the proper configuration of the recut line for this position while Figure 3 shows the copy of this position from our reference collection. Figure 4 shows an overlay with the altered stamp at bottom.

Detecting this type of alteration is not an accident. The Philatelic Foundation reference collection was built up specifically to deal with this type of problem. It contains genuine copies of the eight position recuts on this stamp. Additionally, the Foundation maintains a photographic record of every item ever submitted for an opinion, filed by the Scott number under which it was submitted. Not every item submitted is as easy as the stamp shown in Figure 1, and many are much more difficult.

Figure 5 is a perfect example. It shows the scarcest of the recut varieties on the stamp at left, position 64L1, recut at both top and bottom. A close examination of this stamp shows nothing to indicate that



Figure 5. The stamp on the right reveals that the left stamp in this pair is a fake recut.

it is not a 64L1, as submitted. However, the stamp at right in the pair is a typical type II stamp. This is impossible; if the recut lines on the left hand stamp are real, the 65L1 must be recut too — in this case, at the top. While it is cut into, absolutely no trace of this recut line shows, and this cannot be. The recuts on the stamp at left must have been fraudulently added.

These examples and the fact that more alteration of this type is being encountered today than ever before put added importance on having certificates from an expert committee on the more valuable or easily manipulated stamps in your collection. The word committee is stressed here, as no single individual can be as thorough as a group of experts.



Figure 6. An example that fooled a renowned expert when first examined.

When he was Chairman of the Foundation's Expert Committee, Mortimer Neinken was one of the strongest supporters of the committee approach. He could cite instances in which even the most expert philatelists had erred, so it would not be telling tales to note here an item (Figure 6) that was found to be a fake recut upon Reconsideration and in spite of the fact that Mort Neinken himself called the stamp genuine on the first opinion!

Surprise and Protect Yourself

A Pair of Ten-Cent 1857's on Cover

By Gene Reed



Figure 1. Certificate 148 736.

A look at the cover pictured above should lead one's attention to the pair of ten-cent stamps. Perhaps a general outline of the various types of the design and the makeup of the plate will be helpful.

It is generally thought that the engravers experienced a fundamental problem in the preparation of all the plates of the 1851 and 1857 series. That is that the bed of the press on which the plate rested while being transferred was too short. It could not properly receive transfers which together exceeded 259 millimeters in height.

The engravers learned that they could gain fractions of millimeters per transfer by short-transferring designs or by burnishing small portions of the design. Thus, they gained enough space to complete the transferring of the 200 positions. The engravers also knew that the Stamp Agents' inspectors concentrated on the edges of the panes. Therefore, if they concentrated their attention on the top of the design on the top row and the bottom of the design on the bottom row, the likelihood of passing inspection would be enhanced.

The critical areas of the ten-cent design are the rounded shells at each lower corner. The engravers ingeniously transferred Plate One in reverse, entering the bottom row first, placing the telltale guide dots accordingly — at the upper right as with the one-cent and three-cent plates. This produced a nearly complete design at the bottom of what we call Type I. The printed result places the guide dots, when reversed, at the lower left of the Type I stamps. The interior positions, having been trimmed somewhat, either were complete at the top, in the case of Type II, or not complete at the top, as Type III.

Some transfers were too short, even for the engravers. The rounded lines were recut by hand at the top or bottom, or both in one position, causing what we call Type IV. This recutting occurred only in eight positions in the plate. Figures 2 through 6 illustrate the Types of the ten-cent green discussed here.

pictured in Figure 1.

The cover has a wide field of attraction:

1. For the traditional or general collector it is a usage of the 1857 issue.
2. For the collectors of Transatlantic items it is a usage to England via British packet.
3. For the one-cent collector it shows a type Va (position 11R5).
4. For the three-cent collector it shows a type IIa (Scott #26a).
5. For the ten-cent collector it offers a usage of the stamp in a pair.
6. For the postal historian it is an example of the prepaid rate and markings.

A collector of any of these has knowledge which oftentimes is useful in making an advantageous purchase. We have just such an example in this cover.

Should this cover be offered merely as a perforated one-cent and three-cent plus a pair of the 1857 ten-cent Type III, you have a reasonable purchase, especially if you use some knowledge of the printing of the ten-cent. Looking at Figure 7, the selvage on the ten-cent stamps indicates something special about the location of that pair on the pane. Yes, it came from the bottom row. This should ring a bell, loud and clear — Type I ten-cent came only from the bottom row of Plate 1!

A glance at the top of either ten-cent stamp reveals an incomplete outer frame line above each X, ruling out plate 2, Type V. (See Figure 6.) You don't have to look any further. Someone did, trying to peel back the one-cent so as to see the bottom of the ten-cent design, or to see if either stamp was recut at bottom! The selvage alone does all but certify that the pair is Type I.

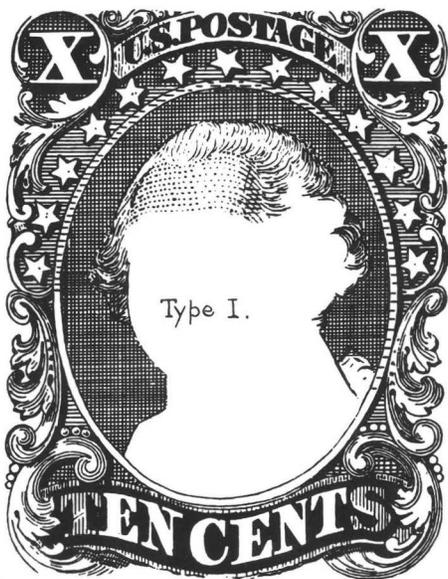


Figure 2. Type I — close to full shells at bottom, also guide dots in area southwest of the design.

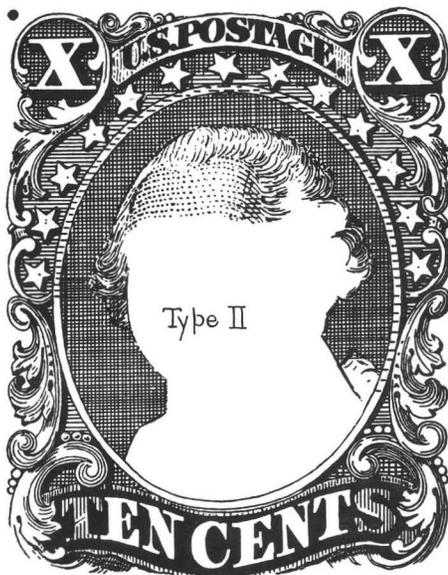


Figure 3. Type II — nearly complete at top, most of which have a guide in area northwest of the design.

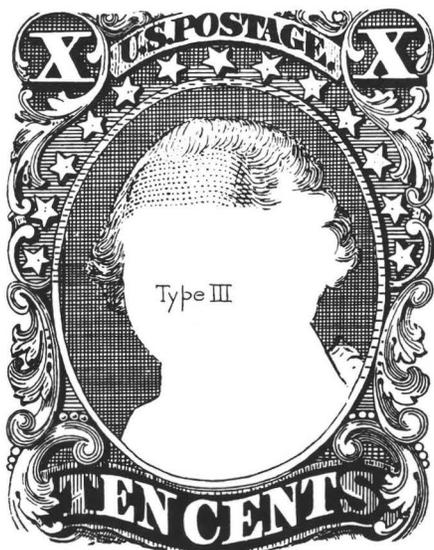


Figure 4. Type III — incomplete top lines. Both Type II and III designs are incomplete at bottom.

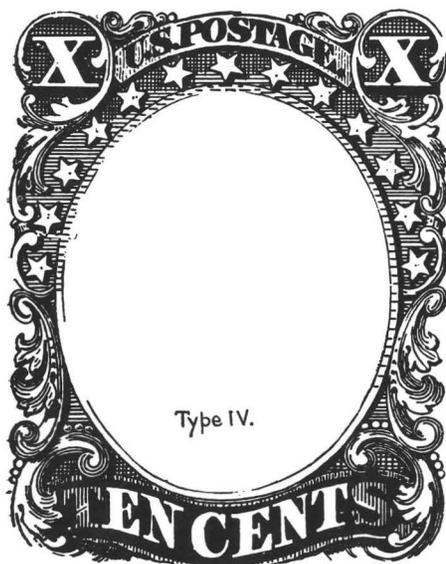


Figure 5. Type IV — designs are recut at top or bottom, with one position (64L1) recut at both top and bottom. There are no Type IV's from the bottom row.

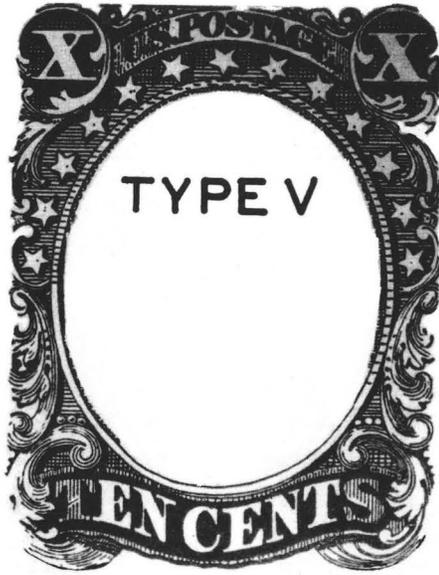


Figure 6. All stamps from the bottom row of plate 2 are Type V's with a complete outer frame line above the left "X".

Now protect your knowledge by obtaining a Philatelic Foundation Certificate, which in this case is Certificate 148 736 which reads: "that it is a genuine usage" of the 10¢ Type I, Scott Catalogue #31.



Figure 7. A close-up of the stamps on the subject cover identifies the 10¢ Type I's.

Faking the Ever-Popular "A" Grill

The 1867 Grilled All Over Issues

By C.W. Bert Christian

The all-over or "A" grill seems to be a perennial favorite with the fake artists. This is understandable when one considers that only three values of the 1861 series carry the all-over embossing. With the five-cent and 30-cent values realizing a market value well into five figures, there exists the possibility of a neat return for the effort.

The ungrilled three-cent stamp is readily obtainable, widely collected and still affordable to most collectors, so it then becomes a most popular

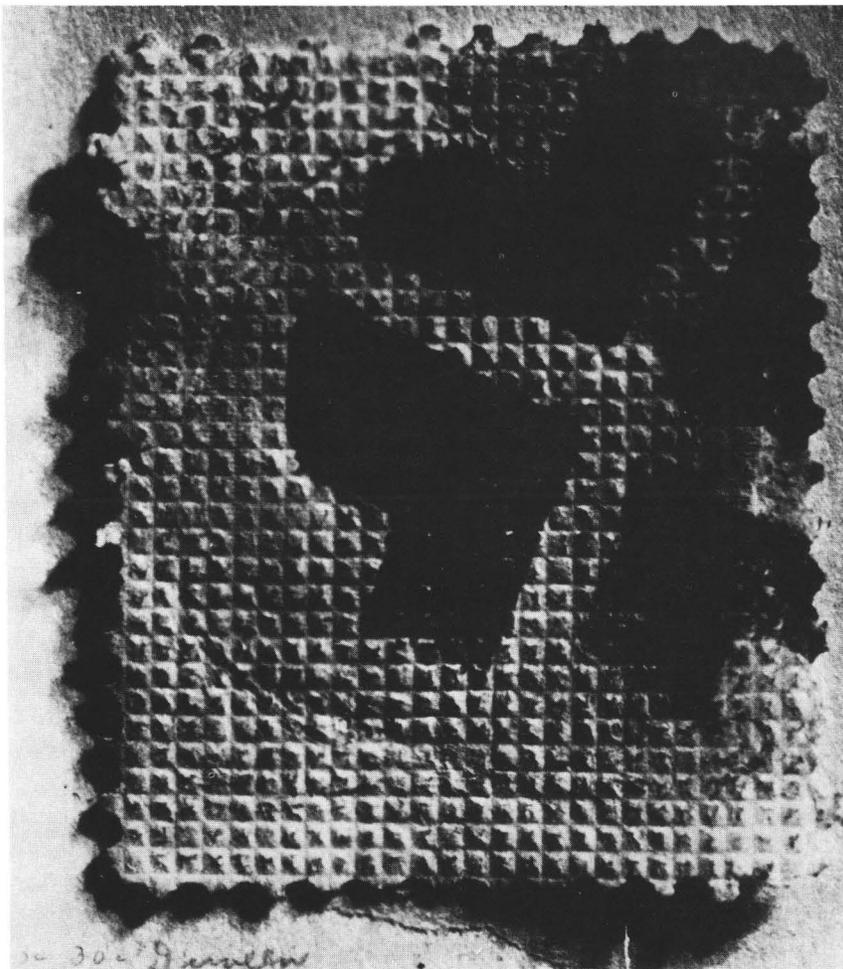


Figure 1a. Special photographic techniques bring out this genuine "A" grill, as seen from the face of the stamp.



Figure 1b. The same stamp, using normal photography, was issued Certificate 1 105 on June 14, 1948.

playground for the A-faker. The fake "A" grills recorded by the author show the three-cent value holding a three-times majority over the two higher values and very few have proven to be even reasonably good imitations.

A striking photograph of the face of a genuine 30-cent "A" grill is reproduced in Figure 1a. Through special photographic techniques we see the face of the stamp with its grill enhanced. Note that the points are "up", having been impressed from the back of the stamp. The stamp (Figure 1b.) is not an overly attractive specimen, but, as we shall see later, the ragged appearance of the perforations is in its favor.

The author has had the opportunity to examine numerous fakes of the "A" grill. In one instance, not reproduced here, the stamp would have fooled no one but a novice. The most obvious fault was that the impression was made from the face of the stamp, pressing the points down into the paper when they should have been up. To compound the blunders, the cancellation also had been faked, presenting a shade not yet seen by the author on any of the Classic issues.

The reverse of the stamp revealed an additional mistake. The "A" grill on a stamp of normal size will show 26 by 32 rows but here the rows could be counted as 25 by 30. Most of the fake all-over grills recorded have been impressed with a tool smaller than the stamp, thus requiring two or more pressings to cover the area and producing some misalignment. In this example the faker was given some credit for at least using an embossing tool large enough to produce the entire grill with a single impression and perfect alignment.

Figure 2a presents another attempt at the "A", but with faults differing from those of the previous example. Here the errors should be readily recognizable by any collector who has given a little study to the



Figure 2a. The perforations on this grilled-all-over stamp are so intact as to arouse suspicion.

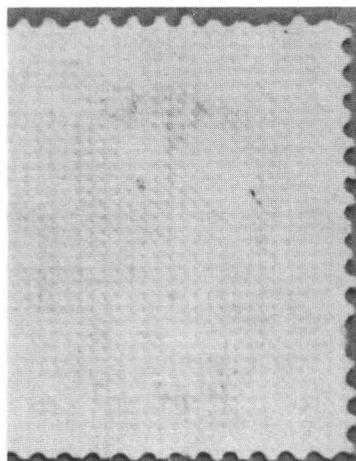


Figure 2b. A look at the reverse shows why: the rows stop short of the perfs!

production of the earlier classic U.S. issues.

Due to its very nature the grilling process had a weakening effect on stamp paper, and copies with an all-over grill can be expected to have ragged perforations. The neat perforations of this copy are reason enough to arouse immediate suspicion.

From the reverse side, Figure 2b., the rows can be counted out to 26 by 32, the correct amount for an authentic “A”. Score one for the faker, but to achieve this accurate point count he had to stop short of the perforation tips, thus losing the ragged edges one expects on a true grill.

A slightly different tool than those previously seen was used in producing this copy. Unlike any examples from the “A” roller, the individual impressions are somewhat egg-shaped with gutters that are overly wide.

The thirty-cent value of the series with “A” grill is in the \$30,000 bracket and only six legitimate copies have been recorded. One might expect that these two facts alone would be a deterrent to the faker, yet this writer has had the dubious pleasure of examining five thirty-cent fakes in a relatively short time.

The copy shown in Figure 3 is probably the best looking one of the five, being well-impressed and showing a row count that is perfect in either direction. Though the grill can be detected as a fake from either side of the stamp, the reverse photo, Figure 3b., emphasizes clearly that the impression was made with a “male” type instrument. The points were



Figure 3a. A close examination of the face suggests the points were pressed into the paper.

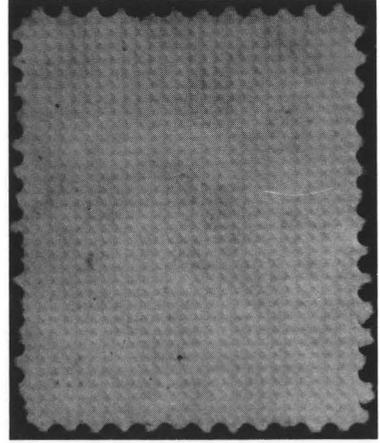


Figure 3b. The back exposes this fake, since the paper was supposed to be forced into "A" roller's pits to make genuine "A" grills.

pressed into the paper, contrary to the principle of the "A" roller which contained tiny pyramidal pits into which the paper was forced.

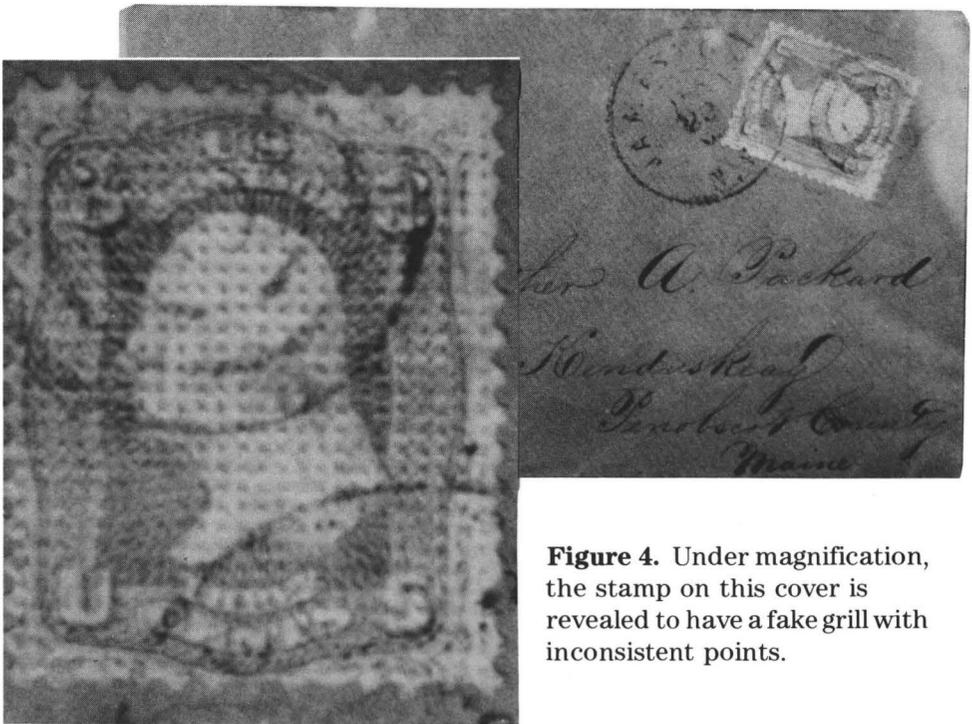


Figure 4. Under magnification, the stamp on this cover is revealed to have a fake grill with inconsistent points.

A more adventuresome faker attempted the “A” grill on this cover from Jamestown, New York (Figure 4). The date stamp reads Aug. 29, but the year date is illegible, leaving it uncertain whether or not the stamp on cover is the original one. One thing that is certain — the stamp has been removed from the envelope, a “home-made” grill added, then carefully replaced with the cancels almost but not quite in perfect alignment.

In the Figure 4 enlargement, the artist’s mistakes become more prominent. We find there are 24×29 rows of points, whereas the average-sized true “A” grills show at least 26×32 rows. The grill is inconsistent in point size, a fault that is best noted by comparing the upper right corner with the head area of the portrait. Further compounding his mistakes, our artist left room between the design and the top row of perforations for one more row of points. A glance at the Scott catalogue would have told him that an all-over grill is just that — all over!

Also, in this larger view a slight misalignment of the target cancel can be seen. The stamp was very tightly re-glued to the cover and under 30-power magnification an unnatural build-up of glue was evident at many of the perforation tips.

Under casual eye viewing, this cover presented one of the better jobs seen to date with a potential for fooling many. Hopefully the fakers will continue their errors and the collectors will become more observant.

Bisects Will Be Bisects ... Or Will They?

The Two-Cent 1869 Bisect

By Jonathan W. Rose

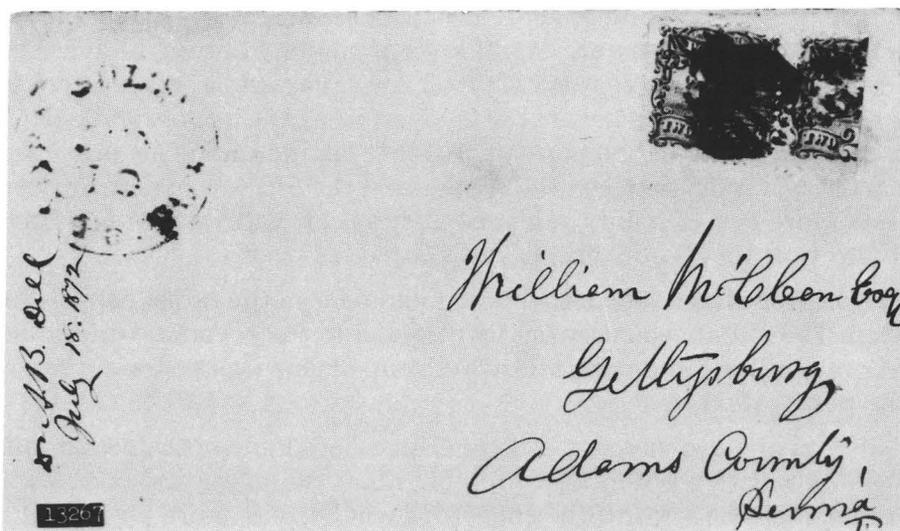


Figure 1. Certificate 13 267.

Since 1976 I have been conducting a census of the two-cent 1869 bisect covers (Scott #113). At present there are 28 such covers known or believed genuine. Of these, nine have received Foundation certificates as genuine, the late Warren H. Colson, a New England dealer and recognized expert, has "signed" another, and the Foundation has declined opinion on yet another.

The Foundation's experts have declined opinion on six additional covers. They declared not genuine five others not listed by me. Two of the covers that have not yet been declared completely genuine will be the subjects of this article.

The first to be discussed, submitted late in 1960, yielded no opinion. The experts declined. The illustration here (Figure 1) shows a left vertical connected to a whole two-cent 1869, struck with a black circular grid killer, which does not tie the piece to the cover. The cover is a yellow illustrated House of Representatives, State of Pennsylvania example. It was sent from somewhere in that state (The circular date stamp is illegible.) to Gettysburg, Pa. No month or year date is evident, only the 10th of some month.

The general sloppiness of both the killer and dater, in similar-appearing blacks, tends to reinforce a conclusion of genuineness. The use of a bisected stamp never was sanctioned after 1853, but was approved by various lesser postal officials not only in such smaller cities as Martinsburg and Luray, Va., Shepardstown, W. Va., and Orangeville and Frederick, Pa.; but also in major cities like St. Louis and New York.

The government considered the use of bisected stamps in 1869-70 "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." But a provision specifically banning such provisional usages was not incorporated into the U.S. Postal Laws and Regulations (PL&R) until 1873 or later. (See "Bisected Stamps/The Postal Laws and Regulations," by Richard B. Graham in *The American Philatelist*, January 1974, page 32.

Looking at our first study, it would not be difficult to create a fake by taking a used pair of the two-cent 1869, chopping off the right half of the right-hand stamp and affixing the piece to a pretty illustrated cover. On the other hand, with at least two certified examples of bisects used from other small Pennsylvania towns, it would not be out of the realm of possibility for the cover in question to be a genuine, locally sanctioned usage of a bisected two-cent 1869 used in lieu of a one-cent stamp.

The various authorities who examined this cover 25 years ago were divided as to its genuineness. One stated, "Genuine, but not very satisfactory." Another, "I would decline certificate." And another, "I believe bad." The fourth, echoing the third, stated "So do I." One yes, one maybe, two no's and the consensus opinion expressed on the certificate: none. The experts declined to state an opinion.

A careful examination of the cover today probably could determine if the stamps belong on the cover. The inks of the killer cancel and the postmark would have to match and the piece, if lifted and examined should show original gum, not any modern adhesives. Certainly, the rate, usage, origin and destination are believable.

And so, to the question, "Was this piece affixed to the cover by the sender as a provisional one-cent usage of the two-cent 1869 or was it applied by a faker?" we respond, "Submit it to intensive examination with modern means and methods."

The second cover examined here presents a different — and happier — story. The rather notorious East Clarendon, Vermont, cover to Salem, New York, was submitted first in the 1950's (for Certificate 8 486) and the experts concluded: "Made by favor and did not pass through the mails." Then, some ten or more years later, it was submitted again and the panel



Figure 2. Certificate 101 212.

ruled (in Certificate 33 157): “Made by favor and PROBABLY did not pass through the mails.”

Finally, five or more years later, the cover was sent in again to a new group of experts at the Foundation and their consensus (in Certificate 101 212) was: “vertical half used on 2¢ envelope with black East Clarendon, VT Nov. 3 cds ... that it is a genuine usage.” No “favor”, no “probably,”. Just “genuine usage.” What happened during those 25-or-so

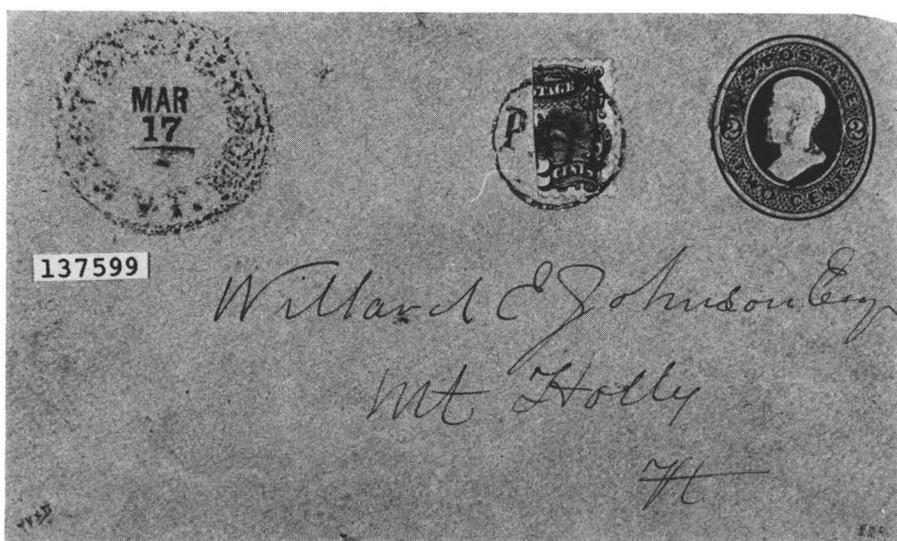


Figure 3. Certificate 137 599.

years? New knowledge? New covers? Comparisons? Science?

To complicate matters further, look at a similar cover (Figure 3.) as recorded not long ago in Certificate 137 599. Consensus on this East Clarendon cover to Mt. Holly, Vermont: "Genuine philatelic usage." In contrast, Warren H. Colson signed on the reverse of this cover, "This cover is originally from the collection of Wm ... , whose cost mark 'C.M.' shows that he paid ten dollars for it. I guarantee its genuineness in every respect."

Is this cover really different from that which received a "genuine usage" opinion? Is it fair to apply the "philatelic usage" stigma to one and not the other? Further analysis is required.

There are now just nine two-cent 1869 bisect covers with good certificates from The Philatelic Foundation. For this reason, I can only encourage the owner of the Mt. Holly cover to resubmit it for possible similar treatment to that accorded the Salem cover.

Reconsideration

The 1869 Re-Issues

By Stanley M. Piller

Sometimes the obvious isn't always obvious. One would imagine that it should be very easy to distinguish between the United States 1869 regular issues and the Re-Issues. The basic stamps come in most cases with grills, while the Re-Issues lack the grills.

When one examines and compares unused 1869 issues with their Re-Issues, 90% of the time the lack of the grill is sufficient to segregate the two issues, especially if they have original gum. However, when used stamps are compared, that's where the problems start. In most cases, the used stamps have been soaked in water and pressed. Sometimes this pressing removes the visible grill.

In many cases, the color of the stamp, whether used or unused is a giveaway. Most of the 1869 Re-Issues show brighter colors than the issued stamps. The cancellation, furthermore, helps in identifying the Re-Issues. Most Re-Issues were used between the late 1870's and middle 1880's, mainly on Registered mail from Boston and New York, between dealers and collectors. The bulk of the known examples were used from New York City. Most show the typical New York oval grid cancel, with or without "REG" or numerals, common to that time period. These are cancels typically found on higher value soft paper Bank Note stamps. Exceptions do exist but approximately 80% of the known used Re-Issues come with these cancels.

Of all the 1869 Re-Issues, the most difficult and hardest to determine is the three-cent. But is it? There were about 386.5 million three-cent 1869 "regular issue" stamps issued. These come in shades ranging from ultramarine to the blue shade of the Re-Issue. Furthermore, they come with faint grills and pressed-out grills. Every time a novice sees a three-cent 1869 that appears to be without grill, it is automatically assumed to be a Re-Issue. Since the Re-Issues are genuinely scarce and valuable stamps, many "experts" do not see them often enough and they therefore often assume every used three-cent 1869 they see with what appears to be a lack of grill is a pressed-out grill variety.

The two examples shown, Figure 1 (Certificate 35 696) and Figure 2 (Certificate 109 417), were both submitted as three-cent 1869 used Re-



Figure 1. Certificate 35 696.



Figure 2. Certificate 109 417.

Issues (Scott #125). The first time around they came back as the regular issue with pressed out grill.

The used three-cent 1869 Re-Issue is a truly rare stamp. Only six to ten examples exist including a single on piece and a single on cover (Ex-Casparly). So it is easy to understand the initial reaction that these stamps are not the Re-Issues. But let's examine them together.

Upon examination we find,

1. They both have typical Re-Issue cancellations.
2. The color of the stamps was blue, not ultramarine, although the stamp in Figure 2 was slightly toned.
3. They both lack grills and respond positively to the "grill test". When a grilled stamp, or a stamp suspected of having a grill, is placed face down on top of some water, one can observe the water soaking into the stamp. If a grill was present, the points will soak the water into the paper faster than where there is no grill. When subjected to the test, neither stamp showed evidence of a grill. (Although this test can indicate the possibility of a grill, it is not 100% reliable.)
4. Another more positive test was applied, and in both cases after passing this test it was decided to send the stamps back for reconsideration.

What was this test, and why were these stamps reconsidered to be genuine used Re-Issues? Very few of the people who first looked at these stamps were aware of the easiest way to determine if a three-cent 1869 is a Re-Issue or a regular issue stamp. In the cases of both these stamps, the experts not only had to be reminded, but shown how to determine the Re-Issue from the regular issue.

Here is the test: If you take any three-cent 1869 Re-Issue and place it amongst any quantity of three-cent 1869 regular issues, you can instantly pick out the Re-Issue by doing the following:

Place the mixture of stamps under an ultraviolet (UV) lamp, similar to the one the Foundation uses. Under the UV light you will note that the regular issue stamps, regardless of shade, are gray, but the Re-Issues are blue. Therefore, to confirm that a suspected stamp is a Re-Issue, look at it under a UV lamp.

This test was applied to both the reconsidered stamps, and in both cases the stamps were blue under UV light.

The Dynamics Of Expertizing First Day Covers

The 1907 Jamestown Exposition Issue

By Henry B. Scheuer

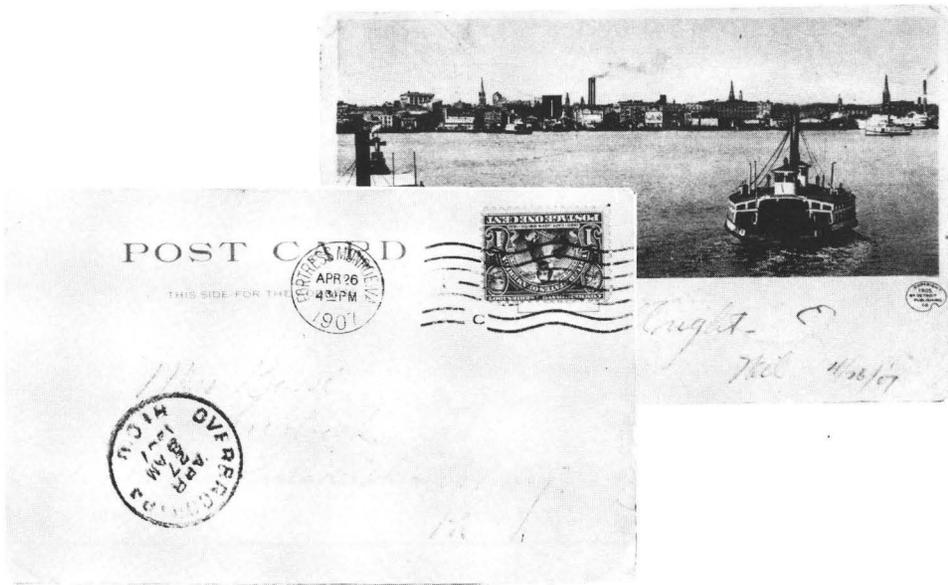


Figure 1.

Over the last decade, collectors and dealers have shown an increase in obtaining opinions for earliest known uses and First Day Covers. Expert committees have had to cope with individuals requesting certificates that read "First Day of Issue", obviously a desirable accompaniment that would greatly enhance the value of a cover. This article presents an overview of some of the steps required to nail down the information required to determine the first day of issue for a stamp.

Before proceeding, certain definitions must be clearly understood. Pat & Ed Siskin's full explanation in *OPINIONS II* should be consulted for a more complete discussion of these terms.¹ Quite briefly, four of these terms are:

Designated First Day (DFD): The date specifically established and announced by the Post Office on which a new postal issue was authorized for sale to the public.

First Day of Sale (FDS): The earliest date on which a postal issue was sold to the public. This term applies only to issues for which there was no Designated First Day.

Earliest Known Use (EKU): The earliest known postmark on a postally cancelled item (cover, card, wrapper or piece) that was used on or after the Designated First Day or First Day of Sale. Such items are always subject to dethroning by subsequent discoveries that “push back” an Earliest Known Use closer to the First Day of Sale or Designated First Day. (Editor’s Note: The Siskin article refers to this category as Earliest Documented Cover.)

When an item is known postally cancelled on the First Day of Sale or Designated First Day, the term First Day Cover or “Earliest Cover” may be used with no fear of earlier dated items appearing.

Predates: Postal items cancelled on dates prior to the Designated First Day. Such stamps were used improperly, contrary to Post Office initial release regulations or are the result of canceling errors (e.g., incorrect year date).

Let’s examine the 1907 Jamestown Exposition Issue and track the 1976 research work that resulted in a change of first day dates.

