The Collectors Club

Philatelist

A Magazine devoted to Philatelic Study & Research

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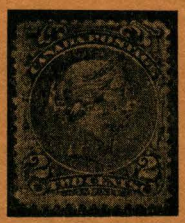
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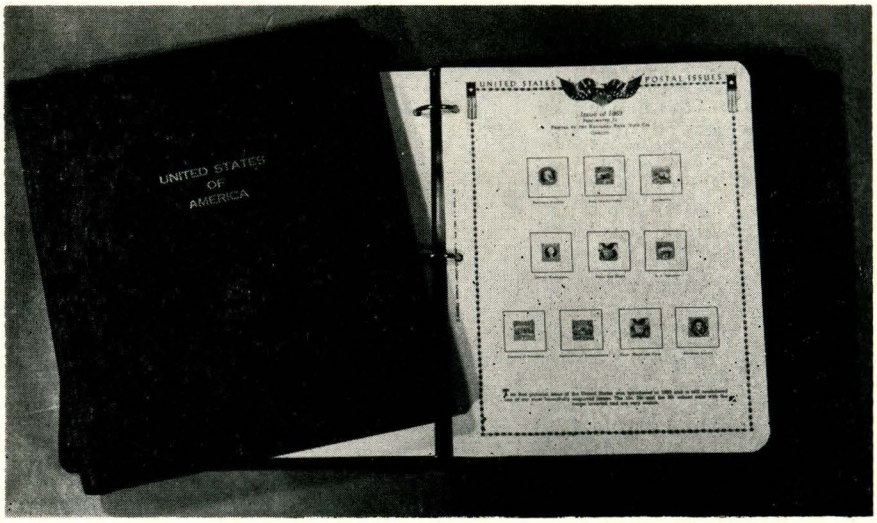
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The Collectors Club
Philatelist

NOVEMBER, 1950. VOL. XXIX, NO. 6

HENRY M. GOODKIND, **Editor**

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Editorial

Philately, Pure and Simple

Philately as a word is defined in both general and stamp collectors' dictionaries. These definitions of philately do not concern us in this writing. It is rather the basis upon which some wish to center its concept that evokes these comments.

In striving to make one's conception of philately conform to that of a particular individual, some have sought to qualify the word by the appendage of such adjectives as "true," "pure," "basic," "proper" or "correct." There is no need for this. Thus one speaks of another as a philatelist considering himself in contrast a 'true' philatelist. This is a snobbish attitude.

We notice that those who champion the belief that such a thing as "proper" philately exists, are the students who confine their study of stamps to the graphic arts and its processes. Only the stamp is THE thing to them. All else is an unimportant sideline, which should hardly be tolerated as a component part of philately. It is alleged that as collectors, we should concentrate upon the stamp's study, wasting as little time and effort upon its postal history, historical background or the inclusion of the events which caused it to be issued and used.

We do not share such views. They are far too narrow. Philately was frowned upon for years by outsiders as the silly pastime of schoolboys and eccentrics. Our reputation with the general public was low. Fortunately, this has been slowly changing. The general acceptance, however, of philately at this moment is far from universal. It behooves us to gain further recognition, particularly in academic circles and among those scholars of the arts. We must demonstrate that the study of stamps is more than just sticking small pieces of gummed paper into an album. Students of stamps can gain the respect of other students if we evidence the broad aspects of philately. We illustrate this point with this example. The students of the stamps of our Civil War years have offered studies not only of the stamps themselves but also included the background of the historical events and personalities of those times. Another excellent illustration of this is the

(Continued on Page 358.)

SECRETARY'S PAGE

The Meeting of September 20, 1950

Editor's Note: Because of the special interest in the opening meeting of the 1950-51 season, Mr. George B. Sloane has written about *The Bureau of Engraving and Printing Night* in great detail. Mr. Sloane's story is to be found unincorporated in the Secretary's Page, but as one of the feature articles in this number (See pages 349-358)

The following new members were elected to membership at the Board of Governors' meeting held September 27th, 1950:

NO.

2871 Joel H. Chavin, New York, N. Y.
Collects United States

2872 Warren G. Kauder, Newark, N. J.
Collects China, East Asia, and Italy

2873 Ike Turner, Elizabeth, N. J.
Collects British Postal History

2874 Edward K. Bowen, No. Scituate, Mass.
Collects United States and British North America

2875 P. W. Codwise, Kenmore, N. Y.
Collects Ship Stamps, Bermuda, Newfoundland and Canada

2876 Henry Paul Fallon, Peekskill, N. Y.
Collects Guatemala, "Ships," "Trains" and "Music"

2877 Clarence E. Foster, Albuquerque, New Mexico
Collects United States, and Belgian Postal History

2878 Burleigh E. Jacobs, Wauwatosa, Wisconsin
Collects Cancellations on Early U. S.—3c 1861 Specialized

2879 Louis W. Kaiser, Ithaca, N. Y.
Collects Pre-stamp, Early U. S. Covers, Postal Markings

2880 Marjorie K. Landsiedel, Red Bank, New Jersey
Collects Postage Issues of the United States—2c Columbian

2881 R. E. Manson, Springfield, Oregon
Collects Covers

2882 H. D. Mitchell, Lt. J. G. MSC, USN, Washington, D. C.
Collects Costa Rica

2883 Duane C. Rosselot, Albuquerque, New Mexico
Collects U. S. #11, 19th Century Cancellations, New Mexico Territorials, Philippines

2884 Robert S. Scola, Chester, Penna.
Collects Italy and Colonies

2885 Victor C. Timmermann, Lakehurst, N. J.
Collects Engraved Postal Issues, Methods of Manufacture U. S. Bureau Issues

2886 Gordon H. Torrey, Eugene, Oregon
Collects France, China, Greece—"Ship Letters & Paquebots"

2887 Dr. O. Bacher, London, England
Collects U. S. A.

2888 William Edward Lea, Brooklands, Cheshire, England
Collects Great Britain, Barbados and Canada

2889 Joseph Schatzkes, Neuilly/Seine, France
Collects France, Mexico, Roman States, Austria, Lombardo-Veneto

2890 W. A. C. Warner, Winnipeg, Manitoba, Canada
Collects Mint Canada and U. S., Airmail and Postage Issues

The Library Committee reports the acquisition of the following:

"Sanabria's Air Post Catalogue 1950" by N. Sanabria Company

"Priced Catalogue of King George VI Postage Stamps, 1951" by Stanley Gibbons.

"Mitchell-Hoover Official Catalog of U. S. Bureau Precancels" 34th Edition by S. G. Rich

"Naval Mails 1939-49" by John Goldup

"India Used in Burma" by Jal Cooper

"Almanaca Philatelique 1945" by Willy Balasse

"Zumstein Europa Katalog 1951" by Zumstein & Cie

"Medicines on Which Medicine Stamps Were Affixed" by Royal H. B. Fuller

"Die Zeppelinpost-Marken der Ganzen Welt" by W. H. Siegmeier

"Europaische Luftport, Die," by W. H. Siegmeier

(Continued on Page 370.)

UNITED STATES

The First Air Mail Stamp

By HENRY M. GOODKIND

The Philatelic Find of the Century

Philatelic history was made on May 14, 1918, when Mr. W. T. Robey, a stamp collector in Washington, D. C., purchased the sheet of 100 stamps of the first United States air mail stamp with the inverted centers. As the years pass, the sensationalism of this discovery grows more and more. Even taking the inflationary trend of the dollar into consideration, we witness the tremendous increase in value of one stamp with this error from its original face value of 24 cents to close to a present $4000. Consequently we can class this Robey purchase as THE philatelic find of the 20th Century, if not one of the greatest of all time.

The story of the discovery has been told and retold, written and rewritten and often with more fiction than fact. It is too well-known to repeat. But after thirty years, there are some aspects which we wish to examine further and perhaps introduce for the first time some new observations of importance to philatelic students. The fortunate finder of the sheet with the inverted centers is no longer with us. But before he passed on, he recorded his own recollections of the event twenty years after it happened.[1] We shall choose therefore, to rely upon Robey for our information about the discovery of the 24-cent air mail invert rather than upon that of others.

Robey tells us he was no great philatelist because "in 1918, he had been collecting stamps for two years." He was, however, an avid collector, and as typical of so many of us he spent considerable time in stamp dealers' offices, listening to others talk about stamps. He mentioned, in particular, the establishment of the late H. L. Colman, a well-known dealer for many years in Washington, D. C. Among those with whom Robey conversed about stamps were Mr. Jos. B. Leavy, the first curator of the Government exhibit in the Smithsonian Institution and the present curator, Mrs. Catherine Manning, who at that time was a clerk in Colman's office. Robey seemed to be a good listener and remembered much of importance in the conversations.

We, therefore, wonder if his find was simply a matter of good luck, or whether there was more to his purchase of the sheet with the errors than pure chance. Let us listen again to Robey telling about his experience.

> "In those days the issuance of a new stamp was a rarity and the cause of much comment in philatelic circles. It had been announced that the new stamp would be in two colors and the possibility of an invert was the cause of much widespread discussion. Just a short time previous to

[1] *Weekly Philatelic Gossip*, February 19, 1938.

this the famous five-cent error had been discovered and the possibility of an invert slipping past the watchful eyes of the inspectors in both the Bureau of Engraving and Printing and the post office led us collectors to feel that such a possibility was greater than ever. This country at that time was in the World War and the Bureau of Engraving and Printing was working twenty-four hours a day printing Liberty Bonds and new currency, besides stamps.

"Through correspondence, I had made arrangements with collectors in both New York and Philadelphia for the exchange of first day covers. * * * Early on the morning of May 14, I went to the branch post office nearest my employment to purchase some of the new twenty-four cent airmail stamps to be used to send covers. * * *

"Upon asking for these stamps, the clerk on duty told me that he only had a very few of them but was expecting another consignment about noon of that day. I examined the stamps that he had on hand but due to the poor centering decided to wait until noon before making my purchase. Promptly at noon, I returned to the post office with $30.00, which I had previously withdrawn from the bank. The same clerk was on duty at the stamp window and upon inquiring as to whether he had received any additional copies of the Air Mail stamps, he reached down under the counter and brought forth a full sheet and my heart stood still. It was the sheet of inverts. It was what you might call a 'Thrill that comes once in a lifetime.' Without any comment, I paid for the sheet and then asked the clerk if he had any more sheets. He again reached under the counter and brought up three additional sheets which he said were all he had. An examination showed these sheets to be normal. Had they been otherwise, I wonder how I would have paid for them with only $6.00 in my pocket? I handed these three sheets back to the clerk and then showed him the sheet I had purchased and drew his attention to the fact that the airplane was upside down. Without any comment, he left the window and ran for a telephone. Needless to say, I left that office in a hurry with my sheet of inverts tucked safely under my arm.

The thought then struck me that possibly there might be more of these stamps in some other branch post office and I hurried to the Eleventh Street branch, about six blocks away. An examination was made of all the stock on hand, but failed to reveal any inverts."

We shall not continue with the balance of this fascinating history which covers the attempts of the postal inspectors to have Robey relinquish his treasure and then his activities which finally resulted in selling the sheet.

There are several other versions which differ from Robey's own account of his discovery. The most widely narrated one is that a man was in line ahead of Robey, had the sheet with the inverts in his hands but returned them because he noticed something wrong with it. Such a version causes the tale of the find to become more colorful but we have never found any evidence or witnesses to support it. We have heard it from reliable philatelic sources who maintain that they learned this version directly from Robey. But he categorically denied when he wrote:—

"In conclusion, I would like to set at rest some of the many rumors that exist about these stamps.

"First, that a man in line ahead of me turned the stamps back to the clerk at the window because they were not perfect. This is absolutely false, for at the time that I made my purchase there was no line and no one was ahead of me. Can you imagine the post office trying to resell a sheet of stamps that had been once refused for being imperfect by having the airplane upside down?"

Another version we heard was that Robey had been seeking not only well centered copies for first flight covers but plate number blocks. Robey mentioned twice permission to examine sheets, which lends support to this idea.

If it were true about seeking plate number blocks, then Robey was luckier than he ever knew. It was his lack of knowledge that enabled him to easily spot the sheet with

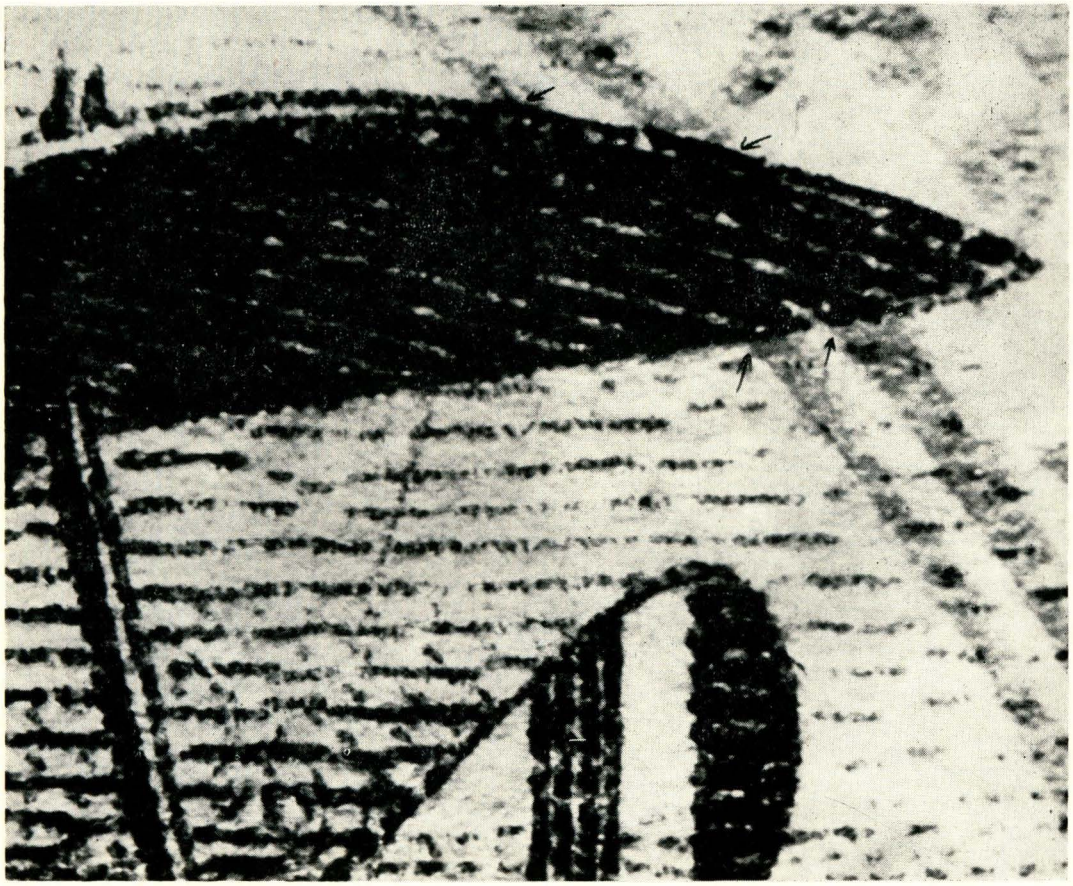


Fig. 1 Photo-micrograph of the wing portion of the airplane at the point where it contacts the curved frame, taken with filter technique to largely eliminate the red color. Had the red frame line been printed on top of the blue plane tip, this technique would have caused a light curve (representing the curved frame line) to show on the wing tip.

(Photo by Ray Kershner)

the errors. Because on the first day of sale of the first United States air mail stamp, *the only sheet with a plate number was the one with the inverted centers.* Under the circumstances, this sheet would have "stood out like a sore thumb." As we shall detail later, all the sheets on sale the first day were without any top sheet margin and so had no plate numbers.

Robey did not realize this back in 1918 and his writing in 1938 reveals that he still had not learned how the first United States air mail stamp was printed and sold. Furthermore, this applied also to many others, some recognized philatelists such as Mr. Leavy, curator at the Smithsonian Institution. Robey related how late on the afternoon of the day of his discovery, he took the sheet to Colman's office. He wrote as follows:

"All examined the sheet but no one would place a possible value upon it. Mr. Leavy stated that as the stamps were printed in sheets of 400 subjects, it was apparent that there were at least three

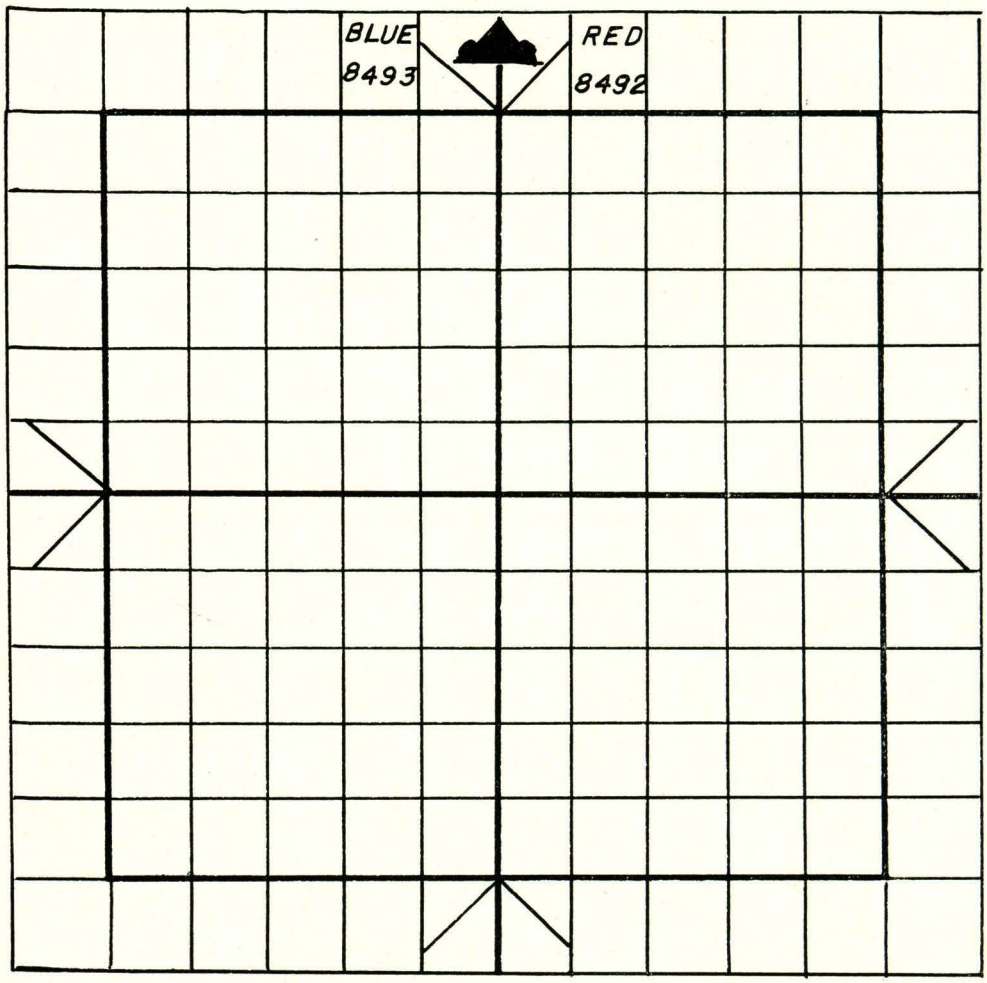


Fig. 2 Sketch of the plate layout of 100 subjects for the first printing of the 24c. red and blue air mail stamp. It had the top margin with the blue plate #8493, the red plate #8492, and the heavy arrow. Also the 3 other red arrows on the right, left and bottom margins.

other similar sheets. History tells us that three more sheets of these stamps were found in the Bureau and promptly destroyed."

This mistaken idea of "three more sheets" brings back memories, which we do not remember fondly. We recall an offer to our late father back in 1918 to sell him a well centered perforated all around copy of the 24-cent air mail invert for $300. The temptation to buy it was great and much deliberation ensued. Various opinions were sought. The "best" advice seemed to be that such a purchase would be most risky. Rumors were then rife that additional printings of the error were planned. The mistaken notion that the stamp was printed from 400 subject plates was also called to our attention, giving us the completely wrong impression that three more sheets must exist. Furthermore, we were cautioned that it was highly probable that more sheets with the error were or would be bought by others than Robey. The result was that "the best advice" was followed and the 24-cent invert was turned down at $300. (Different than Mr. Robey, we do know

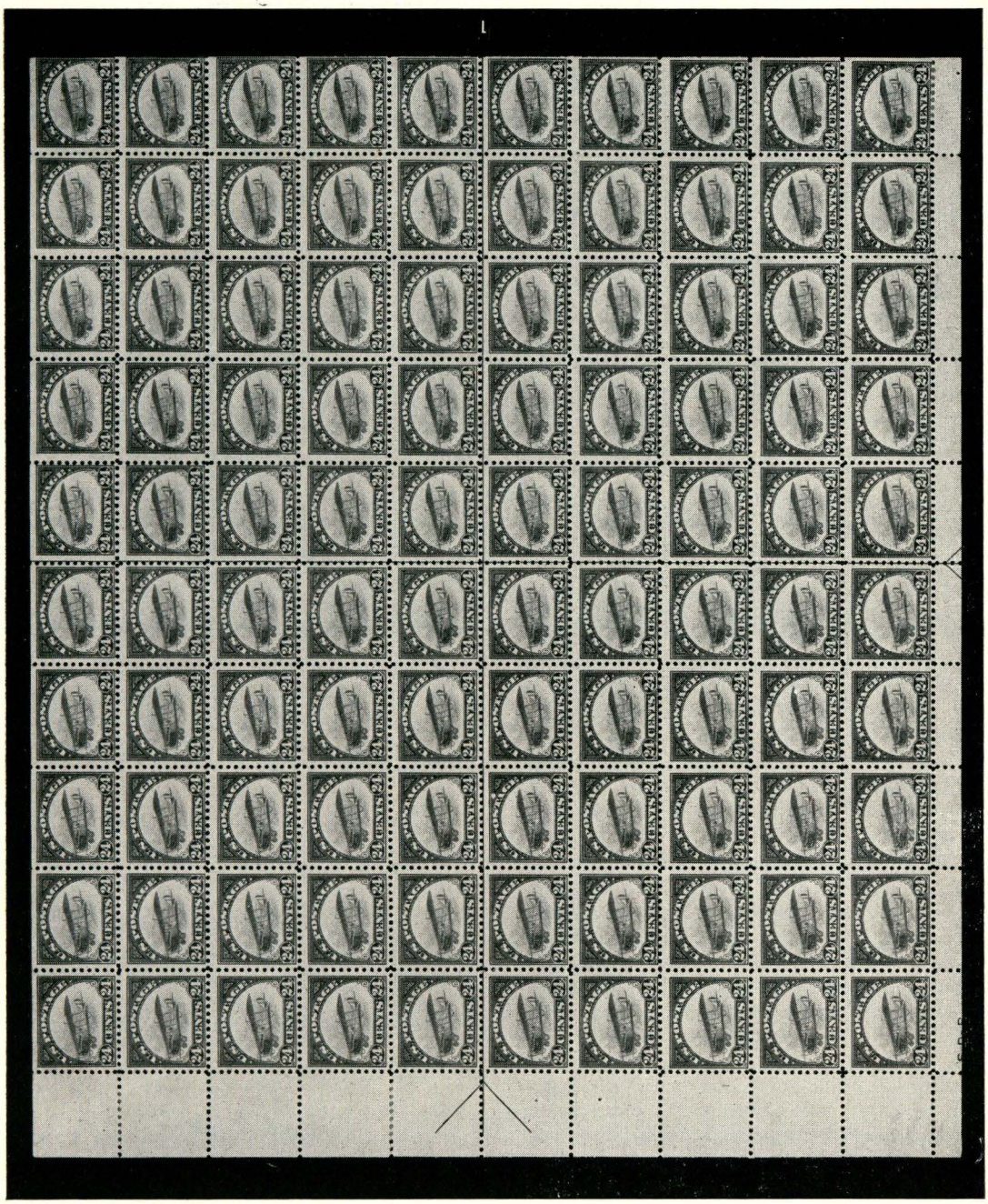


Fig. 3 The complete sheet of the 24c. air mail as sold on the first day. The TOP and RIGHT sheet margins had been cut off to fit the post office folders, thus leaving the sheet without any plate numbers.

(Illustration courtesy of S. Serebrakian)

who purchased the copy we declined.)

We often wonder what we or others would do now, if a similar decision as faced our father then, had to be made. What would you do?

