

The

Chronicle

of the U.S. Classic Postal Issues



The fabulous “Eliza Dawson” cover, 2¢ and 5¢ Hawaiian Missionary stamps and a pair of U.S. 3¢ 1851s, discussed in a survey article by Fred Gregory and Steven Walske on how the 2¢ ship fee was applied to mail from Hawaii to San Francisco in the 1849-1852 era.

February 2008

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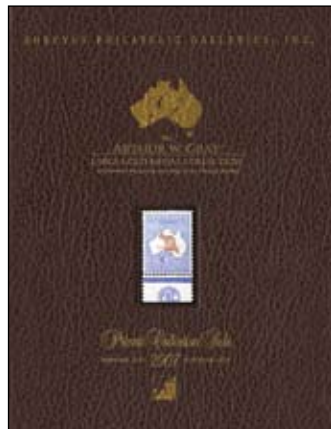
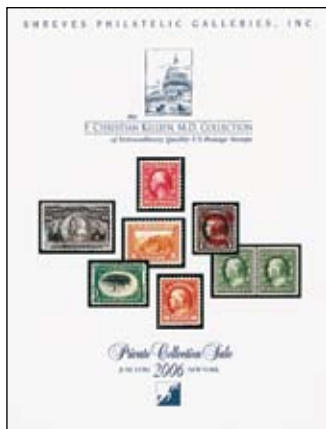
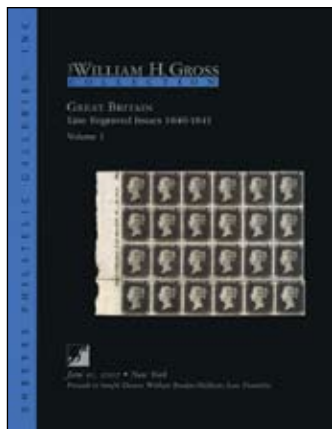
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THE *CHRONICLE* ENTERS A NEW ERA

Like a caterpillar turning into a butterfly, after 60 years as a monochrome publication the *Chronicle* with this issue begins a new life in full color. As these words are written, your editor has not yet seen the printed result. But early representations on the computer monitor are very appealing. It may take a few issues to iron out the kinks (we'll never get pigeon blood pink right), but we're confident that once we've climbed the learning curve, the *Chronicle* will be a more attractive publication, better meeting the aspirations both of readers and of advertisers.

In the transition to color, we have a new printer. Since Susan McDonald's editorship back in the 1970s, the *Chronicle* has been produced by Standard Printing Co. of Canton, Ohio, to whom we cast felicitations for a long and reliable partnership. With this and future *Chronicles*, our new printer is Wilcox Printing & Publishing, Inc., of Madrid, Iowa. Wilcox is a smaller firm than Standard, but no stranger to stamp journals. In addition to the *Chronicle*, they currently print *The American Revenuer*, *The Penny Post* and *The United States Specialist*. We're looking forward to an enduring and mutually beneficial relationship.

In the past it has been a *Chronicle* tradition to mark each annual volume with a new color for the cover stock. With the transition to full-color printing, that's no longer possible. Paper-white covers are required for accurate color. We'll try to maintain the annual cover-color tradition through a stripe on the spine, blue for this and the next three issues.

Now that we have a permanently white cover, it makes sense to use it to highlight the content of the issue it encloses. Our first-ever cover girl is the legendary Eliza Dawson cover, surely the most desirable 3¢ 1851 cover in existence and thus appropriate to the journal of a society that originated as a 3¢ 1851 study-group. The Dawson cover is just one of many rare and fascinating early Hawaii covers discussed in our Western Mails section in a major postal history article by Fred Gregory and Steven Walske. As noted on page 31, this article is a preview of Gregory's long-awaited Hawaii opus, a multi-volume book series which the Philatelic Foundation expects to launch later this year.

Several features in this issue explore the potential of our new color capability. Starting on page 8, Wade Saadi uses his 1847 section to showcase almost 100 colorful cancellation varieties on U.S. 1847 stamps. And in our 1869 section starting on page 55, Scott Trepel discusses the largest surviving multiples of a scarce variety of the 30¢ 1869 stamp—on double paper without grill. Trepel includes a "virtual" re-creation of the 100-subject sheet that was the source of these multiples, and suggests new catalog nomenclature to describe the special status of these stamps. Also offering a catalog suggestion is Ronald A. Burns. In our Essay and Proofs section, starting on page 62, Burns discusses a newly discovered die essay for the 3¢ National Bank Note stamp, which he proposes be designated 147-E12A.

Rounding out this issue are a school-stamp entire envelope that actually passed through the mails (discussed by Michael McClung in the 1861 section, page 51); an analysis of the handstamped route markings of W. Schall & Co. (by Richard Winter in our Foreign Mails section, page 67) and the first installment of a two-parter from James Milgram on the route agent markings of the Louisville and Cincinnati steambot line (Prestamp and Stampless Section, page 8). Altogether, a color extravaganza to brighten your days. ■

LOUISVILLE AND CINCINNATI MAIL LINE POSTAL MARKINGS, PART 1

JAMES W. MILGRAM, M.D.

Some steamboat and railroad lines with mail contracts carried post office personnel called route agents to facilitate the handling of the mail being transported. The route agents' chief job was to sort the mail, but they also acted as agents of the Post Office Department and could receive letters directly. Unlike mail carriers, who received a 1¢ fee for picking up a letter between post offices, the route agents received no additional compensation for accepting letters. In effect, they acted as one-man post offices aboard the train or steamboat on which they did duty. It is doubtful that they always carried stamps, but certainly some route agents in the early 1850s offered stamps, so that clients did not have to post letters at the higher penalty rate for unpaid mail. Of course, mailers who had their own stamps could provide the route agent with pre-stamped covers.

This article will discuss postal markings from one particular company, the Louisville and Cincinnati Mail Line, which held an important steamboat contract and carried a large volume of mail over a well-traveled section of the Ohio River. The great majority of the mail carried on this route was already postmarked. Only loose letters accepted by the route agent along the way received the postal markings discussed here. Such letters are a very small fraction of all the mails carried on any contract route.

As a group, the Louisville and Cincinnati Mail Line markings comprise the largest number of individual postmarks related to a single steamboat company, nine marking types in all. And it must be remembered that route agents' postmarks are official postal markings, not advertising markings such as the vessel-named markings that are found on many steamboat letters and discussed in my book on this subject.¹

History of the Routes

Postal Markings of U.S. Waterway Routes 1839- 1997, by Fred MacDonald, contains a section on contract listings for the different routes represented by the postal markings listed in his book.² This particular route, about 135 miles by water between Cincinnati and Louisville, bore contract numbers that changed as the years passed. In 1843 it was route 4834. In 1846 it became route 5032, then route 8201 (1854), 9503 (1858) and 9601 (1866). It was route 20096 for six trips in 1875 and six trips in 1878, and was dropped in 1881. Hugh Feldman lists three earlier contracts: route 3401 in 1837, route 3243 from 1837 to 1841, and route 4834 from 1841 to 1846, all three providing daily service.³

A route agent, officially designated "the Cincinnati, Oh. & Louisville, Ky. Agent," was assigned to the route for the period between December 28, 1850 and May 27, 1861, and then again for 1868-78. There is doubt about an agent presence during this later period because of a lack of covers showing route agent markings.

¹ Milgram, James W., *Vessel-named Markings on United States Inland and Ocean Waterways, 1810-1890*, Collectors Club of Chicago, 1984.

² MacDonald, Fred, *Postal Markings of U.S. Waterway Routes 1839-1997*, Mobile Post Office Society, 1997.

³ Feldman, Hugh, personal communication.

The contracts for mail routes were advertised in local newspapers. The post office hired contractors to convey all mail at this time, but the route agents were considered federal employees and were paid separately by the Post Office Department, not the mail contractor. Each year the Postmaster General sent a listing of the mail contracts for the previous year to the Speaker of the House of Representatives. These “letters” were printed as “Executive Documents” for each Congress.

For instance, contract 5032 commenced January 1, 1849 within the year ending June 30, 1849.⁴ The termination of service was June 30, 1850 in the contract. The contractor was James Montgomery, who received the contract in a transfer from C.M. Strader. The Annual pay was \$3,850. The mails were to leave Cincinnati daily, after the arrival of the eastern mail at midnight and to arrive at Louisville a day later by 2 a.m. The reverse mails left Louisville daily at 10 a.m. and were to arrive at Cincinnati the next day by 6 a.m. The mail was carried 142 miles and back in steamboats with daily delivery to four cities and alternative-day delivery to two sets of four additional cities (12 cities in all). Comments about the types of mail service in different parts of the country and abroad are to be found in the annual *Reports of the Postmaster General*.

In 1853 the Post Office Department contracted for a daily express mail between Louisville and New Orleans in four separate sections, the whole trip to be seven days each way. The steamboats were to be of the best class and would convey mail and passengers only,



Figure 1. Unpaid stampless cover with red “LOUISVILLE & CINCINNATI MAIL LINE” rectangular route agent’s marking (Type 1) and “10” rater, dated Mar 8 (1850) and addressed to Philadelphia, over 300 miles away, thus the 10¢ due.

no freight. This adjacent steamboat route carried letters that might otherwise have been transported by the Louisville and Cincinnati Mail Line. The document reporting this information contains much correspondence about steamboat mail.⁵

The *Report of Mail Contracts for 1854-55* lists route 8201 from Louisville to Cincinnati

⁴ Executive Document 88, 31 Congress [House of Representatives], pg. 726, 1849.

⁵ Executive Document 31, 33 Congress [Senate], 1854, pp. 1-20.



Figure 2. The Type 1 marking in blue, on a cover franked with a 5¢ 1847 stamp and postmarked Feb 21 (1851). Originating in Cincinnati, this cover traveled on a westward steamboat trip on its way to Indianapolis. Illustration courtesy of Stanley Piller.

nati and back, daily, 142 miles each way.⁶ This contract was originally awarded to the Madison, Indianapolis, and Peru Railroad Company for \$4,800, but that company failed, so the contract was given back (on November 9, 1854) to the steamboat company run by Sherlock and Sherley for a negotiated \$9,000. These mails left Louisville daily at 10 a.m. and arrived at Cincinnati the next day by 6 p.m. The same timing applied in the reverse direction.

In 1858 the route number was changed to 9503, but this represented a continuation of the Sherlock and Sherley route for \$9,000.⁷ Z.M. Sherley and Thomas Sherlock also held the thrice-weekly contract between Louisville and Cairo, 376 miles for \$24,700 per annum.

Hugh Feldman sent the writer a list of the steamboats owned by the United States Mail Line between 1836 and 1867: *Ben Franklin*, *Ben Franklin No. 6*, *Ben Franklin No. 7*, *Pike No. 7*, *Pike No. 8*, *Ben Franklin No. 8*, *Pike No. 9*, *General Pike*, *Telegraph No. 3*, *Madison*, *Moses T. McCombs*, *Fort Wayne*, *John T. McCombs*, *Arcola*, *Maria*, *United States*, and *America*. With this list, Feldman mentioned that Route 9503 was continued with the same contractors for \$9,000 per annum as Route 9601 from July 1866 to June 1870.⁸ However, it will be shown by the covers that there was no route agent for the 1866-1870 period.

Examples of the Different Postal Markings

There seem to be no official documents describing the postmarks used on letters on this steamboat route, so our knowledge of the markings stems from analysis of the surviving covers. The period encompassed by the postal markings of the Louisville and Cincinnati Mail Line includes the 1847 stamps, and the changeover period of 1851-1855 when prepaid postage was 3¢ and unpaid postage 5¢.

The earliest style of marking, Type 1, is a rectangle either in red or in blue. These

⁶ Executive Document 9, 33 Congress [House of Representatives], 1855, pg. 189.

⁷ Executive Document 109, 35 Congress [House of Representatives], 1858, pp. 16-17.

⁸ Feldman, Hugh, personal communication.

markings were in use at least during the first half of 1851, when the 1847 stamps paid postage. Examples are listed in Alexander's census of 1847 covers with both colors.⁹ Figure 1 illustrates the earliest example of this marking seen by this writer, on a folded letter clearly dated 1850. This cover also shows the rare "10" numeral handstamp, presumably applied by the route agent, to indicate that 10¢ was to be collected from the recipient in Philadelphia, on a letter that traveled more than 300 miles.

A strike of the rectangular marking in red on a cover bearing a 5¢ 1847 is shown in Figure 2. The contents indicate that this cover originated at Cincinnati on February 20, 1851. Stanley Ashbrook's note on the back says that Steven Richey found it from an original source. Ashbrook says this was the only example of this stamp with this marking known to him. The distance from Cincinnati to Indianapolis is less than 300 miles, so 5¢ was the proper postage.

The blue strikes seem to be more common on stampless covers. One example sent "free" was described by Raymond M. Wilkinson many years ago.¹⁰ The letter was from Amos Kendall, former Postmaster General, who established the Express Mail of 1836. Wilkinson also describes a single 5¢ 1847 cover with this marking (color not stated) that does not appear to be in the Alexander census. I have a photograph taken at John Eggen's home showing a blue strike (dated Feb 2) with manuscript "5" that appears to be from 1852, a late use. Another blue example, also with the "10" postmark and with a "JUN" month marking, was shown in the auction catalog for the Rohloff sale (Sotheby Park Bernet Auction, September, 1980, lot 1373).



Figure 3. Type 1 marking in blue with matching seven-bar grid cancel, both tying a 10¢ 1847 stamp on a cover addressed to Philadelphia. The postmark is dated "Apr 22," probably 1851. Illustration from the catalog of the Siegel auction sale of September, 1992.

Wilkinson, who also wrote extensively about Civil War patriotic covers, describes how large numbers of letters were carried outside the mails in the early 1850s. The United States Mail Line, an earlier name for the Louisville & Cincinnati Mail Line, was the oldest

⁹ Alexander, Thomas J., *The United States 1847 Issue: A Cover Census*, U.S. Philatelic Classics Society, 2001, pp. 807-809.

¹⁰ Wilkinson, Raymond M., "A Louisville and Cincinnati Mail Line Stampless Cover," *Stamps*, H.L. Lindquist, January 6, 1951, pp. 14-17.



Figure 4. “LOUISVILLE & CINCINNATI MAIL LINE. JUNE 27” circular route agent marking, Type 2, struck in dark blue. Two copies of the 5¢ 1847, cancelled by the seven-bar grid, prepay postage on this 1851 cover to Philadelphia. Siegel auction, June, 1992.



Figure 5. New stamp, new rate: the Type 2 marking in blue on a cover to Pittsburgh. The 3¢ 1851 stamp in the orange brown shade is tied by the seven-bar grid. This cover was postmarked “JULY 9” (1851), ninth day of use for this stamp. Siegel auction, October, 1996.

steamboat line on the western rivers. It was first established by Strader and Gorman in 1818 to run between Cincinnati, Louisville and St. Louis. In 1820 it was reorganized by a group including several well-known figures, including Thomas Sherlock and W.C. Hite. Their first steamboat was the *General Pike*, built in 1819 and named to celebrate the discovery of Pike’s Peak. Nine other “Pike” steamboats followed, including the *Lady Pike*, mentioned



Figure 6. The Type 2 marking in blue with integral “5” on a stampless cover postmarked June 19, probably 1851, addressed to Madison, Indiana, a distance under 300 miles.

later in this article. This company also owned the “Telegraph” steamboats including *Telegraph 2*, which held the record (until 1894) with a nine hour 52 minute run between Louisville and Cincinnati. The company obtained the contract for transporting mail between Cincinnati and Louisville in 1830 and held it until 1870.

Figure 3 shows a blue Type 1 marking tying a 10¢ 1847 stamp on a cover to Philadelphia. The cover also bears two strikes of a grid killer, applied by the route agent on board the steamboat. Although undated, this is probably an 1851 use.

Strikes of what seems to be the same grid appear on the cover in Figure 4, a wonderful cover, also to Philadelphia, with two copies of the 5¢ 1847 stamp. The Type 2 circular marking, struck here in a dark blue or Prussian blue shade, is the earliest of several circular markings used by the Louisville and Cincinnati route agent. In the 3c. '51-'57 *Chronicle*, Number 15, G.B. Smith reported an example of this postmark, with July 1 [1851] date on a first-day cover bearing a 3¢ 1851 stamp. Readers are probably aware that the 3c. '51-'57 *Chronicle* is the predecessor journal of *The Chronicle of the United States Classic Postal Issues*.

Figure 5 shows a very fine strike of the Type 2 marking in blue on a cover to Pittsburgh, bearing an orange brown 3¢ 1851 stamp and dated July 9, 1851, an early use for this stamp. The writer has an example of this marking in a lighter blue shade used with a “5” on a stampless cover posted September 19, 1851. Stanley Ashbrook reported a strike of this marking used as late as February 11, 1852 on a 3¢ 1851 cover.

An interesting variant of the blue Type 2 marking shows an integral “5.” This is the only integral-rate cancel in the entire Louisville and Cincinnati Mail Line series. The cover in Figure 6, addressed to Madison, Indiana, shows an example of this marking struck in Prussian blue. The “5” is perfectly centered within the other components of the marking and certainly appears to be integral to the canceling device. Although this is the only example I have seen, Ashbrook recorded a blue marking with the numeral “5” above MAIL LINE which was overlaid (revalued) with a handstamped “10.” That cover originated at Louisville and was dated June 10, 1851, so the “10” probably reflects the rate beyond 300 miles. Both covers are dated in June, so the Figure 6 cover is probably also from 1851.



Figure 7. The Type 2 marking in red dated Jan. 3 (1852), with matching seven-bar grid tying a 3¢ 1851 stamp on a folded letter to Nashville.



Figure 8. The handsome Type 3 balloon marking, “LOUISVILLE & CINCINNATI MAIL LINE. JAN 1” (1852), fully struck in black on a cover that bears no other markings. It probably should have been rated for a collection of 5¢.

This marking with the integral 5 could also have been used for unpaid stampless mail after July 1, 1851 although no such uses are now known.

The Type 2 marking is also recorded in red. Certainly the most important cover bear-



Figure 9. Type 3 route agent marking in black, (“JUL 17,” year not known) tying a pair of 3¢ 1851 stamps to a portion of a large undated envelope that required double postage.

ing the red Type 2 marking is the well-known 1¢ strip of three with Types I and III. This is shown as a black and white illustration in the John F. Kaufmann auction of March 28, 1985. The date of the cancel on this cover is March 8, most likely 1852 based on other covers known with this postmark.