As a collector of First Day Covers, I always wondered why they were so scarce for this series of stamps. By consulting contemporary Postal Service records and newspaper accounts of the day, designated first dates were changed:

Value	Incorrect Date (accepted prior to 1978)	Corrected Designated First Day	First Day of Sale
1¢	April 25, 1907	April 26, 1907	April 26, 1907
2¢	April 25, 1907	April 26, 1907	April 26, 1907
5¢	May 3, 1907	April 26, 1907	May 9 or 10, 1907

On page 12 of the April 1907 United States Official Postal Guide, the Post Office designated the first day of authorized sale:

“Postmasters are notified that a special series of stamps in three denominations, to commemorate the founding of Jamestown in 1607, and known as the Commemorative Series of 1907, will be issued beginning April 15th, for sale to the public during the term of

the Jamestown Exposition, from April 26 to November 30, 1907. They must not be sold to the public before or after this period.”

Although all three values were authorized for sale, contemporaneous newspaper accounts describe actual events where only the one-cent and two-cent values were sold.

The *Richmond (Va.) Times-Dispatch* reported the events of April 26, 1907, on page six of its April 27th edition:

**“Jamestown Stamps are Placed on Sale
The Supply is Limited and the Demand is Very Heavy**

“One firm here, which is sending some advertising matter, applied for 27,000 fives and a like number of ones yesterday. It could get no fives and only a limited number of ones, as nearly everybody is calling for the edition, and in order for them to go around, pending the arrival from Washington of a larger supply, only a few are sold to each applicant. The stamps are very prettily designed and executed and people are fairly ‘grabbing’ for them. The Postmaster hopes to have a full supply of all denominations within a few days.”

Again, the *Times-Dispatch* reported in a story datelined April 27, about events “yesterday” (referring to April 26, the first day of issue).

**“Demand for Stamps
Public Licks up 100,000 Twos and 50,000 Ones in Few Days**

Norfolk, Va. April 27 — In addition to two lines of strangers stretching far out from the General Delivery windows of the Norfolk postoffice to-day, the stamp windows did a rushing business all day, the greatest demand being the Jamestown Exposition stamp, of which 150,000 were put on sale here yesterday (100,000 twos and 50,000 ones), and of which very few, if any, (are) left tonight.

“The largest number of stamps that has been sold to one person here is \$12. worth. It was found that the supply would be exhausted and this afternoon only \$4. worth was being sold to any person.

“Among those anxious to get hold of a supply of them were sailors from the foreign ships now in Hampton Roads. Of the supply of above referred to 20,000 twos and 10,000 ones were sent to the Exposition Grounds for sale, 5,000 of each to the Berkeley station and a few to the various sub-stations about the city. None of the 5¢ Jamestown issue have been received. The ones and twos are oblong — the ones have a picture of Captain John Smith on the face, and the twos have a picture of the landing of Jamestown.

“Postmaster Carney has telegraphed for an additional supply of the Jamestown issues.”

A further examination of newspaper accounts reveals that the stamps were not dispatched to many large cities in time to be cancelled on the Designated First Day.

Earliest known uses of each value of these stamps in cities around the country have not been identified. The die-hard researcher might want to identify the first day of sale, city by city!!

An article on page 166 of the May 11, 1907, issue of *Mekeel's* mentions that the one and two cent values were placed on sale in Chicago on May 2. The *Boston Evening Transcript* printed the following article on May 1, 1907, on page 4.

**“New Stamps Out Today
Two Denominations Placed On Sale
At the Boston Post Office**

Jamestown Exposition memorial postage stamps have arrived and were placed on sale today at the Boston Post Office. Of the three denominations issued only two have come, the one and two-cent stamps, but information accompanies the order that the five-cent denomination will be here within a few days.”

To this point, no mention has been made of the appearance of the 5¢ stamp. The high value of the series was a late addition. Apparently this led to a delay from initial approval through printing and distribution.

Printing delays at the Bureau of Engraving and Printing did occur. Few sheets of the five-cent values appeared during the first couple of months. In fact, for the period ending June 30, 1907, only 53,410 sheets were distributed, according to Bureau statistics.

So exactly when did the five-cent value make its initial appearance? Based on Bureau records, which indicate shipment of the stamps to the Post Office Department for subsequent sale, and Post Office files, as quoted by the late Franklin Bruns in correspondence to me, the first day of sale may be extrapolated based on what we know for the one-cent and two-cent values:

	Source	1¢	2¢	5¢
First Delivery (to Post Office Department)	Bureau of Engraving and Printing	April 25	April 25	May 8
Date of Dispatch (to postal facilities)	Brun's access to Post Office Files	April 25	April 25	May 9

The one-cent and two-cent values are known canceled on April 26. For the five-cent value, May 10 covers are known as well as a May 9 cover which carries a "Decline Opinion" verdict from the Foundation.

Research on the first day dates for these stamps should be supplemented by scouring the marketplace and viewing collections of those advanced collectors most likely to own such material. Perusing old auction catalogs is necessary as well, enabling the researcher to examine retrospectively the availability or existence of such material. Hence the necessity of the census that follows.

1¢ First Day Covers

1. Fortress Monroe, Virginia (Figure 1).
To Overbrook, Pa. Machine cancel.
Catalog listing copy.
Found by a collector at a New Jersey flea market priced at \$3.
Sold privately.

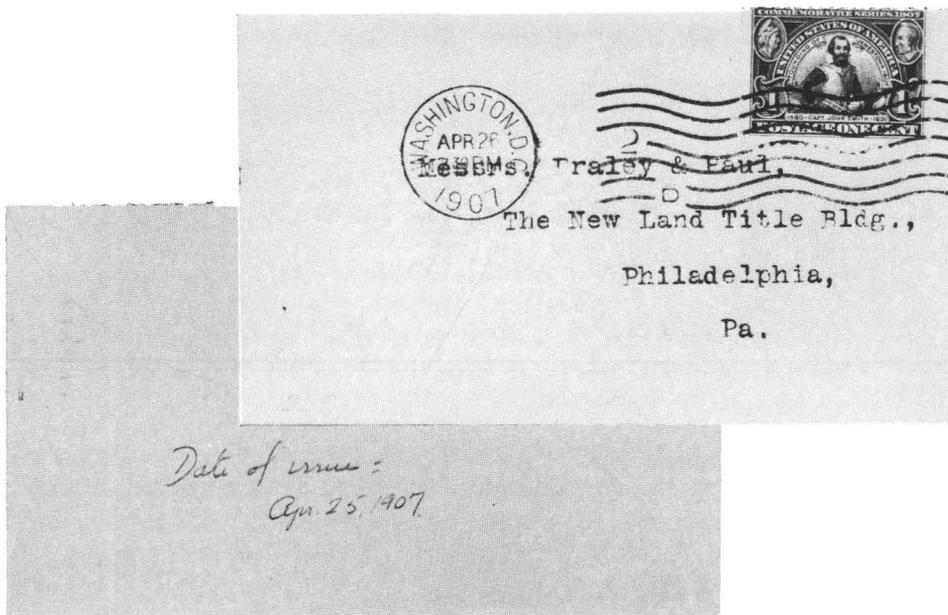


Figure 2.

2. Washington, D.C. (Figure 2).
To Philadelphia, Pa.
Small size unsealed cover. Machine cancel.
Only recorded cover (all others are post cards).
Sold privately.

3. Fortress Monroe, Virginia.
On Jamestown Amusement and Vending Company post card.
Machine cancel.
Current owner found the card in a shoe box.

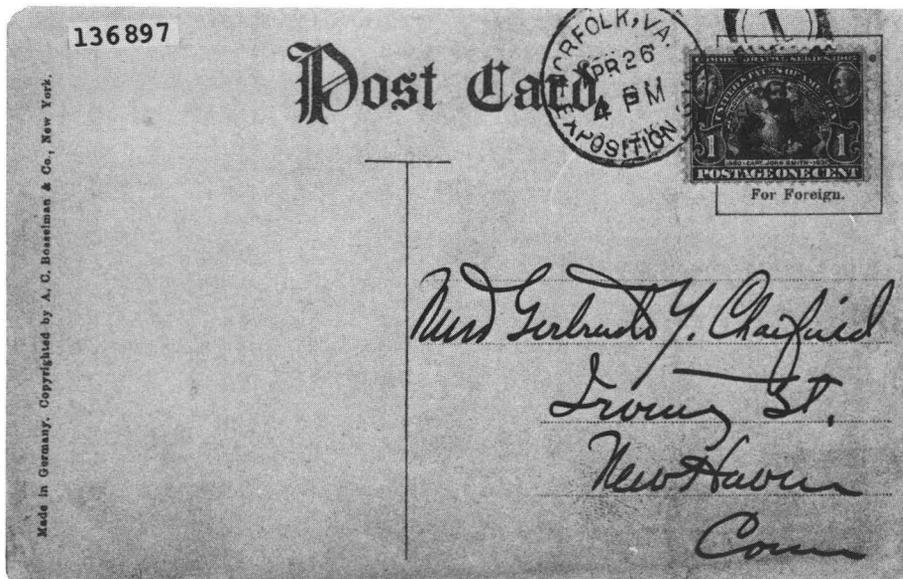


Figure 3. Certificate 136 897.

4. Norfolk (Exposition Station), Virginia (Figure 3).
To New Haven, Connecticut. Hand cancel.
Only recorded FDC cancelled at Exposition Station.
Found by a Connecticut post card dealer and sold at private auction.
5. Washington, D.C.
To Fredrick, Md. on Arlington National Cemetery post card.
Machine cancel.
Sold privately.
6. Washington, D.C. (Figure 4).
To Delaware City, Delaware. Hand cancel on post card.
Sold at public auction in 1982.

2¢ First Day Covers

1. Norfolk, Virginia (Figure 5).
To New York, N.Y.
Catalog listing cover.
Only recorded FDC — TO DATE.

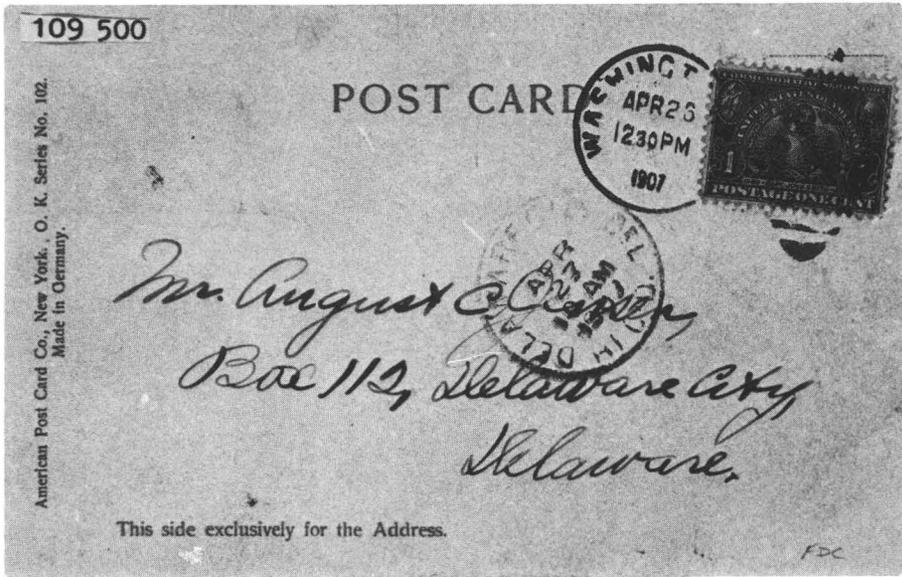


Figure 4. Certificate 109 500.

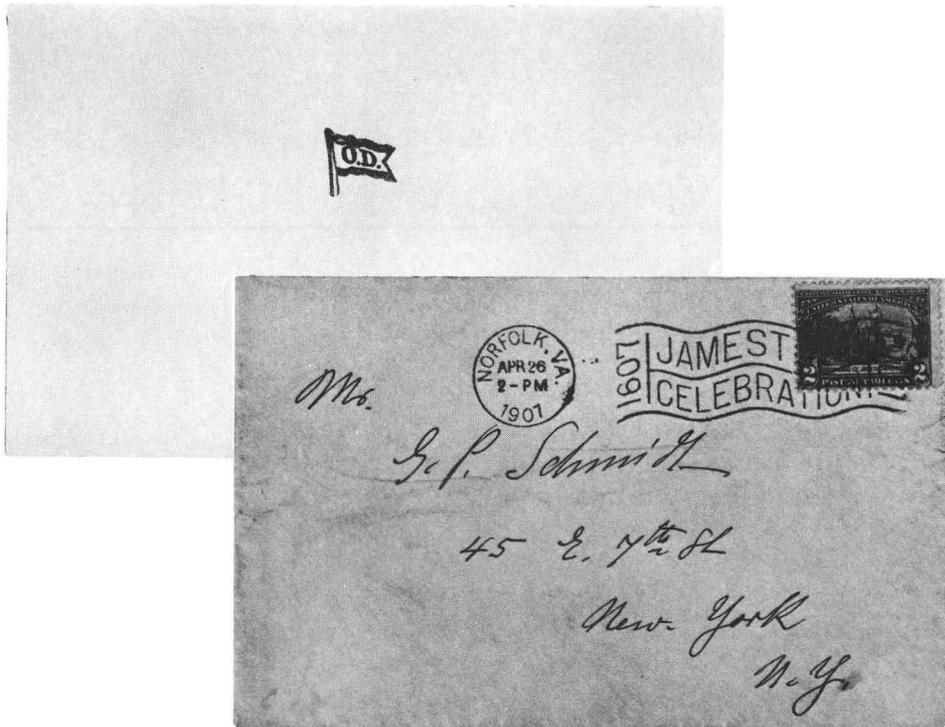


Figure 5.

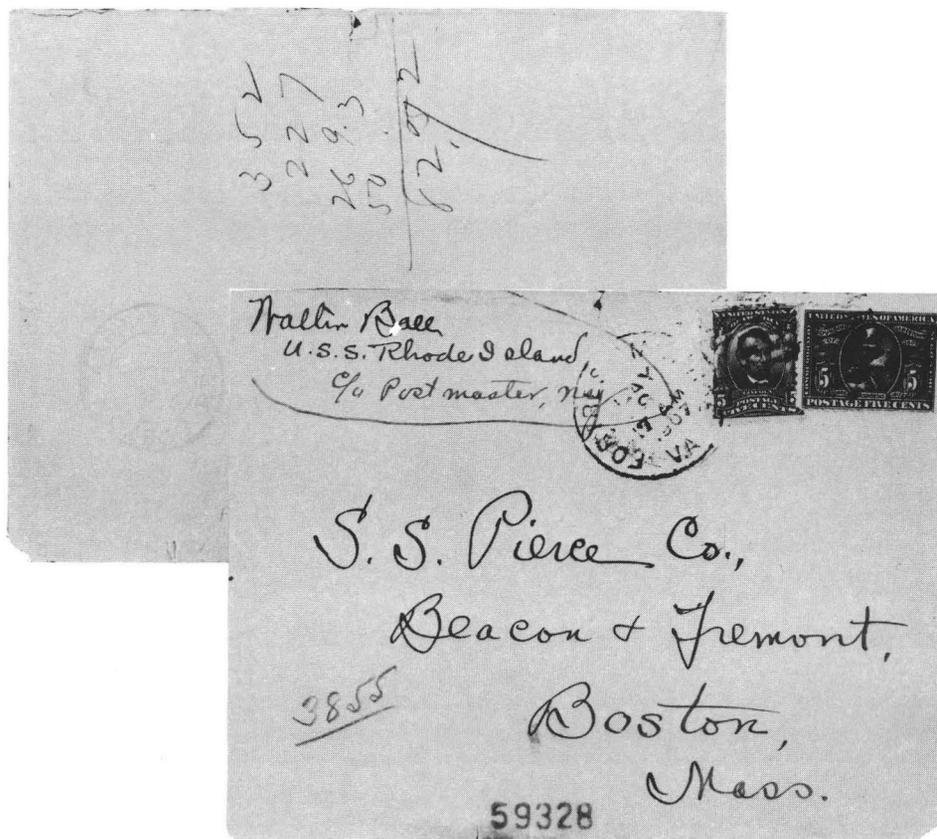


Figure 6.

5c Covers

May 9

1. Fortress Monroe, Virginia (Figure 6).
To Boston, Massachusetts. Registered. Hand Cancel.
Single 5¢ Jamestown stamp plus 5¢ Lincoln (Scott #306).
Backstamped in Boston on May 10, 1907.
P.F. Certificate #134 476 declines opinion. The cover is poorly tied
and experts disagree as to the cover's genuineness. Hence a "Decline
Opinion" verdict.

May 10

1. Norfolk (Exposition Station), Virginia.
To W.E. Johnson, Springfield, Massachusetts. Registered.
Registry Number: 2994.



Figure 7. Certificate 106 121.

- Norfolk (Exposition Station), Virginia (Figure 7).
To Robert C. Munroe, Springfield, Massachusetts. Registered.
Registry Number: 2993.
P.F. Certificate 106 121.



Figure 8.

3. Norfolk (Exposition Station), Virginia (Figure 8).
To E.G. Ward, Springfield, Massachusetts.
Sent Registered, but no Registry number on face of cover.
Sold at auction in 1979.
P.F. Certificate 83 793.
4. Norfolk (Exposition Station), Virginia.
To W.C. Stone, Springfield, Massachusetts.
Registry Number: 2992.
Ex-Kathryn Gilpin. Sold at auction in 1957 (for \$30) and in 1982.

Each of these four covers was prepared by Robert C. Munroe, an A.P.S. member in Springfield, Massachusetts. The three other addressees were fellow collectors "back home". Munroe's exact intentions in preparing these four covers are unclear. Was he preparing "First Day Covers" or just "First Day of Sale at Exposition" covers? Each cover bears a one-cent, two-cent and five-cent Jamestown stamp (Scott 328 - 330) on a two-cent entire (Scott U395), thereby paying the registry rate.

In any census, fraudulent and counterfeit cancellations should be listed. Some of these well-traveled items include:

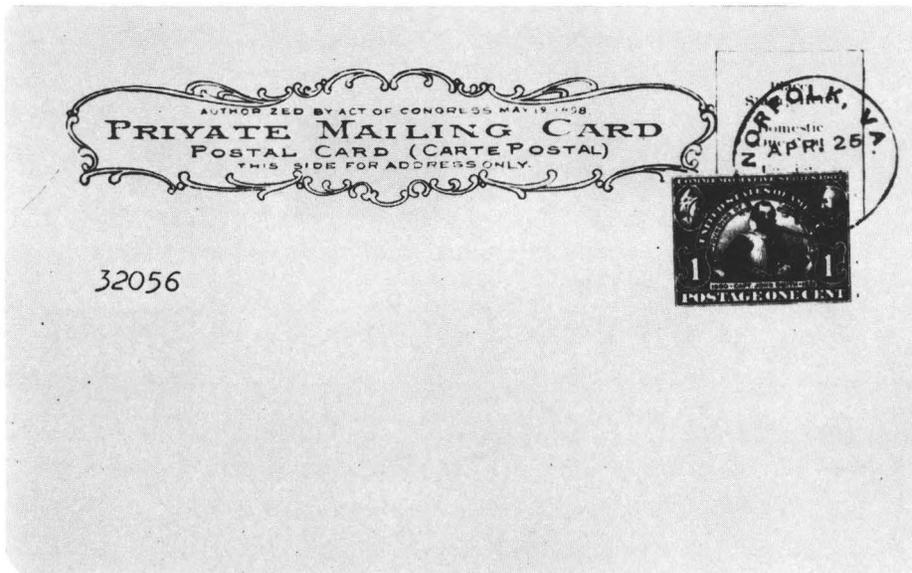


Figure 9. Certificate 32 056.

1¢ - Norfolk, Virginia (Figure 9).

April 26, 1909.

Circular hand cancel on unaddressed Post Card.

P.F. Certificate 32 056 states, "... stamps did not originate and ... cancellation counterfeit."

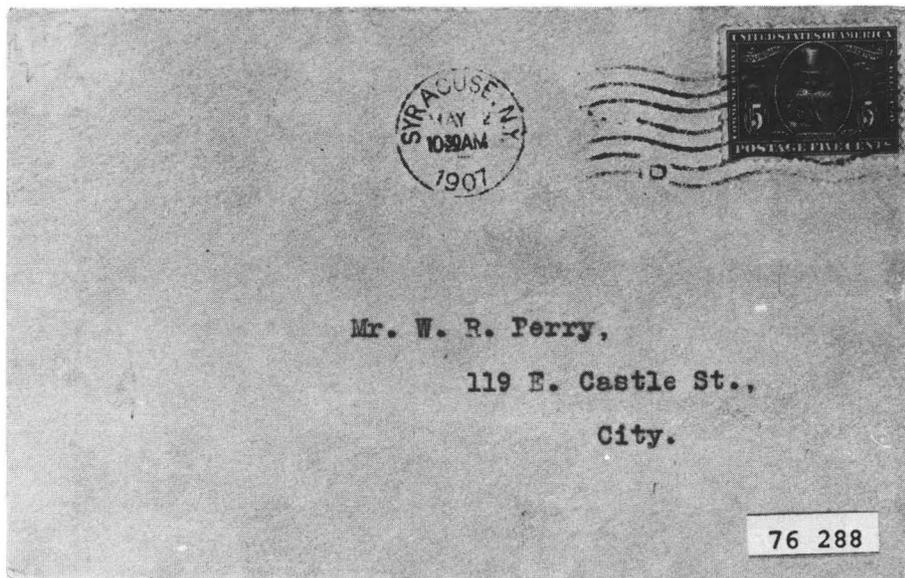


Figure 10. Certificate 76 288.

5¢ - Syracuse, New York (Figure 10).

May 2, 1907.

Machine cancel. Addressed locally on cover.

P.F. Certificate 76 288 states, "... did not originate ..."

This cover was made prior to 1978 when the First Day of Sale was changed from May 3. The cover sold in 1951 for \$30. and sold subject to a P.F. Certificate (and therefore returned to its owner) in 1979.

In summary, researching and expertizing early First Day Covers is a challenging, interesting and very time-consuming task. Source documents are essential in determining the Designated First Day or First Day of Sale. A census of known covers is a more difficult task that enables collectors to determine relative scarcity as well as educating them in what a "real McCoy" looks like.

¹ Pat and Ed Siskin, "First Day Covers That Aren't", p.p. 87-98, *Opinions II*. The Philatelic Foundation, 1984.

Printed On Both Sides

The 1918 Three-Cent Type IV, Scott #53

By George W. Brett



Figure 1. Certificate 121 669.

The Philatelic Foundation, on August 29, 1983, passed as genuine an unused single of the subject item, Certificate 121 669 (Figure 1). The description “printed on both sides” has to be understood as referring to an example of the same design being applied to both sides of the paper and in effect resulting in an item double printed from separate passes of the paper through one or two presses.

This specimen was unusual in that it had a side margin with plate numbers. This enables us to pin down the time of occurrence rather closely and, of course, assists in the matter of determining genuineness.

The story of the use of offset lithography at the Bureau of Engraving and Printing as World War I progressed, and by which this stamp was printed, has been told many times. It was first used for the three-cent definitives. This denomination was to come in two major types. This specimen, both front and back sides, was the second type.

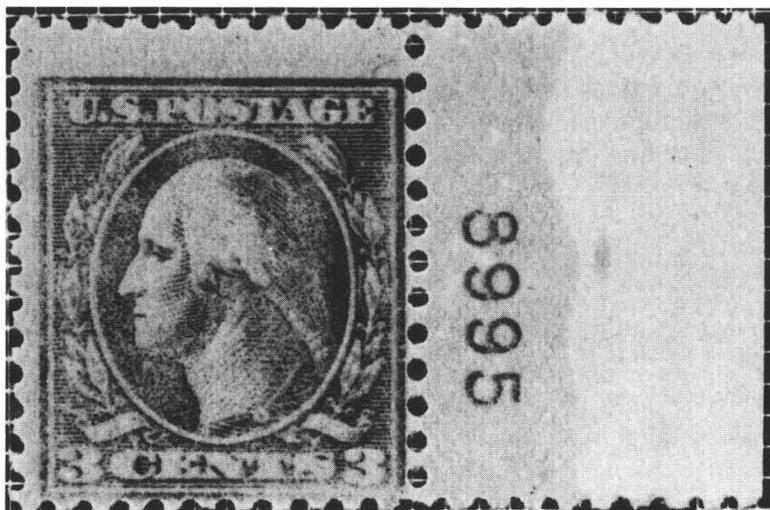


Figure 2. The reverse of the subject stamp.

We have not personally seen the item, but a photocopy of the Certificate states that the item is unused, o.g., and that plate #9009 is on the front and plate #8995 is on the reverse. This means that the gum is on the plate #8995 side. Inspection of this photocopy also indicates that the impression on the #8995 side is not sharp, with many breaks in the inking. (See Figure 2.) On the #9009 side the print is quite satisfactory for the time. Thus we can postulate that the #8995 side was either a makeready (preliminary) print or a rejected print. We can only guess as to whether the paper was also being used as a makeready for the second print from plate #9009 and accidentally got out. We would not feel that this item was intentionally issued, but that the paper was intentionally reused, a common saving practice even today. So we would be inclined to charge the examiners, not the pressmen, with the error.

Beyond the sequence of the plate numbering and our interpretation of the printing sequence from the character of the prints, do we have any other basis for our determinations? Well, we feel that we do, although we do not have "to press" time data. A review of the records of the Bureau of Engraving and Printing shows the following:

8995	Aug. 28, 1918	Sept. 3, 1918
9009	Aug. 30, 1918	Sept. 3, 1918

We also note that Sept. 1, 1918, was a Sunday. September 2 would have been the Labor Day holiday, which we believe was observed by the Bureau of Engraving and Printing at this time.

At this period, offset-litho plates were good only for one to several days on a press and only one plate could be used on a press at any one time, in view of the equipment that the Bureau had. Thus the dates that we have tend to support the sequence of actions that we believe took place. Still we cannot say that one plate replaced the other on the same press as many presses were being used concurrently. Of course, too, while one can say that the #8995 print looks like a makeready impression, one can also attribute the appearance to wear, incorrect ink/water balance, etc., as there are many problems with this method of printing.

In sum, we can feel good in this case about the sequence of actions, but can only guess at the actual cause of the poor #8995 print, or whether this was a test print for the #9009 plate. The more remarkable thing is that the two prints, front and back, are so well aligned, the paper simply having been reversed (turned over) sideways when used for the second print. This was appropriate, of course, as the paper went through the press(es) sideways.

The 596 That Wasn't

The One-Cent Green Vertical Coil Waste Issue

By Clyde Jennings



Figure 1. Certificate 9 824.

Well, I did a story in *Opinions II* on how the Foundation can, will, and does reconsider and change its findings, so let's see if I can get away with it one more time, O.K.? This time the circumstances are a mite different — which only goes to show further that the Foundation is *not* inflexible.

In 1958 I was in New Orleans, and followed my usual routine when I arrived in the city on frequent business trips each year: #1, check into hotel; #2, go see the Weills. Business trip? What business trip? Ample time for that after reporting in to 407 Royal St., stamp headquarters for the world.

The Weill boys were even then well

aware of my interest in U.S. freaks, errors, oddities, and varieties. So Raymond showed me a used one-cent Franklin of the 1922-26 issue type, and said it belonged in that particular collection of mine since it was a "variety" of Scott's 594.

Let me digress right here, and point out that 594 was then (and still is) a pretty rare stamp. It derived from some coil waste stock which had been printed by rotary press in a horizontal format. Seems, somehow, this one was also coil waste rotary press, but printed in a vertical format. At that time, 594 catalogued at \$550, and Raymond was asking \$375 for this variety. Seemed a bit steep to me at first, for such a minor (and unlisted) variety, but somehow fate made me opt for it anyway. It's shown here as Figure 1.

At that time I did not have a 594 in my regular collection, so the stamp was sent to the Foundation for a certificate, received a good one, and went into that collection rather than with the specialized collection of freaks, errors, etc.

No. 9824

Reconsidered
November 12th 1932

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

EXPERT COMMITTEE

We have examined the enclosed... USA 1928

l.c. green used -----

submitted by... Clyde Jennings Jr., -----

of which a photograph is attached and are of the opinion

that it is Scott #596 -----

Louise S. ...
Chairman



Figure 2. The original certificate as a 594 was replaced by this one after the Scott cataloguers created the 596 listing.

Then in 1963, Scott up and gave a separate listing to the vertical format 594, assigning the variety its own major number, 596, with a value into four figures. This presented me with two problems. First, to replace the 594 certificate with a new one showing the correct designation. Second, to find a "normal" 594 for the collection. The first problem proved the easier of the two. Sent stamp and old certificate to the Foundation, and almost immediately (for those days!) received the replacement certificate shown in Figure 2. Later, in a conversation with Raymond and Roger, I mentioned needing a 594, and doggoned if they didn't just happen to have one in stock which I immediately acquired (See Figure 3.) This one obtained the certificate shown. Incidentally, those who know about such things agree that each of these is likely the finest known copy. Scott's 1986 catalogue lists 596 at \$13,500, but despite that I want to tell you what a sport Ray Weill really is. He made me a standing offer that he reiterated every time I saw him: I could double my money with him any time I wanted to on the 596! We have laughed about that one for years as a standing joke.



Figure 3. A genuine 594.

I mentioned earlier that 594 was scarce, and it is, there having been only 84 copies certified by the Foundation as of October, 1985. But 596 is even harder to come by, there having been only nine good certificates issued as of the same date. Of these nine copies, four are postally used

with machine type cancels similar to the one in Figure 1. The other five all have “Kansas City, Mo.” precancels, as in Figure 4, obviously less desirable to any but a precancel collector. I recall once hearing precancel collectors trade on a one-for-one basis, but I seriously doubt this baby falls into that category!

Now for a surprise: two stamps in Figure 4 are *not* the 596, though the precancels are exactly the same Kansas City type that appears on the four genuine copies thus far reported, and at first sight to one familiar with 596 and its cancels come close to hair lipping you! I know, because I spotted the stamp on the right at a show in a dealer’s “penny box”. (Younger collectors know that sort of box today probably as a nickel, or dime, box, but at one time a good penny box could pay a big hunk of a dealer’s show table charge). Squandered my penny, and could hardly wait to get home to measure my new jewel. Alack and alas, it was *no* Miss America: the measurement just didn’t check out. So I suddenly decided I had paid too much for it!



Figure 4. A genuine 594 (*left*), issued Certificate 3 018, and the Kansas City precancel on Scott #632 (*center*) and 581 (*right*).

The key ingredients in a genuine 596 are:

1. Its color: It must be green; yellow green just won't do.
2. It must be a perf 11 on all four sides — and those perfs had better be genuine.
3. The most important test, the stamp design must measure approximately $19\frac{3}{4}$ mm wide by $22\frac{3}{4}$ mm high.

The most common errors in identifying a “596 That Isn't” are:

- 1. Mis-identifying a 632. That stamp's horizontal perfs gauge at 11, but the verticals are 10 1/2. Sorry!
2. Mistaking a 552 flat plate stamp for the rotary. The flat plate's design will come up shorter than the $22\frac{3}{4}$ mm rotary. Sorry!
 3. “Wishful thinking” a 581 into a 596. The 581 is perf 10 all around, so even a casual check will reveal the mistake. Sorry!
 4. Mis-identifying a 594 as a 596. It's easy to do if you don't read your Scott carefully.

The 594 design is $19\frac{3}{4}$ mm wide by $22\frac{1}{4}$ mm high.

The 596 design is $19\frac{1}{4}$ mm wide by $22\frac{3}{4}$ mm high.

When you discover that you've mixed up the two, unless you paid for a 596, don't feel too badly. The 594 has a catalogue value of \$5,000 unused and \$1,850 used.

Well, these two Foundation chameleon jobs got me into Opinions II and III, but I doubt you'll see me in IV. Why? Well, the certificate I wrote about in II was a freebie. This one cost me a buck. The cost of collecting is just going up too rapidly for my budget!

Chapter II

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

Completing the Story

The United States Graf Zeppelin Issue

By Philip Silver



Figure 1. Certificates 109 889 to 109 891.

The background of the Scott #C13-15 Graf Zeppelin stamps on piece with April 19, 1930 first day Chicago cancellations was sufficiently detailed in my article "A Dissenting Opinion/The Graf Zeppelin Issue" on pages 132-136 in *Opinions II*.

At that time, the matter of authenticity of the cancellations on the patients (Nos. 109 889, 109 890, and 109 891) hinged on two points: first, they were handstamps and second, they were "forgeries, bogus cancels that *never* existed (emphasis added)." These two points were raised by one member of the committee, and they were strong enough to sway eight additional members of the Foundation's Expert Committee. The second

point is a quotation — in words of substance — from that member's opinion as noted on the worksheet for the patients. Two members of the committee, myself included, suggested a declination of opinion.

The point raised about handstamps vs. machine cancellations is too fragile an argument and deserves no further comment. If both handstamps and machine cancellations were used on first day covers of Scott C13-15 in Washington on April 19, 1930, why could they not have been used in Chicago, too. A rhetorical question!

As to forgeries and bogus cancels, that is another matter entirely. No evidence was presented by the member to prove the statements except to make reference to bogus Boston, Massachusetts, handstamps of September 24, 1909 on bogus Scott #372 covers. As I understand it, copies of such alleged bogus handstamps were never submitted to the committee for examination.

Quite frankly, after I had examined the patients subsequent to the Expert Committee's original opinion, I believed that the handstamps applied to the C13-15 Graf Zeppelin stamps were genuine. Only one point troubled me, the underlining of the year date on the handstamp applied to the \$1.30 denomination stamp. I did not recall ever having seen such underlining on Post Office Department handstamps. Because of that doubt, I had suggested that the Expert Committee decline opinion even though, in my opinion, all other facets of the handstamps appeared to be genuine, as delineated in my *Opinions II* article.

In a correspondence with the member of the Expert Committee who had declared the handstamps to be bogus, I asked him whether, to bolster his opinion, he had examined many thousands of handstamps of the period. His answer was that he had examined "perhaps many millions" of cancels, had never seen a postmark with the year date underlined, and was sure it doesn't exist. I have no reason to doubt his veracity. It is just that "perhaps many millions" strains credulity.

By chance, during examination of some of my reference material for an entirely different reason, I found the clues to eventual disposition of the matter. I found a sufficient number of stamps and covers with clear underlining of the year date. In some instances, the year date was enclosed in a rectangular box. Seven items in my collection were submitted to The Philatelic Foundation Expert Committee by letter dated January 11, 1985. Four additional pieces were submitted in person several months later.

Illustrated are three used Beacon air mail stamps, Scott #C11 (Figure 2) and a cover (Figure 3) franked with Scott #C7 and Scott #C8. Each of the items bears a handstamp and each shows a clear underlining of the year date.



Figure 2a. Used Beacon stamp handstamped Oakland, California, October 13, 1922. The last digit was hit on the cover. There is a clear underlining of the digits 192.



Figure 2b. Used Beacon stamp handstamped August 22, 1930 from New York, N.Y. There is a clear underlining of the 1930 year date.