This prompts us to ask another question. If you, at this very time, had made a purchase as did Robey in 1918, how would you go about handling it? From the reading of Mr. Robey's account, we can perceive that he had no easy time selling his sheet. Many of the then leading dealers, whom he approached to sell, were quite conservative (to express it politely) in their offers. Do you think Robey was sagacious in his sale of the sheet? Would you have done it differently? Have you ever asked yourself these questions?

The Inverted Center

A technical discussion, which occurs at times among philatelists, raised the intricate question as to whether this error can be called an *inverted center*. Some students of United States stamps have contended that the center had been printed first, and the frame was the second printing operation. If this is true, the error is not an inverted center but an *inverted frame*. In other words, when the sheet was fed onto the press for the second time, it was the frame printing which was turned around. We proceeded to test this theory and our method did not support it.

Copies of the 24-cent air mail stamp are known where the center is shifted, in some instance so much that a part of the airplane's design touches or even overlaps part of the frame. We had Mr. Ray Kerschner of Philadelphia, Pa., make a photographic analysis of some copies with this shifted center. He made a number of photographic tests, one of which we illustrate. (Fig. 1). This clearly shows that the plane's tip is on top of the frame lines and so the center was the second printing operation. Thus it is our conclusion that the error is an *inverted center*.

The First Printing

We had referred to the fact that many did not know the manner in which the first United States air mail stamp was printed or prepared for sale. The printing was on one hundred subject plates (10x10). (Fig. 2) Two plates were used. One, No. 8492, for the frame, which was printed in red ink; the other, No. 8493, for the center, printed in blue ink. The sheets, however, were not placed on sale as printed. Johl[2] clearly explains this:

> "These stamps were prepared in a hurry, as there were only seven days between the time Congress fixed the rate and the stamps were placed on sale. * * *
> "For ease in handling at individual offices it was decided to cut off two of the sheet margins. *This stamp was first issued minus the top and right margins.*" (Italics are ours)

It is unfortunate in our opinion that Johl or the other writers on 20th Century U. S. stamps have not explained in more detail that this margin cutting before sale had removed the top strip with the plate numbers. (Fig. 3)

When the Col. E. H. R. Green Collection Part XVII was sold on November 13, 1944 by the auctioneers, Harmer, Rooke & Co., Inc. of New York, N. Y., the description of lot 166 began as this:

> "The unique block of 8, positions 85 to 88 and 95 to 98, with bottom arrow and blue plate #8493."

This plate number is seen upside down on the bottom sheet margin directly below position 98. (Fig. 4). It explains to us why anyone who sought plate number blocks of the first United States air mail stamp when it went on sale, could have so easily spotted the famous sheet with the inverted centers.

Second Printing

The United States Post Office Department took immediate steps to avoid the possibility

[2] "U. S. Postage Stamps of the 20th Century" by Max Johl. H. L. Lindquist Publications. Vol. 3 pp. 166-67, 187-91, 258.



Fig. 4 The famous 24c. error. This is the unique block of 8 showing the blue plate #8493, as photographed by Harmer, Rooke & Co. Inc., when the Colonel E. H. R. Green collection was sold at auction in 1944. This sold for $27,000.00, the highest price of any individual lot in the Green sales.

of the occurrence of any further errors. All the sheets on sale were called in. The plate was altered. The word "top" with serif capitals was added to the vignette plate No. 8493. It was placed in the upper sheet margin over position 3, and, of course, in the blue color. Thus the *second printing* of the first United States air mail stamp is with the top sheet margin having *two plate numbers*—8492 and 8493—, the arrow and *blue "Top" only*. The sheets of the second printing were *cut off on the left and bottom margins* to fit the post office folders before their public sale. (Fig. 5)

The *second printing was on sale for a very limited time*. This explains why the "margin block of 12, two plate numbers, arrow and blue 'TOP' only" is priced in the Scott U. S. Specialized Catalog at $250 in italics.

The Third Printing

The addition of only *one "Top"* was not considered a sufficient safeguard. So a *third printing* was made. This time the word "Top" was added to the red frame plate in capital letters without serifs. This printing can always be determined by the upper sheet margin with both the red and blue plate Nos. 8492, 8493, the arrow and both a red and blue "Top." The cutting of sheets from this third printing was done by removal of the *right and bottom margins*. (Fig. 6).

As there were three printings and three margin cuttings with the first United States air mail stamp, we show in a chart the various known position blocks which can be assembled in a collection of the 24-cent red and blue air mail stamp.



Fig. 5 The complete sheet of 100 from the second printing. The word "TOP" in blue was added. The cutting of the sheet removed the left and bottom margins. This printing was on sale for a very limited time.



Fig. 6 The complete sheet of 100 from the third printing. The word "TOP" has been added in red and blue. The right and bottom sheet margins were cut off to fit the post office folders.

POSITION BLOCKS TO BE FOUND IN THE THREE PRINTINGS

Type of Block	1st Printing 1st Cutting	2nd Printing 2nd Cutting	3rd Printing 3rd Cutting
Margin block of 4, Arrow bottom	X	—	—
Margin block of 4, Arrow top	—	X	X
Centerline block	X	X	X
Margin block of 4, Arrow left	X	—	X
Margin block of 4, Arrow right	—	X	—
Margin block of 4, Blue Pl. #	(*)	—	—
Margin block of 4, Red Pl. #	—	X	—
Margin block of 4, Blue Pl. # & Top	—	X	X
Margin block of 4, Red Pl. # & Top	—	—	X
Block of 12, Pl. #, Arrow, Blue Top	—	X	—
Block of 12, 2 Pl. #, Arrow, 2 Top	—	—	X
Margin block of 4, Initial S De B(†)	X	—	—

(*) Blue Plate number found only upon the ONE sheet with the inverted centers.

(†) These are the siderographer's initials.

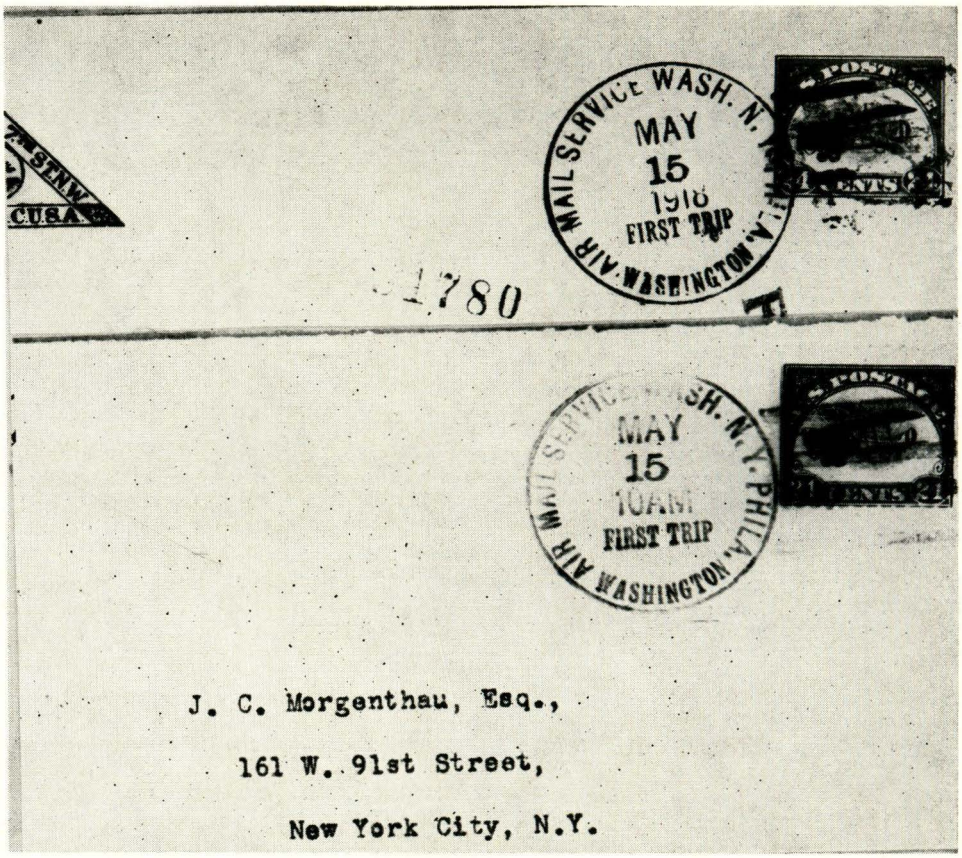


Fig. 7 First flight covers showing the two types of special May 15, 1918 cancellation. *(Photo by Boutrelle)*

Following this chart, we notice which position blocks occur in each of the three printings or those which are found only once or twice. Thus a block of four from the *bottom margin with the red arrow* is as scarce as those with the *right arrow*. Centerline blocks are the commonest. They occur in every printing. It must be stressed that the *first printing was on sale for one day only*. The *second printing* is equally scarce, as sheets from this were on sale for a very limited time. Thus any position block, which occurs only in the first or second printing but not in the third, is scarce. The third printing is the one from which most of the stamps come.[3]

Not Cataloged as the First U. S. Air Mail Stamp

The first air mail stamp of United States is not accorded its proper philatelic rank because of stamp cataloging traditions. This is unfortunate in our opinion. The 24-cent

[3] It would be most helpful if more comprehensive descriptions were written when complete or parts of sheets of the 24c. red and blue air mail are offered for sale. In a recent auction of a very important U. S. collection, a complete sheet of the first air mail stamp was included. No mention, however, was made of any sheet markings, leaving prospective purchasers uninformed about its proper valuation without visual inspection. This has also occurred in the past.

red and blue[4] air mail stamp was first used on May 15, 1918. Then the 16-cent green, No. 2 United States air mail in the catalog, followed in July 1918. Finally the 6-cent orange, cataloged as No. 1, was issued in December 1918.

It has been the catalogs' practice to group and number stamps by sets. Consequently, the lowest denomination in a set is listed first, followed in numerical sequence down to the highest value. Such a policy causes the 24-cent to be Scott C3 and the 6-cent C1. It is regrettable that this tradition causes our first air mail stamp to lose its proper rank. If rules, under certain circumstances, are permitted to have exceptions, we would plead a case for having the first air mail stamp be listed in every catalog as Number One. The Sanabria Air Post Catalogue, used mostly by air mail stamp specialists, in its 1950 edition changed the numbering of the 24-cent red and blue air mail from U. S. San. ♯3 to its U. S. ♯1.

First Flights

We now wish to discuss some of the first mailings and flights with this first air mail stamp. 24 cents covered the single letter rate per ounce, including the special delivery fee, which at times accounted for the fastest part of the transmission of the mail. The reason was that air post in 1918 encountered either frequent delays or the complete interruption of the service, necessitating the shipment of the mail by the fastest available surface means. Incidentally, the first six air mail stamps do not bear the inscription "Air Mail," only the words "U. S. Postage." It was not until the 1926 series that the inscription "Air Mail" appeared upon the stamps for this specific fast mail service, a practice which has been continued up to the present time.

Covers with the date of the first flight, May 15, 1918, are readily available. Many covers were prepared for the first flight. Ever so many realized that a souvenir of this history-making first United States air mail service should be desirable for the future, so that numerous covers with the May 15, 1918 date exist. The result was the supply far exceeded the demand. When the 16c green stamp was issued for its first flight on July 15, 1918, fewer covers were serviced. Even these seemed in more than ample supply. Consequently, when the 6-cent orange air mail was placed in use on December 16, 1918, only a few bothered with first flight covers.

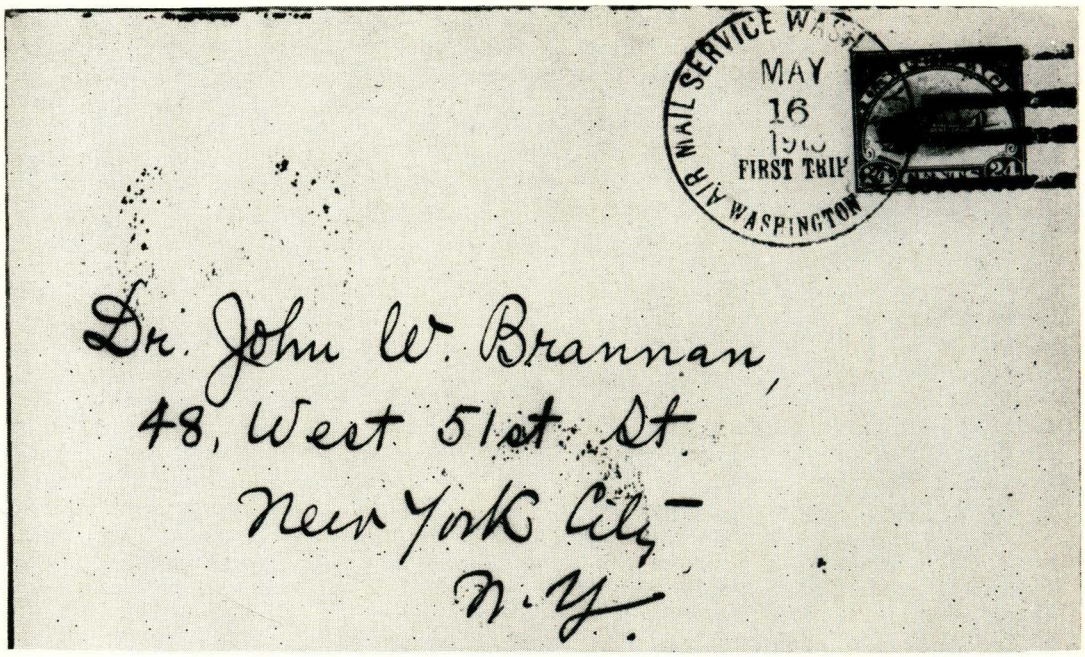
The catalogs in pricing the 1918 air mail stamps on first flight covers overlook this reality. Instead we find that cover prices erroneously follow the valuations of the stamps, both unused and used. Because the 6-cent stamp is the lowest priced of the 1918 air mail set, a first day cover with this stamp is priced also the lowest. Under actual market conditions, the 6-cent stamp is extremely scarce when found upon a first flight cover, whereas the 24-cent stamp is still in ample supply, selling for only a fraction of its catalog price.

In connection with the first trip cancellation of May 15, 1918, a mistake was made. It came about in this manner. The service from New York to Washington was completed, but the leg from Washington to New York was not. The plane with this mail was forced down in Maryland. The mail bags were returned to Washington, and had to be flown to New York the following day, May 16th. A special cancellation had been applied to the first flight covers. (Fig. 7) When the returned mail began to be cancelled in Washington on May 16th, the date had been changed from May 15th but the words "First Trip" had not been removed. This mistake was noticed before many letters were cancelled so that *only a few covers with the cancellation error "May 16, 1918 / First Trip" exist.* Johl states the amount at three.[5]

The cover with this cancellation mistake "May 16" in the writer's collection (Fig. 8) was purchased without any prior knowledge that it was one of the few known to exist. It was found in a lot after purchase at auction with other United States air mail covers. The original owner presumably did not know about this scarce cancellation mistake. He

[4] This is the manner in which the U. S. Post Office Department named the stamp's colors. Scott catalog calls them carmine rose and blue.

[5] We believe that more than three exist, but do not know the exact number. We estimate it at five or six.



(Photo by Boutrelle)

Fig. 8 Cover cancelled in Washington, D. C. "May 16, 1918/First Trip" by mistake. It is recorded that only three such covers exist.

had altered the May 16th date to May 15th by writing over the number 6 with a 5. Fortunately, this change was made in pencil so that it could be erased.

A Number One Stamp

We previously wrote [6] that the 24-cent red and blue stamp of the 1918 United States air mail series is a number one air mail stamp in many respects. It was

1. The FIRST definitive air mail stamp of the world.
2. The FIRST air mail stamp showing an airplane.
3. The FIRST air mail stamp of the United States.
4. The FIRST air mail stamp of the Western Hemisphere.
5. The FIRST air mail stamp printed bicolored.
6. The FIRST air mail stamp issued for a regular air post service.
7. The FIRST air mail stamp to be printed with an error.
8. The FIRST air mail stamp to be cancelled with a mistake.

We would like to see every catalog list it as United States air mail Number One so that all will know it as that. A listing as Scott C3, as noted before, causes too many to overlook this fact.

In conclusion, we wish to express our appreciation and thanks to Mr. Sidney F. Barrett, who so frequently and generously gave us his time and assistance in making this study.

[6] "The Aero Philatelist News" Vol. IV No. 23.

BUREAU ENGRAVER AT COLLECTORS CLUB

By GEORGE B. SLOANE *

The meetings of the Fall season, of 1950, at the Collectors Club opened with, *"Bureau of Engraving and Printing Night,"* Wednesday, September 20th. In recent years, "Bureau Night" has been an annual feature of our program. Arranged and staged by the writer, they have been outstanding successes and we always play to standing room only. This one was no exception and attendance seemed larger than ever.

Our guest on this occasion was *Carl T. Arlt,* one of the Bureau's ace-engravers, a master craftsman who stands at the top in his profession, and who has been forty-seven years at the work. He has engraved so many dies for United States stamps since he first came to the Bureau that he is often forgetful of many of those he has executed.

A few weeks before the meeting, he furnished me with a list of sixty-four stamps which came to mind, starting with the 3c Wisconsin, of 1934, down to the 3c Rough Riders issue, of 1948, including a number of Philippine stamps and a few of the Canal Zone. This list is published with these notes.

Through the cooperation of *Leonard W. Giles,* we had these stamps photographed in black and white, in reduced size, on slides; and projected one by one, highly magnified, on a screen as Mr. Arlt discussed them with numerous anecdotes and stories. He impressed upon us the great care taken, in the engraving work, to insure accuracy of detail and best interpretation of the design. The subject of his introductory talk was, "Stamps, From the Engraver's Viewpoint," and this, also, follows as a part of this report, together with notes on his general comments as each subject appeared on the screen.

During his talk, Mr. Arlt recalled a few more stamps he had engraved, among them, the 1941, $5 War Savings stamp, the first two Duck stamps of 1934 and 1935, and again the Duck stamp issued in 1942, and the 15c Airmail stamp, of 1947, portraying the New York skyline, and I can add another to his long list. When I visited the engraving rooms at the Bureau, in September, he showed me the die he had just completed for the last of the 1950 National Capital Sesqui-Centennial series, the "Legislative" stamp, picturing a broad view of the magnificent Capitol building, to be issued November 22nd. His output since he has been at the Bureau would likely total somewhere between 75 and 100 stamps.

Carl T. Arlt is, primarily, a portrait engraver (the Bureau terms them "picture engravers,") but on occasion he has done just the frames, or other pictorial or ornamental features of the designs, and many times, the entire stamp,—a specialist, yet with all-around ability and skill.

Here are Mr. Arlt's remarks prepared for the meeting.

* This was an exclusive undertaking of the Collectors Club, planned and arranged by George B. Sloane. The article by Mr. Carl T. Arlt, and the list of stamps he engraved, were delivered for exclusive use in the COLLECTORS CLUB PHILATELIST. Re-publication rights to all of Mr. Arlt's notes and also to George B. Sloane's reports, in whole or in part, will be made available to others upon application to the Collectors Club, with the stipulation, that full credit be given with the text wherever used.

STAMPS FROM THE ENGRAVER'S VIEWPOINT

By Carl T. Arlt

The engraved stamp has been an important part of our country's life for the past 103 years. Tonight it is my privilege to appear before you as an engraver who has participated in the engraving of a number of the Bureau issues during the past sixteen years.

What goes into the making of this tiny gummed label that carries our mail throughout our country and over the world, that sometimes is sold by the pound, and often is worth far more than its weight in gold? What goes into its creation and manufacture?

First, we have the idea, which, when developed by the designer, results in the model. The model may be an involved wash drawing such as was made for the Swedish Pioneers Stamp of 1948, or a photograph of a well-known painting with the lettering superimposed upon the print, as in the Doctor's Stamp. After being approved by the proper authorities it is turned over to the engravers for the making of the master die.

The engraver is a craftsman who has mastered the technique of cutting (with a graver), or etching (with a point), lines, dots and dashes on a steel die, in any desired direction, any desired weight or thickness of line and any desired width of space between lines. He arranges the lines in such a manner that he can portray on the steel die, and in reverse, for subsequent printing, any scene, portrait, or picture that may be required. The skilled engraver can produce any gradation of tone, from light to dark; through his experience, he can arrange his lines in such a pattern that the result will be artistically satisfactory and mechanically correct. His judgment of directions and widths of lines must be such that the correct results are obtained. Every variety of effect, or tone, or direction of line, comes as the result of a decision on his part, sometimes spontaneous, but usually very carefully planned, as it must be understood that the engraved master die is the first step in the chain of operations that lead to the completed plates, flat or curved, hardened and chromed, ready for the presses.

The master die starts out in life as a blank, flat, smooth piece of high carbon steel usually about ¼ inch thick and generally measures 3½ x 4 inches. On this steel the stamp is laid out to the exact size by means of the ruling machine, usually by the Letter Engravers, who engrave whatever lettering is practical at that time. The die is then given to the Picture Engraver.

Having made a careful tracing of the desired subject on either transparent gelatine or celluloid, he proceeds to coat the traced side with a fine film of acid resisting wax. Then, turning over the waxed tracing, it is laid face down on the die in its proper position. Rubbing the back of the tracing with a burnisher, the wax is transferred from the gelatine to the die and wherever any lines had been scratched on the tracing, they now show up on the tracing, free from wax. A very weak solution of acid is now poured on the steel die and in a very few moments the image that had been traced on the gelatine, is now stained in on the die, very lightly, but sufficiently strong to act as a guide throughout the work.

The Picture Engraver now establishes the many lines, dots and dashes, needed to portray the picture, either by means of cutting, etching, or ruling, and generally, by the use of all three mediums, and always, *in reverse* and the *exact size* as shown on the printed stamp.

As stated earlier, these lines, dots and dashes can be arranged in any direction; any weight of line can be made, and any width of space between any two lines can be used, which, in the craftsman's judgment, will portray the desired scene, portrait, or picture.

He can produce any tone, by the weight and widths of his lines, and any texture, from a fur coat, to a steel shield, by varying weights, widths and directions of line. I am stressing this fact most strongly because engraving is the only graphic art in which it is possible to arrange the lines as described: in any desired direction weight and width;—all other methods of graphic arts printing, lack one or more of these factors, having either

fixed directions, fixed widths, or fixed weights of line.

Certain textures are obtained by cutting, while other textures are obtained by etching. Landscapes are almost invariably etched, frequently, some of the etched lines are cut up with a graver for additional depth, accent and refinement. Hard metallic objects are usually cut, but often they are lightly established by means of etching. Portraits, flesh and drapery are almost always cut with a graver and usually with but little or no etching. It is particularly in the cutting of portraits and drapery that the engraver's ability to choose the proper direction of lines manifests itself, so that the best work of this nature, usually represents the most pleasing arrangement of lines.

Etching involves the coating of the steel die with an acid-resisting wax, known as etching ground. Through this etching ground the lines of the design are drawn or scratched with a steel point. When the desired lines are drawn, acid is applied, which bites or etches the lines into the metal; the longer the acid remains on the steel, the deeper and heavier the lines become.

When the proper depth of line has been reached, the acid is washed off, and the ground removed, leaving the die with the etched lines established in the steel. As a rule the etched lines usually require more color or depth, which is accomplished either by cutting or re-biting the already existing lines, or by adding more lines by means of crossings, or, as some term it, "cross hatching."

It will be observed that all this is a process of progress, always of adding more lines, more color, to the die. One starts out with a blank piece of steel and, in several weeks time, something has been created that will live long after the craftsman has passed from the scene, but it will for all time, retain his personal and distinctive style of work, because it is the creation of his mind, his eye and his hand.

When the die is finally finished, proofs will be made and submitted to the Post Office for approval. When approved, the die is hardened and turned over to the Siderographers or transferrers.

The Siderographer's function is to make the necessary plates from which the stamps can be printed. This is done by placing the hard die on the transfer press, taking a roll or cylinder of soft steel, slightly wider than the engraved subject on the hardened die, and rolling it back and forth on the hard die under a pressure of from 12 to 15 tons. This rolling, always in exactly the same spot, forces the soft steel of the roll into the incised lines of the hard die, until we have in relief, on the roll, that which has been engraved on the die. When everything is "up" on the roll, the roll in turn is hardened, and it is then possible to roll into soft steel that which was taken up from the original master die, rolling it into the steel, any number of times, in any desired position, each subject exactly like the original on the engraved master die. The plates are made as follows: ordinary series, four panes of one hundred each, arranged ten rows of ten subjects each. Commemorative and Special Delivery size stamps are transferred four panes of fifty subjects each, usually arranged in ten rows of five subjects, and sometimes in five rows of ten subjects each.

