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LA POSTA: THE JOURNAL OF AMERICAN POSTAL HISTORY

Vol. 44, No. 4
Whole Number 256
Fourth Quarter 2013



Auxiliary Markings



1869 Three-Cent Pictorial
By Barry Jablon



Large Grant Postal Card
By H.J. Berthelot



Prexies
By Lawrence Sherman



Modern International Mail
By John Hotchner

OUR 44TH YEAR OF PUBLISHING AMERICAN POSTAL HISTORY 1969-2013

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***La Posta* Subscription Campaign Begins**

We continue to make progress in assimilating all the *La Posta* files that we have received and present the Fourth Quarter *La Posta*. You'll notice that this issue is somewhat thematic in that we feature a number of articles related to auxiliary markings. While we will have occasional planned issues around a central theme, this issue came together based upon author submissions and we are pleased to feature this popular subject on the front cover.



Since we announced the transfer of ownership, we have received many congratulatory e-mails, letters and phone calls. We appreciate your comments of support and again offer special thanks to the increasing numbers who have shown your support by becoming or renewing your status as Sustaining Subscribers and Benefactors. That extra support really makes a difference! We're looking at several ways that we can recognize the special contributions of Sustaining Subscribers and Benefactors and hope to announce the results early next year.

We also continue to look for ways to improve *La Posta* and you'll notice that we've added a few more pages of color in this issue. We hope to add even more color pages, and some other improvements, in 2014.

Subscription Campaign

The first part of the triad of support that allows for the publication of *La Posta* is subscriptions. *La Posta* has a loyal group of readers and the current renewal rate is approaching 90 per cent. That's the good news.

Unfortunately, because the average age of our readers is more than 60, we lose, through death, the cessation of collecting, and poor eyesight and other health issues, about 10 per cent per year. Over time, that is a significant number.

You've told us that the current \$32 subscription price is reasonable and we want to maintain that price. To do that, we need to not only replace those lost members, we need to grow.

Therefore, beginning January 1, we will begin a Subscription Campaign. In addition to selected advertising, we solicit your help as *La Posta* ambassadors to recruit new subscribers. If each of you recruited just one person, we could maintain the current subscription price for many years. As a small incentive, for every new paid subscription that we receive with

you as a sponsor, we'll credit \$3 toward your renewal. In addition, the person who sponsors the most subscriptions during 2014, will have their subscription extended by two years.

To participate, copy the subscription form on page 64, place your name and address on the "Sponsor" line and give the form to postal history friends who are not yet subscribers. When we receive their paid subscription, you'll get a \$3 credit and become eligible for the Top Recruiter prize.

Expiration Date

Please note that your mailing label now includes your subscription expiration date. If your label reads 4Q13 (4th Quarter 2013) or earlier, your renewal is now overdue.

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American Philatelic Society

On page 58, you'll find a membership application for the American Philatelic Society. The APS, located in Bellefonte, Pa., is the major stamp organization in North America. If you're not a member, you should be. The APS offers many services, including a monthly magazine, insurance and access to the American Philatelic Research Library, one of the largest philatelic libraries in the world.

***La Posta* Monographs**

On the following page is the announcement of plans to reestablish the *La Posta* Monograph series. Please examine it closely.

Happy Holidays

As *La Posta* concludes its 44th year of publication, Joan and I want to take this opportunity to again thank you for your support and to wish you all the best during the holidays and for the New Year!

Peter Martin

The *La Posta* Monograph Subscriber Series

One of the most frequently asked questions that I've received since taking over *La Posta* has been, "Will you be publishing new books and monographs?"

The simple answer is, "That's our plan." Much depends upon what authors and researchers submit for consideration, but there certainly seems to be a market for well-done postal history publications.

La Posta has long been known for its monographs, books and catalogs. As I reported in the last issue, while we have the rights to all *La Posta* publications, the remaining inventory of *La Posta* books was sold separately. We currently have no inventory.

A very popular, and now hard to find, series of monographs was published by *La Posta* from 1987-1995. The 11 monographs in that series are listed below. Each was by a different author and covered a separate area of postal history.

Call for Monographs

I want to reestablish the monograph series and that will be a primary goal in 2014. The first step is to make a formal call for manuscripts and that will begin January 1.

Any aspect of American postal history is fair game for this series. Guidelines include: manuscripts must be submitted by e-mail attachment or on a CD, preferably as a Word document; length should be in the 40-120 page range (longer manuscripts would be book candidates); and images should be scanned at full size at a minimum of 300 dpi and saved as jpg or tif files (scanning help is available).

If you have a project nearing completion, contact me at pmartin2525@yahoo.com so that we can begin to discuss the details.

Monograph Subscriptions

Since monographs are not yet a budgeted item, step two is to put in place the financing that will make this series possible.

To that end, we are announcing the *La Posta* Monograph Subscriber Series. The series will work as follows:

Any one may become an annual *La Posta* Monograph Subscriber by submitting a check for \$100 with "Monograph Subscriber" on the memo line. Payments must be made out to La Posta Publications.

In return, subscribers will receive all *La Posta* monographs published during that calendar year. It could be one or it could be 10, the actual number will vary from year to year, but the target is at least three per year.

Regardless of the cover price, subscribers will have all monographs automatically sent to their address of record, postpaid.

Subscribers will also receive a 40 per cent discount on any new *La Posta* books that are published during the year. We're hoping that at least 100 of you will see the value of this monograph series and will send your check today. Checks will be held until we receive at least 50 subscriptions.

If we don't achieve that goal by June 1, we'll have to assume that there is insufficient interest to support this program and all Monograph Subscriber Series checks will be returned.

Keep postal history alive by contributing a manuscript and/or becoming a Monograph Series Subscriber.

As always, your comments and suggestions are welcome.

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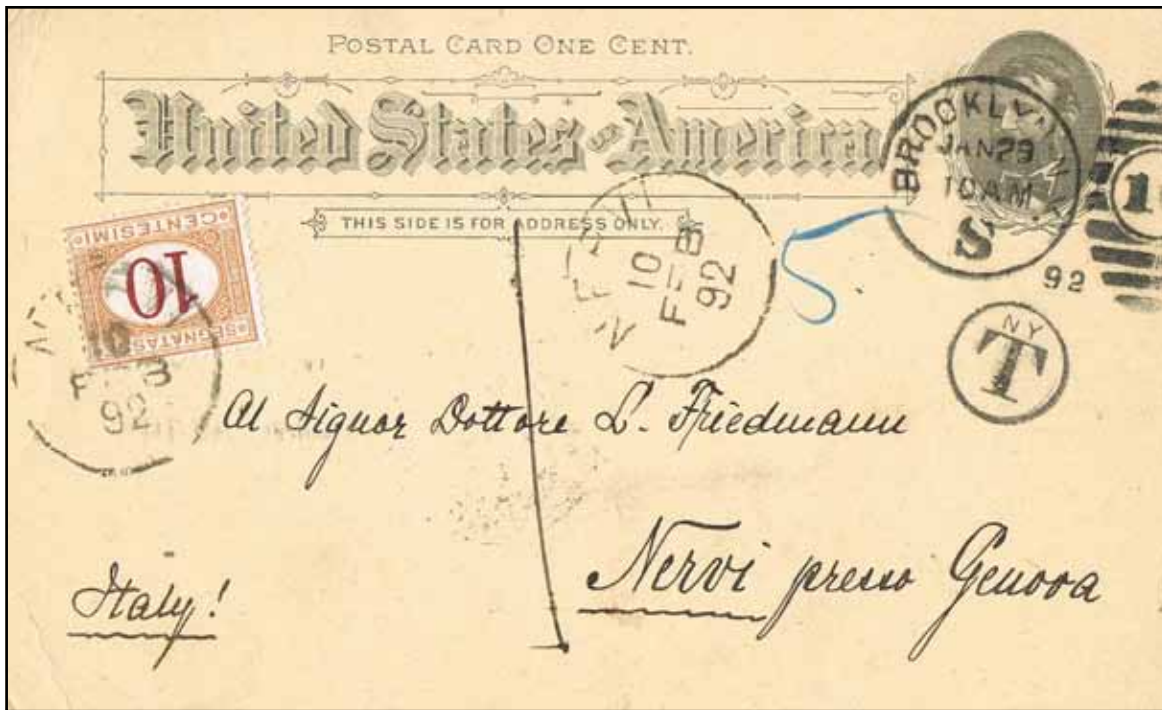


Figure 1: A large Grant postal card mailed from Brooklyn, New York. It was incorrectly handled by the New York and Italian foreign offices.

The United States' Large Grant Postal Cards Use in the UPU Mail

By H.J. Berthelot

The United States issued the "Large Grant" postal card on Dec. 16, 1891. With a one-cent indicium, the card, intended for domestic use, measured six and one-eighth inches long by three and one-fourth inches wide (155 mm by 95 mm).

Not only was this card the largest ever released by the United States but, when sent to other Universal Postal Union (UPU)-member countries, it was the most misused postal card in U.S. history. This article will consider the "two periods of use" of the large Grant card in the UPU mail, show examples of how the cards were handled by Foreign Exchange Office personnel during each period and offer an opinion as to why the cards were handled differently.

The General Postal Union (GPU) was established on July 1, 1875, to effectuate the transmission of mail matter between member countries at a uniform rate and under codified rules. Using the franc and centime of the Latin Monetary Union (Union) as its currency standard, the GPU initially set the single-letter rate between member countries at 25 Union centimes; the rate for sending a postal card was set at one-half the rate of sending a single letter.

For the United States, one cent equaled five Union

centimes, so initially its single-letter rate to other GPU-member countries was five cents, while its postal card rate was two and one-half cents.

The GPU allowed member countries to "round-off" fractions, so the United States, which did not have fractional currency, could have "rounded-up" setting its postal card rate at three cents. But the United States opted to "round-down," thus setting its postal card rate to other UPU-member countries at two cents, which it equated to ten Union centimes. Domestic postal cards of member countries were accepted in the GPU/UPU mail if additional postage was affixed to meet the higher rate and if the card's size conformed to GPU/UPU standards.

The GPU changed its name effective April 1, 1879, and has since been known as the UPU. On that date, the UPU also adopted a maximum-size requirement for postal cards. To be sent through the UPU mail at the "card" rate, a postal card could not exceed five and nine-sixteenths inches by three and nine-sixteenths inches (140mm x 90mm). Any card exceeding the maximum-size, referred to as an "oversized card," was allowed transmission, but charged at the UPU single-letter rate of 25 Union centimes.



Figure 2: Addressed to Germany, this large Grant postal card was incorrectly rated and marked at the New York foreign office.

Figure 3: The St. Louis foreign office incorrectly handled this large Grant postal card sent to London, England.



Although the UPU maximum-size standard for postal cards was enacted more than 12 years prior to issuance of the large Grant card, neither foreign exchange offices in the United States nor foreign exchange offices in other UPU-member countries handled the large Grant cards as mandated by the UPU regulations until late November 1893.

Foreign exchange office personnel in the United States ignored the size requirement and foreign exchange office personnel in other UPU-member countries seemingly relied too much on the first clause of UPU regulation Article 3 in their mishandling of the large Grant cards. The last of five unnumbered paragraphs that comprised Article 3 read as follows:

Every article of correspondence which does not bear the stamp "T" shall be considered as paid to destination and treated accordingly, unless there be an obvious error.

Until October 1, 1907, UPU regulations required that foreign exchange office clerks in the country of origin identify an insufficiently paid item by affixing a "T (tax to be paid) stamp" to and noting on the item the deficient postage, expressed in equivalent Union francs/centimes. After marking an item insufficiently paid, foreign exchange office clerks forwarded the

item to the country of destination. Upon reaching that country, the item was handled in the foreign exchange office as follows: first, the deficient amount noted on the item was doubled as a penalty and converted into the currency of the destination country; second, the total domestic postage due was indicated on the item; and third, the item was routed to the addressee's local post office and delivered, with the deficient amount being collected from the addressee.

If the destination country issued postage dues, one or more dues may have been affixed at the local post office to account for collection of the additional postage.

When used in the UPU mail, the large Grant postal card had two distinct periods of use.

The first period consisted of cards used between Dec. 16, 1891, and late November 1893 when U.S. foreign exchange offices rated large Grant postal cards incorrectly and foreign exchange offices in the various destinations accepted those oversized cards at the UPU "card" rate.

As such, the total postage due (as doubled and converted into the particular country's currency) collected from the addressee was less than the postage due which the postal administration was entitled to collect.



Figure 4: This large Grant card, sent to Constantinople, Turkey, was incorrectly rated and marked at the New York foreign office.

Figure 5: The New York foreign office correctly rated and marked this large Grant card, mailed on Nov. 24, 1893, to Stockholm, Sweden.



Figures 1 through 4 illustrate large Grant cards that were incorrectly handled during the first period.

In my collection, the earliest date of use of a large Grant card sent in the UPU mail is Jan. 29, 1892. Seen in Figure 1, the card, mailed from Brooklyn, New York, to Nervi, Italy, was processed at the New York foreign exchange office. There, the “circled T” stamp was affixed in black ink and the numeral “5” was written in blue crayon, denoting (incorrectly) the card was insufficiently paid an implicit five Union centimes (one U.S. cent).

When the card reached Italy, the deficiency as denoted on the card was doubled and converted into Italian currency. At the time, the currency equivalents were one U.S. cent equaled five Union centimes equaled five Italian centesimi. The 10 centesimi due adhesive was affixed at the Nervi Post Office on Feb. 10, 1892, to account for the amount collected from addressee, upon delivery of the card.

Posted in New York City on Oct. 3, 1892, addressed to Frankfurt A/M, Germany, the Figure 2 card was also processed at the New York foreign exchange office.

There, the “circled T” stamp, struck in black ink, and the numeral “5,” written in blue crayon, denoted (incorrectly) the card was insufficiently paid an

implicit five Union centimes (one U.S. cent). When the card reached the German foreign exchange office, the deficiency as noted was doubled and converted to German currency.

At the time, the currency equivalents were one U.S. cent equaled five Union centimes equaled four German pfennige, so the total amount due domestically (as rounded-up) was indicated by the numeral “10,” written in blue crayon and meaning “ten pfennige.” That amount was collected from the addressee upon delivery of the card (Germany did not issue postage due adhesives).

The card in Figure 3 was mailed from St. Louis to London, England, on May 19, 1893. Handled at the St. Louis foreign exchange office, the card was struck with the “opera glass T” stamp, (incorrectly) denoting it insufficiently paid five Union centimes (one U.S. cent).

The “1D / F.B.” handstamped marking, affixed at London’s Foreign Branch office, meant the total postage due, as doubled and converted to British currency, was one pence. The currency equivalents at this time were one U.S. cent equaled five Union centimes equaled one-half British pence. The amount due was subsequently collected from the addressee upon delivery of the card (England did not issue postage dues until 1914).



Figure 6: Addressed to Berlin, Germany, this large Grant card was correctly handled at the Chicago foreign office.

Figure 7: This large Grant card was correctly rated and marked in the St. Louis foreign office.



Figure 4 illustrates a large Grant card that was sent on Oct. 9, 1893, from Chicago to Constantinople, Turkey. Processed at the New York foreign exchange office, the card was (incorrectly) denoted insufficiently paid five Union centimes (one U.S. cent) with the “opera glass T” stamp, then forwarded to destination.

When the card was received in Turkey, the deficiency as denoted was doubled and converted to Turkish currency. A Turkish vingt (20) paras postage due was affixed to account for the additional postage, but the card ultimately was returned—manuscript “Retour” in blue crayon—to New York.

The second period of use of the large Grant postal card began on Nov. 20, 1893. While examples are numerous of senders mailing the large Grant cards at the two-cent UPU card rate during the second period, U.S. foreign exchange office clerks properly handled those cards by rating them at the UPU single-letter rate.

Foreign exchange offices in the various destinations accepted the oversized cards at the 25 Union centime rate. As such, the total postage due (as doubled and converted into the particular country’s currency) collected from the addressee was the postage due that the postal administration was entitled to collect.