Figure 2c. Used Beacon stamp handstamped Bridgeport, Connecticut, January 8, 1931. There is a clear underlining of the 1931 year date.

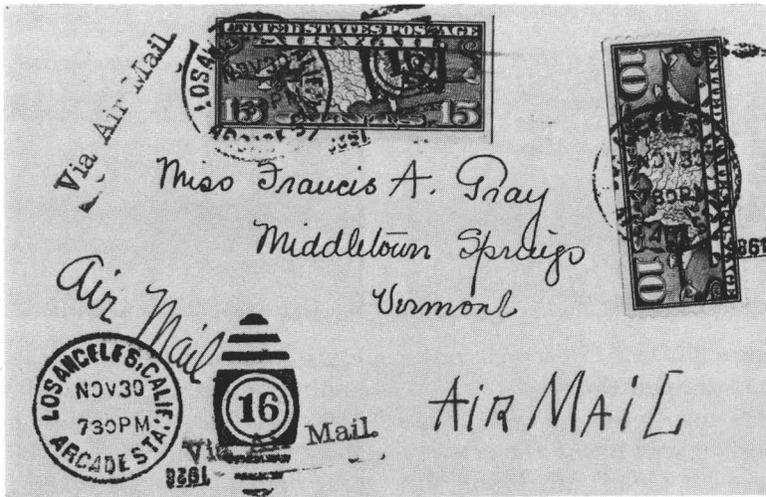


Figure 3. Cover franked with C7 and C8 each of which is handstamped Los Angeles, California, November 30, 1926. The 1926 year date is inverted but underlined on the three handstamps on the cover.

Upon reconsideration, after submission of the items from my reference collection, the items were declared genuine. So, this matter has had a happy ending.

If there is one piece of gratuitous advice that I would give to members of expert committees it is this: do not neglect your reference collections and never say NEVER. I accept this advice willingly for myself as well.

Unofficial Officials

Faked Department Covers

By Lewis Kaufman

One of the most disconcerting events for a collector is learning that his prize cover or stamp, certified years before by the Philatelic Foundation as genuine, is in fact a fake. While this article will not speculate about the formulation of the original opinion, it will attempt to show how the error was uncovered.

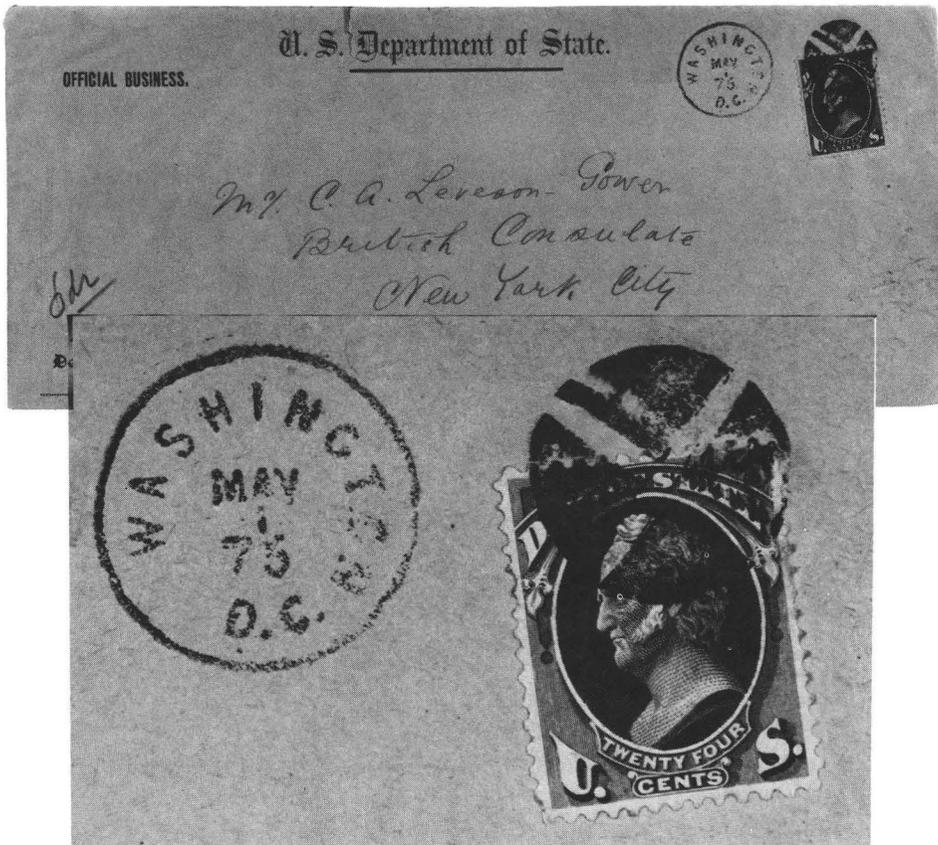


Figure 1. The prized cover, Certificate 73 028, with a magnified view of the postmark and cork cancellation.

Among the prized covers in the field of U.S. Officials are those bearing stamps above the ten-cent value. Consequently, when a legal size buff cover franked with a 24-cent State Department stamp (Figure 1) was offered for sale in 1978, it was quickly and happily acquired by a collector who had only recently taken a keen interest in the field. A quartered cork cancellation (19mm) tied the stamp to the cover which bore a Washington, D.C. May 1, 1875 postmark (24mm). (All postmarks and cancels discussed here are in black. There are no city backstamps.)

Of additional note were the "Official" imprints adorning the cover. Specifically: "U.S. DEPARTMENT OF STATE" at top center, "OFFICIAL BUSINESS" at top left, and "AFTER 7 DAYS RETURN TO/DEPARTMENT OF STATE/WASHINGTON, D.C." in three lines at bottom left. Also of note was the purple "John F. Seybold/Syracuse, N.Y." two-line handstamp on the reverse. (Seybold had formed one of the earliest collections of postal history.) Subsequent to the cover's purchase in 1978, it was submitted to the Philatelic Foundation where it was reviewed and a "genuine" opinion rendered. It was then happily tucked away.

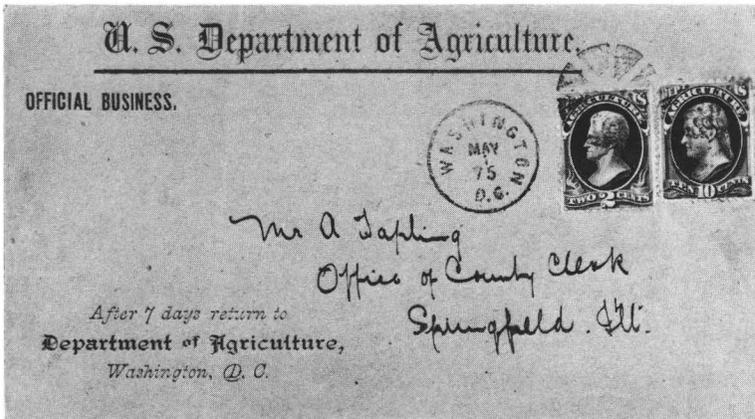


Figure 2. On close examination the stamps on this cover were exposed as proofs.

In the fall of 1982, the owner of the 24-cent State Department cover had the good fortune to acquire one of the foremost collections of United States Officials extant. In addition to several glamour items, there were many wonderful covers which, although not superstars, were rarities in and of themselves. One of these was an "Official Business" type buff cover franked with the ten-cent and two-cent Agriculture stamps, tied by black circle-of-wedges cancels (23mm, 8 wedges), and postmarked Washington, D.C., May 1, 1875 (Figure 2). Since the 24-cent State Department cover had been "out of sight" about four years, the similarity between the

two was not yet evident. It was only when closer examination revealed that the ten-cent and two-cent “stamps” were in fact proofs, that memories were jogged and the similarity of dates and cover types recalled. A trek to the bank vault for direct comparison showed not only that both postmarks were virtually identical, but that the “Official” imprints on both covers, except for a change in department name, were identical as well. Additionally, a search of the literature turned up an article by Henry Konwiser¹ listing and illustrating the postmarks used at Washington, D.C., from 1800 to 1928. The postmark on the State and Agriculture covers did not match any of those illustrated. It had become painfully clear that both covers had been manufactured.

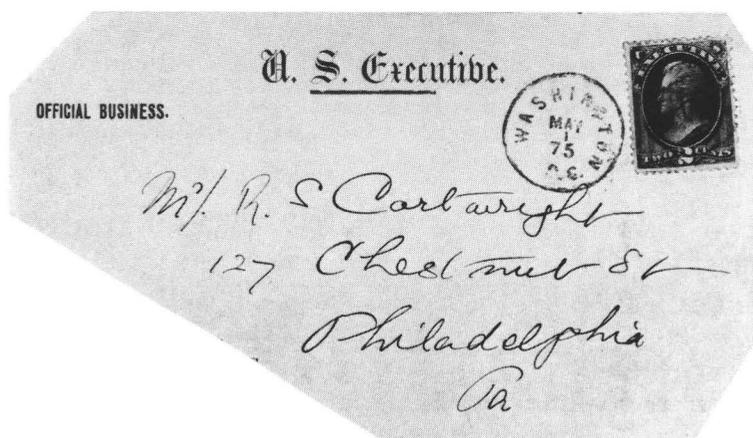


Figure 3. Further investigation turned up another fake.

The odyssey, however, did not end there. In light of these discoveries, a decision was made to go over the entire collection very carefully. This venture turned up yet another fake in the form of a creamy-white truncated cover front franked with a two-cent Executive proof, tied by a target cancel (19mm), and bearing the identical May 1, 1875 postmark (Figure 3). Further, the front was large enough to show the same “Official” imprints which had been one of the hallmarks of the other fakes.

A fourth “cover” franked with a six-cent Executive proof (Figure 4), purchased years earlier as a fake, was compared to the other three. While the Washington, D.C., Apr. 4, '74 double circle postmark (24½mm) did not match, it certainly bore no resemblance to any Washington D. C. postmark in use during 1874. Additionally, the quartered cork cancel “tying” the stamp to the cover was virtually identical to the one “tying” the 24-cent State Department stamp to its cover. The various breaks and

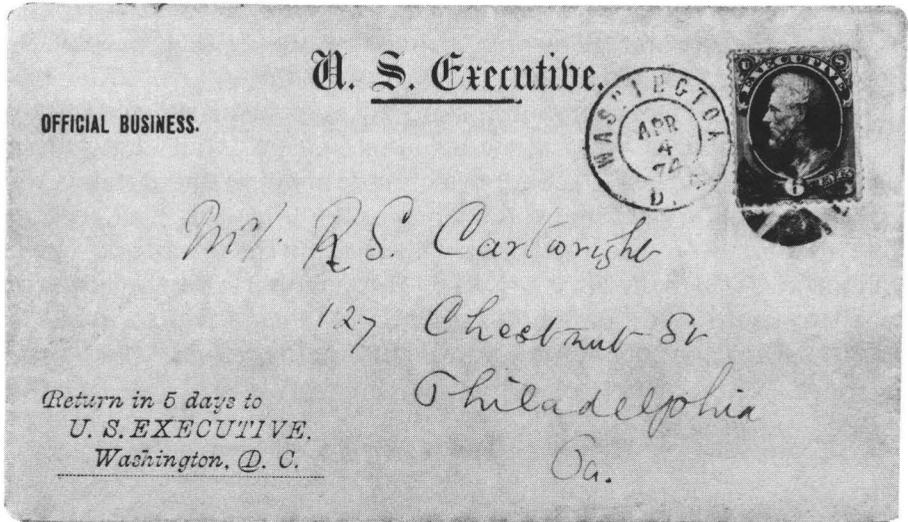


Figure 4. A previously established fake bore a virtually identical cork cancellation to that in Figure 1.

indentations matched almost perfectly. This was quite a feat considering their alleged use almost one year apart. Finally, the white envelope bore the by now all too familiar “Official” imprints as well as a handstamp on the reverse suggesting that it had once been handled by Eustace B. Powers, an early 20th Century stamp and cover dealer. (Mention of the Seybold and Powers handstamps are strictly for identification purposes. These men are not known to have actually owned or handled the covers discussed herein.)

While the origin of these fakes is at present unknown, it is my hope that this article will serve to alert not only collectors of Official covers, but those with regular Banknote collections as well.

¹ Harry M. Konwiser, “Washington Postmarks 1800-1928”, *Collectors Club Philatelist*, Vol. XI, No. 4, Oct. 1932, pp. 271-278.

When Two Heads Are Not Better Than One!

U.S. Revenue Varieties

By Brian M. Bleckwenn

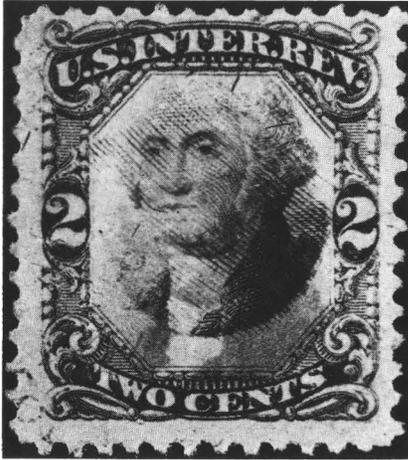


Figure 1. Certificate 133 354.

Two recent submissions to The Philatelic Foundation have presented me with the opportunity to discuss the method by which United States Second and Third Issue Revenues were produced. The method of production is not only the key to determining the genuineness of the two stamps submitted, but also for expertizing the inverted centers found on these issues.

The most significant problem confronting the government and the printer (Butler &

Carpenter of Philadelphia, Pa.) during the era of the First Issue of United States Revenues (1862-1871) was the cleaning or removal of manuscript cancellations and the subsequent fraudulent re-use of the stamps. This deprived the government of desperately needed revenue to wage the Civil War and to pay for the Reconstruction, the period of rebuilding and reconciliation immediately following the war. The average man's wages were about \$2.00 a week during this time. The domestic postage rate was only three cents and the largest denomination postage stamp available was 90 cents. In comparison, First Issue Revenue Stamps were issued in denominations of one-cent to \$200.00 and the incentive and temptation to clean and re-use these stamps proved overwhelming to individuals and businesses alike.

The vast majority of First Issue Revenues were canceled with manuscript cancellations in accordance with Federal statute. Many of the colors used in the production of First Issue Revenues proved to be remarkably colorfast and relatively unaffected by the various bleaching agents used to remove manuscript cancellations. The government tried

countless remedies during this time period without noticeable success. Colors and tints were changed many times; lighter colored, fugitive inks were introduced; and stamp papers were made thicker, softer and more porous — and therefore more difficult to clean.

The introduction of the bicolored Second Issue was a direct result of the government's inability to achieve a satisfactory solution to the cleaning and illegal re-use of First Issue Revenues. The Third Issue was identical in concept to the Second Issue, except that a greater variety of color combinations was introduced to differentiate more easily between denominations with similar designs.

The black ink used to print the vignettes was fugitive (soluble) in either an acid or alkaline solution, while the blue ink used to print the frames was a traditional permanent (insoluble) printing ink. A special patented stamp paper called "Chameleon Paper" also was introduced at this time. Impregnated in the paper were copious amounts of red and blue silk fibers that had been chemically sensitized to release their respective colorations directly into the stamp paper when any attempt was made to remove the cancellation. The red fibers chemically reacted with acids and alkalines, while the blue fibers chemically reacted with alkalines or ammonia. The introduction of "herringbone" and other forms of cut cancellations to insure that the cancellation inks soaked deeply into the paper fibers, also served to greatly reduce the cleaning and fraudulent re-use of documentary revenue stamps.

Although a special one-step bicolor printing process had been patented for the Second Issue (Earle and Steel Patent — letters patent No. 92,593), with separate interlocking male and female plates for each color used, it proved too cumbersome, too time-consuming and, therefore, too costly and could not keep up with the nation's tremendous demand for documentary revenue stamps.

Had this special one-step printing method been fully implemented, printing errors such as inverted centers could not have occurred, since the plates were designed to fit together in such a manner as to make errors physically impossible.

Because the one-step printing process was never in production for any significant period of time, fraudulently produced inverted centers are next to impossible to carry off successfully, even in the case of those designs with circular-shaped vignettes (the 25¢ - \$500.00 denominations). Since the frame and vignette were printed separately in a two-step operation, the black ink from the vignette normally slightly overlaps the blue ink of the frame, making a mechanical (cut-out) alteration readily detectable.

While the original vignette could in theory be completely removed by bleaching and an inverted vignette then printed, the resulting vignette could not be engraved and would therefore be easily detected. The very act of bleaching out the vignette would also affect the special “Chameleon” safety paper, making the alteration readily suspect.



Figure 2. Certificate 133 357, with second impression on back (*photo right*).

The two stamps submitted for expertizing were both represented as varieties of Scott No. R151. One had a double impression of the vignette (Figure 1), the other had a second impression of the vignette printed on the back (Figure 2). Neither of the secondary vignette impressions were engraved as they would have been on the issued stamps. The impressions also were partially smeared or streaked to help obscure the design and circumvent meticulous examination of the fine details of the design.

The secondary vignettes are octagonal and designed to fit within the octagonal bordered frame. They also differ in several respects from the issued vignettes, most noticeably in the areas of Washington’s mouth, eyes and hair, which would, of course, be the most difficult portions of the vignette to duplicate with accuracy.

In both instances, a Philatelic Foundation Certificate was issued stating that the additional vignettes were “counterfeits”, proving that two heads are not always better than one!

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Taking A Second Look

The United States Official Seal Issue

By Lowell S. Newman



Figure 1. Certificate 135 259.

will grace philately with yet another of those “weeds” (a commodity of which we have plenty), which also serve to cloud our understanding of many areas of philatelic research.

For these reasons the Expert Committee will often go to extraordinary lengths to perform historical research or scientific tests which will confirm or deny the genuineness of the patient in question (See OPINIONS II, pp. 13-15, 191-196). In the case of other patients, even though the item is previously unrecorded, a standard examination will be sufficient. This examination should be aimed at answering the questions:

1. Is the item correctly classified?
2. Could the item be made from any otherwise genuine item?
3. Does the item show the characteristics of genuine items of its type?

In 1984, patient 135 259 (Figure 1) was submitted to the Committee as an example of the United States Official Seal issue of 1872 (Scott OX1) with double impression, one inverted. While this particular seal is recorded with double impression (Scott OX1c), and printed on both

sides (Scott OX1b), the only mention of the variety with double impression, one inverted, is found in *The Post Office Seals of the United States, Vol. 1* (Perkal/Kazman, 1983), page 23, a reference which refers (as was later discovered) to the item submitted to the Committee.

In examining the patient, Committee members noted a strong offset on the back of the seal. Not being able to find evidence of the double impression on the front, the Committee assumed that the submitter of the item had inappropriately classified the offset on the back as an "inverted" (reversed image) second impression. It should be noted that it is a common mistake to classify an offset impression, which always shows a reverse image of the design, as a second, double impression or both-sides variety in which the image should always be "right-reading". Even experienced collectors are sometimes fooled by offset impressions of designs which are symmetrical, appearing the same whether reversed or not. Also, partial offsets of inscriptions where the only letters visible are A, H, I, M, O, T, U, V, W, X or Y may mislead one into thinking that a second normal impression is present when what actually is being seen is an offset of a few scattered letters of symmetric shape which read the same in mirror image. In the case of true partial second impressions, not only must the letters be readable, but they must be in the proper order and properly spaced to coincide with the wording in the original impression.

Patient 135 259 was returned to the owner with a Certificate stating that the item showed an offset impression on the reverse rather than a double impression, one inverted. The item was later re-submitted for reconsideration and was now accompanied by documentation in the form of an exact size line-drawing overlay and a diagram showing the somewhat diagonal placement of the very faint second impression on the face of the seal. Armed with this new information, the Committee made a further detailed examination of the face of the seal. The symmetrical placement of the ornaments within the design coupled with the faintness of the "second" impression prohibited any definitive judgment of whether this was an offset on the front or an inverted second impression.

Examination of the inscriptions within the seal's design (Figure 2) did, however, provide conclusive information. Several letters forming part of the word "STAMP" were faintly visible in that area of the original impression which reads "PLACE OF". While the letters T, A and M are symmetrically formed and can, as discussed above, fool the eye on preliminary examination, the order of the letters and a portion of the P being visible proved that this was not an offset impression. When the line drawing overlay was aligned by the faint letters "TAMP" it was found that all of the faint lines which could be discerned amidst the bolder first impression were properly aligned with the overlay. Examination under ultraviolet light gave no indication that the second impression had been

either printed or hand-drawn with a different ink.

On the basis of these further examinations a Certificate was issued stating that the item was “a genuine Scott OX1 with double impression, its second impression being inverted and very faint.” It should be noted that, had the documentation which accompanied the item on its re-submission been sent with it at first, the Committee would have been greatly aided in its examination. Those who submit items to The Philatelic Foundation are often in possession of the results of their own extensive research and examination of the patient. Just as one would transfer records from one medical doctor to another to aid in a proper diagnosis, supplying all possible documentation along with a patient may aid The Philatelic Foundation’s examination, resulting in a quicker and possibly more favorable analysis of the item.

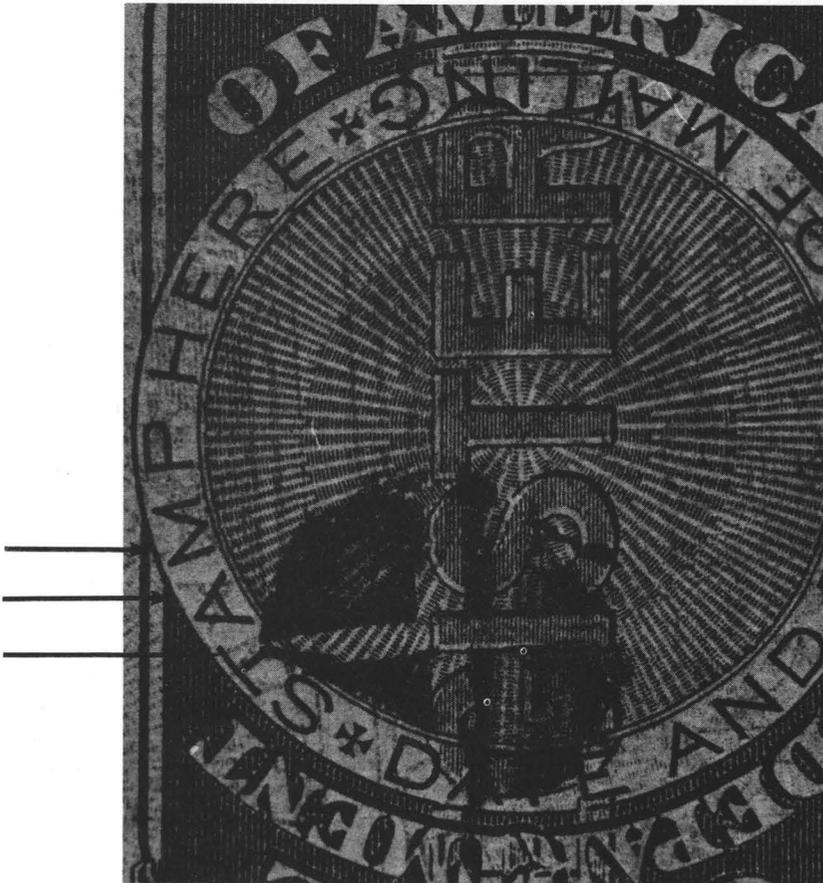


Figure 2. The faint impression of the “TAMP” can be seen in the photograph (*arrow*), produced from a film with a high green reception ability.

Seeing Through Fake Panes

The Canal Zone Handmade Booklet Panes

By Richard F. Larkin

During the existence of the Panama Canal Zone as a postal entity, local postal authorities twice issued "handmade" booklet panes created from sheet stamps. From 1911 to 1914 four panes were regularly issued (one was also issued in error with inverted center and overprint); from 1932 to 1934 three other panes were issued. The first ones resulted from a decision not to pay the high price quoted by the printer, the American Bank Note Company, for preparing special printing plates for "cut edge" booklet panes. The second group of panes was necessitated by the inability of the U.S. Bureau of Engraving and Printing to supply needed booklets; this was due to heavy printing schedules to fill general demand for three-cent stamps after the 1932 increase in the letter postage rates.

The relevant panes are:

Denomination	Scott No.	Year	O'print Type	Overprint Spacing (mm)
1¢	31c	1912	I	10 (mostly), 9½, 10¾
2¢	32c	1911	I	8½ (mostly), 9, 9½
1¢	38c	1913	II	8½, 9¼
2¢	39g	1913	II	8½, 9¼ (mostly), 9
2¢	39f	1914	II	9¼
(invert)				
3¢	102a	1932	VI	9
3¢	115c	1933	VI	9
3¢	117b	1934	—	—

In each case the booklet pane is considerably more valuable than the sheet stamps from which the pane was made, so collectors need to be careful that blocks of six which purport to be booklet panes actually passed through the booklet manufacturing process of the Canal Zone Postal Service.

The Manufacturing Process

This process differed somewhat between the two pane issuing periods. During 1911-1914, uncut sheets of printed cover stock, stamp sheets and interleaving were stapled or stitched together around the outer edges and then cut into finished booklets. Unexploded booklets will have the edges of the panes aligned exactly with the edges of the covers and interleaving. Since the cuts did not necessarily fall exactly on the rows of perforations, panes may show pieces of the stamps from the next pane (wide cut — Figure 1, right side), or may have the perforations partly or wholly trimmed off (narrow cut — Figure 1, left side) on one or two sides. These characteristics are important in identifying these panes.



Figure 1. Handmade booklet pane. Note wide cut on right side and narrow cut on left side.



Figure 2. Handmade booklet pane with alignment marks in bottom selvage.

In the 1930's, the sheets of stamps were torn into blocks of six before being stapled into the covers. These panes are not found with narrow or wide cuts since they were torn apart, and when in booklets their edges do not necessarily coincide with the edges of the covers and interleaving; the pane may stick out slightly or it may be considerably smaller than the cover on one or more sides. Since "staple" holes can easily be added and thus do not serve as adequate proof of a booklet pane, loose "panes" of these three issues essentially cannot be distinguished from ordinary blocks of six of sheet stamps.

Description of the Panes

All panes consist of six stamps. In the following table, H (Horizontal) means three stamps across by two down, V (Vertical) means two by three. L, R, T, B mean left, right, top and bottom, respectively.

Scott #	Format	Selvage	Possible Selvage Markings
31c, 38c	H, V	L, R, T, B	"1 Centesimo No." (at T) "For 1 Centesimo Republica de Panama" (on two lines, extending over 2 panes) (at T) Figure 1; T-shaped alignment marks (two colors) (L, R, T, B) — Figure 2
32c, 39g	H, V	L, R, T, B	Same as above, except ("2 Centesimos")
39f	V known H should exist	T, B L, R	Same as above
102a	H	L, R*	Plate nos. 18803, 18831, 18833 (L, R)
115c	H, V	L, R*, T, B*	Plate nos. 20932-4, 20950, 20954, 20959, 20960, 21000-1 (L, R)
117b	H, V	L, R*, T, B*	Plate nos. 129223-4 (L, R, T, B) Half arrow (L, R, T, B)

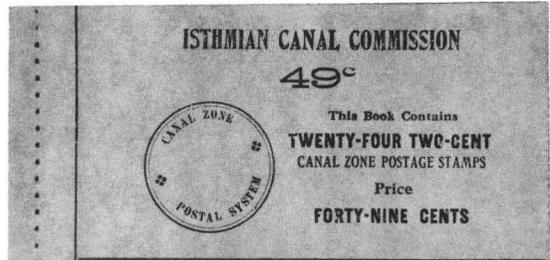
*Panes with selvage at right and bottom are inverted in the booklet.

All stamps are perforated all around, except that 31-39 can have what look like straight edges on one or two sides due to narrow trimming, and 117b can have a straight edge on one side (in this case the selvage should show a half arrow).

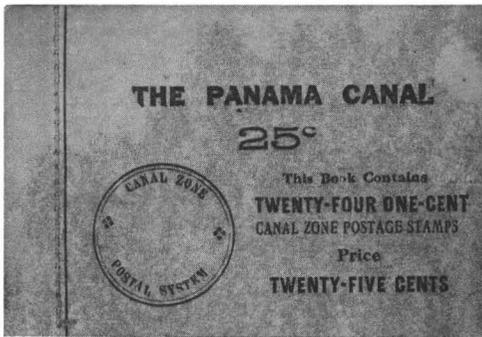
Figure 3. The four cover styles in which the handmade booklet panes are found.



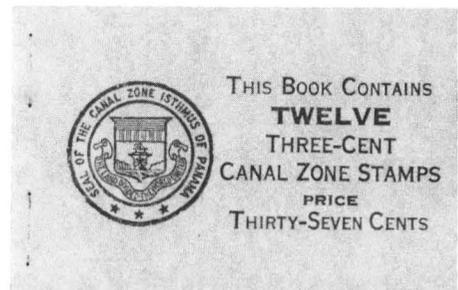
Style A



Style B



Style C



Style G

Full (or partial) booklets have the following characteristics:

Scott #	Cover Style* (Fig. 3)	Cover Color	How Fastened	# of Panes
31c	B	Lemon	Staple (1 or 2), Stitch	4
31c	B	Pink	Stitch	4
32c	A	Tan	Staple (1 or 2)	2
32c	A	Salmon	Staple (1 or 2)	4
32c	B	Tan	Staple (1), Stitch	2
32c	B	Salmon	Staple (1), Stitch	4
32c	B	Salmon	Stitch	4
(error — cover printed as for one cent panes)				
38c	B, C	Pink	Stitch	4
39g	B	Tan, Blue	Stitch	2
39g	B, C	Salmon	Stitch	4
39g	C	Blue	Stitch	2
39f	C	Blue	Stitch	2
(invert)				
102a	G	Buff	Staple (1 or 2)	2
115c	G	Buff	Staple (1 or 2)	2
117b	G	Buff	Staple (1 or 2)	2

*Per "Canal Zone Booklets" (see Bibliography)

For 31c and 32c, the staples are approximately 9¼mm long. Stitching holes are approximately 3¼mm apart. For 31-39, some of the covers have ruled lines or a short dash on one or more edges.

Although 115c and 117b come in both horizontal and vertical formats, all covers are the same size: approximately 77 × 51mm, or about the size of the horizontal format panes. (Similar smaller covers were used only with the cut edge pane, 117a.) For 102-117 the staples are approximately 12½mm long. Numbers 115c and 117b are found both upright and inverted in the booklet; 117b is known with one pane upright and the other inverted.

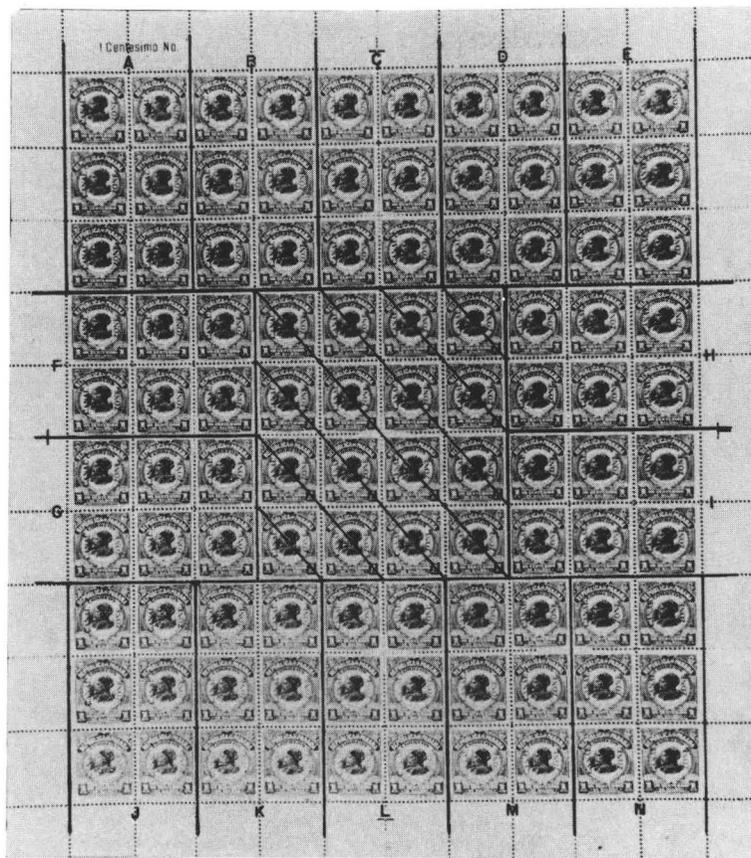


Figure 4. Complete sheet of 1¢ type 1, issue of 1909, used for the early handmade booklets with lines drawn to indicate pane positions.

Panes From Sheets

To consider genuineness of these panes, the collector must be aware of the material from which genuine panes were made, and of other material which might have been used to create fake panes.

Panes 31-39 were made by cutting away the outside three rows of stamps from sheets of 100 stamps. (Figures 4 and 5 show the uncut sheet stamps and covers.) The sheets had selvage on all four sides. (This process left unused a block of 16 stamps in the center of the sheet.) These sheets originally were Panama Nos. 197 (1¢) and 198 (2¢), and were overprinted "Canal Zone" to create C.Z. 31, 32, 38, and 39.

Canal Zone stamps 38, 39 and 117, as well as Panama 197 and 198 were also issued as cut edge booklet panes (C.Z. 38b, 39c, 117a, Panama 197b

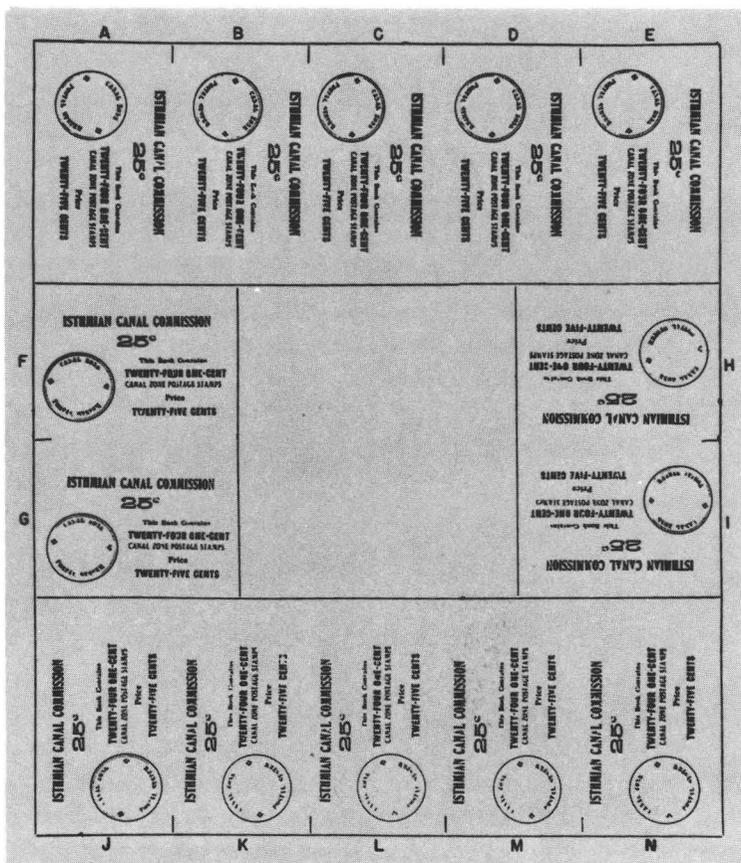


Figure 5. Full sheet of uncut covers used for the early handmade booklets.

and 198a, respectively). Canal Zone 31, 32, 39e (invert), 102 and 115 were never issued as cut edge booklet panes.