When the plates are transferred and cleaned, they are machined. If for the rotary presses, they are curved to an arc of 180 degrees, then hardened and chromed. For rotary press printing, two plates are needed for one press. The flat bed press can print four plates at one operation.

I would like to point out several facts that are always present in the engraving of these stamp dies. First: no camera is used in engraving. The original drawing is usually made four times the size of the stamp. The camera is used only to reduce the original drawing or model down to stamp size. The master die is strictly *hand engraved* work. Second: whatever you see that has been printed from a steel plate, has been engraved in exactly the size that you see it. It is impossible to increase or reduce the size of anything that has been engraved on steel, without re-engraving the subject to the desired size.

All work is done with the aid of a magnifying glass. We are frequently asked whether the close, confining work, with its multitude of detail is taxing on the eyes,—it is quite an eyestrain but it places a far greater strain on our nerves, as we work and worry over getting a good likeness in a

portrait, worry over getting a good bite on our etching, worry lest we slip with a graver, worry over the 101 things that can, but seldom do happen, but when they do occur, then we wish we were in some other line of endeavor, some line where our mistakes are not quite so close to our noses. But with it all, my associates and myself always attack a new problem with renewed zest, stimulated by the thought of "something different."

One final word, before we project the slides and comment on the different stamps. Try to separate and evaluate the work of the different craftsmen who participate in the production of a stamp, and place the credit or the criticism where it belongs. The designer is responsible only for the design, the engraver does only what has been assigned to him, however, he interprets the design, bringing to life his impression, by his own arrangement of lines.

Learn to study engraving for what it has to offer; its meticulous craftsmanship—its great variety of color and beautiful arrangement of lines. In these details, the oldest graphic art is still supreme.

LIST OF POSTAGE STAMPS, BUREAU ENGRAVED BY CARL T. ARLT

(Note: Scott's numbers are added in brackets.)

UNITED STATES STAMPS

1934	3 Cents	(739)	Wisconsin Tercentenary
1934	4 Cents	(743)	National Parks, Mesa Verde
1934	5 Cents	(744)	National Parks, Yellowstone
1934	8 Cents	(747)	National Parks, Zion
1934	9 Cents	(748)	National Parks, Glacier Natl. Park
1935	3 Cents	(773)	San Diego
1935	3 Cents	(774)	Boulder Dam
1936	3 Cents	(776)	Texas Centennial. (Houston portrait only)
1936	3 Cents	(777)	Rhode Island Tercentenary
1936	3 Cents	(782)	Arkansas Centennial
1936	3 Cents	(783)	Oregon Territory
1936	3 Cents	(784)	Susan Anthony
1936	1 Cent	(790)	Navy (Ships and background only)
1937	2 Cents	(791)	Navy (Ships and background only)
1937	3 Cents	(792)	Navy (Ships and background only)
1937	5 Cents	(789)	Army (Westpoint)
1937	5 Cents	(796)	Virginia Dare
1937	3 Cents	(798)	Constitution (Fasces and torch only)
1937	3 Cents	(799)	Alaska Territorial
1937	3 Cents	(801)	Virgin Islands (Including frame)
1938	3 Cents	(807)	Presidential issue, Jefferson
1938	10 Cents	(815)	Presidential issue, Tyler
1938	16 Cents	(821)	Presidential issue, Lincoln
1938	3 Cents	(836)	Swedish-Finnish issue, Delaware
1938	3 Cents	(837)	Northwest Territory
1938	3 Cents	(838)	Iowa Territory
1939	3 Cents	(857)	Printing Tercentenary
1940	—	(859 - 863)	Master die for Authors frames
1940	—	(869 - 873)	Master die for Educators frames
1940	—	(879 - 883)	Master die for Composers frames
1940	—	(884 - 888)	Master die for Artists frames
1940	1 Cent	(864)	Longfellow portrait
1940	10 Cents	(878)	Jane Addams portrait
1940	3 Cents	(881)	Victor Herbert portrait
1940	3 Cents	(895)	Pan-American Union
1940	1 Cent	(899)	National Defense issue
1940	3 Cents	(902)	Thirteenth Amendment
1941	3 Cents	(903)	Vermont Statehood
1942	5 Cents	(906)	China-U. S. Friendship. (Sun Yat Sen portrait)
1943	1 Cent	(908)	Four Freedoms
1944	3 Cents	(922)	Railroad issue
1944	3 Cents	(924)	Telegraph issue
1944	3 Cents	(926)	Motion Picture issue
1945	3 Cents	(937)	Alfred E. Smith
1946	3 Cents	(941)	Tennessee (All but Jackson portrait)

1946	3 Cents	(944)	New Mexico issue
1947	3 Cents	(945)	Thomas A. Edison portrait
1947	10 Cents	(948)	Souvenir sheet (Washington portrait)
1948	5 Cents	(958)	Swedish Pioneers issue
1948	3 Cents	(959)	100 Years Progress of Women
1948	3 Cents	(964)	Oregon Territory issue
1948	3 Cents	(965)	Harlan Fiske Stone portrait
1948	3 Cents	(973)	Rough Riders issue

PHILIPPINE STAMPS

1935	16 Centavos	(389)	Landing of Magellan
1935	20 Centavos	(390)	Portrait of Philippine Boy
1935	1 Peso	(393)	Barosoain Church (Vignette only)
1935	—	(397 - 401)	Philippina Being Presented to the World. (Master Die)
1936	—	(408 - 410)	Commonwealth Anniversary (Everything but Quezon portrait. Master Die)
1937	—	(425 - 430)	Eucharistic Congress (Master Die)
1940	—	(458 - 460)	Quezon Taking Oath of Office (Master Die)
1946	—	(500 - 502)	Independence of the Philippines (Master Die. Last of Philippine issues printed at the Bureau)

CANAL ZONE STAMPS

1939	11 Cents	(128)	Canal Channel. 25th Anniv. Issue
1939	5 Cents	(C13)	Airmail. Plane over Sosa Hill
1949	2 Cents	(146)	Theodore Roosevelt portrait.

COMMENTS OF CARL T. ARLT, AS THE STAMPS WERE PROJECTED

By GEORGE B. SLOANE *

Mr. Arlt told us that it greatly aids an engraver in his interpretation of the subject if he knows in advance the color in which the stamp will subsequently be printed. As an example, he cited the six-cent stamp of the National Park series, of 1934. This die was engraved with the understanding that the stamp was to be issued in orange, and therefore it was cut in greater depth. Instead the stamp was issued in blue and Mr. Arlt felt that much of its merit as an engraving was lost in consequence. This engraving had been executed by the late L. S. Schofield, who always took a special pride in his work and the final decision to print the stamp in blue was a severe disappointment to him.

In response to a question as to whether he collected stamps himself, Mr. Arlt said he was a collector "of sorts," he collected the work of other engravers including stamps, banknotes, etc., for study as to style and technique.

Wisconsin, 3c stamp, 1934. This was one of the first stamps Mr. Arlt engraved at the Bureau. He found the subject fascinating because of the picture, Nicolet, landing at Green Bay, dressed as a Mandarin in the belief he was to meet an Oriental people, who instead turned out to be Indians staring at him in equal amazement.

National Parks, 4c. He was intrigued with the heavy shadows on the cliffs, which were accomplished on the die with etching.

National Parks, 5c. When his work on this die was about finished, he felt that he had too much shading on the upsweep of the geyser. He went out to lunch and mulled over the matter, ultimately deciding to go back and reduce it, which he did, but only after much patient work. This excess shading, he indicated, was principally along the right side of the geyser. After lines are cut into a die, it is quite a difficult matter to eradicate them.

National Parks, 8c. When he had completed this die and taken proofs, he thought he detected a number of phantom "faces," and other imaginary figures lurking in the design, objects that so many people believe are introduced deliberately, that engravers slip them into stamps just for amusement and deviltry, "having nothing much else to do." He carefully went over the die again erasing some of these forms so that he would not be hearing from the philatelic public later.

* With the assistance of Henry M. Goodkind and Ira Seebacher.

National Parks, 9c. Glacier Lake. This was a difficult subject to get the best contrasts and background. Accordingly the whole design was first etched quite delicately because of the uncertainties of the problem, re-biting and bringing up the color afterwards. But it was interesting, and as a result of his work on the stamps, he and Mrs. Arlt took a tour West to visit these National Parks.

San Diego, 3c. Stamp for the California-Pacific Exposition. He worked from a pen and ink drawing, as well as several pictures, none of which showed the full length of the bridge in the background, thus he was unsure of the number of spans to the bridge, and quite concerned that an incorrect number would certainly be noticed by the eagle-eyed stamp collectors. At first he believed there were eleven arches, but eventually learned it was nine. Seven were finally shown on the stamp, and the bridge enveloped in scenery at each end.

Boulder Dam, 3c. The stamp was executed rather hurriedly, and it brought a number of "discoveries," of the phantom "hidden" features. Walter Winchell stated on a radio broadcast that the Liberty Bell was there, right in the center, and upside down. He also found likenesses of Abraham Lincoln, Franklin D. Roosevelt and others. This was all nonsense. Edward M. Hall, the Bureau's oldest engraver, had done the lettering, Arlt the picture, and they had all they could do to execute the work as ordered, without playing around with "faces."

Texas, 3c. Three men worked on this die. The Houston portrait was Arlt's, L. C. Kauffmann did the Austin picture, and the Alamo was the work of Frederick Pawling. All three worked individually, the job later transferred to one master die. Pawling, incidentally, was a nephew of Charles Skinner, famous old-time engraver at the turn of the century. When a boy, Pawling had been the model for the running messenger pictured on the first Special Delivery stamps, issued in 1885.

Rhode Island, 3c. Referred to as the "Quaker Oats" stamp. There was a mixup here and an error avoided. Mr. Arlt noticed that on the model from which he was to work, the lettering on the book read, "1634," while the stamp was dated, "1636." Upon checking with the designer, the late Alvin R. Meissner, the drawing was changed accordingly.

Arkansas, 3c. Mr. Arlt said he found this a pleasant job. He enjoyed getting the depth of shadows behind the columns of the building without losing the transparent effect.

Oregon Territory, 3c. Neither interesting, nor difficult. The map was traced with a pantograph.

Susan Anthony, 3c. A very interesting subject, a fine face, lighted from the left. From a bust in the Capitol, sculptored by Adelaide Johnson. In his engraving he managed to get the effect of a three-tone color, accomplished by etching, and light and heavy cutting of lines by hand. Note how the design lights up as it moves toward the top.

Navy, 1c, 2c, 3c. Ships. The Bureau assigned this work to him, he said, seemingly under the impression that he knew something about sailing ships. In these, the portraits were all done by other engravers and, in his opinion, in a very skilled manner. Only the ships were his and he found a great pleasure in doing them.

Army, 5c. West Point. This he found a stimulating subject and chiefly because of the fine drawing by Captain L. E. Schick, of West Point, which was turned over to him for the work.

Virginia Dare, 5c. This was a beautiful picture but he felt that its full effect was somewhat dimmed by the unfortunate color selected for the stamp, a pale, baby blue. The color had been ordered by President Franklin D. Roosevelt, and he was the head man. There was some discussion at the Bureau over its inscriptions. The stamp is lettered, "In Memory of Virginia Dare, Born Roanoke, 1587." There was no Roanoke at that time, which was not established until nearly three centuries later. It had been called Big Lick, or perhaps was known before by other names. However, the die was engraved according to instructions.

Constitution Sesqui-Centennial, 3c. Very beautifully engraved by Eissler. Arlt did the fasces and torch at the sides. An interesting picture with so many figures presented in the scene.

Alaska, 3c. There was some criticism after the issue of this stamp,—that the farmer was using a "left-handed" plow. Mr. Arlt said he could only plead that he did the engraving as directed.

Virgin Islands, 3c. He liked this stamp, Mr. Arlt said, perhaps because it got away from the conventional rectangular frame.

Presidential, 3c Jefferson. Mr. Arlt said he always looked fondly at this engraving because he thought it would have been so nice to receive a very slight royalty on its use, a stamp which the Bureau has printed in the billions. Had a royalty been tendered him, he admitted he would have accepted it.

Presidential, 10c Tyler. Mr. Arlt found this an interesting subject and was much intrigued by Tyler's prominent nose. He thought Tyler must have had some Indian blood. The design was made from a bust in the possession of the United States.

Presidential, 16c Lincoln. He was very proud of having done this Lincoln profile and especially enjoyed the work because of the problem of placing light in close relation to dark color, for the engraver then gets his greatest chance to exercise his skill. When a model does not call for great gradation, the best of the engraving art is not being utilized. This was one of his pet subjects, an opportunity to light up a portrait, which can be done so well in steel engraving.

Delaware, Swedes and Finns Tercentenary, 3c. Mr. Arlt liked this because the printings were scheduled to be done on flatbed presses, a chance to show the engraving to best advantage. An unusual mishap occurred in the engraving of this die, one of those things all engravers dread and which, fortunately, happen so very seldom. He was working overtime on this die at the Bureau, and about 9.30 at night, with no one within a hundred feet of him, he suddenly heard a loud noise that startled and upset him. His graver slipped, and as a result he cut a long scratch that extended from the hat of the figure in the foreground of the picture all the way to the branches of the tree. It was disheartening and, as he commented, "There's no one to talk to in a situation like that." One could readily understand how he must have felt. It took exactly nine hours to repair the damage, to thoroughly eradicate all traces of the scratch. He told us he never did learn what had caused the mysterious noise.

Northwest Territory, 3c, of 1938. He said he never did understand the necessity for this stamp. "It was just another job." (Perhaps I can inject a comment of my own. If collectors will study the statue they will note that one of the figures has a bag over his head. The stamp was wanted and the statue wasn't yet completed by the sculptor, so the stone head was covered up, the whole thing photographed and sent to the Bureau for execution. It will serve as one more example of a stamp to demonstrate the extreme fidelity with which the Bureau artists and engravers follow out a subject. G.B.S.)

Iowa Territory, 3c. When he was handed the model for this design, Mr. Arlt thought the corn did not look right. He located one of the employes at the Bureau who lived in the suburbs and grew some corn in his backyard. This man brought in an eight-foot stalk of corn, which Mr. Arlt kept around for several days and studied. Then he proceeded with his engraving.

Printing Tercentenary, 3c. This die had more etched work than the conventional banknote die, but the model lent itself very well to the type of presentation it received. He termed the design, "very free."

Famous Americans Series, 1940. Mr. Arlt told us that he did only the frames, (the master dies for the frames), for the Authors, Educators, Composers and Artists sets. They presented some problems which he enjoyed solving. He did the Longfellow portrait for the 1c stamp in the Poets series, and in his research came across a picture of Longfellow as a young man, without a beard. It rather surprised him to see the great poet without the customary adornment. Mr. Arlt said that he felt quite sure that such a portrait was generally unknown to most Americans, adding that Longfellow had been a very handsome man.

Jane Addams, 10c, Engraving this portrait was a particular pleasure to him. The subject had such a lovely, sensitive face, and of course, it was a well-lighted profile, a favorite work.

Victor Herbert, 3c. Another portrait that was a joy to him. Mr. Arlt told us that he was a music-lover himself. Herbert had written such beautiful compositions, therefore, it was another assignment that he undertook with special pleasure.

Pan-American Union, 3c. This work presented quite a problem. The background of the lettering was bitten out, and the solid shades approach light as they extend upward. The difficulty here was to have this "shading-off" develop without being noticeable, as one type of work was blended into another.

National Defense, 1c. He didn't like this design, but it was another of Mr. Roosevelt's. Mr. Arlt felt that it would have had greater effect if only part of the statue been presented, rather than all of it.

Thirteenth Amendment, 3c. This was another "dark to light" problem. The undertaking is like working out a cross-word puzzle, the solution to each problem is met after finishing work on the die, adding more work as each problem is reached and solved. The dense areas are ruled lines shading off into etching.

Vermont Statehood, 3c. Mr. Arlt said he found this pleasant work, and thought of nothing else that might be added to that statement.

Chinese Commemorative, 5c. He engraved the Sun Yat-Sen portrait, while Mr. Kauffmann did that of Lincoln. Mr. Arlt also did some of the work upon the center of the subject.

Four Freedoms, 1c. This was a pleasurable assignment and a very interesting design. The drawing had been made by Paul Manship, the treatment being somewhat different.

Railroad Commemorative, 3c. He found this one of the nicest designs he had handled in a long time because of its original form. It was not easy to engrave and he was quite pleased with the results. Mr. Arlt said he had a photo of the locomotive pictured on the stamp, which he had taken at the New York World's Fair, in 1939.

Telegraph Commemorative, 3c. Mr. Arlt said this was an "easy" job, that did not require much work nor originality on the part of the engraver. He felt it was the least involved of any work with which his name is connected.

Motion Picture Issue, 3c. He found this design very interesting because so much of it was "dark." It had plenty of color with which to work.

Al Smith Commemorative, 3c. He said he had taken much pride in this portrait, and that he would like to do Smith again because he believed that he could do it better.

Tennessee Statehood, 3c. Charles Brooks engraved the Jackson portrait, Arlt did all the rest except the lettering. This method of having two or more men work upon a new engraving is often used when time is pressing. Mr. Arlt said that since two men cannot work on the same piece of metal at one time, they work independently on separate dies. Later the work is transferred to one die.

Kearny Expedition (New Mexico), 3c. (The benefits of Mr. Arlt's comments were lost here. Through an error we had selected the Smithsonian stamp instead of the Kearny and when it was projected Mr. Arlt said it was not one of his stamps. Unfortunately we had no slide for the Kearny issue. G. B. S.)

Thomas A. Edison, 3c. Mr. Arlt said he considered this one of the best portraits he had ever done. Edison was one of his favorites. The model was excellent. He was pleased with the color contrasts he had been able to bring out.

Postage Stamp Centenary, Souvenir Sheet, 1947. Several had participated in the production of this die. Charles Brooks engraved the portrait on the 5c blue, Arlt took over the 10c orange and did the portrait and frame, and A. W. Christensen engraved the lettering. R. L. Miller was responsible for the design of the sheet. All were keenly interested as to how well their reproductions would compare with the Bureau's reproductions of 1875. It was discussed and comparisons made. They concluded that they had surpassed the 1875 job, but conceded that the old timers had not the same facilities available to them.

Swedish Pioneers, 5c. Mr. Arlt said this was from Chickering's wash drawing, a very fine artist, a very beautiful design.

Progress of Women, 3c. "The three ladies," Mr. Arlt remarked, "had their problems and I had mine." There were three portraits. He estimated, without knowing exactly, that it took him about 185 hours for his part of the work. The lettering and the finishing work required about another 60 hours by the other engravers.

Oregon Territory, 3c. He liked this one because of the chance, again, to bring up shading contrasts, light to dark, but found the center medallion difficult subject to engrave. It was very interesting, nevertheless, because he had wanted to do an engraving of that kind for quite some time. He told us he never knew who McLoughlin and Lee were, but McLoughlin impressed him as being "a mean man with a trigger."

Harlan Fiske Stone, 3c. In the case of this stamp, Mr. Arlt made an enigmatic remark, "I wish you could see the die proof of this stamp. That is all the comment I will make." He did not elaborate.

Rough Riders, 3c. He found this another interesting subject because of the contrasting shade work. Mr. Arlt started this die, but became ill and had to stop. It was finished by Charles Brooks. It was a good stamp design, in his opinion.

PHILIPPINE STAMPS

Landing of Magellan, 16c. Mr. Arlt said this was reminiscent of the U. S. 1893 Columbian stamps, in somewhat similar style. "It was a difficult problem," he told us, "but I think I accomplished some nice things considering it was sixteen years ago." E. M. Hall did the lettering.

Filipino Boy, 20c. It was a good model from a placque, originally by a Philippine artist. "I tried to put everything I had on the ball."

Barasoain Church, 1 peso. This was a stamp issued in two colors, an orange frame and a black vignette. He did the vignette and was particularly interested upon learning the historical story in connection with the church. This was one of Mr. Arlt's first jobs upon returning to the Bureau, in 1934. He had been there previously doing ornamental work, now returned as a picture engraver.

Inauguration of Philippine Commonwealth. "Filippina Being Presented to the World," an allegorical picture is the design. He engraved the master die for this set, additional dies for the various values being transfers with substitution of numerals.

First Anniversary of the Commonwealth. Mr. Eissler did the Quezon portrait, Mr. Arlt all the rest. In his opinion the design was rather elaborate, "perhaps too much so." This was a master die.

Eucharistic Congress. Another master die to serve for all six denominations. Mr. Arlt was not certain how much of the work he did. He had forgotten exactly but he knew he had had a hand in it.

Fourth Anniversary Commonwealth. President Quezon taking the oath of office. He told us this was from a plaster model. James ("Terry") Vail did the lettering, Mr. Arlt the rest, and was "very proud of this stamp."

Philippine Independence. This was the last of the Philippine issues printed at the Bureau of Engraving and Printing. It was an issue of 1946. Mr. Arlt did the master die.

Mr. Arlt told us that the Bureau had started on some airmail stamps for the Philippines picturing Presidents Quezon and Franklin D. Roosevelt. He began work on the die but it was never completed. The American Bank Note Co., subsequently took the order, and furnished the stamps.

CANAL ZONE STAMPS

Twenty-fifth Anniversary, 11c. This pictures the "Canal Channel—Before." The stamp presented quite a problem because there was so much detail, with difficulty of getting it all properly related and distinguishable.

Plane Over Sosa Hill, 5c Airmail. This was one of the stamps in the airmail set commemorating the 25th Anniversary of the opening of the Canal. Mr. Arlt said it was a fine model, and that he had gotten everything out of it that he could.

Theodore Roosevelt, 2c. A 1949 issue for use in the Canal Zone. It was a portrait, a specialty of Mr. Arlt which he found pleasure in doing.

With this, Mr. Arlt concluded his discourse and was heartily applauded. He was then presented with a Certificate of Appreciation by the Collectors Club. His talk, with such an entertaining display, was an attraction quite unlike anything we had ever had at the Club in the past.

The thanks of the Collectors Club were also extended to Mr. Alvin W. Hall, Director of the Bureau of Engraving and Printing, for his courtesy and friendly cooperation in making such a program available to us.

EDITORIAL

(Continued from Page 335.)

current Boyd City Express series now running in this magazine. This is what we consider *humanizing* philately.

When studying the stamp, is it not also important to know something about those who produced it? A picture of an oldtime engraver might be most revealing. If we were a homely man, it might explain why the features of the person depicted upon the stamp were so beautified. If we know more of his manner of dress, his education, his marital status, his economic position, all this adds to our understanding of the individual engraver's art. And when a philatelic author contributes to our knowledge of this, along with the stamp's printing methods, academic circles begin to eye us with more respect. Our detractors become fewer and philately is championed without prodding. If, however, we confine our studies solely to the graphic arts, we must be prepared to bear the title "fly speck hunters," whether we like it or not.

We have had some recent experiences with the Librarians and Curators of some of our Universities and Historical Societies, which confirm this opinion. We have shown them some recent numbers of THE COLLECTORS CLUB PHILATELIST. They at once expressed their amazement as to the scope of our studies on stamps. They had no idea we recorded so much history along with the stamps. It was this rather than a brilliant unravelling of a printing problem which gained their respect. It resulted in requests of this magazine for their libraries. So much for the views of some outside philately.

As for those within our ranks, if we confine or press to limit philatelic study to the printing processes, we continue to offer the same dull fare. Stamp collecting is a diversion, no matter how seriously we take it. By broadening philately's studies, we hold the interest of many. Philately becomes a hobby with which to live. By humanizing it, we make it more real and attractive.

Consequently, old pictures of postmasters, engravers or others connected with stamps add to our knowledge. How the postman dressed in this country in 1860 or where the letters were mailed is a vital part of philately. It embellishes and brightens our study of the stamp. We would compare the study of the stamp to the gem stone and postal history to the mounting. The gem stone outside of the mounting lacks much lustre. Within its setting, it not only becomes a usable adornment but sparkles far more brilliantly. Philately to us is the study of stamps in its broadest possible sense. "Proper" or "true" philately are misnomers. Fundamentally, *one is or is not a philatelist.*

We do not have to broaden our horizons. This is broad. The trouble has been that many have neglected to look as far as they can see. Under our editorial policies and with the help of our contributors, THE COLLECTORS CLUB PHILATELIST will endeavor to present philately in its broadest sense. These ideas might clash with those of certain traditionalists. We cannot avoid a controversy, should some choose to champion their ideas of "real" philately. We shall stand our ground in the belief that philately is not only the printing of the stamp but goes far beyond that. The trouble in the past has been that a proper blending or balance has been omitted. Either one studied the stamp or the postal history. This latter at times excluded the stamp entirely, which is equally wrong. When we state that philatelic study has a broad base, we mean just that and we shall strive to present it in that manner.