The reason for the change in rating was a directive that appeared in the Nov. 20, 1893, *Daily Bulletins of Orders Affecting the Postal Service*.

That directive, dated Nov. 17, 1893, from the Post Office Department of Foreign Mails, Washington, D.C., was headed, “The largest United States Postal Cards size ‘C’ mailable to Foreign Countries only as letters.” Referencing Article XVI of the UPU regulations, the directive stated:

The United States domestic postal card of the largest size (size C) measures 6-1/8 inches in length by 3-3/4 inches in breadth. It therefore exceeds the maximum size permissible for “postal cards” in international mails, and can be despatched to a foreign country (except Canada and Mexico, correspondence for which our domestic postal relations apply) only as a letter, and subject to the rate of postage applicable to letters for the country to which the card is addressed. Consequently the postal cards in question when addressed to any foreign country embraced in the Postal Union (except Canada and Mexico) are subject to a postage charge of 5 cents each, and if a less amount is prepaid are liable on delivery to a charge equal



Figure 8: The foreign exchange offices in New York and London correctly handled this insufficiently paid large Grant postal card, posted on Jan. 27, 1894.

double the amount of the deficiency; that is to say, if prepaid only 2 cents, they are short paid 3 cents and a charge equal to double that sum, or the equivalent of six cents, will be collectable of the addressee on delivery.

Postmasters will cause due notice of the foregoing to be taken at their offices.

N. M. Brooks,

Superintendent of Foreign Mails.

The cards in Figures 5 through 8 are large Grant cards that were correctly handled by foreign exchange office personnel during the second period.

Canceled aboard the Boston, Providence & N.Y. RPO on Nov. 24, 1893, the large Grant card in Figure 5 had an additional one-cent adhesive affixed prior to the card being mailed to Stockholm, Sweden.

Handled at the New York foreign exchange office, the card correctly was denoted insufficiently paid 15 Union centimes (three U.S. cents). Upon receipt of the card in the Swedish foreign exchange office, a clerk doubled the deficiency as noted, converted the doubled amount into Swedish currency and indicated the postage due domestically with the numeral "24," written in blue crayon.

At the Stockholm post office, the elliptical, "LÖSEN (postage due) ÖRE" marking was applied in black ink. The numeral "24," meaning 24 öre, was written in blue crayon on the blank space. That amount was collected from the addressee upon delivery of the card (Sweden issued postage dues between 1874 and 1886).

Posted in Chicago on Jan. 5, 1894, and addressed to Berlin, Germany, the card in Figure 6 was processed at the Chicago foreign exchange office. A clerk denoted the card short paid three U.S. cents with the "T 1/15" handstamped marking.

At this time, when a fraction was used in a "T" stamp, the numerator denoted the weight unit of the item, while the denominator denoted the deficiency of the item, expressed in Union francs/centimes.

Since the card weighed less than 15 grams or one-half ounce, it was of the first weight unit. (Effective July 1, 1892, the UPU allowed a member country to select whether the country would use the gram or the ounce as its weight standard.) And with one U.S. cent being equivalent to five Union centimes, the three-cent short payment equaled an insufficient payment of 15 Union centimes.

When the card was received in the German foreign exchange office, the deficiency was doubled as a penalty, and converted to German currency. The numeral "25," written in blue crayon, meant the postage due domestically was 25 pfennige, which the Imperial Post collected from the addressee.

The Figure 7 card was mailed in Saint Louis on Jan. 9, 1894, addressed to Bremen, Germany. Handled at the St. Louis foreign exchange office, the card was denoted insufficiently paid 15 Union centimes (three U.S. cents) and forwarded to Germany.

At the German foreign exchange office, a clerk marked the card due domestically with the numeral "10" in blue crayon, meaning 10 pfennige. Noting the error, the clerk, or another clerk, restated the postage due by abrading the numeral "10" and writing the numeral "25" in blue crayon. Thus, the 25 pfennige single-letter rate rather than the 10 pfennige card rate was collected from addressee, upon delivery of the card.

Sent insufficiently paid on Jan. 27, 1894, from New York City to London, England, the card in Figure 8 was noted insufficiently paid 15 Union centimes (three U.S. cents) at the New York foreign exchange office. The handstamped "opera glass" marking was applied

Figure 9: The Chas. Stager & Co. of Toledo, Ohio, sent this large Grant card to Hamburg, Germany, on Dec. 16, 1893, properly paid at the five-cent letter rate.



in black ink and the card was forwarded to England. Upon arrival of the card in the London Foreign Branch office, the noted deficiency was doubled and converted to British currency. British officials added the “3D” handstamped marking, meaning “three pence” was due domestically. That amount was collected from the addressee, upon delivery of the card.

I do not know why it took so long for the United States (and other countries) to commence enforcing the UPU regulation regarding the proper handling of the oversized Grant cards, but I believe the 1893 World’s Columbian Exposition (Chicago’s World’s Fair) was a major factor in the enforcement.

Prior to July 1, 1898, private mailing (post) cards required letter-rate postage if the message was in manuscript, or of a personal nature. As a result, early pictorial cards were restricted mostly to government-issued (postal) cards that could be mailed without affixing additional postage. Pictorial cards featuring scenes from expositions became very popular. These “exposition cards” as they came to be known, reached their peak in popularity with the Columbian Exposition.

At the time of the Columbian Exposition, the large Grant card and the blue on white small Grant “Ladies card” were the domestic U.S. postal cards then in vogue. The small Grant “Ladies card,” measuring four and five-eighths inches long by two and fifteen-sixteenths inches wide (117mm x 75mm) was primarily issued for short personal missives.

Probably due to its size, the small Grant “Ladies card” proved to be very unpopular with the general public. Thus, the large Grant card was used at the Columbian Exposition. Cards were coated on the message sides and then designs were lithographed onto the cards by the American Lithographic Co., New York, and distributed by Charles W. Goldsmith of Chicago. The first set of four cards was cut to six inches long by three and one-half inches wide and sold through vending machines located on the exposition grounds.

From a philatelic viewpoint, I believe the Columbian Exposition, held from May 1 to October 30, 1893, brought a great deal of attention to the use (“misuse” probably is the more appropriate word) of the large Grant cards and was the catalyst that “forced” compliance with the UPU standard. To support my opinion, I offer the following comment regarding the legacy of the Columbian Exposition:

“The influence of the Exposition extended beyond the confines of the World’s Fairs. Trends that originated in Chicago in 1893 and many of the ideas advanced there have shaped the very landscape of modern America. [The Exposition’s] legacy [was] wide-ranging, from movements in popular and high culture to changes in the [U.S.]’s power structure and the lasting influence of commerce and technology.”

I add the Exposition’s legacy also impacted the UPU mail!

Finally, Figure 9 illustrates a large Grant card that was properly rated for the UPU mail. The card was sent on Dec. 16, 1893, from a Toledo, Ohio company to Hamburg, Germany. The sender affixed a three-cent and a one-cent Columbian stamp prior to mailing the card. The indicium plus the two stamps correctly paid the then-current U.S. five-cent single-letter rate to other UPU-member countries.

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Auxiliary Markings of the 1869 Three-Cent Pictorial Issue

By Barry Jablon



Figure 1: The 1869 three-cent Pictorial issue.

The three-cent (Figure 1) was the most used stamp of the 1869 Pictorial series, paying the standard domestic rate for half an ounce of mail.

Accordingly, although it was issued for less than a year—its earliest documented use (EDU) is March 27, 1869, and its Bank Note replacement's EDU is March 24, 1870—covers bearing these stamps acquired most of the auxiliary marks then in use.

The National Postal Museum and its online avatar Arago define auxiliary marks as, “requir[ing] the mailer or addressee to...take further action on a piece of mail” and “any other notations made on an envelope regarding services to be performed and status of the mail piece within the postal network.”

Thus, “DUE 1” is an auxiliary mark. Someone has to collect a penny. But FREE, PAID and all its variations, and RPOs are (to the author) not auxiliary, because they do not require further action. Perplexingly though, Arago currently describes “Free” as “auxiliary.”

Some steam markings are auxiliary and some are not. STEAMSHIP, a direction of how to send and rate the cover, or “Steamer Scotia,” the sender's order as to which ship to use, are auxiliary markings, while “NY STEAMSHIP” and “STEAMER FRANK PARGOUD” are primary cancels, though all will be illustrated to highlight the distinction.

The marks are organized here in three categories:

A. Revenue Marks

Is the rate fully paid?

DUE 1, DUE 3, Due 3 cents, FREE (if you take Arago's word for it), INSUFFICIENTLY PAID, SHORT PAID, U.S. 10 CTS, 10 Cents.

B. Method of Travel and Transit Marks

How, and through where does it go?

CARRIER, DISPATCHED, DIRECT, NA 1, Overland, poste restante, REG/Reg, REGISTERED, STEAMBOAT, STEAMSHIP, STEAMER, TRANSIT, U. STATES, Via (Ship name), Via (City), Way (Direction).

C. Problem mail

Deliverable or Returnable?

FORWARD, FORWARDED, HAVE YOUR LETTERS DIRECTED TO YOUR STREET AND NUMBER, HELD FOR POSTAGE, MISSENT, MISSENT TO NEW YORK, MISSENT TO SAN FRANCISCO, RETURNED, RETURNED TO WRITER.

No?

ADV, ADVERTISED, CANNOT BE FOUND, NOT FOUND, NOT CALLED FOR, UNCLAIMED, DEAD, DEAD CLEVELAND, U.S.D.L.O.

A. Revenue Marks

By far the most common auxiliary mark applied to covers of the 1869 issue is some variation of “DUE 3” in blue or black ink, in straight line, circle or cartouche, sometimes adding “cents.”

Because of their overweight status, the “DUE 3”s or “Due 3 cents” markings shown in Figures 3-6 are typical double weight penalty marks.

Less frequent revenue markings include: INSUFFICIENTLY PAID, P.D., SHORT PAID, DUE 1 and, possibly, FREE, although I would not include FREE in this list. Figures 7-11 are examples.



Figure 2: DUE 1 was applied because the letter was posted from a steamboat docked in New York harbor and, as it was addressed locally to Warren Street, charged “only” double the two-cent carrier rate, rather than double the six-cent steamboat rate.

Figure 3: Louisville, Ky., Sep, 19, 1870. The docketing on the right shows that the letter was received and the blue straight-line “Due 3” was due from the addressee for an overweight letter, not due from Dr. Bernard for his printed direction to return undeliverable letter to him. The postal service did that without charge.



Figure 4: Logansport, Ind., Oct. 13 to Xenia Ohio. There was no additional fee for forwarding from Xenia, Oct. 15, to Red Lion, Warren County. The blue encircled “DUE 3” was a charge for overweight mail.

Figure 5: Rockford, Ill., Sep 12, to Vancile Landing, Cape Girardeau County, “Mosouria,” DUE 3 (in cartouche) for extra weight. No trace exists of Vancile Landing Cape. Mark Twain reports in *Life on the Mississippi* how the river in the 1860s destroyed riparian towns overnight when it cut through goosenecks or reached major flood stages.





Figure 6: Boston, Jan. 3 to Lower Waterford, Vt. double weight, so a straight-line “Due 3 cents.”

Figure 7: FREE.

This letter from St. Johnsbury East, Va. (Now East St. Johnsbury) raises issues about definitions. The cover bears the two required primary cancels: the St. Johnsbury CDS identifying where and when it was mailed, and the obliterator, applied here by a cut-up cork. On that basis, the FREE in cartouche is arguably “auxiliary” to the primary postal marks, if not accidental. But what about Figures 7a and 7b below?



Figures 7a and 7b (Left): FREE used as the obliterator. Is it still auxiliary? And what about Figure 7c?



Figure 7c: A turned cover originally from Lawrenceville, Va., to Fair View, Ky., postage paid with a three-cent Pictorial, free-franked for reuse by A[nnie] E. Carrington, PM, Joyceville, Va. How can “Free” be auxiliary here? And what about Figure 7d?



Figure 7d: PAID.

Arago’s generous definition of “auxiliary” would seem to include PAID, which, like FREE, says something about a cover’s status. But that opens the door to PAID 1, PAID 3, PAID in a shield, PAID in a circle, PAID in a box, PAID ALL, 3, 5, 6, 8, 10, 12, 15, 24 all with color and type variations. Its bulk would overwhelm the less common marks displayed here.

B. Method of Travel and Transit Markings

Method of travel markings applied by the sender in 1869-70 asked for a particular way for the letter to be sent or handled, which ship, which route, registered, fastest or cheapest way. A formerly common sender's auxiliary mark was abruptly disappearing: Completion of the transcontinental railroad made "Overland" obsolete, just as later postal practices made "via airmail" obsolete. In addition to carrier and registration marks, post offices increasingly applied time and method of travel marks for internal record-keeping. Figures 12-31 provide samples.

Figure 12: CARRIER means the letter was to be delivered from the post office (here, Albany) to the addressee by private carrier.

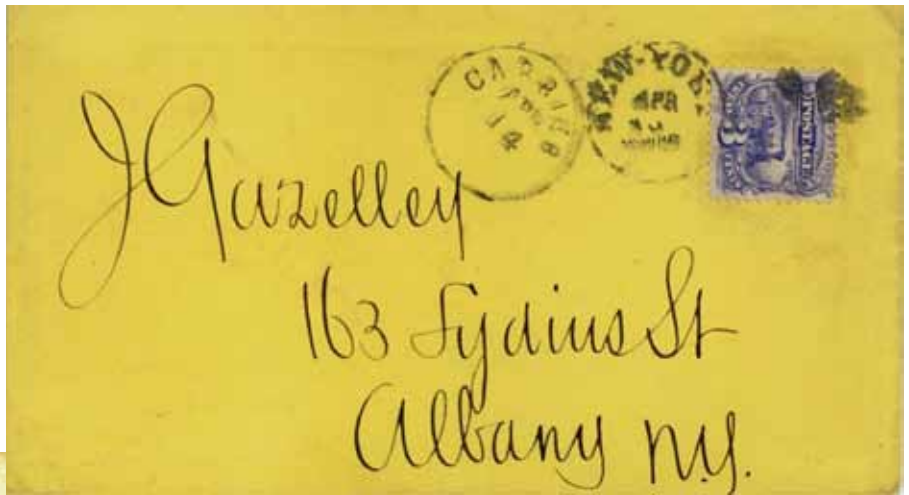


Figure 13: CARRIER is marked at Lowell, Mass., by a black star on this letter mailed from Lyme.

Figure 14: DISPATCHED meant ready for loading. Only the largest post offices, such as Philadelphia, had a need for such a mark.



Figure 15: The rate to the German States was 10 cents per 1/2 ounce DIRECT, the slow way, or 15 cents by closed mail, the fast way, where the mailbag was off-loaded in England and transferred to ferry-train for its trip across France. Shown is the "slow way" from Warrenton, Mo. to Coblenz, Rhine Prussia "via Bremen" (21 day transit), overpaid by two cents. "Bremen" refers to the ship, not the port of entry, which is Hamburg.



Figure 16: NA1 (NORTE AMERICA 1) is one of the three transits applied to packet mail from the East Coast to Cuba. NA, NA 1 or NA 2, refer to whether an additional one or two reals was due for local delivery. This cover overpaid the American packet rate by two cents.

Figure 17: “Overland” was a meaningful mark until May 10, 1869, when the Central Pacific and Union Pacific railroads met in Utah. This letter, posted April 2, 1869, went by rail to Echo, Utah Territory, then the end of the line, where it was transferred to the Overland Stage (by now, Wells Fargo), and received in San Francisco on April 20, an 18 day transit. Within a month—and completion of the transcontinental railroad—the typical New York to San Francisco transit time was seven days.



Figure 18: *Poste restante*, essentially general delivery, instructs the receiving post office to hold this mail for its recipient. General delivery is an auxiliary mark, and since this mark was applied in New York (red CDS) it shouldn't be disqualified for being written in French for the benefit of the French postal authorities. The cover, which reached Cherbourg via the *Alemannia* on Feb. 18, 1870 (blue CDS) pays the 10-cent interim rate for direct French packet mail that lasted from Jan. 1 to July 1, 1870.