Panes 102a and 115c were prepared from rotary press sheets and 117b from flat press sheets of 400 stamps. 102a and 115c originated as U.S. 634 and 720, overprinted to make Canal Zone 102 and 115. Pane 117b originated as C.Z. 117; it is not overprinted. These sheet layouts are standard for the period: rotary with plate numbers in the four corner positions and selvage on all four sides of the issued pane of 100; flat with plate numbers centered in all positions and selvage on only two sides of each issued pane with straight edges, arrow and guidelines on the other two sides. Pane 102a was made from the right side of right-side plate number panes and from the left side of left-side plate number panes of 100 stamps. Panes 115c and 117b were made from all four sides of each sheet of 400.

Possible Fakes

Therefore the possibilities for faking these panes are:

Pane	Raw Material	Process
31c, 32c	C.Z. 31, 32 Panama 197, 198	Cut larger piece into block of 6, add staple or stitching holes Add Canal Zone overprint, then proceed as above
38c, 39g	C.Z. 38, 39 Panama 197, 198 C.Z. 38b, 39c (panes) Panama 197b, 198a (panes)	As above (stitch only) As above Add perforations around outer edges Add Canal Zone overprint, then proceed as above
39f	C.Z. 39e (invert)	As C.Z. 39
102a, 115c	C.Z. 102, 115 U.S. 634, 720	As C.Z. 31, 32 (staple only) Add Canal Zone overprint, then as above
117b	C.Z. 117 C.Z. 117a (pane)	As C.Z. 102, 115 As C.Z. 38b, 39c

C.Z. 117a was printed with the normal guidelines and plate number (132718-21) found on flat press booklet panes. Therefore a vertical format perforated-edge pane showing a guideline at the bottom of the pane or at the top of the selvage, or showing one of those four plate numbers in the top selvage is a fake made from 117a; a legitimate 117b cannot have such markings.

Thus the following factors, if present, likely indicate that the item is not a genuine handmade booklet pane:

- Canal Zone overprint fake, wrong type (Types III, IV and V were never used on handmade panes), or wrong spacing.
- Improper selvage markings (including improper plate number on 102-117).
 - 102 in vertical format.
 - Staple holes in selvage of pane that was only issued stitched into booklet (38, 39), or vice versa (102, 115, 117).
 - 102, 115, 117 in small size covers.
 - Pane in wrong color or type cover.
- 38 or 39 with margins on both outer sides quite wide (the cut edge panes of this issue are usually found with wide, fairly even outer margins,

while the sheet stamps are spaced closer together approximately 3mm).

- Perforations around outer edges uneven in size, spacing or alignment, or otherwise appear faked (38, 39, 117).

- Cutting line through perforations not straight. (However, ragged, close, or wide cut perforations are commonly found on genuine panes, so are not necessarily a cause for concern.)

- Pane of 31-39 “too perfect” — i.e., all outer margins run exactly through the centers of the perforation holes, or the perforation tips look like they have been torn rather than cut apart. Most genuine panes are cut at least a little close or wide or on a slight diagonal on at least one side. A “perfect pane” isn’t absolutely certain to be fake, but one should scrutinize its characteristics especially carefully.

- Stapled booklet (31, 32, 102, 115, 117) with staples that look like they have been opened and reclosed. Reassembling a stapled booklet is easy to do, but very difficult to hide the traces of; the prongs of the staples may be slightly misaligned compared with the indentations in the cover, or may not be completely pressed into the indentations, or there may be small scraped areas around the staples where they were pried up. After looking at a few unopened booklets and a few that have been reassembled, the differences are quite noticeable.

Identifying Genuine Panes

The best way to be confident that a handmade pane is genuine is to find it fastened into its original covers, with the covers showing no sign of tampering. (It would be just about impossible to reassemble a stitched booklet.) In fact, this is really the only way to positively identify 102a, 115c, and 117b.

Handmade panes of 31-39 can usually be identified by their overall appearance. They are likely to be slightly wide cut on one side and narrow cut on the other. The cuts are fairly straight, but not necessarily aligned with the stamp designs, i.e., they may run slightly diagonally. The selvage may be wide or narrow, and will have appropriate staple or stitching holes.

In general, because of the way these panes were made, it is easier to tell what is not a genuine pane than what is. Collectors should always approach these with skepticism and caution.

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No. 14, pp. 8-9 (No. 39f)

No. 21, page 33 (No. 102a)

No. 28, pp. 19-20 (Nos. 102-117)

A Painful Discovery

Cuban Overprints And Surcharges

By Peter A. Robertson



Figure 1. Certificate 106 078.

The most challenging area in all of philately surely must be overprints and surcharges. In the case of a stamp or cover, one has a large amount of information and help on which to draw. Gum, paper, design and inks are all verifiable, as well as perforations in most cases. This is not so with an overprint. Usually, one has only the color and appearance of the ink of the overprint and the shape, size, spacing and appearance of the lettering on which to base a decision. More than this is often needed to ensure that the opinion expressed on an item is correct.

Research into philatelic literature can often be used to help in arriving at the proper opinion on an overprinted stamp. Ideally, if one knows everything about an item, the correct opinion will be expressed every time. Unfortunately, not everything is known about many of the stamps bearing overprints as they were often done hurriedly and used for short periods of time. Overprints are often provisional in nature, and as such, record-keeping usually was not done until a later date. In some cases, it still has not been done. Philatelists have had to go back and reconstruct what probably happened. This is always the most difficult method used to gather information and, due to the lack of facts, this is the area where the most errors are made. Catalogues help by listing most reported varieties on a stamp, but what does one do when confronted by an unlisted item?

Figure 1 illustrates just such a problem. This pair of two-cent U.S. stamps was issued in 1898. Later that year it was overprinted for use in Cuba, when Cuba became occupied territory. This type of overprint is referred to as a surcharge, as the basic value of the stamp has been changed by the overprint. In this case, the "c." stands for centavos, the currency then in use in Cuba.

The illustration shows a double surcharge, one inverted. A check of the catalogues, however, does not show this variety. The fact that an item is not listed does not automatically make it bad, but this must be taken into consideration when arriving at a decision as to the genuineness of the surcharges. Many serious students have done extensive studies of this issue, and the fact that they have not listed this variety does not speak well for it. But one must keep an open mind when expertizing and it is also possible that the variety has never been found before this.

Bad items will usually prove themselves bad to a serious examiner with proper reference. A brief knowledge of history also helps. Cuba is an island located about 90 miles south of Florida. Few people realize that Cuba is about 700 miles long and presented a formidable task when it was suddenly put under U.S. administration in 1898. The operations of the Spanish and the U.S. Post Office Departments differed greatly, and the system had to be completely redesigned by the few clerks sent there from the New York City Post Office. Looking back, they did a tremendous job under the circumstances they encountered.

During the nineteenth century, Spain owned Cuba and had to put down a number of uprisings, the last of which started on February 24, 1895, and led to Cuba's eventual independence. Sympathy with the people of Cuba ran strong in the United States. (Interestingly, if the Confederate States had been successful in gaining their independence, they intended to make it a Confederate state). Finally, in 1898, the United States found an excuse to aid Cuba. On the night of February 15, 1898, the U.S. Naval battleship "Maine" blew up and sank in Havana harbor. Exactly how this happened is not clear, although many feel the U.S. Government had the captain of the vessel destroy his own ship in order that the United States would have an excuse to intervene. After declaring war on Spain on April 21, 1898, the United States invaded the island of Cuba on June 22 and was quite unprepared for the swift capitulation of the Spanish forces. Hostilities ceased, for all practical purposes, by July 17. An almost complete loss of morale among the Spanish troops was the primary reason for this swift victory.

Both United States and Spanish Cuban stamps were used there until the U.S. Government had the Bureau of Engraving and Printing hurriedly overprint existing stamps to be used in Cuba. These stamps were shipped

out from Washington at the very end of 1898 and arrived at Havana on the evening of January 7, 1899. Adding to the confusion was the fact that one million U.S. two-cent stamps were surcharged 2 1/2-centavos, a rate that was never authorized. All 2 1/2-centavo stamps were used as two-cent stamps and were soon replaced by a new printing, with each stamp valued at two centavos and this was done simply by removing the "1/2" from the overprint form, since the basic format for the 2 and 2 1/2-centavos were the same. A setting of twenty-five was set up in blocks, repeated four times, and applied to panes of 100. All "CUBA" overprinted two-cent panes come from the lower left pane of a complete sheet of 400. The other three U.S. two-cent panes on each sheet were not surcharged for use in Cuba due to the configuration of the overprinting form. A study of these two values in complete panes show broken letters and fraction bars occurring in the same position within the settings for each, which confirms they were overprinted from the same basic plate.

The only exception to this occurred on the two-centavo overprint. On the later printings of this value, on position 99 the letter "B" of "CUBA" broke at the bottom, making it resemble a "P". This "CUPA" error is shown in Figure 2. This was constant for only a short period, as the broken "B" was corrected in later printings.

Another variety exists on this value; namely, a shifted overprint with "CUBA" printed at bottom. This occurred as the result of the shifting of a sheet when being surcharged. Figure 3 illustrates one of the very few recorded examples of this variety.



Figure 2. The "CUPA" error.



Figure 3. The "CUBA shift."

Finally, the surcharge is known inverted. It was first reported in 1900, and was found in the small city of Placetás. In 1931, it was determined that 21 copies existed, all as singles, with about half of them used. The copy shown in Figure 4 is canceled at Matanzas, apparently upon arrival. This figure of 21 copies cannot be confirmed today as a number of them are still in Cuba. No new copies have ever been recorded so it is probable that the count of 21 is correct although some of these copies may no longer exist.



Figure 4 (*Left*) A genuine inverted surcharge and **Figure 5** (*Right*) one of the typical counterfeits.

This variety is the most counterfeited U.S. overprint for Cuba. A typical counterfeit of this error is shown in Figure 5. The letters are much broader while the top of the “A” of “CUBA” is quite raised over the rest of the letters. The spacing between the top and bottom lines of the surcharge are too widely spaced when compared to the genuine surcharge. A close study reveals other differences.

All of this background information may be used as reference in making a determination of the surcharges on the pair of stamps shown in Figure 1. A close examination shows that the surcharge that reads right side up is genuine. It conforms exactly to other examples of this surcharge, both in appearance and type of ink used for the overprint.

The print on the inverted surcharge is much lighter. This is unusual but does not condemn it. A logical explanation for this could be that the first surcharge was applied lightly, inverted in error, and then correctly re-surcharged right side up. While implausible, it is possible. But upon close examination, variables within the lettering turned up that just did not exist within the setting. The spacing between the “2” and the “c.” is a trifle too wide and the vertical spacing is off, making “CUBA” too far from the

“de PESO” line intended for the stamp above. The shape of the “C” of “CUBA”, the small “e” of “de”, and the top of the “A” of “CUBA” are unlike any other letters in the genuine setting. It was also noted that the “P” of “PESO” sloped slightly on the inverted surcharge of the stamp at right. No example in the genuine setting shows this characteristic. Finally, the entire inverted surcharge was not uniformly inked when applied.

For all these reasons, the Expert Committee of The Philatelic Foundation expressed the opinion that the inverted surcharge is counterfeit. The author agrees, reluctantly, as the stamp illustrated in Figure 6 is owned by him. By this logic, its surcharge is counterfeit too.

Sometimes expertizing hurts.



Figure 6. Another fake, this one owned by the author.

The Closer One Looks ...

Danish West Indies, Scott #12

By Victor E. Engstrom

What a beautiful 14-cent Danish West Indies stamp! It is Scott #12, 1986 catalogue value \$750 used. It has good color, full perforations, and a St. Thomas circular dated cancellation, Type 7.



Figure 1. Certificate 154 484.

But-wait-one-darn-minute. The cancellation is 27 November, 1878, and the 14-cent stamp was withdrawn by the Post Office on November 1, 1877, a full year earlier, when there was a rate reduction. A 12-cent stamp with practically the same shade (Printing I) replaced the 14-cent stamp. But this could still be okay. Somebody just wanted to use up some old stock. A closer look at the cancellation shows an unusually long extension of the foot of the “T” in “ST.” The line includes the period after “ST” and goes into the small “4” of “14 CENTS.”

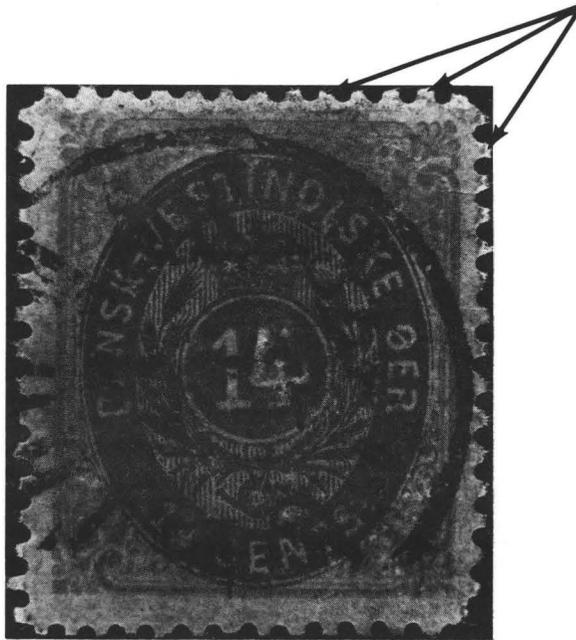


Figure 2. Under magnification, faint lines are detected along the perforations (*arrows*).

This stamp has to be checked further. It perfs okay, but there is a thin faint line across the top margin, and lines are seen on some perf tips on the other three sides. What would cause these lines? The red-lilac shade is slightly more reddish than a normal 14-cent stamp.

Watermark fluid reveals a watermark of the correct shape, but too strong in places. A check of paper thickness brings up further questions. The paper ranges from .08mm to .12mm in thickness. In comparison, a mint 14-cent stamp with full gum has a range of .07mm to .09mm. Also, the back of the stamp in question looks different. It is not transparent at all, while the genuine stamp is so thin that all printing shows through from the back.

The fine looking 14-cent stamp has been thinned down and rebacked with another sound, thinned, bleached stamp in the same set to yield the great perforations as seen from the front. This explains the faint lines in the margins. These are gum lines where the new backing extends past the perforations of the original stamp.

Let's check some more. It was noted that the cancellation had an unusual horizontal line extending from the foot of the "T" in "ST." through

the small figure “4”, making the “4” indistinct. This strikes a note: What does the large figure “4” look like? Compared to a genuine “4” it is different! There is no slope to the first downstroke. A dark green line appears next to that downstroke, seen better with a magnifying glass than with ultra-violet light. Then the pattern develops. The figure “1” is also different from that of the genuine. A comparison with the numerals in a 12-cent stamp reveals the hoax.



Figure 3. A close-up of the center numerals reveals that the “1” of the submitted stamp (*left*) matches that of a genuine 12-cent stamp in the Foundation’s Reference collection (*center*). It does not match that of a genuine “14” as found in the photo files (*right*).

There is one more test. The literature states that a genuine 14-cent stamp is of Main Group 2 or 3 which has angular pointed center plumes in the frame corners at the bottom. The 12-cent Printing II is of Main Group 4 with blunted center plumes in the frame corners at the bottom. The plumes of the submitted stamp are blunted. The shape of the plumes is that of the 12-cent printing II, May 1878.

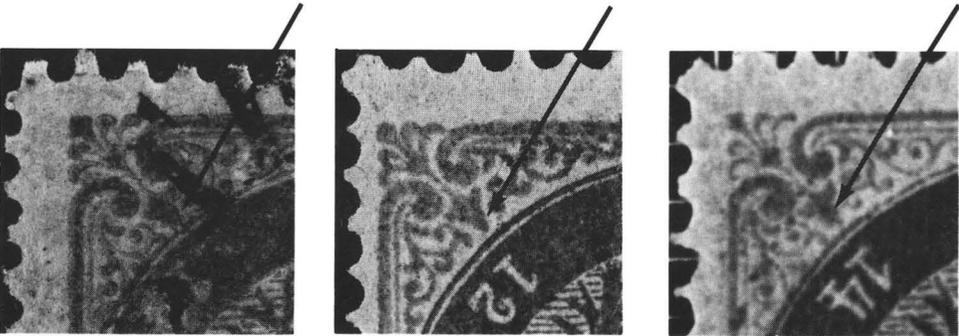


Figure 4. Looking at the lower left plumes, the patient (*left*) again matches up with the genuine 12-cent (*center*) and not with the genuine 14-cent (*right*). (Stamps are turned 90 degrees clockwise for easy study.)

Conclusion: This was originally a normal used 12-cent stamp, Printing II. The small and large figure 2's were altered with green and white paint to resemble 4's, and the stamp was carefully rebacked to create perforations. A damaged 12-cent stamp was altered to fool a stamp collector.

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Two-Faced Postal History: McKinley And Rizal Back To Back

The Philippines 1911 Rizal Postal Card

By Irwin Siegel

What do McKinley and Rizal have in common? History scholars would be hard pressed for an answer, but postal stationery collectors would know that postal cards were issued showing each separately on Philippine postal cards.

They also exist on the same card. (See Figure 1.) No, not posed together nor linked by a common event. Simply, McKinley is on one side and Rizal on the other.

How did this occur? The United Postal Stationery Society Postal Card Catalog states that the U.S. card in question (Scott #UX21, UPSS S28) was issued February 10, 1910. The Rizal card (Philippines #UX11, S11) has an earliest reported postmark (ERP) of January 9, 1911, so we may assume it was released a bit earlier.

The Philippine card was printed in Rumford Falls, Maine, by the Oxford Paper Company, the U.S. card by the Government Printing Office in Washington, D.C. So how did they get together? Impossible? No, for both of the cards had their dies and plates prepared by the Bureau of Engraving and Printing. A close examination of the McKinley side shows it is in an ink shade not associated with the early bronze shades, so we may assume that it is a later printing. How much later? Not much more than a couple of months, since this card was replaced by one of similar design (unshaded background) in April of 1910. Even if printed in the same plant, they were not contemporary, therefore it could not have occurred the way most printed on "both sides" varieties are produced.

Conjecture: In an attempt to see how the Rizal card would look in blue on a blue stock, one or more United States McKinley blue on bluish cards were selected to be imprinted with the Rizal design on the blank side. (Remember, the Rizal design was previously issued in 1907 in black on buff.) The result must have pleased the powers-that-be and the card was issued in blue on blue. The Philippine four-cent McKinley was also re-issued in blue on blue stock, but to date the author knows of no similar card with a U.S. McKinley backed by a Philippine McKinley.

This card was issued Philatelic Foundation Certificate 63 061 on July 19, 1977 as genuine, with U.S. Scott UX21 printed on reverse.

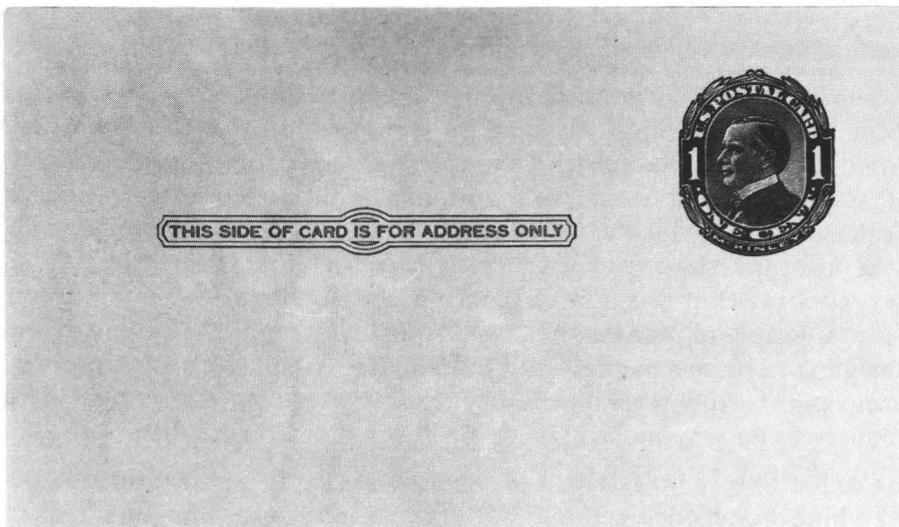
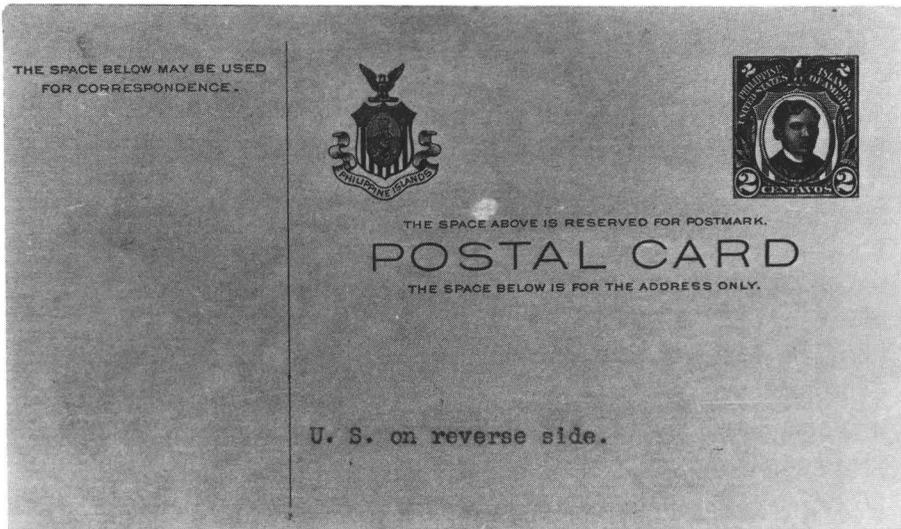


Figure 1. Certificate 63 061 declares this a genuine Philippines UX11 (top) printed on the reverse of a United States UX21 (bottom).

Unauthorized But Genuine

The Darrah Shanghai Overprints

By Henry S. Stollnitz



Figure 1. Certificate 9 348.

At fairly frequent intervals the Expert Committee of the Philatelic Foundation receives requests to authenticate examples of United States stamps overprinted "Shanghai China", but unlike the standard overprints of 1919 which include denominations. Illustrations of such stamps reaching the Foundation are indicated in Figures 1, 2, and 3.

What often puzzles the owners is that the overprints are not listed in the Scott catalog. In order to understand this anomaly, some background information is essential.

From its establishment in 1867, the United States Post Office in Shanghai was administered by the Consulate General. But by 1907, the volume of business had become so great that it was taken over by the Post Office Department and a full time postal agent appointed. He was John Darrah, who had served in the Consular Post Office and as a guard in the Consulate.

Darrah took several steps to improve the service. He also made a strong plea to the Post Office Department to issue special U.S. stamps for use in China, as had the other foreign powers with Chinese post offices. He argued that the U.S. was losing face by not having such stamps, but, more importantly, that regular U.S. stamps had to be bought with U.S. currency, which few who wanted to use the Postal Agency possessed. They had to go to a bank or money changer to get the U.S. currency for stamps, while the other foreign post offices could accept Chinese currency.

Darrah's request was ignored. A determined man, he repeated the request for special stamps several times with no results.

When a group of stamp-wise local collectors approached Darrah in 1913 with a plan to get around the obdurate stand of the Post Office Department, he took matters into his own hands. As nearly as one can reconstruct events, the group pooled some money and purchased a number of sheets of U.S. stamps from the Shanghai stock, took them to a local printer and had them overprinted "Shanghai China". Most of the group was interested only in unused stamps and that is the way most of these stamps are still encountered.

But some were anxious to validate their copies by getting them postmarked. The Chinese postal clerks were quite familiar with such requests, which they received almost daily. As the regulations permitted the use of standard postmarks only on items which actually went

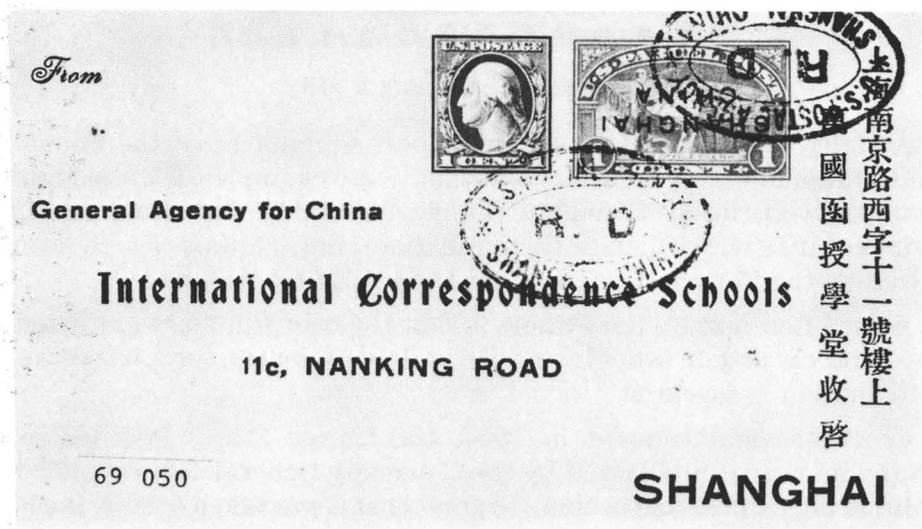


Figure 2. The overprint variety on a one-cent Parcel Post, tied to cover by two receiving handstamps.

through the mail, the clerks had long formed the habit of complying with requests for “courtesy cancels” by using the receiving handstamp. That seems invariably to have satisfied the collectors and it did so on the unauthorized overprints.

Darrah, however, would be satisfied with nothing less than full-fledged postal use. Apparently he sold a few of these overprints over the post office counter for outgoing mail. The reaction was instantaneous and violent. In the form of a “STOP” order from Washington to Darrah dated December 20, 1913, he was ordered to discontinue the sale and use of the overprinted stamps immediately and to explain his apparent departure from official practices. In reply he is said to have claimed that the overprints were actually precancels which he felt authorized to issue. We only know that the issuance of these stamps ceased permanently.

The overprinted stamps were listed for many years in precancel catalogs as Shanghai issues. As late as 1949, they were erroneously described as precancels in Pelander’s auction catalog of the Ferrars H. Tows collection.

Although no counterfeits of these overprints are known, examples are submitted to the Foundation because owners want to know exactly what they have. The overprint is done with professional skill and with a couple of intentional errors. The one-cent parcel post overprint is more frequently inverted than not, and different inks were used in several of the same values.



Figure 3. The one-cent Parcel Post in a block of four with the customary inverted overprints.

TABLE A.
UNAUTHORIZED OVERPRINTED UNITED STATES STAMPS

Scott Nos.	Type of Postage	Designation	Denominations
308	Regular	1902	13¢
331, 333-7	Regular	1908 DL Wmk.	1, 3, 4, 5, 6, 8¢
374, 376-80	Regular	1911 SL Wmk.	1, 3, 4, 5, 6, 8¢ (1, 3¢ narrow spacing)
405, 6, 14, 16, 21	Regular	1912	1, 2, 8, 10, 50¢ (10¢ narrow spacing)
E6	Special Delivery	1902 DL Wmk.	10¢
F1	Registry	1911	10¢ (narrow spacing)
J39	Postage Due	1895 DL Wmk. Perf 12	2¢
Q1-9	Parcel Post	1913	1, 2, 3, 4, 5, 10, 15, 20, 25¢ Black overprint (1¢ Invert in Black, Blue)
JQ1-5	Parcel Post Due	1913	1, 2, 5, 10, 25¢ Black overprint
JQ1-5	Parcel Post Due	1913	1, 2, 5, 10, 25¢ Red overprint

In addition to the Darrah overprints, there are some totally spurious handstamp "overprints". In *Stamps Magazine* for June 27, 1936 (14 years after the closing of the Postal Agency), George B. Sloane reported a set of stamps overprinted in black in two lines "SHAI CHINA". He stated that the stamps were accompanied by a notation "Issued by U.S. Consul Gen'l at Shanghai in 1912. Withdrawn some three months later when news of the issue reached Washington." Sloane then lists the set as follows:

Regular Postage, 1902	13¢	Scott 308
Regular Postage, 1910	3, 4, 5, 6, 8¢	Scott 376-80
Regular Postage, 1912 DL Wmk.	1, 2, 10, 15, 50¢	Scott 405-6, 16, 18, 21
Special Delivery	10¢ (Figure 4)	Scott Old No. 1897
Registry Stamps, 1911	10¢ (Figure 5)	Scott F1
Postage Due	2¢	Scott Old No. 2253

Parcel Post, 1913	1, 2, 4, 5, 10, 15, 20, 25¢	Scott Q1-2, 4-9
Parcel Post Due, 1913	1, 2, 5, 10, 25¢	Scott JQ1-5



Figures 4 and 5. Fake overprints.

Only the parcel post and the parcel post due portions of this set were in the Tows collection, but the parcel post group included a three-cent value; Mr. Sloane's list is therefore incomplete (or incorrect) in that respect. It is also interesting to note that the basic parcel post and the parcel post due stamps were first issued in November and December of 1912 — the three-cent value actually in 1913 — and thus could not have been available in Shanghai before the year 1913. This fact is in direct conflict with the date of issue given as 1912 in the notation quoted above. No used copies of these stamps have ever been reported, and the entire issue can be written off as an unauthorized private scheme.

Before leaving the unauthorized issues it should be mentioned that various other rubber stamp and even typewritten "overprints" purporting to be Shanghai issues are known. These, of course, are all private fantasies and were most likely perpetrated by imaginative juveniles. More serious, however, is the occasional mistaking of a clear impression of the Shanghai parcel post roller cancellation for a precancel. These rollers have one segment consisting of the words "SHANGHAI, /CHINA." between two horizontal bars, and when appropriately applied resemble a precancel. Every now and then a stamp so cancelled is offered as an overprint or precancel. In a 1950 number of *The Precancel Forum* an entire page is devoted to the startling announcement of the discovery of two such Shanghai "precancels"!

The Case of the Altered Stamp

An 1863 10-cent Archer & Daly Die A Stamp

By Brian M. Green

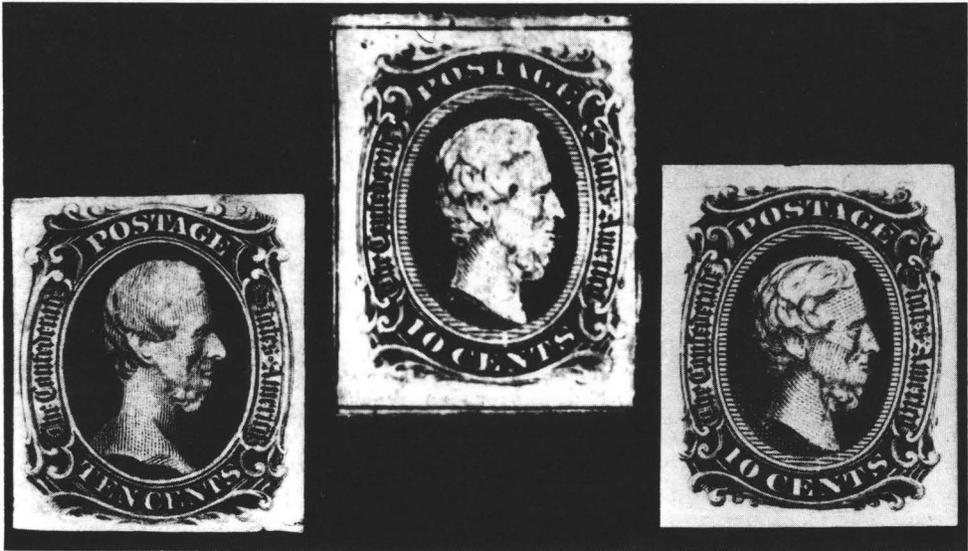


Figure 1. Left to right, the T-E-N, Frame Line and Die A Confederate issues.

It had long been the goal of Postmaster General John H. Reagan to provide to the Confederate States recess printed (intaglio) stamps like those in use in the North. Success finally came in 1863 with the Richmond, Virginia, firm of Archer & Daly.

The stamp printing contract secured by Archer & Daly was contingent upon their ability to print intaglio stamps and in sufficient quantities to meet the needs of the Post Office Department.

The first stamps produced by this firm were the “T-E-N” type, so-called because the value is spelled out rather than in numeral format, and the 10-cent “Frame-Line”. (See Figure 1.) These stamps were thought to have been printed on copper plates, which would explain why large quantities could not be produced. The numbers printed in no way met the needs of the Post Office Department. Thus, the number of surviving copies of these stamps is meager.

New designs on steel printing plates were then utilized to meet the large demand for postage stamps. Two types of stamps using the numeral 10 were produced — Die A (see Figure 1) and Die B. The Die A stamps were engraved by John Archer while the Die B stamps were done by Frederick Halpin. These stamps were quickly pressed into service and became the “work horses” of the postal service. Consequently, large quantities were produced and when the War was over, large quantities of unused stamps were still on hand.



Figure 2. A close-up of the Die A (*top*) and T-E-N (*bottom*) stamps shows the difference in the bust.

The bust of President Jefferson Davis on the “T-E-N” variety is different from that on other issues (Figure 2). The design of the 10-cent Die A stamp is the same as the “Frame-Line”, with the value in numeral format, but without the framelines.

Covers bearing the 10-cent Die A and Die B stamps are readily encountered as compared to covers with the “Frame-Line” and “T-E-N” issues. As a result, the temptation for manipulation exists. Recently, just such an item was brought to the attention of The Philatelic Foundation.

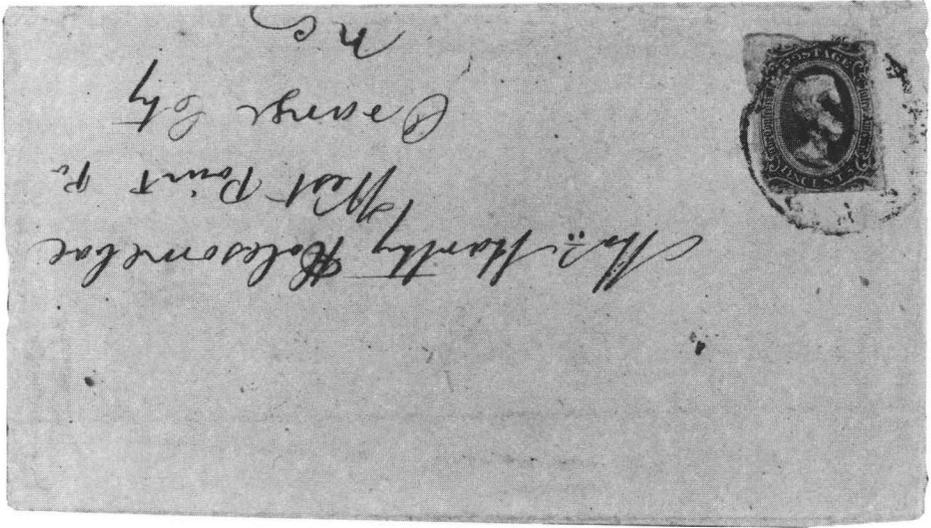


Figure 3. Certificate 136 498.