H. M. G.

TRANSLATIONS FROM

KOHL'S HANDBOOK

By the late MAJOR PAUL OHRT and DR. HERBERT MUNK

BREMEN

(Continued from Vol. X, No. 4, Oct., 1931.)

TRANSLATED BY STEPHEN G. RICH, PH.D.

(The first portion of Bremen in the Kohl Handbook was revised in 1930 by Dr. Munk and translated in revision by Dr. F. Kalckhoff. It was published in the COLLECTORS CLUB PHILATELIST of October 1931. Further copy, to fulfil the statement, "To be continued," at the end of that lone instalment, was never received by any of the successive editors of this magazine. We now complete this long unfinished unit of the *Kohl Handbook translations*. The original text of the Handbook has been followed, with the material added in 1926 in the *Nachtrag of Kohl Handbook Vol. 1,* incorporated at the proper points to make a single coherent treatment. Dr. Munk's articles in *Die Postmarke, 1929,* were incorporated as the proper points to make a single coherent treatment. Dr. Munk's articles in *Die Postmarke, 1929,* were incorporated as far as they applied, in the revision of Part 1. The parts applying in this section are brought in as footnotes.

Dr. Kalckhoff, translator of the first section, has lately been made an Honorary Life Fellow of the Royal Philatelic Society, London, at the age of eighty-eight.)



Sheets of 35 stamps, in 7 horizontal rows of 5. Distance between stamps, vertically and horizontally, approximately 3 mm. All the stamps are surrounded by continuous single lines, crossing and running entire length and width of sheet. In some cases, traces of a second line show close to the usual line for short distances. Quantity made, probably only 20,000 copies in one printing. The supply lasted till the summer of 1867. Illustration of a block of 3 x 5 stamps, upper part of sheet, is in M. & G.'s 12th auction catalog. As shown on unused copies, the paper appears to come in two tints: a bright yellow and a dull light greenish yellow. Franking by a pair of No. 3 is known up to now only once: a letter to Bergen, Norway, illustrated in Koehler's 24th auction catalog.

1860 (July 10) M3; like M2, but different in details. Black on colored paper. No subtypes.

3	7 grote black on yellow	40.—	250.—*

* These prices are in German marks, 1934 catalog values. Converted at 25c per mark, they are a useful record of prices then.—S. G. R.

1860 (April)* †. M4 In color on white paper. Thin smooth paper at first, with brownish gum (A); later thick chalky paper with light tinted gum (B).

		Paper	
		A. Ordinary	B. Chalky
4.	5 sgr.		
	a. dark moss green	60.—	90.—
	b. slightly yellowish green (shades)	40.—	80.—
	c. light green, bluish green	18.—	275.—



Sheets of 36 stamps, in 4 horizontal rows of 9: total value 6 thalers gold per sheet. Distance between stamps vertically and horizontally, about 2 mm. Each stamp is surrounded by a closed rectangular line. Blocks and sheets thus show between each pair of stamps, when well printed, not one, but two fine lines, parallel with a narrow space between them, separating in opposite directions at stamp corners.‡ On sheet margins, these bounding lines (here single) are not continuous, but interrupted where the parallel lines between any vertical or horizontal pair reaches them. On the sheets on paper B, the paths of the bounding lines are quite different from those in the corresponding positions on the sheets on paper A. This distance between the parallel lines is generally smaller in the sheets on paper B, and the lines are sometimes not parallel, but approach diagonally and merge into a single line for short stretches. This fact, as well as others, indicate that the printing stone was ground down before the printing on chalky paper, and a new transfer laid down on it.

Thus, we find in certain subjects of the sheets on paper A particular transfer flaws, which are not present in these same subjects on paper B. Vice versa, the only major flaw in the sheets on paper B, lower right corner of stamp No. 19 close to "V," is not present in the sheets on paper A. Likewise, the sheets on paper A differ from those in paper B in width of the printed portion by 2½ mm. over all, with height the same in both cases. In sheets on paper B, in some cases, certain stamps lack the right-hand knob on the handle of the key, while the same stamps or groups of them on other sheets on this paper show this knob. For example, the upper left corner block is this way. The catalog of Stock's 10th auction, we note, illustrates blocks of this position: on plain paper, all 4 stamps with knob; on chalky paper without knob; on chalky paper with knob. Such stamps without the right hand knob of the key occur in all issues of the 5 Sgr., even to the perforated stamps. They occur occasionally as early as the imperf. stamps on paper A. Their specially frequent and striking occurrence on the sheets on paper B seems to be due only to the thinner pigmented ink used for printing, in connection with the lesser absorptive power of the chalk-coated paper for the ink. We definitely cannot say that it is caused by flaws in particular subjects on the stone.

* Date, given as "June at latest" in original, is changed here to conform with the paragraph from the "Nachtrag" inserted in text in this translation where it belongs.—S. G. R.

† Dr. Munk, in *Die Postmarke,* No. 187, March 14, 1929, presents evidence that this stamp has been seen on letters postmarked Nov. 24, 1859 and Oct. 10, 1859. Thus Oct. 10, 1859 becomes earliest known date, in place of April, 1860. Dr. Munk states that, on the basis of this new information, Nos. 4 and 3 would be interchanged in a revised accurate listing. He does not exclude the possibility that a still earlier date of use may be discovered. The stamps on the covers of very early date, he says, are very clear in print and color, of variety B, green with slightly yellowish tinge. Hence this variety should be listed as the first. The date of issue of the imperf. 5 sgr. on chalky paper still remains to be determined, he says, mentioning that he has seen it only twice on covers, both times with dates much later, in 1866.—S. G. R.

‡ The bounding line is just under 1 mm. from outermost edge of stamp design, says Earee in Album Weeds.—S. G. R.

Print, Paper and Gum: The impression on paper A is in general more distinct than that on paper B. But the print of the specially esteemed very deep shade of dark moss green on paper A, because of too much varnish in the ink, is usually not sharp on the outlines. Thus, for example, the letters of BREMEN almost never have clear contours. No. 4b comes, specially among used copies, in a very wide range of shades. The cause of this is partly slight discoloring of the pigment used in the ink, in connection with the high lead content of the paper and the brownish gum.* A rare gray-green or milky-green tone, rather like that on the stamps on chalky paper, exists both used and unused. It may be ascribed to the thinner consistency of the pigment in the ink. (This variety commands a premium). Unused copies of No. 4b with full gum, occasionally show the paper and print tinted by the brown translucent gum. A large portion of the unused stamps on paper B can be recognized without further need for any criterion than that the printed areas of color show a strong metallic gleam when viewed along the surface.

The brown gum on stamps on paper A was occasionally reinforced in the city post office with dark brown additional gumming, brushed on. This explains such items with very dark gum, which have been wrongly mistaken for spoiled or damaged copies.

The Werner collection contained a letter from Bremen to London, franked with a 5 Sgr. green stamp, No. 4b, on April 14, 1860, and received in London on April 16. Bremen cancellation date 14.4 fits with the London arrival mark of 16 AP 60; beside that the letter itself has the date April 14 1860 in manuscript. The stamp is a striking yellow green and should thus be listed as No. 4a, with fine clear print. Thus no doubt can exist that the imperforate 5 sgr. stamp, whose date of issue Kroetzch set as Dec. 13, 1861 and Ohrt set as "about June 1861" on the ground of statistical computations of various sorts, actually was issued not later than April 1860. The recorded sales for the year 1861 of 9023 copies, in our table below, therefore represent sales during the entire year 1861 plus a much smaller amount for the year 1860.*

* Presumably by chemical interaction of these substances.—S. G. R.

II. THE ROULETTED ISSUES

The rouletting device was assembled by Hunkel out of hard rolled brass rules, set in a rouletting form of wavy lines, such that an entire sheet was rouletted at one operation. Only one sheet was put onto the rouletting form at a time, always. A simple hand press was utilized.†

Bremen's stamps show two fundamentally different sorts of rouletting. These are distinguished, not so much by the shape of the individual rouletted slits as by the way in which the waves of the brass rules are directed and separated by gaps.

In the first and earliest-used kind of rouletting, the spaces between stamps always show only a few, longish stretches of wavy or serrate slitting, each continuous. (Style D1). Pierced and unpierced stretches—curved slits and bridges of paper—do not alternate at short and regular intervals. The stamps are separated from each other by slit stretches of varying length, each either wavy or sawtooth in form, each continuous. Between these, relatively few, narrower and widely separated bridges of paper prevent the stamps in their rows or the sheets from falling apart. (The illustration shows some bridges rather too wide). As pictured, it is found on the 5 gr and 10 gr stamp.‡ This continuous rouletting, consisting of few longish and wavy slit stretches, has been identified from unsevered pairs of these values.

On single copies, this first style of rouletting, D1, is much less easy to differentiate from the later style. However, we state that it can be recognized on all such stamps as show the rouletted edge equally sharp or smooth all along—that is, in which the sharp (pierced) and rough (unpierced) places do not alternate constantly and regularly. This smooth-edged border or slitting is interrupted by large bulges and other irregularities. These form notches or interruptions of

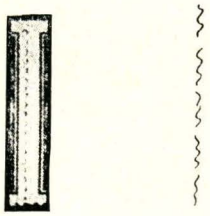
‡ Apparently Dr. Munk considers that the 1860 sales of the 5 sgr. stamp were included in the 1861 total and not separately or previously reported.—S. G. R.

† We gathered these facts from a letter of Hunkel of Oct. 3, 1863, to Dr. Meyer at Brunswick, for which we are indebted to the friendly aid of Mr. J. W. von Arkel of Bremen. Our observations of the use of two different styles of rouletting were not merely confirmed, but explained by this letter, as the text from here on will show.—Dr. Munk.

the wavy pierced line. We found the explanation for this peculiar form of rouletting, reminiscent of the serpentine rouletting of Finland, in some sentences of Mr. Hunkel's letter, mentioned in the footnote.

After Hunkel states how he set up the brass wavy rules for rouletting in October 1863, for the later, second style, separate individual arcs, style D2, which will be discussed below, he says: "In my first attempt, I cut these wavy rules into short sections with a knife; this met the purpose completely." Our illustration shows that these gaps were cut with the knife quite at random and spaced by whim, sometimes on a crest and sometimes on a hollow of the waves, not always vertically on the rule but sometimes diagonally to it.

The second style of rouletting, used from 1863 onward, is found, in contrast, on these stamps: 2 gr, 3 gr, and all 5 gr. stamps on chalky paper in both blue green and yellow green. (We have mentioned that the 5 Sgr. yellow green received the first style rouletting, D1.)



Style D2 rouletting, as per the right hand picture, was always struck on the front of the sheet and consists of separate small short arcs, often only fragments of arcs, separated from each other by relatively broad bridges of paper. Thus a careful examination always shows alternating smooth (incised) and rough (torn) places along the edges of a stamp. The illustration of style D2 is taken from a strip of 3 of the 3 gr., from the catalog of the 6th Ferrari sale. The arcs which are the incisions, and which are systematically separated by the intact crest of each wave of the rouletting rule, are often very small, so that the rouletting quite regularly appears, especially on single stamps, to be one of points—occasionally it looks exactly like pin-perforation. The summits of the small arcs are sometimes not always aligned perfectly, but point diagonally to the right or left, so that the incision cuts deeper into the edge of the stamp on one side. Thus the next bridge of paper has to be actually torn in separating the stamps. Sometimes style D2 rouletting appears almost triangular; the stamps appear as if cut apart in a zigzag line.

As a result of these many variations and irregularities, the caution must given that the Bremen roulettings cannot be differentiated on the basis of the shape of the rouletted slits, since these shapes vary in both styles, D1 and D2. The distinction is made according to the way the slits are set, in the two periods of rouletting. Style D2 rouletting of Bremen differs from the arc rouletting of Brunswick in having its arcs smaller and more widely separated from one another. Undoubtedly the Brunswick rouletting derives from Hunkel's procedure, even though it came into use later.†

The two roulettings of Bremen undoubtedly deserve separate listings in the catalogs, just as do the two rouletting styles of Brunswick. This is the more true because the rouletted stamps of Bremen fall into two groups, separated in time, when so divided. Since D1 rouletting was replaced by D2 perhaps as early as the end of 1862, and certainly in 1863, all work in style D1 was done before this date. If, for example, we consider that the 5 Sgr. stamps in yellow green received the D1 sawtooth rouletting, a new light is shed on the date of production of this variety.

We proceed to the listings:

D1 (1861-62): "Continuous" long slit wavy or sawtooth rouletting.
D2 ((1863 and on). Rouletting of small separated arcs.

* Also on the 5 Sgr stamp.—Edwin Mueller.

† Bremen style 2 in April 1863; Brunswick arcs in 1864. Scott's listings are misleading on Brunswick, putting the arc roulette earliest and as if an 1863 job.—S. G. R.

1861 (Middle of Nov.) Black print on white paper, D1 rouletting.

5 10 grote black on white 140.— 180.—

The 10 gr value was not issued at all imperforate, but as the first Bremen stamp which was rouletted from the start. Sheets of 36 stamps, presumably in 4 horizontal rows of 9* total value of sheet 5 thalers gold. Distance between stamps, horizontally and vertically, approximately 2 mm. The stamps are separated by thin continuous ruled lines for cutting apart. These lines coincide with the rouletting for the most part. Poorly centered rouletting occurs on No. 5 in spite of this, though less common than poorly centered perforations on No. 14, the perf. 10 gr, which see below.



1862 (allegedly November). M 2. Stamp No. 2 with D1 rouletting.

6 5 grote black on rose 70.— 65.—

Sheet arrangement, size and types as for No. 2. The rose paper tends far more towards bleaching out than that of No. 2 (see note on fading of paper under No. 2). On copies with entirely unaltered color of paper, it shows a somewhat lighter rose than No. 2, but like No. 2, with a tinge of lilac. Copies with wholly fresh color of paper deserve and get a high premium. On forgeries of No. 2 made by trimming roulettes off No. 6, see remarks after No. 2 (COLLECTORS CLUB PHILATELIST, Oct. 1931, p. 434).

No. 6 is said to occur in pairs imperf. between. The existence of such a variety is hard to understand since Hunkel's letter of Oct. 1863, quoted earlier in this section, states that the entire sheet was rouletted at one operation. It might be confusion with the similar variety of the perforated 5 gr. stamp issued later.†



1863 (Apr. 29). M6. In color on white paper, D2 rouletting.†

7 2 grote. a. yellow orange on white 110.— 130.—
b. red orange on white 120.— 140.—

* Dr. Munk, in *Die Postmarke,* No. 187, March 14, 1929, states that this is not correct: in Koehler's 59th auction a complete sheet of the 10 grote was sold. This had 6 rows of 6 stamps each—still 36 in all. The horizontal margins are broad; the side margins are perforated through. (Evidently a sheet of the perforated 10 grote of 1867, from the same stone.)—S. G. R.

† Further evidence that such a variety exists does not seem to have shown up since this was written. However, one short piece of rouletting rule could drop out of the form during use, and not be missed till several sheets had been run through.—S. G. R.

‡ Dr. Munk, in *Die Postmarke,* No. 187, March 14, 1929, mentions that though the stamp was put on sale April 29, the 2 grote rate between Bremen and Vegesack, for which it was made, did not come into effect until May 1. He cites numerous cases of sale in advance of a rate taking effect, and considers that the significant date is that of initiation of validity, rather than of first sale to the public, for use on letters to be mailed when the rate took effect. Reference to a discussion of this point in Kohl Handbook, Vol. 1, page 779, under Denmark, is also given.—S. G. R.

(Addition by translator). Dr. Munk. after publication of Kohl Handbook Vol. I, published a series of articles in *Die Postmarke* Vol. 9, 1929, adding considerable information on various matters. Such subjects as came within the first half of the translation were embodied in the revision which Dr. Kalckhoff translated.

In No. 186, Feb. 28, 1929, Dr. Funk discusses at great length the roulettes, on the basis of much newly-seen stamp material and some newly-discovered correspondence of Mr. Hunkel, who made the stamps. With this evidence, he divides the D1 rouletting into two groups, the D1I and D1II. D1I is the D1 rouletting as hitherto given in this Handbook. D1II, which much resembles D2, especially on the edge of a single stamp, is D1 the wavy perforating rule between each pair of successive waves. The long bridges between groups of these waves are, however, present as is original D1, now called D1I. with further narrow slots cut in the edge of

The material studied leads Dr. Munk to the following rearrangement of the rouletted issues, with new dates. It is clear from Dr. Munk's article that there were reprintings of only two values at least after rouletting D1I was discontinued, so that we do not find any stamp with more than one form of rouletting, save the 2 grote and 5 sgr. In these cases, color varieties coincide with changes of rouletting.

Rouletting D1I (Nov. 1861 to start of April 1863 at latest)
- 10 grote
- 5 grote
- 5 sgr. yellow green

Rouletting D1II (April 1863)
- 2 grote red orange (and orange?)

Rouletting D2 (Second half of 1863 and later)
- 3 grote
- 5 sgr green to blue green
- 2 grote orange (and red orange?)

The reader will note that the 2 grote with D1II rouletting is a new item, hitherto unlisted.

Dr. Munk, further on in this handbook, suggests a rearrangement of the listings. The reader, when he comes to that, need consider that this 1929 additional information might make still more relisting needed. As this is a translation, not a revision, we have left everything unchanged. The great detail in which Dr. Munk gives the study of the history of the roulettings forestalls our including a complete translation, rather than this summary, which we believe includes everything essential.

In No. 187, *Die Postmarke,* March 14, 1929, Dr. Munk, speaking of the 2 grote stamp, supplements what is in the next paragraph here, stating that the Bose piece is a rouletted 2 grote; that a recent Hess auction contained a vertical pair with gutter between stamps, of the perforated 2 grote (of 1867 as herein listed). Hence the perforated 2 grote was printed from a stone with two panes set vertically one above the other and separated by a gutter. He opines that probably the rouletted 2 grote stamps had the same stone-layout, pointing out that the very limited use of this value in 1863 as compared with that in 1867 might make us doubt the need for so large a stone. (End of addition by translator).

On the service for which the 2 gr. stamp was made, see the introductory remarks (COLLECTORS CLUB PHILATELIST, Oct., 1931 pp. 425, 426.) Sheet arrangement and size not known. The stamps certainly were printed in two panes separated by a gutter, since the Bose collection contains a stamp with this empty space attached to it. Bounding or separation lines are not present outside the design of each stamp. Yet stamps do exist, very rare, with traces of outer lines. In most cases, ostensible outer lines are actually the outermost line of the next stamp.* The stamp, in both colors, comes on very white, chalky paper which probably has a large lead content. Beware of counterfeits on excessively white paper.

* On copies so badly centered that one side has rouletting cutting next stamp design.—S. G. R.

1863. M.1,4. Stamps Nos. 1 and 4 with D2 rouletting (No. 9a possibly with D1 rouletting). No. 8 on laid paper. No. 9 on plain or chalky paper.

		Paper	
		Ordinary	Chalky
8	3 (Grote) black on blue gray (May 1, 1863; possibly not until 1864)		
	A. Paper laid vertically	120.—	175.—
	B. Paper laid horizontally	225.—	350.—
	FI. Fine black lines under (S)TADT (P)OST AMT as in No. 1 FI. about 50% premium		
9	5 sgr. a. yellow green (apparently Sept. 1 1863)*	125.—	180.—
	b. green		120.— 110.—
	c. bluish green	175.—	180.—
	d. dark green	175.—	125.—

No. 8: Sheet size and arrangement, and types, as on No. 1. On No. 8FI and the laid paper, see remarks under No. 1. The "large lilies" watermark (more correctly, fleur de lis) is not known on No. 8.

No. 9: Sheet size and arrangement as on No. 4. The stamps differ from the imperforate ones in that the flag-like ribbon end in the middle of the right side panel has, parallel to the wavy borders, a thin line within each side. This is not present in either the plain or chalky paper stamps of No. 4.

If it seems most improbable that the lithographer made this retouch so exactly the same on all 36 subjects of the stone, another feature points towards explanation. This is usually ascribed to "wear of the stone," but far more strongly points towards the stone having been cleared of the old transfers and new transfers laid down on it. In the rouletted 5 sgr. stamps, and even more so in the perforated ones, the surrounding outer lines have almost vanished. We might say that they are no longer present if we didn't have a pair of the perforated 5 sgr at hand, which shows unmistakable remnants of the double surrounding lines, both above and below each stamp. See under No. 4 for discussion of these double outer lines.

Apparently what seems to be the appearance of wear on the stone, which is not seen at all on No. 4 on chalky paper, is definitely impossible to have appeared thus suddenly and thus completely, on the rouletted stamps. Much more probable is the explanation that No. 9 was printed from a newly transferred stone. On this new 5 sgr. stone there was one stamp, of which we have several copies before us, in which the lower bar of E in (BR)E(MEN) is prolonged diagonally downward to the bounding line of the central shaded area; the upper loop of the "B" has an additional thin line near the curved outer line; and the background lines in the upper left corner of the central shaded area are almost entirely missing. See illustration.



The color of the stamps on chalky paper is usually named yellow green. But, as a result of the surface coating of the paper, it is usually definitely darker than the bright yellow green of No. 9a and likewise also differs in tone in many cases. Sometimes it is difficult to decide whether the shade is not really blue green. Used stamps on chalky paper are usually readily recognized because the cancellation is blurred. No. 9d, which is scarce, is not, like No. 9a, a variety of the basal color, but really just a striking shade. Occasionally copies or pairs of No. 9 are found, in which the stamp design is set entirely awry or crooked within its boxing of rouletted lines because the sheet was placed incorrectly on the rouletting form. Such pieces with more or less oblique edges are incorrectly mistaken for copies partly rouletted and afterwards falsified with forged roulettings. The stamp is also reported to exist with double rouletting.

(The following remarks are given as "Anhang" or addenda in the German, but are here inserted where they apply).

* A determination of the earliest date of use of the 5 sgr stamp with rouletting D2 is much needed, says Dr. Munk in *Die Postmarke,* March 14, 1929. He points out that the evidence for the dates now accepted for this and other rouletted stamps is insufficient.—S. G. R.

The 5 sgr stamp with roulettings D1 and D2: In the general discussion of the two styles of rouletting, we have mentioned that the rouletted 5 sgr. stamp No. 9a alone still has the same style D1 rouletting as Nos. 5 and 6 had; but that the later 5 sgr. stamps in blue green or on chalky paper, on the contrary, always have the later rouletting, style D2 like Nos. 7 and 8. (Nos. 9b, 9c and 9d). We further state, supporting this opinion, that the date of issue of the 5 sgr. is conspicuously earlier than that hitherto accepted. Since writing this, we have at last seen and examined an unsevered pair of the yellow-green 5 sgr. stamp, from one of Stock's auctions. We have also found a single copy with parts of an adjoining stamp still unsevered from it. Both pieces have fully verified our observations on single copies to the fullest extent. Both the pair and the single show typical style D1 rouletting. Hunkel, as previously quoted, says about this rouletting, that he "in his first attempt, cut these wavy rules into short sections with a knife." As the 2 gr. stamp, No. 7, issued in April 1863, unquestionably has style D2 rouletting, therefore our No. 9a was surely made before that stamp, and accordingly at the start of 1863 at latest—probably in 1862. Exactly as for the imperf. 5 sgr. stamp (see preceding section), the date of issue must be set materially earlier than that hitherto accepted.

From this it almost seems as if the issue of the 5 sgr. which Ohrt mentioned and which Hunkel delivered shortly after the rouletted 2 gr. stamps, was not the first shipment of No. 9 but the second—perhaps a lot with style D2 rouletting. To be definite on this, certainly it is helpful to have, more than anything else, the earliest dates of use of the rouletted 5 sgr. stamp in color a on the one hand, and in colors b, c and d on the other. The previous determinations show how easily a mere computation of dates of issue and quantities issued, on the basis of statistical and other statements, can lead to incorrect results.