Figure 19: “Reg.” The registry fee in 1869 was 15 cents in addition to the regular postage. Because this cover uses the 10-cent green of the 1861 (ungrilled) issue to make up the fee, it was likely mailed on March 28, 1869, the day after the first day of issue of the three-cent Pictorial. The cover was underpaid by three cents.





Figure 20: Did the postal agent in Suffield think he was relieved of future registry work once he had marked this as “Forwarded” to Moodus, and therefore canceled “Reg no 26?” The registry fee is paid here by the Type II 15-cent Pictorial.

Figure 21: Some agents felt obliged not to abbreviate “Registered.” This registry fee is paid with the 15-cent F grilled stamp of 1868.



Figure 22: Other agents omit the word altogether and use only the required numeral. Here, the agent in Sellersville, Pa., wrote “16” as shorthand for “Registered No. 16.” The registry fee is paid with the five cent and 10-cent F grilled stamps of 1868.

Figure 23: Larger post offices had Registered handstamps, such as Philadelphia’s REGISTERED CDS. This is a double weight letter from New York to Philadelphia dated February 17. The registry fee was paid with Continental Bank Note’s 1873 15-cent ungrilled issue with secret marks. The secret here was the fuzziness of the CBN product. The postage was paid by the three-cent Pictorial on a three-cent Reay entire of 1870.





Figure 24: STEAMBOAT is used here as an auxiliary mark (and explains the DUE 3 for extra service). The primary cancel is the Fredericksburg, Va., CDS of July 21. The addressee, Col. Richard Maury, was the son of Matthew Maury, the first oceanographer.

Figure 25: STEAMBOAT in a circle on a letter to Oxford, Ga., also DUE 3, because it was carried by a contract steamboat.



Figure 26: (N.Y.) STEAMSHIP 10 is used here, on the other hand, as the primary cancel, so it can't logically be auxiliary. The cover was carried to New York by steamship at the 10-cent packet rate and prepaid the U.S. internal delivery fee with a three-cent Pictorial.

Figure 27: STEAMER, here STEAMER FRANK J. PARGOUD, also typically appears as part of a primary cancel. The paddlewheeled Frank J. Pargoud steamed between New Orleans and St. Louis, and helped coal the Robert E. Lee in its 1870 race with the Natchez (which the R.E. Lee won by steaming 1,218 miles in three days, 18 hours and 48 minutes, according to Mark Twain.)

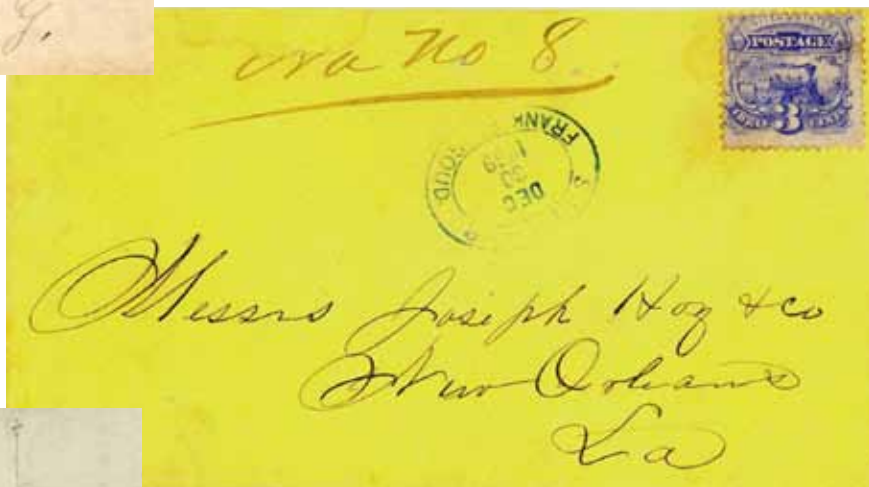


Figure 27a: The Frank J. Pargoud was built in 1868.





Figure 28: TRANSIT. The NEW YORK PAID ALL BR TRANSIT of May 12 is typical of transit and receiver auxiliary marks applied to fronts and backs of international, and some domestic, mail. Here, the sender asks that the letter be carried by "Steamer Scotia." The *Scotia* (2,127 tons) carried immigrants from Liverpool to New York via Queenstown, Ireland. The postage is paid with the three-cent and 10-cent Pictorials and the two-cent F grill of the 1868 issue. For other transit marks, see Figures 15 (HAMBURG FRANCO) and 16 (NA 1).

Figure 29: U STATES is used here as a transit mark by Portland, Maine, rather than a prelude to an overweight fee such as the "US 10 cts" shown in Figures 10 and 11. Only a Montreal receiver appears on the reverse. Neither postal agency sought any further fees for this single-weight letter.



Figure 30: Via (geographic location). This letter from Boston "via Reno Station & Camp Bidwell Cal" probably reached Reno in a week, but took another four weeks by stage and horse to reach Camp Warner in southern Oregon, per the manuscript receiver at the upper left.

Figure 31: Via (method of travel). In this case used "for Calabria" rather than "via Calabria;" Via is among the most common auxiliary marks of the time. The *Calabria* was a 2,900 ton iron ship built in 1857. It was bought shortly before the posting of this letter by the B&NA Royal Mail Steam Packet Co., predecessor of Cunard Lines.





Figure 32: WAY. This mourning cover from Penn Yan, N.Y., was sent “WAY EAST.” Way letters were received, and marked, by a mail carrier on his way to a post office. The post office then determined if extra postage was due.

Figure 32a (Below): WAY EAST is written on the mourning cover’s reverse.



C. Problem Mail

1. Deliverable or returnable mail.

Mail that was difficult or impossible to deliver resulted in two broad categories of auxiliary marks. If a letter could ultimately be delivered or returned, it would generate such marks as, FORWARDED, HAVE YOUR LETTERS DIRECTED TO YOUR STREET AND NUMBER, MISSENT, RETURNED TO WRITER, and the like. Examples are shown in Figures 33-48.



Figure 33: A manuscript “Forward” written at Philadelphia, where new postage was also applied.

Figure 34: FORWARDED in cartouche applied at South Deerfield, Mass.





Figure 35 (Above):
FORWARDED in cartouche
applied at Orange Courthouse,
Va. See also Figure 20.



Figure 36 (Below): HAVE YOUR LETTERS
DIRECTED TO YOUR STREET AND
NUMBER, Miss Garrett was told by the
Philomont, Va., Post Office. Apparently the
decision to add this, or the variations shown
in Figures 37 and 38, was left to the recipient's
post office. For example, I have a three-cent
Pictorial cover addressed simply to "Mark
Hopkins, Sacramento." The locals felt no need
to tell Mr. Hopkins, co-owner of the Central
Pacific Railroad, to have his letters directed to
his street and number. ADVERTISED and ADV
are discussed elsewhere.

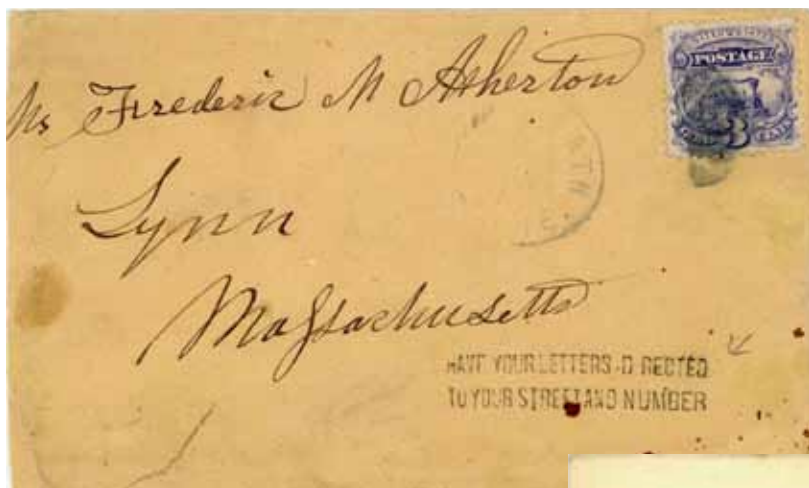


Figure 37: Lynn, Mass., applied a similar, if not
identical, auxiliary mark chiding Ms. Asherton.

Figure 38: Utica, N.Y.'s version told this
recipient to have her letters directed to her
street "&" number, but it went UNCLAIMED.
See also Figures 55 and 57.





Figure 39: **HELD FOR POSTAGE.** The Good Samaritan label is from the Union for Christian Work, Providence, R.I., which, as it says, “paid the postage upon this letter, which was mailed without stamp.”



Figure 40: **MISSENT**, sadly, was not a rare marking. Here, it is applied in manuscript at Yarmouth, Me., on a letter addressed to East North Yarmouth. One wonders why the postal agent bothered to explain a one-day (if that) delay.



Figure 41: **MISSENT** in straight line applied at Detroit on a letter addressed to Romeo, Mich.

Figure 42: Addressed to Blackstone, Mass., **MISSENT** in cartouche applied at Belchertown, Mass.





Figure 43: An artistic Missent—The postal agent at Bridgeport, Conn., drew a pointing finger and underlined Bridgeport.

Figure 44: MISSENT TO SAN FRANCISCO. San Francisco, at the western end of the transcontinental railroad, received a variety of mail that should have left the train sooner—so much so that it created its own mark of explanation.



Figure 45: MISSENT TO NEW YORK. New York City received missent mail from at least three directions. This September 16 letter from Towson Town, Md., should have left the train at Philadelphia.

Figure 46: This was RETURNED TO WRITER by New Berne, N.C., per the printed request.





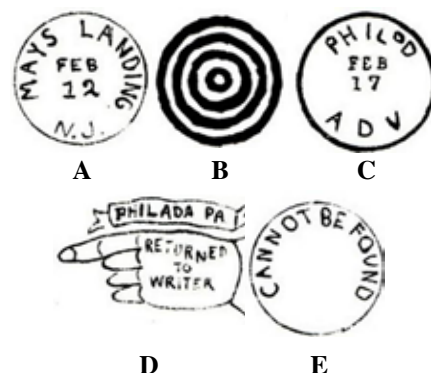
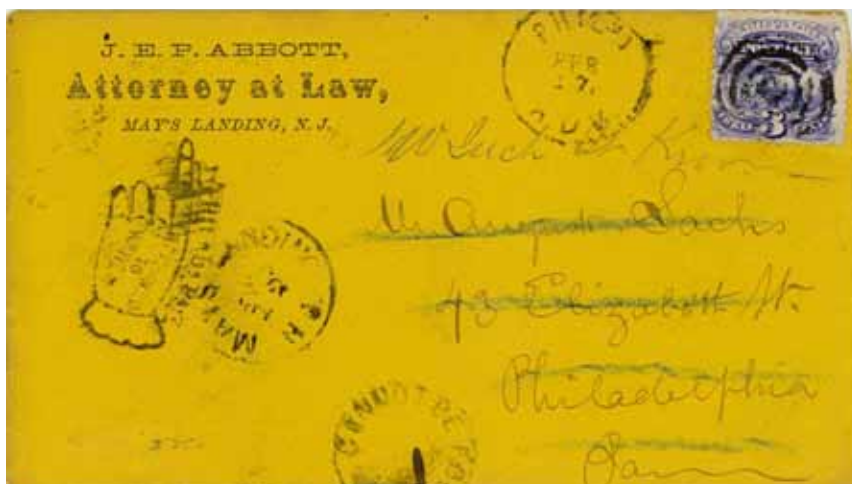
Figure 47: Charlotte, Mich., drew a pointing hand as its auxiliary mark for “Returned.”

Figure 48: New York, like Philadelphia (see Figure 49a) used a “[city name] RETURNED TO WRITER handstamp, likely of boxwood. It seems arbitrary to include the postal authorities’ “Returned to writer” as an auxiliary mark, but to exclude such directions as Mr. Hill’s, “P.M. will please return this letter if not called for,” and all the variations of “Return if not called for,” printed, written, or handstamped. As with PAID, perhaps the best argument for exclusion is the deluge of material that would ensue.



2. Advertised and Undeliverable Mail

Figure 49 also shows a pointing finger “Returned to Writer” auxiliary mark, applied in Philadelphia to a letter from New Jersey. This letter did not fare as well, bringing us to the second broad category of problem mail: Mail that was ultimately undeliverable or returnable. J.E.P. Abbott’s letter shows the three step process for undeliverable mail: (1) Advertised, (2) Not Found/Cannot Be Found/Unclaimed and (3) Dead.



Aside from the Mays Landing N.J. CDS (A) and target obliterator (B), the front of this cover shows the beginning of the three step process for undeliverable mail, noting that even after advertising (Step 1, C) and an attempt to return the letter to its writer (D), the addressee cannot be found (Step 2, E) and, finally, (Step 3) auxiliary marks on the reverse show the cover’s trip to the dead letter office.



Figure 49a: Auxiliary marks from the reverse of Figure 49 (From the May 1979 1869 Times).



Figure 50: ADV in a box, applied at Richmond.

Figure 51: ADVERTISED in Indianapolis on Dec. 17, 1869. This cover ultimately reached its recipient. As the manuscript docketing on the left shows, the letter was received and answered on Jan. 4, 1870.



Figure 52: ADVERTISED in red straightline was one of several New York City varieties.

Figure 53: New York City also used ADVERTISED in an oval. Because Mrs. Pearce CANNOT BE FOUND, this letter went to the Dead Letter Office, the DLO, where it was initially stored under "P." The reverse (Figures 53a and b) shows the grim results of step 3: New York Apr. 26; U.S.D.L.O. May 5, 1869.



Figure 53a:
New York Apr 26
U.S.D.L.O. May 5, 1869





Figure 54: Chicago used ADVERTISED in a circle. Note the boxed NOT CALLED FOR.

Figure 55: Sacramento used a double-circle ADVERTISED on this letter that went UNCLAIMED despite the advertisements of Oct. 21 and 'Dec. 4, 1866'—the result of an upside-down date slug.



Figure 56: Mailed from Birmingham, Mich., on July 5, a manuscript "no such person" is followed by a stamp of "JUL 7" (lower right), ADVERTISED in a cartouche, a manuscript "9" and, at the right of the Birmingham CDS, "JUL 16."

Figure 57: ADV/NOT CALLED FOR applied at Cincinnati; after ADV FEB 20 and a CINCINNATI O. MAR 19 CDS on the reverse, this ended in the U.S. DEAD LETTER OFFICE AUG 4 1870.



Figure 58: NOT CALLED FOR. applied at Bangor, Maine. A large “B” stamped on the reverse shows that this probably ended in the DLO. See also Figures 54 and 59.



Figure 59: Boston used an elegant calligraphic handstamp to mark “Not called for.”

Figure 60: NOT FOUND applied at Marshall, Ill. See also CANNOT BE FOUND, Figures 49, 53.



Figure 61: UNCLAIMED. Exeter, N.H., (Jan. 18) to Janesville, Wis., forwarded (Feb 2) to Belvidere, Ill., where it was ADVERTISED but UNCLAIMED. See also Figure 55.

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- (Barry Jablon collects the 1869 three-cent Pictorial. He lives in Los Angeles.)



Figure 1: A 10-cent black Talbotton, Georgia, handstamped postmasters' provisional entire that was revalued to 15 cents due to the weight of a will.

A Talbotton, Georgia, 10-Cent Confederate Provisional Entire Revalued to 15 Cents

By Patricia A. Kaufmann

When the Confederacy took control of the mail system on June 1, 1861, there were no Confederate postage stamps available. To meet the demand for this convenience, some postmasters prepared substitutes in the form of stamps, printed envelopes and handstamped envelopes.

Today these are referred to as Postmasters' Provisionals. The difference between the handstamped provisional envelopes and the handstamped and manuscript rate markings used by the vast majority of postmasters was that all provisionals were prepared in advance of use.¹

Many postmasters who prepared these provisionals incorporated a security feature or control in their markings. These controls include a second dated or undated postmark, different colored markings, special markings, or even the postmaster's initials.