Figure 7 shows a fine strike dated January 3, 1852, which was found by the writer in an original correspondence. Another cover with the same marking is dated December 8, 1851. So the red Type 2 marking appears to have been used after the blue examples, but there is some overlap.

The next marking in the sequence, Type 3, is felt by many to be the finest produced by the Louisville and Cincinnati Mail Line. I call this the “large circle, large lettering” marking. The crisp lettering within a balloon circle makes this among the most beautiful of all postal markings of the period. A nearly full strike on a stampless cover to Indiana, without any other markings, is shown in Figure 8. This cover probably should have been rated 5¢ due. The letter within dates the use as January 1, 1852, which is the earliest date of this marking recorded. This marking is not particularly rare. Probably 25 copies are known.

Figure 9 shows a typical use on a portion of a large envelope franked with two 3¢ 1851 stamps paying a double rate. This Type 3 marking is also known on covers bearing the 1¢ 1851 stamp. Most covers show a changeable date below the two arcs of lettering. As with Types 1 and Type 2, there is overlap in the usage of the Type 2 and Type 3 postmarks, but most of the latter are from 1853. It is also the first black cancel used by the company. In *Chronicle* 65, drawings taken from Henry Meyer’s records of steamboat markings are illustrated. This Type 3 marking is illustrated and listed in black and red with usage dates of 1851-1854. A very fancy killer of 8 v’s, used with the Type 3 marking, is shown in the catalog for the Siegel auction of December 13, 1994.



Figure 10. The Type 3 balloon circular in red on a cover from Louisville to New York City postmarked "AUG 7" (1851). The 3¢ 1851 stamp is tied by a black geometric killer.



Figure 11. The Type 3 marking in red with large red "5" that appears to have been applied as a separate handstamp. This stampless cover to Indiana is postmarked "MAY 7." Five cents would have been the proper collection for an unpaid letter during the 1851-1855 period.

Figure 10 shows the Type 3 marking in red dated August 7, 1851. The killer is in black and the cover is addressed to New York City. Another red example is dated August 11 and bears the same bold killer on the stamp. Both covers originated in Louisville. The Type 3 marking is quite rare in red, and the red examples seem earlier than the black.



Figure 12. The Type 4 route agent marking is a 34-millimeter circle in red with abbreviated text reading “LOU. & CIN. S.B. MAIL LINE.” On this cover to Philadelphia, the marking is dated “10 JUN” and ties a 3¢ 1851 stamp.

I have seen about five covers with “5” handstamps in black, indicating the unpaid postage rate for this era. Figure 11 is an example. On each cover the “5” is within the circular datestamp, but in a different location. So I think the covers listed with “5” within the circle are *not* integral-rate postmarks, but were created by handstamping a separate “5” within the large circle below the date; as proof, I have one cover showing the “5” by itself, without the datestamp within the circle (no logo).

The cover in Figure 11 shows a “5” handstamped within the red Type 3 circular datestamp, clearly dated May 7, on cover to Madison, Indiana, from the same correspondence as Figure 6. Meyer did not list this combination. However, Meyer listed a Type 3 in red with “10” handstamp within the circular datestamp. Incidentally, these markings are listed by the Mobile Post Office Society catalog as occurring in *blue*. I have never seen a Type 3 postmark in blue.

The next marking in the sequence, Type 4, shows the text abbreviated “LOU. & CIN. S.B. MAIL LINE.” along with a date. This marking is usually found in red. A nice example is shown in Figure 12, tying a single 3¢ 1851 stamp. Note that the ink of the marking has a lot of orange color. This marking is usually seen with a killer composed of small squares. An example dated April 26, in blue with a blue grid on the stamp, was in the Eggen collection. This is a fairly scarce postmark, but not a rare one.

Some covers show both a route agent marking and a vessel-named advertising marking. All known examples of the “Telegraph No. 2” vessel-named marking (No. 1352 in my book on this subject, cited above) are accompanied by the Type 4 route agent’s postmark in red. Figure 13 is an example, on a cover to Cincinnati bearing a 3¢ 1851 stamp with red grid. Both markings are struck in the same ink, suggesting that the route agent applied both of them. Most uses of the Type 4 marking are from 1851-52. An embossed blue printed corner card for the same vessel (No. 1351 in my book) is also known with the Type 4 handstamp.

Figure 14 is another example of the Type 4 route agent’s handstamp, here on a cover to Wisconsin, with a centerline copy of a 3¢ 1851 stamp. The stamp is tied by a boxed



Figure 13. The Type 4 marking in red along with a vessel-named marking, both markings struck in the same red ink. This 3¢ 1851 cover was sent up the river to Cincinnati on “U.S. MAIL STEAMER TELEGRAPH No. 2.”



Figure 14. Another strike of the Type 4 marking, here dated “26 OCT” (1852) on a cover to Wisconsin. The centerline 3¢ 1851 stamp is tied (in matching ink) by a boxed rectangular “STEAMER LADY PIKE” advertising handstamp, used as a cancellation device.

rectangular marking advertising the steamer *Lady Pike* (No. 726), mentioned above. Use of a steamboat advertising marking to tie the stamp is unusual, and suggests again that both markings were applied by the route agent.

The Type 5 route agent’s postmark came into use in 1853 and continued in use through 1861. This marking reads “L.VILLE & CINTI./MAIL LINE.” in serified letters within the circle. Figure 15 shows a strike in black on an unpaid stampless cover to Evansville, Indi-

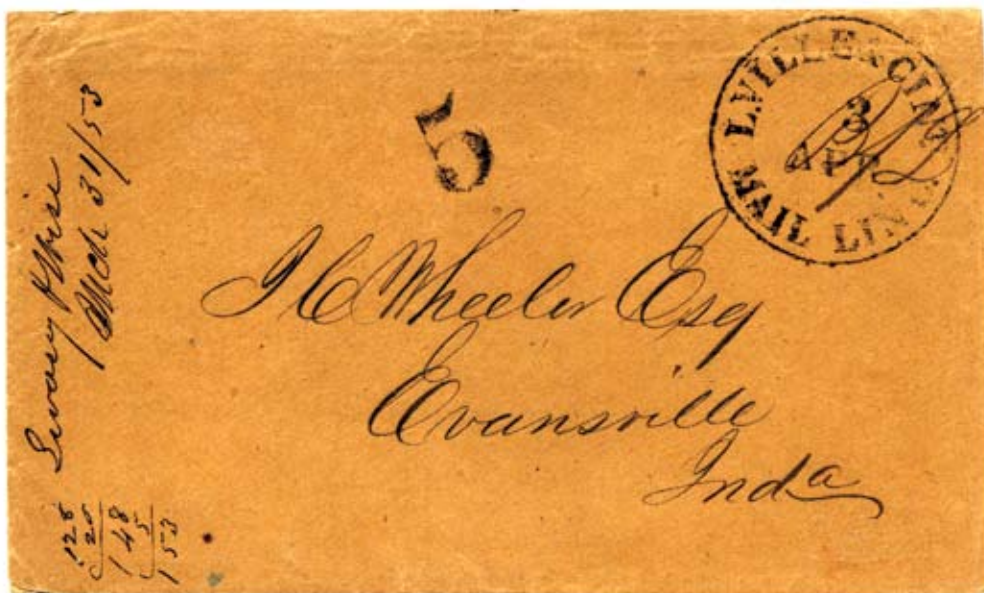


Figure 15. The Type 5 circular marking abbreviates the text in a different manner: “L.VILLE & CINTI. MAIL LINE.” This is an unpaid stampless cover with 5¢ due from the recipient. It was posted “3 APR” (1853), year date taken from the docketing at left.



Figure 16. Foreign destinations are seldom seen with route agent markings. On this cover to Paris, a vertical pair of 12¢ 1851 stamps and a single 3¢ 1851 stamp are well tied by separate strikes of the Type 5 marking, dated “MAR 1” (1853). Siegel Auction, December, 1997.

ana. The postmark is dated 3 April [1853]. This cover shows the same “5” rating mark that appears with the earlier types.

The cover in Figure 16 shows two strikes of the Type 5 marking, in black, on an apparently overpaid cover to France bearing a 3¢ 1851 stamp and a vertical pair of 12¢ 1851 stamps. This date here is March 1, 1853, about a month earlier than the stampless cover



Figure 17. Multiple strikes of the Type 5 marking in red, on a double-rate letter franked with a pair of 3¢ 1851 stamps, that travelled down the river to New Orleans. This cover was posted “22 DEC” (1852).

shown in Figure 15. Higher denomination stamps and foreign destinations are not usually seen on covers bearing Louisville and Cincinnati route agent markings, or on any route-agent covers. The 27¢ postage on the Figure 16 cover overpaid the 21¢ American packet postage to the French frontier. Why the sender franked it that way is a mystery.

Figure 17 shows a double-rated cover to New Orleans with four strikes of the Type 5 marking struck in red. The date here is December 22, 1852, so red may have been the first color of the postmark. But both red and black are unusual colors for this marking, which is usually found in blue. As noted, the Type 5 marking had a very long period of use. It can be found on Civil War covers. These and the subsequent marking types will be discussed in the concluding installment of this article. ■

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CANCELLATIONS ON THE 5¢ AND 10¢ 1847 STAMPS

WADE E. SAADI

In this first color *Chronicle*, it seems appropriate to examine the cancellations that can be found on the 1847 stamps. Presentation of these interesting and colorful cancels should benefit from our new printing process. Our objective here is to show cancels in a photographic walk-through, providing an overview of how our nation's first stamps were invalidated to prevent re-use. Please remember, all color reproductions at best produce an approximation of the hue and saturation of the original. But in their favor, such images are considerably more accurate than their black-and-white predecessors.

The practice of canceling United States stamps really began in 1847, since these were the first stamps distributed nationwide and the first that could be applied anywhere in the country. Postmaster provisional and local stamps preceded the 1847s, but their usage was generally restricted to specific geographical areas.

As the 1847 stamps were the inaugural emission of the United States, the need to cancel them was a fresh concept. The Post Office Department required in its regulations that the new stamps be canceled with either a government-supplied seven-bar circular grid (ink color was not stated) or a manuscript pen cancel, specifically an "X". This regulation was frequently ignored by smaller post offices and even sometimes by larger ones, inked cork devices or markings from the pre-adhesive era being used instead.

Stampless letters were typically marked with a circular date stamp (CDS) or town marking. Some towns also used rating markers. Usually, a handstamp or manuscript "Paid" was applied to prepaid covers. Hence, in many cases, the first cancels on 1847 stamps were these same postal markings used on stampless letters: the CDS, numeral raters and "PAID" markings.

If the postmaster did not have a canceling device on hand, a manuscript cancel was applied. As noted, many postmasters improvised with a plain cork device and used it to apply the ink. Some of these corks or rubber stoppers were later carved into segments and wedges and other simple designs. Over time, these evolved into geometrics and more elaborate grids.

Other than pre-adhesive markings, the unauthorized cancellations found on the two 1847 stamps are usually a smudged red cork or a manuscript marking other than an "X". Anything other than that is notable.

Catalogs assign extra value to the more desirable types of cancels on the 1847 stamps. These prices are often driven by a recent auction realization, not an average of all the material currently selling in the marketplace. Prices arrived at by such narrow sampling may fluctuate greatly. But a well-struck cancel, particularly a desirable one, has a much higher value than the plain-vanilla catalog listing.

The cancels on the 1847 stamps issue divide roughly into two main categories, regular postal markings and obliterators. We will discuss each in turn.

Regular Postal Markings

Regular postal markings (such as circular date stamps, numerals, paid or railroad markings) were used as postal indicia before stamps existed. Several such markings, issued

after 1847, were designed for informational purposes but served a double duty as canceling devices. Since prepayment by stamps was not mandatory until some years after the appearance of the 1847 stamps, these markings were still needed for unstamped letters. Among the regular postal markings, the CDS, numeral and “PAID” were most used as cancellers, probably because they were at hand in many post offices.

Circular Date Stamps: Among CDS cancels, any color other than blue or red is hard to find. Contrary to what one might think, a black CDS is not at all common. Uses from small towns are very scarce since only the larger towns and cities received a distribution of the 1847 stamps from the Post Office Department. Figures 1 through 8 show examples of color circular date stamps used as canceling devices.



Examples of circular date stamps used as canceling devices: (1) red “BURLINGTON Vt.”; (2) blue “TROY N.Y.”; (3) magenta “HARTFORD Ct.” with integral “5” rating marking; (4) “St. Louis Mo.” in red paint; (5) black “ELIZABETHTOWN N.Y.”; (6) blue/black “UTICA N.Y.” double rim oval; (7) orange “LANCASTER N.H.”; (8) green “BRIDGEPORT CT”.

PAID and FREE: These markings, largely holdovers from the stampless period, indicated that a letter was either “FREE” and required no charge for delivery or was “PAID” in advance with no money to be collected. Therefore, their use on an envelope with a stamp



PAID and FREE markings: (9) blue Philadelphia “PAID”; (10) blue straight line “PAID”; (11) red New York “PAID”; (12) orange “PAID”; (13) blue “FREE”; (14) red “FREE”.

is purely as a canceling device--since a "FREE" cover would have no stamp on it and a cover with a stamp would evidence prepayment with no need for further indication. Figures 9 through 12 show "PAID" handstamps and Figure 13 and Figure 14 show "FREE" handstamps, all used as cancelers.

WAY: A way letter was a letter that was not mailed at a post office, but picked up "along the way," usually by mail carriers under contract with the Post Office Department. During the life of the 1847 stamps, waterway captains or clerks often received such letters;



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WAY markings: (15) bright blue Mobile "WAY 6" with scrolls in a circle; (16) red Baltimore "WAY 5"; (17) blue Baltimore "WAY 5".

railroad clerks or stagecoach drivers could also receive them, but this was rare. "WAY" markings are not often found on the stamp; they are usually struck elsewhere on the cover. Figures 15 through Figure 17 show "WAY" markings canceling individual stamps.

RAILROAD: The Post Office entered into contracts with railroads to carry mail over their routes. Special employees of the Post Office Department, referred to as "route agents," accepted mail along the routes of the railroads and applied most of the markings that indicated railroad carriage. There are exceptions when the marking was applied elsewhere (such as "PHILADA RAILROAD," shown in Figure 21) but these are uncommon. There are two types of railroad markings: CDS-like route-agent markings (showing the name of the railroad or route in place of the town) and obliterations (designed specifically to de-



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Railroad markings: (18) blue "ALBY. & Buffalo R.R."; (19) blue "Wilmington & Raleigh Railroad"; (20) black "MIC. CENTRAL R.R./Mic."; (21) red "PHILADA RAIL ROAD."



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24

Killers associated with railroad markings: (22) blue 4-bar closed grid of Norwich & Worcester R.R.; (23) bright red crisscross grid of Boston & Albany Railroad; (24) blue grid of small squares of Madison River & Lake Erie R.R.

face stamps). Figures 18 through 21 show informational railroad markings and Figures 22 through 24 show obliterators whose association with individual railroads is documented.

WATERWAY: Like the railroads, steamboats with Post Office contracts to carry mail could have route agents on board, but this occurred less frequently than with the rails. Boats without contracts were allowed to carry loose letters to the nearest post office. These were similar to way letters, but usually stamped “STEAM”, “STEAMBOAT” (in one or two lines), or sometimes with the vessel name. Figures 25 through 31 are examples of waterway cancellations.



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Waterway markings: (25 and 26) red closed circular grid of 17 wavy lines (Hudson River Mail); (27) black “STEAM”; (28) blue Vicksburg “STEAM 10”; (29) light blue Norwich, Conn. “STEAMBOAT 5” in circle; (30) blue boxed “TROY & NEW YORK STEAM BOAT.”; (31) red Boston “STEAM”.

NUMERAL: Numeral markers were intended for rating a piece of correspondence, to show the cost of the transit through the mails. On domestic mail, since there was rarely a need to “rate” a letter with a postage stamp on it (the payment being evidenced by the stamp itself), these numerals were superfluous; they had no meaning other than to cancel



Numerals: (32) red Chicago “5” in cogged oval; (33) red Chicago “10” in cogged oval; (34) dark green Princeton, N.J. “5” in box; (35) blue Philadelphia “5” in double circle (worn state); (36) blue Philadelphia numeral “5”; (37) blue numeral “5”; (38) black “10” in circle; (39) red “10” in circle; (40) blue Utica Roman numeral “V” in double circle; (41) blue Roman numeral “X” in circle; (42) blue “6” in circle; (43) red “19”; (44) red “20” in circle; (45) black “40” in circle; (46) red “40”.

the stamp. On international mail, rate markings were necessary, but for informational and accounting purposes, not for canceling stamps. Most rating markings are simple, but a few are ornate. Figures 32-46 show numeral rating markings used as cancellations.

Obliterators

Cancels from devices designed specifically to obliterate postage stamps fall into this category. These comprise mostly grids, but there are a few stars and geometrics. These are very hard to find. Manuscript cancels are included here because their use is specific to preventing re-use of the stamp.

MANUSCRIPT: These are usually the simplest of cancels: a straight or wavy line of writing ink drawn across the face of the stamp. Some collectors consider manuscript cancels less desirable (even today, a postman’s pen cancel raises the blood pressure of many a collector), but they have redeeming graces on classic stamps. Often, the pen cancel leaves the stamp’s design nicely “un-obliterated,” and rarely, it allows the postmaster artistic license. Figures 47 through 49 show simple manuscript cancels. Figures 50 and 51 suggest the imagination of the postmaster who picked up the pen.



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Manuscript markings: (47) blue; (48-49) black; (50) hat and spectacles; (51) elaborate geometric.

GRID: The grid was the first cancel designed specifically to deface U.S. postage stamps. Grids come in many shapes, sizes, patterns and colors. Because of this, they can form an interesting study. There are three general categories: circular grids, line grids and pattern grids.