Considering the facts just mentioned, the cataloguing of the rouletted stamps of Bremen would appear to need essential changes.*

In the absence of information to the contrary, the 5 sgr. stamp on chalky paper has to be considered as one (the last ?) printing or partial printing of No. 4. This item was hardly used at all. Apparently the first lot of the rouletted 5 sgr. stamps went into use very soon after the imperf chalky paper variety. That is, the yellow green stamp, No. 9a was not only made but issued, prior to No. 7. Accordingly, the yellow-green 5 sgr. with rouletting style D1 has to be brought before No. 7 in the catalog. We only have to discover whether the other rouletted 5 sgr. stamps (b, c, d) with style D2 belong, together with the yellow green, before No. 7 or whether the rouletted 5 sgr's properly should be separated into two catalog numbers with different dates.

This plan is suggested: A No. 7 instead of the present 2 gr, for only the yellow green stamps with style D1 rouletting and a later new No. 10 comprising all green stamps with style D2 rouletting. Between these two will come the 2 gr and 3 gr stamps with style D2 rouletting, as Nos. 8 and 9. The fact that Hunkel beyond all doubt purposely replaced style D1 by style D2, makes such a separation correct from the systematic point of view. Hunkel made the change because he wanted to improve the process of rouletting, and from his point of view this was a known change for the better.

In this arrangement the stamps formerly numbered 7 and 8 become respectively Nos. 8 and 9.

III. THE PERFORATED ISSUES

The perforation, gauging 13, was a line perforation. This is known from the existence of pairs imperf. between, of Nos. 10 and 12. Two varieties of perforation may be differentiated: the clean or "tidy" form and an incomplete or "rough" form. In the latter the punches have not fully pierced the paper: in many cases not only have the discs of paper not been completely pushed out of the holes, but only the embossed circle of a "blind perf" is visible.

We can hardly assume that these two varieties of perforation originate from two separate machines after the manner of the

* In translating this section, we have purposely not introduced these changes into the text, but leave them reported here. One cogent reason has been that addition of the proposed new No. 10 would require renumbering of the perforated issues also. As translator, it seemed beyond our proper province to make such changes.—S. G. R.

first issue of British Solomon Islands.* The two perf. styles are not used at random. The rough perforation comes only on certain values or certain varieties of particular values, but on others never or almost never occurs. Thus, for example, the 5 sgr. in blue green and the yellow green stamps on chalky paper, have not been found with the real rough perforation, even though the chalky paper is most unfavorable for clean punching through. In contrast, the yellow green 5 sgr. stamp on ordinary paper comes more frequently rough perforated than clean. Similarly, we found among many hundred copies of No. 11, only one copy with incomplete perforation, quite obviously accidental. Yet the paper of this stamp is thicker and rougher in surface than that of several other values. This indicates that Hunkel's perforating machine was in varying mechanical condition at various times, giving us a condition found in several cases among British Colonial stamps such as the Barbados 1861-70 issue.†

The difference between clean and rough perforation on Bremen stamps is therefore not something accidental, something of a philatelic side issue. It is rather a characteristic, typical feature, and has the same justification for catalog listing as the rough and clean perforations which are differentiated on many British Colonies.

This would be a valid division, even if we should explain the rough perforations on the basis that several sheets were perforated at one time and that the punches were not forced through sufficiently far or forcibly to finish their work on the lower sheets. But, as just said, the poorly done perforating occurs only on particular stamps or varieties. Such an explanation would not fit this situation, as it would require that certain stamps always were perforated one sheet at a time, and certain others in bunches of several sheets.‡ From this point of view, we could even presume that the sheets of stamps on chalky paper, which are always clean perforated, were fed through the machine one at a time precisely because the paper itself was not well adapted to perforating.

In the rough perforating, quite often hardly one disc of paper is actually punched out of the holes, and the stamps accordingly appear torn apart, "bitten apart," rather than actually perforated. Thus we occasionally find perforated items listed even in auction catalogs as rouletted. The centering of the perforations is often very bad. For example, fully centered copies of Nos. 12 and 14, especially used copies, should bring higher prices.

* Poole has shown that on that country's first stamps two machines, varying in size of hole as well as character of work, were used. Dr. Munk discusses this in the Handbook under British Solomon Islands (not yet translated).—S. G. R.

† See Barbados in the Handbook and introduction page xvii (neither as yet translated)—Dr. Munk, S. G. R.

‡ It is not clear whether Dr. Munk does or does not support the "multiple sheet perforating" explanation, though he seems to argue against that theory—which obviously doesn't fit here.—S. G. R.

1866-67. M.1-6. Stamps of the previous issues, but perforated 13.* (footnotes next page)

			Perforation a. Clean		Perforation b. Rough	
10	2	grote. a. yellow orange (1867)	40.—	130.—	40.—	130.—
		aa. Imperf. vertically				
		b. red orange	100.—	260.—	100.—	260.—
11	3	(grote) black on blue gray (1866) (horizontally laid paper only)	23.—	110.—		—.—
		FI. Fine black lines under (S)TADT (P)OST AMT	50.—	160.—		
12	5	grote black on pale rose (1867)	40.—	140.—	40.—	130.—
		aa. Imperf. vertically				
13	7	grote black on yellow (second half 1867)	35.—	750.—	28.—	700.—
14	10	grote black on white (second half 1867)	55.—	260.—	55.—	260.—
15	5	sgr. a. dull yellow green (1866)				
		A. ordinary paper	150.—	130.—	150.—	115.—
		B. chalky paper	175.—	150.—		
		b. blue green	45.—	500.—†		

Sheet size, arrangement and types of stamps are as in previous issues. The outer bounding lines are lacking entirely on No. 13; but mere wear of the stone is excluded as cause, because of the suddenness of this change and the fact that the 7 gr. stone was used less than that of any other value. Thus the lines were either removed by the lithographer after previous uses of the stone, or the stone had been discarded by him as needless and a new stone had to be laid down. On No. 14, in contrast, an occasional absence of the outer bounding lines originates only in stone wear or poor presswork. On No. 15 with conspicuous traces of double outer line, see the remarks about No. 9, which apply here. On No. 15a the color is duller than on No. 9a, and on chalky paper tends strongly towards an olive green. Many badly printed copies, almost like printer's waste, are found of No. 15b.

Paper: No. 11 comes genuine only on horizontally laid paper, not on vertically laid. We have not seen any copies of No. 12 on actual rose paper even among unused copies and blocks. The paper used for No. 12 thus appears to have had a pale shade originally, in contrast to that of No. 8 (see remarks on that stamp).

Perforation errors: One used horizontal pair of No. 10 imperf. between stamps is known. Several similar unused pairs of No. 12 are known (price — —). Two of these were in one lot of the 6th Ferrari sale and are illustrated in that catalog. Copies of No. 11 exist with bottom edge imperforate.

All the stamps of Bremen lost their validity on Dec. 31, 1867 and were replaced directly by those of the North German Postal District. The remainders, estimated as about 15,000 unused stamps, were sold a year later to a Hollander, Mr. C. van Rinsum, for 5 thalers. The six printing stones were cleared of stamp designs on Feb. 26, 1873.‡

Of the Bremen cancellations and those of the foreign offices in Bremen, some are found on the stamps of the North German Postal District. The Hanoverian railway office cancellations are even found on those of the German Empire.

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* Year dates in this list are "seit 1867" and the like, in the original, but have been simplified here. Dr. Munk, in *Die Postmarke,* No. 187, March 14, 1929, reports numerous earlier datings, as follows:

2 grote: Dec. 14, 1866, red-orange on cover; the yellow orange is contemporaneous and made in the same printing.
3 grote: Several letters seen, first half of 1866. This stamp ceased to be valid because of lapse of the rate on Jan. 1, 1867, not earlier; seen on cover to Bremerhaven postmarked Dec. 24, 1866.
5 grote: Almost surely used in last days of 1866, on evidence of when Moens reported it.
7 grote: seen with cancellation March 8, 1867.
10 grote: seen on letter to the U. S. June 15, 1867 and earliest known cover, May 4, 1867.
5 sgr., probably very early in 1866, on evidence of when Moens reported it (long discussion on this).

The reader will find the treatment in Dr. Munk's article adding little more service beyond what we have quoted.—S. G. R.

† From the untranslated introduction to the Handbook we find that this price in italics means that no actual sale is reported but such prices are 1924 estimates.—S. G. R.

‡ Berliner Briefmarken Zeitung, 1930, p. 48—Dr. Munk.

QUANTITIES PRINTED AND ISSUED

The only figure for quantities printed, hitherto known, is that for the first printing of the 5 gr. value: 26,400 stamps. But we have, from the records of the State Archives of Bremen, the following figures for the sales year by year of the separate values at post office counters. Exact figures are in Roman; approximations or estimates in bold:

Year	2 gr.	3 gr.	5 gr.	7 gr.	10 gr	V Sgr.
1855		**ca. 2,479**				
1856		**ca. 3,553**	1,607			
1857		**ca. 3,710**	1,584			
1858		**ca. 3,784**	1,324			
1859		**ca. 4,046**	2,524			
1860		4,225	3,460	279		
1861		5,565	5,809	785	148	9,023
1862		**ca.10,552**	9,037	1,325	2,209	**ca.14,030**
1863	10,546	13,397	11,047	2,689	4,059	16,106

1864	ca.19,606	ca.17,355	ca.12,826	ca.3,122	ca.4,426	ca.18,902
1865	ca.24,666	ca.21,834	ca.14,891	ca.3,625	ca.4,827	21,699
1866	ca.31,032	ca.27,461	ca.17,288	ca.4,209	ca.5,264	ca.22,163
1867	ca.39,041	ca.34,559	ca.20,071	ca.4,887	ca.5,740	ca.22,637

THE OLDENBURG STAMPS OF THE BREMEN POSTAL SERVICE

Just as Bergedorf in franking mail to Schleswig-Holstein or Denmark did not use its own stamps but those of the country of destination, Bremen, at the offices in Bremen proper and in Bremerhaven, used only the stamps of Oldenburg for mail to that country. Those of 1/30 thaler at the start, and later those of 1 groschen were used, and sold at the counter like Bremen stamps.* The stamps of Oldenburg and likewise the stamped envelopes, 1 gr. blue and 1 gr. red, were valid only on mail sent to Oldenburg.

		Year of issue	Oldenburg no. (Scott)	
1	1/30 thaler blue (3 types)	1852	1	—.—
2	1 groschen black on blue	1858	6	—.—
3	1 groschen blue on white	1861	13	—.—
4	1 groschen rose, rouletted 11½	1862	18	—.—
5	1 groschen rose, rouletted 10	1867	23	—.—

Besides the stamps listed here and officially sold by the Bremen post offices, we have, as with Bergedorf,† other values of Oldenburg stamps also used in Bremen. These were the first, third (moss green) and fourth issues of the 1/3 gr. stamps, and later stamps of 2 and 3 groschen. As the use of these higher values was obviously permitted, it appears that no Oldenburg stamps save those listed were sold at the Bremen post office counters.

(In connection with the following, see the section on "Obliterations," COLLECTORS CLUB PHILATELIST, Oct. 1931, pp. 426-428).

Nos. 1 to 4 cancelled with the rectangular box of Bremen are hardly to be valued any higher than the same Oldenburg stamps with ordinary cancellations. Besides the boxed postmark, No. 1 (Oldenburg No. 2) comes with the double circle postmark ST.P.A., commanding a small premium. Bremerhaven usually cancelled with the FRANCO handstamp, struck twice, one above the other, and less often crossed. (letters 4½ x 25¼ mm.) Also, both the "Key" type postmarks on cover or fairly large piece. Those with the "Key" cancellation of Vegesack deserve

of Bremerhaven are found, cancelling Oldenburg stamps. Oldenburg stamps with the "Key" postmarks of Vegesack are known only in a few cases. According to Ohrt's compilation, of the Bremen cancellations on Oldenburg stamps, 99% are boxed postmark, only 8/10 of 1% the Bremerhaven cancellations, and only 2/10 of 1% those of Vegesack.

Accordingly, we consider that of the four Oldenburg stamps the most plentiful, our Nos. 1 and 4, with the FRANCO cancellation or with the "Key" cancellation of Bremerhaven, can be valued at about 80 marks on cover or fairly large piece. Those with the "Key" cancellation of Vegesack deserve substantially higher prices. Similar premiums apply for the other, scarcer stamps.

SO-CALLED REPRINTS

No reprints of Bremen stamps were made —not even of No. I.

The so-called "reprints" of Bredemeyer were made after February 1873, and therefore after the stones had been destroyed. They were made without the approval of the city of Bremen. Therefore they are to be considered as just ordinary counterfeits.‡

The End.

* See Ohrt, loc. cit and Germania Handbuch No. IV, "Die Poststempel von Oldenburg," p. 346.— Dr. Munk.

† See Kohl Handbook translation, *Collectors Club Philatelist,* VII, 4, Oct. 1939, pp. 208, 209.—Dr. Munk, S. G. R.

‡ I am informed by competent students of stamp forgeries that these Bredemeyer items are included, without name, among the forgeries listed under Bremen in Earee's "Album Weeds" and elsewhere.— S. G. R.

(Continued from Page 336.)

"Les Millesimes des Timbres-Post de France" by Baron deVinck de Winnezeele
"Handbooks of National Federation of Stamp Clubs"—N. F. of S. C.
"Les Timbres S. D. N. et B. I. T." by Charles Misteli
"Postal History of Southwestern Indiana" by Evansville Stamp Club
"Better Impressions" (Paper making) by The Mead Corporation
"International Annuals of Philately 1945" by Jacques Lafitte
"Who's Who in Philately"—"Philatelic Magazine" (2 issues 1925 & 1931)
"IMABA" 1948 Basel — Schweizerischer Philatelistenverein
"Catalogue l'Exposition Internationale de Timbres Poste"
"National Stamp Exhibition of 1934"—"New York American"
"Exposica Philatelica Internacional Brazil" BRAPEX
"London Stamp Exhibition 1928"—Souvenir Catalogue
"Exposition Philatelique Internationale" PEXIP 1937
"Minhelet Ha'an Postage Stamps" by Shure, Jacobson, Klerman, et al
"Scots Local Cancellations" by C. W. Meredith
"Stamp Exhibitions" by P. H. Thorpe, Editor, H. L. Lindquist, Assoc. Editor and 35 Contributing Editors
"1951 Catalogue Switzerland — Liechtenstein" by Ernst Muller
"Catalogue De Timbres-Poste 1951" by Yvert & Tellier—Champion
"Annual Report of the Smithsonian Institution"
"Souvenir Sheets of the World" by Marian Carne Zinsmeister
"Pre-Stamp Postmarks of Austria" by Edwin Mueller

SCHEDULED MEETINGS FOR DECEMBER 1950

December 6 — Airmails of the World by members of the Aero Philatelists and American Airmail Society, conducted by Mr. Edwin E. Elkins

20 — Tibet and Nepal by Messrs. Malcolm Johnson and Harrison D. S. Haverbeck.

Addendum on the Transvaal Five Pound Green

Since writing the article, published in this magazine of March 1950, on the £5 Transvaal, I have acquired an item which ought to be recorded in connection therewith.

This is a "Specimen" copy. It is an ordinary mint copy, with gum, but has, printed on the front, in black, in 10 point Scotch Roman upper and lower case, the word:

Monster

This word is correct Dutch for "Specimen" according to my informants who speak Dutch. As that was the language of the Transvaal, and the stamp was made in the Netherlands, the use of the Dutch term by either the stamp maker or the Transvaal government is quite reasonable. There is nothing to indicate whether this was done early in the life of the stamp. But, as this same surcharge is found on the 1894 and 1895 issues, the first after the Transvaal joined the U. P. U., but not on any earlier stamps as far as I know, we may presumably attribute it to this same period and to sets supplied the various member governments of the U. P. U. under that body's regulations.

STEPHEN G. RICH.

BOYD'S CITY EXPRESS POST

Chapter VIII

After the Civil War
1865-1869

By HENRY E. ABT

(Continued from Vol. XXIX, page 313.)

To reconstruct the history of Boyd's City Express Post and the facts concerning its stamps and postal practices, up to the present point of this narrative, has been a challenging, but not too difficult project.

The generous assistance given to the writer by John Boyd's descendants; the considerable availability in contemporary collections of dated stamped and handstamped folded letters, and envelopes containing dated letters; and the fact that the elder John Boyd believed in advertising and used the press quite frequently to announce the extent and nature of his services, have made it possible to piece together the salient facts in an accurate progressive account of the growth of the enterprise and the obstacles it overcame during the first sixteen years of its existence.

However, from the time William and Mary Blackham bought the business, in 1860, to the 1880's when, because it was engaged in almost constant litigation, much was recorded about the Post, the reconstruction of this history gives the student greatly increased difficulties.

Our problems, in the main, may be ascribed to these circumstances:

1) The Blackhams were not given to advertising and, therefore, we have few authoritative statements by the proprietors themselves on which to base our conclusions.
2) The period in question coincided with the start and early development of philately in this country and the early practices of stamp dealers and collectors tended to obscure, rather than clarify, postal history.
3) The character of the Boyd business changed radically after the Civil War and, thereafter, its reflections on philatelic material were considerably less revelatory than they previously had been.

After the initial advertisement in 1860 announcing the reopening of the Post,(1) so far, searchers of newspaper columns have not come upon a single subsequent advertisement placed by the proprietors. By no means all New York City newspapers of the post-Civil War period have, as yet, been searched, the dailies and weeklies having been numerous and, as time went on, increasingly voluminous. It is possible, therefore, that helpful material may be encountered in the course of future studies.

However, from the checking that has been done, the sole source of "official" data appears to be the firm's own *Shipping Gazette and Traveler's Guide* described in Chapter VII of this series of articles(2) and in which occasional announcements were made. Unfortunately, these raise as many questions as they answer. Our chief reliance, therefore,

must be upon philatelic material and the philatelic record.

On first consideration it would seem likely that the emergence of philately would have lessened, rather than enhanced, the historian's problems. This, however, was not the case. We must bear in mind the fact that the present science began as a children's hobby and that present values and modern adult methods of research developed slowly during a long period of time.

In the earliest days, to most dealers, stamp vending was a business of exploiting a juvenile fad. Units of sale were small.(*) Anything that would please the customer was considered valid practice. If a genuine stamp was not available, an imitation of some kind would serve the purpose—particularly if it was so designated, which it usually was.

Counterfeiting government stamps, of course, involved difficulties with the Federal authorities and reprinting United States issues from original plates, except by government authority, was impossible. The private issues, however, could be imitated at will, and, after stamp vending firms had been established, the proprietors of existent private posts saw no objection to providing these dealers, for the production of philatelic reprints, dies, transfers, electrotypes or other printing devices used to produce obsolete issues of stamps. The pre-Civil War "Locals" were imitated only by bad counterfeits or reprints, inaccurate with respect to paper and color. The issues of the private posts, after the beginning of the philatelic era were imitated by the same kind of counterfeits, but also by truly *dangerous* reprints made by the use of original printing equipment.

Philatelic publishing was, first, a by-product of stamp selling. In the 1860's, all the periodicals on this side of the Atlantic were issued by dealers. The writers' sole aim was to make the merchandise interesting. These were not scholars or historians. Fact and fancy, therefore, were freely mixed and many of the articles give further confusion to the student.

(*) A used 5-cent United States stamp of 1847 sold in the early 1860's for 6 cents, and the 10-cent stamp for 25 cents. A New York Postmaster's Provisional commanded the large sum of 75 cents, and the U. S. 90-cent stamp of 1857 brought the same price. Unused stamps sold for slightly more.

The usual aim of the early collectors themselves was to fill spaces in the simple albums then available. One of the earliest of these albums was a leather-bound book, first published in Paris in 1861 by one Justin Lallier, "member of the French Society for the preservation of historical monuments of the Archeological Societies of the Orléanais and the Town of Sens; of the Paris Society of Sciences, Belles Lettres and Arts; and of the Paris Numismatic Society." A year later, this publication was translated into English for sale in the United Kingdom and in America. It was revised and republished annually for at least five subsequent years, perhaps longer.(3)

The earliest Lallier album seen by this writer, the English language edition of 1864, had 279 lithographed pages, each measuring 270 x 171 mm. The left-hand pages contained descriptive data keyed to ruled rectangles on the opposite (right-hand) pages. The pages were arranged in geographical sections.

The rectangles in which the stamps were to be mounted approximated the overall dimensions of the adhesives for which they were intended and contained color designations, but no illustrations or indications of denomination. Line drawings of stamps did not appear in albums until some time in the 1870's. Lallier's 1864 album had spaces for, and descriptions of, 1,850 varieties, a monumental work considering the limitations of philatelic knowledge in that era.

The first American album is believed to have been the one published by D. Appleton & Company in 1863, a series of pages ruled with parallel horizontal and vertical lines to form convenient rectangles for the mounting of stamps. There were no descriptive legends or other guides to the arrangement of collections. This book, being less expensive than the Lallier albums, soon superseded the latter in popularity. When J. Walter Scott first came to this country he purveyed the Lallier albums, but after 1868, when he published the first edition of his own "American" album, the latter became the popular choice of American collectors.

The prevailing method of collecting was to remove used stamps from covers and to paste them flat on the pages of the albums. Hinges, as yet, had not been invented. In the re-



Figure 1. "Morning Start of the New York City Mail-Carriers in Their New Uniform"—sketched by Paul Frenzeny. A sketch in Harper's Weekly, December 26, 1868.)

moval, the mounting, or in subsequent attempted transfers to other albums, many choice specimens of classic varieties were mutilated beyond repair. Under any circumstances, countless informative covers were lost to modern philately.

The principal "victims" of these atrocities were, quite naturally, the then contemporary issues. The United States '47's, '51's, and '57's, Postmasters, Carriers and the pre-Civil War issues of the private posts were affected when found, but enough complete covers bearing them were cached safely away in family archives and business letter files to preserve a relatively high proportion for subsequent study.

The '61's and '69's—and the Boyd and Hussey issues of 1860 to 1875—however, were common prey and the depredations applied to these issues were relatively much more extensive. From the historian's viewpoint, the consequent problems in the study of Government issues have not been as great as the resultant hindrances to the study of the private posts. The United States Post Office Department kept records, which remain available to us today, and it published regulations and procedures. The National Bank Note Company, too, could subsequently add to our knowledge. In the study of Boyd's stamps (and envelopes)—or Hussey's—genuine covers, as we have said, are our principal guides. Early collectors sadly depleted their number.

The change in the business itself, after the Civil War, was the third factor in making the period after 1865 the "obscure" era of the enterprise.

As it was stated in Chapter VII,(4) after about three years of managing the Boyd business, the Blackhams had come to the realization that, to maintain a city-wide personal mail patronage competitive with that of the Government, would be a progressively losing

battle. As the War between the States drew to its close, circumstances combined to add force to that judgment.

In the last years of the War the Federal Post Office Department had made it a policy to employ post office clerks and carriers from the ranks of discharged Union Army veterans.

As this reservoir of personnel increased, it became possible for New York City Postmaster Abram Wakeman and Superintendent of Carrier Delivery J. H. Hallett to institute a progressive extension of the city's mail service. The system of lamp-post boxes was expanded to the point where, in 1865, there were 585 accessible to the public. Whereas in 1862 the Government operated 7 Branch Post Offices (the northernmost being Station "G" at 1259 Broadway, near West 32nd Street), a year later 13 of these offices were open for the sale of stamps, for the distribution of General Delivery or rental box mail, and to serve as bases for collection and door delivery services. The farthest station uptown was at "Tubby Hook" on 206th Street.

The carriers were even spruced up with new uniforms. (Figure 1).

In 1862 the Branch Offices and Central Post Office had been open for business 11 hours daily except Sunday, from 7:30 A. M. to 6:30 P. M., between October 1st and April 1st; and 11 hours and 15 minutes daily from April 1st to September 30th. In 1864 this service was extended to 15 hours daily (except Sunday), from 6:30 A. M. to 9:30 P. M., the year round.

The "Carriers' District" in 1862 extended north only to 55th Street, but two years later delivery service was being rendered as far north as the Westchester County Line. 4 daily collections and deliveries in 1862 (and these quite irregular) were stepped up in the following two years to 6 reliable collections from the lamp-post boxes per day and 5 door deliveries. Incoming mail was assembled at the Nassau Street Office and transmitted to the branches by wagon. The carriers in 1864 set out on their routes at 8:00 A. M., and again at 10:00 A. M., 12:30 P. M., 2:30 P. M. and 4:30 P. M.(*) (5)

(*)One cannot forbear to draw the contrast between the standards forced on the carrier corps *by competition* in 1864 and today's attenuated monopoly service.