The postmasters' provisional shown in Figure 1 is a 10-cent black Talbotton, Georgia, handstamped provisional entire that was revalued to 15 cents due to the weight of a will.

It is an unlisted variety of CSA Catalog TAL-GA-E03 (A Scott 94XU2 variety, unlisted as of 2013). There is a clear strike of the Talbotton GA/PAID provisional marking with a 10-cent rate at center, as well as a Talbotton circular date stamp at right with Mar[ch] 24 [1862] written at the center. To the right is a manuscript "15" which revalues the original 10-cent rate.²

The Talbotton, Georgia, provisionals were prepared by handstamping envelopes with an undated prewar integral "PAID" office postmark. Separately "5" or "10" rate markings were applied in the center of the postmark. There is a recorded 15-cent rate, CSA Catalog TAL-GA-E04, with handstamped 10 and 5 rates, but it is unlisted as a revalued rate.

This legal-sized cover is addressed to, "Dr. John D. Owen/Quito/Talbot Co/Ga." with contents docketing across the face, "Recorded Will Book B page 99 & 200 & 111 14 January 1863 (signed) Munson Berthune Ordy." Also, back and front, is docketing indicating that the contents were the will of John D. Owen.

Dr. John Daniel Owen
Dec. 20, 1819 – Dec. 14, 1862

Dr. John D. Owen was the son of Daniel Grant Owen Sr. (a lawyer) and Sarah Willis – early settlers of the area and owners of The Elms at Pleasant Hill.

Owen's wife was Martha Bryan Fanning (1830-1854) of Wilkes County, Ga. They are buried on private land in Owen Cemetery, Woodland, Talbot County, Georgia (Figure 2 shows a tomb rubbing for Dr. Owen).³

Dr. Owen was a respected physician of the antebellum era. The Owen Plantation consisted of several combined large pieces of property.

The 1850 census shows he possessed \$5,500 of real estate in 1850 when 29 years old, as well as 17 slaves. His wife, Martha, was 20 years old and her brother, John T. Fanning (23 years old), who lived in the household, was overseer and farmed.

By 1860, the census showed that Dr. Owen owned \$10,000 of real estate and had a personal estate of \$28,924.⁴

Dr. Owen was also in the Georgia House of Representatives from 1855-56, representing Talbot County.

The last will and testament of Dr. Owen, dated April 2, 1862, bears the signatures of friends and neighbors of Flint Hill: John A. Hunt, William D. Bransford, Thomas J. Hunt and John Bonner.

John Hunt lived at Quito Plantation, Flint Hill. Quito was named for the capital of Ecuador. The terrain between the Georgia mountains may have suggested to someone the fertile and pleasant basin in that South American country. John A. Hunt was appointed postmaster at Quito on April 21, 1848, and served until the post office was discontinued Jan. 5, 1867.⁵

Quito was a place for voting and tax gathering. Inferior Court Justices presided there periodically, holding court in the upper story of Hunt's store.

Talbot County, Ga., was created by Legislative Act on Dec. 14, 1827, from Muscogee and Troup Counties. It was named for Governor Matthew Talbot.

Talbotton, the county seat, is also named for him.



Figure 2: A rubbing from the tombstone of Dr. John D. Owen.

Talbotton was settled by a class of people who were superior in many respects to the average residents and the town became widely known as an educational center long before the war, as well as for handling large quantities of cotton.⁶

Endnotes

¹ Patricia A. Kaufmann, Francis J. Crown Jr. and Jerry S. Palazolo. *Confederate States of America Catalog and Handbook of Stamps and Postal History* (Confederate Stamp Alliance, 2012)

² Confederate Stamp Alliance Authentication Service Certificate 04305

³ Dr. John Daniel Owen, Find A Grave <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=43207036> accessed September 2013.

⁴ Davidson, William H., *A Rockaway in Talbot, Travels in an Old Georgia County*, 1990. pp. 116-31.

⁵ Ibid, p. 128.

⁶ Talbot County, Georgia History, Georgia Genealogy Trails. <http://genealogytrails.com/geo/talbot/history.htm> accessed September 2013.

(Patricia (Trish) Kaufmann is a fulltime dealer specializing solely in Confederate States stamps and postal history. She began collecting in the mid 1960s and has been a professional philatelist since 1973. E-mail: trishkauf@comcast.net)

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A regular series of articles featuring the postal history of the 1938 Presidential series, more commonly known as 'The Prexies.'



Figure 1: Two Prexies on a November 1940 registered letter addressed to Budapest, Hungary, with a 'Detain' label attached.

A 'Detain' Label Mystery of World War II Bermuda

By Lawrence Sherman

In Peter A. Flynn's *Intercepted in Bermuda: The Censorship of Transatlantic Mail During the Second World War*, collectors of World War II postal history have a great resource to help them understand their wartime transatlantic mail.

The book records that on Sept. 1, 1939, the very day that German forces invaded Poland, nine British censors (four for international cables, five for mail) set to work at Hamilton, Bermuda.

Lying close to major sea routes in the North Atlantic, and strategically located to serve as a refueling station for flying boats on the new transatlantic air route, Bermuda rapidly became "the most important censorship and contraband control point for transatlantic mail."

Transit mail—mail to and from other places that went through Bermuda—became the main concern of the Imperial Censorship Detachment, whose numbers peaked at nearly 1,000 in 1941.

Intercepted in Bermuda details the markings, sealing tapes, and labels used by the island colony censors, and analyzes 7,854 covers handled by them. It also tabulates usages of censor devices.

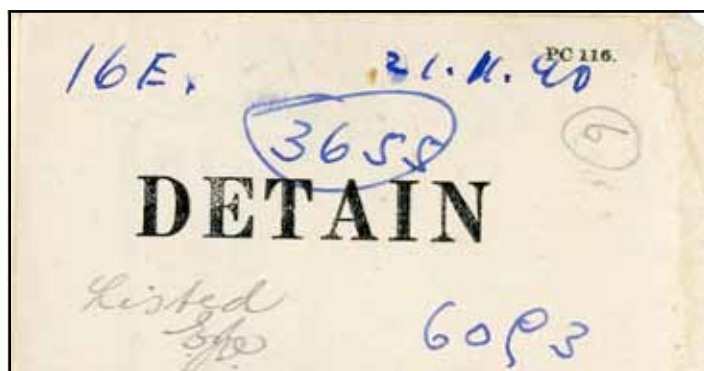


Figure 2: A detail of the Figure 1 'Detain' label.

The DETAIN label on the cover shown here is an official PC116 label (tiny print, upper right of label) used only in 1940.

Six DETAIN examples are known, 0.08 per cent of the total (Flynn records the "P.C.116/Detain" label as Type CL12 in his new nomenclature). Flynn recognized "Detain" labels as "another rare label...used in late 1940. Examples have been recorded on letters from the United States to Hungary, Germany, and Italy."

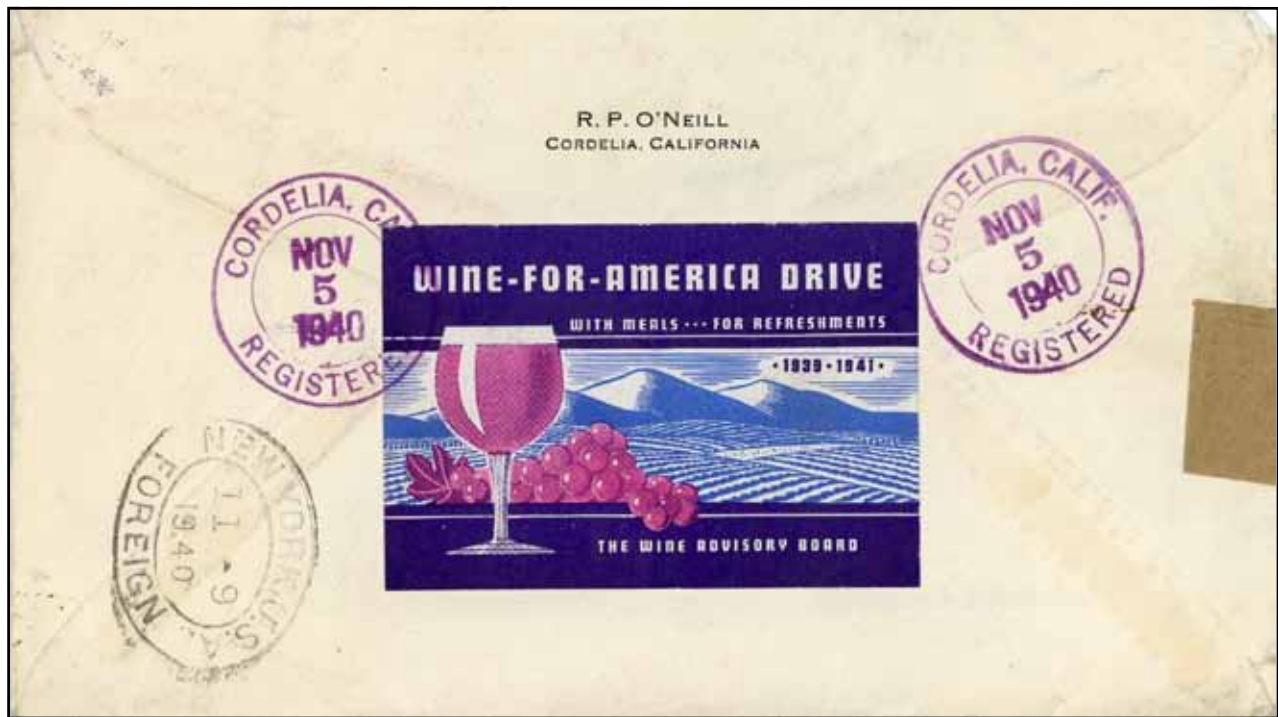


Figure 3: The reverse of the Figure 1 cover. In addition to the California and New York registry markings, the cover features a colorful ‘Wine-for-America’ label, an early advertisement for California wines.

The cover shown here originated in Cordelia, Calif., on Nov. 5, 1940, as surface registered mail intended for delivery in Budapest.

Two Prexie stamps (10-cent Tyler and five-cent Monroe) paid the 15-cent registry fee. Two Famous American stamps (two-cent Morse and three-cent Saint-Gaudens) paid the five-cent UPU rate from the United States. The cover was examined and detained by a Bermuda censor.

Why was it detained? Manuscript markings on the label tell us a bit about the cover’s handling in Bermuda.

It was docketed on “21.11.40,” and the likely examiner was “3655.” An unnamed vessel “16” carried it traveling eastbound, “E.” Of four other covers with the PC116 label, all were detained in Bermuda “because of the stamps on the envelopes themselves or contained within them.”

But the markings are silent about the reason for the detention of our cover. The four stamps on the face of this envelope held no special value or significance. Did the envelope contain unused postage stamps? Was the addressee on the Black List maintained by the United Kingdom censors (“Listed” is written in the lower left corner of the DETAIN label)?

Two of the four detained letters mentioned by Flynn were sent by surface mail, including one removed from SS *Excalibur*. Another was removed from the SS *Exeter*. Both steamships belonged to the American Export Line (AEL), the largest U.S.-flag shipping

company operating cargo services between the United States east coast and Mediterranean ports during the period from 1919 to 1977.

AEL’s four transatlantic vessels offered regularly scheduled passenger and cargo (including mail) service between New York and Lisbon and Mediterranean sites such as Gibraltar, Marseille and Genoa.

Steamships *Excambion* and *Exochordia* completed the quartet of alliteratively named ships of the export line. It is likely that our DETAIN cover traveled on one of the four.

Flynn’s book tells us much about the what, where, when, and how of our intercepted letter, but why it was detained in the first place even *Intercepted in Bermuda* cannot tell us.

Reference

Flynn, Peter A. *Intercepted in Bermuda: The Censorship of Transatlantic Mail During the Second World War*. Chicago: The Collectors Club of Chicago, 2006.

(Lawrence Sherman, M.D., the author of *United States Patriotic Envelopes of World War II, lives in San Diego. For readers who share an interest in United States mail to foreign destinations during World War II or the postal history aspects of World War II U.S. military medicine, he can be reached by e-mail at: larrysberman@san.rr.com*)

United States Post Offices

This column features United States post office photographs from the collection of the Post Mark Collectors Club's Margie Phund Memorial Postmark Museum and Research Library, which is located in the historic Lyme Village near Bellevue, Ohio. The museum has more than a million and a half postmarks from all over America and a photograph collection of more than 50,000 United States post offices. Both are the largest collections in the world. Information about PMCC, the museum and more post office views are available at www.postmarks.org.

Northern California Post Offices

By Steve Bahnsen

These photographs are of post offices from the northern part of California and come from cities large and small. A variety of people took these over the years. The PMCC Museum's collection has more than 3,100 pictures from California, the most of any state. They range from black and white views from the 1950s to color digital photos from 2013. Many stations in cities like Oakland, Los Angeles and Fresno are included.



Kings Canyon National Park Post Office, 2013



Le Grand Post Office, 1993



Independence Post Office, 2007



Lompoc Post Office, 1972



Jenner Post Office, 1989



Heber Post Office, 2007



Junction City Post Office, 2010



Inverness Post Office, 1997



Rumsey Post Office, 2005



Rough and Ready Post Office, 1990



San Jose Main Post Office, 2004

Northern California Post Offices



Littleriver Post Office, 2008



Rio Oso Post Office, 2004



Linden Post Office, 2005



Penn Valley Post Office, 2004

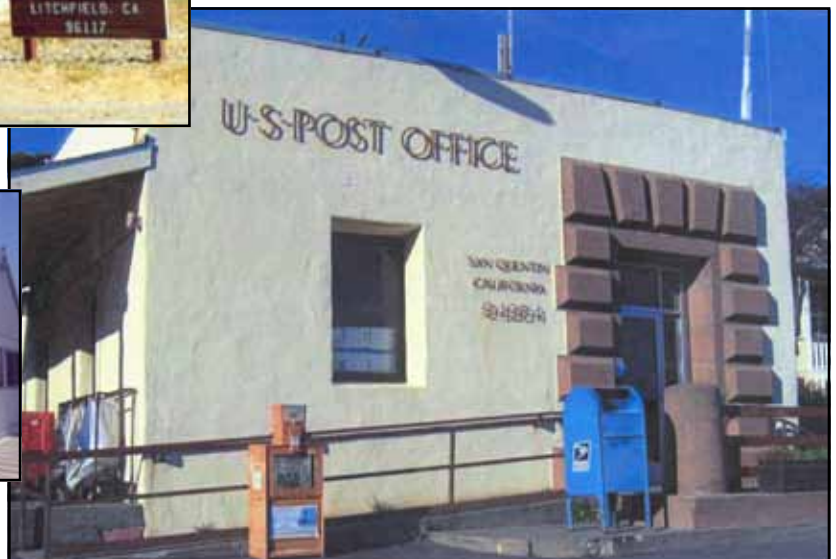


Litchfield Post Office, 2007



Likely Post Office, 2012

San Quentin Post Office, 2006 (Right)





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#10 Cover Album

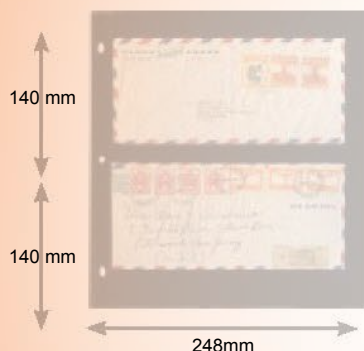
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Cover Album

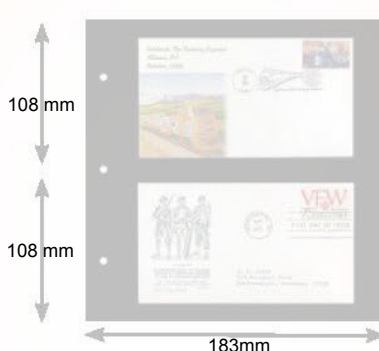
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Euro Cover Album

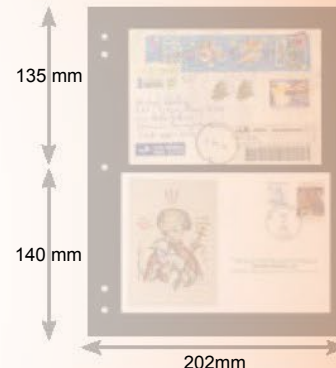
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Approval Cards	6¼x3½"	(153x88mm)	ZGK-834CU	25.08	20.06	188.10
Postcard	6¼x4"	(153x98mm)	ZGK-836CU	26.61	21.29	199.58
U.S. Covers	7¼x4⅞"	(182x103mm)	ZGK-838CU	30.40	24.32	228.00
European Covers	8x5¼"	(197x128mm)	ZGK-850CU	36.48	29.18	273.60
European Covers #2	7¼x5¼"	(183x128mm)	ZGK-850CU1	36.48	29.18	273.60
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U.S. Auxiliary Markings

By John M. Hotchner



Figure 1: Proof that the inability to send international mail by surface was due to a dock workers' strike is provided by this cover, returned to the sender with a printed strip attached.