Circular grids were 7-bars, enclosed within the circle. These were provided by the government. They are usually seen struck in red, with other colors being more highly valued. Figures 52 through 62 provide examples. Wheeling, Virginia (now in West Virginia) placed a control marking, a red circular grid, on its 1847 stamps. This marking was applied to the stamps before they were cut apart and used. These stamps are always found with a



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Grid cancels (previous page), seven-bar circular grids: (52) red; (53) magenta; (54) carmine; (55) orange-red; (56) orange; (57) yellow-orange; (58) green; (59) light blue (on heavily blued paper); (60) blue; (61) dark blue; (62) black; (63-64) red Wheeling control marking with blue grid cancels. Line and pattern grids: (65) black line grid (struck twice); (66) red New York square line grid. This page: (67) black 11-bar line grid; (68-69) Binghamton herringbone line grid in red and green; (70) black Wilkes-Barre grid of 25 squares; (71-72) East Hampton, Mass., open circular grid of tiny diamonds, in blue and red; (73) green Tallahassee grid of dots.

cancel on them as well as the red control grid. The Wheeling grids are among the most sought-after of the grids. Examples are shown in Figures 63 and 64, both showing the red control marking and a blue grid cancel as well.

Line grids were also used. Most were simple straight-line grids but others include fancy “herringbone” designs. Examples are shown in Figures 65 through 69. Pattern grids were designs made of small geometric shapes, patterned into a grid shape. These are the hardest grids to find. Examples are presented in Figures 70 through 73.

FANCY: Compared to the later issues of the 1850s-70s, the fancy cancels found on 1847 stamps are simple, even crude. Their beauty lies in the fact that they are the first of the ornate handstamps. Their purpose was to not only to cancel the stamp, but to do it with flair. The Trenton star (74) is reputed to be the first star marking created specifically to cancel a postage stamp. The Huntsville, Alabama, star cancel (75) is actually a stampless-period rate marking. As common as target cancels are on the 1861 and 1869 stamps, they are known from only two U.S. towns during the life of the 1847 issue: Greenwich, New York and Hanover, New Hampshire. Figures 74 to 79 illustrate various fancy cancellations.



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Fancy: (74) blue Trenton star; (75) blue Huntsville negative “5” and stars within a star; (76) red St. Johnsbury scarab; (77) red target, probably Hanover, N.H.; (78) red Paris, Ky., circle of V’s (pinwheel); (79) red geometric pinwheel.

DEMONETIZED: A demonetized cancel is one that is non-contemporaneous with the proper period of use for the stamp on which it appears. By Post Office regulation, the life of the 1847 issue ended on July 1, 1851. After that, the 1847 stamps were no longer valid for postage. There were new rates for mailing letters and the 1¢, 3¢ and 12¢ 1851 stamps were issued to replace the 1847s.



Demonetized uses: (80) small Boston “PAID” in grid; (81) large Boston “PAID” in grid; (82) New York Foreign Mail; (83) New York Ocean Mail.

Any use of an 1847 stamp after July 1, 1851 is a demonetized use. Collectors seek demonetized examples. They are uncommon and should not have been allowed. Figures 80 through 83 show cancels known to have been used only after the 1847 stamps were demonetized. The small Boston “PAID” in grid (80) is not known used before July, 1851. The large Boston “PAID” in grid (81) is not known before January, 1852. The New York Foreign Mail marking (82) dates from April, 1875, more than 23 years after demonetization of the 1847 stamps, making this 5¢ stamp the latest known use of the 1847 issue. The New York ocean mail marking (83) is not known used before the advent of the 1851 stamps.

FOREIGN: The vast majority of stamp-bearing covers originating in the U.S. and addressed to foreign destinations had their stamps canceled stateside. On some covers, the stamps acquired foreign postal markings in addition to the cancel applied in the U.S. Figures 84 and 85 are examples, showing foreign markings incidentally canceling the stamps. In Figure 84, the red New York square grid canceled the stamp; the black French entry mark



Foreign markings (transatlantic): (84) black French entry postmark; (85) boxed French “COLONIES & ART. 13.”; (86) “1sh” British handstamp; (87) red New York square grid with British “1sh” handstamp added.

at bottom left was added when the cover reached France. The stamp in Figure 85 is similar. A grid canceled the stamp and the French “COLONIES & ART. 13” was applied en route.

As a general rule, only covers posted from Canada under the treaty bore foreign markings that canceled the stamp. There are exceptions. Compare Figures 86 and 87; both these stamps were originally used on covers sent to Grenock, Scotland. The 10¢ stamp was canceled stateside (in New York City) and the one shilling handstamp was applied in Scotland. For some reason, the 5¢ pair went uncanceled at New York; the stamps were canceled only with the “1sh” handstamp. Figures 88 through 93 show Canadian cancellations.

While the purpose of a cancellation was to prevent re-use of a stamp, it also indicates that the stamp was recognized by the local postmaster as having fulfilled its primary pur-



Foreign markings (Canadian): (88-89) black 7-ring Canadian target; (90) red-brown Canadian Butterfly grid (blue pen applied later) on 5¢ stamp and (91) on 10¢ Stamp; (92) black Nova Scotia oval 13-bar grid; (93) red-dish brown New Brunswick “Snowshoe” grids.

pose of pre-paying mail to its destination. For today’s collectors, cancellations represent much more than that. They add interest and variety to a showing of the stamp. Some cancels are simply colorful and attractive. Others, such as railroad, steamboat and foreign cancellations, can fire the imagination with images of the mode of transport, the routes negotiated and the places journeyed during the travels of the posted letter. ■

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Note from the Editor-in-Chief: Last fall the Philatelic Foundation announced plans to publish a multi-volume series of books, by Fred Gregory, on the stamps and postal history of Hawaii. Volume 1 in this ambitious series, dealing with Hawaiian postal history to 1871, is expected to appear sometime in 2008.

In decades of accumulating data for this work, Gregory conducted extensive research in Honolulu postal archives and other original sources. In the process he assembled what is thought to be a near-complete log of Hawaii/U.S. sailing data up to 1886. In addition, he created a highly comprehensive listing of covers to and from Hawaii during the classic era. Archival discoveries, sailing data and cover census information will all be part of the forthcoming books.

The article that follows, jointly written by Gregory and section editor Steven Walske, draws extensively on this material. It addresses an important and heretofore unresolved issue in early Hawaiian postal history: how ship letters from Hawaii were rated at San Francisco in the early 1850s. In the process, it presents an overview of associated U.S. rates and routes. This should be of general interest to U.S. collectors because it sheds new light on how the ship-fee law was actually applied.

2¢ SHIP FEE ON MAIL FROM HAWAII VIA SAN FRANCISCO, 1849-1852

FRED GREGORY AND STEVEN WALSKE

A warm sense of harmony settles over the postal historian when rates marked on covers match rates fixed in applicable laws. But when a devilish cover marked with the wrong rate appears, the postal historian frets and worries. Is the cover real? Why is the rate wrong? Who is pulling a trick on me? Hopefully, a rational solution is found to restore peace of mind.

Here is the tale of how Hawaii-origin letters arriving at the San Francisco post office from 1849 to 1852 sometimes were ship letters and sometimes were not ship letters—and even when they were ship letters, were not always rated as such. Confusing enough? Fear not! Here also is the solution to restore that harmonious state of bliss.

1849: San Francisco Becomes Hawaii's Mail Drop

For three basic reasons—speed, security and commerce—the year 1849 reshaped the world for American and European expatriates in Hawaii. Until 1849, people sent their correspondence from Hawaii to the United States or Europe by one of three principal routes: Cape Horn, Cape of Good Hope or Mexico. Letters could take from six months to 18 months to reach their destinations, rarely faster.

In early 1849, a new route opened from San Francisco to New York using a crossing of the Panama Isthmus. Steamships under United States mail contract went down the Pacific Coast to Panama. Mules and river boats carried mail to the Atlantic side of the Isthmus where it was loaded onto other steamers to cross the Gulf of Mexico and go up the Atlantic

coast to New York. Reaching San Francisco from Honolulu required about one month. Once a letter was on board a steamer bound from San Francisco to Panama, it would arrive at New York in about one more month. Also in early 1849, a United States post office opened in San Francisco. Mail could now be transmitted from San Francisco in the added security of the United States mail. Growing commerce between Hawaii and San Francisco, a by-product of the California gold discovery in 1848, provided the third element—frequent shipping and, thus, ample opportunity to send mail to San Francisco. Many people, particularly merchants, felt the added benefit of expedited and safe delivery through San Francisco justified the high postage cost (40¢ per half ounce).

Honolulu's weekly newspaper, *The Polynesian*, ran an anticipatory announcement about the new route on March 17, 1849. A follow-up report on May 17 announced that the first steamer had left San Francisco May 1. Connected individuals in Honolulu knew the steamer line should be operating by March or April. In a few months, Hawaii correspondents more often chose that route than a lengthy passage via Cape Horn or the Cape of Good Hope, or the risky route across Mexico.



Figure 1. 1849 folded letter sent from Honolulu to Newburyport, Mass., via San Francisco and Panama. The “42” due marking represents 40¢ for the coast-to-coast steamer rate and 2¢ for the ship fee. This cover is the earliest recorded Hawaii-origin cover transmitted on the new Panama route and is the only example of the San Francisco manuscript postmark on a cover from Hawaii.

Mail from Hawaii bound for the U.S. east coast first arrived at the San Francisco post office in April, 1849, less than two months after it opened on February 28. The cover shown in Figure 1 is the earliest recorded Hawaii letter sent for transmission to the east coast via the new route. M. Cook, a traveler en route to China, began the letter on March 11, 1849, “while still on the ‘briny deep’” and finished it on March 16 while “running into Honolulu.” Before late 1850, sending mail from Hawaii depended on private arrangements as the government took no official interest. Commercial firms, missionary houses and foreign consulates accepted responsibility for getting mail aboard a suitable vessel bound for a port where letters might be deposited in a postal system. Letters were rowed out to a ship readying for departure from Honolulu, Lahaina, Hilo or one of the minor island ports.

Cook arranged to put the Figure 1 cover aboard the Hawaiian-flagged schooner *SS*, arriving at San Francisco on April 16. San Francisco penned its manuscript postmark on April 17, the only recorded use of that postmark on a letter from Hawaii, wrote the number “42” on the cover and placed Cook’s letter aboard the steamer *California*, departing San Francisco on May 1. The steamer *Isthmus* cleared Chagres, on Panama’s Atlantic coast, on June 13 and delivered Cook’s letter in New York about July 18. The “42” mark indicated 42¢ postage was to be collected from the addressee upon delivery.

Conditions at San Francisco and Hawaii in 1849

With the California Gold Rush gripping everyone’s imagination, 1849 was chaotic in San Francisco, its population swollen a thousandfold and prices in the stratosphere for everything from an egg to a shop lot. The crew of the first steamship arriving from Panama deserted. The second steamship anchored beneath the guns of a U.S. warship to keep the crew on board. Unable to grow enough food, stock enough supplies or even do its own laundry (everyone was a miner those days so nobody did support work), California turned to Hawaii for food, supplies and services. The volume of shipping between Hawaii and California in six months eclipsed the shipping records of all prior years combined.

Matters were no less frenetic in Hawaii. Gold seekers left Hawaii in droves in mid-1848 when news of the gold discovery hit Honolulu, leaving much work there undone. Adding threat to confusion, French gun-ships anchored in Honolulu harbor prepared to invade and occupy Hawaii.

At San Francisco, keeping the post office open and staffed was a difficult job in itself. When the Hawaiian letter in Figure 1 was processed, the San Francisco post office was without a resident postmaster. John W. Geary, appointed on January 29, 1849, arrived in San Francisco to take up his duties on April 1 (succeeding two appointees who failed to show up). Almost immediately, he resigned (he became San Francisco’s first mayor in 1850) and on April 17, 1849 Jacob B. Moore was named his replacement. Moore arrived in San Francisco on August 18, 1849.

Bayard Taylor was a journalist on assignment from *The Tribune* and a passenger from New York with replacement postmaster Moore, whom Taylor described as a cool-headed, firm and efficient manager of postal affairs. In his 1850 book, *Eldorado, or Adventures in the Path of Empire*, Taylor described the San Francisco post office in October, 1849:

“The Post-Office was a small frame building, of one story, and not more than forty feet in length. The entire front, which was graced with a narrow portico, was appropriated to the windows for delivery, while the rear was divided into three small compartments—a newspaper room, a private office, and kitchen. There were two windows for the general delivery, one for French and Spanish letters, and a narrow entry at one end of the building, on which faced the private boxes, to the number of five hundred, leased to merchants and others at the rate of \$1.50 per month. In this small space, all the operations of the Office were carried on.”

Background: 1849-1850 United States Postage Rates

After the boundary between the United States and the British-chartered regions of Vancouver’s Island and British Columbia was settled in 1846, the United States began preparation for a contract steamship line from New York to Astoria, Oregon Territory. As a part of that effort, a U.S. postage rate of 40¢ per single letter was established in 1847 for mail to be carried to or from the Pacific Coast. In 1848, the law was amended to provide a 12½¢ rate for mail between places on the Pacific Coast.

The United States Ship Fee

From colonial days, laws obligated ship captains to deliver mail to the postmaster of a port immediately upon arrival and offered them compensation for bringing such mail. In

1792, the ship fee was set at 4¢ per letter and in 1799, the fee was reduced to 2¢, which is where it sat in 1849-1850. The operative ship-fee law in 1849 was stated in the Act of March 3, 1825, Section 15, as follows:

“That every letter or packet, brought into the United States . . . in any private ship or vessel, shall be charged with six cents, if delivered at the post-office where the same shall arrive; and if destined to be conveyed by post to any place, with two cents added to the ordinary rates of postage.”

The act embraced every letter brought into the U.S. by private ship or vessel. A captain was commanded by Section 17 to swear he delivered to the postmaster “all letters directed to any person or persons within the United States . . . which, under his care, or within his power, shall be brought in such ship or vessel, except such as are directed to the owner or consignee of the ship or vessel.” A declaration was made to list the letters delivered. Until this was done, the ship could not unload. Any master who demanded additional compensation from anyone or who failed to deliver letters could be fined up to \$100. If a passenger or sailor appeared with letters at the post office window, those letters were to be added to the captain’s declaration and assessed a ship fee.

By inference, ship letters were thus defined as those required to be entered on the master’s declaration. The postmaster paid 2¢ “for each letter or packet” to a “master or commander . . . except the commanders of foreign packets.” At that time, “foreign packets” meant ships carrying mail under contract with a foreign government. “[E]ach letter or packet” meant a one-time charge per letter or packet (not multiplied by weight) and the word “packet” in that context meant a mailable parcel.

Post office regulations directed the postmaster receiving a ship letter to mark it with the word “ship” and further provided:

“123. Masters of foreign governmental packets are not to be paid any thing for letters delivered into the office; such letters are, notwithstanding, to be charged with postage....

“130. If the letters be delivered into the post office by a passenger or sailor, and not in behalf of the master, nothing is to be paid for them; they are, nevertheless, to be charged with ship letter postage, and the number entered in the account of ship letters, with the name of the vessel in which they were brought.”

To summarize, under the 1848 postage rate and the ship letter law, ship letters were assessed 6¢, if addressed for delivery at the port of arrival, or 2¢ plus ordinary postage if they were to be carried by post “to any place” (meaning somewhere other than the port of arrival). A drop letter rate of 2¢ applied to any letter (other than a ship letter) delivered to a post office for delivery at the same post office. Thus, a ship letter arriving at San Francisco from Hawaii was to be assessed 42¢ if going to the east, 14½¢ if going to some place on the Pacific Coast other than San Francisco and 6¢ if addressed for delivery in San Francisco.

Section 18 of the same act provided:

“That the postmaster to whom such letters may be delivered, shall pay the master or commander, or other person delivering the same, except the commanders of foreign packets, two cents for each letter or packet; and shall obtain from the person delivering the same, a certificate, specifying the number of letters and packets, with the name of the ship . . . ; which certificate, together with a receipt for the money, shall be, with his quarterly accounts, transmitted to the Postmaster General, who shall credit him with the amount.”

In 1849-50, clerks receiving a letter would calculate the amount of postage due according to weight and distance to be conveyed by post road and mark the amount on the cover. Since most mail was sent with postage unpaid, marking the letter informed the delivery office how much to collect from the addressee. In the case of ship letters, the amount marked was increased by 2¢ per letter to cover the fee, adding the word “SHIP.” Failure to mark a letter properly could mean loss of revenue.

1851 United States Postage Reduction

On July 1, 1851, postage for mail between the Pacific coast and the east was reduced to 6¢ for a paid letter and 10¢ if unpaid. The ship fee remained fixed at 6¢ for letters addressed to the port of entry. For mail delivered on the Pacific coast other than at the port of entry the new rate was 3¢ if prepaid and 5¢ if unpaid. Under this rate, a ship letter from Hawaii cost 8¢ to go east if paid, 12¢ to go east if unpaid, 5¢ paid or 7¢ unpaid if it was for delivery somewhere on the Pacific coast beyond San Francisco, or 6¢ if it was for delivery in San Francisco, paid or unpaid.

Hawaii-United States Friendship Treaty: Formal Mail Exchange with U.S.

Honolulu's rising commercial community pressured the government to take responsibility for handling mail. A "Friendship Treaty" between Hawaii and the United States, negotiated in 1849, was finally ratified in August, 1850. Focused primarily on creating a barrier to French occupation, the treaty also included an agreement for exchanging mail. Article XV of the Treaty read in part:

"... the contracting parties agree to receive at the post offices of those ports all mailable matter, and to forward it as directed, the destination being to some regular post office of either country; charging thereupon the regular postal rates as established by law in the territory of either party receiving said mailable matter, in addition to the regular postage of the office whence the mail was sent."

Honolulu Post Office

Honolulu's foreign minister, R.C. Wyllie, sent a letter bag to San Francisco postmaster Moore on September 13, 1850. Wyllie's letter sought to complete arrangements for transmitting from San Francisco any mail addressed to people in Hawaii and promised the Hawaiian government would be responsible for any U.S. postage due. He concluded the letter by saying: "I respectfully request your protection to the contents of the mail bag



Figure 2. Folded letter from Honolulu to Barnstable, Mass., datelined October 18, 1850. Postmarked with a blue Honolulu straightline dated Nov. 2, 1850, the first day of the marking and of the *Polynesian* letter bag in which the cover was placed. San Francisco postmarked the cover for the December 1 departure of the Panama steamer *Oregon*, and marked the cover "42" as an unpaid ship letter, similar to Figure 1.

which you will receive herewith....” At that point in time, Hawaii had done nothing required of it to implement the treaty. Specifically, Hawaii was required to establish a post office and set postage rates.