This submitted item (Figure 3) shows a cover addressed to West Point, Va. with a 10-cent Archer & Daly stamp tied by a blue Petersburg, Va. postmark. Glancing at the bust, one would pass the cover along as an average Confederate cover with the cheaper 10-cent Archer & Daly Type A stamp. However, in this case that isn't what was intended.



Figure 4. A close-up of the stamp on the submitted cover reveals the wrong bust for a T-E-N and clear evidence of the squeezed-in word.



Figure 5. Photograph under infrared light.

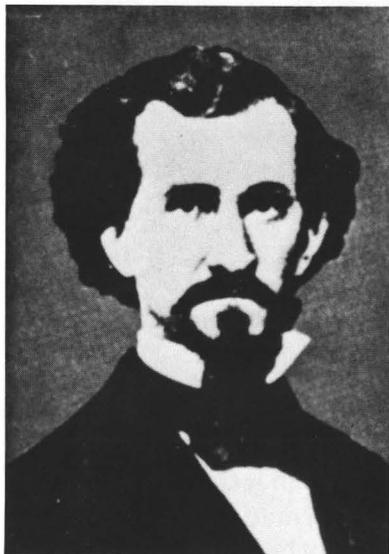
If one looks closer at the stamp on the cover (Figure 4), one will notice that, although the bust is that of a Die A stamp, the value is not in the numeral format as it should be. It reads entirely in letters as opposed to the original design of numeral and lettering format. Here, the numeral “10” has been changed to lettering (“TEN”) in the hopes of foisting off the item as the more expensive variety. The “T” has been formed by using the “1” of the numeral “10” while a piece of the “0” was utilized for the rest of the letter “T”. Parts of the blue background were then painted in and the “EN” was scraped in.

Photography under infrared light (Figure 5) showed the manipulation but did not reveal anything not revealed under ultraviolet light or in normal photography. Once seen the “substitution” is obvious, especially in the style of the lettering which is in cramped format unlike the spacing on the original.

The above points out the need for the collector to know his stamps, especially when dealing in the rarer and more desirable types.

Non-Philatelic Expertizing “Zollicoffer” Confederate Covers

By D. Scott Gallagher



*F. K. Zollicoffer
Brig. Genl.*

Figure 1. General Felix Kirk Zollicoffer and a rare autograph as Brigadier General.

name was Confederate Brigadier General Felix Kirk Zollicoffer. Prior to his appointment in July 1861, he had been a newspaper editor in Nashville, Tennessee.

The vote for secession on June 8, 1861, in Tennessee was 104,913 pro, and 47,238 to stay in the Union. Most of those against joining the C.S.A. were from northeast Tennessee. Thus in July, the Confederate government moved General Zollicoffer to Knoxville, which is in that section of the state. With harsh measures, including imprisonment and even hangings, uneasy control was achieved in the area. During the fall, General Zollicoffer moved to Jacksboro, and then by November 1861 to

A pair of Confederate covers submitted to The Philatelic Foundation at the same time are shown in Figures 2 and 3. Both show the word “Zollicoffer” in manuscript. Expertizing was difficult because Post Office Registers and Official Postal Guides, various atlases, maps, etc., showed nothing mentioning Zollicoffer. The studies by Dietz, Malpass, Ray, Roser, Atkins and others also disclosed little or nothing. When Judge H.J. Lemley wrote to the National Archives in 1960 they responded: “have been unable to locate any reference to a post office named Zollicoffer.”

Thus an analysis required seeking information in non-philatelic books about the Civil War, since the covers in question had stamps issued by the C.S.A. in 1861 and 1863.

First, who was Zollicoffer? Biographically, the only famous person of that

the Cumberland Gap area.

The most informative book on happenings in this area during this period is *The Loyal Mountaineers of Tennessee* by Thomas W. Humes, published at Knoxville in 1888. It carefully chronicles Zollicoffer's activities and his death.

By the fall of 1861, the Confederates had established a line across Kentucky from Columbus at the west to Cumberland Gap at the east, where Zollicoffer was in charge. President Jefferson Davis sent Confederate Major General George B. Crittenden, a Kentuckian, from Richmond to join Zollicoffer late in 1861. They had 4,000 men, some armed with flintlock muskets. This miniature army crossed the rain-swollen Cumberland River into rugged terrain. Crittenden foolishly sought battle with probing Federal forces, and got it on January 19, 1862, at Mill Springs or Fishing Creek, Kentucky. In heavy fog and rain, Zollicoffer was killed, apparently by accident. The demoralized Southern soldiers then fled back to sanctuary in Tennessee through Monticello, Kentucky. Based on known letters, Monticello was a Confederate mail distribution point.

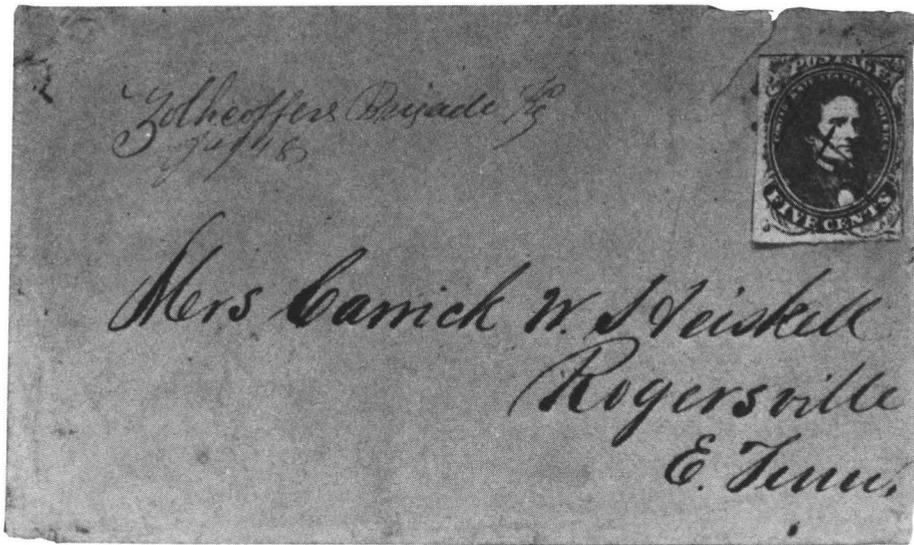


Figure 2. Certificate 150 165.

Figure 2 shows a cover with the first Confederate stamp, the five-cent green. The manuscript marking reads "Zollicoffers Brigade Ky. Jan 18". Since General Zollicoffer died January 19, 1862, the date on the cover is believable. Since the Confederates were known to be operating a mail system in southern Kentucky, and because the obscure and heretofore

unpublished facts were unlikely to be known to a faker, the cover was judged to be genuine in every respect and given Certificate #150 165.

This is the only Zollicoffer's Brigader cover recorded to date. Perhaps this chapter will help someone find another.

Zollicoffer's body was recovered by Union soldiers and sent by flag-of-truce through Lebanon, on the L&N railroad, to Nashville. He was a hero in Tennessee, and what happened next is pertinent to the authenticity of the cover shown in Figure 3.

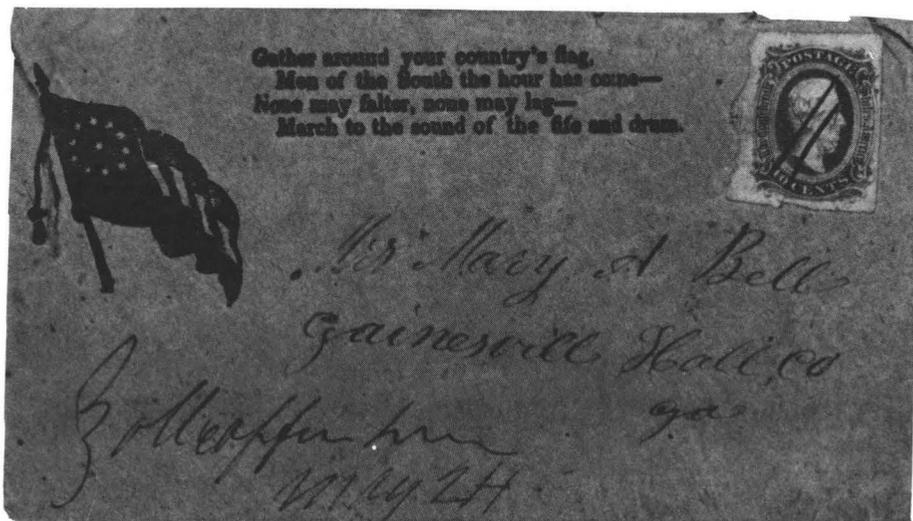


Figure 3. Certificate 150 166.

As stated above, maps, atlases and Federal records show no trace of a Zollicoffer post office or town. In addition to the patriotic cover submitted for an opinion, perhaps a dozen other covers are known, all bearing Confederate general issues. In addition, covers are known addressed to Zollicoffer P.O., Sullivan County, Tennessee. The earliest date is February 1862 and the latest is 1864.

In addition to the known Zollicoffer covers, the only other source of information was the official C.S.A. publication, *A List of Establishments, Discontinuances and Changes in the Name of the Post Offices, in the Confederate States since 1861*. There are three originals known, all undated, and the publication has been reprinted. It states that the town of "Union Depot" (see Figure 4) was changed to "Zollicoffer".

A study of various references, including Black's informative *The Railroads of the Confederacy*, shows that the East Tennessee & Virginia Railroad ran from Knoxville to Bristol, a valuable link supplying the

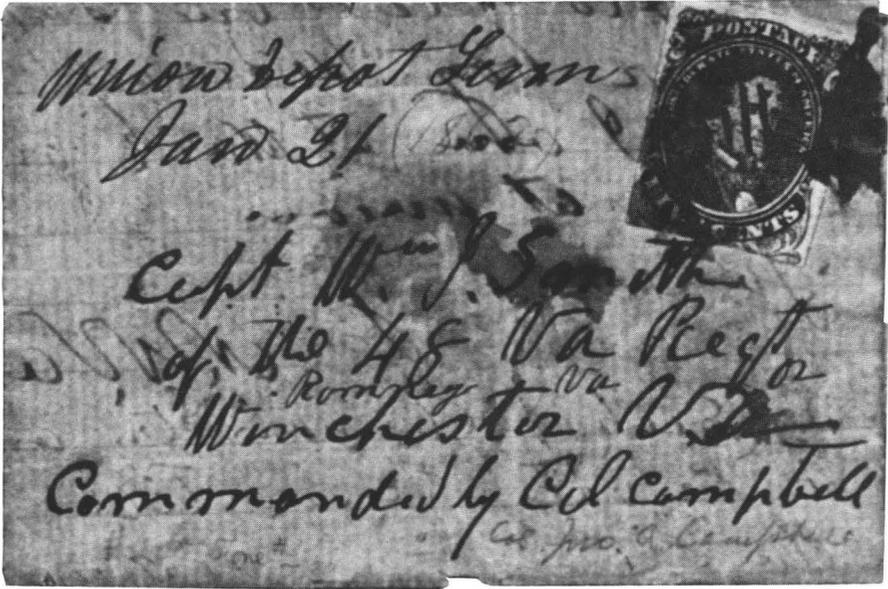


Figure 4. A Jan 21 (1862) folded letter from Union Depot, just before the name was changed to Zollicoffer.

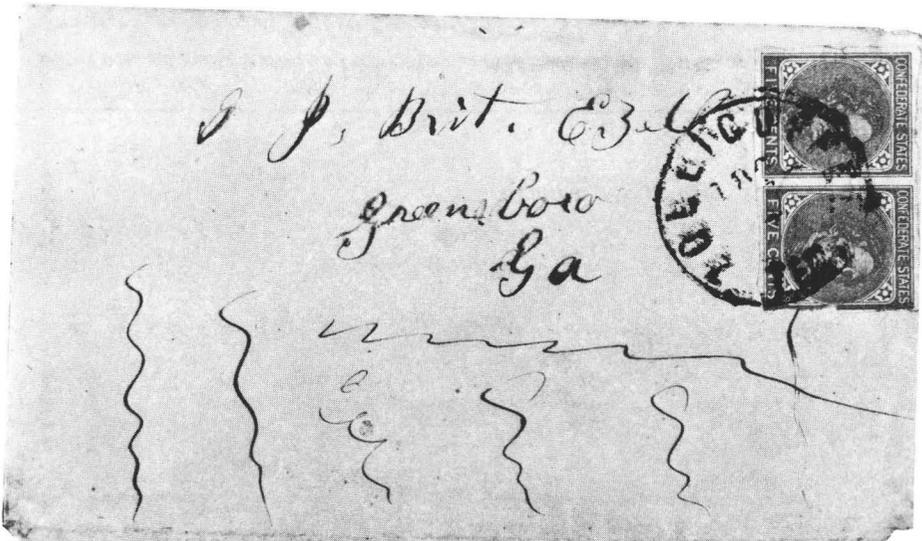


Figure 5. The Zollicoffer handstamp marking on a cover to Greensboro, Georgia.

armies fighting in Virginia. It was founded in 1858. Union Depot was at the crossing over the Holston River, quite near the larger town of Blountsville. The U.S.P.O.D. Registers and Guides of 1861 through 1885 show a Union Depot in Sullivan County, Tennessee, but not after that. The name was changed before 1888 to Bluff City, which is the present name. This was verified by a careful study of maps, and also from interviewing, about twenty years ago, Mrs. Octavia Zollicoffer Bond, the General's daughter. She recalled the name changes, and that the Confederate authorities had renamed the town in her father's honor just after his death.

Federal records do not show the change to Zollicoffer in 1862, and show only Union Depot during the Civil War, albeit without a postmaster. When Federal forces reoccupied the area during 1864, the post office was not necessarily reopened, and mail is not recorded until after the war.

In addition to the manuscript "Zollicoffer" markings known from February 1862 through April 1863, a circular dated handstamp is known (Figure 5). One cover has a T-E-N stamp, rather scarce used in Tennessee.

With this evidence, and an understanding of the name change, the patriotic cover was given favorable Certificate #150 166. The interesting point about both these covers with manuscript markings is that faking was a possible consideration. However, the historical facts make the genuineness of each overwhelmingly probable.

Since this writing, Scott Gallagher has unearthed 5 additional manuscript "Paid 10"'s all originating from one correspondence.

“Pretty As A Picture” Is Not Necessarily “Good As Gold”

A Confederate 5¢ Blue Lithograph on Cover

By Frank Mandel

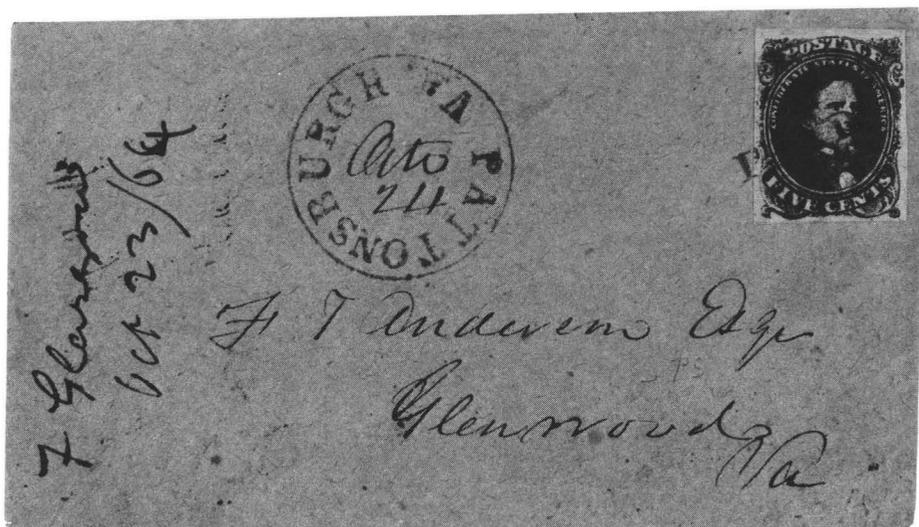


Figure 1. Certificate 139 944.

Most collectors who have had the opportunity to come into contact with covers used in the Confederate States of America quickly realize that only a very small percentage of these are in a beautiful state of preservation. Few can really be called “gems”, at least from the aesthetic point of view. Those collectors who have chosen to specialize in this area have done so mainly with a view to the wonderful associations and sentimental considerations surrounding this colorful and tragic episode in American history. When it comes to questions of condition, they often are willing to compromise in favor of scarcity and unusual usage. When an item that has both interest and visual appeal, as well as truly excellent condition becomes available, it can be expected to command substantial premiums. This author has often seen even ordinary usages bring many times the standard selling prices, when the condition is exceptional.

The reasons for the generally shabby condition of Confederate material are those one comes to expect when dealing with letters transmitted under wartime conditions. The rebellious Southern States

were in a state of siege, cut off from sources of supply in the North, and the Federal blockade also effectively eliminated most imports from abroad, including fine paper goods. Also, by 1860, the use of cheap envelopes made with wood pulp had become common, and these brownish colored covers are very prone to acidic deterioration, as are the acidic writing inks then current. These miseries were compounded by the humid storage conditions prevalent in many parts of the South; and so, the normal vicissitudes of age and the ruin wreaked by war, are often exacerbated by water, mold and mildew damage.

The rarity and desirability of beautiful Confederate covers have also had the unfortunate effect of encouraging fakery, as well as unscrupulous philatelic "restoration." (This last lamentation does not include the activities of those persons whose primary objective is to preserve and salvage endangered items, of course.) The fakers and "beautifiers" have always capitalized upon the desire of collectors to possess exceptional items that delight the eye.

With these comments in mind, readers will please consider the cover illustrated as Figure 1. This is an envelope measuring 138×78mm, made of the typical brownish paper of the period, but otherwise in exceptionally fresh and fine condition. Affixed at the upper right corner is a four-margin copy of the Confederate States five-cent blue lithographed stamp (Scott #4). As these go, this copy is also very fresh, and in a rich dark blue shade. It is tied by a greenish-blue PAID marking, measuring 19×4mm. The PAID appears to closely match the color of the 34mm greenish-blue town/date marking of PATTONSBURGH/Va. to the left, which is dated in black manuscript: Octo/24. The envelope is addressed to: F.T. Anderson Esq./Glenwood/Va., and has also been docketed at the left: F. Glasgow/Oct 23/64 (the 4 of 64 appears to have been penned over a "false start", possibly a 0 or a 6).

The following questions were posed, among others, in the attempt to arrive at an opinion about this item:

1. Does the presumed point of origin provide any clues? For purported Confederate items, this question is especially relevant, since throughout the Civil War the South was losing and occasionally capturing or recapturing ground. For example, some otherwise dangerous fakes can be detected by demonstrating that it was impossible, or at least very unlikely, to have such Confederate usages on the given dates since the towns of origin were then under Federal control and the Confederate postmasters had not set up temporary "traveling" offices elsewhere.

Pattonsburch was then located in Botetourt County, Virginia, on the James River, about 181 miles west of Richmond. In its day it was described as a thriving post-village, connected by a handsome bridge to

the village of Buchanan. Both villages together contained three or four churches, a bank, a printing office, and several tobacco factories and mills. It was connected to Richmond by the James River Canal, and a nearby turnpike extended as far as Salem, Roanoke County, Virginia. The population of Botetourt County in 1860 was 11,516, of whom 2,769 were slaves.¹

Of importance to this inquiry is the fact that this village appears to have remained under Confederate control throughout the War. The post office there opened in 1805, and the postmaster during the period under consideration, Alphonso Finney, served continuously from June 17, 1855 to August 9, 1865.² The 1859 Official Register lists his compensation as \$315.63 and net proceeds of \$313.82 going to the Post Office, for total receipts of \$629.45, which was a sizeable sum in those days.

2. Likewise, does the presumed destination of this letter provide any clues? This letter traveled a short distance into neighboring Rockbridge County to Glenwood, Virginia, a village no more than 30 miles to the northeast. This post office was much smaller and newer than that of Pattonsburgh, having first opened in 1858. The 1859 compensation figure was \$17.93 and net proceeds to the Post Office \$14.44, for total receipts of \$32.37. It is possible that the Glenwood office was briefly closed at some time between May and August, 1864, when Federal troops under Gen. David Hunter conducted a raid into the Shenandoah Valley.³ The postmaster during most of the War was none other than Francis T. Anderson, the addressee on the cover we are examining in this article.⁴

Before considering Mr. Anderson's possible role in this matter, it should be stated that this cover originated in, and was sent to, offices that appear to have been under Confederate control during most of the Civil War, which is certainly a point in its favor.

3. Does the adhesive stamp provide any clues? The earliest dated cancellation on the five-cent blue lithographed stamp is March 4, 1862. This stamp was produced from two different stones. Although a few different kinds of fakes have been documented, they are almost all quite crude and all can be easily identified.⁵

The stamp on this cover is genuine. It should be noted, however, that this stamp is not extremely scarce and the catalogue differential between the value of unused and used copies is not significant. Nice unused copies, even in multiples, can be obtained quite easily.

4. Is the rate correct? Section 1 of the Confederate States of America Act of February 23, 1861 (effective June 1, 1861) established a basic rate for single letters (not exceeding half an ounce in weight) of five cents on any regular letter traveling a distance not exceeding five hundred miles, and ten cents for distances over five hundred miles, and additional rates

of five cents for every additional weight of half an ounce.⁶

A further Act of April 19, 1862 (effective July 1, 1862) increased the basic letter-rate to ten cents for any distance within the Confederate States of America, for every letter not exceeding one half ounce in weight, and additional rates of ten cents for every additional weight of half an ounce. This last Act effectively made any five cent stamp then in existence what August Dietz nicely referred to as "a useless postal commodity," since "there was no longer a rate requiring this denomination."⁷ "Of course, these stamps continued to be used in pairs and other multiples, to pay for the new, higher rates." This basic rate would remain in effect for the duration of the War, except for special services, such as trans-Mississippi River usages.

The foregoing exposition leads us to conclude that there was only a relatively brief period of about four months, from the appearance of the five cent blue lithographed stamp on or about March 4, 1862, to the increase of the basic letter-rate to ten cents, effective July 1, 1862, when single copies of this stamp would be used on letters.

When it is recalled that the cover under consideration was postmarked "Octo 24", a question immediately should arise as to the legitimacy of the use, for it falls outside the normal period of usage for single copies of this stamp, as set forth above.

It is also recalled that this cover apparently has been docketed "Oct 23/64" which, in the absence of verifying contents suggests that this letter was sent in 1864. This is an exceptional item, indeed! Not only is it a neat, attractive cover, but the single stamp affixed to it would appear to be completely outside its normal range of use.

Playing devil's advocate, we can argue that these anomalies can be explained by considering this an extremely exceptional use, wherein part of the required ten cents prepayment was made by using the five cent stamp, and the other five cents was paid in cash, with the cash portion acknowledged by the use of the PAID marking that cancels the stamp. It is "extremely exceptional", since a search of major auction catalogues and similar resources rich in Confederate material brought to this author's attention only one similar example.

The records of The Philatelic Foundation do contain a photograph of a five-cent lithographed stamp used on April 14, 1862, from Hazelhurst, Mississippi, to Port Hudson, Louisiana. To the right of that stamp, which is cancelled with the town marking, is a handstamped PAID (in arc) / 5. It has been conjectured that the handstamp represents payment in cash on a double-weight letter.⁸

This one similar example notwithstanding, it might reasonably be

expected that the post office in Pattonsburgh would have been a little less ambiguous about the manner in which prepayment was accomplished on our subject cover. A few pre-War examples of combined stamp and cash prepayment, mainly in the 1851-55 period, have been seen by this writer, and these invariably indicated the cash part of the payment through use of rating stamps or similar numerical markings, as does, in fact, the single example from Hazelhurst, Mississippi, described above. It must be admitted that even these examples are exceptional, but the operations of the Confederate postal system were firmly grounded in the practices of the pre-War Federal system, and one has to wonder why this cover only has a nondescript PAID to indicate partial cash payment, rather than a PAID/5 or similar marking, if that indeed was the scenario in this instance.

5. Do the handstamped markings offer any clues? One of the most valuable projects that any Society devoted to state postal history can undertake is to document the postal markings used within its boundaries. We are fortunate indeed that one of the best of such products seen to date is a serial publication entitled *Virginia Postal Markings and Postmasters, Colonial - 1865*, compiled and edited by Robert L. Lisbeth, and available to the members of the Virginia Postal History Society.

From this publication it was possible to confirm that a blue, 34mm town marking was used at Pattonsburgh, with known dates of use between June 19, 1858, and March 20, 1863. Pattonsburgh also used manuscript town markings during the War, with dates of use between May 2, 1862, and February 22, 1865, so it would appear that there was an

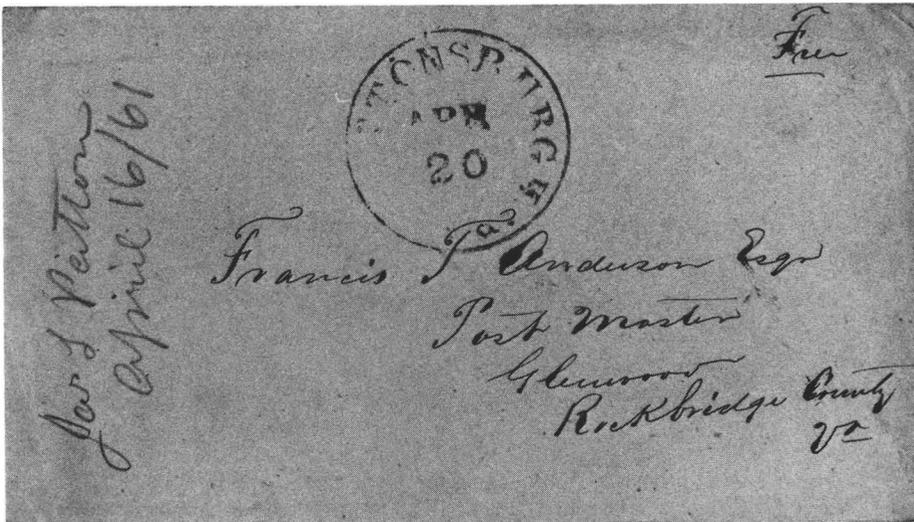


Figure 2. Pattonsburgh cover with “Free” frank in manuscript.

overlap of about a year, in the years 1862-63, when handstamped and manuscript markings may have been used concurrently.

The author also sought out other examples of this 34mm town marking and found one in the Brian Green collection. This turned out to be doubly fortunate, since, in addition to having a town marking in the same greenish-blue color and other general characteristics as in the subject cover, it was also sent to the same addressee, described as "Francis T. Anderson Esq./Postmaster/Glenwood/Rockbridge C./Va." (See Figure 2.) This was postmarked April 20, 1861. It is noted that the date logo is handstamped "APR/20", rather than in manuscript, and so differs in this one respect from the postmark on our subject cover. Since the Green cover is addressed to a postmaster, it was endorsed "Free" in manuscript.

A third cover eventually was located, again addressed to our Mr. Anderson, this time at Buchanan, Virginia, and forwarded to him there from Pattonsburgh on April 22, 1861. This last example has a single 3¢ 1857 issue stamp (Scott #26) canceled in manuscript that does not tie the stamp, as well as a manuscript "Ford 3". The date logo is handstamped, and not in manuscript. All three covers have been similarly docketed, presumably by the addressee.

The author was not able to find either a reference to or an example of the 19×4mm PAID marking that ties the Confederate stamp. A PAID marking measuring 21×4mm was listed as used in various colors between 1839 and 1851. Unlike the PAID tying the stamp on our patient, this earlier PAID lacked serifs.⁹ Pattonsburgh also used blue handstamped PAID/5 and PAID 10 markings during the Confederate period, with uses recorded between August and November, 1861.¹⁰

From the foregoing, the following points about the markings can be drawn:

- a) The town marking appears to be genuine.
- b) If this is an 1864 use, as the docketing implies, then the town marking would be the latest recorded example, more than a year later than has been documented, and used at a time when manuscript town markings are presumed to have been in use.
- c) The fact that the town marking on the subject cover lacks a date logo suggests that it was sent at a date later than April 1861, since the trend was for postmarking devices to lose or change their date logos through wear and tear, as time passed on, rather than the other way around.
- d) It is odd, but in no way conclusive, that no reference to or example of the PAID marking could be found.
- e) The fact that PAID/5 and PAID 10 handstamps were available at

the Pattonsburgh post office as early as 1861 makes one wonder why these, rather than a simple PAID, were not used if there was an intent to indicate a partly cash payment, as per the “devil’s advocate” argument set forth above.

6. Is the fact that the letter was addressed to a postmaster of any significance? The appointment history at Glenwood, Virginia, was as follows:

Appointed ¹¹	Postmaster
Feb. 20, 1858	Francis T. Anderson
Oct. 27, 1860	A. B. Carson
Jan. 15, 1861	Francis T. Anderson
May 17, 1866	James T. Anderson

An early Act of the Provisional Congress of the Confederacy, adopted on February 9, 1861, had continued in force certain laws of the United States, and this broad action had the effect of establishing postal laws in the Confederacy which were the same as in the United States. This included the franking privilege granted to postmasters whose compensation for the preceding year did not exceed \$200. This allowed them to send all letters written by themselves, as well as receive all letters addressed to them on their private business, free of postage, but limited to letters weighing one-half ounce or less.¹²

With a serious war to wage, the Confederate Congress was not in a mood to extend this horrendous boondoggle, and by the further Act of February 23, 1861, which has been previously referred to, they virtually abolished the franking privilege, effective June 1, 1861.¹³

Consequently, Francis T. Anderson would have had the benefit of the privilege only between February 20, 1858 and October 23, 1860, and then again between January 15, 1861 and June 30, 1861. After March 1862, when the five-cent lithographed stamp was available, or in 1864, when this letter was purportedly sent, he had no privilege, and indeed, unlike the cover in the Green collection (Figure 2), it is not addressed to him in his capacity as postmaster.

The evidence presented up to this point tends to indicate a usage later than the first half of 1861; i.e., after the abolition of the franking privilege effective June 1, 1861.

7. What is the significance of the docketing on this cover? It is recalled that the numeral “4” of the docketed year “64” appears to have been penned over another numeral. That the addressee, Mr. Anderson, was of the habit of docketing his letters on receipt seems certain; all three of the

items we have described from this correspondence were similarly docketed at the left.

However, in light of the doubts already cast on this use, what might otherwise be regarded as a simple mistake in penmanship, a “false start” as it were, has to be considered more seriously. Although the author was unable to detect any obvious differences in the ink or style of the “4” and the numeral that appears to have been penned beneath it, the possibility of a “strategic alteration” could not be ruled out. The numeral that has been overwritten most resembles either “0”, making the year of use 1860, or a pre-War use, or a “6”, making the year of use 1866, or a post-War use. In either case, it would seriously compromise the purported Confederate usage.

8. How does this cover bear up under more detailed physical examination? In theory, every item submitted for an opinion should be subjected to careful physical examination. At the very least, it should be scrutinized under appropriate magnification for evidence of expert repairs, “touched-up” markings, and in the case of covers, added, replaced, or re-affixed adhesives. In this instance there were already enough serious questions to warrant looking at it more closely. Under normal lighting and magnification the author could not see anything that was particularly alarming, but felt that using the ultraviolet lighting facility at The Philatelic Foundation for further examination would be in order.

Ultraviolet, or UV, sources have been in use in philately for several decades, and are particularly useful for detecting repairs that are virtually invisible in ordinary light. Their use in this connection has been called “a misapplication of the technology” by R.H. White, a leading student of scientific methodology in philately.¹⁴

UV sources operate on a relatively simple principle: an advantage is gained through seeing the absorption characteristics of the short wave length visible light that is also emitted by ultraviolet lamps. (The naked eye really cannot see ultraviolet radiation beyond the lower end of the visible spectrum.) The short wave length visible light will interact with the material being examined (philatelic patient) to enhance small variations that normally would be unnoticeable in ordinary, visible light. To be sure, this statement glosses over the physics and physiology involved, but that is clearly beyond the scope of this article. Suffice it to say that UV sources can be useful tools when properly applied.

If the readers will refer to Figure 3 they may get an idea of how our cover appeared when viewed under the UV lamp. It will be noted, in comparison with the photograph taken in ordinary light (Figure 1), that the ink of the town marking now appears to be somewhat different from that of the PAID tying the stamp. Actually, the perceived difference

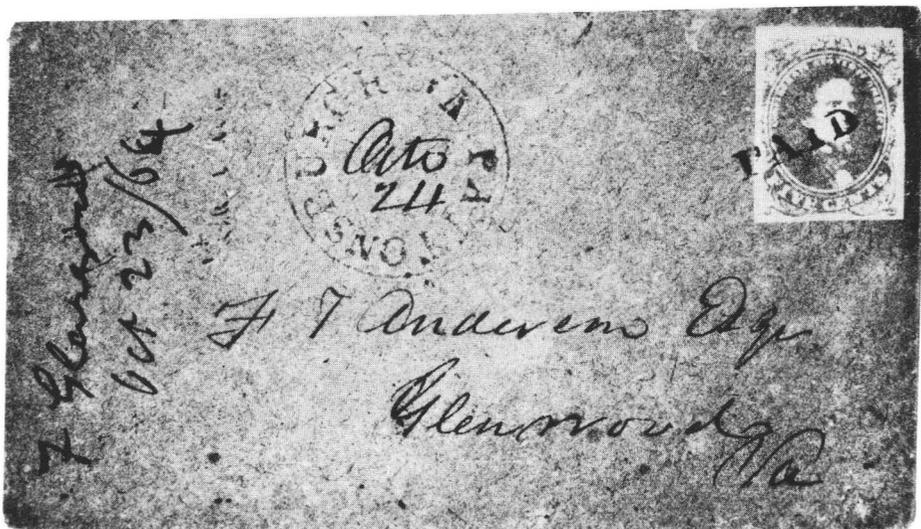


Figure 3. The subject cover under ultraviolet light.

under the UV source “in full color” was much more dramatic: the town marking appeared to be grayish green, while the PAID was dense black, including the “tied” area on the cover. (Caveat: the differences in the absorptive qualities of papers, such as the paper of the envelope versus the paper of the adhesive stamp, may result in apparent differences under the UV lamp, even when it is known that the ink used on both papers is the same.)

From a logical standpoint the foregoing observation would not seem to be correct, if this cover was entirely genuine. The color of the town marking and the color of the PAID appeared to be very similar in ordinary light, and there should not have been such a great disparity when it was exposed to the UV source. It would appear that the “artist” who applied the PAID to the adhesive had a fairly good sense of color, but since the ink used to “tie” the stamp was probably composed of modern ingredients, or ingredients that were different from those which composed the genuine Pattonsburgh town marking, its physical properties, including its absorption characteristics under short wave length visible light, were different. Collectors on the whole are lucky that most fakers are mainly concerned with creating products that will temporarily fool the naked eye. (Oddly enough, if the faker in this instance had chosen to create a two-color combination, and had used a completely different color ink, such as red, this cover might have been a bit more difficult to expose, since such combinations, though scarce, are not unknown from that period.)