One Puzzle is Answered; Another Category of International Delayed/Rejected Mail

Mail addressed overseas has been the focus of our last several issues, and we'll continue with that theme here.

But first let me follow up on an item in the Third Quarter issue where I posed a question about a cover addressed to Tanzania in 1969. It was refused surface transportation, with a handstamp saying "Surface Mail to This Post Office Temp. Suspended," and a supplemental "Returned for Additional Postage" marking asking for 19 cents more to upgrade to airmail.

I had been unable to find a reason why this happened in 1969, but since doing that article, I've found three confirming covers. One is a matching cover, same sender, but to Israel, with the same markings.

Another is addressed to Germany, cancelled Dec. 24, 1968, with a purple handstamp saying "Service Suspended Return to Writer." There is no mention of why or an offer of airmail.

The third cover answered my question. It is addressed to Czechoslovakia from Medford, Ore., with a printed note stapled to it saying, "This mail is being returned due to the Longshoremen's strike on the Atlantic Seaboard and Gulf Ports. Until further notice, surface mail and parcels will not be accepted for mailing."

Airmail service is not offered, nor is the note sourced

so that we can tell where it was added; in other words, how far the letter got before its journey was interrupted, and the letter returned. In fact, the printed note does not even say that it is only international mail that is being affected.

With knowledge that it is strike mail, and that the strike was in process in 1968, a revisiting of Google develops the fact that there was a dock workers strike that began in late 1968 and went on for 102 days. The cover is shown in Figure 1.

In the remainder of this column we will look at some covers that were addressed abroad, but ran afoul of foreign rules or situations that prevented delivery, or needed clarification to be deliverable. Most will have a Cold War connection.

For example, the partitioning of Germany into Eastern and Western zones after World War II had unexpected consequences when it came to the mails.

Who thought about the fact that U.S. postal personnel would not have memorized the names of all cities and towns in Germany and on which side of the border between the two each location was to be found?

The result was that, unless specified, or postal staff could easily supply the information, mail addressed to just "Germany" had to be returned to sender to have "East" or "West" added. Figure 2 is an example.

Figure 2 (Below): The two Germanys that existed from the end of World War II until reunification in 1990 caused postal problems when senders put only “Germany” in the address. Often such items had to be returned for the sender to provide a more complete address.



Figure 3: The Berlin Airlift from 1948-1949 was able to transport only food, fuel, personal mail and other essentials. Advertising mail such as this printed matter did not make the cut, and was returned to the sender, postage due.

All five of my examples are dated in, or after, 1979, and I am wondering whether prior to that date (or earlier), postal staff looked it up, or whether everything was sent to West Germany for their postal authorities to sort out. I am thinking earlier examples should exist if the distinction was being made on our side of the Atlantic. Can readers report an example?

A different Germany problem, from 1948-49, is illustrated by the large cover (graphically cropped) in Figure 3. It was addressed to Berlin, Germany, during the Russian blockade of the Allied-occupied portions (June 1948-May 1949).

During this period, the Russians permitted no access through the territory of East Germany (which totally surrounded Berlin) by rail, canal or automobile. All of the needs of the more than two million West Berliners, especially fuel and food, but also other connections to the outside world such as mail service, had to be met by what came to be known as the Berlin Airlift: a virtually non-stop 24-hour-a-day series of flights – 200,000 in all during the course of the year, before the Russians gave up and lifted the blockade.

Difficult choices had to be made in order to restrict cargo to essentials, and one thing that did not make the list was advertising mail and printed matter. The envelope in Figure 3 was sent with the printed matter rate of two cents for up to two ounces, and received a Return to Sender form from the Post Office at Chicago, saying “Return to Sender Service Suspended” by hand stamp, and in pencil beneath it is written “to Berlin & R.Z.” (Russian Zone).

To add to the aggravation, the sender also had to pay

two cents postage due because free return was given only to first class mail, and lower class mail had to bear the words “return postage guaranteed” to qualify for the lower rate. Because lower class mail did not have dated cancels, the exact date this was mailed is not known. But there is a handstamped “August 26, 1949” in the lower left corner of the envelope. Full service to West Berlin was not restored until September 1949.

Now let us move to another era, another continent, and other wars, with two nearly identical 15-cent aerogrammes. The first (Figure 4) is the basic “via air mail – *par avion*” version (Scott UC44) sent from New York to “Bangla Desh via Delhi, India” in August 1971.

According to the backstamp receiving cancel, it arrived in Delhi on Aug. 16, 1971, where someone crossed out “Delhi” in red, and wrote in blue “Dacca”, the capital of East Pakistan. Over all of this is a purple handstamp: “Returned as Pakistan Postal Authorities have made no arrangements to collect at the exchange point.”

The background to this item begins for our purposes in 1948, when the country of Pakistan was created with parts of it on the eastern and western borders of India; newly independent of its colonial masters, the British. It is hard to see how a country divided like this could have worked on the long term, and indeed it didn’t.

Pressures came to a head on March 26, 1971, when a break-away interim government declared that East Pakistan would become the independent nation of Bangladesh. Several months followed during which Bengali insurgents, sometimes supported by the government of India, fought with Pakistan’s army over

Figure 4: Addressed to Bangladesh before the country gained its independence, this aerogramme was returned because the Pakistani postal authorities refused to pick it up from an Indian mail transfer point.

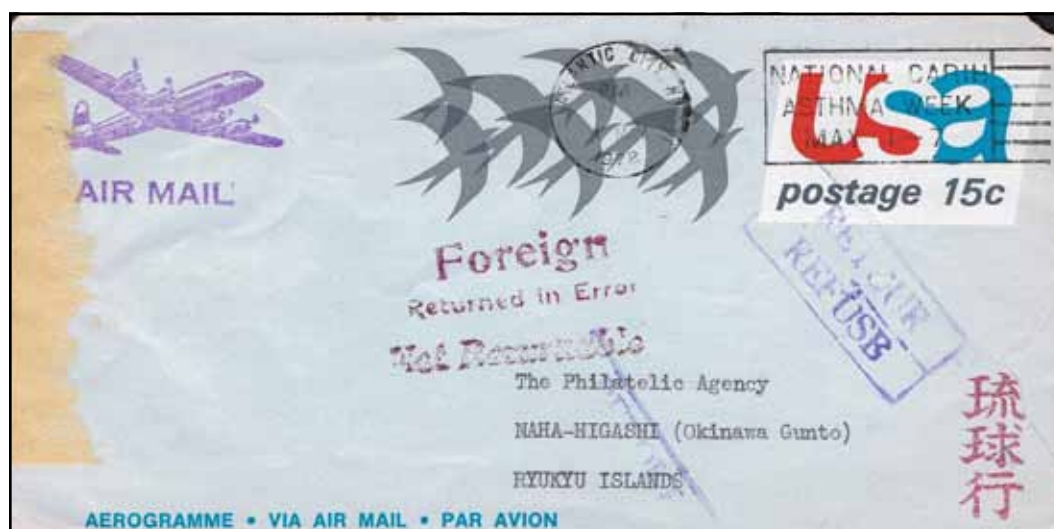
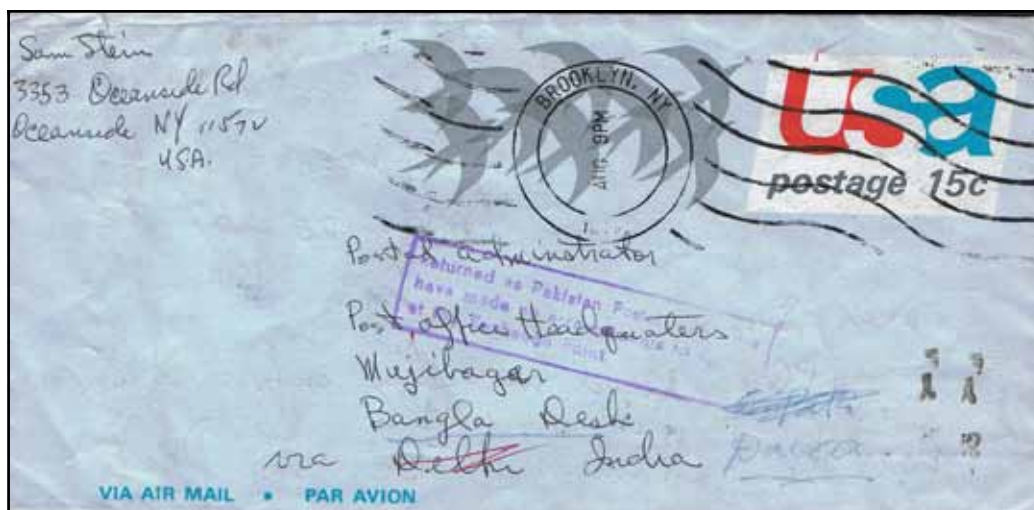


Figure 5: The Ryukyu Islands reverted to Japan on May 15, 1972; half way between when this aerogramme was mailed and when it arrived in Naha. The Ryukyu Philatelic Agency no longer existed, so the mail was returned as undeliverable.

who would exercise sovereignty in the disputed region. In December 1971, this became a declared war between India and Pakistan.

In mid-December 1971, the Pakistani army capitulated and on December 22 the provisional government of Bangladesh arrived in Dhaka (previously Dacca) from exile.

Until the new government was actually in charge, the Pakistanis were responsible for international mail going into East Pakistan. Or not!

The second example of Scott UC44, is a variant that Scott labels UC44a. On its face (Figure 5) the word “aerogramme” has been added to the inscription at lower left. This one is addressed to Naha, the Ryukyu Islands. Again it is returned as undeliverable but this time by the Japanese. A Japanese form was pasted on the front at left (as can be seen by the brownish remainder), but has been torn off.

This also requires a bit of historical context. The aerogramme was mailed from Atlantic City, N.J., on May 1, 1972, and received, per backstamp, in Naha, Japan, on May 31, 1972. And there is the clue.

Until the United States occupied the Ryukyu Islands after the Battle of Okinawa, the island chain was part of

Japan. This last major battle of the war saw the highest American losses for any campaign in the Pacific: 12,520 killed or missing and 36,361 wounded. Japanese losses were even worse, with 110,000 combatants killed and another 7,400 captured. Civilian casualties were estimated at as much as a quarter of the population, with the lowest estimate being 42,000 killed.

These figures represent the strategic importance of the islands in relation to Japan, China, Korea, the USSR, and Southeast Asia. Thus, after winning the battle, the U.S. military established the United States Civil Administration of the Ryukyu Islands, and they remained an American possession until they reverted to Japan on May 15, 1972.

Note that the aerogramme arrived in Naha 15 days after reversion; by which time there was no separate Ryukyu Islands Philatelic Agency. With the reversion, Japanese stamps replaced Ryukyu stamps. For that reason, the aerogramme was returned to the United States. But now, the matter gets murky. Presumably, the aerogramme could have been delivered to Japanese Postal authorities. Why wasn't it? Were the Japanese annoyed that the address did not include “Japan” even though it was mailed before the reversion date?



Figure 6: The post-World War II government of Czechoslovakia objected to the United States putting Thomas Masaryk on its postage stamps, and returned such mail as not admissible.

When it got back to the United States, U.S. authorities added a purple handstamp saying, “Foreign—Returned in Error—Not Returnable.” What exactly was the reason for the “Returned in Error” marking?

Did U.S. authorities pull off the attached Japanese form, or did the sender? I suppose we will never know the answers to these questions.

Next let’s return to Europe, specifically the Eastern bloc, a set of countries ruled after World War II, as supposedly independent nations but actually run according to the dictates of Russian masters in Moscow. A major tenet of Russian practice was to keep the locals in line by keeping them ignorant of the West; its freedoms and its material wealth (Remember that this was the era before the Internet).

To contribute to this regime, postal censorship was imposed, and that included not only the contents of correspondence, but also the content of stamp designs and even cancellations.

In Figure 6, a letter addressed to Czechoslovakia shows the results. The Champions of Liberty stamps picture Thomas Masaryk, the first president (1918-35) of the newly independent Republic of Czechoslovakia.

Representations of democratic ideals were not welcome with the new Russian masters after World War II, and Masaryk, who had been a national hero before the war, became a nonperson. Thus the letter bears a simple label saying in French and Czech that it was not admissible.

A similar situation existed with the Hungarians. Here, stamps showing the Statue of Liberty were probably not welcome, but the major sin was the slogan cancellation, “Support Your Crusade for Freedom.”

The Hungarian postal service created a self-justifying label, as shown on the cover in Figure 7, that says, “Retour Non admis (Return Not admitted).

The text of the postmark is contrary to Section 2, Article 1, of Chapter 1, of the Universal Postal Convention. Therefore the Hungarian Post Office has returned the letter to its sender.”

Finally, we transfer continents again, and take a look at two covers sent from the United States and intended for Cuba. Following the Castro takeover of Cuba in 1959, relations between the United States and Cuba ended. Direct mail was suspended by the United States in 1962 with the object of preventing financial transfers of any kind.

In the late 1960s, personal mail was permitted again, but without any enclosures. Attempts to send money were rejected by the United States, and attempts to send photos were rejected by the Cubans. The cover in Figure 8 shows that the USPS took preventive action to keep letters subject to rejection from being sent to Cuba.

The cover in Figure 9 is a question mark. Sent in 1970, it says, “Return to Sender. Airmail to Cuba suspended except letters post cards _____ only.” The dash is not filled in.

Three things strike me about this marking. One is that this *is* a letter.

Second, there was at this time no direct commercial airmail service between the United States and Cuba.

Third, a year or two before this letter was sent, there had been explosions in package mail destined for Cuba; likely the genesis of the “except letters post cards” language.

How all this comes together to explain this marking is beyond me at this point. Any input from *La Posta* readers is welcome.

(Correspondence about the subjects in this article is welcomed. Contact the author at: POB 1125, Falls Church, VA 22041; E-mail, jmhstamp@verizon.net)



Figure 7: The Hungarian government objected to the cancellation “Support Your Crusade For Freedom” and refused to admit mail carrying it.