This service, in all its particulars, was the best the Government had ever provided. The dream of Postmaster General Holt was for the moment realized.

The circumstances with which the Blackhams were faced had no precedent in the earlier history of the Post. Therefore, in late 1864 or early 1865,(6) (the date is uncertain) they determined that the type of service on which the business had been built could no longer prosper. Thereafter, except for personal letters received at the central office at Fulton and Pearl Streets, the business was largely the distribution of mail received in bulk from commercial patrons.

The bills, commercial notices, and advertisements comprising the bulk of the correspondence handled by Boyd's Post after 1865 were, of course, rarely retained for future reference by their recipients. Thus, even when complete covers escaped the depredations of the contemporary collectors, they usually lack the all-important dated contents that would today be of aid to the student in clarifying the history of the Post.

For many years counterfeits, reprints, fanciful philatelic writings, the scarcity of covers, and the rarity of dates on those that did survive made the period after the Civil War the wholly "dark age" for collectors of the private enterprise stamps. Lately, however, patient study by several contemporary collectors has achieved considerable progress and brought some order from the chaos. The stamps, envelopes and markings can again take their places in approximate proper chronological order. Genuine specimens of the stamps and sound covers, for the most part, can now be identified with certainty. It is believed that in time, continued research will eliminate the remaining areas of uncertainty.

The previous Chapter made reference(7) to the first Boyd issue of stamped envelopes, brought out in 1864 as a step in the new emphasis of commercial patronage. It is likely that these were issued in January or early February of that year, as they were listed in the Fifth Edition of Mount Brown's *Catalogue of British, Colonial and Foreign Postage Stamps* dated March, 1864.(8)

None of the Boyd issues, in the period being considered, "suffered" worse at the

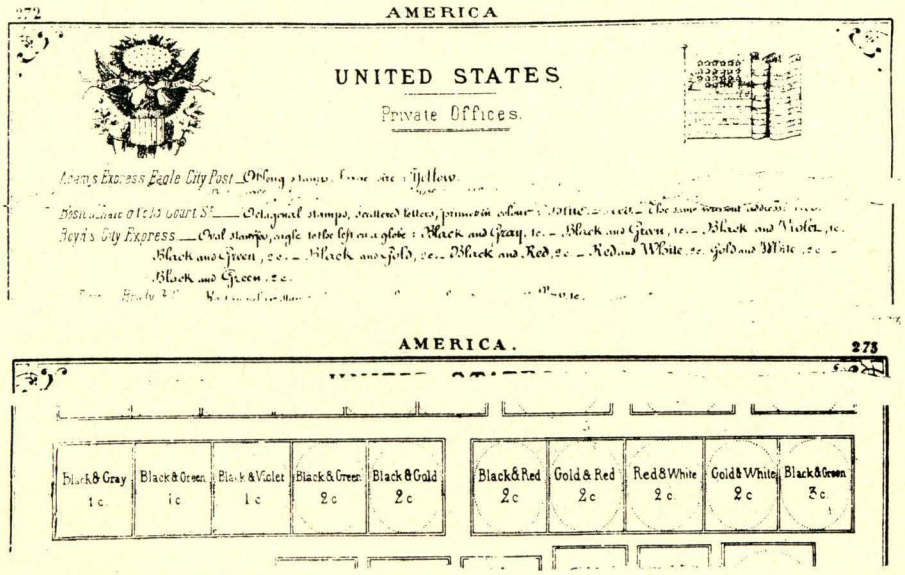


Figure 2. Portions of adjoining pages (272 and 273) in the 7th Edition of Justin Lallier's Postage Stamp Album, published in 1867, showing provision for the stamps of Boyd's City Express Post.

hands of budding philately than did this issue. In collections of mail, assembled for collectors, embossed envelopes of all kinds often were discarded as being unsuitable. If the collector retained them, he usually cut them to rectangular shapes embracing the embossed areas, or ovals, following the outlines of the designs.

In the early albums, the adhesive stamps of private enterprises had equal standing with those issued by governments. For example, the Lallier Album of 1867 had four folios with 200 spaces for "United States—Private Offices" as compared with three folios for 67 varieties of the Government's issues. But, though a few spaces were provided for "cut squares" of the Government envelopes, there was no provision whatsoever for the envelope issues of the private posts. (Figure 2)

As a result, although the original quantity was undoubtedly considerable, very little of this material, even "cut squares," was preserved for philately. Only one postally used and a few unused "entires" are known. (Figure 3) "Entires" and genuine "cut squares" of this issue are today among the rarest of privately issued postal items.

The die embossed on these envelopes was a modified version of the long familiar Boyd "trademark." (Figure 4) Oval in shape, the overall dimensions of the impression were 24½ x 28½ mm. The central vignette, now the characteristic eagle perched on crossed twigs or branches of a tree (instead of the traditional globe), was impressed against a solid color background, 15 x 19 mm.

Bordering the vignette, and separated from it by a thin colorless oval, was a band of solid color on which was embossed the inscription reading (above) "BOYD'S CITY POST" (1½ mm. sans-serif letters); and (below), in serified lettering of the same size, "39 FULTON STREET COR. OF PEARL." The word "OF" was half the height of the other letters. Between the "9" of "39" and the "B" of "BOYD'S"—and also between the "L" of "PEARL" and the "T" of "POST" were small rosettes. The

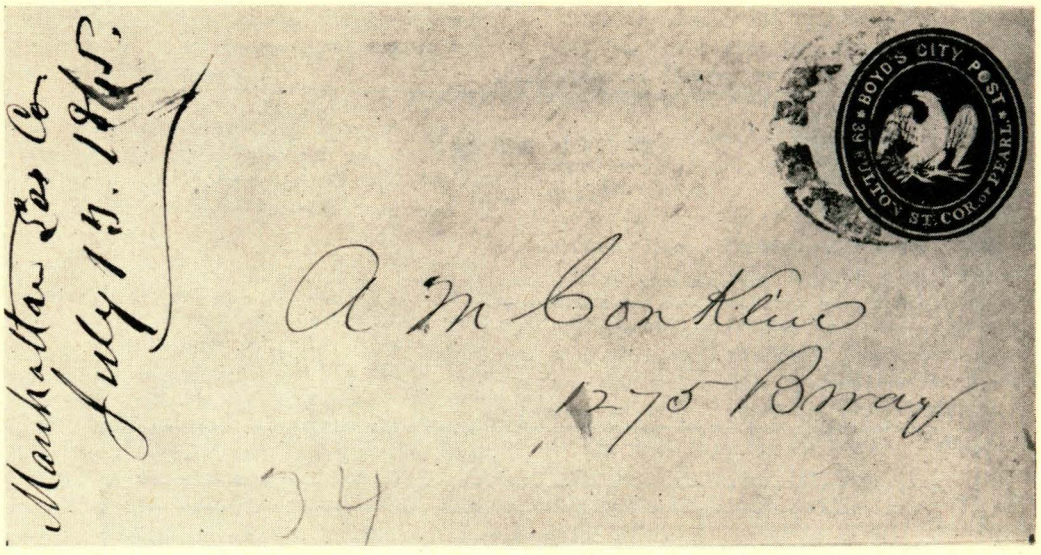


Figure 3. Entire envelope of the issue of 1864 (No. 20 LU. 7), in which a communication of The Manhattan Gas Light Company was transmitted to a Broadway address. Cancelled by Type "K" postmark. This specimen, in an outstanding New York collection, is the only used "entire" of Type L. 66 at present known.

design was impressed on various colored and sized envelopes in red and also in blue ink. One philatelic writer(9) claimed to have seen black and also bi-colored impressions in black and red, but there is no other substantiation of these varieties.

It is noteworthy that the design embossed on these envelopes indicated no denomination,



Figure 4. (Left) original, and (right) reprint impressions of the die impressed on the first stamped envelopes issued by Boyd's City Express Post (1864). Scott's Type L. 66, Nos. 20 LU. 1 - 11, inclusive. (Note sharper printing of the reprint).

(Photograph by Boutrelle).

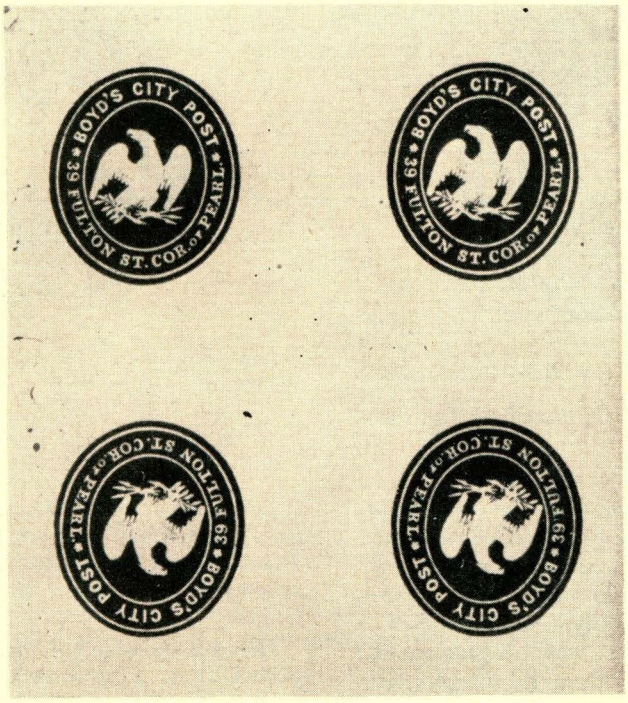


Figure 5. Typical sheet of "reprint cut squares" of Type L. 66, made for sale to collectors. *(Photograph by Boutrelle).*

the prices to purchasers depending on quantities required, ranging from 1 to 2 cents.

At some time in the 1870's, the original master die, or one or more "printing dies," of this design came into the possession of J. Walter Scott. The issue already being scarce, Scott ordered these dies impressed on 83 x 93 mm. sheets of 4 subjects, which he cut apart to sell as "reprint cut squares."(10) The embossing was done by setting 2 dies horizontally side by side, 17 to 20 mm. apart, impressing them in red or blue on the upper halves of the sheets, and then turning the paper for a second inverted row of impressions below. (Figure 5)

Still later, in the 1880's, when interest grew in covers and "entires," Scott, or G. B. and Henry Calman, his successors in the proprietorship of the old Scott Stamp & Coin Company, Ltd., had the dies impressed in approximately the original colors on stock envelopes, thus producing "reprint entires."

On the basis of discussions with the Calmans in the 1880's, Harrison Sanford, one of the foremost 19th Century students of the private postal enterprises, bequeathed us a memorandum concerning these "reprint entires" which is now mounted in the Luff Reference Collection. Sanford informed us that the products of the 1880's invariably can be identified by the fact that the embossing is pressed through to the back surfaces of the envelopes. Aside from the fact that Sanford's information was based on well qualified sources, the information he imparted is convincing because it would have been costly and uncharacteristically painstaking for the reprinters to have impressed the dies on flat sheets first and then cut and folded them into envelopes—whereas the latter method was the accepted procedure for manufacturing embossed postal envelopes in 1864.

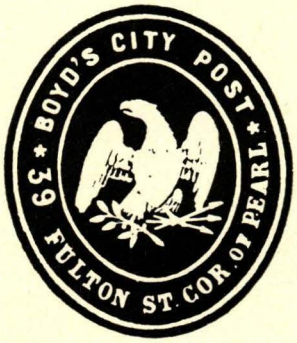


Figure 6. Counterfeit (embossed) "cut square" of Type L. 66.
(Photograph by Boutrelle).



Figure 7. Counterfeit (lithographed) "cut square" of Type L. 66.
(Photograph by Boutrelle).

Counterfeit "cut squares" were, in due course, also offered to the philatelic market. One variety (Figure 6) was embossed in blue and also in red ink on an orange wove paper (nearest Ridgway, "Orange Buff," Plate III, 15d). The overall dimensions of this counterfeit differ from the original design, being 25½ x 29 mm. The shape of the lettering is rectangular rather than the rounded forms in the genuine design. Whereas, in the latter, the eagle's right wing, at the nearest point, almost touches the inner oval, in the fraud it is approximately 1 mm. distant.

A second, less dangerous, counterfeit, (Figure 7) probably by S. Allan Taylor, was *lithographed* in various shades of red and blue on white and on yellow wove paper.

The scarcity of genuine "cut squares" and "entires," identifiable as such by reliable strikes of the contemporary Boyd postal markings; and the variety of reprints and counterfeits has, for many years, caused great uncertainty among students as to the range of papers and the sizes of envelopes originally comprising this issue of envelopes.

In his *United States Locals,* written in 1877, Charles H. Coster attempted a classification of the sizes, papers and colors of the genuine envelopes.([11]) A few years later, in 1883, in the French version of the same history([12]) the same writer found it necessary to make substantial changes in his classification. Dr. William H. Mitchell in his 1889 *History of Local Post Offices*([13]) also undertook to present a classification, but he differed from Coster in a number of particulars.

Henry C. Needham, in the sketch of Boyd's City Express Post included in his *Concise History,* published in 1917,([14]) limited his text to the adhesive stamps, but in the manuscript outline prepared in advance of the publication of his articles, a copy of which is in this writer's possessions, Needham noted 5 varieties, the genuinity of which he was confident. The listings in Scott's Catalogues, through the years, have also varied.

The table on the opposite page reflects the diversity of these descriptions and listings. Without taking into account the shades of red and blue ink enumerated by the various writers and cataloguers, 32 "varieties" are noted. The present *United States Specialized Catalogue* enumerates 11 varieties (Nos. 20 LU. 1 to 20 LU. 11, inclusive) 7 on laid paper and 4 on wove stock.

Some of this confusion is believed to be due to the traditional lack of agreement among philatelists on color nomenclature. "White," "Buff," and "Cream" may, at different times, have described the same paper. "Amber," "Manila," and "Orange," likewise, may have been subject to the same confusion. Also, the sizes of the envelopes originally issued may not have had the uniformity which modern methods of cutting and folding insure.

TABLE OF PUBLISHED LISTINGS

THE BOYD ENVELOPE ISSUE OF 1864

Scott's Type L. 66

Envelope Paper	138 x 78 or 138 x 79 mm.	143 x 83 mm.	155 x 87 mm.	161 x 87 mm.	211 x 87 mm.	Size of Envelope Unknown or Not Indicated
(Red Impressions)						
White—						
Wove					x (3)	x (4)
Laid	x (2)				x (1) (2) (3)	x (7)
Not Indicated						x (5) (6)
Cream—						
Wove			x (3)			x (1) (2) (7)
Laid	x (2)					
Not Indicated						
Canary or Yellow—						
Laid				x (3)		x (1) (2) (7)
"Manilla"—		x (4)				
Orange—						
Wove						x (7)
Amber—						
Laid						x (7)
Not Indicated						x (5) (6)
Buff—						
Laid	x (4)					
(Blue Impressions)						
White—						
Wove						
Laid			x (1) (2) (3)	x (1) (2)		x (7)
Not Indicated						x (5) (6)
Cream—						
Wove			x (1) (2) (3)			x (7)
Buff—						
Laid	x (2) (4)					
Amber—						
Laid						x (7)
Not Indicated						x (5) (6)
Canary or Yellow—						
Wove						
Laid				x (1) (2) (3)		x (7)
Not Indicated						
Orange—						
Wove			x (1) (2) (3)			x (7)
Laid						x (7)
Not Indicated						x (5) (6)
"Manilla"—						x (4)
(Black Impression)						
Cream—						
Wove				x (3)		
(Bi-color Black & Red Impression)						
Cream—						
Wove						x (1) (2)

KEY

1) Charles H. Coster, *United States Locals,* Scott and Co., (New York, 1877) p. 102.
2) Charles H. Coster, "Les Postes Privees des Etats-Unis d'Amerique," *Le Timbre Poste,* (Paris, September, 1883) No. 249, p. 80.
3) Dr. W. H. Mitchell, "History of the Local Post Offices In The United States," *Philatelic Journal of America,* (April, 1889), Vol. V, No. 4, p. 149.

4) Manuscript outline (possessed by the writer) of H. C. Needham's *United States Local Stamps, A Concise History and Memorandum,* published 1915-1918 in the *Philatelic Gazette;* and 1920-21 in *The American Philatelist.*

5) *Scott's Standard Catalogue of The Local Stamps of The United States, etc.,* Scott's Stamp and Coin Co., Ltd., (New York, 1912) p. 8.

6) *Supplementary* Catalogue of United States Local Stamps, etc. Scott's Stamp and Coin Co., Ltd., (New York, 1927), p. 12.

7) *United States Stamp Catalogue, Specialized,* Scott Publications, Inc., (New York, 1950) p. 408.

A consistent characteristic of the genuine impressions noted by this writer, is the fact that they were less carefully printed than the reprints. The ink on original specimens blurs over the embossed indentations, and the impressions generally have the appearance of "commercial" printing, which in fact, they were. The reprint impressions, on the other hand, tend to be sharper and clearer, as might befit collectors' merchandise.

On the basis of reliable specimens seen in his own and other contemporary collections, the present writer can vouch for the authenticity only of the following varieties:

Color of Impression (*)	Paper (†)	Probable related (‡) Scott Catalogue No.	Form in which seen
RED (nearest Ridgway— "Jasper Red" Plate XIII, 3′)	Cream or "off white" (nearest Ridgway "Cartridge Buff," Plate XXX, 19″f) Diagonally laid, 20 lines to the 20 mm. distance.	20 LU. 1	Unused entire, 138 x 76½ mm. (Not embossed through to the back.) Also used cut squares.
BLUE (nearest Ridgway, "Dusky Orient Blue," Plate XXXIV, 45″m)	Cream or "off white" (nearest Ridgway "Light Buff," Plate XV, 17′f) Diagonally laid, 20 lines to the 20 mm. distance.	20 LU. 4	Cut squares cancelled with Type "L" postmark.
BLUE (nearest Ridgway, "Dark Chessylite Blue," Plate XX, 45′m)	Cream or "off white" (nearest Ridgway "Cream Buff," Plate XXX, 19″d) Diagonally laid, 20 lines to the 20 mm. distance.	20 LU. 4	Unused entire, 138 x 76½ mm. (Not embossed through to the back.)
BLUE (nearest Ridgway, "Dusky Orient Blue," Plate XXXIV, 45″k)	Orange (nearest Ridgway "Ochraceous Buff," Plate XV, 15′b) Diagonally laid, 14 lines to the 20 mm. distance.	20 LU. 7	Used entire, 138 x 79½ mm. The only one known (Figure 2). (Not embossed through to the back.)

(*) The colors of impressions recorded above are, of course, affected by the hues of the papers on which embossing was done. In no instance, therefore, is the shade given necessarily that of the printing ink. The blue ink used in genuine impressions has a grayer tone than that used in reprint impressions.

(†) The count of laid lines was computed by superimposing the "O" line of the millimeter scale on one of the parallels and counting the number *up to and including* the 20 mm. distance. Any variation of this practice would, of course, produce a different count. On the white or ivory papers, where reprint papers appear similar to originals, this is suggested as the easiest method of identifying genuine specimens.

(‡) Since the color nomenclature on which present Scott listings are based originated in early listings, identification with Catalogue Number can be offered only on a suppositional basis. The authentic light buff papers, for example, may have been either the "white" or the "amber" referred to by the cataloguer.

Color of Impression	Paper	Probable related Scott Catalogue No.	Form in which seen
RED (nearest Ridgway, "Apricot Orange," Plate XIV, 11b)	Orange (nearest Ridgway "Antimony Yellow," Plate XV, 17'b) Coarse wove.	20 LU. 9	Cut to shape, cancelled with Type "L" postmark.
BLUE (Impression on orange paper produces green hue. Nearest Ridgway, "Bottle Green," Plate XIX, 37'm)	Orange (nearest Ridgway "Yellow Ocher," Plate XV, 17'b) Coarse wove.	20 LU. 11	Cut square, cancelled with Type "L" postmark.

The Scott "reprint cut squares" recordedby this writer have been the following:

Color of Impression (by Ridgway)	Type of Paper	Color of Paper
"Carrot Red" Plate XIV, 7'b	Vertically laid 14 lines to 20 mm.	White
"Coral Red" Plate XIII, 5'b	Diagonally laid 16 lines to 20 mm.	White
"Scarlet" Plate I, 5b	Diagonally laid 14 lines to 20 mm.	Buff (nearest Ridgway "Seashell Pink," Plate XIV, 11'f)
"Coral Red" Plate XIII, 5'	Horizontally laid 15 lines to 20 mm.	"Oriental Buff" (Ridgway, "Light Pinkish Cinnamon," Plate XXIX, 15"d)
"Gendarme Blue" Plate XXII, 47* k	Horizontally laid 15 lines to 20 mm.	White
"Eton Blue" Plate XXII, 49* k	Diagonally laid 16 lines to 20 mm.	White
"Dusky Blue" Plate XXII, 49* m	Diagonally laid 16 lines to 20 mm.	White
"Dusky Blue" Plate XXII, 49* m	Vertically laid 16 lines to 20 mm.	Buff (nearest Ridgway "Seashell Pink," Plate XIV, 11'f)
"Dusky Blue" Plate XXII, 49* m	Wove	White
"Dusky Blue" Plate XXII, 49* m	Cardboard (.0070")	White

The "reprint entires" with embossing "pressed through" seen by this writer have been the following:

Size of Envelope	Color of Impression (Ridgway)	Type of Paper	Thickness	Color of Paper (Ridgway)
161½ x 89½ mm.	"Scarlet Red" Plate I, 3 b	Diagonally laid 16 lines to 20 mm.	.0032"	"Ivory Yellow" Plate XXX, 21"f
161 x 89½ mm.	"Dusky Blue" Plate XXII, 49* m	Diagonally laid 16 lines to 20 mm.	.0032"	"Cream Buff" Plate XXX, 19"f

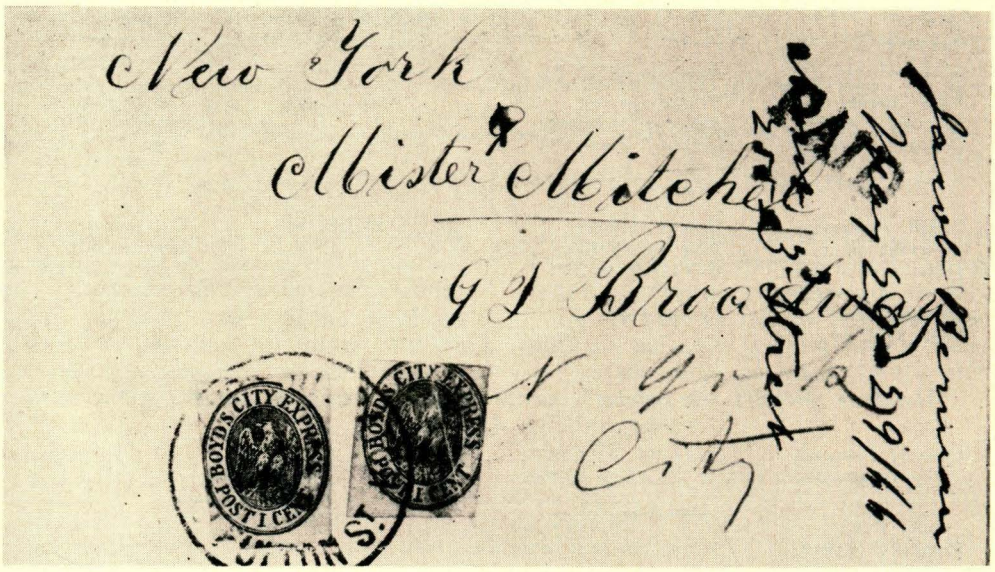


Figure 8. Letter dated May 29, 1866, bearing two specimens of Boyd's 1-cent stamp No. 20 L. 24, affixed to prepay the Post's rate for city letter service. (Abt Collection). The stamps are cancelled and tied with Postmark "L", struck in black, and prepayment mark "j", in black also, appears on the face of the cover.

(Photograph by Boutrelle).

156 x 89½ mm.	"Dusky Blue" Plate XXII, 49* m	Heavy wove	.0050″	"Cartridge Buff" Plate XXX, 19″f
156 x 80½ mm.	"Dusky Blue" Plate XXII, 49* m	Horizontally laid 18 lines to 20 mm.	.0030″	"Pale Ochraceous Salmon" Plate XV, 13′f

These tabulations leave unanswered the question whether, there were, in fact, originally issued envelopes impressed in red on "amber" laid stock (20 LU. 2) and yellow laid (20 LU. 3); and impressed in blue on the same papers (20 LU. 5 and 20 LU. 6); or on red and blue on "cream" wove papers (20 LU. 8 and 20 LU. 10) as Scott's *Specialized Catalogue* now lists. One wonders if perhaps the "reprint entires" do not account for several of these varieties. The subject invites further study.