It is the author's opinion that the cover under consideration was created by adding a genuine, unused Confederate stamp to an otherwise genuinely used envelope, replacing a missing or damaged ordinary pencanceled stamp, possibly even a post-War usage, and "canceling" the blue five-cent lithographed stamp with a fraudulent PAID, to create a rarer and more attractive usage. The opinion of the committee was that "the stamp did not originate on this cover and the tying cancellation is counterfeit."

To summarize: the major points against this cover being completely genuine are: 1) that the rate reflected by the adhesive alone is not correct for the period, 2) that the docketing date appears to have been altered, and 3) that the town marking and the tying PAID do not appear to be similar when examined under a UV source, while appearing to be the same when viewed under ordinary light.

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- ¹ Information concerning the villages discussed in this article was gleaned from contemporary almanacs and gazetteers, principally: *Lippincott's Pronouncing Gazetteer*, Revised Edition, 1866.
 - ² Robert L. Lisbeth, ed., *Virginia Postal Markings and Postmasters, Colonial - 1865*, 1st Edition, issued serially by the Virginia Postal History Society, pg. 675.
 - ³ Per letter from Col. Harvey Sheppard U.S.A., Ret., dated June 27, 1985.
 - ⁴ Lisbeth, op. cit., pg. 322.
 - ⁵ Brian M. Green, *The Confederate States Five-Cent Blue Lithograph*, published by The Philatelic Foundation, 1978.
 - ⁶ Cited in: August Dietz, *The Postal Service of The Confederate States of America*, published by the Press of The Dietz Printing Company, 1929, pgs. 21-22.
 - ⁷ Dietz, *ibid.*, pg. 134.
 - ⁸ My thanks to Brian M. Green for bringing this cover to my attention.
 - ⁹ Lisbeth op. cit., pgs. 673-675.
 - ¹⁰ Sheppard, op. cit., who also advised that handstamped PAID markings on a stamp or on a cover bearing a stamp used from Virginia are quite uncommon, with the exception of Fredericksburg. He listed the other Virginia towns using such combinations of PAID and a stamp as: Smithfield, Saltville, and Sperryville, and of these, only Saltville is known to have used a PAID on Confederate issues later than the 5¢ green lithograph of 1861.
 - ¹¹ Lisbeth, op. cit., pg. 322.
 - ¹² Dietz, op. cit., pg. 21; the United States postal law was the Act of March 2, 1847, sec. 1.
 - ¹³ Dietz, op. cit., pg. 23.
 - ¹⁴ R.H. White, *Color in Philately*, published by The Philatelic Foundation, 1979, see especially Chapter 3, sec. 3.1.1, pgs. 20-21.

The Fall Of A “Confederate Usage” A Vicksburg Stampless Cover

By Brian M. Green

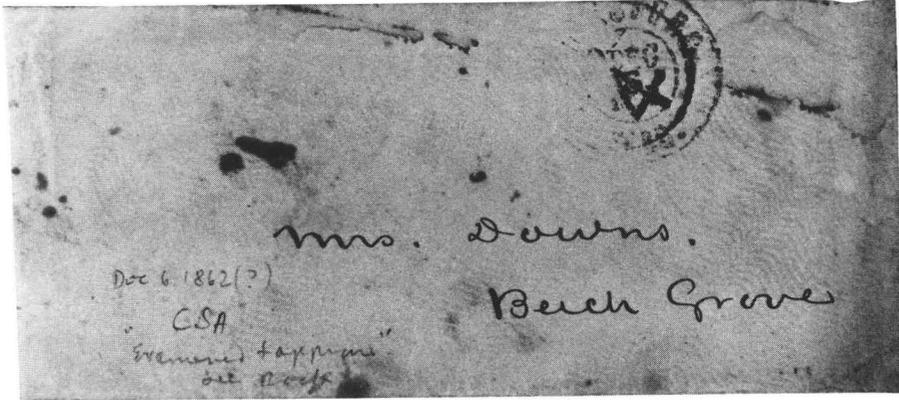


Figure 1. Certificate 119 198.

Among the more desired usages in Confederate postal history are those reflecting the two-cent rate.

The Confederate Congressional Act of February 23, 1861, prescribed a two-cent rate for “letters placed in any post office, not for transmission but for delivery only” (drop letters) and “for newspapers, unsealed circulars, handbills, engravings, pamphlets, periodicals and magazines, not exceeding three ounces in weight; and for each additional ounce, or fraction of an ounce, two cents additional, and in all cases the postage shall be prepaid by stamps or otherwise as the Postmaster General shall direct. And books bound or unbound not weighing four pounds shall be deemed mailable matter and shall be charged with postage to be prepaid at two cents an ounce, for any distance. Letters advertised two cents each.”

The only change made pertaining to this two-cent rate was in the Act of April 29, 1863, effective July 1, in which the printed circular rate for transmission of circulars through the mails was fixed at one cent per ounce, the rate of the previous Act being two cents up to three ounces.

Recently, a cover purported to be a Confederate two-cent usage as prescribed by the Act of February 23, 1861 was submitted to the Philatelic Foundation's Expert Committee for authentication (Figure 1).

This cover was stampless with black postal markings. These consisted of a double-ring Vicksburg, Mississippi, postmark with a December date and an encircled numeral 4. The cover was submitted as a Confederate Vicksburg, Mississippi, double rate drop usage. A detailed analysis of the cover and postal markings, made with the help of a noted Mississippi collector, revealed the following salient points:

The cover is addressed to a Mrs. Downs at Beech Grove. Beech Grove is a small community located a few miles northeast of Vicksburg. It did not have a post office at that time. Vicksburg town records showed no Downs family.

The back of the cover bears a manuscript censor marking "examined & Approved/N.G. Wells/Lieut Col & AC PM" (Acting Provost Marshal). Accordingly, this would indicate a prisoner-of-war or civilian through the lines usage.

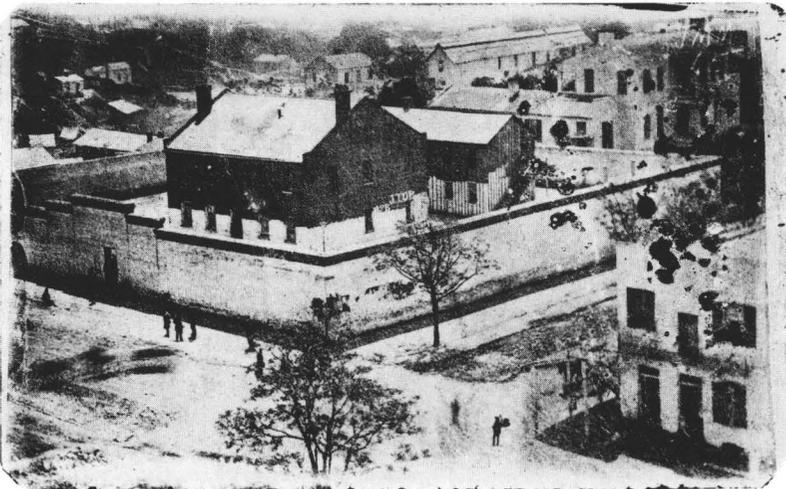


Figure 2. The Vicksburg prison site, from a contemporary photograph.

Checking through the book *Civil War Prisons and Their Covers*, it was noted that after the capture of Vicksburg by Federal forces (July 4, 1863), the Federal garrison there held prisoners. Late in the War some mail was exchanged. Two covers were recorded as having passed through Vicksburg by flag of truce. Interestingly, a photo of

this prison site (Figure 2) was found. While the jail building in the photo is no longer in existence, the building at lower right still stands but is remodeled.

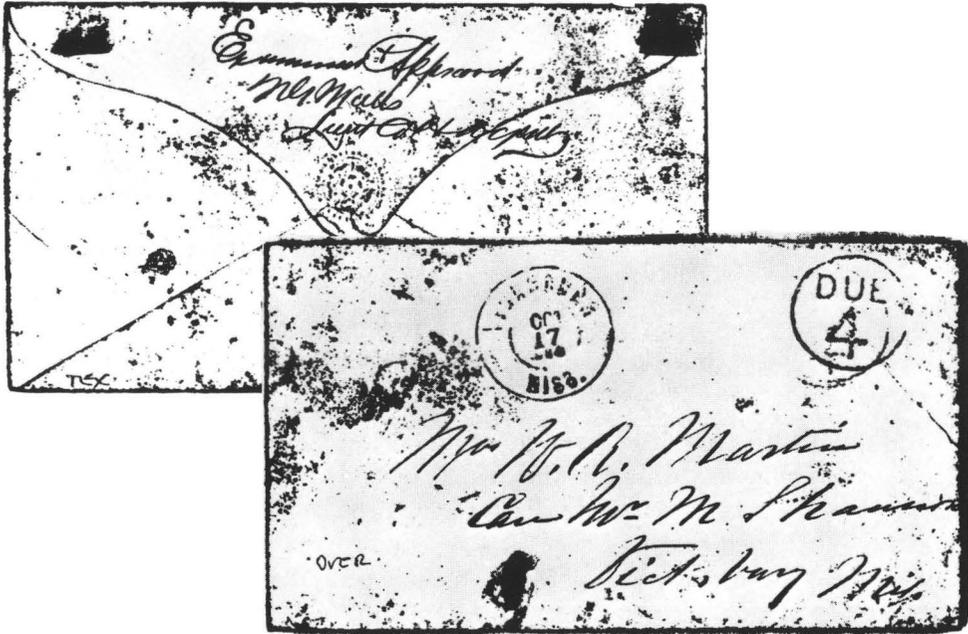


Figure 3. Front and back of a cover with similar postal markings and a date well into the Federal occupation period.

Another cover bearing similar postal markings (but a different date) as well as the same censoring was located (Figure 3). It shows an apparent drop letter usage with the “4” marking including the word “DUE”. Date of usage of this cover was October 17, 1864 which was well into the Federal occupation period.

A study of the postmarks of Vicksburg, Mississippi, in the Confederate period was made. At the time of the purported usage of the submitted cover (from sometime in 1862 until July 4, 1863), the double ring postmark in use showed day and month logo, but no year date. In addition the state abbreviation had no period after it (see Figure 4).

Comparison of the town postmarks on the submitted cover with that of the cover postmarked October 17, 1864, revealed that they were of the same format. Both had a year date logo as well as a

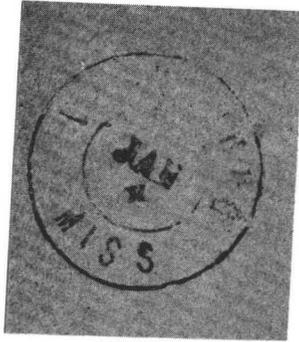


Figure 4. A Vicksburg postmark from the Confederate period reveals differences from the cover under examination.

period after the state abbreviation. The encircled “4”s were similar, with the basic difference being the additional word “DUE” for the cover of October 17, 1864.

The censor’s signature was the same on both covers, showing that they had been examined by the same Federal military functionary in his capacity as Provost Marshal. According to Antrim in his book *Civil War Prisons and Their Covers*, the Provost Marshal “arrested and held in prison many persons, mostly civilians and citizens who were offenders against the government, officers and others who overstepped their rights and Confederate prisoners in transit or being assigned to a regular prison.” Thus, both covers were written by persons who had run afoul of the Federal occupation forces, either in civilian or military capacity.

While the Confederate postal system had a two-cent rate for drop rate covers commencing in 1861, the United States Post Office Department did not establish a two-cent drop rate until July 1, 1863. Previously, it had been one cent. Thus, by July of 1863, the drop letter rate for both postal systems was two cents per half-ounce. Double weight (over a half-ounce) drop letters would be rated four cents. Drop or local letters were defined as letters not transmitted through the mails but delivered through the post office or its carriers.

As a result of the above research, the submitted cover took on the characteristics of a Union occupation usage. In view of the above information, the Expert Committee decided that the cover was not a Confederate usage but a censored Union occupation double drop rate usage from Vicksburg to Beech Grove. Date of postmark for the submitted cover appears to be Dec. 5, 1863 , which also falls into the

Union occupation era. Since Beech Grove did not have a post office and was close to Vicksburg, apparently it was serviced by the Vicksburg post office. Accordingly, the cover remained in the Vicksburg post office until picked up by the addressee or her agent.

As a result, the Expert Committee issued Certificate 119 198 stating that "it is a genuine censored Union occupation double drop rate usage".

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ACKNOWLEDGEMENTS

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Chapter III

British Commonwealth & General Foreign

Traps For The Unwary

The 1950 London Exhibition Reproductions

By Robert P. Odenweller



Figure 1. Certificate 125 417.

Philatelic souvenirs, although originally intended for a different purpose, can cause problems for unwary collectors. Some are altered sufficiently in the design or made in a size different from normal so as to confuse only the true novice. But others are somewhat more of a problem when removed from context.

The origins of souvenirs or facsimiles go to the early days of stamp collecting. Many people who could not afford to buy one of the few copies of a newly discovered rarity were given the opportunity to purchase reproductions of varying crudeness to fill the spaces

in their albums. These reproductions were usually marked "FAUX", "FALSCH", "FACSIMILE", or the like, normally on the back but sometimes even as a part of the design. Such reproductions, which should not deceive any collector of reasonable sophistication, have nevertheless been submitted regularly for certification, often with the telltale mark deceptively obliterated, but in one amazing instance with the statement, "The dealer told me this had been expertized already by the French expert Mr. Faux, but I want an American opinion"!

Reprints and forgeries also entered the competition to fill the album pages. All may be termed "album weeds" and in earlier years were sufficiently noisome to inspire a number of books which identified them, and which are useful to this day. The forgeries, although usually intended for a less noble purpose, have virtually disappeared as a modern problem, with those in existence dating back to earlier days. The most "spectacular" of these, such as Sperati, Fournier, and de Thuin, have also been detailed in books, with material by them still capable of fooling careful collectors. Indeed, some believe but cannot prove that certain highly regarded rarities never existed except as the product of such charlatans.

In more recent years, the original dies for classic issues have been called into action after a century or more of inactivity, to create souvenirs or book illustrations, particularly in cases where the original plate had been defaced or destroyed. Almost always, the modern reprinting has been done with a sense of not wanting to deceive anyone, and since the use of the original die would achieve a result sure to have differences from any earlier production with a new sharpness of line, it was felt that their use for menus and souvenirs at major philatelic functions would be harmless enough. Unfortunately, such material does surface and is sold as essays, proofs, color trials, and reprints. Often it can be found “dressing up” a competitive philatelic exhibit, sometimes receiving more notice than the true philatelic material it accompanies.

Attempts to downgrade the quality of the reproduction (and the cost of making it) so as to be less likely to fool the uninitiated also seem to fail. The item under discussion (Figure 1) came from a collotype process souvenir sheet (Figure 2a) produced by Waterlow & Sons, Limited, for the London International Stamp Exhibition in 1950. A similar project had been planned for 1940 but was never completed due to the Second World War. Nevertheless, some souvenir sheets of other areas, such as New Zealand, which had been produced for the planned 1940 show were ultimately sold and have found their way to The Philatelic Foundation Expert Committee with queries as to proof status.

The 1950 souvenirs have appeared in many ways. Originally, the “Penny Black”, which showed check letters “GB” was used singly on a dinner menu (Figure 2b) to open the festivities on the 110th anniversary of the original issue. Each of the five “stamps” from the souvenir sheet can be seen “used on cover” (Figure 3), although the combinations of markings and dates vary from the somewhat believable to the patently impossible, such as the 4-cent Ceylon of 1859 with an 1840 tombstone “Paid”. The handwriting on the “covers” is, however, quite convincing for the time involved, and could fool a less cautious collector.

The giveaway features that make the single “Penny Black” obvious are its muddy appearance when compared with that of the usual, lack of a watermark, and the close cutting of the bottom margin (which removed the date “1840” from the margin). Further, the collotype process does not give the same appearance as an engraved stamp and the check letters “GB” could not be found to match in appearance any of those in the eleven different sheets as noted in the Foundation reference sources.

(Note: each sheet of 240 stamps has a different set of check letters from “AA” at the top left to “AL” at the top right and “TA” at the bottom left to “TL” at the bottom right. “Reconstructions” of these appear at sales, but are normally not quite correctly that — they may have different positions



Figure 2a. The London Exhibition Souvenir sheet from which our subject came.

A Dinner
at the
Savoy Hotel, London
on
The 110th Anniversary
of the issue of the



given by
The National Societies
of
Great Britain
to welcome
The Overseas Visitors
to the
London International Stamp Exhibition
under the patronage of
His Majesty The King
which was opened today
May 6th, 1950

Figure 2b. A dinner menu on which the reproduction also was printed.

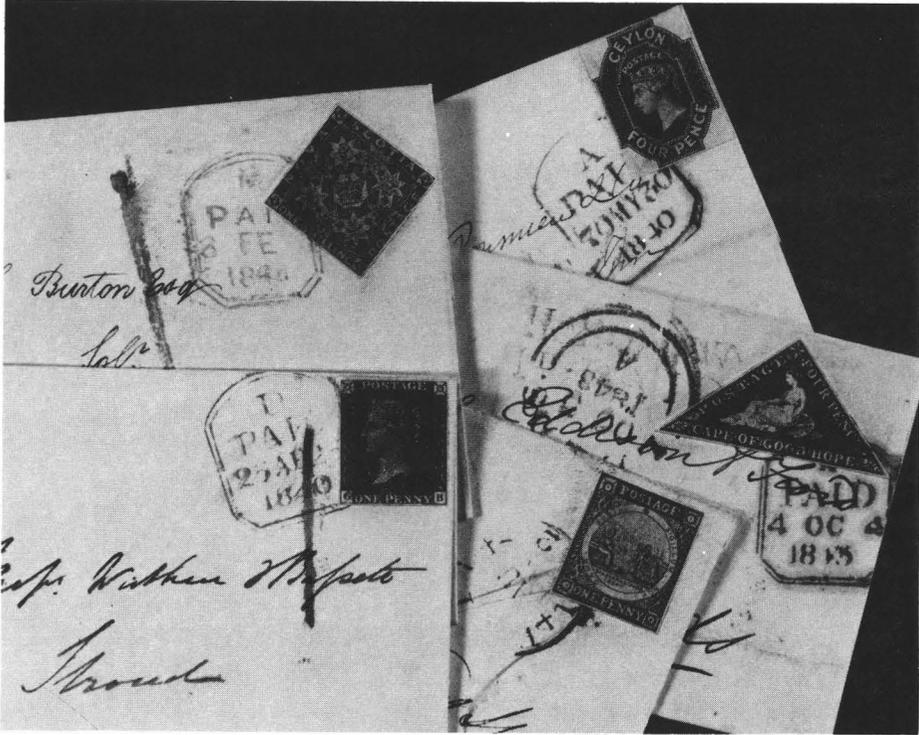


Figure 3. The “complete set” — on cover. (If only they were the originals!)

from various plates, so that all positions may be filled, but the “reconstruction” is not that of a single plate. A reconstruction of a single plate would be more difficult, even of a commoner plate such as plate 6, while a full reconstruction of a much rarer plate such as plate 11 would be virtually impossible. Each position varies from plate to plate in the placing of the check letters, so that a photographic record, such as that done by Nissen,¹ permits a check of the plate from which a specific stamp comes.)

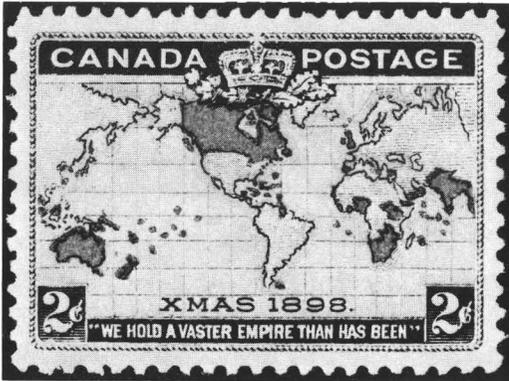
A comparison of the patient with the reference copy from the 1950 sheet showed a full match of the impression, but differed in the appearance of the paper which, on the original 1950 sheet, was reasonably unlike the original 1840 print. The patient’s paper was different enough to suggest that it had been fraudulently changed to appear older and closer to the original, however no attempt had been made to simulate a watermark. There is a small possibility that the printing used on the 1950 menus might have been on paper different from the souvenir sheets, but the two were not compared after the source of the patient’s impression had been found.

The lesson to be learned from this patient is that there exists material which, although produced for innocuous reasons, can trap the unwary. Knowledge of what is being collected sometimes comes slowly and must start somewhere, but it is wise for anyone who plans to collect valuable stamps to become as familiar as possible with allowable variations of them and to know what album weeds exist. Such knowledge will avoid expensive mistakes.

The Plating Of The Penny Black Postage Stamp of Great Britain, 1840, by Charles Nissen (in collaboration with Bertram McGowan); Chas. Nissen & Co., Limited, 1922.

Shifting Empire — Canada's First Multicolored Stamp

By Timothy A. Holmes



In July of 1898 an Imperial Postal Conference was held in London, England. At the Conference, Canadian Postmaster General William Mulock strongly supported the adoption of Imperial Penny Postage, the setting of the one-penny rate for letters of one-half ounce among all dominions, colonies and possessions of Great Britain. This represented an attempt to universalize the

phenomenon of penny postage with which Great Britain had revolutionized communications in 1840. It was an ideal conceived and fostered from that time forward. The Hon. Mr. Mulock was a strong advocate of Ocean penny postage. The result of the proposal in 1898 was the voluntary adoption by Great Britain and several of the important British dominions of the penny rate throughout the Empire. It was hoped that other colonies able to do so would follow suit. Originally supporting the idea, Canada's was among the governments to set Empire postage at the penny equivalent, or two cents Canadian. Shortly afterwards the domestic rate was reduced from three cents to two cents.

The Hon. Mr. Mulock was a man of perseverance and innovation. By December 1st he had designed and ordered the preparation of a stamp issue to commemorate and serve the new rate. In an era new to special stamp issues — the extravagant Jubilee issue had come only the year before — this stamp was remarkable in design. Canadians harbored a strong sense of pride in membership in the Empire celebrated by the stamp's issuance.

The design incorporated not an image of the reigning monarch, but the relatively abstract subject of a world map on Mercator's projection. According to the *Ottawa Evening Journal* at the time, while in London

Mr. Mulock had been "surprised to notice that the great mass of the people there did not appreciate the value of the greatness of the British possessions abroad. This was especially true of Canada. The idea therefore suggested itself to him, when he was considering a new stamp, to prepare something that would show the dimensions of Great Britain compared with all other countries."¹ It may be noted that the use of Mercator's square-grid projection amplifies the land areas farthest north and south, making Canada a prime beneficiary of the distortion.

The greatest design innovation was the introduction of multi-color printing. The American Bank Note Co., Ottawa, employed two printing methods to bring out the striking design. The stamp's black frame and the continental land masses were printed from an engraved steel plate. The oceans, in varying shades of lavender and blue-green, and British possessions, in red, were printed from electroplates, a form of typography. It was here that the ambitious experiment surprised its creator and postal patrons with more innovative varieties than they had expected.

Electrotype plates are built up by copper depositing on a softer, electrically charged surface of the raised designs in complete plate format. The shell so created becomes the printing plate. The raised areas impress the ink onto the paper during printing, a typographic method.

The three-color design required three passes through the press: one for the engraved plate to print the black, and one each for the electrotype lavender/blue and red.

In the print run of 19,927,500 stamps, damage and wear took their toll visibly on the black and red plates. Numerous re-entries and retouches were made to the black frame, which is in the form of a cable. These can be found by the trained eye; but they are readily and effectively done on the steel plate to keep the design from being seriously disrupted. The softer typographic plate, printing from raised surfaces, does not lend itself to such repair when worn or damaged. Throughout the printing life of the stamp, variations in the red-printed areas were continually noted. The unintentional changes in design are most noticeable in the small dots of color representing islands in the Pacific and Indian Oceans and the West Indies. Islands disappear or change position, two may appear instead of one, others join together to form larger land masses. Many extra islands appear. In his exhaustive, painstaking study of this stamp, Frederick Tomlinson² found 67 such variations just in the Pacific Ocean area on the first red plate alone. Shifts of the entire color are normal. Accumulation of foreign matter on the plate cause island and continental anomalies beyond count.

Finding an assortment of the above varieties is easily done and can lead to an intensive search for the more elusive varieties.



Figure 2. Certificate 56 628.

possibility of a composite pre-plate die proof.

Imperforate multiples of the stamp had been recorded from an early date, notably in the Worthington collection. These occur among stamps from the early lavender-sea period, as well as from the later blue printings. The pair under examination is compared carefully with reference copies as to weave and thickness of the paper. It is established to be stamp paper. The subject is allowed as a stamp.

The question of the missing color is taken up next. Further reference is reviewed. The records of previous certificates supply a color variety candidate and color-missing submittal, as well as test reference.

Certificate candidate 56 628 is submitted not only as an imperforate pair, but also as missing the red color of the land masses. One expert examining the subject suggests that this is a proof of two colors only. Proofs do exist on white wove paper in each possible color combination as well as in each single color. But the spacing between the stamps, the lavender color present, and the black inking impression precisely match the printed stamps. This rules out the

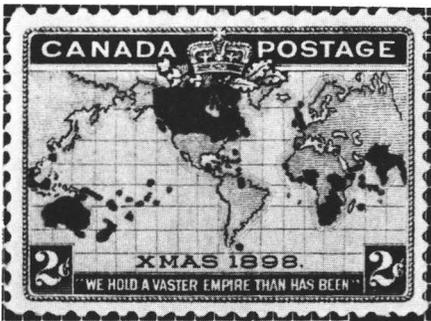


Figure 3. Certificate 4 780.



Figure 4. Certificate 26 250.

An early Foundation certificate, number 4 780 (Figure 3), was issued for an unused stamp with original gum, whose submitter stated, "Blue color for the ocean area is missing on this stamp." Sufficient numbers of this stamp had been handled by the Expert Committee signing for them to be able to state that the stamp's colors were normal as issued, although the lavender-to-blue area appeared only pale grey.

From the seldom-referenced press of the time: "A government official of Canada states that the two-cent Imperial postage stamp is to be changed in color from lavender to a blue. One of your contemporaries states that the color is to be green."³ The intentional changes of color must actually have taken place within a week of the commencement of printing (December 2nd, 1898), as blue and green copies dated mid-December are known. In addition to this, however, it is evident that control of the shades desired was beyond the ability of the printers. An accumulation of these stamps displays a complete range of shades through those desired. This dismayed postal officials. Even though the stamps were printed by the American Bank Note Co., it also evoked questions among the public as to the constancy of the government office responsible for issuing them. And so, while the spectrum of colors on this issue exceed that of many other stamps which are highlighted as having color varieties, this stamp, given two Scott numbers, caused Winthrop S. Boggs to write on expertizing worksheet 4 780, "The shades of the ocean color on this stamp vary from pale gray to green blue — there are no errors of color."

The stamp submitted for Certificate 26 250 (Figure 4) was accompanied by an application which read in part, "As listed in Catalog, and shown on all copies that I have seen, the 'water or oceans' is a different color from the copy enclosed ..." The submitter was quite correct: the usually lavender-grey-blue water-bodies were brown.

This item did not take long for consideration, although six experts signed the worksheet for the stamp. This was clearly a color changeling, not as simply achieved as the extreme paleness of blue obtained by leaving the stamp in direct sunlight for a period of time, but certainly a case of the ink being altered after its printing. On this used stamp the other colors and paper were affected as well. For inks such as these the color alteration can be made by immersion, contact or environment. It need not be deliberate, although some changes can be done with household liquids. Most instances will show change in several or all of the inks present, as in this case. The stamp was returned with the opinion, "a color changeling of the blue to brown."

A reference stamp from the early years of the Foundation was reviewed. This was a postally used copy, but missing the red color. This

time it appeared that harsh bleaching agents had been used, and the other parts of the design reflected this. Rather than being considered the first color-missing variety of this issue, it was determined to be an attempt to out-fox the collector.

The imperforate pair without red color (Figure 2) is taken up again. The potentially fugitive and alterable lavender is studied. It falls into the strongest shade range of the early printings, and matches copies accepted as the actual color intended at the beginning of production. There are traces of red. But the freshness of the paper and other inks present indicate no substantial change since its printing, although minor creasing has occurred.

The nature of the typographic process is considered: the inks are punched in by the raised surfaces of the plate. Removal of the intense carmine ink, which has never shown tendencies to fade, would be achieved only at the expense of the ephemeral lavender. The typographic process is known to be subject, though rarely, to underinking and missed inking. The condition of this pair of stamps leads the Expert Committee to conclude that it is "a genuine vertically imperforate pair with some creasing and red color mostly missing."

Mr. Mulock's bold experiment of multiple colors and printing methods left its mark. The stamp was by far the most costly per unit which Canada had produced to that time. Wide swings in color and great shifts among Her Majesty's lands, in a design radical for its day, brought unprecedented public comment, much of it less than favorable. Although another special commemorative issue was ventured ten years later, it was decades before the Canadian postal department would again depart from the monochromatic and engraved formats.

With the other printing difficulties encountered in this issue, no stamps have been previously listed as being printed with color missing. With Certificate 56 628, the Foundation recognized this imperforate pair as a very early color missing variety.

¹ *Stanley Gibbons' Monthly Journal*, Vol. IX, p. 87.

² *The Canadian Map Stamp of 1898, a detailed study*, by Frederick Tomlinson, F.P.C.S., The Philatelic Society of Great Britain, 1960.

³ *Weekly Philatelic Era*, Vol. XIII, p. 105.

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Postal History As An Expertizing Tool, And Vice Versa

Selected Hong Kong Covers

By Lee C. Scamp

Although the faking or altering of covers is a more difficult task than forging cancels on loose stamps, the tremendous increase in collectors' interest in postal history, and the corresponding dramatic advances in the prices of "good" covers, have enticed the disreputable element into this arena. Their efforts range from childish attempts to carefully researched and manufactured fakes that are virtually undetectable. The problem of the latter category is further compounded by collectors' hunger for rare markings on covers. Their desire for the "goodie" sometimes tends to cloud their perception of the authentic from the faked.

To overcome this natural tendency which works to the advantage of the purveyor of faked material, the technique of the three-day "cooling-off" period directed by law on certain categories of (non-philatelic) purchases that are subject to the high pressure tactics of accomplished salespersons, should be employed by the prospective purchaser of postal history covers. After the initial adrenalin flow resulting from, "Oh, boy, what a find, and it's worth more than the asking price", has subsided, it is time to subject the "find" to the cold logic of analysis to determine if it really is such a good item, or if it is "too good to be true". It is in this



Figure 1a. Front of faked cover with Hong Kong adhesive cancelled "TOURANNE/ANNAM".

analysis that postal history knowledge and references can be employed to assist in the authentication process. Several examples of such analysis are described herein.

Several months ago a fellow collector of Hong Kong called to gloat over a recent acquisition. He ebulliently began to describe the cover, shown in Figure 1, but before he had gotten past saying that it bore a Hong Kong stamp with “TOURANNE/ANNAM” circular date stamp, I jumped in with “Oh, yes, that’s the fake cover with the burns strategically obliterating the date of the Chinese cancel on the reverse.” There was a short pause as he re-examined his prize before he came back with a much deflated, “Oh yeah, I hadn’t noticed that, but how did you know?”

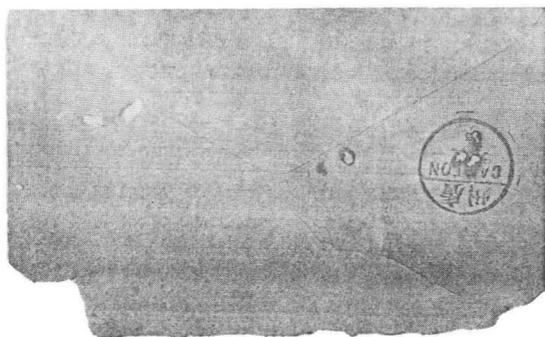


Figure 1b. Reverse of “TOURANNE/ANNAM” cover showing strategically located burn marks obliterating incriminating parts of datestamp.

I patiently replied that the cover had been offered to me by two different dealers during the past year. In each case I had explained to the dealer in detail — in writing — why the cover was not good. Apparently, the first dealer after receiving my negative “expertization” had chosen to disregard it, and had sold the cover to the second dealer. The second dealer was infuriated when he heard that he had been bilked, but in turn, he sold the cover to my friend. However, to his credit, he sold it only for the price of the “TOURANNE” cancel on the Hong Kong stamp, not for the much-inflated price that originally had been quoted to me.

The analysis showing this to be an altered cover encompasses several key factors. First, the tears at the upper right (Figure 1a.), provide a clear indication that the original stamp(s) have been removed from the cover. Second, although not a deciding factor in any such authenticating process (without other collaborating negative evidence), the stamp is not well tied to the cover. The real key, though, is embedded in an examination of the usage of the cover; that is, its routing as evidenced by the markings.

The "TOURANNE/ANNAM" cancel on the 10-cent Hong Kong stamp is genuine, without question, as can be confirmed by reference to Stone and/or Webb (see References). In *Hong Kong Arrival Markings*, this cancel was described in detail from copies examined, and the known period of use of examples actually seen was indicated as "11/DEC/93" to "8/FEVR/03", the latter just a few days after the date of the cancel of this type on the subject cover. In general, "arrival markings", as defined in the above-mentioned reference on the subject, are "normal" cancels (i.e., not paquebot cancels) applied on stamps not cancelled at their point of departure. There was a good deal of commerce between Hong Kong and ports in Indo-China, so business mail was often put on board the ships right up to sailing time, bypassing the Post Office. Such mail was then cancelled by the foreign post office at the destination, sometimes receiving a paquebot marking as well.

Most of the Indo-Chinese arrival markings recorded on Hong Kong stamps were applied at Haiphong, and the few known covers all bore "PAQUEBOT" markings of the types illustrated by Drechsel and others. With regard to Touranne (Tourane), Lobdell and Hopkins reported several examples of this marking on pairs and large blocks with the note that "it has been suggested that these were used on bulky packets put on board the French steamer as she left Hong Kong and were cancelled on arrival."

However, from the addressee on the cover in question, it does not appear to be of a business nature, but of a private one. To a lesser degree such private mail received arrival cancellations when the letter was written on board the ship, and either dropped in the loose letter box, if there was one, or handed to the purser to be placed in the mail at a subsequent port. Again, such mail normally received a paquebot marking, absent on the subject cover, as well as the arrival cancel of the port of debarkation.

Although the Hong Kong stamp on the cover in Figure 1a. bears the arrival cancel of "TOURANNE/ANNAM", the sender's return address in the upper left corner would give the impression that the letter originated from that Indo-China location. However, subsequent to the advent of the Universal Postal Union, Hong Kong postage was not acceptable on outgoing mail from Indo-China (or other places such as Labuan and Manila). In fact, there is only one known example of Hong Kong postage having been legitimately used from Indo-China. That cover, lot 138 in the Bull auction of the W.H. Lu collection, was sent in 1864 from Saigon, and cancelled upon arrival in Hong Kong.