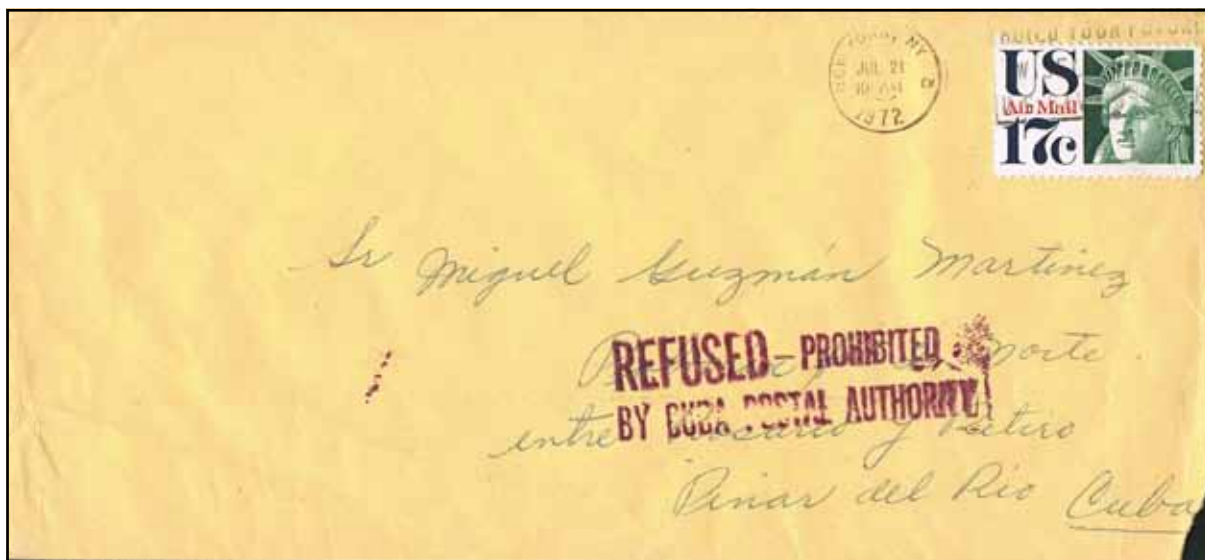


Figure 8: Mail to Cuba was refused by Cuban authorities if it contained photographs, as apparently this piece did. It was stopped by U.S. postal authorities.



Figure 9: This letter was prohibited from being sent to Cuba by air, but why?

I AM STILL BUYING—JUST DON'T ASK WHY!!!

OKLAHOMA AND INDIAN TERRITORY COVERS
WEATHER FORECAST BACKSTAMPS
U.S. DESPATCH AGENT AND AGENCY MARKINGS
19th CENTURY U.S. FANCY CANCELS
PRIVATE PERFS ON COMMERCIAL COVERS
“CROSBY” POSTMARKS—Any State (Not Crosby cachets—No, we were not related)

COVERS ADDRESSED “IF NOT DELIVERABLE TO ADDRESSEE, PLEASE HAND TO _____”
(THE WEIRDER THE BETTER)

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MULTICOLOR GUN COVERS
OKLAHOMA CIVIC ADVERTISING
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POST CARDS
CHARLES M. RUSSELL
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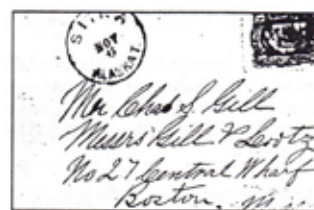
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Figure 1 (Left): Returned letter informing of the death of Pvt. Ivan Dinsmore.



Figure 2 (Above): The reverse of the Figure 1 cover.

When Johnny Comes Marching Home Again

By Jesse I. Spector and Robert L. Markovits

For historians, the enormity of a global war taxes the imagination when we consider the expenditure in quantities of materiel, the vast size of opposing forces, and the number of casualties inflicted by the belligerents on both military personnel and civilian populations.

One consequence of the difficulty comprehending such a cataclysm is that prose such as “heroic deeds,” “giving their all,” “for love of country and right” become shrouded in a generic image that distances us from the truly personal side of the historical piece.

Of course, on the other side of the equation there certainly are the Mathew Brady photos of bloated Civil War dead, the black and white, silent movie films of the resulting slaughter from going “over the top” in World War I, and contemporaneously the realistic images of war’s reality in genre films such as *Saving Private Ryan*.

Nevertheless, it remains difficult to extract from a long bygone conflict the type of sentiment that stops us in our tracks thinking about the magnitude and implication of what actually transpired.

The cover we now present and the story that unfolds with it may, on the other hand, impact that sensitivity so

that we are still thinking about it at two o’clock in the morning. Join us as we unravel a World War I mailing that would never be read by its intended receiver for reasons that are only too evident from the cover itself.

Our cover (Figure 1) is addressed to Pvt. Ivan E. Dinsmore, A Company, 319th Infantry Division, American Expeditionary Forces.

Mailing to the addressee is by way of the Armed Forces postal service in New York City, with the sender information being a post office box in New Wilmington, Pa. The letter was posted at New Castle, Pa., on Sept. 11, 1918, two months to the day prior to the cessation of hostilities signaling the armistice that would end four years and three months of global conflict, including a year and a half of United States participation.

Postage was paid with a three-cent, violet, Washington stamp (Scott 529) and cancelled with an impressive 13-star flag cancel component of a duplex canceller with CDC imprint.

The reverse of the cover (Figure 2) contains several imprints from the U.S. Military Postal Express dated Oct. 20, 1918. The date on the obverse stamp is on

initial review puzzling, since there is a scripted notation on the front of the cover with a date in pencil of "9-26-18." Obviously, the obverse imprint is not a receiving imprint as will become evident momentarily.

There is a great deal of additional activity on the cover. The second line of the receiver's address is crossed out. The reason for this is evident in the scripted ink notation to the left of the envelope: "deceased, CPO Tours, C.H. Moore, Capt. Inf. USA" and below that the penciled date "9-26-18."

Lest there be any question as to the legitimacy of the handwritten statement, there is a rectangular stamped box in green ink diagonally over the address stating "DECEASED VERIFIED STATISTICAL DIVISION A.E.F." The news is now quite evident, and the circular imprint on the obverse is obviously a return posting date from Tours, in central France, to the sender of the letter.

World War I would end on a gray morning in 1918 at the 11th hour of the 11th day of the 11th month. Sixteen million military combatants and civilians had died; another 21 million had been injured or maimed. The victors would be chastened by the fact that a contentious armistice would send a defeated enemy marching back to the motherland on the east shore of the Rhine River, to seethe and eventually seek retribution.

First, however, must come a time for introspection on the 204,000 American battle casualties, in addition to the almost 116,000 American soldiers killed in action. But, these are huge numbers, too many to put one's arms around except in a more existential manner.

No, for us what will be meaningful is to meet a 27-year-old Pennsylvanian who will serve as our guidepost for the numbers that are essentially almost unfathomable except in the abstract. Let us meet Ivan Eugene Dinsmore of Eastbrook, Pa.

A grainy, local newspaper photograph (Figure 3) informing of Ivan Dinsmore's death must serve as an introduction to Ivan, but better that photo than no picture at all.

The Alford Genealogy, an 84-page single-spaced family study covering a 252-year family history, introduces us to Ivan as a 10-year-old in 1900. It is here, almost half-way through the genealogy, that we find the Dinsmore descendants of the Alford clan, spawning Thomas Alford Dinsmore, born in 1846 in Pennsylvania- the future father of our Ivan Eugene Dinsmore.

Thomas, the subsequent owner of a general merchandise store in Eastbrook, Pa., a small community on the Pennsylvania/Ohio line across from Youngstown, Ohio, would marry Sarah Jane McNickle, two years his junior, in 1869.

Six children would be produced through their marriage, although the 1900 Federal census would

show that two of the children were no longer living. Ivan is listed as being 9-years-old with a birth date of Oct. 21, 1890, and the youngest of the four surviving children. The oldest of the four, his sister Luella May, was 20 years older than Ivan and his two older brothers were also quite a bit older than their youngest brother.

The 1910 federal census shows that the oldest of the four children, Luella, age 38, had changed her name to Mary, and that she and Ivan, age 19, were living at home with their parents.

Mary and Ivan are both listed as single, and Mary is reported to be a saleswoman in her father's general merchandise store. Ivan has no job listing declared in this census. The family lives on the same street as Thomas's brother, Charles Dinsmore, with his wife and six children.

The Alford genealogy study would show that the Dinsmores would, in the main, be employed as merchants, carpenters, general workers; and, that the women-folk were quite often employed outside the home as well.

The United States declared war on Germany on April 6, 1917, and we next meet Ivan in the form of his draft registration card. Ivan was a single male with no dependants, working as a clerk in his father's store. He was recorded as being "medium tall, of medium build, with brown eyes and dark brown hair."

It is quite surprising then, that although the Alford family history continues to meticulously include information on subsequent generations of this family to the present time, no further mention of Ivan is made.

We then, through our own research, uncover the details of what we already know is the fact that Ivan died in battle on Sept. 26, 1918, in France.

A local newspaper would inform the community of Ivan's death, and include his photo. The article would print the letter written to the Dinsmore family by Ivan's comrade-in-arms, W. Clyde Wilson in France on Oct. 15, 1918.

We initially considered summarizing the letter, but, having you read it in its entirety, we believe, would be the only way to do justice to our story, to Ivan, and indeed to W. Clyde Wilson.



Figure 3: A newspaper article about the death of Pvt. Dinsmore.

My Dear Mr. Dinsmore and family.

In reflecting upon the very profound and brotherly friendship that existed between Ivan and me from the very first time we ever met, I feel that there is a keener, deeper duty incumbent upon me than merely cherishing his memory in my heart. And that duty lies in sending a letter to his bereaved and stricken family, telling them of how he gave his life for his country.

It happened about 10:00 A.M. on the morning of the 26th of September. At 5:30 A.M. we were sent "over the top" and during the hours intervening between this time and the time of his death he and I were constantly side by side until just a few minutes before his death. Then we encountered a machine gun nest and we became separated. When we advanced Ivan was not with us and then I knew what had happened, so I made certain concerning his death that I might tell you that he was not called upon to suffer for a single minute; his death came in the twinkling of an eye, and in a moment more his soul had gone to a rich reward for Ivan was a righteous man and is deeply missed in our company by all.

In the drive this morning he did his part for his country and at one time I saw him and another comrade take 5 prisoners from one dug out. It was my desire to send this letter sooner, but I have been in the field from 25th of September until the 11th inst., which rendered such action on my part most impossible, hence the delay.

Permit me to express my profound sorrow over his death for he and I it seemed, were brothers; Our leisure hours we spent together. In the mess line we stood side by side; we slept together and in fact, we were always together, and at the same time allow me to extend to you and family my sincere sympathy in this hour of sorrow and grief. And may we not console ourselves with the thought that God doeth all things well and for his own glory; and that our loss is Ivan's immortal gain.

It is impossible for me to bring this letter to a more appropriate conclusion than to quote from General Pershing the following: "Let your valor as a soldier and your conduct as a man be an inspiration to your comrades and an honor to your country," for Ivan fulfilled these words as truly as if they were prophecy.

*I am most sincerely yours,
Private W. Clyde Wilson*

W. Clyde Wilson, born in Cotton Bottom, York County, Pa. in 1893, would survive the war, return home and marry. The 1920 Federal Census reveals that he and his wife Grace were living in Blount, Tenn., and he lists himself as a student.

In the 1930 Federal Census we find the Presbyterian Reverend W. Clyde Wilson and Grace living in Sheboygan, Wis., with their nine-year-old son, Homer.

We must move on, but only after leaving Reverend Wilson in 1940, when we find him and Grace and their three children, Homer, now 19-years old, brother James, age 11 and Evelyn, age 8 continuing on with their lives in Wisconsin.

Pvt. Ivan Eugene Dinsmore, A Company, 319th Infantry, 80th Division is one of thousands of names listed among the dead in the Carnegie Library, Soldiers of the Great War: Pennsylvania. He rests in Eastbrook United Presbyterian Church Cemetery in New Castle, Lawrence County, Pa. (Figure 4).

We conclude our story with an image dating back to the end of World War II. After VJ Day—victory over Japan—triumphant military parades would take place throughout America (Figure 5).

Regiments, or entire divisions, would present their colors and take the salute as they passed reviewing stands in cities across the country. Serious-faced soldiers in long rows, battle helmeted and rifles shouldered, or dress capped without weapons, pants tucked in puttees, neckties tucked in shirts, paraded by in perfect march time. Having watched these Movietime newsreels in the theater, we now easily recall the emotion on reliving the event.

And in relation to this lasting memory, we have a final thought pertaining to our cover and to our Ivan Eugene Dinsmore.

The great majority of combatants we are reflecting on were in their late teens and twenties, with even a small number of 15- and 16-year olds who would sneak into the ranks of the military.



Figure 4: Gravesite of Pvt. Ivan Dinsmore.



Figure 5: A military parade following VJ Day.

Kids, youngsters, young men, call them what you may; but we use these terms endearingly, and certainly not as a pejorative. Yet, stop for a moment and think of the gravesites of soldiers from a bygone era. We not infrequently lose site of the fact that these were really young folks; as if Ivan Dinsmore's resting place with its worn gravestone holds the remains of someone older in years than was the case.

Sort of like the rows of serious-faced marching soldiers who we see as men returning from war. Men perhaps in terms of experiences all too soon learned, but having been on the planet for less than three decades, and often far less, indeed. Far too little time for those who would not be marching in a victory parade and who would be denied the biblical three score years and ten of Psalm 90. But the newspaper photo of Ivan is there to recall for us who he really was. Rest in peace Ivan.

Bibliography

Soldiers of the Great War: Pennsylvania.

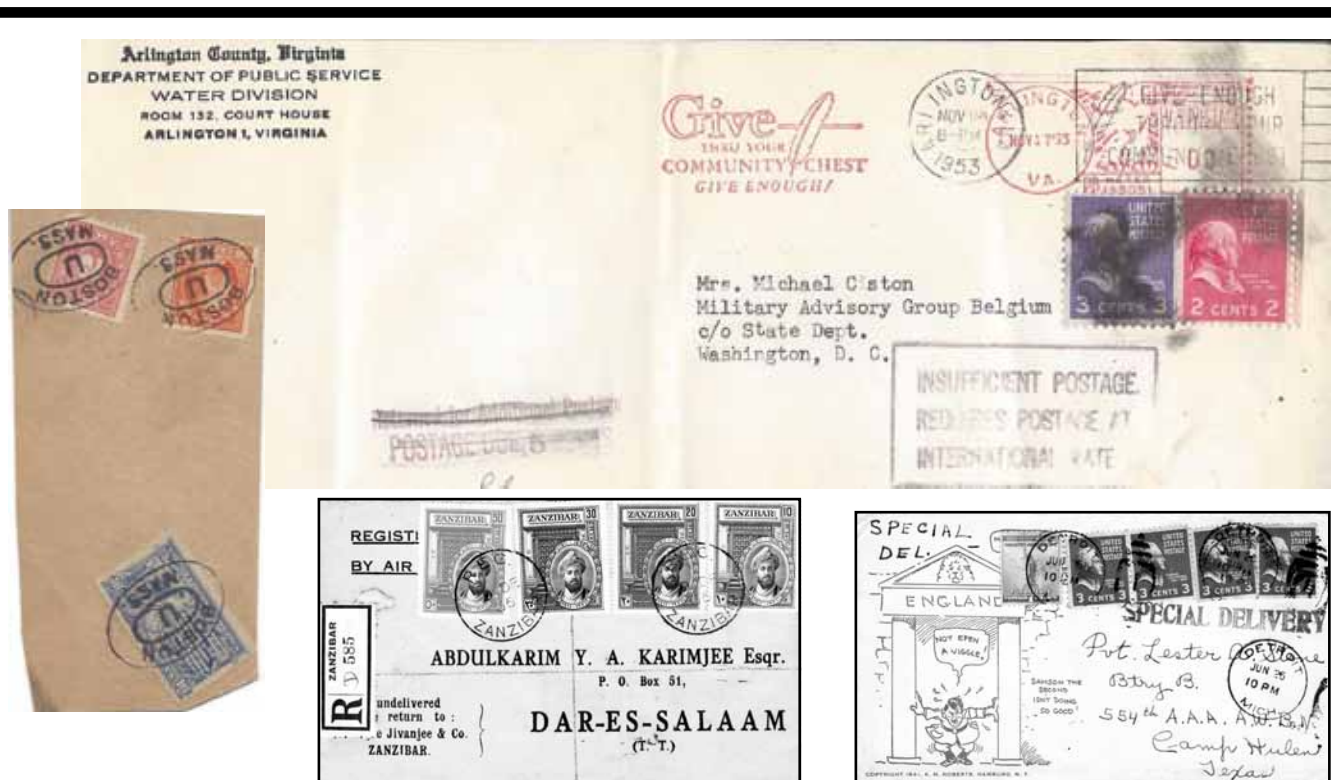
<http://www.carngielibrary.org/research/geneology/geneology/wwi/html>

Alford Genealogy

http://freepages.genealogy.rootsweb.ancestry.com/~paulrswan/Alford_Lineage.html

(Jesse I. Spector M.D., a retired hematologist-oncologist living in western Massachusetts, has published extensively on postal history. He and his wife Patty operate a 35-acre farm with about 70 animals.)