Early in 1865, probably at about the time (or shortly after) the city-wide collection system was discontinued, the Blackhams issued a new set of adhesive stamps. It is believed that this issue may have been in some way related to the change in the Post's operations. It is possible that, while the 1861 issue (Type X) was being redeemed from outlets throughout the City, the proprietors may have desired a new design to identify mail prepaid by stamps sold subsequent to the change.

A visitor to the offices of the Post at Fulton and Pearl Streets, around that time, must have been the printer of John Boyd's 1856 issue of adhesives (Nos. 20 L. 11, 12, and 13). This firm evidently had retained the typographic "plate" or electrotypes from which the earlier issue had been printed and, in the event the Blackhams were interested in new stamps, the visitor was prepared to offer a most favorable quotation. Of course, he had no plate suitable for the printing of 1-cent stamps, but with the cost advantage on the 2-cent denomination, he was in a position to offer a good price on the set, including a new 1-cent plate.

The proprietors evidently accepted this offer, and the typographed bi-denominational issue, 2-cent (Type VIII), black ink on

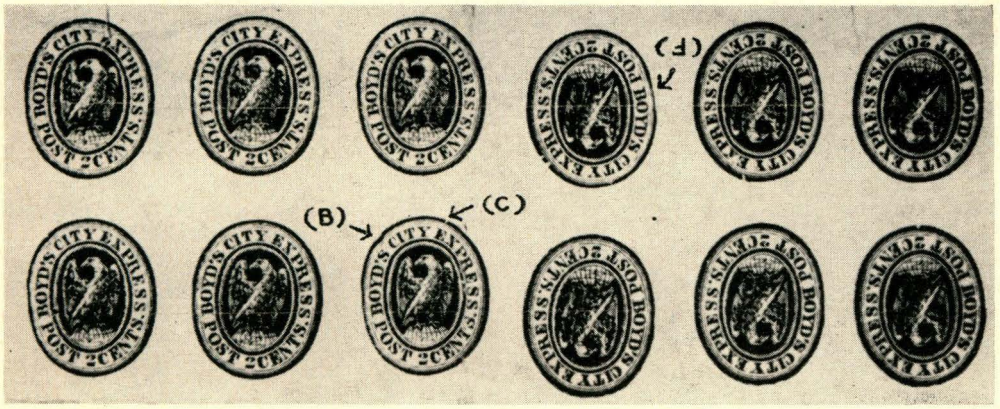


Figure 9. A block of 12 subjects from the original typographic printing of Boyd's adhesive stamp No. 20 L. 23. (Abt Collection). See text for position characteristics in the basic setting of 25 cliches.

(Photograph by Boutrelle).

glazed white paper surface-colored orange red (No. 20 L. 23), and 1-cent (new Type XI), black ink on glazed yellowish white paper, surface-colored lilac (No. 20 L. 24), was the consequence.

As usual in this period, the rarity of dated covers handicaps us in fixing with precision the date of issue. The earliest recorded usage of No. 20 L. 23 was September 22, 1865, a notation by J. W. Scott,[15] who, by that date, had established his business in New York City and was in a position to note dates of issue from contemporary mail. On the other hand we are led to the belief that the stamp was, in all likelihood, issued earlier that year, as the last usage of the previous 2-cent variety (No. 20 L. 16) noted by this writer was one on a cover dated June 9, 1864, formerly in the collection of Dr. Don Preston Peters of Lynchburg, Virginia, and sold by Mr. Perry Fuller of Baltimore in his auction of November 29, 1949.

The use of No. 20 L. 24 on the cover in this writer's collection illustrated herewith (Figure 8), dated in manuscript May 29, 1866, is the earliest date associated with this variety—but here again, the gap is considerable to the last recorded usage of its predecessor, No. 20 L. 18, July 17, 1863, (on a cover sold at auction by Laurence and Stryker, May 18, 1948).

Since the last treatment of Boyd's Type VIII design in Chapter V of this Series,[16] the availability of several large pieces of No. 20 L. 23, originals and reprints, has enabled us to arrive at a clearer picture of the essential facts concerning this Type. The writer has had, for study, a block of 12 from an original sheet of No. 20 L. 23 (Figure 9); and Mr. H. W. K. Hale has made available a block of 36 from a second typographic printing of this variety (Figure 10). Also made available by Mr. Hale, was a full sheet of 25 *lithographic reprints,* made for collectors about 20 years after the original issue (Figure 11).

Repeating characteristics on each of these units now lead us to the belief that the original typographic plate, prepared for the printing of the 1856 stamps consisted of 25 clichés (5 x 5). Lacking multiple pieces of Nos. 20 L. 11, 12, or 13, the size of the sheets is not known. If, however, they were the standard Boyd format of 100 subjects, it is believed that one or three secondary electrotypes were made of the basic setting of 25, three being cast if the paper was fed to print all impressions at one time, one if the sheets were fed and turned. The latter alternative would mean that tete beche pairs of the 1856 varieties may some day be found.

Certain it is that the printing of the 1865 2-cent stamp was by the "work and turn"

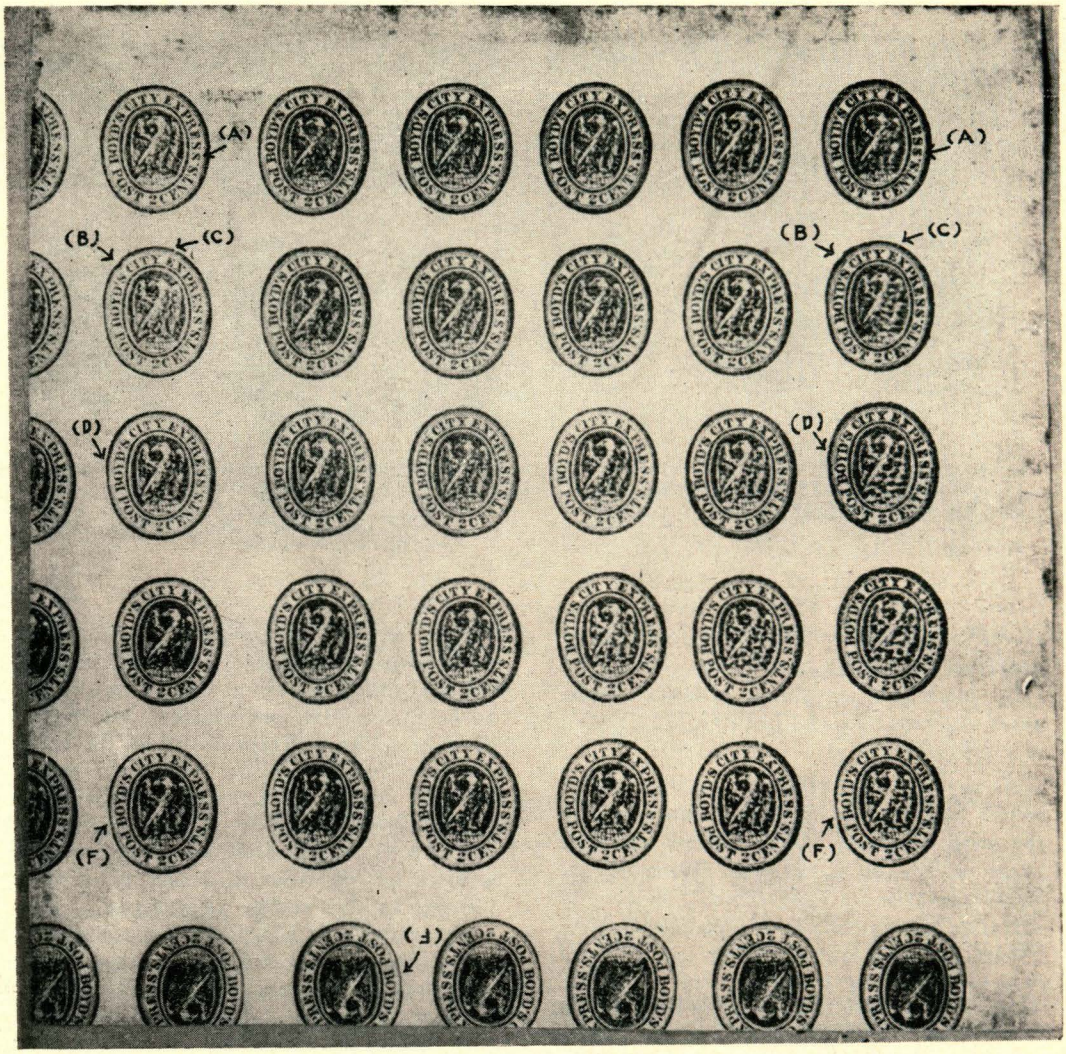


Figure 10. Part of six vertical rows from the second typographic printing of Boyd's adhesive stamp No. 20 L. 23, showing the last vertical row of the primary typographic setting and all of the 25 portions in the secondary plate; also the bottom row of the primary plate, tete beche to the bottom row of the secondary plate. (H. W. K. Hale Collection).

(Photograph by Boutrelle).

method. Two 25-subject plates, an original and a secondary electrotype, were placed vertically adjacent to each other; the paper was fed to produce 10 rows of 5, and then turned and refed to print another 50 subjects in inverted position. Thus, 10 *horizontal* tête bèche pairs may be seen derived from these sheets. The paper employed for this printing was a fairly heavy white stock. (.0041″). The surface color varied between Ridgway's "Flame Scarlet" (Plate II, 9 b) and "Orange Chromo" (Plate II, 11b).

Except one, all specimens of No. 20 L. 23 tied to apparently genuine covers, seen by this writer, unquestionably have been from that printing. One cover, the genuinity of which

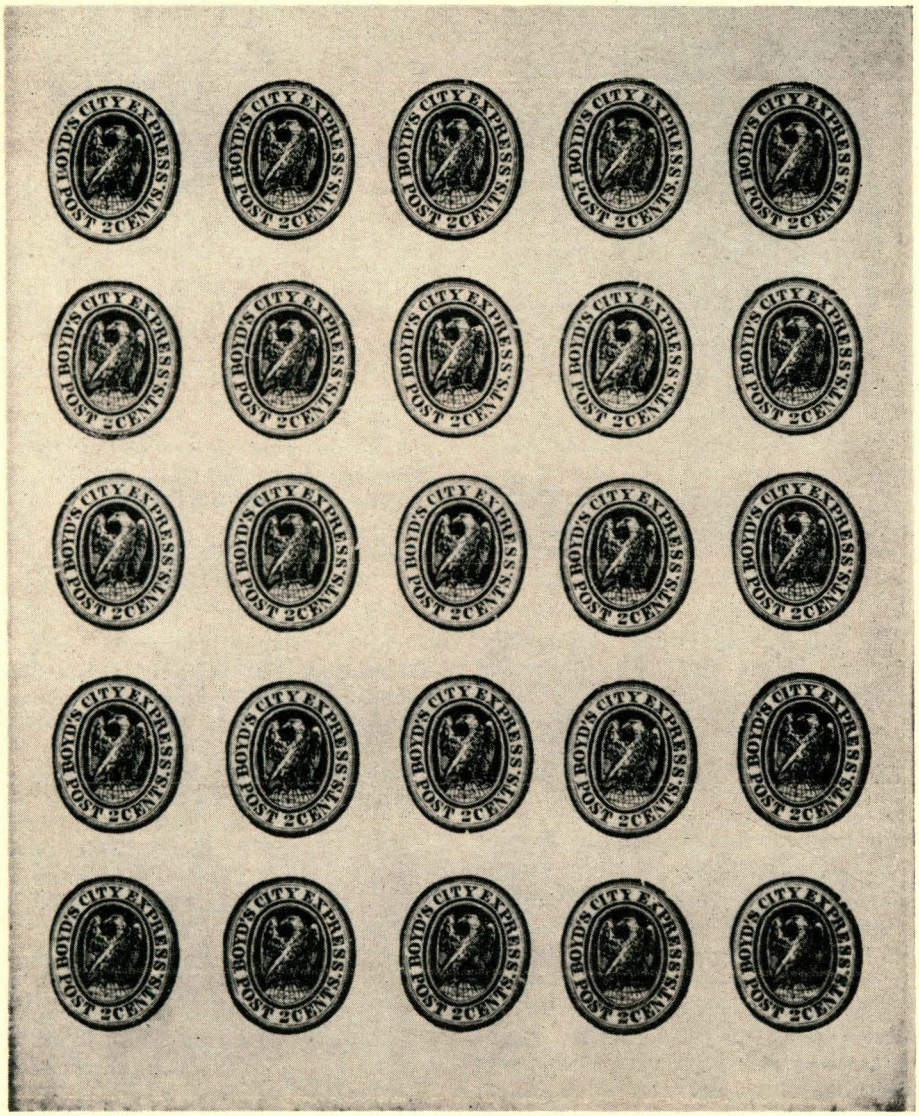


Figure 11. Photograph of a lithographic reprint sheet of No. 20 L. 23, printed in the 1880's for sale to collectors. (H. W. K. Hale Collection).

(Photograph by Boutrelle).

is not certain, bore a stamp from the second typographic printing, which suggests the possibility that this may have been a late production to replenish depleted supplies of the stamps. This second printing, distinguishable by the blurred impression derived from badly worn or exceedingly dirty plates, and by a much yellower shade of surface coloring on the paper (nearest Ridgway, "Apricot Orange," Plate XIV, 11'b). For this printing the two electrotypes were set horizontally side by side to print 5 rows of 10 subjects, and then the paper refed, inverted, to produce the same impression in reverse position

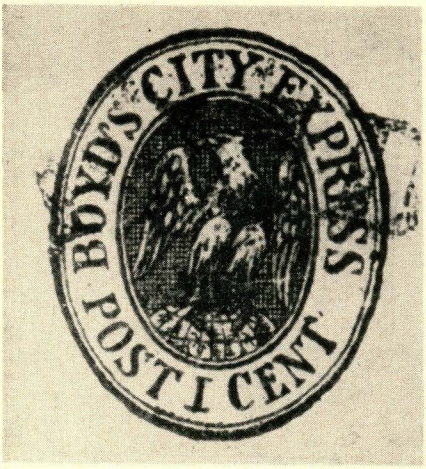


Figure 12. The design of the Type XI Boyd 1-cent stamp (Nos. 20 L. 24 and 20 L. 25), issued in 1865 and continued in use until 1871 or 1872.

below the original impression. Thus, these sheets (note Figure 10) have 10 *vertical* tête bèche pairs.

The subsequent lithographic reprints appear to have been made from transfers drawn from the secondary typographic plate. The casting of this mold resulted in many breaks in the oval frames, each one creating new, easily distinguishable, position characteristics. All these markings are repeated on the lithographed product. The same lithographic stone was also used for the production of collectors' reprints of Nos. 20 L. 11, 12 and 13 in several shades of green, red and orange.

The surface color of the paper used for the lithographic reprints of No. 20 L. 23 was *very* close to that used for the original typographic production, (nearest Ridgway, "Flame Scarlet." Because of that similarity, these reprints have, from time to time, lent themselves for use in the production of fraudulent covers. Collectors are urged to examine postal markings on covers bearing this variety closely, and particularly to determine whether such covers are franked with typographed or lithographed stamps. If the latter, they are, of course, spurious.

Some of the *original* position characteristics which have been noted on both typographic printings of No. 20 L. 23 and on individual specimens of the 1856 stamps are marked for the reader's attention in the illustrations accompanying this Chapter. (Figures 9 and 10).

Position characteristic "A" is a broken serif on the upper horizontal stroke of the second "S" in "EXPRESS" on subject No. 5 in the setting of 25.

Position characteristic "B" is a marked dent in the oval frame above the space between the "S" of "BOYD'S" and the "E" of "EXPRESS" on subject No. 6 in the setting of 25.

Position characteristic "C" is noted in the same plate position, a break in the oval above "E" of "EXPRESS."

Position characteristic "D" is a jutting irregularity of the oval outside of "Y" of "BOYD'S" on subject No. 11 in the setting of 25.

Position characteristic "F" is a thinning of the outer oval on the 20th subject of the setting of 25.

In preparing the 1-cent stamp of this issue the printer obviously endeavored to match the standard Boyd design, but the workmanship was crude and he deviated from earlier types in many particulars. The new stamp (Figure 12) was narrower than any of its predecessors, the outer oval measuring 16 x 20½ mm., and the oval framing a vignette, 10 x 14 mm. The eagle, shown against a cross hatched background was proportionately elongated and has an unusually scrawny appearance. The measurement from the tip of the eagle's beak to the back of its head was only 2 mm., and the beak itself was drawn only ¾ mm. long. The mouth was drawn closed. The inscription band was 2¾ mm. wide, the lettering 1¾ mm. in height.

From a master die of this design, 100 typographic cliches appear to have been made and set 1 mm. apart in 10 horizontal rows of 10. The stamps were printed in black on a comparatively heavy (.0042″ to .0045″) yellowish white paper, glazed and surface colored a bluish lilac (nearest Ridgway "Light Wistaria Blue," Plate XXIII, 57′d and "Verbena Violet," Plate XXXVI, 55″d).

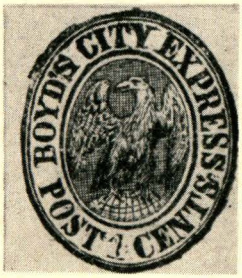


Figure 13. Counterfeit of No. 20 L. 24, made for sale to collectors.

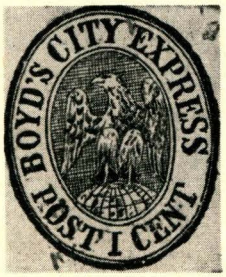


Figure 14. A second counterfeit of No. 20 L. 24, distributed to the philatelic market.

The stamps were issued with a coating of yellowish gum.

In 1870 or 1871, a new supply of 1-cent stamps (No. 20 L. 25) was printed from the Type XI plate in black ink on a yellowish white paper (.0004″), lightly gummed, glazed and surface colored a light shade of blue (nearest Ridgway "Squill Blue," Plate XX, 45′ b). Covers bearing this stamp are exceedingly rare, and examples with dated contents unknown to the writer. We have, for guidance, only a notation of J. W. Scott[18] giving October 9, 1871 as the earliest date of usage that he had encountered.

Among the plates in the possession of G. B. and Henry Calman in the 1880's and '90's was the setting of 100 clichés of this type (or a secondary electrotype of the same) from which reprints were made for philatelic sale. The reprints of No. 20 L. 24 are *easily* identified since the paper and its surface coating differed considerably from that on which the originals were printed. One of the reprintings was on a thinner (.0032″) white stock, and another a buff-tinted stock (.0039″) with a light coating of yellowish gum. In both instances the surface coloring was a much darker color with greater constituents of blue and gray. The nearest Ridgway shade is "Pale Windsor Blue" (Plate XXXV, 49″d).

The reprints of No. 20 L. 25 are more difficult to detect since the surface color closely approximated the original. The blue of the reprint paper, when reflecting daylight, is slightly brighter than the paper on which the original was printed, and the glazing is somewhat more pronounced.

A characteristic of the original die of this Type, and thus of all positions on the plate, was a small dot of color in the double-lined outer oval frame opposite the space between the two "S's" of "EXPRESS." On the originals of both No. 20 L. 24 and 20 L. 25 this dot is very small, in some plate positions not visible except with magnification. On the reprints of both varieties these dots are larger and more distinct. The inking, generally, in the printing of the original types was lighter and the impressions cleaner than on the reprints.

Dangerous counterfeits of No. 20 L. 24 were also marketed to the stamp trade. One type (Figure 13) printed on a paper surface colored a dark shade of lilac (nearest Ridgway, "Sky Gray," Plate XXXIV, 45″f) has a thicker form of lettering; the eagle's beak is drawn open instead of closed, as it is on the original, and the numeral "1" is wrongly formed. The second type (Figure 14), on paper surface colored a somewhat lighter shade (Ridgway, "Pale Campanula Blue," Plate XXIV, 57*d), is detected by noting the formation of the letter "Y" in "BOYD". On the original the upper diagonal "arms" extend from the vertical stroke ½ mm. from



Figure 15. Boyd's prepayment mark Type "k", put in use by the Post in the fall of 1867.

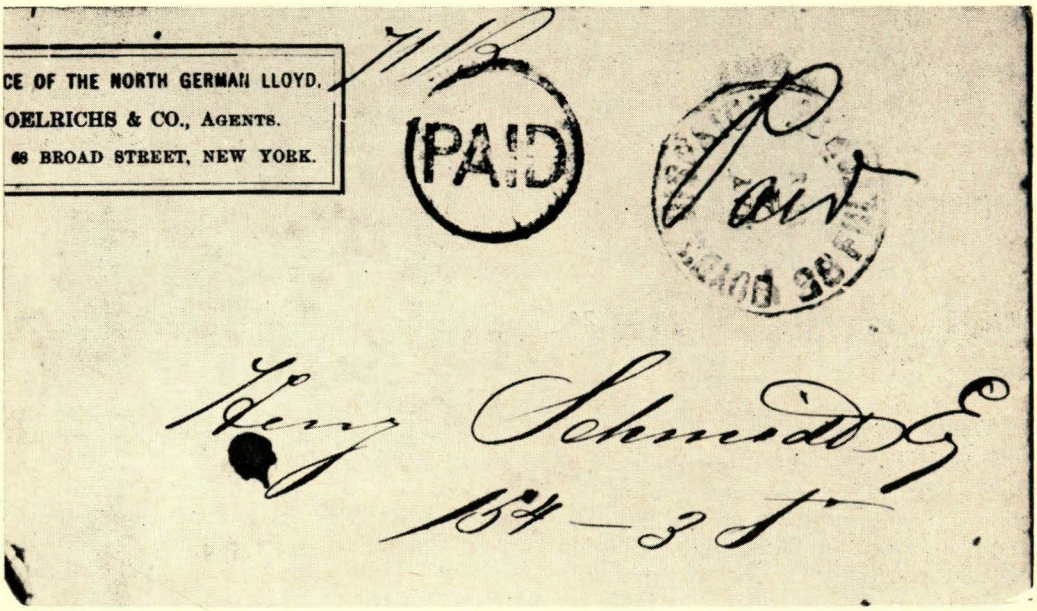


Figure 16. Early use of the Type "k" prepayment mark on a handstamped cover dated May 4, 1868, also struck with the Type "L" postmark. (Frank Hollowbush Collection).

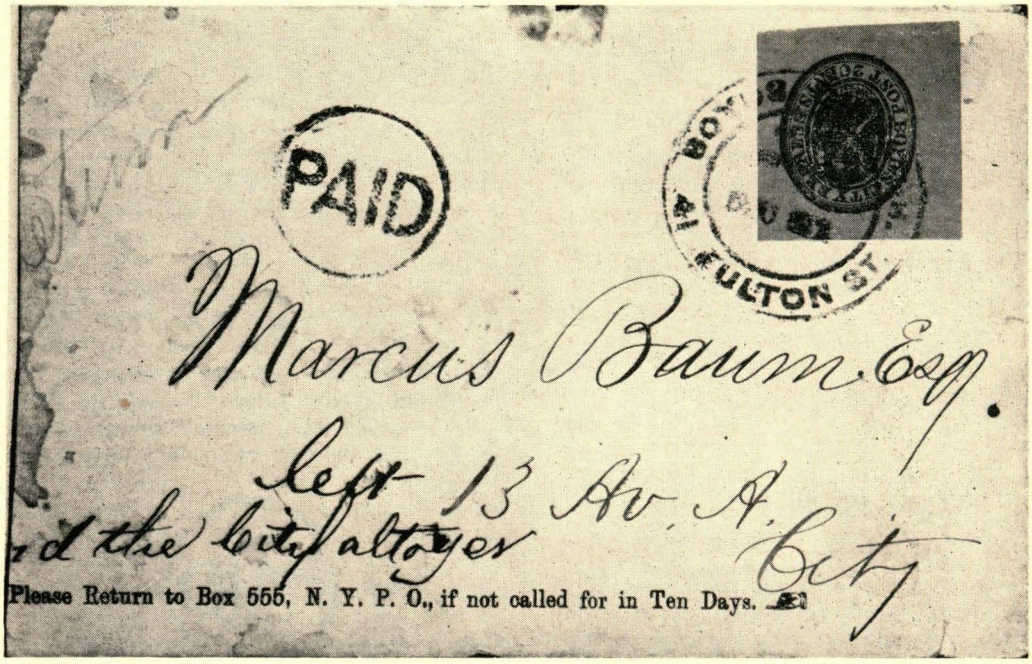


Figure 17. An undated cover carried by Boyd's City Express Post in the late 1860's, prepaid with No. 20 L. 23, tied by Type "M" postmark (black) and struck with Type "k" prepayment mark. (J. W. Brown Collection).