Furthermore, if the cover had actually been sent from Touranne, or even if received from a ship and cancelled at Touranne, the question

would then have to be answered: why was it routed via Canton, as indicated by the backstamp (Figure 1b.) on the way to the U.S.A.? Traveling eastward from the Orient to North America, the only carriers at the time, according to White, were the Pacific Mail Steamship Company, the Occidental and Oriental S.S. Co., and the Canadian Pacific Line. In each case, the westernmost terminus of the line was at Hong Kong. It is highly unlikely that any mail would have been sent from Touranne via Canton, 90 miles inland from Hong Kong, even by accident.

The case then might be postulated that, regardless of the corner card, the cover was sent from Canton, and went westward via Touranne to the U.S. The main westward mail lines of the period were the British Peninsular and Oriental S.S. Co. and the French Messageries Imperiales. Kirk noted that P&O steamers were "hired by the French admiral to convey the French mails to Singapore" from Saigon, 1861-63, but thereafter the P&O did not call at the ports of Indo-China.

Although Salles showed that the *Caledonien* of the Ligne N departed Saigon on January 30, 1903 for Marseille, and that there was a French branch line from Haiphong in Touranne which could have picked up mail from the latter placed dated "27 JANV/03" in time to connect with the Ligne N, the question still must be answered as to why mail from Canton would have been routed via Touranne? The latter port, modern day Da Nang, is over 500 miles up the coast from Saigon. The Ligne N ships called for mail at Hong Kong on their way to Saigon, so why would any mail have been routed from Canton via Touranne to Saigon? The need for and likelihood of such an occurrence is highly improbable.

The "final nail in the coffin" of this cover are the burns on the reverse which most conveniently obliterated the units digit of the day, the entire month, and the tens digit of the year in the "CANTON" circular date stamp on the reverse of the cover (Figure 1b.). Only the tens digit "2" of the day, and the units digit "3" of the year, remain to tie it to the "27/JANV/03" of the "TOURANNE" cancel on the obverse (Figure 1a.), while precluding inconsistency between day and month dates front to back. The probability of those strategic burns having occurred other than through the malicious, profit-minded intent of a forger is so infinitesimal that it is ridiculous even to consider it. Thus, it must be concluded that the cover was intentionally altered through the addition of a nicely cancelled stamp, and the reduction via burning of critical information, which would have immediately disclosed the dishonest sham.

* * * * *

The second fraudulently altered cover is illustrated in Figure 2. The 5-cent Hong Kong stamp bears a cancel of the British Treaty Port of "HOIHOW" on Hainan Island. Although it is an authentic cancel (Webb

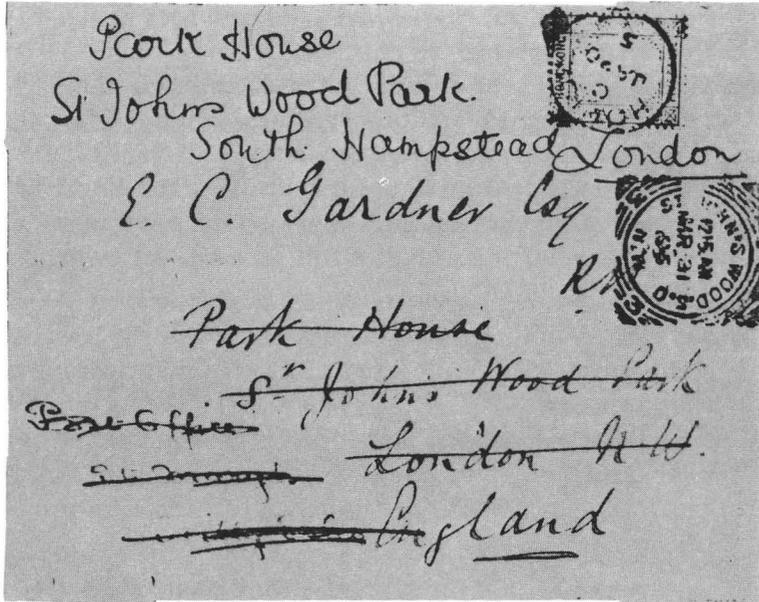


Figure 2. Faked cover with Hong Kong adhesive cancelled at HOIHOW.

type G), again, it is not well tied to the cover. In fact, the ink spots on the upper and lower left of the stamp (as viewed with the cover upright) even give the impression of having been applied in an attempt to “improve” the tying of the stamp. But, as indicated before, the poor tying is only a clue, not hard evidence, as many genuine covers can be found on which the stamps are not well tied.

The real damning evidence here is in the inconsistent backstamp. This cover was submitted for expertizing with the following query and comments:

“Please verify that the Hoihow (Hainan Island) cancelled stamp is the original one used on this cover. The back bears a Shanghai cds. of FE 23/05, but this cover should never have gone via Shanghai. Possibly the original stamp cancelled Chefoo, Port Edward or such (which normally would have gone thru Shanghai) was removed, and the Hoihow substituted.”

The basic issue is why would a cover sent from Hainan Island, 300 miles southwest of Hong Kong (and that much closer to Europe) have been sent via Shanghai 900 miles to the northeast of Hong Kong on its supposed journey to England? The immediate response of a novice in Far East postal history would be to say that the cover was sent to Shanghai for the link-up from there with the trans-Siberian railway service to

Europe. Although most twentieth century mail was sent via that route before the advent of airmail service, Wellsted and others have noted that the trans-Siberian link was closed from 1904 to 1907 as a result of the Russo-Japanese War. Thus, the subject 1905 cover could not have traveled by that route.

Well, then, perhaps a routing error was made, and the letter was missent from Hoihow to Shanghai. Although that was certainly possible, the datings do not appear to substantiate it. The "HOIHOW" handstamp date was "JA 30/5", whereas the "SHANGHAI" date was "FE 23/05", almost a month later, and far longer than necessary for the cover to have traveled the distance. Kirk shows that the P&O mail steamer *Bengal* departed Hong Kong on February 10th, and arrived at Shanghai on the 14th. If the letter had been sent northward from Hoihow and misrouted at Hong Kong to Shanghai, it would have been carried in the regular mail, and have arrived at the latter port on the 14th.

The next southbound P&O mail steamer, the *Chusan*, departed Shanghai on February 21, so even if misrouted to Shanghai, the letter should have been returned by that ship. But the Shanghai date on the cover is two days later, "FE 23", so apparently it was sent down to Hong Kong by private ship, rather than by the contract mail steamer. This indicates the letter originated at one of the northern ports, rather than Hoihow, and was routed via Shanghai. Thus, correlation of the date stamps on the cover with the recorded mail sailings does not support misrouting to Shanghai.

The final clincher is the rate. The cover bears only a five cent Hong Kong stamp of the King Edward issue. Webb and others have stated, and it is conclusively borne out by the evidence of covers, that the U.P.U. rate from Hong Kong to foreign countries was 10 cents from 1880. Similarly, the rate from the United Kingdom and British colonies was four cents from 1899. Although not clear in Webb, this was positively stated in *Hong Kong Study Circle Bulletin 134*, and is well documented by covers. Although it is possible the subject cover was overpaid a penny, this almost never happened in practice.

When this rate discrepancy is taken in conjunction with the other negative attributes of the cover, it is evident that the cover has been altered. The opinion of the Expert Committee substantiated this: "Hong Kong 5¢ dull green & brown orange used on cover is a Forged Cover." Fortunately, after the initial euphoria of having obtained a scarce example of a "HOIHOW" cancel on cover had worn off, the rest of the cover was analyzed with respect to the postal history facts, and the forgery was disclosed. When the evidence was presented, the auction house refunded the purchase price and expertizing costs.

* * * * *

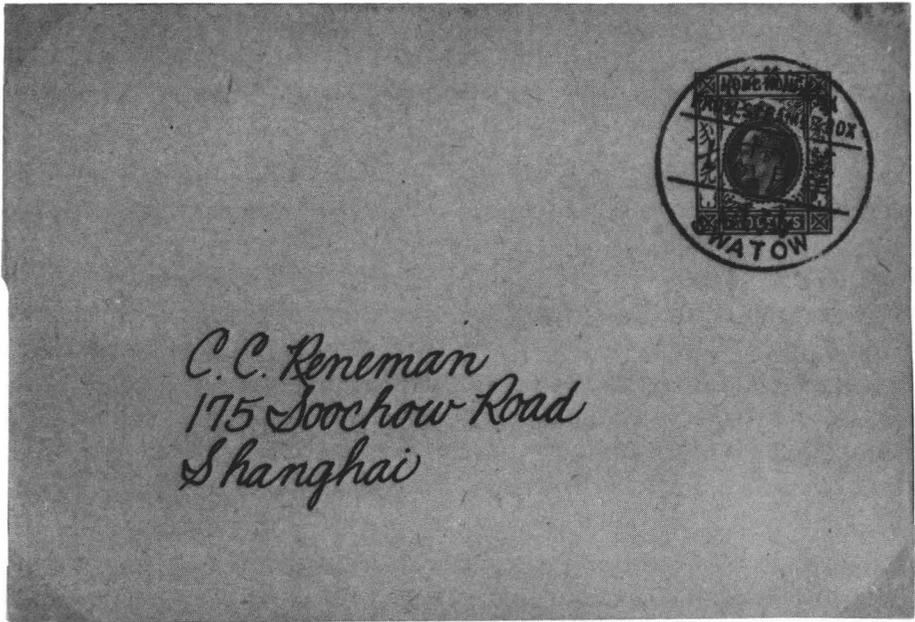


Figure 3. Questionable wrapper with “FROM STEAMER BOX/SWATOW” cancelling imprinted Hong Kong stamp.

A third suspect cover is shown in Figure 3. This is one of only two known examples of the “FROM STEAMER BOX/SWATOW” date stamp on cover. The other has only just been reported in the July 1985 John Bull auction catalog, and has not yet been seen. The first striking (and thus questionable) thing about the item in Figure 3 is the brightness and clarity of the ink used for the address. Although not quite so evident from the photograph, the ink on the cover itself literally jumps or stands out from the paper. Most fifty-year-old covers from China do not present such a pristine appearance. The ink has usually become dull and/or bled into the paper of the cover.

The second questionable point is the use of a circa 1930’s cancel on a King Edward (VII) newspaper wrapper. Drechsel recorded this date stamp in use 1934-39, whereas the King Edward wrappers were used 1903-14 according to Webb. One must conclude from this that, if the item is genuine, it must have been a philatelic creation. Such things were done in China as well as in the Western world, so there is no reason to doubt the authenticity of the cover solely on this basis.

The third issue is the application of a “SWATOW” arrival or paquebot cancellation on a piece of mail addressed to Shanghai. The marking was intended for use on mail received uncanceled “FROM STEAMER BOX” at “SWATOW”. It would not have been applied on mail originating at Swatow

and addressed to Shanghai. The only possible explanation here is to assume that the cover was placed in the loose letter box of a steamer operating from Hong Kong only to Swatow. At the latter port, then, it would have been off-loaded, cancelled, and sent on another ship bound for Shanghai; possible, certainly, but another questionable point to be considered in the overall evaluation of the cover.

The final and greatest concern relative to the authenticity of this cover is the cancel itself. It is identical, down to the most minute detail of the short tick mark above and to the left of the left-most Chinese character in the time/date group, with the illustration in Webb's monograph on *Chinese Cancellations on the Stamps of Hong Kong*. It is a well-known fact that philatelic forgers have the capacity to lift cancel illustrations from a reference work and re-deposit them by means of the photocopying process on a stamp or cover. Obviously, this process would work best if the stamp and cover were one, as in the case of the imprinted stamp on the newspaper wrapper, versus an adhesive stamp raised above the adjacent cover surface.

Hong Kong Study Circle Bulletin 214 specifically mentioned an instance where a sister society "exposed a number of forged cancellations upon Hong Kong stamps. These consist of almost identical copies of illustrations in 'Webb' — including the date." As previously stated, the cancel on the wrapper is identical to that in Webb's illustration, including the Chinese date. It is possible, of course, that this particular piece was used by Webb or one of the earlier recorders of ship markings, such as Studd, to obtain the illustration for his publication.

All of these concerns were expressed in the request for opinion submitted along with the newspaper wrapper to a well-known overseas expertizing service. The opinion returned was: "Hong Kong 2¢ green postal stationery wrapper used with Steamer Box obliteration is Genuine." I still have my doubts!

The preceding analysis of the first three covers indicated how knowledge synthesized from various postal history references, combined with a questioning attitude ("show me" versus blind acceptance), and corresponding logical deduction, can be utilized to evaluate whether a cover is genuine, or has been altered (faked) in some manner. It is unfortunate, but the "let the buyer beware" attitude prevails, so we must protect ourselves from such forgeries. The best way to do this is through personal knowledge, supplemented when necessary by expert opinion.

* * * * *

Attention will now be focused on the opposite case; that is, the use of standard expertization techniques (other than postal history analysis) to assist in the resolution of postal history problems. The cover front

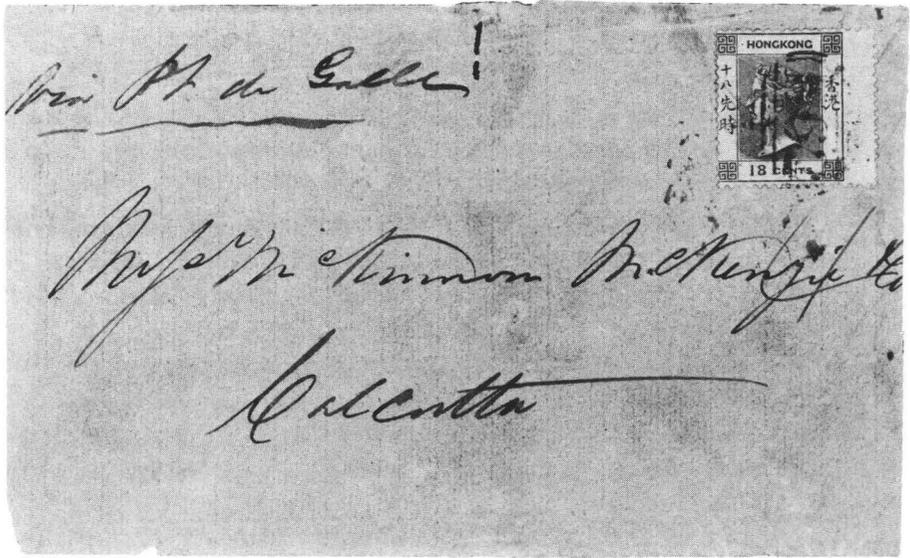


Figure 4. Certificate 151 768.

depicted in Figure 4 will be used to illustrate this methodology.

The front bears an 18-cent Hong Kong adhesive of the first unwatermarked issue of 1862-63 cancelled by a blue “B62” obliterator. Since the datestamp of the originating office was on the reverse of the cover, and that back no longer exists, an exact dating is not possible. However, Pearson recorded that blue ink was used for the Hong Kong “B62” killer from September 1863 until May 1865, thus establishing the probable date range for this cover, if it is genuine. Fronts should always be viewed with greater skepticism than full covers, since there is generally less collaborating evidence (such as the datestamp) available with which to authenticate the item.

The basic “problem” with this front, which was addressed to Calcutta, is that there is no recorded 18-cent rate from Hong Kong or the Treaty Ports to India during the indicated period of use. Webb recorded the following pre-U.P.U. rates to India:

CARRIER	RATE ½ Oz.	PERIOD
Private Ship	8¢	1863-1879
British Packet	8¢	1856-65
	24¢	1865-1866
	8¢	1866-1879
French Packet	16¢	1863-1866
	14¢	1866-1876
	12¢	1876-1879

Although Webb indicated that the 8-cent rate to India by British packet or private ship did not go into effect until 1863, an official "Post-Office Notification" in the *North China Herald* of January 19, 1856, stated that the British packet rate of four pence (8¢) to India was effective from January 1, 1856.

The questionable 18-cent franking on the front is exacerbated by the presence of the red manuscript "4" directly beneath the stamp. Until the advent of the U.P.U., the Hong Kong Post Office characteristically annotated the rate on envelopes in British shillings and pence, even though the local Hong Kong currency denominations were dollars and cents. Thus, the cover in question was marked 4d or 8¢, the normal rate to India indicated by Webb. This apparent disparity between the rate indicated by the Post Office and the amount of postage on the cover front further compounds the questionable character of the item.

The only "saving grace" is that Pearson recorded a similar 18-cent stamped cover sent from Amoy via Hong Kong to Manila in April 1865. Although the reason for the 18-cent rate was not explained, the mere existence of another contemporary cover at an 18-cent rate increases the probability of the genuineness of the subject cover front. It seems possible that the 18-cent rate on these two covers was made up of the 4d (8¢) rate from a Treaty Port to Hong Kong, plus 2 cents for local handling at Hong Kong (a documented fact, although normally included in the overall rate), plus the 8-cent rate for mail from Hong Kong to places such as Calcutta and Manila. Of course, it is also possible that both covers were altered or faked.

In an attempt to resolve whether the front is genuine, thus representing a previously unrecorded 18-cent rate, or a fake, the item was submitted to the Philatelic Foundation for expertization with the following two questions:

1. Is the 18-cent stamp the original one placed on the cover?
2. Has another stamp been removed from the cover?

If the existing 18-cent adhesive was not the originally applied postage, then it is likely that it replaced an 8-cent stamp (the normally expected rate). Conversely, if a stamp has been removed, it is probable that it was a 6-cent, for a total of 24 cents, representing either three times the 8-cent rate or the rare 24-cent rate to India (see Ishikawa lot 120) only effective September 1, 1865 until January 27, 1866, according to Webb. This alternative is less likely, based on the manuscript "4". The modern scientific analysis tools, such as "black light" and the stereoscopic microscope, available to the evaluators on the expertization committee of the Philatelic Foundation, can be expected to help in resolving postal history problems such as this.

Unfortunately, this story must end like one of the old-time Saturday morning Western serials: "to be continued". After considerable study and debate among the experts, the Expert Committee of The Philatelic Foundation decided to decline opinion on the cover front pending the availability of additional information that might resolve certain unanswered questions.

Key considerations in this study were the possible routing and rating of the cover. As noted in the analysis of the Amoy-Manila cover recorded by Pearson, there is a possible explanation for the 18-cent rate. The subject cover, with its "via Pt de Galle" manuscript marking would have been carried from Hong Kong through the Strait of Malacca to Galle at the southernmost tip of Ceylon, then on to Calcutta.

The question also was raised by one distinguished expert, "Why was an 18-cent stamp issued by Hong Kong if not to meet a then-current rate requirement?" Although we find no such recorded rate, the existence of an 18-cent stamp leaves open the possibility that such a rate did exist and that the routing on the subject cover fits that rate.

Further evidence in favor of the cover was the lack of any sign of tampering with the stamp. Under ultraviolet, no signs of stamp removal or replacement could be found. The red ink specks in that area could be attributed to an offset from another cover.

The item shows no clear-cut evidence of being altered. But the markings in three different colors are very unusual and the doubtful 18-cent rating raises further questions. But there are possible explanations, and no direct evidence that the cover front is not genuine. The only "problem" is the manuscript 4 that cannot be explained.

At this point, therefore, we have the experts not wanting to call an item bad simply because firm evidence of genuineness cannot be found. Based on the possibility that the 18-cent stamp represents a previously unrecorded rate from China to India, an exhaustive search of the Hong Kong Post Office notices in the *Hong Kong Daily Press* can now be justified in an attempt to find more direct evidence of this 18-cent rate.

There is also the hope that a reader of this article or some other expert may be able to shed further light on the subject so that, in a future OPINIONS book, we will be able to complete the saga of this Hong Kong cover front and its 18-cent stamp. If so, the melding of knowledge gleaned from standard expertizing techniques and from postal history references will have resolved a perplexing case.

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The Ruination of A Beautiful Cover

A Dutch First Issue Forgery

By David L. Jarrett



Figure 1. Certificate 142 302.

A folded lettersheet from Amsterdam internally dated 17 July 1854 with the complete first issue of the Netherlands on cover (Scott 1, 2 and 3) has been determined to be a forgery. The cover has been altered since the 5-cent and 10-cent stamps have been added and a matching fake townmark applied to an otherwise genuine 15-cent cover. There are several factors that prove this cover is a forgery, even though well executed by a highly skilled artist.

Most conclusive is the fact that the 5-cent and 10-cent adhesives could not have originated on this cover since the 10-cent denomination is from plate IX, which did not come into use until January 1862 — eight years after the letter was posted.

Secondly, a 30-cent postage rate from Amsterdam to Meddelburg is incorrect; 15 cents is the proper rate.

Thirdly, the ink on each Amsterdam townmark is distinctly different. The ink on the genuine marking (on the 15-cent) has a penetrating light oil base, whereas the ink on the fake handstamp lacks any trace of oil and has a dry, surface-applied quality to it.

Fourthly, while the size and letter-numeral positioning of each handstamp (both well struck) is almost identical, as can be seen in Figures 2 and 3, under ten diameter magnification comparisons the 7 in the July date mark has a slightly different slant and is a bit shorter on the genuine example. Furthermore, the letters of FRANCO are slightly taller and more oval in shape on the genuine handstamp. In addition, the "S" in Amsterdam is too narrow at the bottom base, with the final curve abruptly severed off on the fake.

Finally, the positioning of the stamps on the cover (with the pair isolated from the single 15-cent stamp) is unusual; most first issue, multiple-stamped Dutch covers have all stamps positioned closely together.

All of these factors combined led the Expert Committee to conclude that the folded letter had been altered by a forger in order to create a complete first issue cover, which value is many times more than the unaltered cover. It is unfortunate that the faker ruined an otherwise beautiful and superb 15-cent cover — no matter what the value differential.

See enlargements of Amsterdam townmarks on pages 172 and 173.

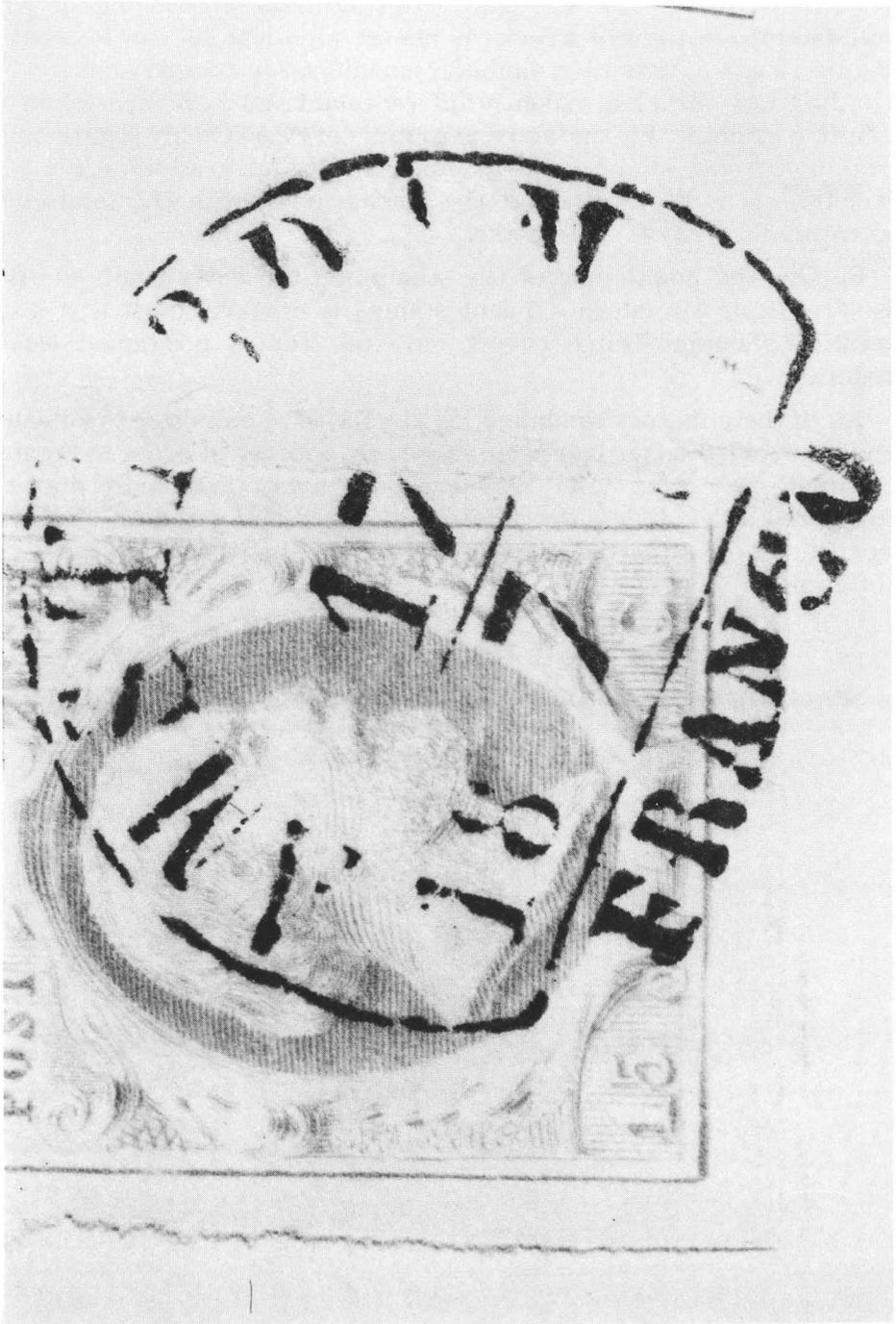


Figure 2. A close-up of the 15-cent stamp on the subject cover, genuinely tied.



Figure 3. the 5-cent and 10-cent values that complete the first issue on this cover, with a forged townmark.

Tough To Identify

The First Athens Printing of Greece

By Sherman E. Rogers

The Provisional or First Athens printings of the large Hermes Heads of Greece (1861-62) are the most difficult of these fascinating classics to identify. When the plates were shipped to Athens from Paris where the initial issue was printed, the Greeks at the National Printing Office were novices in the art of turning out postage stamps. Result: there are many different characteristics to be found in the First Athens printings, making them almost impossible for the average collector to identify.

The history of both inception and manufacture of the stamps in Paris is easily available from any one of a number of sources, principal of which is *A Study of the Stamps of Greece*, by Tryphon Constantinides.¹ The English translation may still be available from the Hellenic Philatelic Society, New York. The stamps were designed by Albert Barre, who modeled them after the first French Ceres issue, which he had engraved in 1849. They were subsequently printed by, as some claim, Hulot of the French Mint or Ernest Meyer in his Paris Printing shop.

The stamps printed in Athens from October, 1861, to April, 1862, can first be divided into two groups: the fine prints and the coarse prints. They represent the hard and soft methods of printing. The hard: here the cylinder rolled over the plate was covered only with paper; the soft: a thick fabric called a blanket was used.

The paper supplied to the Greek government from France was of inferior quality to that used in Paris for the first issue known as the Paris printings. These two aspects of the First Athens, the fine and coarse process and the quality of the paper, add to the identity problem.

It is not realistic to assume we can record all of the characteristics of the First Athens printings in this limited space. However, we can itemize a few points which may be helpful. There are counterfeits of the large Heads but in general they are so poorly executed that even a neophyte who knows what to look for could spot them.

First, check the control numeral on the reverse of the stamps (except for the 1 and 2 lepta which do not have them) for spots of color. Note that on the 20 lepta with control the numeral must be indigo. Any shade



Figure 1. The reverse of a genuine 10 lepta, showing the spots of color.

lighter is a later printing.

Having checked the control numerals, divide the group you are classifying into the hard and soft, or coarse and fine imprints. The coarse always is a bit rough, blurry and sometimes slightly overinked caused by sloppy cleaning of the plates between printings. (Figure 2.)



Figure 2. The shading lines of these Hermes Heads clearly distinguish the coarse (*left*) from the fine (*right*) prints.

All of the First Athens Prints have a distinctive “look”, quite different from most of the later printings. Starting with the 1 lepta, you will find vertical or horizontal lines in the medallion which can identify the stamp as a First Athens (Figure 3) but there are several other examples of the 1 lepta with solid medallions which also can be placed among the First Athens.



Figure 3. Vertical or horizontal lines in the medallion (*arrow*) are a positive test for the First Athens printing, but do not eliminate 1 leptas with solid medallions.

The rare 2 lepta (Scott #9a) of a dark brownish bistre color is from a part sheet discovered by P.L. Pemberton years ago. (See Figure 4.) This and the 20 lepta without control number on back are two of the rarest of the large Hermes Heads.

The design of the 5 lepta's control numeral is distinctly different from the later issues, having a small neat dent in the top cross bar rather than the continuous curve which is typical of the subsequent printings. (Figure 5.)

The 10 lepta has the inevitable spots of color in the control numeral (see Figure 1) and the cheek shading lines come to slightly broken points which is another significant clue to all the First Athens stamps. If a yellowish wash is visible on the face, it is without question the Scott “a” variety of #12.



Figure 4. Certificate 14 733, a genuine block of four of the rare dark brownish bistre 2 lepta.



Figure 5. Note the sharpness of the arc, or dent, in the top of the 5 of the First Athens (*left*) and the longer curve in a subsequent printing (*right*).



Figure 6. Note the faint quadrille, or cross-hatched lines, in the medallion of this genuine 20 lepta First Athens printing.

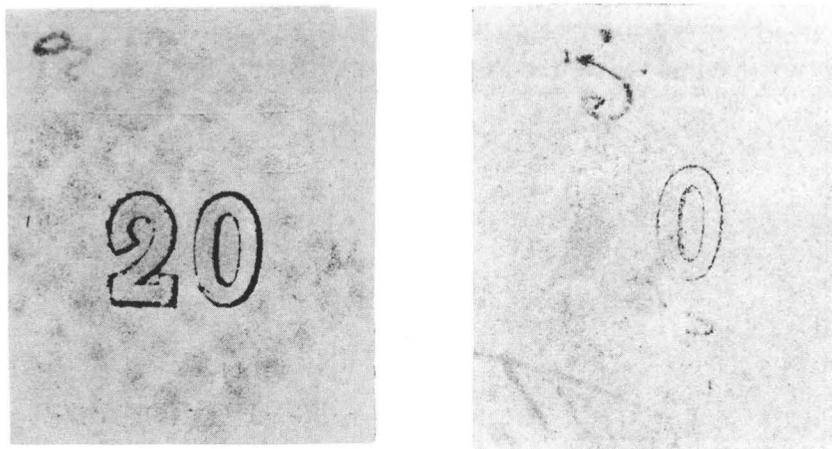


Figure 7. Close examination reveals an attempt to remove the “2” from this 20 lepta control number. *Left*, a stamp with the complete “20”; *right*, a stamp with faint traces of a “missing 2”.



Figure 8. Genuine First Athens printings of the 40 lepta and 80 lepta values.

The rare 20 lepta without control numeral on back can be identified by the faint quadrille found in the medallion. (Figure 6.) Because of the rarity of the 20 lepta without control numeral, attempts have been made to “create” a First Athens printing by removing the numeral from later printings. Close examination of the paper on the back will usually be sufficient to reveal traces of the numeral or paper discoloration, thinning or similar signs of alteration efforts. (Figure 7.)

The fine print 40 lepta (Figure 8) is close to the same color as the 40 lepta Paris print. The 80 lepta is easy. The control numeral is vermillion rather than the later lilac.

Unfortunately, to really do a job on these stamps one must have access to a quantity of material. The study requires many stamps before one can fix firmly in mind all the identifying characteristics and idiosyncrasies of the Provisional or First Athens Printings. The Philatelic Foundation’s Luff Reference Collection is an invaluable aid in the identification of Hermes Heads.

In 1950, thirty-odd years ago, we had the privilege of spending a good deal of time with the late Alex Argyropolous in Athens. This gentleman was conceded by all to be the foremost authority on the large Hermes Heads during his lifetime. He was kind enough to go over his volumes with us and thus our education was augmented.

In 1951, in New York, we had the pleasure of working with our friends, the late Robert Truman (then editor of the Greek section of the Scott Catalogue), and the late Ernest Spink, on what are now known as the Spink-Truman listings.

The Spink-Truman classifications broke down the Scott numbering system by identifying the various printings of, for example, the 20 lepta of 1862-67 (the common letter rate stamp of the period) into all of its shades and varieties as Scott #20(1), #20(2), on through all of the larger Heads from beginning to end. A backbreaking job!

And finally, the paper read by George M. Photiades in a meeting of the Royal Philatelic Society, London, in 1965 and published by the Royal in pamphlet form is an excellent discussion of The First Athens Issue of the Large Hermes Heads of Greece. Highly technical but very thorough, it is to be recommended to those who wish to pursue the subject further.

¹ The Constantinides book can be ordered through the Hellenic Society, care of Dr. Asimakopulos, 541 Cedar Hill Ave., Wyckoff, NJ 07481.

A New Forgery

The Half-Sen Brown Native Paper Of Japan

By Michael E. Ruggiero



Figure 1. A new half-sen discovery.

The half-sen brown native paper, Scott #9, was not the first “Cherry Blossom” issued by Japan. The one sen blue and the two sen vermilion (Scott 10 and 11) were issued on August 23, 1872. The half-sen was issued on October 3, 1872.

Due to the postal rates at this time, there was little demand for the half-sen; in addition, the 48 mon and the half-sen Dragon issues were still in stock. The half-sen was used for a long period it was valid for postage till November 30, 1889.

There were four acid-etched plates of the half-sen. Plates 1 and 2 have a type I “N” and 3 and 4 have a type III “N” in the word “SEN” (Figure 2).



Figure 2. The four types of the “N” in “SEN.”

Original full sheets and photographs of these sheets are available for study. Because of the manufacturing process employed, single stamps can be plated quite easily.

Tracy Woodward, a leading student of the early issues of Japan, felt that there were eight plates used for the half-sen Cherry Blossom native paper issue. His original study of the half-sen was sold at auction and, from this original study, philatelists have subsequently ascertained that Woodward was mistaken, and that only four plates were issued.

Plates 1 through 4 were manufactured and printed by Matsuda Atsutomo, who contracted with the government to manufacture and print the first issues of Japan. The government eventually took over the manufacture and printing of the stamps. The Matsuda printing of the half-sen was of a brown and red-brown color. The paper was a stiff, brittle native wove type. The government later printed plate 4 using Matsuda's original plate. The color of the government printing is a grey-brown on soft fibrous native wove and laid paper.

After careful examination of the half-sen in Figure 1, it is my opinion that it is not genuine. This was the first time I had been exposed to this forgery. As compared to some of the more common forgeries of the half-sen, this forgery is well done.

Figure 3 illustrates two genuine stamps (top) and the stamp under examination (bottom).

Characteristics of the Half-Sen Discovered Through Expertizing.

Figure 3 illustrates two genuine stamps (top) and the stamp under examination (bottom).