Robert L. Markovits, an attorney and a world authority on United States Special Delivery mail, has also won the APS Champion of Champions competition. He resides in the Berkshire Hills of Massachusetts.)



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Mailmen at Work



From a bygone era, here are four photographs of mailmen carrying out their duties to deliver the mail.



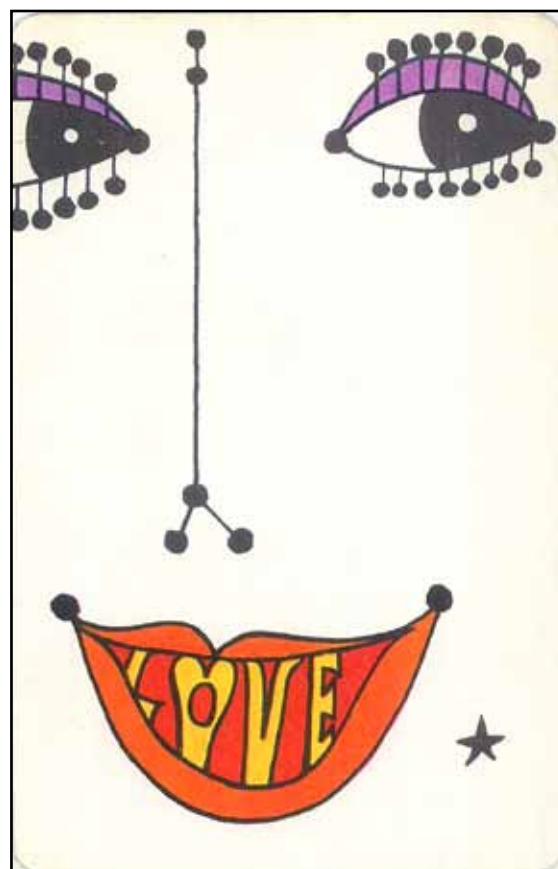
Postcard Pursuit

By Charles A. Fricke



Figure 1 (Above): A 1966 oversized postcard with 15-cents postage to pay the foreign airmail letter rate.

Figure 2 (Right): The artistic front of the postcard.



Oversized Artistic Postcard to Sweden Requires Foreign Airmail Letter Rate

With the introduction of an 11-cent foreign airmail postal card/postcard postal rate in 1961, the mailing of picture postcards became somewhat limited. At the same time, the mailing of oversized postcards became even more limited because these cards were required to be mailed at the then-current foreign airmail letter rate of 15 cents.

The oversized postcard (5" x 7-3/4") shown in Figure 1 was mailed with three five-cent Cordell Hull commemorative stamps (Scott 1235) paying the 15-cent foreign airmail letter rate. The postcard is postmarked "ELKHARD, IND., MAR. 5, 1966" and is addressed to Trollhattan, Sweden.

In this case, the amount of space on the left side of the postcard is so large that it was almost the same as writing a letter.

The vertical dividing line also has the following notation: "NO.6, 1965 FAROY INC. HOUSTON, TEXAS."

The other side of the postcard, shown in Figure 2, has a futuristic design of a face. It features the face in an exaggerated form with the eyes leering to the right with purple eyelids and small dots emanating around the eyes. The line effect, with a nose pointing down the middle to the mouth in red, delineates the effect, which is quite striking.

The oversized lips in orange and open mouth in red, with "LOVE" in yellow, simply means that the face is an artistic effect meant to be abstract, but expressive.

Whether the sender used the oversize postcard to send an abstract postcard featuring LOVE as a greeting, as well as a personal one in the message, leaves the conclusion open since 47 years is a long time for second guessing.

(Charles A. Fricke, the 1981 American Philatelic Society Luffaward recipient for distinguished philatelic research and a longtime postal card specialist, lives in Jenkintown, Pa.)

Two Auxiliary Markings

By Peter Martin

Shown below are two examples of covers from different eras that show uncommon auxiliary markings.

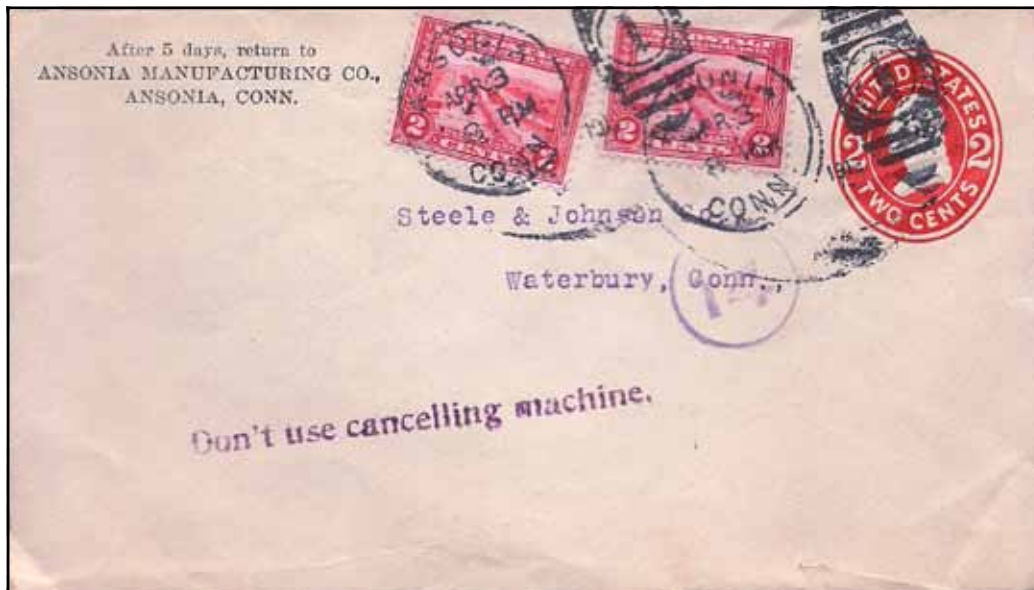


Figure 1: The Ansonia Manufacturing Company from Ansonia, Conn., must have included something bulky in this envelope addressed to the Steele & Johnson Co., just to the north in Waterbury, Conn. The #6 two-cent Washington stationery entire also bears a pair of two-cent Panama Canal commemoratives. All three were cancelled by a pair of Ansonia, Conn., April 3, 1913 duplex devices, honoring the request in magenta to, “Don’t use cancelling machine.”



Figure 2: Michael McMorrow of North Clarendon, Vt., is an ebay seller who does quite a bit of business on that site. To mail his lots, he usually uses #10 envelopes with a stiffner, and working with his local post office (which has an aide that allows them to check the thickness by sliding the envelope through it) applies a magenta DO NOT BEND notice along with the black, four-line marking: “2-ounce Latter Rate/Non-Machinable/Less than 1/4 Inch Thick/46+20+20= 86 Cents.” This envelope left North Clarendon on October 13, 2013, with an 86-cent Puffin stamp but someone at the Fredericksburg, Va. Post Office objected and marked it POSTAGE DUE, 46 cents with a manuscript note, “Over 1/4” thick.” Note that they also didn’t believe the DO NOT BEND marking.

Town Postal History

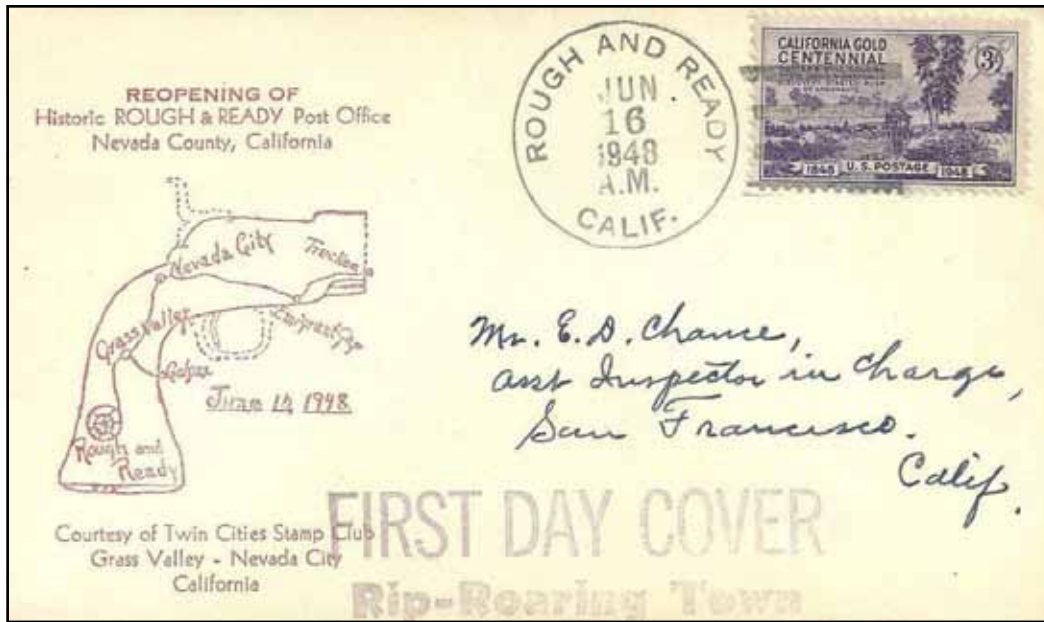


Figure 1: An event cover for the June 16, 1948, re-establishment of the Rough and Ready, Calif., Post Office.

Rough and Ready, California

By Paul Petosky

The first established settlement in Rough and Ready, Calif., was created in the fall of 1849 by a mining company from Wisconsin known as the Rough and Ready Company. Their leader, Capt. A.A. Townsend, named the company after General Zachary Taylor (nicknamed "Old Rough and Ready") who had recently been elected the twelfth president of the United States. Townsend had served under Taylor when he commanded the American Forces during the U.S.-Mexican War.

The post office at Rough and Ready was established on July 28, 1851 with Marcus Nutting as its first postmaster.

The post office discontinued operations several times. The first discontinuation occurred on Feb. 15, 1913, with mail service to Fernley. It was re-established on March 1, 1913.

It discontinued a second time on Oct. 15, 1942, with mail service to Grass Valley.

It was re-established once again on June 16, 1948, and has remained operational ever since. Rough and Ready is located in Nevada County and uses ZIP code 95975.

The town of Rough and Ready is honored as a California Historical Landmark and an historical marker is located at the site of what was one of the most widely known of the old "Gold Country" towns.



Figure 2: The notation on this 1936 cover reads: Named Rough & Ready in 1849 by Capt. Townsend in honor of Gen'l Zachary Taylor (Old Rough & Ready). Fires destroyed most of the town leaving the hotel, Odd Fellows Hall and fourteen other dwellings. /S/ Elba Moore, Postmaster.



Figure 2: A 2001 cover with a Rough and Ready postmark.

Figure 4: A cropped 1950s Real Photo view of Rough and Ready, Calif.



Figure 5: A cropped 1950s Real Photo view of the Rough and Ready, Calif., Post Office and Store.



Figure 6: A cropped 1960s postcard view of Rough and Ready, Calif.

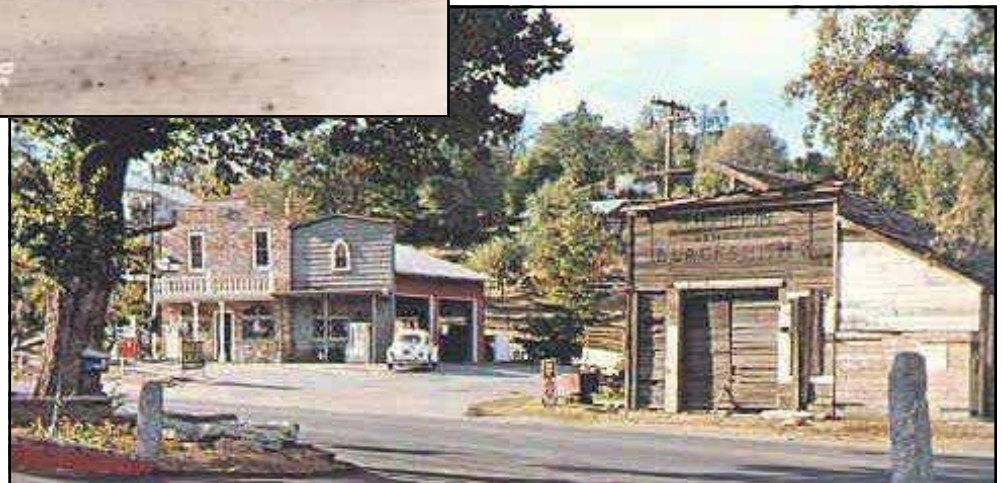


Figure 7: Rough and Ready, Calif., historical marker.



Figure 8: Rough and Ready postmark dated Aug. 1, 1980.

Rough and Ready, Calif., Postmasters

Marcus Nutting	July 28, 1851	William V. Provan	February 7, 1920
Joseph McGuire	January 22, 1852	Elba Hawle	December 15, 1921
Benjamin Crabtree	December 14, 1852	Mrs. Agnes Hurtt	September 15, 1923
Ebenezer F. Brundage	July 14, 1853	Mrs. M. Elba Hawley	December 18, 1930
John B. Little	October 11, 1853	<i>Mrs. Hawley's name was changed to Mrs. M. Elba Moore by marriage on May 14, 1931</i>	
Edwin B. Winans	June 14, 1855	Mrs. Lettie B. Vroman	January 4, 1941
Henry C. Howard	March 19, 1858	Discontinued operation on Oct. 15, 1942; Mail to Grass Valley Re-established on June 16, 1948	
Samuel M. Gilham	June 2, 1858	Mrs. Geneva M. Rogers	June 16, 1948
George Flint	April 10, 1861	Mrs. Etta F. Eittleman	November 23, 1955
Lewis A. Walling	September 23, 1862	Mrs. Helen A. Avery	December 23, 1963
Samuel H. Sheffield	July 24, 1866	Mrs. Kathryn L. Abbott	March 18, 1977
John F. Schroeder	December 3, 1874	Sheila Black	July 28, 1989
Edward H. Fowler	May 7, 1890	Judith R. Stoner	September 23, 1989
Miss Kate M. Fowler	August 24, 1891	Allen I. Taylor	September 2, 1993
John F. Schroeder	March 3, 1892	Lisa Thorn Goodlow	June 21, 1994
Luella Gertrude Fippin	October 22, 1903	Mark Van Winkle	February 24, 1995
<i>Luella Fippin's name was changed to Luella G. Archibald by marriage on January 30, 1907</i>		Sharon A. Adamson	September 30, 1995
William H. Fippin	September 18, 1907	Annette Reilly	December 24, 2004
Alice Bennett	April 20, 1909	Patrick I. Burt	April 14, 2005
Discontinued operation on Feb. 15, 1913; Mail to Fernley Re-established on March 1, 1913		Karyn M. Rahming	June 30, 2010
Martin Morrison	March 1, 1913	Carol J. Beene	August 27, 2011 to Present
Persia Bennett	October 6, 1914		

The La Posta Challenge

“The *La Posta* Challenge” offers readers the opportunity to dig through their collections to see if they have items that match the subject in each issue. Readers can send scans or photocopies, along with a brief description of the item, and we’ll showcase the responses received by the deadline in the next issue. Readers should submit items to The *La Posta* Challenge, POB 6074, Fredericksburg, VA 22403; E-mail, pmartin2525@yahoo.com. Be sure to include your name, address and e-mail address.

Most Unusual Auxiliary Marking

The Third Quarter 2013 *La Posta* Challenge was to select your favorite event covers and provide some comments about why they were interesting or unusual.

While many people have a side collection of these covers, the response to this challenge was disappointing as we only received two responses. They are featured on the following pages.