Moore’s reply is quoted by Frederick A. Wheeler.¹ In a letter dated October 24, 1850, Moore agreed to forward letters and other mail to Hawaii under the arrangement proposed by Wyllie. He added: “I have to add that all letters and newspapers from the kingdom, directed to the United States, will be forwarded promptly, charging the postage to his Majesty’s government, only on such letters and newspapers as the laws of the United States require to be prepaid.”

Notably, Moore makes no mention of how someone in Hawaii might prepay United States postage. On November 12, 1850, the American brig *A. Hayford* arrived at Honolulu, having departed San Francisco on October 28. It probably brought Moore’s letter.

Meanwhile, on November 2, 1850, the first step toward official responsibility for the mail was taken when the Government Printing Office advertised an open letter bag at the office of *The Polynesian*, the government-owned weekly newspaper, to receive mail. A straight-line postmark was made up from loose printer’s type.

The cover in Figure 2 is the unique first day cover for the Honolulu postmark and for the *Polynesian* letter bag. This folded letter was written October 18, 1850 and forwarded to San Francisco on the American schooner *Penelope*, sailing November 6 and arriving at San Francisco on November 30, in time to be postmarked there on December 1 and put aboard the steamer *Oregon*, departing that day for Panama. The cover was marked “42” as an unpaid ship letter.



Figure 3. Honolulu straight-line dated Dec. 21, 1850, the day the Honolulu post office opened. The cover was postmarked San Francisco on January 23 and marked “42.” The 42¢ postage due was paid at Harrisburg, where the cover was marked “PAID” and forwarded (for an additional 5¢) to the addressee, who had returned to Yale College.

The Honolulu post office opened December 21, 1850 and a postage rate of 10¢ per half ounce on foreign mail was set at the same time. A first-day cover, dated December 21, 1850, is shown in Figure 3. This is an envelope addressed by missionary William P.

¹“The Honolulu Straightline and Its Historical Background,” *The American Philatelist*, January, 1985, pg. 25.

Alexander, stationed at Lahainaluna on Maui, to his son in care of a relative at Harrisburg, Pennsylvania. The Honolulu post office used the same straight-line postmark devised by the Government Printing Office in November, but changed the ink color to black. Carried to San Francisco by the Hawaiian brig *Chameleon* departing December 21, the letter arrived at San Francisco on January 22, was postmarked there on January 23, marked “42” and put aboard the steamer *Tennessee*, departing that day for Panama. At Harrisburg, the letter was marked “PAID” and forwarded for 5¢ to young Alexander, who had returned to Yale College.

By the time the Honolulu post office opened, San Francisco had agreed to create an account to enable U.S. postage to be pre-paid in Hawaii. U.S. postage was collected in cash at Honolulu and remitted to the San Francisco post office quarterly. The first recorded letter from Hawaii sent with U.S. postage prepaid was postmarked in Honolulu on January 11, 1851 and in San Francisco on February 15. That letter was addressed to London, England and marked at Honolulu “Paid to Liverpool/74cts.” This “74cts” rate represents 10¢ for Hawaiian postage, 40¢ for the U.S. postage via Panama and 24¢ postage from New York to Liverpool (both the 40¢ Pacific Coast rate and the 24¢ Liverpool component included the 5¢ U.S. internal rate, so the sender was charged the inland rate twice—a common rating error at this time). The postage paid notation omits the U.S. ship fee because Whitney absorbed the fee in the Hawaiian postage and remitted 2¢ to San Francisco through the accounts.



Figure 4. An envelope sent with United States postage prepaid in Hawaii, postmarked May 8, 1851 at Honolulu and marked “PAID” at San Francisco and handstamped 40 (in red) instead of “42” as would be expected if the ship fee were included.

Another letter prepaying United States postage in Hawaii is shown in Figure 4. This is an envelope addressed by missionary Elias P. Bond at Kohala on the Island of Hawaii. Rev. Bond sent the letter to Honolulu by inter-island schooner. U.S. postage was prepaid, as was the Hawaiian postage of 10¢, by charging Bond’s account at the Honolulu post of-

fice, thus the notation “chg E.P.B.” and “Paid” in the upper left. At Honolulu, Postmaster Whitney entered the letter on his way bill for the San Francisco Postmaster, postmarked the cover May 8, 1851, wrote “Paid 40” on the cover and forwarded it to San Francisco on the American schooner *Velasco*, sailing that day. Honolulu absorbed the 2¢ ship fee in the Hawaiian 10¢ postage and credited San Francisco 42¢ on the way bill. The *Velasco* arrived in San Francisco on June 3, where the cover was postmarked on June 14, marked “40” and “PAID” and put aboard the steamer *California* departing that day for Panama. Again, the San Francisco rate marking omitted the ship fee.

Hawaiian postage was reduced effective September 13, 1851, and then remained constant at the new rate of 5¢ per half ounce until 1870. As always, prepayment of Hawaiian postage was mandatory but is “mute” on outgoing letters—meaning the rate was not marked anywhere on the cover. If someone dropped a letter at the Post Office without prepaying the Hawaiian postage, the letter was not placed onboard a ship. Until 1859, no postage was charged for local or inter-island mail.

The simplicity of the Hawaiian postage is misleading. First, Hawaii paid 2¢ per letter to ship captains bringing mail. Until 1856, the Honolulu Post Office absorbed the 2¢ it paid on incoming letters as part of the local postage of 10¢ or 5¢ collected at delivery.

Second, outgoing letters posed a problem for recouping expenses. Whitney sometimes had trouble convincing captains of non-American ships to take mail to San Francisco because San Francisco Postmaster Moore paid them nothing. In an April 1851 report, Whitney stated: “And as vessels other than American are unable to collect the usual sea postage at San Francisco on letters carried thence from this port, I have been obliged in several cases to prepay the sea postage or lose the opportunity of sending them.”

As noted, ship fees were to be denied to “foreign government packets” only. Why Moore refused to pay all foreign-flag vessels is unclear. Regardless of technical propriety, Whitney often was forced to pay captains a 2¢ ship fee on mail going to San Francisco—and also pay San Francisco another 2¢ per letter through the quarterly accounting. Initially, Whitney absorbed the U.S. ship fee in the Hawaiian postage by collecting only 40¢ but crediting San Francisco 42¢ on the way bill (if the letter was sent with U.S. postage prepaid). When he was forced to pay another 2¢ to a captain to take letters, he also absorbed the extra ship fee. When Hawaiian postage was reduced to 5¢, Whitney began collecting the U.S. ship fee when a postal patron wanted to send a prepaid letter but, at least for a while, continued to absorb any extra fee he was required to pay a captain.

The Ship Rate Marking Challenge

Based on the postal laws and circumstances described above, all letters arriving at San Francisco from Hawaii would be ship letters because all were brought by private vessels. One would expect 2¢ was assessed once per letter and one would also expect the rate marked on the letter would add 2¢ to the ordinary rate of U.S. postage, whether unpaid or prepaid. However, we find some letters rated with the 2¢ added (as in the Figure 1 cover) and some (Figure 4 is an example) rated at just the ordinary rate of postage. Explaining this contradiction is an aim of this article. The challenge involves two distinct categories:

Challenge #1, Collect Mail Marked “40” Instead of “42”: The envelope shown in Figure 5 was addressed by Joel Turrill, the U. S. Consular Agent in Honolulu, to his brother-in-law. Turrill arranged privately to have the letter carried to San Francisco aboard the British bark *Lindsays*, sailing from Honolulu on May 18, 1849, and arriving at San Francisco on June 18, in time to be postmarked on June 20 with the new San Francisco straight-line postmark and processed as an unpaid letter. The cover was marked “40” and sent to Panama on June 21 aboard the steamer *Panama*. The Figure 5 cover is the only Hawaii cover recorded bearing the San Francisco straight-line postmark and also happens

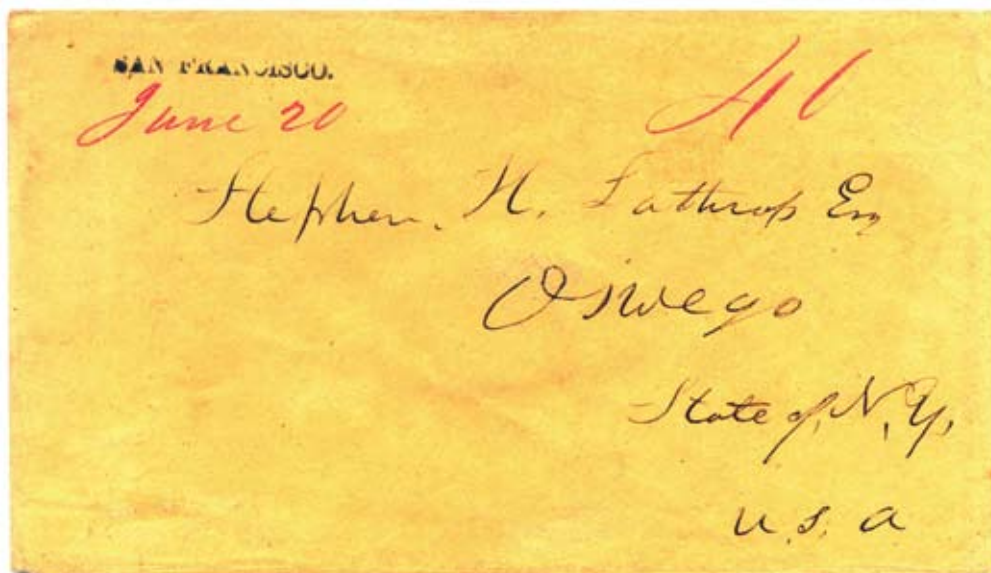


Figure 5. San Francisco straight-line “June 20” with manuscript “40” due marking on an 1849 cover with U.S. postage unpaid, brought to San Francisco from Honolulu on the British bark *Lindsays*. Why San Francisco chose to rate this cover “40” as opposed to the expected “42” is explained in this article.

to be the first recorded use of an envelope from Hawaii. The Honolulu origin of this cover is established, even without the contents or a Hawaiian marking of some kind, by Turrill’s handwriting, well known from other envelopes and folded letters he addressed. From the early days of the San Francisco post office until January 15, 1851, some unpaid letters from Hawaii were marked “42” and others were marked “40.” Why?

Challenge #2, Prepaid Mail Rated Without the Ship Fee Added: Figure 4, discussed earlier, shows an example of a prepaid letter sent in the 40¢ rate period and marked “40” instead of “42”. Figure 6 is a folded letter datelined February 5, 1852, by Sarah Lyman, a missionary wife at Hilo, Hawaii. By this time, U. S. postage was reduced to 6¢ and Hawaiian postage was reduced to 5¢. Using a 13¢ Missionary stamp (since torn from the cover, leaving small remnants in the upper left where bits of a red Honolulu cancel appear), she prepaid Hawaii postage of 5¢ and United States postage of 8¢, including the ship fee. At Honolulu, Postmaster Henry Whitney postmarked it on February 21, entered it as U.S. postage prepaid on his way bill to San Francisco Postmaster Moore, and placed it aboard the American-flagged brig *Noble*, bound for San Francisco on February 27 and arriving March 16. The San Francisco post office marked it with a “6” on March 20, and placed it aboard the steamer *Tennessee*, bound that day for Panama City. Why was no ship fee included in the rate shown on prepaid letters?

Solving the First Challenge:

Collect Letters from Hawaii via San Francisco, April 17, 1849–January 15, 1851

Figures 1, 2 and 3 show examples of unpaid letters marked at San Francisco with the expected rate of “42” to indicate 40¢ plus a 2¢ ship fee was to be collected from the addressee upon delivery. Figures 4 and 5 show Hawaii-origin letters processed at San Francisco for transmission east via Panama marked “40.”

Letters for the east were not the only ones to receive odd treatment at San Francisco. Based on the ship letter law, one would expect a letter from Hawaii for delivery to an ad-



Figure 6. Folded letter to Brookfield, Vermont, datelined 5 February 1852, with Hawaiian and United States postage prepaid by a 13¢ Hawaii Missionary stamp, since removed. (Two small fragments survive at upper left.) Red postmark “Honolulu FEB 21.” Carried to San Francisco on the American brig *Noble*. Red integral 6 and “PAID” applied March 20 at San Francisco. Why this cover is marked “6” instead of “8” is explained in this article.

dresser located in San Francisco to be rated “6”. Indeed, most covers conform. At first, San Francisco used a pen to write “Shp 6” on the cover. By early 1850, San Francisco acquired a “SHIP 6” rate marker. This marker, fondly named the “clamshell” because of its shape, was used for marking ship letters addressed to San Francisco residents until February, 1861, when the ship rate for delivery in San Francisco dropped to 5¢. Figure 7 is a letter bearing the San Francisco “clamshell.” James Makee, a Honolulu merchant, shipping agent and sugar planter, sent this letter, datelined January 25, 1850, to William Heath Davis, a commercial agent with offices in Honolulu and San Francisco. Makee arranged to put it aboard the American-flagged brigantine *Pianet*, sailing from Honolulu on January 28 and arriving at San Francisco on February 18, where it was marked SHIP/6. This cover is the earliest recorded use of the San Francisco “clamshell” SHIP/6. Before putting the letter aboard *Pianet*, Makee stamped the back with the forwarding handstamp of his firm.

One letter in the census was rated “2” instead of “6.” This is shown in Figure 8. A manuscript direction on the front of the cover directs carriage “Pr Spartacus.” *Spartacus* was an American-flag schooner well known in the Honolulu-San Francisco trade. She left Honolulu with this letter on November 7, 1850 and arrived at San Francisco on December 10. Three days later, the letter was delivered to the post office. The Figure 8 letter was datelined November 6, 1850, at Honolulu by “Aldrich,” a San Francisco and Honolulu merchant, and addressed to Messrs. Ellis & Crosby at San Francisco. San Francisco postmarked the letter on December 13. Based on the ship-letter rate, this letter should have been rated “SHIP/6”. Instead, it was rated “2,” for the drop letter rate, despite a manuscript notation on the front clearly indicating it arrived by private ship.

However sweeping the definition seems (“every letter or packet, brought into the United States...in any private ship or vessel”), the law effectively limited ship letters to those included in the master’s declaration. People savvy enough exploited loopholes in the



Figure 7. Earliest recorded use of the San Francisco “clamshell” SHIP/6. marking, on a folded letter datelined January 25, 1850. Carried by the American-flagged brigantine *Pianet*, departing Honolulu Honolulu January 28 and arriving San Francisco February 18.



Figure 8. Cover carried from Honolulu on the American-flagged schooner *Spartacus*, arriving San Francisco December 10, 1850. The “2” rating on this cover represents collection at the domestic drop rate. As an incoming ship letter, this cover should have been rated “SHIP/6” (as in Figure 7). This cover was probably part of a packet of letters delivered to an agent who subsequently took individual letters to the post office.

law and probably also exploited enforcement weaknesses to avoid the law in other ways. The key was to have a letter delivered to the post office in San Francisco as an ordinary domestic letter using one of several possible scenarios removing the letter from the scope

of what the captain was required to declare. These scenarios are: (1) enclose a letter inside another letter or packet; (2) send letters to consignees or owners of the vessel; (3) consign a package of letters as freight; and (4) deliver the mail at the post office without being recognized as a passenger, sailor or master.

The first scenario was probably the most common and exploited the weight loophole in the ship-letter law itself. The ship-letter law explicitly imposed only a single ship-letter fee on a "letter or packet," without a weight multiplier. Thus, a letter or packet addressed to someone in San Francisco was assessed 6¢ only, regardless of weight, so long as it was a mailable packet. If a packet or letter contained some number of other letters, only the outer letter or packet was declared and charged the 6¢ ship fee. The addressee, usually an agent or friend of the sender, opened the packet and delivered the contents to the post office as ordinary domestic letters, to be rated "40" rather than "42." At this time, every Hawaii merchant or commercial firm, as well as most connected individuals, had a friend or agent living in San Francisco.

A clear example of enclosing letters in a packet, addressed to friends or agents in San Francisco, is a letter datelined November 5, 1850, at Lahaina, by John W. Barker, a ship's captain, and sent to Ellis & Crosby in San Francisco. Captain Barker's letter was carried to San Francisco on the American schooner *Penelope*, postmarked on December 1 and rated SHIP/6. Captain Barker wrote, among other things: "Gentlemen, will you be kind enough to forward the enclosed Letter by Adams & Co's Express and pay the postage on my account . . ." The Figure 8 cover bearing a "2" instead of a "6" likely was posted as a drop letter after arriving enclosed in a packet or other letter. Commercial firms in Honolulu frequently advertised private letter bags when a ship in which they had an interest was about to depart for San Francisco. Probably those bags were handled as packets and charged a single ship fee on entering the San Francisco post office. The contents were then redelivered as domestic letters.

The second scenario involves letters to consignees and owners of the vessel. The ship letter law explicitly excluded letters to owners or consignees from those the captain was required to declare. Various iterations of the post office regulations before 1849 attempted to narrow the scope of excluded consignee letters to just those addressed to the principal consignee, or by defining consignee letters as letters dealing with the cargo. In 1849-1850, the regulations merely excluded letters addressed to the consignee or owner of the vessel. However, letters to consignees or owners of the vessel would not be re-posted and, thus, would not themselves form a body of covers showing a postage rate assessed in San Francisco. Letters enclosed in a consignee or owner letter may have been re-posted in the same manner as in the first scenario, and in that case even the outer letter would escape the ship fee.

Freight is the third scenario. Rather than send a letter package through the mail, a sender might consign it as freight, although doing so lost the higher security accorded the mail. Our best example of this practice involves a freight package sent to the east. Letters re-posted in San Francisco under the first scenario still paid 40¢ postage if going east. If a package of letters was designated freight and consigned to someone in the east, it paid the freight charge to the east and avoided the more costly postage charge. This option probably was never used for packages going to someone in San Francisco because the added security was worth a single ship letter fee. A loose analogy involved mail from the British Colony of Vancouver's Island (VI) in the late 1850's. San Francisco allowed VI mail to be consigned to the British Consul at San Francisco and no ship fee was assessed on the contents of those packages. Whether a ship fee was paid on the packages themselves is unclear. Nonetheless, no evidence points to the same recognition for freight consignments from Hawaii. Freight packages containing letters from Hawaii may have been mis-labeled to camouflage

the contents because they clearly fell within the ship-letter law and, if properly labeled, probably would have been considered within the captain's control.