1. Above and below in the side panels are shading lines. In the stamp under examination, these lines have a fairly uniform length (a) and the distance between each line is consistent. On the genuine stamps these lines are irregular in design and the distance between each varies greatly.
2. In the design to the left of center is the KIRI (Pawlonia) branch with leaves and flowers. Note the veins in the leaves (b) and the flowers (c) of this branch. The flowers in the stamp under examination are much smaller than the flowers in the genuine. On the genuine, the veins in the leaves are basically continuous and appear to form three veins. The veins in the leaves of the stamp under examination are not continuous and appear to be three, four and five separate veins.
3. There are four ornaments at each corner of the inside design. The bottoms of these ornaments cross above a dot and curl inward. The lines in the upper left ornament (d) of the stamp under examina-

tion do not curl inward.

4. Paper: Soft wove paper. The genuine stamps can also be found printed on soft wove.
5. Perforations: Very difficult to determine from this copy. The sides that could be perforated look to be $11\frac{1}{2}$, a size that is one of the possibilities on genuine stamps.

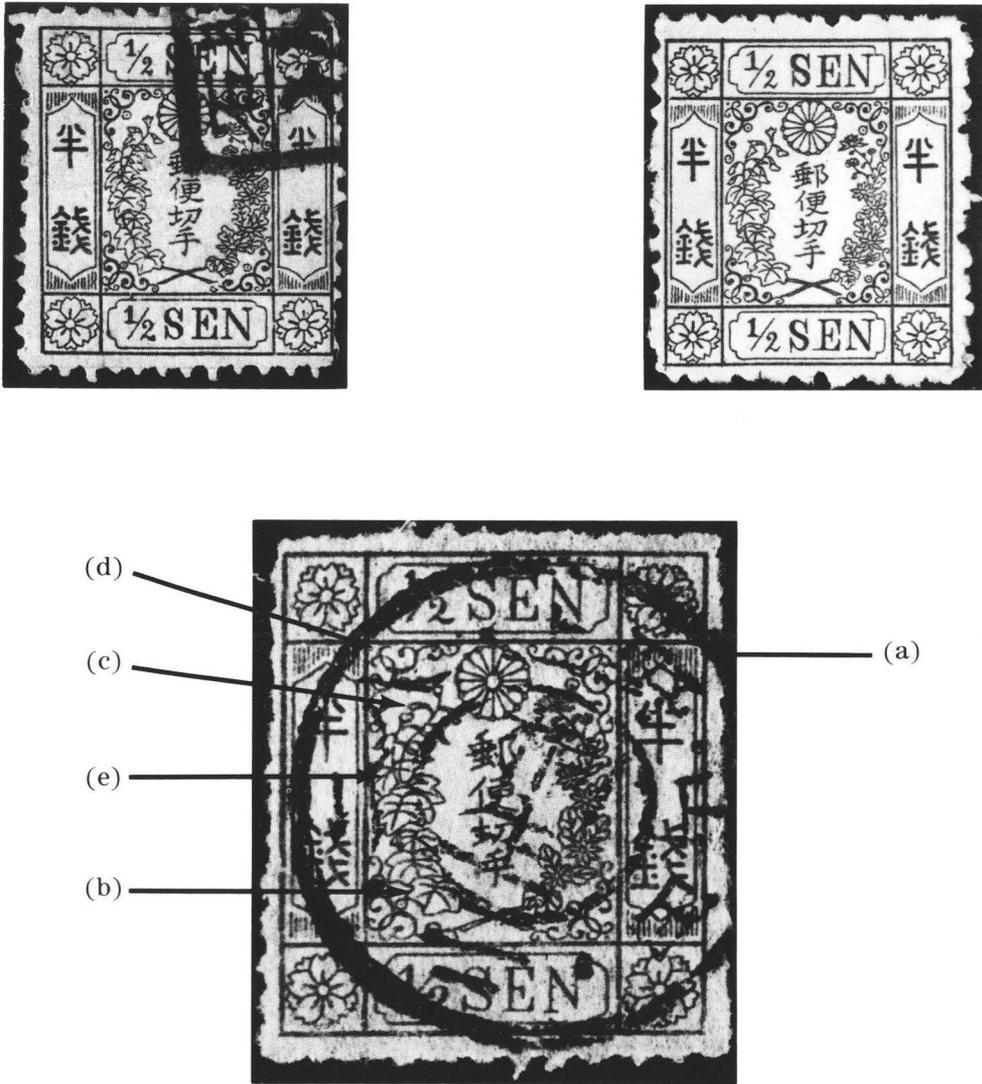


Figure 3. Two genuine stamps (*top*) and the stamp under examination (*bottom*).

Dr. Varro Tyler, in his booklet *Characteristics of Genuine Japanese Stamps, Cherry Blossom Issues of 1872-1876*, page 10, states in reference to the half-sen: The stems of the two stalks of flowers borne on the left branch always pass in front of the top leaf. In most forgeries they seem to pass behind this leaf. (Figure 3 [e].) On the stamp under examination, the two stalks *do pass in front of the top leaf*.

To me the most interesting aspect of this stamp is the cancellation. It is a double circle cancellation, commonly used on the half-sen, from the town of Kiryu. The county (gun) is Yamada. The province is Kozuke, the date is 18 February. No year is used in this type of double circle. Kiryu is now a city in Gumma prefecture. My initial feeling is that this cancellation could be genuine, but it must be analyzed more thoroughly by philatelists before an opinion can be given.

General Discussion

I have examined hundreds and hundreds of forgeries of the half-sen. Just recently in Tokyo I was shown a forgery of the half-sen, syllabic i (Scott syllabic 1), Scott 32-1. I did not have much time to study the stamp, but it appeared to have the characteristics of the stamp under examination here, except that it had a syllabic. (See the Japan section of the Scott Catalogue for a guide to these phonetic characters.)

Since to me the stamp discussed in this article is a new forgery type of the half-sen, I would be very interested to know of any others which are discovered as a result of this article. To my knowledge this forgery has not been reported in English prior to this article. *Since the above-mentioned stalks DO PASS IN FRONT OF THE TOP LEAF, this forgery may be reposing in collections as a genuine stamp.*

This stamp proves a point that I have been making for many years. I have no objection when forgery/counterfeit collectors study and collect known fraudulent types. They then identify forgeries with this reference collection. But for the specialist and the forgery collector who has the time, it seems to me that the better way is to study the genuine stamps. Then when you encounter an unrecorded forgery, you will know the new item is not genuine.

I have plated many half-sen stamps. When you plate stamps, you of course find the plate position of the stamp in question. But when plating you are also studying the characteristics of the genuine stamp. After it had been determined that the stamp submitted for opinion was a forgery, this acid test was then applied. Could this stamp be plated to one of the four plates of the half-sen? It could not.

REFERENCES

Dr. S. Iichida, *The Cherry Blossom of Japan, 1872-1876*, 2nd Edition.

The Experts and Written History

The Malaya-Borneo Exhibition Overprints

By Richard Krieger

On March 31, 1922, the Prince of Wales opened the largest public exhibition ever held in a British Colony. It was held in Singapore under the title of the "MALAYA-BORNEO EXHIBITION", and was financed by the governments of the Straits Settlements, the Federated Malay States of Negri Sembilan, Pahang, and Trengganu, British North Borneo, Sarawak and Brunei acting jointly. Its principal purpose was to attract trade by exhibiting specimens of the natural and manufactured products of the countries mentioned.

Current issues of Brunei, Kedah, Kelantan, British North Borneo, the Straits Settlements and Trengganu were overprinted "MALAYA-BORNEO EXHIBITION, 1922", and were to be issued and sold at the exhibit. Upon closing of the exhibition, the remainders of the stamps were to be withdrawn.

Postally used copies of any of the stamps are very scarce and covers are extremely scarce, even though some 300,000 people attended the exhibit. This brings us to the problem at hand. Used sets of the stamps of Brunei have appeared on the philatelic market with a circular date stamp reading 28 March, 1922.

On October 6, 1983, the Sarawak Specialists Society issued a report stating that the stamps were properly and genuinely cancelled and are not forgeries. It also stated that the opening of the Exhibition was delayed, and that the stamps were cancelled with the date that the Exhibition was originally supposed to open. At the meeting of the Royal Philatelic Society on February 20, 1985, Certificate #130 966 was issued stating that the \$1 value of the issue (which I had submitted) was genuine with a genuine cancellation.

On the basis of the historical information I had gathered, I decided to submit the 50-cent value of the same set to the Philatelic Foundation for an opinion. I had obtained photostatic copies of the *Straits Times* (the newspaper that was published in Singapore), from the National Library in Singapore for the dates of March 18, March 28, April 1, and April 6, 1922, all of which had lengthy articles about the Exhibition. None of these

had any information about a delay in the opening of the Exhibition. Not satisfied with this, I contacted the University of Hawaii at Manoa and obtained two rolls of microfilm of the same *Straits Times* for the complete months of March and April, 1922.



Figure 1. A \$1 Brunei stamp with Exhibition Overprint and 28 March 1922 cancellation.

In the issue of March 2, 1922, the newspaper tells of the upcoming visit of the Prince of Wales for the purpose of officially opening the Exhibition on March 31, 1922. The Exhibition was originally scheduled to close on Saturday, April 8, 1922, but due to popular demand it was decided to postpone the closing until Saturday, April 15, 1922. This was announced in the *Straits Times* of Saturday, April 1, 1922.

In a four-part series published in the *Gibbons Stamp Monthly* from January to April, 1929, Mr. C.L. Harte-Lovelace, who attended the Exhibition, stated as follows: "On opening day, only the Straits Settlements and North Borneo overprinted stamps of all denominations, and Trengganu up to the \$1 values were on sale," (Jan. 1929, page 68), and "the stamps of this country (Brunei) were obtained at the Singapore Exhibition a few days after the opening." (Feb. 1929, page 82).

This written history all adds up to the fact that the 28 March, 1922 cancellation could not be genuine. The stamps of Brunei, which were overprinted by the Government Printer in Singapore were not delivered

until after the Exhibition had opened, making this cancellation an impossibility.



Figure 2. Certificate 145 968.

On July 1, 1985, the Philatelic Foundation issued Certificate 145 968, with a warning that the above stamp is "Genuine, but the cancellation is counterfeit".

Be Your Own Expert

A Sampling of Fake Flight and War Covers

By Ernst M. Cohn

There are fakes and there are fakes. Some of them are so clever that they go undetected for years; others wouldn't fool a bright ten-year-old. Yet even the crudest have been traded for big money, years after they had been exposed publicly for what they are. Collectors must be among the most gullible of people. Given a story that sounds good upon first hearing, we often want to believe what we hear. A bit more thinking and less feeling, when it comes to collectibles, would help to protect the pocketbook.

It is the purpose of this essay to show by means of a few examples how a person knowing something about general history and postal history can spot crude fakes without being an expert in postal historical details and in the specific material being described or offered for sale.

Genuine, But No Zepp

The Bavarian post card sent from Lindau (on Lake Constance) to Ravensburg which received Philatelic Foundation Certificate 13 167 is easily identified as an ordinary card that was never on any flight simply by reading its text. Written by Fritz to his brother Robert, it mentions that

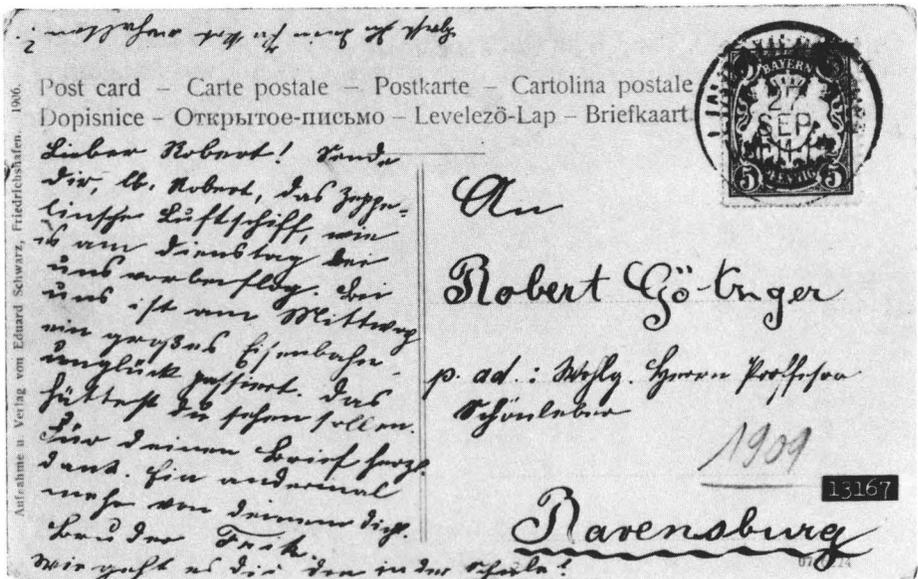


Figure 1. Certificate 13 167.

the picture is that of the Zeppelin "that flew past us" last Tuesday. Fritz makes no pretense of having sent the card by airmail.

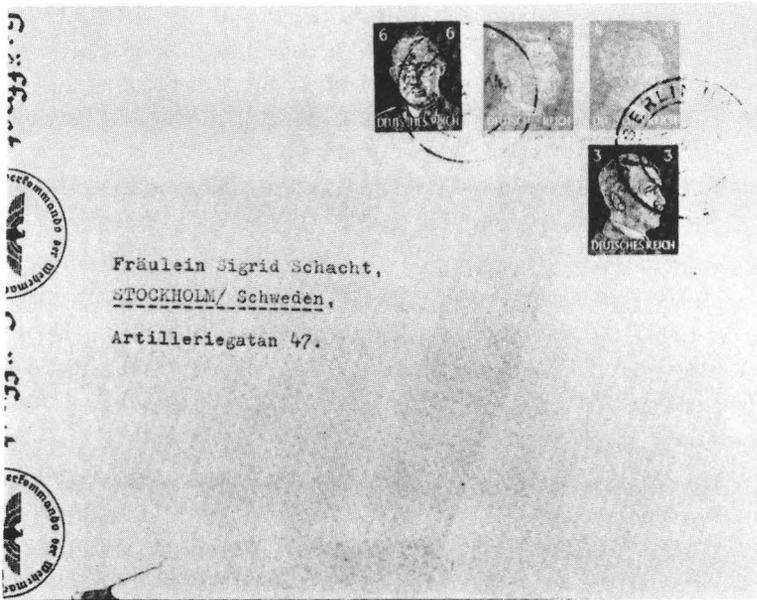


Figure 2. The Himmler label on cover.

The Only Genuine Himmler Cover?

Under this title appeared elsewhere an analysis of the nature of a cover sold at a price perhaps justified if it had gone through normal international mail channels; but a bit out of line for what it is, a locally-delivered British wartime forgery. The Himmler label was designed to create dissension among the German leaders but failed to do so.

The seller stated that, while the label was a mere propaganda forgery, it was truly carried in the wartime mails. What was supposed to be even more impressive was that a German court verdict had confirmed this story. Opposed to these claims were others, by German experts, stating that the cover was a postwar counterfeit to defraud collectors and, hence, had no postal significance whatever.

The cover is addressed to a verifiable address in Sweden. A living witness, friend of the deceased addressee's, testified that he was present when the letter was taken out of the envelope. The news contained therein was wrong, according to the story published in the German philatelic press. Because the contents of the cover appear no longer to be with it, we must assume that the witness knew it or the recipient left a written record.

If we tentatively accept the contents of this last paragraph as fact, then the claim that the cover is a postwar creation must be wrong. On the other hand, the record of the State Court Munich, in an action brought by the buyer of the cover to get his money back, did not adduce any proof that the cover was posted in Nazi Germany, that it went through some sort of censorship procedure there, or that the Himmler vignette (there never was such a legitimate stamp) on it went undetected by German as well as Swedish postal employees. And yet, the eyewitness spotted it immediately at Stockholm and counseled the addressee to preserve the cover as a whole.

That raises the question whether the letter and cover, obviously phony, might have been put into the recipient's mailbox in some other fashion. It apparently never occurred to the Munich court that all sorts of objects find their way into mailboxes illegally. But just such a simple method would account for the claims of the eyewitness, without invoking a string of implausible events.

In addition to the story told by the seller and the objections voiced by the German experts, there is a third source of information — publications about Allied propaganda operations. These non-philatelic sources leave no doubt that it was the British who created the vignette and who set up the operations to assure its distribution. For that purpose, they faked postal and censorship handstamps as well as censors' sealing tapes. Agents used address and/or phone books in at least Sweden, Switzerland, and Portugal to direct phony mail where they wanted it. We know that in Sweden, if not also elsewhere, press people were prime targets, evidently in the hope that they would unwittingly help spread the word. Sure enough, the recipient of the cover, the witness and a couple of other Stockholmiens who received similar material all were press employees, either of Swedish or German publications.

Hence the cover is not a postwar forgery, nor did it go through regular mail channels. It is truly a British propaganda forgery of World War II vintage that found its mark, and as such, is eminently collectible. Its price level should be based upon its true nature and not upon some fancy tale, calculated to catch the unwary.

Note that this finding accepts a portion of the seller's story. It originally was based only upon that, and some of the British accounts of their World War II propaganda tactics. Later reading of the trial record, German experts' findings, and more British non-philatelic publications bolstered the initial conclusion with more details and facts.

It was the implausibility of the cover story, published in German and abstracted in English in *The Posthorn* of May, 1983, without critical commentary, which aroused suspicion. One need never have seen a cover

of this type nor collect such material in order to piece the story together from material already in print. (See *The American Philatelist*, December 1984, pp. 1192-6.)

Zeppelin Mail for Africa

Phantom postal history has been defined as real history that might have given rise to covers, but where not a single piece has become known thus far. There is always the chance that such will be discovered, either among mail that has never been evaluated philatelically, or among covers in collectors' hands but misidentified as to their origin.

For example, I have seen more than one "balloon cover" from the 1870-71 siege of Paris that, in fact, was a much rarer smuggled cover or even one that traveled across the lines in the U.S. diplomatic pouch. Some fairly specialized knowledge of postal history normally is required to reveal the true nature of a genuine item. But such often is not needed for bogus material, as we shall see.

The "Postal History Notes" of *The American Philatelist* for February 1982 cite the Africa mail of the L59 Zeppelin as one example of phantom postal history. That German naval airship left its Bulgarian base on 21 November 1917 on the way to German East Africa with a load that supposedly included mail. In 95 hours, it traveled over 4,200 miles before returning home without having landed in Africa at all. The reasons for that do not concern us here. The question is, what happened to that mail, about which nothing more is known.

First, let us consider what kind of mail might be carried on a vessel during a secret war mission. One would hardly expect that to be ordinary letters, when people are not supposed to know the objective of the mission and when every bit of payload is supposed to benefit the mission. "Mail" might be official instructions, supplies of maps or of other papers, and the like. None ever turned up that was identifiable as having been loaded on the L59 Zeppelin.

About a half year after that column appeared, a European reader wrote that a few covers (ordinary letters) from the L59's Africa mission had, in fact, been identified. He supplied photocopies from an article that describes the find in detail. That would have been exciting news, except that these covers look peculiar — too clean, too uniform to be real. So I asked for a complete copy of the article. What arrived was an unbelievable mixture of historical fact and (not very imaginative) postal history fancy. With nothing but general historical background and the rather poor photocopies of the find, the covers were tested for authenticity. That resulted in an exposition of this fraudulent material from seven different points of view.

1. The find: It is said that all covers were bought in Bulgaria shortly after World War I and had remained unrecognized in a large cover collection. Taking the story at face value, how was that possible? Only because German fieldpost personnel in Bulgaria had lost, thrown away, or even sold mail to local people instead of sending it back to Germany. Is that plausible? And why would the material remain unrecognized, when someone deliberately set out to buy and collect it?

In addition, every cover was said to have been examined by several special experts for absolute genuineness. Now, that is an interesting statement, because it doesn't tell whether those "special" (whatever that may mean) experts did or did not find the covers to be genuine. Besides, one should value expert opinions very little unless they include reasons as to why the experts arrived at their conclusions. What did they do, and what did they find, in order to make their decision?

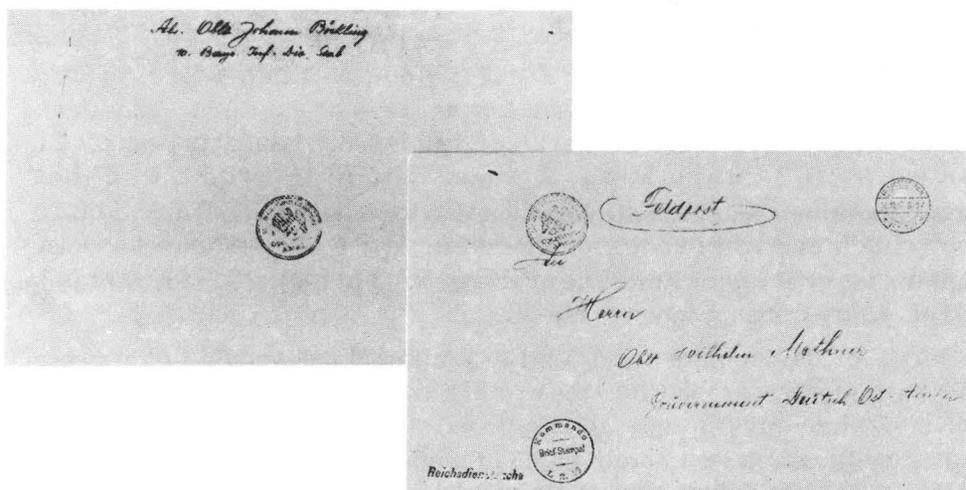


Figure 3. An example of a Zeppelin mail cover supposedly destined for Africa.

2. Missing postmarks: Without exception, each of the pictured covers lacks three important markings — a mailing postmark, a censorship mark, and a mark showing that it was (to be) returned. (See Figure 3.) The consistency of this pattern precludes an occasional error but must be explained. For example, posting marks could be absent because all letters were sent under outer cover to a central office, where the outer covers were removed and discarded. (See also point 6.) All mail was delivered open and no censor markings were put on it on purpose. (Only, why not?) And lastly, each envelope was again (to be) put under cover individually before being sent back.

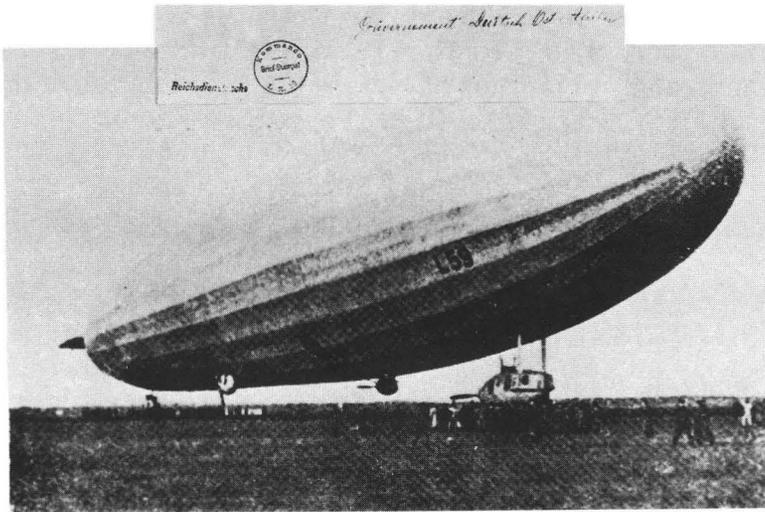


Figure 4. The L59 and its spurious “L.Z. 59” on-board marking (inset).

3. “Kommando BriefStempel L.Z.59”: This supposed on-board marking occurs on two of the covers and contains a major mistake. The German navy’s airship (“Luftschiff”) No. 59 had first been the Luftschiff Zeppelin (L.Z.) No. 104. In other words, the L.Z. 104 had been renamed the L59 when taken over by the navy. There never was an on-board cachet on any of these dirigibles with the designation L.Z., only with the letter L. The forger apparently didn’t know that, though he should have been alerted by the fact that the dirigible is always called the L59.

4. “Reichsdienstsache” and “R.D.S.”: These two (interchangeable) markings occur on the same two covers with the impossible L.Z. marking. Both mean “Empire Official Matter” and were normally put only on civilian, not on military mail. But let us say that the exception was possible. Then, how could a first lieutenant write to a buddy of the same rank and use such an official endorsement, when everything in the Imperial German Army went strictly by the numbers? Or how could “R.D.S.” be put on an envelope that carries no return address whatever and was directed simply to the Imperial Government in German East Africa, without naming the specific branch of the government that was to receive it?

5. “Feldpoststation Nr.177”: That is the supposed receiving postmark of the Bulgarian airfield, where the letters arrived in September 1917 thereafter. Yet all numbers had been removed from fieldpost cachets by February 1917, at least. That was half a year or more before the earliest of these covers arrived in Bulgaria.

This fact is made obvious by an illustration in the article of what appears to be a genuine cover from the airfield. Having No. 177 in the arrival handstamp would thus have been a major violation of military camouflage rules of the time — as the article’s author himself has unwittingly proved.

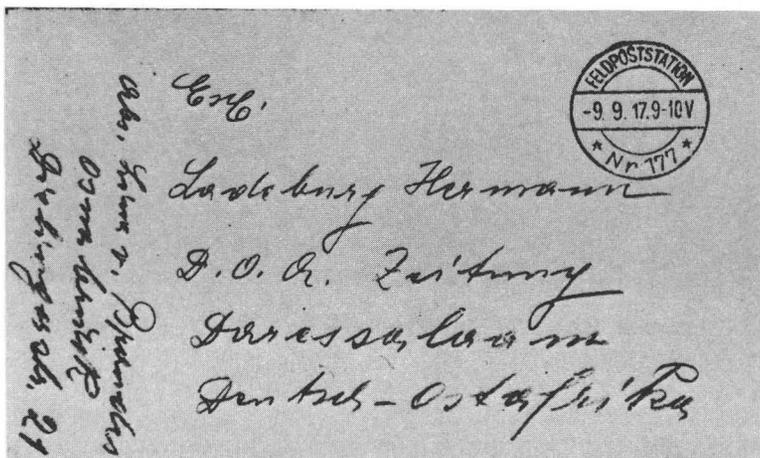


Figure 5. A clear strike of the telltale “177” in the arrival marking of this spurious cover.

6. The arrival dates: That postmark with No. 177 in it reveals yet another anomaly. Of the eight covers in question, two arrived in September. Yet the green light for the secret project was not given until early October. How did these people know beforehand that the project would be approved, and where the outer cover should be addressed? (See point 2.) And is it not odd that this center sent each incoming letter individually to the Bulgarian air base, beginning almost one month before a decision was made about the project?

7. In three cases, the addressee’s name on the cover is spelled differently from the name in the caption. That indicates at least carelessness on the author’s part. But what if the name in the caption is right and on the cover is wrong?

These are the major points about the covers. There are others, relatively minor ones, which would also have to be explained satisfactorily if one were to accept the material as being genuine.

The author of this article in *Berichte für Kolonial Briefmarkensammler* No. 64 (May 1976), who was then also the editor of that periodical, stated the issue very well himself: “Those interested in the

exceptional usually have no inkling and rely upon whatever is told to them.”



Figure 6. Certificate 19 685.

Fancy Flags, Faulty Forgeries

The *ballon monte* with massed flags, Philatelic Foundation item 19 685, is a forgery. The most obvious sign to give it away is that the color of the paper is not the extremely dark blue, which was the only color sold (privately) during the Franco-Prussian war. All other colors, including lighter shades of blue, were printed after the war. In addition, the circular date stamp from the Place de la Bourse, which seems on first glance to tie the stamp, has apparently left no trace on the stamp — exactly where the imprint ought to be heaviest. Then, too, the forger slipped up when he made the arrival postmark of ST. LO, in the Manche department. In 1870, Manche had the number 48, which ought to appear at the bottom between the two circles (arrow). Whereas the 8 is clearly visible, the preceding numeral might be a 5 or a 6 but simply cannot be a 4. (See Figure 6.)

Similarly, the massed flags letter shown as Philatelic Foundation item



Figure 7. Certificate 19 684.

19 684 appears to be a forgery. Here, too, the number of the department (arrow) is not that of Gers (31), where Auch is located.

In any case, both examples show that an attentive examination even of a photocopy may make it unnecessary to see an original.

The Ubiquitous Lawyer

By far the most amusing case is that of Robert Allais, Avocat. This inveterate French traveler had a series of balloon letters sent to him from Paris during its siege of 1870-71. Most of these folded entires were copies of the printed newspaper-letter *Depeche-Ballon*, starting with No. 1 of 28 October 1870. Before that, his good friend or relative sent him a folded letter on now highly prized stationery, printed with massed flags and patriotic phrases in poetic French and atrocious German. Not knowing the color of that last piece, I cannot tell whether it is a wartime print (very dark blue) or a postwar souvenir (all other colors). In any case, the broken run of the *Depeche-Ballon* is genuine in the unused condition.

The interesting point about the series of missives is the range of addressee to which they were written. For example, that of 28 October was sent to Quimper; 23 November, Bordeaux; 28 November, Gourdon; 2 December, Digne; 7 December, Arnay-le-Duc. None was sent general delivery; each is fully addressed either to a street address or to some person where Allais was presumably expected to stay. Many carry arrival markings, and not one was ever forwarded. As far as can be seen, the pages intended for written messages are blank.

This material was offered on the Parisian market and, apparently having been recognized for what it is, part of it was later put into a German auction. A friend of mine, who also got that auction catalogue, sent me a map of France, showing where Lawyer Allais was expected to be on which date. He surely criss-crossed France at an amazing speed during that war — and his Paris correspondent always knew where to reach him, even though Paris was almost completely cut off from the outside world by the besieging German troops. Even the U.S. ambassador, who got a diplomatic pouch across the lines once a week in each direction, was not as well informed about impending movements as was that writer who kept in touch with Avocat Allais.

While it was not difficult to spot these fakes when they were offered at one sale, it might have been an entirely different matter had the owner not been so covetous and offered his wares gradually, over a long period of time, and by way of different outlets. The variety and appearance of postmarks both from Paris and from outside localities are amazingly good and might have aroused little suspicion on single pieces. The absence of a written message is a warning signal, but such newspaper-

Prix
10 Centimes
le Numéro.

DÉPÊCHE - BALLON

Journal des Evénements du Siècle

Parait
Mardi & Vendredi
8^h du matin.

En Vente à l'Imprimerie 10, 12, Cour du Commerce St-André-des-Arts et à la Librairie du Café, rue Halévy, 8.

Avia à nos abonnés

La carte de l'Etat-Major (Légion de Paris), est donnée gratuitement, en prime, à tout acheteur de la collection de la Dépêche-Ballon. 26 numéros parus à 0.10^c soit 2.60^c

Rapports militaires.

23 Janvier. Le bombardement a été continué pendant la nuit dernière, au jour, il a repris avec plus de vigueur. Les faits du 23 ont été continués hier-tir-contre les batteries ennemies, notamment par les feux de l'enceinte. Le canon de Bricelles a tiré sur les batteries de Baginville et de l'Hay. Dans la nuit, les feux de la gare de St-Jacques ont été continués.

la pluie. Une reconnaissance faite pendant la nuit n'a signalé que le bruit continu de voitures marchant de Louvain à Liège. Les travaux de l'ennemi continuent entre Châtillon et Baginville, le fond de l'éboulement a repris les dégâts qu'il avait subis. L'énergie des défenseurs de ce fort, terriblement éprouvé depuis le commencement du bombardement, augmente avec les difficultés on sent une vaillance dans la lutte. A Liège, pendant toute la journée, du 23, l'observatoire a signalé de nombreux mouvements de troupes. Au fort neuf de Namur de 5 heures.



jusqu'à 300 mètres. L'ennemi a été obligé de se retirer en grand nombre du côté de l'enceinte. A Paris, le feu a été sans importance aujourd'hui et n'a produit que peu d'ordre pendant une partie de la journée. Le 24 Janvier, matin. L'activité de l'armée assiégée se résumait sur trois les points de la ligne d'investissement. Les nouvelles batteries de Montreuil ont été construites en avant de la gorge de Montreuil, comme si l'ennemi voulait augmenter ses défenses contre un nouveau siège offensif sur le terrain où s'est produit le gain du 19 Janvier. Le pont de Babouze de la rue de la Loge, au-dessous de Baginville, a été complétement détruit, dans la journée du 23, par une tiré de canon en construction. Le 25 Janvier (Paris et le Fort de la Sèvre) n'a eu qu'un seul tir dans la journée du 25, malgré le feu continu qu'il a eu à supporter. Au sud, le fort de St-Jacques a été bombardé par deux batteries ennemies à la maison à l'abbaye, près de la gare de Noidon. Le tir a continué pendant la nuit, mais à de longs intervalles, sans dégâts nouveaux. Le fort de Namur a subi qu'un feu très court, les travaux de tranchées que nous exécutions en vue du fort ont été continués par

l'attaque dans le rapport militaire d'ici nous ne mettrons de savoir les symptômes, seules s'accroissent de plus en plus; pendant que l'ennemi se fortifie à l'enceinte, un retour offensif possible de notre part, il établit de nouvelles batteries au sud, multiplie ses feux contre nos forts de l'enceinte accumule des forces. Le bombardement des forts de la ville de Liège devient de plus en plus violent, particulièrement sur le fort de la Dérive qui paraît être décidément l'objectif principal. Ajoutons qu'ici, le cercle des batteries prussiennes s'étend et s'approche vers le nord vers le nord-est. Le bombardement, la famine, l'attaque de vive force, tout sera tout ce que le fort de la Sèvre peut supporter, mais aujourd'hui son existence pour ainsi dire. En il prie d'y réfléchir? Immense non, au contraire, on s'attend à attendre encore on de tenter la fortune? Nos éléments d'appréciation sont trop restreints, pour qu'il nous soit permis de trancher la question. La population parisienne, on décide à tout faire ce à tout offrir, dans les limites de l'utile et du possible, pour le salut de la patrie, au gouvernement, qui doit en ce moment de connaître à fond notre situation et nos chances, de les examiner dans une supériorité

Figure 8. An example from "the Allais correspondence."

letters appear to occur genuinely used thus, since the urge to send and receive souvenirs was just as strong then as it is now. If Lawyer Allais had just stayed put in one place ...

Conclusions

No matter how much you may cherish your philatelic possessions, remember that they are merely merchandise to many people. Some of those are unscrupulous enough to change these bits of paper so that they appear to be much more valuable than they had been before.

Apparently the easiest thing to fake convincingly is a postmark. It seems to happen again and again that a genuine, cheap stamp and genuine, cheap stationery are tied together with a forged postmark to produce an expensive cover. Sometimes forgers needn't even bother to add an adhesive.

A fancy story often helps to hook the unwary. If possible, such stories are planted in respectable media. The technique is to start with factual material, designed to lull the reader's mistrust. Then the phony merchandise is described in such a way that the unwary are led step by step over the cliffs, jumping with ease from one unwarranted statement to the next false conclusion. It is such an interesting story that he wants to believe it. And if he has the money to acquire the pieces, he can already imagine their being displayed in his collection.

As one rich collector is supposed to have said: "After all, I paid so much money for this item, the experts had better declare it to be genuine."