(Photograph by Boutrelle).

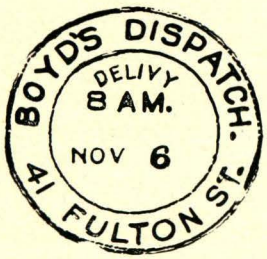


Figure 18. The Type "M" postmark put in use in the spring of 1869 and continued until 1872.



Figure 19. One of the special delivery markings used by the Boyd enterprise in the mid-1860's.

the base. On this counterfeit, these extentions are ¾ mm. from the base. The width of the upper half of the letter "B" in "BOYD," on the original type, was ¾ mm. On this counterfeit it is 1 mm. Neither of these counterfeits have been seen by this writer on the blue surface colored paper, in imitation of No. 20 L. 25.

The Type "j" (straight line) prepayment handstamp described in the previous Chapter[19] continued in use by the Post throughout 1866 and most of 1867. In the fall of the latter year, the Blackhams put in use a new prepayment mark Type "k", a circle 23 mm. in diameter, containing the word "PAID" drawn in 8 mm. letters (Figure 15). Until the mid-1870's, this mark was struck in black on most communications handled by the Post. (See Figures 16 and 17).

As early as 1865, Trow's *New York City Directory*[20] had listed the address of Boyd's as "No. 41," rather than "No. 39" Fulton Street. The building at the corner of Pearl Street apparently had both numbers. Trow's listing in that manner continued until the enterprise changed its location in 1872, but the Type "L" postmark, with the street number "39" continued in use until 1869.

Since this designation had been satisfactory to the Blackhams during that considerable period, no reason can be advanced why, in the spring of 1869, the proprietors decided to change their practice and henceforth, to associate the Post with the number "41". The change was reflected in a new postmark Type "M" which was put in use at that time (Figure 18). The new handstamp was a circle, 33 mm. in diameter, encompassing an inner circle the diameter of which was 22 mm. In the 11 mm. band between these circles was inscribed "BOYD'S DISPATCH" (above) and "41 FULTON STREET" (below). Within the circle appeared the delivery hour and the month and day. Year dates were no longer shown. The earliest use of the Type "M" postmark recorded by the writer was one on a cover dated May 17, 1869, in the collection of Mr. Frank Hollowbush.

No longer pressed to compete with the Federal Post Office carrier system, the Post now made only two regular daily deliveries, 9:00 A. M. and 2:30 P. M. A glimpse of the service as it was offered in 1869 is provided to us in this announcement which appeared in *Boyd's Shipping Gazette* November 1st of that year, and again in the issue of November 15th:

"Boyd's City Dispatch
No. 41 Fulton St., corner of Pearl

Rates for delivery as far as Fiftieth St.

Circulars delivered within 24 hours after receipt per 1000	$10.00
Circulars for quick delivery per 100	1.50
Stamps for quick delivery per 100	1.50
Wedding Cards, per 100	2.00

Hours of Delivery, 9 AM, and 2:00 PM

Special messages delivered at any moment, from 9 AM to 5 PM"

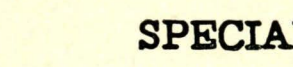


Figure 20. A second variety of special delivery marking used in the period covered by this Chapter.

It is apparent that in this period, for the first time since 1844, stamps could be purchased from the Post at quantity prices. There is little correlation, however, between known philatelic material and this announcement. The special message service mentioned in the advertisement is reflected in two markings (undated) which have been noted on covers apparently carried in the mid-1860's. These were a 49 x 30 mm. oval with the words "BOYD'S SPECIAL" (above) and "39 FULTON ST." (below) in 4 mm. letters, illustrated herewith (Figure 19), and a 25 mm. straight line "SPECIAL" struck in black in 3 mm. lettering (Figure 20).

There is no reference in the announcement to the second and third issues of stamped envelopes (Scott 20 LU.12 to 20 LU.21 inclusive) with dates from 1867 to 1872. (These will be described in the next Chapter of this Series.) The writer has never seen a wedding card carried during those years by the Post.

In general, however, we can presume from the variety and importance of the commercial customers, whose corner cards in increasing number appear on envelopes carried by the firm, that the proprietors were prospering. Such names as Lord & Taylor, The North German Lloyd, The New England Mutual Life Insurance Company, and others of similar commercial standing, appeared in increasing number as the sixth decade of the 19th Century drew to a close. The reduced delivery schedule and the elimination of substantial collection costs, without doubt made this a more profitable, if, perhaps, a less glamorous enterprise than it formerly had been.

(To Be Continued.)

Chapter VIII

REFERENCES

1) See Chapter VII, this Series, *Collectors Club Philatelist, (September,* 1950) Vol. XXIX, No. 5, p. 298.
2) *Ibid.*, p. 309.
3) Postage stamp albums by Justin Lallier were published by A. Lenegre, Paris, France.
4) Chapter VII, this Series, *Op. cit.*, p. 309.
5) New York Post Office data from Phelps, *Strangers and Citizens Guide to New York City,* Phelps and Watson, (New York, 1863) p. 13; from H. Wilson, *The New York City Register,* incorporated in Trow's *New York City Directory for the Year Ending May 1, 1865,* pp. 7-8; and from D. T. Valentine, *Manual of The Common Council of New York,* (1866), p. 403.
6) Charles H. Coster, "Les Postes Privees des Etats-Unis d'Amerique," *Le Timbre Poste,* (Paris, France, March, 1879) No. 195, p. 26.
7) Chapter VII, this Series, *Op. Cit.*, p. 312.
8) Mount Brown, *Catalogue of British, Colonial and Foreign Postage Stamps,* Fifth Edition, F. Passmore (London, England, 1864), p. 92.
9) Charles H. Coster, *United States Locals,* Scott and Co., (New York, 1877) p. 102.
10) Harrison Sanford made this record, preserved in the Luff Reference Collection: "I learn from Scott Stamp & Coin Co. that J. W. Scott obtained possession of this die many years ago. . ."
11) Charles H. Coster, United States Locals, Scott and Co., (New York, 1877) p. 102.
12) Charles H. Coster, *Le Timbre Poste, Op. cit.,* No. 249, p. 80.
13) Dr. W. H. Mitchell, "History of the Local Post Offices In The United States," *Philatelic Journal of America,* (April, 1889) Vol. V, No. 4, p. 149.
14) Henry C. Needham, "United States Local Stamps, A Concise History and Memoranda," *The Philatelic Gazette,* (New York, March, 1917) Vol. VII, No. 3, pp. 86-92.
15) J. W. Scott, "History of Postage Stamps," Section II, "Local or City Delivery Stamps," *American Journal of Philately,* Second Series, (October, 1888) Vol. I, No. 10, p. 345.
16) See Chapter V, this Series, *Collectors Club Philatelist,* (May, 1950) Vol. XXIX, No. 3, pp. 167-168.
17) See Chapter VII, this Series, *Collectors Club Philatelist,* September, 1950) Vol. XXIX, No. 5, pp. 311-312.
18) J. W. Scott, *Op. cit.*
19) See Chapter VII, this Series, *Op. cit.*, p. 308.
20) John L. Trow, *New York City Directory for the Year Ending May 1, 1865,* p. 84.
21) *Boyd's Shipping Gazette and Traveler's Guide,* (November 1, 1869), p. 11, col. 1; also (November 15, 1869), p. 11, col. 1.
22) See Chapter II, this Series, *Collectors Club Philatelist,* (October, 1949) Vol. XXVIII, No. 4, p. 275.

BOOK REVIEWS

Hong Kong and the Treaty Ports. Postal History and Postal Markings by G. T. Bishop, C. S. Morton, and W. Sayers. Second edition, extended and revised by H. E. Lobdell and Adrian E. Hopkins. London: The Postal History Society, 50 Pall Mall, S. W. 1. 330 pages, 50 plates. $12.

Collectors who have wondered at the popularity of China and its associated areas will find one answer in the beautifully illustrated pages of this absorbing book. Though it deals primarily with Hongkong, the postal history of Hongkong is inextricably tangled with that of China and the foreign post offices in China, and no book available in any language reflects so vividly the wide field of collecting that China as a whole offers. It is, in fact, a field that brings in the stamps and postal history of all the great powers as well, for between the years 1834 and 1922 there were on Chinese soil 158 *civil* postal agencies alone of foreign powers, not counting the numerous military posts and field post offices set up for the succession of wars, riots and rebellions that have punctuated the last century of China's relations with the West. In addition, the Hongkong post office has had 29 recognized offices and agencies ranging from its own ten main and branch offices to packet agencies (from 1844 on) at treaty ports like Canton, Amoy and Swatow, and to regular offices in the Weihaiwei leasehold and at ports of call like Whampoa. A collection of examples of all of these, both the civil and military agencies and the agencies of Hongkong, would today be almost impossible of assembly, and even if assembled, would not scratch the surface of interest. Still to be added would be examples of the complex F. P. O.'s of the Boxer period, when almost all the powers (except Japan) established them, ourselves included; of the ship letter markings on Hongkong and China covers of Russia, France, Germany, the United States and a good many others, of the I. P. O. tie-marks; of the branch outport offices of the Shanghai local post, and of many other types and kinds of postal systems.

In the past it has not been easy to locate much information on these subjects; the journal literature is scattered and not always reliable, and a good deal of writing has been in French or German. Now, in this new edition of a standard reference work, the Hongkong posts in all their ramifications, necessarily including the related treaty port and Shanghai local posts, the Customs posts and the Imperial and Republican Chinese posts, are subjected to minute and documented study. I do not see how any serious student of either Hongkong, China, or the treaty ports, can collect without it. It answers questions which have long been puzzling; it supplies details of dates and places I have never seen in print before, and it manages to give an intensely interesting survey of the almost infinite number of ways in which letters were carried about the Far East in the nineteenth century and the more placid early years of the present one. I should guess that while the retail price may seem high now, copies will go to a premium once the edition is sold out and that it is an investment for interested collectors.

As a tool for the China collector, it offers not only the details of postal history, but a careful and accurate catalogue, fully illustrated, of the markings of the Hongkong post office, of all the branch and sub-post offices in China, of ship postmarks, pa kuas (the bar cancellations of the 90's), and the elusive I. P. O. marks and finally of the markings of the Japanese occupation.

The record of the so-called "number" killers—S1 for Shanghai, S2 for Swatow, A1 and D27 for Amoy, D30 for Hioga, and many others, is given with names, dates and places, and is a miracle of delving in obscure records, as is the dating of the foreign post offices, including the Russian post of 1858 from Peking to Kiakhta, and the Shanghai I. P. O. of 1864.

The fifty half-tone plates, consisting of more than 200 covers, pieces and individual stamps, illustrate practically all the highlights of the book. Included are such rare pieces as an 1843 folded letter with "Hongkong Post Office" with royal arms, an 1851 strike of the two line "Ship Letter/Victoria Hongkong"; the unique 1862 "Paid in Shanghai" oval, and many others. The captions, in accordance with an irritating practise com-

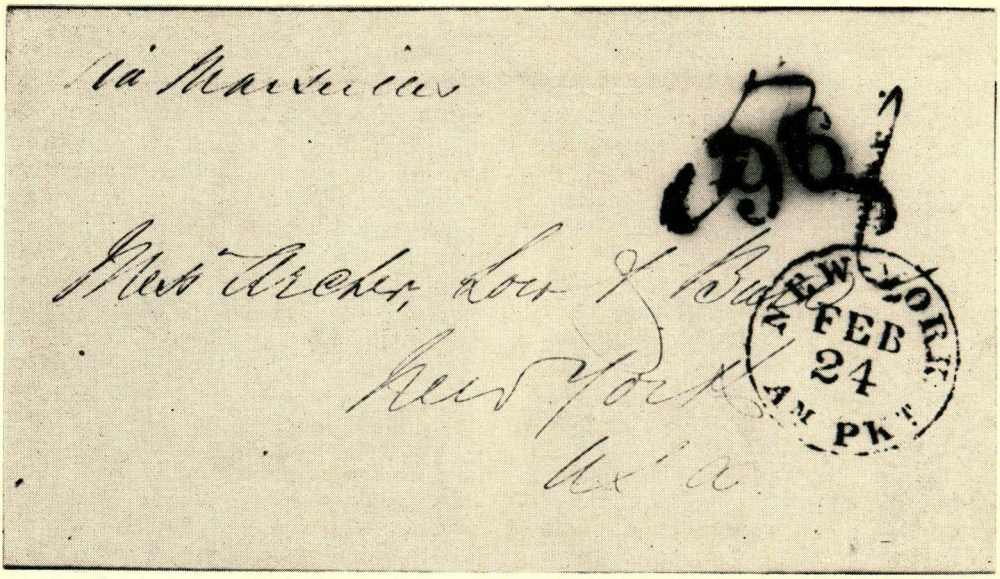


Figure 1. Mailed at Shanghai December, 1855; backstamped at Hongkong December 13; English receiving mark (in red) G.1./Fe-4/1856; New York American Packet mark February 24. The carriage from Marseilles to a channel port was by French railroad. The Hongkong-New York rate was 54 cents, indicated here by manuscript. The stamped 96 is not identified, but all covers of the period bear manuscript postage notations, overstamped with various values; rarely the manuscript inscription is overwritten with a different figure in manuscript, in a different kind of ink.

mon to all English publishing, are curt and not very informative, and more descriptive ones would have been useful to the student. This, and the haphazard index, are the only critical comments that can be made on a book of the first philatelic importance.

The authors of the first edition were distinguished philatelists and pioneers in the field and the slender book they published in 1934 was the only reliable guide to its subject that collectors possessed. Two of them are dead now and one, W. Sayers, is still recovering from his brutal confinement in a Japanese prison camp. The revisors who have written, in point of fact, a completely new book, are Major Hopkins, vice-president of the Postal History Society and an English student whose achievements in civil life have matched those in philately, and H. E. Lobdell, long dean of students at the Massachusetts Institute of Technology and a master of patient research some of whose writings THE COLLECTORS CLUB PHILATELIST has in the past had the pleasure of publishing. Dr. Lobdell, as a great many thousand M. I. T. alumni will testify, has made far-reaching contributions to American education, but his part in producing this contribution to the hobby he loves is not the least of his works.

I could find no errors beyond the natural confusion, on page 169, of the Indo-Chinese post office at Tchongking, a little riverine village near Haiphong, with the Szechuanese Chungking. But there is an omission, not very important and perhaps not very germane to the book as a whole but still of some interest to the American reader: the early American letter systems from Hongkong, Canton and Macao, and the part the China Clippers played in Hongkong's postal development. Folded letters from Canton to New York began in the thirties, some fifty years after the first American ships entered the China trade. They usually bore no markings and were probably carried privately by various ships' captains to their own and other offices. By the forties and fifties however, (Hongkong was not formally acquired by the British until January 26, 1841) letters for New York were commonly marked in one of two ways; either "via Marseilles" (see

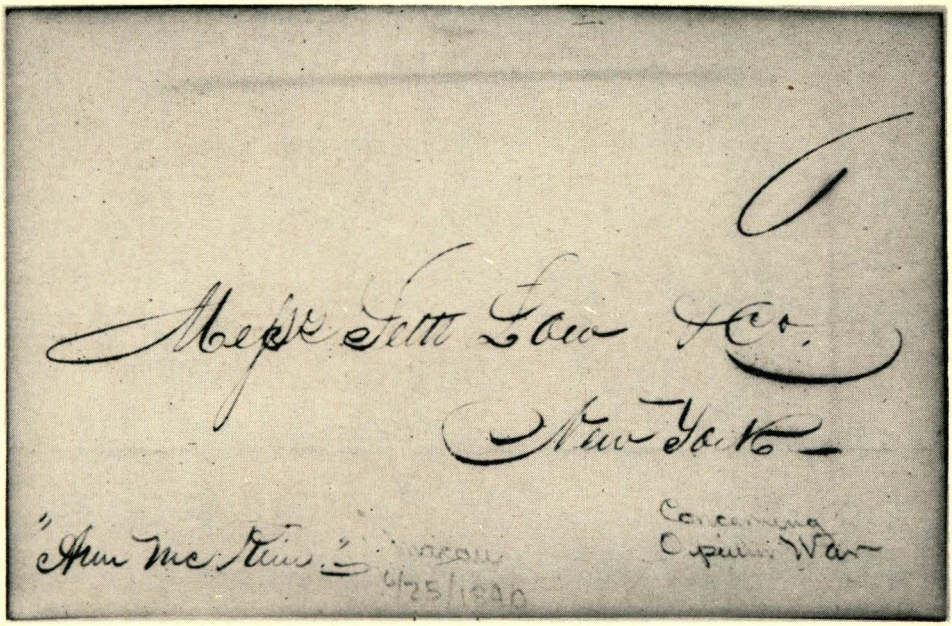


Figure 2. A folded letter to New York dated Macau, June 25, 1840. Records show the Ann McKim, one of the most famous of the China packets, arrived in New York. November 23rd, 1840, on the first of her China voyages. A manuscript 6 indicates the probable postage rate.

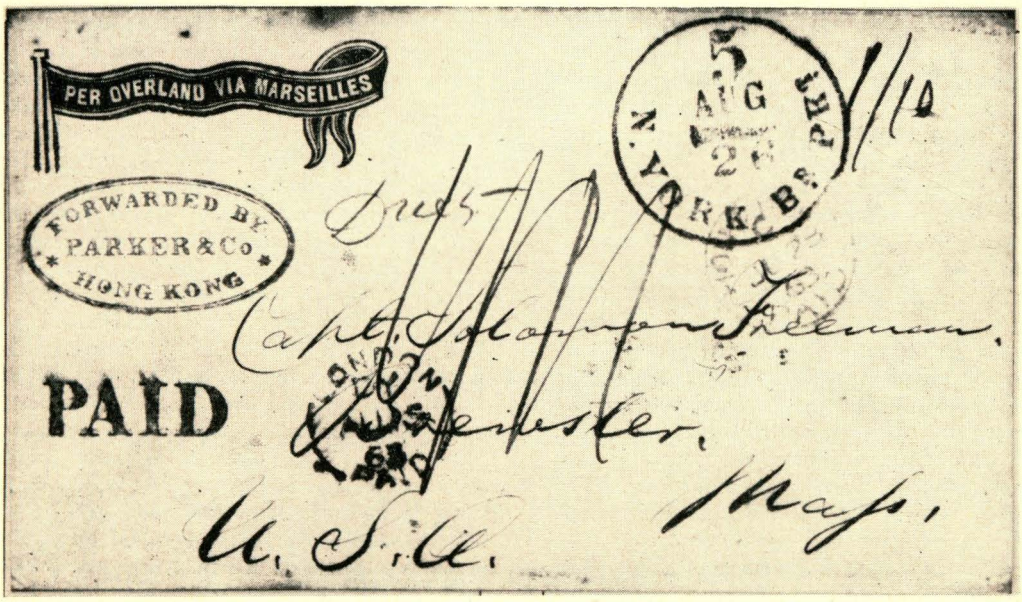


Figure 3. A remarkable cover of 1863, forwarded by the American firm of Parker & Co., with printed "Per Overland via Marseilles," posted at Hongkong June 23, 1863, with 1 shilling and 10 pence in manuscript and "PAID" in blue. Markings include a Hongkong despatch mark of June 28; London transit paid mark (in red) August 15, 1863; New York BRITISH Packet mark August 26. The "5" at the top of this mark may indicate the New York postage charge, indicated also by a pencil "Due 5". The New York American PACKET mark does not, to the knowledge of the author, ever include such a numeral.

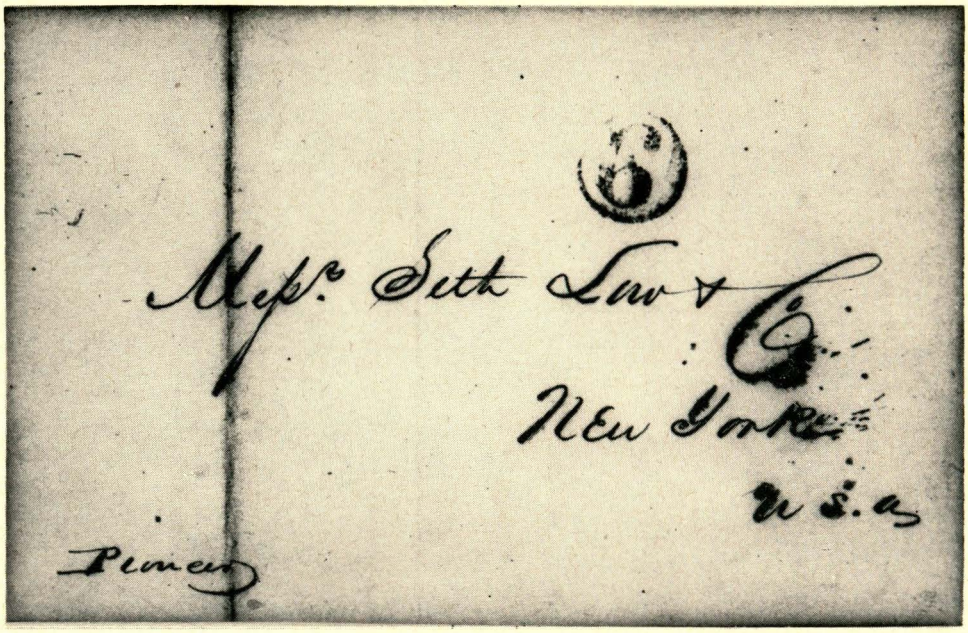


Figure 4. Dated March 10, 1834, this folded letter from Canton to New York, carried via the packet boat "Pioneer," bears only a handstamped 6 in circle. The figure 6 occurs on other folded letters of the thirties, both in black and red handstamp and in manuscript.

Fig. 1) in which case they went by British or French packet via Ceylon to Egypt, across Egypt by rail, or later via Suez, from Egypt to Marseilles, from Marseilles to a channel port by rail, and by channel steamer to England: or with the name of a China packet, and a little later of a China Clipper, which would carry them at first across the Pacific, around the Horn, and up through the Atlantic to New York. Still later the ships dropped mail at the Pacific rail head of the Nicaragua crossing of the Isthmus of Panama to be picked up on the Atlantic side by another vessel.

Clipper letters are not common, but the names of many famous ships can be found, and in works of reference the history of each vessel may be traced. A letter carried by one of them is shown in Fig. 2; the beautiful Ann McKim, built in Baltimore in 1833 and broken up at Valparaiso in 1852. She was one of the swiftest and most celebrated ships on the China run, touching at the Wake and Hawaiian Islands, and at San Francisco, and then making the long run around Cape Horn to Baltimore and New York. There were many others, and no air-mail cover is more fraught with romance than these souvenirs of the days when our ships were the masters of the seven seas.

The Marseilles run (to be replaced later by the Brindisi run when the Mt. Cenis Tunnel was completed in 1871) was less arduous, but the long voyages through the typhoons of the China sea and the Indian Ocean were not without their own hazards.

At New York, from about 1850, letters received through the post office bear the distinctive packet postmarks, differentiating between mail received from American and British ships (Figures 1 and 3). These occur in various dies, and form an area of study in themselves. A good deal of work has been done on the rates of the New York post office but far too little on its early overseas mail desks, and it is to be hoped that more research can be carried out in this field.

Perhaps in the next revision, Dr. Lobdell, whose knowledge of this field is unsurpassed, will add a chapter on the contributions of America before the first U. S. steamer to cross the Pacific began its San Francisco-Shanghai run in 1867, and with the first blast of its whistle blew the China packets and Chinese Clippers into honored oblivion.

Malcolm Johnson

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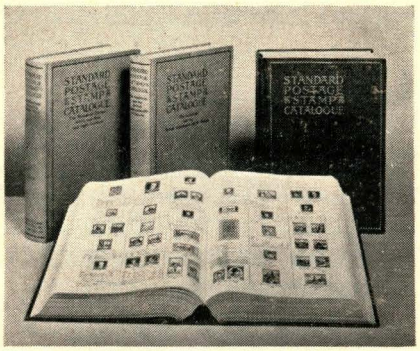
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