Documentation of the third scenario comes from no less an authority than Honolulu Postmaster Whitney himself, who sent letter packages to the east to avoid the 42¢ postage per letter. Wheeler reported a letter from Whitney to his brother James in New England, dated July 26, 1851.² In the letter, Whitney complains about the loss of a letter package but in doing so reveals the practice:

“It was with equal surprise & regret that I read the facts stated in Sarah’s letter of 26th April, relative to the letter I sent you advising of the receipt of goods per ‘Gentoo.’ If I recollect aright. I enclosed the letters to M’s care merely to save postage. It was enclosed in a buff envelope stamped ‘Honolulu, Hawaiian Is.’ This envelope may have been torn off by those into whose hands Moses’ parcel came . . . I have several times enclosed letters to M’s care in a similar way – merely to save postage which has been heavy hitherto & I had no doubt that they would go on safely.”

The American ship *Gentoo* arrived at Honolulu from Boston on January 13, 1851, so his letter to James reporting the *Gentoo* goods was later. Whitney enclosed that letter in the “buff envelope” to escape the 40¢ Pacific Coast postage rate altogether. One can ponder whether Whitney paid the Hawaii postage rate of 10¢ per half ounce on letters he sent as freight.

Finally, the fourth scenario consists of letters carried in the personal effects of passengers and sailors. Such letters were ship letters, but the captain had no control over them so would not have been in his declaration unless the person delivering the letter to the post office was recognized as a passenger or sailor. Given the large transient population of San Francisco it is impossible to think the clerks knew all the residents of the town. Quite likely, the admonition to assess a ship fee on letters delivered by a passenger or sailor was difficult to enforce and some letters were deposited by passengers, sailors or even captains as favors to friends in Hawaii. Whether other ways to avoid the ship letter postage were practiced is open to speculation. Given the free-wheeling mood of the times, if a way could be found to exploit the law or enforcement gaps, someone would discover and use it.

The practice of delivering letters to the San Francisco post office outside the scope of the captain's declaration continued even after the Government Printing Office (GPO) started the *Polynesian* letter bag. Five of the eight recorded covers handled by the GPO were rated “40” or “80” at San Francisco. Figure 9 shows a cover rated “80” for a double-weight domestic letter. Postmarked November 16, 1850 at Honolulu by the Government Printing Office, the Figure 9 letter was carried to San Francisco on the American-flagged brigantine *Sarah McFarland*, sailing November 17 and arriving at San Francisco December 10. It was postmarked at San Francisco on December 14, struck with a red handstamped “80” and placed aboard the steamer *California* departing that day for Panama. Starting with the second GPO mail shipment, Whitney probably sent letters to San Francisco in a “packet” so only the packet paid the 6¢ ship fee and the letters were then re-posted using the first scenario above.

Except for the first mail shipment postmarked November 2, 1850, all of the known GPO covers postmarked before December 7, 1850, were rated “40” in San Francisco. Two letters in the census were postmarked by the GPO on December 7, 1850, and put aboard the American ship *Gov. Davis*, sailing from Honolulu on December 12, the last mail shipment from the GPO. These two letters were postmarked at San Francisco on January 15, 1851 and rated “42”. From January 15, 1851, to the end of the period we address here (through 1852), all letters from Hawaii sent with U.S. postage unpaid were rated as ship letters showing the 2¢ ship fee added to the ordinary United States postage rate.

Why was there a sudden stop in avoiding the ship fee? For an explanation, we must

²*Ibid*, pg. 28.



Figure 9. Postmarked November 16, 1850 at Honolulu by the Government Printing Office, this letter was dated at San Francisco on December 14, rated “80” (for double weight) and placed aboard the steamer *California* departing that day for Panama. Absence of a ship fee shows that even letters deposited in the GPO letter bag sometimes reached the San Francisco post office outside the ship-letter law.

look at what happened in Hawaii. As noted, the Honolulu post office opened on December 21, 1850. The Royal Decree establishing the Honolulu post office was published in *The Polynesian* on December 21, 1850. It stated:

“3. The Postmaster, from the day of publication hereof, shall charge the following rates of postage from this Kingdom, namely: 10¢ for every single letter not exceeding half an ounce weight, forwarded to, or received from San Francisco, and on packets of more than one letter, 10¢ for every additional half ounce....”

“4. The captains, commanders, masters, or pursers of vessels, for bringing Mails from San Francisco and delivering them at the Post Office shall be entitled to receive from the Postmaster the following remuneration, namely: 2¢ on each letter....”

Despite the wording of the announcement, the 10¢ postage rate might have gone into effect as early as December 6. Hawaiian laws sometimes had “effective dates” later than *de facto* implementation dates. In April, 1851, Honolulu Postmaster Whitney reported he commenced his duties on December 1. In fact, the Privy Council resolved on October 30 to place Whitney in charge of the mails, giving rise to the *Polynesian* letter bag on November 2. On December 6, Charles Bishop, the customs collector who had legal responsibility for the mail, appointed Whitney to open and distribute the mail and to collect any unpaid United States postage due on the mail received. Conceivably, the 10¢ per single letter rate applied as early as December 7 to letters deposited in the *Polynesian* letter bag.

In any event, at least when the post office opened on December 21, a letter posted there cost 10¢ Hawaiian postage for each half ounce, regardless of whether it was sent with U.S. postage paid or unpaid—and pre-payment of Hawaiian postage was mandatory. Imposing a weight multiplier on postage destroyed the advantage gained by enclosing letters in other letters or in a letter packets. All of the letters processed at Honolulu starting December 7, 1850, were rated as ship letters in San Francisco. This explanation points to the “enclosure” scenario as the most common method used for avoiding ship fees before Hawaii established postage rates. Whitney’s July 26, 1851, letter to his brother demonstrates freight consignment was used even later. The Honolulu post office had no monopoly on transmitting mail

to San Francisco and competed with express companies and others offering to take letters. We should assume some mail forwarded from Hawaii to the United States after mid-January, 1851, is indistinguishable from U.S. domestic mail. When postage rates were reduced on July 1, 1851, the advantage of security probably induced most people to send letters through the post office at San Francisco as routine ship letters.

Solving the Second Challenge:

Prepaid Letters From Hawaii via San Francisco, February 15, 1851–May 1, 1852

Prepaid ship letters were unique to incoming mail from Hawaii. No other example of this arrangement is known. Ordinarily, when the United States entered into a treaty for regulating the exchange of mail, the cost of transportation and remuneration of the vessels was collapsed into an agreed treaty rate and mail was considered treaty mail, not ship letters. The Hawaii-United States Friendship Treaty, quoted in relevant part above, did not set a treaty rate but instead declared each country was to charge only “the regular postal rates as established by law in the territory of either party,” without further clarification.

The treaty makes no mention of pre-paying postage in Hawaii. Indeed, the treaty states it is to be effective “So soon as Steam or other Mail Packets under the flag of either of the contracting parties, shall have commenced running between their respective ports of entry....”

Thus, the Treaty anticipated that a contract rate would govern. But the first contract rate between Hawaii and San Francisco was established 17 years later, in 1867. Nonetheless, we know an account was created for prepaying postage in Hawaii and we know the Honolulu and San Francisco post offices settled the account quarterly. When Charles Bishop appointed Henry Whitney to take charge of incoming mail on December 6, 1850, he made specific mention of the San Francisco account:

“Arrangements having been made with the Postmaster at San Francisco, to the effect that he shall, upon arrival of the United States Mail at his office, make a package of the letters, papers, &c. belonging at these Islands, and direct same to me, charging the Hawaiian Government with the unpaid postage thereon, which postage is to be collected here and forwarded to the said Postmaster; and, as it is not convenient for me to attend to the distribution of the letters &c., and as you have kindly offered to take charge of the same, you are hereby authorized to receive the mail either at this office or on board any vessel in which it may arrive, open and distribute the same and collect the postage and in short, perform all the necessary business connected therewith....”

Whitney’s appointment referred to an account for collecting unpaid U.S. postage on mail forwarded to Hawaii. No mention was made there about an account for pre-paying mail sent from Hawaii for delivery in the United States.

By the end of December, Whitney was Postmaster of Honolulu and on December 28 he published a notice in *The Polynesian*, dated December 25, stating letters sent to the east via San Francisco could be fully prepaid at a cost of 50¢ (10¢ Hawaiian and 40¢ U.S. postage):

“LETTERS FOR SAN FRANCISCO AND THE U.S.—A mail will be made up once a week for the above port, which will contain all letters and papers for different parts of the U. S., except such as are marked to be sent via Cape Horn. The above mails will be put up in sealed bags, and every effort made to secure the utmost safety and speed in transmission of letters.”

Notably, the postage rate Whitney announced omitted the U.S. ship fee, suggesting he absorbed the fee, as discussed above:

“Postage on letters may be prepaid in Honolulu to any part of the U. S.—on a single letter, via Panama, weighing less than one half ounce, 50¢; double, one dollar, &c. Letters for England may be forwarded via San Francisco, only on prepayment of the above postages. The postage between New York and Liverpool, 24¢, may be prepaid here or not, at the option of the sender.”

If the accounting system for prepaying U.S. postage in Hawaii was not part of the arrangement concluded by December 6, it clearly was set up by December 25. U.S. postage was collected in cash in Hawaii and paid to the San Francisco post office when the accounts were settled. Based on other communications from Whitney, we know the arrangement required him to list all prepaid letters on a way bill sent with the letter bag. A letter was treated as having U.S. postage paid if it was listed as such on the way bill—otherwise not, regardless of whatever was written or stamped on the cover. A quarterly account settlement had been agreed by April 1, 1851, when Whitney referenced it in a report. If the accounting agreement with San Francisco was written, it is lost, as are the accounts themselves and the way bills required with each mail shipment. All we know is that an account was set up.



Figure 10. The 13¢ 1852 Hawaii Missionary stamp on this cover to Marlboro, Mass., was designed to prepay 5¢ Hawaiian postage, 6¢ U.S. postage and the 2¢ ship fee. Postmarked July 24 (1852) at Honolulu and September 1 at San Francisco, this cover was carried to San Francisco on the American brig *Mary A. Jones*. San Francisco struck the straightline “PAID” and the encircled “8” rate marking, indicating ordinary U.S. postage of 6¢ plus the 2¢ ship fee.

As seen above, one would expect San Francisco rate marks to include the 2¢ ship fee: meaning an 8 for a single letter and a 14 for a double letter. Figure 10 shows a letter postmarked July 24, 1852, at Honolulu and September 1, 1852, at San Francisco, rated normally at San Francisco. This cover was carried to San Francisco on the American brigantine *Mary A. Jones*. At San Francisco, the cover was rated with a circle “8” mark, stamped “PAID” and put aboard the steamer *California*, bound for Panama on September 1. The “8” mark was first employed at San Francisco on mail processed May 1, 1852 and represents the U.S. ordinary postage of 6¢ plus the 2¢ ship fee. The 13¢ 1852-issue Hawaiian stamp (Scott 4) was designed for prepayment of 5¢ Hawaiian postage, 6¢ U.S. postage and 2¢ for the ship fee. As discussed above, Whitney stopped absorbing the ship fee on outbound mail after Hawaiian postage was reduced to 5¢.

San Francisco had a “rocking horse” style rate mark by late 1853. This is shown on the cover in Figure 11. That cover was postmarked at Honolulu October 3, 1854 and at



Figure 11. Components of the 13¢ prepayment are specifically spelled out in the vertical panels of the 1853 dark red Kamehameha III engraved stamp on this cover from Honolulu to New Bedford. The 6¢ U.S. postage plus 2¢ ship fee is here expressed in the San Francisco “rocking horse” PAID 8 SHIP marking. Postmarked October 3, 1854, at Honolulu and November 1 at San Francisco.

San Francisco November 1, prepaid through to New Bedford by an 1853 issue Hawaiian 13¢ stamp (Scott 6). The 1853 issue was engraved in Boston. Postmaster Whitney ordered them in 1852 and, in doing so, spelled out the wording for the 13¢ stamps so it clearly identified the elements of postage being paid (“HAWAIIAN-5 CTS, UNITED STATES-8 CTS”) in the left and right vertical panels. The rocking horse mark included an integral 8 for this rate.

Why San Francisco Rated Hawaii-Origin Prepaid Letters as “40” or “6”

A paid letter postmarked at Honolulu on June 4, 1851 is shown in Figure 12. The sender prepaid U.S. postage of 40¢ (Whitney was absorbing the 2¢ ship fee in the Hawaiian postage of 10¢). The letter was carried to San Francisco on the American bark *Joseph Butler* and arrived there on July 1, the day reduced United States rates went into effect. San Francisco postmarked the letter on July 1 with an integral “6” for the new rate without the ship fee included. Figure 6 shows a better strike of the integral “6” postmark, used in March, 1852.

The famous Dawson Cover in Figure 13 is franked with the 2¢ and 5¢ Hawaiian stamps of 1851 (Scott 1 and 2) and two U.S. 3¢ 1851 stamps (11) and presents an interesting variation. It was postmarked October 4, 1852, at Honolulu and October 27 at San Francisco. The American brig *Mary A. Jones* carried it to San Francisco. The sender, William C. Dawson, was on Maui and knew a ship fee was due so he paid it with a Hawaiian stamp. Whitney entered the letter on his way bill for paid letters and marked it U.S. postage paid. In the quarterly account, Whitney paid San Francisco the 2¢ ship fee due on this letter. One or two other covers, all emanating from Maui in 1852-1853, seem to have been franked in a similar fashion but the Hawaiian stamps have been removed, leaving only remnants.

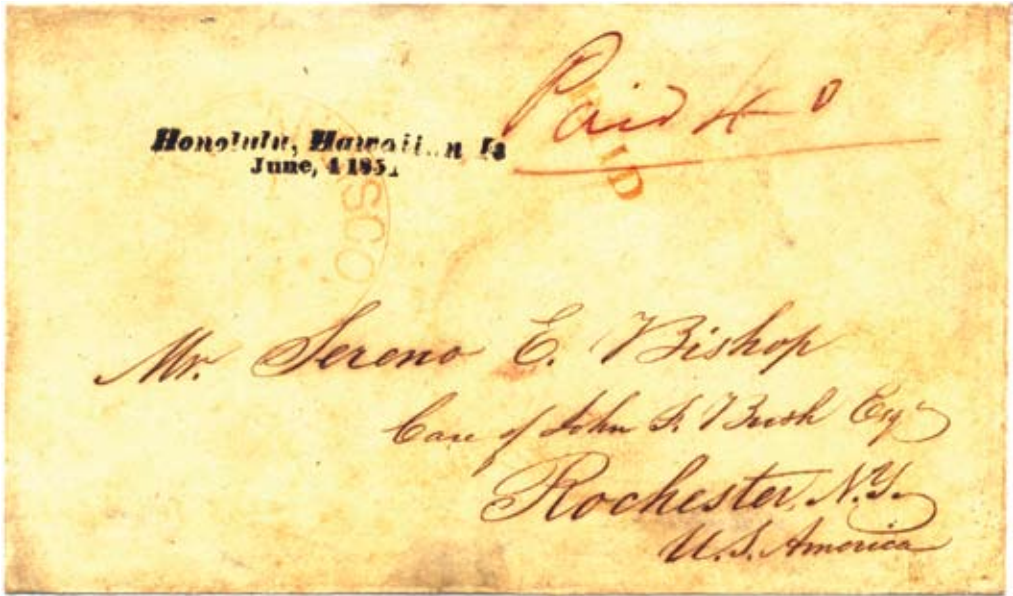


Figure 12. Paid letter postmarked at Honolulu on June 4, 1851. The sender prepaid U.S. postage of 40¢. The letter was carried to San Francisco on the American bark *Joseph Butler* arriving July 1, the day reduced U.S. rates went into effect. San Francisco postmarked the letter on July 1 with the integral “6” for the new rate (without the ship fee). Figure 6 shows a clearer strike of the integral “6” postmark.

Eliminating Theories

Some theories attempting to explain the “40” or “6” rate marking seem plainly wrong:

1. One theory holds San Francisco marked “40” or “6” to letters on which San Francisco paid no ship fee. However, as seen above, the U.S. ship fee was to be assessed on all ship letters, regardless of whether the captain was paid anything. An exchange of correspondence in 1852 regarding mail carried by the Hawaiian brig *Baltimore*, shows San Francisco assessed the ship fee on letters although the captain of the *Baltimore* was paid nothing. On December 30, 1852, Whitney wrote to J. B. Moore about the problem of securing mail carriage on non-American vessels:

“As Capt. Paty of the Brig *Baltimore* states that he was unable to obtain the usual compensation allowed captains on delivering mail at your office, I beg to inquire whether your rule excludes all vessels from compensation excepting those under the American flag.

“In the mail carried over by the *Baltimore* were 1963 letters as per the way bill, 1128 of which were prepaid at this office, including the U. S. postage of 6¢ and the sea postage of 2¢ and the am’t of sea postage credited to you in the above mail was \$22.56, being 2¢ on each of the letters prepaid.

“If you are unable under the existing law of the U. S. to pay captains of foreign vessels, the only way is for this office to retain the 2¢ sea postage on each letter, and pay such captains here which will be cheerfully done, if the arrangement is satisfactory to you.

“It would then be understood that no sea postage would be charged or collected at any of the U. S. offices on delivery where the sea postage has been prepaid here.”

Seven letters carried by *Baltimore* in November 1852 are in the census. Four of the seven were sent with U.S. postage unpaid and all four were assessed the ship fee. The three prepaid letters were marked to include the ship fee. Thus, the rate San Francisco placed on a letter was unrelated to whether the ship fee actually was paid. Many covers in the census



Figure 13. The famous Eliza Dawson cover with 2¢ and 5¢ Hawaiian Missionary stamps of 1851 and a pair of U.S. 3¢ 1851 stamps. The sender paid the 5¢ Hawaiian postage and 2¢ ship fees by the Hawaii stamps, with U.S. postage paid by the U.S. stamps. Postmarked October 4, 1852 at Honolulu and October 27 at San Francisco. Carried to San Francisco on the American brig *Mary A. Jones*.

were carried on American-flag vessels. On these covers, San Francisco paid the ship fee but the rate marked still omitted the ship fee.

2. According to another theory, the San Francisco post office more or less “waived” the ship fee if Honolulu paid the sea postage. Whitney’s December 3, 1852 letter just quoted shows no such agreement existed before December, 1852, if at all, so in the time frame when prepaid letters were being rated “40” or “6” at San Francisco, there was no agreement to adjust accounts when Honolulu paid the sea postage.

3. It has also been supposed San Francisco marked “40” or “6” because the post office lacked a mark for “42” or “8”. However, San Francisco manually inscribed “42” on collect letters so it could as easily have inscribed “42” on prepaid letters. Instead, it used “40” or “80” handstamped rate marks on prepaid letters and inscribed “42” on collect letters. The lack of a proper rate mark seems an unpersuasive explanation in the face of San Francisco’s practice of manually inscribing letters when the proper rate mark was lacking.

4. Some collectors point to confusion regarding the ship rate in the Honolulu post office. Whitney indeed was much confused by the way San Francisco was rating mail. Perhaps the clearest proof of confusion is in his letter dated January 31, 1852, to Moore:

“Enclosed herewith I send to you corrected way bills of mails despatched from this office from Sept. 12 to Dec. 15 inclusive. I also enclose a blank form of postage rates paid at your office on letters and papers received from Honolulu, which I beg you will fill out and return at your earliest convenience as it will greatly facilitate my labor and prevent unnecessary corrections in both of our offices. I am quite unable to deduce all the exact rates either from the government circular sent me by you, or from the corrected way bills as in practice they appear to vary from the circular referred to.”

Another letter from Whitney in March, 1852, explains that he refused to accept prepaid letters for delivery to San Francisco addressees because he did not know what rate

applied. Apart from this evidence, Whitney certainly knew the U.S. assessed a 2¢ ship fee when he complained in April, 1851, about San Francisco's refusal to pay the captain. Whitney collected the U.S. ship fee at least by October 1, 1851, when he issued Hawaiian postage stamps of 13¢ value to prepay Hawaiian postage of 5¢ and U.S. postage of 8¢. However, while it is an interesting exercise to trace the progress of Whitney's full enlightenment about U.S. postage rates, any confusion Whitney might have had about how the U.S. assessed the ship fee is irrelevant to how San Francisco rated the letters.

None of the usual explanations explain the markings persuasively. Why San Francisco failed to include the ship fee in the rate shown on prepaid letters cannot be attributed to confusion in Honolulu, an agreement to adjust the accounts when Honolulu paid the ship fee, the lack of proper rate marks or a tacit understanding to waive the ship fee when Honolulu paid it.

This lack of another explanation brings us to ask why San Francisco would have bothered to include the ship rate in the postage shown for prepaid letters. From an accounting perspective, there was no deficiency in the accounts. The Hawaii sender prepaid Hawaii postage (10¢) plus U.S. domestic postage (typically 40¢), the Honolulu Postmaster either absorbed the 2¢ ship postage or collected it in addition to the ordinary U.S. postage, and the Honolulu Post Office reflected the U.S. portion of the prepayment (42¢) as a credit to San Francisco on the way bill sent with the prepaid letters. When accounts were settled periodically between Honolulu and San Francisco, Honolulu paid the credit to San Francisco. Meanwhile, San Francisco received the mail and paid the ship captain 2¢ per delivered letter delivered—or paid nothing, depending on the vessel flag. Since the 2¢ fee on prepaid mail was reimbursed from the Honolulu credit to San Francisco, there was no real need to reflect it on the face of the letter, and no need to include it in San Francisco's quarterly accounts to the U.S. post office.

The only remaining and plausible explanation for the rate markings in San Francisco on paid letters is the absence of a need to reflect the added rate. Destination post offices should have recognized the San Francisco PAID markings as sufficient to deliver the letters without charging any postage. As noted above, San Francisco changed its practice in May, 1852. Perhaps San Francisco received instructions from Washington, D.C. Maybe Postmaster Moore merely felt it was a better practice. In early 1852, a decision was made to mark the letters with the full amount of postage, including the ship fee. San Francisco ordered rate marks to show the "8" and started using them on May 1, 1852 (See Figure 10). At the same time, Whitney was beset with complaints in Hawaii from postal patrons who insisted their correspondents were being made to pay postage on prepaid letters so he may have requested the change. For whatever reason, the rates marked from May 1, 1852 forward, include the ship fee.

Conclusion

At the end of the day, what seems contradictory in fact is not. San Francisco properly rated the collect letters marked "40" or "2" in 1849 and 1850 because they were delivered to the post office as domestic letters on which no ship fee was to be assessed. So far as the prepaid letters of 1851 and 1852 are concerned, San Francisco perceived no need to add the ship fee to the rate—and so did not until changing its practice in May, 1852. ■

A COLLEGE STAMP THAT WENT THROUGH THE MAIL

MICHAEL C. McCLUNG

In *Chronicle* 215 (August, 2007), Gordon Stimmell reviewed James Drummond's new book, *College and School Stamps*. In his review, "School Stamps: A New Learning Curve," Stimmell described the book as "a fascinating learning experience." I agree wholeheartedly. The scope of Drummond's work is astonishing.

Drummond describes four types of college or school stamps. Type I includes postage and revenue stamp look-alikes that were used as teaching aids in business schools to help students learn to address and frank business envelopes properly and to pay tax on documents correctly. This category of stamps is what comes to mind when most of us think of college stamps. Type II college stamps are fakes of Type I, made by unscrupulous dealers for sale to collectors.

Drummond's Type III college stamps are those that represented prepayment of a fee for carrying a letter from a school to a nearby post office. Examples from the United States are the adhesives from Westtown School and Friends Boarding School. These are listed in the Scott specialized catalog as locals.

Type IV college stamps, the least common according to Drummond, are those that paid a fee for a dorm-room-to-dorm-room messenger service, or for a similar service from the school to a local business. These are known from a few colleges in England.



Figure 1. A Type IV college stamp, Drummond EC1, from Exeter College in Oxford, on cover with manuscript cancel, paying the halfpenny fee for local messenger service (from James Drummond's *College and School Stamps*, page 113).

Figure 1 shows an example of a Type IV college stamp used on an envelope carried by a messenger service. It is from Exeter College at Oxford, England, and cost the sender one halfpenny. This stamp, Drummond EC1, was printed in sheets of 96 images; 500 sheets were supplied to the school by a local printer, Emberlin and Son, on November 11, 1882.

An example of a Type III college stamp is shown in Figure 2. This is the Westtown local, Scott 145L2, Drummond WS7. This cost the sender two cents and paid for carriage on the stage coach from Westtown School to the post office in Street Road, Pennsylvania.



Figure 2. A Type III college stamp, Scott #145L2, Drummond WS7, from Westtown School, on cover dated February 1, (1869), with U.S. 3¢ F grill stamp, Scott 94.

The accompanying U.S. 3¢ 1868 stamp with F grill, Scott 94, paid the postage from Street Road, on February 1, 1869 (per docketing), to Concordville, Pennsylvania. The Westtown locals were usually affixed to the backs of envelopes, but they are occasionally found on the fronts along with government postage stamps. Westtown stamps were sold at the school for over 20 years, beginning in 1853. They originally paid for service to the post office in Westchester, Pennsylvania, until 1859, when the nearer Street Road office opened.

Figure 3 shows a Type I college stamp which is the central subject of this article. It is a stamped envelope from Eastman Business College in Poughkeepsie, N.Y. The envelope is addressed to Mount Joy, Pennsylvania, and bears a 3¢ 1861, Scott 65, with a Washington,



Figure 3. A type I college stamped envelope, Drummond ENB8, from Eastman Business College, with a U.S. 3¢ 1861 stamp, Scott 65, postmarked November 27.

New York, postmark dated November 27. There is no year date, but the stamp shade suggests a likely 1862 use. Washington, now Washington Hollow, is about 10 miles northeast of Poughkeepsie. This envelope was probably taken home by a student or employee of the college and used for personal mailing. The college stamp printed on the envelope did not pay any postage; it just went along for the ride. Figure 4 shows a close-up of the Eastman stamp, Drummond #ENB8, which has an Indian head vignette, “E. B. C. POSTAGE” at the top, “THREE CENTS” at the bottom and numeral “3”s in the corners. The overall design is obviously based on the 3¢ 1861 stamp.



Figure 4. An enlargement of the Indian Head stamp.



Figure 5. Illustrations of the Eastman Indian Head stamp designs from *College and School Stamps*, page 92.

Eastman Business College (originally Eastman National Business College) was founded by Harvey Gridley Eastman in 1859. By 1864, the school had 1,700 daily students and was very successful. Eastman had his own printing department which turned out dozens of different postage and revenue stamp designs along with a plethora of business forms and documents for use in the classroom.

Figure 5 shows the illustrations in Drummond’s book for this particular stamp design. Below them, on the same page, is the following text: “Some of the ‘Indian head’ stamps may be cut squares from full envelopes. Sloane described both the white and orange paper varieties existing as such, and that both had round postmarks canceling the stamps. Pollock relayed in his March 13, 1943 column one of his reader’s opinions that ‘the full sheet consisted of nine copies (3x3)’ with reference to ENB7. This pane format has not been confirmed at this time.”

This description reflects the meager amount of information available with regard to most college stamps. Almost all of the schools closed long ago, and they did not keep detailed records about practice stamps and other teaching aids, which were used and discarded almost as quickly as they were made. Also, this description shows that Drummond had not yet seen a full envelope with this stamp printed on it.

Type I college stamps are sometimes described as “on cover” or “on document.” These covers and documents belonged to the schools and were used in class. They are not real-life postal or fiscal uses. “Canceled” college stamps were marked by devices that were owned by the schools, although some closely resembled the markings of local post offices. By contrast, the college stamp in Figure 3 saw actual postal service, albeit in a passive way. While its counterparts remained behind at the school, being merely put through the motions and then destroyed, this imprinted envelope received a real stamp and was then sorted, bundled, bagged, railroaded, received and delivered. And best of all, it was saved!

Acknowledgement: *College and School Stamps* by James Drummond is the source for most of the information in this article about college stamps in general and about Eastman Business College. ■

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THE 30¢ 1869 WITHOUT GRILL DOUBLE PAPER VARIETY

SCOTT R. TREPEL

The subject of this article is the Without Grill/Double Paper variety of the 30¢ 1869 Pictorial Issue. The author will provide information and images to help identify examples of this unusual variety, which is frequently misidentified as Scott 121a, the 30¢ Without Grill stamp on single-layer paper.

1869 Stamps Without Grill

The 30¢ is one of seven 1869 Pictorial values listed in the Scott catalog as “Without grill, original gum.” To qualify as the Without Grill variety, a stamp must have no trace of a grill, and the gum must be intact to ensure that the grill has not been ironed out. The Without Grill denominations and corresponding Scott numbers are: 1¢ (112b), 2¢ (113b), 3¢ (114a), 15¢ Type I (118a), 24¢ (120a), 30¢ (121a) and 90¢ (122a).

The 1¢, 3¢, 12¢, 15¢ Type I, 24¢ Invert, 30¢ and 90¢ also exist as imperforate singles, without grill, on ungummed stamp paper. Only one of each is recorded. The Scott footnote after number 122 refers to these Without Grill imperforates and states, “They were not regularly issued.” More accurately, all of the Without Grill stamps—perforated or imperforate—occupy a position somewhere between regular issues and essays. With the exception of some cancelled examples of the 3¢ Without Grill, which evidently made their way into circulation, it is unlikely that any of the 1869 Without Grill stamps were sold at the post office along with normal grilled stamps.

30¢ Without Grill/Double Paper Variety

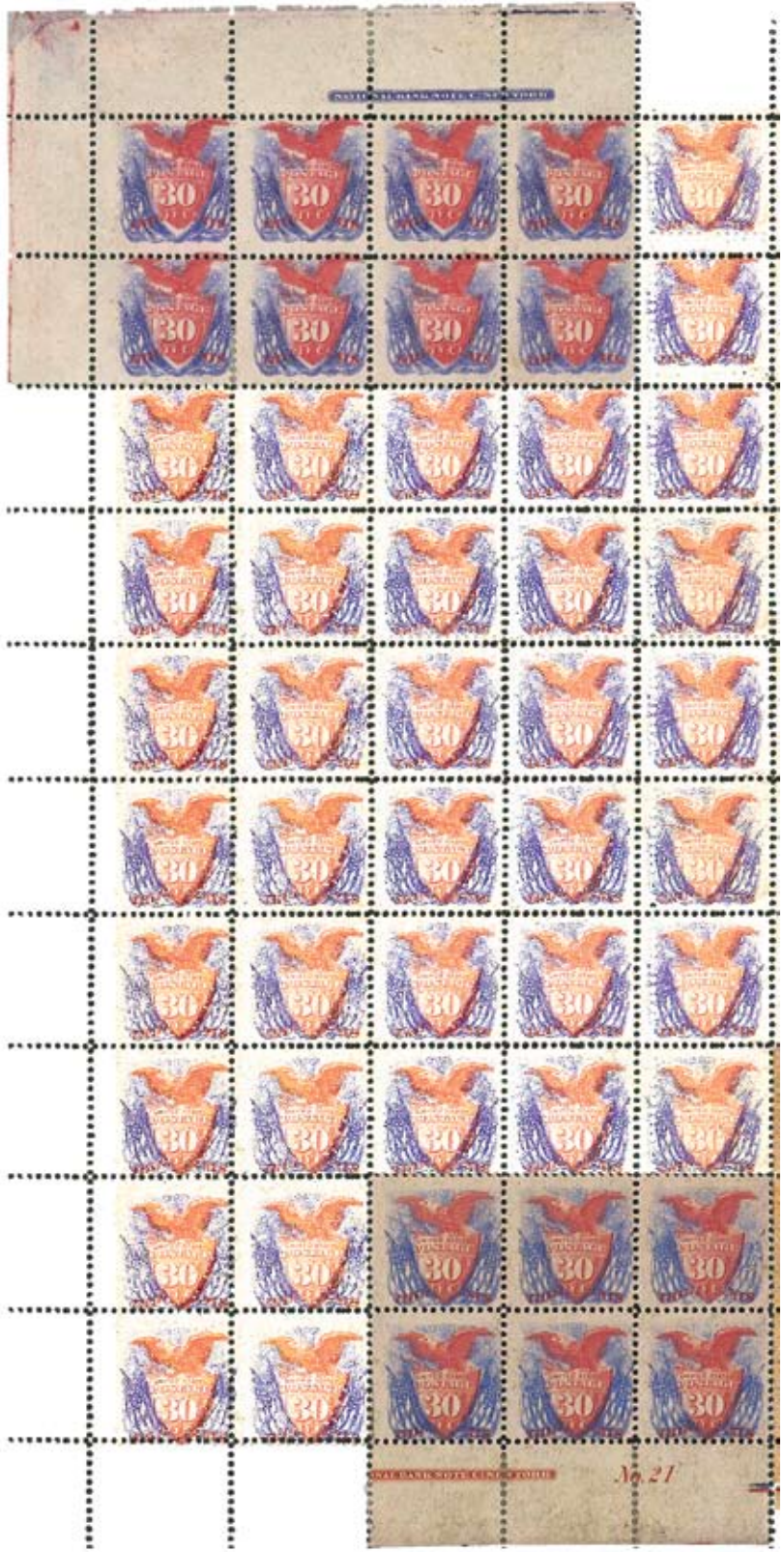
The 30¢ is also known in another form, the Without Grill/Double Paper variety, which has two layers of very thin paper pressed together. The 30¢ Without Grill/Double Paper variety was described by John N. Luff in his pioneering work on U.S. postage stamps, and the existence of 30¢ 1869 singles and multiples on double-layered paper has been known to philatelic experts and specialists for many years. An example from the Luff reference collection at the Philatelic Foundation (PF) has part of the top layer scraped away to show the second layer beneath (Figure 1).

For years the PF issued certificates classifying certain stamps submitted as Scott 121a (Without Grill) as the “Double Paper Essay cited by Luff.” Sometime in the 1980s, for no apparent reason, examples of the 30¢ Without Grill/Double Paper started receiving PF certificates as the normal Scott 121a. Since 2005, the PF has been overturning some of its own Scott 121a certificates when the stamp is on Double Paper (in such cases, the item is described as Scott 121E, Essay on Double Paper). At this point, the record has become so thoroughly confused that it is necessary to start fresh and re-evaluate all examples of the 30¢ Without Grill to determine which are on Double Paper and which are on single-layer paper.



Figure 1. 30¢ 1869 Without Grill/Double Paper variety with part of the top paper layer scraped away. From the Philatelic Foundation reference collection.

Figure 2. Digital reconstruction of the 30¢ 1869 Without Grill/Double Paper sheet using four key sheet-margin multiples and two interior blocks of four. The multiples have been superimposed on a 30¢ 100-subject template, and the perforations have been extrapolated to show approximate centering of all stamps in the sheet.





The 30¢ Double Paper Sheet

The author's analysis of 30¢ Without Grill multiples has led to the conclusion that only one sheet of 100 on double paper was released. To start the re-evaluation process, this article presents a "virtual sheet" of the Without Grill/Double Paper stamps, which has been digitally reconstructed from the surviving multiples. The reconstruction is shown in Figure 2 and its component multiples are illustrated and discussed below. The author superimposed the multiples on a 30¢ 100-subject template and extrapolated the perforations across the missing positions to approximate the centering for the entire sheet. The sheet image should be helpful in identifying stamps on Double Paper, especially in areas where the perforations were applied significantly out of alignment with the spaces between stamps. To better illustrate the likely centering of the individual "virtual" stamps, we then split the 100-subject sheet into the two vertical panes of 50 shown on the previous two pages.

The keys to recreating the 30¢ Without Grill/Double Paper sheet are the four surviving multiples from sheet-margin positions. These multiples are illustrated and described as follows:



Figure 3. Top left corner sheet-margin block of eight with blue "National Bank Note Co. New York" imprint (from Positions 1-4/11-14, left pane). Note the absence of a plate number.

Figure 3 shows the top left corner sheet-margin block of eight with blue "National Bank Note Co. New York" imprint (Positions 1-4/11-14, left pane). This item was sold in Siegel Sale 888 as lot 111. It was described as having original gum and "natural preprinting paper creases visible when held to light." The 2003 PF certificate (399,052) describes the item as "Scott 121E, Essay on Double Paper." The top edge of the margin clearly reveals the double-layered paper construction.

Figure 4 shows a top sheet-margin strip of three with blue "National Bank Note Co. New York" imprint (Positions 7-9, right pane). This was lot 101 in the H. R. Harmer sale of November 15, 1958 and now reposes in the Hirzel collection at the Swiss PTT Museum.

Figure 5 shows the bottom sheet-margin block of six with red "(Natio)nal Bank Note Co. New York" imprint and red "No. 21" plate number (Positions 83-85/93-95, left pane). This was in the Zoellner collection, Siegel sale 804, lot 296, sold as Scott 121a, described as having original gum and



Figure 4. Top sheet-margin strip of three with blue "National Bank Note Co. New York" imprint (Positions 7-9, right pane).

“natural pre-printing paper creases visible when held to light.”

Figure 6 shows a bottom sheet-margin block of 15 with red “National Bank Note Co. New York” imprint and red “No. 21” plate number (Positions 76-80/86-90/96-100, right pane). This was lot 725 in Christie’s October 1993 sale of the Ishikawa collection, sold as Scott 121a, described as having original gum and “natural pre-printing paper wrinkles affecting five stamps, lower right vertical pair with light staining.” 1993 PFC (276,521). This block is currently in the William H. Gross collection.

The block of 15 in Figure 6 is the largest multiple of the 30¢ 1869 in any non-proof form. It was exhibited by C. E. Chapman at the 1913 International Philatelic Exhibition in New York. The exhibit catalog entry for the Chapman collection (page 26) notes a “block of 25 with corner margins, imprints and plate numbers.” The size of the block might have been incorrectly described in the 1913 catalog, because when the block was subsequently sold in the Arthur Hind collection (lot 401), it comprised 15 stamps. The Hind catalog description states, “This block shows 3 stamps with major diagonal cracks. Stamp No. 5 shows 2 large diagonal cracks, one ends on this stamp, the other crack runs through 2 other stamps. Stamps Nos. 10 and 15 in the block are badly smudged.” In reality, the “cracks” are visual effects caused by blue ink collecting in the pre-printing paper creases.



Figure 5. Bottom sheet-margin block of six with red “(Natio)nal Bank Note Co. New York” imprint and red “No. 21” plate number (Positions 83-85/93-95, left pane).



Figure 6. Bottom sheet-margin block of fifteen with red “National Bank Note Co. New York” imprint and red “No. 21” plate number (Positions 76-80/86-90/96-100, right pane).

30¢ 1869 Plates

The 30¢ Without Grill/Double Paper multiples reveal that the Flag plate, from which the surrounding field of stars and flags was printed in blue, did not have the “No. 21” plate numbers next to the “National Bank Note Co. New York” imprints in the top margin when the Double Paper sheet was printed. The “No. 21” plate numbers appear only in the bottom margin of the red plate used to print the Eagle and Shield. Two blue “No. 21” plate numbers were added to this same Flag plate at a later time, because proof sheets of 100 are known with the imprints and plate numbers in red at bottom and blue at top. A reconstructed top strip of 10 from a 30¢ proof sheet is shown in Figure 7. On this item, blue plate numbers and blue imprints are both present.



Figure 7. Top of 30c 1869 proof sheet with “No. 21” plate numbers added to Flag plate.

For the issued and grilled 30¢ 1869 stamps, the only plate number pieces recorded are an unused multiple from Positions 86/94-96 (shown in Figure 8) and a used single from Position 97 (Figure 9). Both items show part of the red imprint and red plate numbers. No top-margin examples of the normal 30¢ are known, with or without imprint or plate number. Therefore, it is impossible to say with certainty that the regular 30¢ stamps were printed from a blue Flag plate with plate numbers or without.

The author suspects that the Double Paper sheet was printed at an early stage of 1869 production, probably as a trial to test the efficacy of Double Paper as a security measure. An additional piece of evidence supporting this conclusion is that the 15¢ Without Grill is known only as a Type I, printed from the first frame plate.

Contrary to the Hind sale catalog description and some later reports, the Flag plate was never cracked or flawed. The author investigated whether it was possible that the unnumbered Flag plate was cracked and replaced by the numbered plate, but such a scenario was ruled out because the imprints are in precisely the same position relative to the stamp designs on the Double Paper multiples and the proof sheet.

The author believes that the “No. 21” plate numbers were added to the Flag plate between the time it was used to print the Double Paper sheet and a later point when the proof sheet was produced (and probably before the stamp went into regular stamp production).



Figure 8. Regularly-issued 30¢ 1869 (Scott 121) unused multiple with red imprint and “No. 21” plate numbers on the Eagle and Shield plate (Positions 86/94-96).

Perforation and Shade Characteristics

The extrapolated perforations in the sheet reconstruction in Figure 2 show that many Without Grill/Double Paper stamps are quite poorly centered. In the left pane, the centering is strongly to the right (creating wide left margins). In the right pane, the centering is strongly to the left (creating wide right margins). Only at the center of the sheet, where the two panes are divided, do the perforations create well-centered stamps. In the reconstruction, the two known blocks of four have been positioned in the right pane, where the extrapolated perforations seem to best match the blocks' centering.



Figure 9. Regularly-issued 30¢ 1869 (Scott 121) with "No. 21" plate number (Position 97).

Another characteristic of the Without Grill/Double Paper variety is the unusually rich shade of each printing ink. Some call the shades "dark." The author would choose "oversaturated" to describe both the red and the blue. The impression of the blue design on many stamps from the sheet is mottled or fuzzy. However, until enough correctly-identified examples of both Scott 121a and the Without Grill/Double Paper varieties can be studied, it is uncertain whether the shade and impression characteristics are consistent across the entire Without Grill/Double Paper sheet and completely absent from the normal Scott 121a stamps.

Anyone who owns a 30¢ Without Grill stamp (with or without a certificate) should compare it to the sheet image in Figure 2 to determine if it positively matches one of the extremely off-center positions. If so, it is probably a Without Grill/Double Paper stamp. If the stamp is well-centered, it might come from the better-centered portion of the sheet, in which case the shade and impression could be the determining factors. In any case, a stamp with a certificate dated prior to 2005 should be resubmitted to the PF for reevaluation.

In the author's opinion and for consistency's sake, the Scott catalog should list Scott 121a in two forms: "Without grill, original gum" and "Without grill, double paper, original gum." The imperforate stamps should also be listed, because they are no more or less "regularly issued" than any of the 1869 Without Grill stamps (except for the 3¢, which was actually issued through the post office). The word "essay" should not apply to any of these stamps; "trial printing" would be more accurate and would justify keeping the Without Grill stamps in the front of the catalog.

Acknowledgements

The author is grateful to Lewis Kaufman and the Philatelic Foundation for providing images and records from the PF patient files (including Figures 1 and 9). The photo of the block of 15 (Figure 6) was provided by Spink Shreves Galleries. The photo of the strip of three with imprint (Figure 4) was reproduced from the H. R. Harmer sale catalogue. The reconstructed top margin proof strip of 10 (Figure 7) is shown through the courtesy of Harry Hagedorf of Columbian Stamp Co. The photo of the plate number strip of Scott 121 (Figure 8) was reproduced from the Matthew Bennett 2005 "Lafayette" sale catalog. All other images come from Robert A. Siegel Auction Galleries image archive. ■

3¢ NATIONAL BANK NOTE STAMP: NEW DIE STATE DISCOVERED

RONALD A. BURNS

A new state of the die for the 3¢ 1870 National Bank Note stamp has come to light. It is amazing that such a significant piece of the design puzzle should have eluded students for over 100 years. The story of how it was found is as interesting as the discovery itself.

The discovery item was part of a lot of five trial color plate proofs (listed as 147TC3) in a September, 2006, H. R. Harmer auction. These five proofs had been part of a larger lot (10 items) that appeared in the sale of the Chesapeake Collection by Matthew Bennett in March, 2006. The Bennett lot had not interested me since I already had all the catalog-listed trial color plate proofs in my collection. However, the alleged trial color proof illustrated in the Harmer sale was not a color represented in my collection, nor was the color listed in the trial color proof section of the *Scott 2008 Specialized Catalogue of United States Stamps and Covers*.

When the lot arrived I was quickly able to determine that four of the five items were indeed trial color plate proofs. The difference between a die and plate proof for this stamp is a small dot and a few lines outside the design area of the stamp below the numeral “3”. These features are shown in Figure 1.

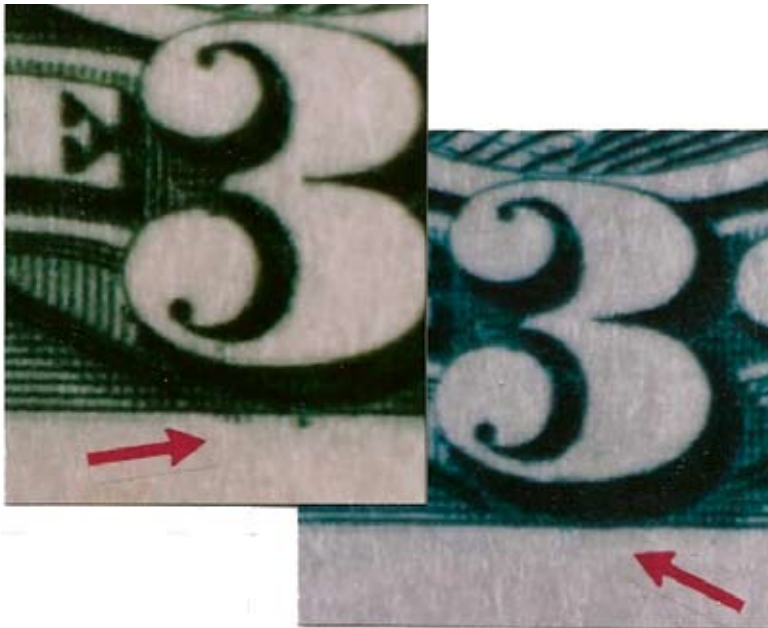


Figure 1. The left image is from a die proof of the 3¢ Bank Note stamp. Note the dot at the bottom of the numeral three and the vertical lines passing through the bottom of the design. Dot and the lines were removed from the transfer roll before the plates were entered. Plate proofs, trial color plate proofs and finished stamps do not show the dot or the lines. The example at right is from a plate proof.

The image at left in Figure 1 is taken from a die proof of the 3¢ National Bank Note stamp. Note the dot beneath the numeral “3” and the additional vertical lines that pass through the bottom of the design and extend into the margin below the design. The dot and the lines were removed before the plates were created. Hence all plate proofs (an example is shown at right in Figure 1), including trial color plate proofs and of course the issued stamps, do not show the dot or the lines. These features appear only on the die essays and trial color die proofs. When the National Bank Note Co. made the first set of 3¢ plates they cleaned up the design by using transfer rolls that had been altered by trimming away the guide dot and most of the vertical shading lines that had extended below the bottom frame line.

The fifth example in my auction purchase exhibited the dot. Therefore, it must be either a die essay or a trial color die proof. As noted, the color did not match any trial color die proofs listed in the Scott catalog. And after examining the item more closely I could see that it exhibited characteristics of a die essay, not a finished proof.



Figure 2. The new discovery state of the die. The lines in the collar have been lengthened and strengthened. There are 11 cut scored lines across the dark area of the shoulder cut of Washington's bust, placed there to indicate where cross-hatching was to be added.

This new state of the die, shown in Figure 2, is remarkable for its dull grayish-red color, which is not found on any other 3¢ die essays, die proofs, or trial color plate proofs. The color matches color 10C5 in the 1981 edition of the *Methuen Handbook of Color* and the dull rose color chip (a.k.a. mineral red) in the 1912 edition of Robert Ridgeway's *Color Standards and Color Nomenclature*.

There are also physical characteristics that distinguish it from and place it between the two other known unfinished states of the die. The lines in the collar have been lengthened and strengthened. And there are 11 cut scored lines across the thick ink lines of the shoulder cut of Washington's bust, presumably put there to indicate where cross-hatching was to be added. In other words, this is a progressive die proof, pulled during the engraving process. One can surmise that this new state eluded previous students because of the unusual color (work-in-progress die proofs are most frequently found in black) and because the item had been cut down to the size of a trial color plate proof.

A Comparison of the Five States of the Die

To help understand this new state of the die we will sequence it within the die states that have previously been recorded.

The first state of the die is the incompletely engraved vignette that was the focal point for the original model that was essayed for the 3¢ value in the new stamp series to be released in 1870. On the model shown in Figure 3, the carmine vignette, printed on india pa-

per and cut to size, was pasted onto the hand-sketched pencil-and-watercolor frame design. The vignette design is incomplete, with much of the bust of Washington lacking details. The essay shown in Figure 3 is listed and illustrated in the Scott specialized catalog as 147-E11.

The second state of the die, shown in part in Figure 4, exhibits the finished state of the frame elements. However, as the Scott catalog states, “the central vignette is lacking horizontal lines on the nose, parts of the hair, chin, collar, and forehead.” This item is cataloged as 147-E12. A letter dated 4 November 1869 from National Bank Note Co. to the Post Office Department discusses “1¢, 2¢, 3¢, 6¢ & 10¢ die proofs, sent 67 in number, and in various colors” and states that “none of the heads are quite finished, but we considered them far enough advanced to present them for your inspection.” The 3¢ items described in this letter are the essays listed in various colors as Scott 147-E12.

As noted, the newly discovered third state of the die (Figure 2) shows lines in the collar that have been lengthened and strengthened. There are 11 cut scored lines across the thick ink lines of the shoulder cut of Washington’s bust, which were put there to indicate where the cross-hatching was to be added. Scott’s numbering for the 3¢ Bank Note essays leaves a lot to be desired, but if the current nomenclature is to be followed, this should be designated as 147-E12A.

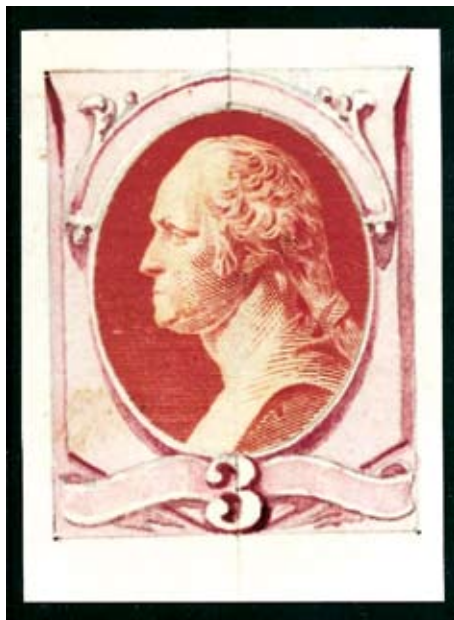


Figure 3. Early state of the engraved vignette. This incompletely engraved bust, printed on india paper and cut to size, has been mounted on card with frame design added in pencil and watercolor. This is Scott 147-E11.



Figure 4. Second state of the die, showing unfinished collar lines, left edge and center, and the lack of crosshatching on the collar. This is Scott 147-E12.

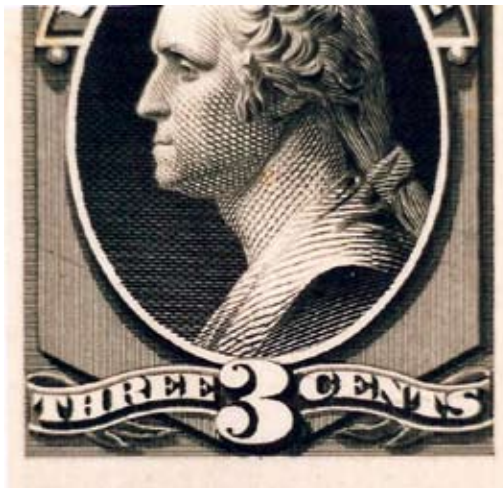


Figure 5. Finished trial color die proof pulled before hardening. Cross-hatching has been added at the bottom of the vignette. This is Scott 147TC1.



Figure 6. Finished die proof for the 3¢ National Bank Note stamp, Scott 147P1. Note the Bank Note imprint below the design.

imprint, and printed in Milori green, the color approved for the issued stamp. An example is shown in Figure 6.

Along with discoveries reported in the past year by Steven Tedesco involving the 15¢ Webster (*Chronicle* 211) and Matt Kewriga involving the 2¢ Jackson (*Chronicle* 213), this new discovery proves that the story behind the designs for the large Bank Note stamps of 1870 is far from fully told. It is hoped that other students will be able to shed new light on other designs of this series. ■

The fourth state of the die is represented by the finished trial color die proofs (147TC1) submitted to the Post Office Department for final approval of the design. Figure 5 shows a partial example. The engraving is complete, with all of the areas in question (as exhibited on either the second or third state of the die) strengthened. The cross-hatching on the bust is complete. However the National Bank Note Co. imprint had not yet been added to this die. National did not add their imprint to a die until it was to be hardened. By not hardening the die at the final approval stage, National was allowing for more changes, should the Post Office Department request them.

The final state of the die is represented by the finished die proof (147P1), complete with

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BA895

W. SCHALL & CO. ROUTE HANDSTAMPS ON TRANSATLANTIC MAIL

RICHARD F. WINTER

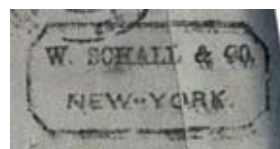
For several years I have been keeping track of transatlantic covers that have a handstamp marking indicating the desired steamship. After assembling some data from these covers, it became clear that all of the markings were made by one company. This short article will document what I have learned to date about these markings and, hopefully, provide incentive for the reporting of additional covers.



Figure 1. 8 October 1859, New York City to Lyon, France, unpaid letter sent by French mail and showing black routing handstamp (style 1) of W. Schall & Co. struck in upper left corner. New York exchange office debited France 24¢ and French marked 8 decimes postage due. Letter carried by Vanderbilt European steamship *Vanderbilt*.

Figure 1 shows a stampless, unpaid letter with one of these markings. This folded letter originated in New York City on 8 October 1859, and was addressed to Lyon, France. The company that sent the letter, and the one responsible for the black routing handstamp in the upper left corner, was W. Schall & Co. Their 32 x 15 millimeter black boxed handstamp appears on the reverse, in the same color as the routing handstamp on the front. The boxed handstamp from the reverse is shown in Figure 2.

Figure 2. Boxed handstamp from reverse of the Figure 1 cover, in same color ink as the routing handstamp on the front and showing that the originator of the markings was W. Schall & Co. of New York.



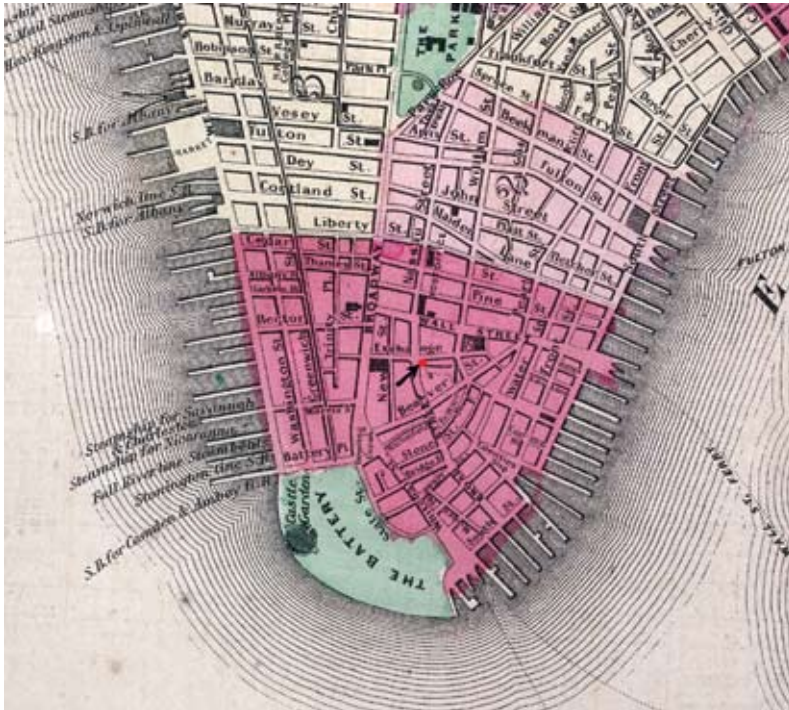


Figure 3. W. Schall & Company, bankers, were centrally located at 60 Exchange Place, indicated by black arrow and red dot on this 1864 map of lower Manhattan.

This letter weighed just over ¼ ounce (7.09 grams) and was treated as a double rate in New York. The New York exchange office clerk debited France 2 x 12¢ = 24¢ in the black New York datestamp, upper right corner. This was the correct debit for a letter going directly to France by an American steamship under the U.S.-French postal convention of 1857. The letter was carried by the steamship *Vanderbilt* of the Vanderbilt European Line, which left New York 8 October and arrived at Havre, France, on 20 October 1859. The French weighed the letter under 7½ grams and considered it a single rate. The French clerk struck a black handstamp “8” to show the postage due of 8 decimes. The letter reached its destination on 21 October 1859.

I have not been able to learn much about the New York City firm of W. Schall & Co. *Trow’s New York City Directory* of 1858–1859 has the following entry on page 748: “Schall, W. & Co. bankers, 60 Exchange Place.” Exchange Place runs one block south of Wall Street, a quarter of a mile from the shipping piers on both sides of Manhattan Island.

Figure 3 shows a map of lower Manhattan published in 1864. A black arrow and red dot in identifies the location of the company. Apparently, Schall had enough business correspondence with European clients to create a group of handstamps to indicate the desired routing of their overseas letters. I have seen these handstamps on 20 unpaid letters and one paid letter. The W. Schall & Co. markings are seen mostly on mail to France, but a few examples are known on letters sent in the Bremen, Hamburg, and Prussian mail to Germany. I have recorded 21 covers showing 18 distinctive markings, carried on 15 different vessels. While these markings are difficult to find, I believe there are more examples that I have not recorded.

Table 1 outlines the different vessels named in the W. Schall & Co. handstamps recorded to date. It also shows the color and size of the marking, and the dates seen on cov-

ers with that steamship name. The column labeled “Marking” provides the exact wording and an approximation of the typographical style of the handstamp. The column labeled “Style” is my attempt to group the markings into like categories by a style number. The distinguishing feature of the markings is the manner in which large and small capital letters are deployed in the phrase “By Steamer” and how that phrase is abbreviated. I have tried to depict this typographical variety both in Table 1 and in the headings below. One listing is a style variant because it is the only one with the name of another departure port on the handstamp. While a few covers besides this one actually departed from Boston on Cunard steamers, this is the only example with the departure port named in the handstamp. The covers are arranged chronologically, from which it is easy to see when each style was used and when the color of ink was changed.

The earliest use of these handstamps I have recorded is on a cover postmarked 24 January 1855; the latest use is 4 June 1864. From this small sampling it can be seen that the black color was used for style numbers 1, 1a, and 2 until sometime in the spring of 1860. By

Marking	Style	Color	Size (mm)	Date Seen
B _Y S _{TEAMER} BALTIC	1	Black	42 x 4	24 Jan 1855
B _Y S _{TEAMER} WASHINGTON	1	Black	53½ x 3½	29 Nov 1856
B _Y S _{TEAMER} ARABIA FROM B _O OSTON	1a	Black	74 x 4	16 Dec 1856
B _Y S _{TEAMER} AFRICA	1	Black	44 x 4	13 May 1857
B _Y S _{TEAMER} NIAGARA	1	Black	45 x 4	13 Oct 1858
B _Y S _{TEAMER} VANDERBILT	1	Black	53 x 4	8 Oct 1859
BY ST ^R . ARABIA	2	Black	39 x 5	29 Feb 1860
BY ST ^R . AMERICA	2	Black	42 x 5	20 Mar 1860
BY ST ^R . FULTON	2	Black	40 x 5	1860
BY ST ^R . ILLINOIS	2	Blue	45 x 5	30 Jun 1860
BY ST _R . HAMONIA [misspelled]	3	Blue	45 x 5	17 May 1861
BY ST _R . KANGAROO	3	Blue	51 x 5	19 Jul 1862
BY ST _R . HANSA	3	Blue	40 x 5	14 Feb 1863
BY ST _R . SAXONIA	3	Blue	45 x 5	4 Apr 1863
BY ST _R . AUSTRALASIAN	3	Blue	57 x 5	25 May 1863
BY ST _R . PERSIA	3	Blue	40 x 5	1 Dec 1863
BY ST _R . AFRICA	4	Blue	39 x 5	24 May 1864
BY ST _R . AMERICA	4	Blue	42 x 5	4 Jun 1864

Table 1. W. Schall & Company route handstamps seen on transatlantic mail.

30 June 1860 the color had been changed to blue on style 2 and for styles 3 and 4. Because the sample is so small, I don't know how accurately this represents the whole period of use of these markings, nor do I know if markings for other steamship names were used.

The following are examples of the four styles (and one style variant) that are listed in the Table 1:

B_Y S_{TEAMER} BALTIC
(Style 1, sizes 42–53.5 x 4 mm in black ink)

Figure 4 illustrates a 23 January 1855 folded letter from New York City to Gross Ingersheim, Württemberg, sent unpaid in the Prussian closed mail. The boxed business marking of W. Schall & Co., New York is on the reverse in black ink. A New York exchange office clerk debited Prussia 23¢ in the black datestamp at the top center. The letter was car-



Figure 4. 24 January 1855, New York City to Gross Ingersheim, Württemberg, Germany, unpaid letter sent by Prussian closed mail. Black routing handstamp (style 1) of W. Schall & Co. New York exchange office debited Prussia 23¢ and Germany marked 45 kreuzer postage due. Letter carried by Collins steamship *Baltic*.

ried by the Collins Line steamship *Baltic* from New York on 25 January, arriving at Liverpool on 5 February 1855. It passed through the United Kingdom and Belgium in a closed mail bag, which was opened at the Aachen, Prussia, exchange office. There the letter was marked in blue ink for 45 kreuzer postage due, the currency of the southern German states. The letter reached its destination on 10 February 1855.

B_Y S_{TEAMER} ARABIA FROM B_{OSTON}
(Style 1a, size 74 x 4 mm in black ink)

Figure 5 shows a 16 December 1856 folded letter outer sheet from New York City to Leipzig, Saxony, sent unpaid in the Prussian closed mail. The letter contents have been removed. The boxed business marking of W. Schall & Co. is on the reverse in black ink. The



Figure 5. 16 December 1856, New York City to Leipzig, Saxony, Germany, unpaid letter sent by Prussian closed mail. Black routing handstamp (style 1a) of W. Schall & Co. struck in upper left corner. This letter was carried privately to Boston and posted there. The Boston exchange office debited Prussia 23¢. The Germans marked 13 silbergroschen postage due. Letter carried by Cunard steamship *Arabia* from Boston.

letter was sent privately to Boston and posted there. A Boston exchange office clerk debited Prussia 23¢ with the black handstamp at upper right corner. On the reverse he struck a black circular datestamp for the 17 December sailing from Boston of the Cunard steamship *Arabia*, which arrived at Liverpool on 28 December 1856. The letter passed through the United Kingdom and Belgium in a closed mail bag, which was opened at the Aachen, Prussia, exchange office. There the letter was marked in blue ink for 13 silbergroschen postage due, the currency of the northern German states. The letter reached its destination on 31 December 1856.

BY ST^R. ILLINOIS

(Style 2, sizes 39–45 x 5 mm in blue ink)

In *Vessel-Named Markings on United States Inland and Ocean Waterways, 1810–1890*, Dr. Milgram shows an 1860 use in black ink for the New York & Havre Line steamship *Fulton*. I have not seen this cover but have listed it in Table 1. Figure 6 illustrates the same marking in blue ink. This folded letter datelined 29 June 1860 originated in New York City and was addressed to Paris, France. It is one of two covers in my records carried by the Vanderbilt European Line steamship *Illinois* on the same voyage from New York City directly to Havre, France. The boxed business marking of W. Schall & Co. appears on the reverse in blue ink. This letter weighed between $\frac{1}{4}$ – $\frac{1}{2}$ ounces and required two rates under the French convention. The New York exchange office clerk debited France $2 \times 12\text{¢} = 24\text{¢}$ in the black New York datestamp, upper right corner, which was the correct debit for a double-rate letter going directly to France by an American steamship under the U.S.-French postal convention of 1857. The *Illinois* departed on 30 June and arrived at Havre on 14 July 1860. The French clerk marked an “8” in the upper left corner to indicate the letter’s weight



Figure 6. 30 June 1860, New York City to Paris, unpaid letter sent by French mail and showing blue Schall handstamp (style 2). New York debited France 24¢ and French marked 16 decimes due. Letter carried by Vanderbilt European steamship *Illinois*.

was 8 grams. The same or another French clerk used a black handstamp “16” to show the postage due at Paris of 2 x 8 decimes = 16 decimes, arriving there on 15 July 1860.

BY ST_R. KANGAROO

(Style 3, sizes 40–57 x 5 mm in blue ink)

Figure 7 illustrates a 19 July 1862 folded letter from New York City to Lyon, France, with the blue W. Schall & Co. handstamp indicating routing by the steamer *Kangaroo*. The boxed business marking of W. Schall & Co. is on the reverse in blue ink. The letter weighed between ¼–½ ounces and required two rates. The black datestamp of the New York exchange office on the right side shows the United States debit to France of 2 x 9¢ = 18¢, the correct debit for double-rate letter carried by American packet to the United Kingdom under the French convention. The Inman Line steamship *Kangaroo* departed on 19 July and arrived at Queenstown on 1 August 1862. A red-orange French entry marking shows the letter entered France at Calais on 4 August 1862. The French marked a “2” in the upper left corner to indicate that two rates were required and a black handstamp “16” on the right side to show the postage due at Lyon of 2 x 8 decimes = 16 decimes. The letter reached its destination on 5 August 1862. The pencil notation in the lower left corner was probably made by a dealer or collector and attempted to describe the French entry marking.

BY ST_R. AFRICA

(Style 4, 39 x 5 mm in blue ink)

Finally, Figure 8 shows a 24 May 1864 folded letter from New York City to Lyon, France. The boxed business marking of W. Schall & Co. is on the reverse in blue ink. The letter weighed between ¼–½ ounces and required two rates. On the right side, a New York exchange office clerk struck a black datestamp showing the United States debit to France of 2 x 3¢ = 6¢, the correct debit for a double-rate letter carried by British packet to the United Kingdom under the French convention. The date in this marking was 24 May, the day the mails were closed in New York for the next-day sailing of the British packet from Boston.



Figure 7. 19 July 1862, New York City to Lyon, unpaid letter sent by French mail and showing blue Schall handstamp (style 3). New York debited France 18¢ and French marked 16 decimes postage due. Letter carried by Inman steamship *Kangaroo*.



Figure 8. 24 May 1864, New York City to Lyon, unpaid letter sent by French mail and showing blue Schall handstamp (style 4). New York debited France 6¢ and French marked 16 decimes due. Letter carried by Cunard steamship *Africa* from Boston.

The Cunard steamship *Africa* departed Boston on 25 May and arrived at Queenstown on 5 June 1864. A partial strike of a red-orange French entry marking on the right side of the New York datestamp shows the letter arrived at Paris on 7 June 1864. The month slug in this marking was not changed and showed the month of May. The French marked a “2” in

the upper left corner to indicate that two rates were required and a black handstamp "16" to show the postage due at Lyon of 2 x 8 decimes = 16 decimes. The letter reached its destination on 8 June 1862.

I would appreciate hearing from any reader who can provide information on additional covers showing the routing handstamps of W. Schall & Company. Photocopies or 300 dpi color scans would be most helpful. ■

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2. **James W. Milgram, M.D.**, *Vessel-Named Markings on United States Inland and Ocean Waterways, 1810-1890* (Chicago: The Collectors Club of Chicago, 1984) with supplement appearing in the *Postal History Journal*, Whole Nos. 90-98 (February 1992-June 1994) and second supplement appearing in the *Postal History Journal*, Whole Nos. 136-38 (February 2007-October 2007).
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4. The collections of the author, **Heinrich Conzelmann, Dwayne Littauer, James Milgram, M.D., and Steve Walske.**

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ANSWER TO PROBLEM COVER IN CHRONICLE 216

Our problem cover from the previous issue, shown in Figure 1, was a stampless cover from Cuba via New York to England from 1856. The cover was routed “per Empire City via New York” at top, bears a black hand-stamped “26” at upper right and a brown “1/2½” in the middle. This is most likely a black marking—not red as we stated in *Chronicle* 216—that has oxidized. The reverse shows a black single-circle “NEW.YORK Am. PACKET.

Figure 1. Problem cover from *Chronicle* 216, an 1856 stampless cover from Havana to London, via New York. The question was: What do the handstamps “26” and “1/2½” represent?



MAR 1” circular datestamp intertwined with a brown circular “AMERICA LIVERPOOL 13MR V56A” transit, and a green circular “SHEFFIELD MR 1856A” receiver on the left side. The questions were: What do the hand-stamped “26” and “1/2½” represent?

We received three detailed responses from Route Agents Yamil H. Kouri, Jr.; Julian Jones; and Martin Stempfen. Their responses were essentially the same: “1/2½” is the postage due to be paid by the addressee—i.e., 1 shilling and 2½d, or (as the British would say) one shilling tuppence hapenny. This was equivalent to 29¢: 10¢ Cuba-U.S. steamer postage, 16¢ transatlantic postage and 3¢ British internal postage (all per ½ ounce).

The 29¢ is the Anglo-American Treaty rate for unpaid open mail originating outside the United States and destined for Great Britain. It was accounted for by Article Two on the letter bill accompanying the mail bundle, which was for “unpaid letters from foreign, United States possessions, &c., in transit through the United States for the United Kingdom.” The reverse of the cover shows part of an ART-2 handstamp denoting precisely that. Both the 1/2½ marking and the ART-2 handstamp were applied at Liverpool.

The 10¢ part of the 29¢ rate is the steamship charge for up to 2,500 miles. This rate was effective from July 1851. While this letter originated in Cuba, a letter from California would have been rated identically.

The “26” is a New York exchange office marking debiting the British exchange account for the 10¢ steamship and 16¢ ocean passage portions of the 29¢ charge (leaving just 3¢—or 1½d—for British inland postage). The U.S. received 16¢ because the letter crossed the Atlantic on a mail ship under contract with the U.S. Post Office. This was *Atlantic* of the

Collins Line, which departed New York 1 March 1856 and arrived Liverpool March 13.

All three responses detected the partial “ART-2” handstamp on the reverse, which was not mentioned in the original description.

PROBLEM COVER FOR THIS ISSUE

Our problem cover for this issue, shown (both sides) in Figure 2, is a colorful Confederate Patriotic cover, similar to Dietz F7-11, used from Richmond, Virginia. Addressed to Camden, South Carolina, the cover is franked with a perforated 3¢ 1857 stamp tied by a



Figure 2. Front and back, our problem cover for this issue: Confederate Patriotic cover from Richmond, Virginia, to Camden, South Carolina, franked with a perforated 3¢ 1857 stamp tied by a partial black “RICHMOND Va. MAY 1 1861” circular datestamp.



partial black “RICHMOND Va. MAY 1 1861” circular datestamp. The envelope has been punctured by two rows of eight jagged holes, one right through the stamp. These are best viewed from the reverse of the cover, shown above. The question is, are these holes the result of some type of fumigation or disinfection process?■

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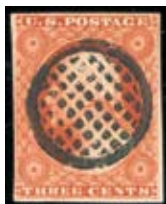
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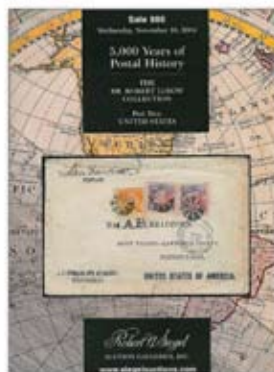
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