For the Fourth Quarter *La Posta* Challenge we’ve selected a category that is showcased in this issue: auxiliary markings.

Your challenge is to find the most unusual auxiliary marking on a cover that originated in the United States or Canada. Your entry can be from any time period and can be sent to any destination. The key factor is that the auxiliary marking be unusual, that is, something

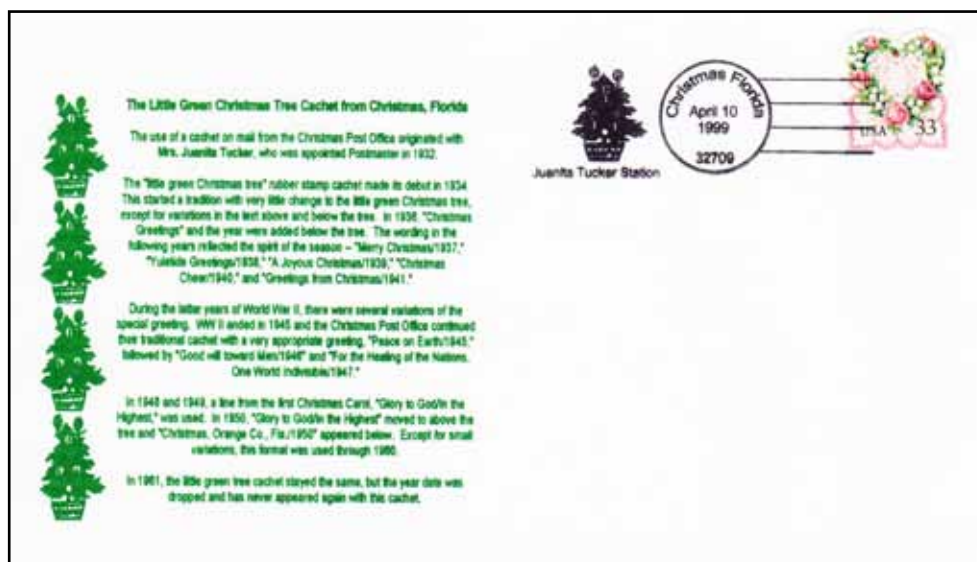
not normally seen. The marking itself can be rare or unusual or it can be a more common marking in an unusual format.

Select your favorites (maximum of three) and provide some comments about what makes the markings unusual.

Submit your entries for “Most Unusual Auxiliary Marking” by Feb. 15, 2014, to the address at top of the page or via e-mail to: pmartin2525@yahoo.com. Be sure to include your name, address and e-mail address.

Submission Deadline:
Feb. 15, 2014

Interesting or Unusual Event Covers



This event cover was created to celebrate the 92nd birthday of Juanita Tucker, postmaster of the Christmas, Fla., Post Office from 1932 to 1974. This woman single handedly put the tiny post office on the map with her tireless efforts to promote Christmas philately. The cachet on this event cover gives the history of the little green Christmas tree image that was applied by Mrs. Tucker to the Christmas cards and letters that passed through this post office starting in 1934. During the 1940s, all that changed in the image was the slogan. In 1950, Orange County was added to the bottom of the image because it was in this year that the Postmaster General forbade Mrs. Tucker from applying “unauthorized endorsements” to the mail. Thus, various civic groups assumed responsibility for this activity. During Mrs. Tucker’s tenure, the town grew from 250 to 900 inhabitants, and the post office rose from fourth to second class, due primarily to the huge volume of Christmas mail. This cover, with its special pictorial Juanita Tucker Station postmark, represents the gratitude of the community for all of her efforts on its behalf. She passed away in 2008 at the age of 101.

Christine Sanders
Englewood, Fla.



My three event cover favorites.
John Hotchner
Falls Church, Va.



1. Children's Fairyland at Oakland, Calif. The indistinct cancellation actually says Oakland, California Fairyland. It is still in operation, though I don't know if its post office still exists. Note the interesting image of a post office in the cachet. Also, note on the insert the \$50,000 cost cited to establish Fairyland. Today that would not even cover the cost of the site plan.



2. For all of the expensive souvenir sheets and limited edition imperfs, etc celebrating the marriage of Charles and Diana in 1981, here is a souvenir that may be unique, and yet cost a mere \$3.

3. I have a fondness for cachets honoring people who eventually appeared on a postage stamp. This cover (shown with the insert) celebrates an airport dedication; namely Bradley Field in Moberly, Mo. Bradley was a major field commander in the European campaigns of World War II and, in the modern era, became a popular figure when portrayed as the rational counter to Gen. George Patton's bravado in the movie *Patton*. He was included in the four-stamp set issued in 2000 honoring heroes of the U.S. Army.

Publishers, editors and authors who would like to have books considered for this column may submit review copies to: Editor, *La Posta*, POB 6074, Fredericksburg, VA 22403.

Civil War Stamp Envelopes, The Issuers and Their Times



Civil War Stamp Envelopes, The Issuers and Their Times by Fred L. Reed III. Port Clinton, Ohio: BNR Press, 2013. Hardbound and perfect bound editions, 8.5 x 11 inches, 672pp., Approximately 1,500 B&W illustrations.

Available for \$59.95 perfect bound or \$79.95 hardbound plus \$10 S&H from: Fred Reed, POB 118162, Carrollton, TX 75011-8162; Website, www.fredwritesright.com; E-mail, fred@spmc.org. Mention *La Posta* and the author will autograph the book at no charge.

Civil War Stamp Envelopes, The Issuers and Their Times by Fred L. Reed III is an impressive mix of stamps, postal stationery, postal history, Civil War ephemera and numismatics.

Reed, a noted Civil War student and author, previously published, in 1995, the highly acclaimed *Civil War Encased Stamps, The Issuers and Their Times*. *Encased Stamps* was Part II of Reed's self-titled seven-volume series of, "A Numismatist's Perspective of the Civil War."

Stamp Envelopes, subtitled, "Comprising a History, Merchant Chronicle Catalog, and Auction Summary of Postage Stamp Envelope Emergency Money of 1862," is Part III in this out-of-sequence series. Part I will look at federal and private postage currency; Part IV will tackle Civil War era counterfeiting. Reed has also authored or edited 20 other books.

Civil War Stamp Envelopes came out in October and the hardcover edition sold out so quickly that Reed made some updates and produced an updated second hardcover edition in November.

At 672 pages, the book is not only comprehensive, it's also quite hefty. Despite its size, the pages lay flat, making for easy reading. The more than 1,500 black and white illustration help with identification. Except

for a few illustrations, which obviously came from second-hand sources, the images are of high quality.

In subject matter, the book covers an area seldom broached in philatelic or numismatic literature and Reed does so with a thoroughness that clearly makes this the definitive work about the topic.

The Civil War small change shortage of 1862-63 gave rise to many creative solutions and stamp envelopes was one of them.

The difficulty in preparing this book comes in large part from the fact that postage stamp envelopes were fragile and wore out quickly. Unlike encased postage stamps or tokens, they were not often saved meaning that most are rare and that new finds are still possible.

Reed had access to all the great collections of the last two generations and learned inside information that he documents for the first time. More than 200 individuals and institutions provided assistance.

After a fascinating preface and introduction that includes a "Civil War Postage Stamp Envelope Timeline," Reed jumps into his Merchant Chronicles: The 128 known issuers of this type of emergency scrip.

Reed uses established catalog numbers included in the last two editions of Friedberg's *Paper Money of the United States*, listings that Reed provided to that publication. Reed catalogs 514 different varieties of the small envelopes that were printed to hold and preserve U.S. postage stamps in circulation as small change in the summer and fall of 1862.

Extensive census and provenance data are provided, as are auction realizations from the last 100 years.

Appendix A provides Reed's "Cataloging System for Stamp Envelopes at a glance." He concludes the book with a 27-page annotated select bibliography and a very useful index.

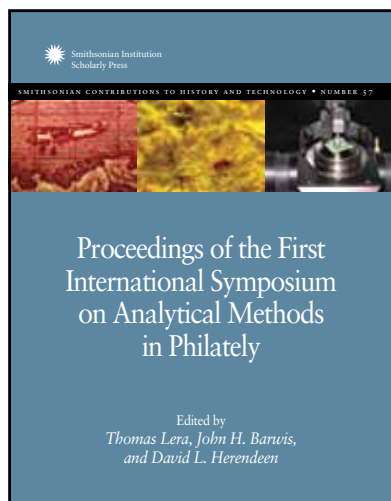
As Reed reports, "Collectors and dealers too will finally know which of these pieces are actually the rarest and potentially the most valuable instead of guessing or having to rely on the uninformed opinions of others."

While written primarily for his numismatic audience, this volume is essential for any philatelist with an interest in the Civil War period, and particularly anyone with an interest in the related encased postage stamps. Even ordinary students of Civil War history will find this work a treasure trove of information.

To say that this book is highly recommended is an understatement. It is essential reading.

Peter Martin

Proceedings of the First International Symposium on Analytical Methods in Philately



***Proceedings of the First International Symposium on Analytical Methods in Philately* by Thomas Lera, John H. Barwis, and David L. Herendeen, editors. Washington, D.C.: Smithsonian Institution Scholarly Press, 2013. Smithsonian Contributions to History and Technology, Number 57. Perfect bound, 8.5 x 11 inch, 131pp., color illus.**

Released September 17 as Volume 57 in the Smithsonian Contributions to History and Technology series, *Proceedings of the First International Symposium on Analytical Methods in Philately* contains papers presented at the First International Symposium on

Analytical Methods in Philately, hosted by the National Postal Museum in November 2012.

Illustrated on the front cover, from left to right are: a detail of the 1941 Republic of Panama Air Mail Stamp (Panama Scott C6B); Figure 12 of “A Scientific Analysis of the First Issues of Chile 1853–1862;” and Figure 3 of “Infrared Spectroscopic and X-Ray Diffraction Studies of the Typographed Confederate 5¢ Stamps.”

Readers will find information about research methods used across the entire spectrum of philatelic interests, from composition and physical characteristics of paper, to the chemistry and mineralogy of printing ink, to determining the genuineness of stamps, overprints, and the uses of adhesives on cover.

Some of these projects were funded in part by the Institute for Analytical Philately and the National Postal Museum.

The book offers real insights into the technical side of philately.

A PDF version of the publication can be downloaded at: <http://hdl.handle.net/10088/21391>.

A gratis printed copy can be obtained by contacting the Smithsonian Institution Scholarly Press, POB 37012, MRC 957, Washington, D.C. 20013-7012. It can also be ordered online at: www.scholarlypress.si.edu.

Peter Martin

Online Meter Stamp Catalog Updated

The award winning *International Meter Stamp Catalog* by Rick Stambaugh and Joel Hawkins has been updated online.

The latest update/replacement/expansion for the hard copy catalog of these items can be found at: http://en.wikibooks.org/wiki/International_Postage_Meter_Stamp_Catalog.

As such, it has current updates and new finds listed, and apparently no version control except as done by Stambaugh and Hawkins.

Some countries remain to have their known meter

types shown, but this list is shrinking as time permits. Solicitation of new finds is part of the first page of this wikibook.

How can such a “publication” be included in the Union or the Global Philatelic Library catalogs? It seems to me that this should be determined, but is there a way for a virtual “type” of publication to be listed? The wiki reference comes up on a Google search. Researchers of this philatelically important subject need to have a way to link to this product.

Paul Nelson

**Submit books for review to:
La Posta Editor, POB 6074
Fredericksburg, VA 22403**



United States Post Offices, Volumes 1 through 8 Compiled by Richard W. Helbock

The *United States Post Offices* series is the first complete listing of all of the United States post offices that have ever operated in the nation. The listings are based on the U.S. Post Office Department's "Records of Appointments of Postmasters," but contains data that has been refined by numerous postal historians who have published listings of the post offices that operated in individual states.

United States Post Offices is a single set of CDs that contain the name, county and state location, dates of operation, and scarcity index value for each and every independent post office to have operated in the nation. Hard-to-find historic maps show early county boundaries, and post office listings are presented both in PDF and Excel spreadsheet format, making them readily searchable and sortable.

This remarkable series was researched and written over a period of 14 years, commencing in 1993 with Volume 1- The West, and concluding in 2007 with Volume 8 – The Southeast. Originally published as books by La Posta Publications, they are available now only on CD or by direct download. The late Richard W. Helbock published *La Posta: A Journal of American Postal History*, for 42 years, and conducted nearly 100 auctions of American postal history.

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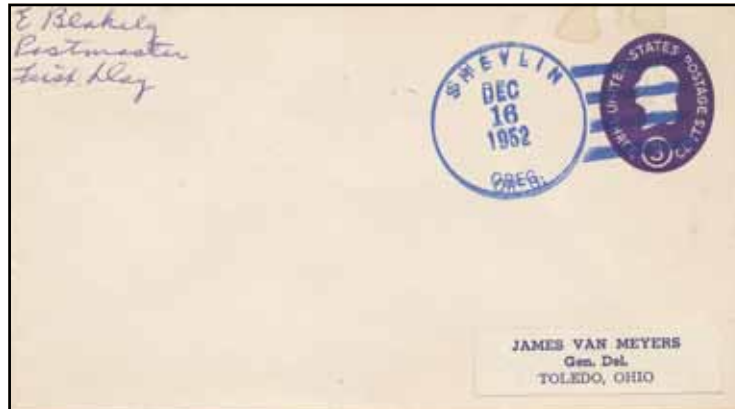
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Ask La Posta

“Ask *La Posta*” is intended to help readers get answers to difficult postal history questions or to identify resources to help get those answers by using the vast and varied experience of the *La Posta* family. Readers can e-mail or write in with questions and answers to: Ask *La Posta*, POB 6074, Fredericksburg, VA 22403; E-mail, pmartin2525@yahoo.com. Be sure to include your name, address and e-mail address.



2013-4-1 Shevlin, Oregon

I recently acquired the illustrated Dec. 16, 1952, Shevlin, Oregon, dark blue 4-bar cancel on a cover with manuscript text at the upper left that read, “E. Blakely/Postmaster/First Day.” When I consulted *Oregon Post Offices, 1847-1982* by Richard W. Helbock, I found that Shevlin had been originally established on July 20, 1931, in Deschutes County, about six miles southeast of Lava.

Since it was a post office for a mobile logging camp of the Shevlin-Hixon Company, it moved in 1934 to a place about four miles east of La Pine (also in Deschutes County).

In 1942, the post office was moved about 15 miles south into Klamath County to a location about 18 miles due east of Gilchrist. In 1947, the camp moved some 25 miles southwest to a point about six miles southeast of Chemult. All of these were remote logging locations.

The Shevlin Post Office was discontinued on March 31, 1952, with the mail moved to Chemult. However, it was re-established nine months later on Dec. 16, 1952

(That’s the date of my cover). That explains *why* my cover has a “First Day” notation on it. It was the first day of the reopening.

So what is my problem? Helbock does not say *where* it reopened. He makes clear that it was somewhere in Klamath County, but doesn’t say where.

The Shevlin Post Office was permanently discontinued and the mail moved to Gilchrist on Dec. 31, 1955. There is a whole lot more of interest to the Shevlin story to be told in a full *La Posta* story in a later issue, but the missing location of its last period of operation from December 1952 to December 1955 would be nice to have to complete the story.

Does anyone have the missing location information? For that matter, does anyone have any other covers from any of the periods of operation of the post office in Shevlin, Oregon? If so, please contact Joe Crosby at joecrosby@cox.net.

Joe Crosby
Oklahoma City, Okla.

Retired U.S. Postal Service Historian Meg Ausman Dies

Megaera Ausman, 64, a resident of Arlington, Va., who served as the U.S. Postal Service’s historian for more than 20 years, passed away May 31 after a battle with cancer. Ausman was appointed USPS historian in 1991, and served in the position until her retirement in 2011. Beginning in December 2008, she also oversaw the USPS corporate library.

She was a frequent and popular speaker at philatelic and historical gatherings and provided invaluable assistance to numerous researchers through the years. Prior to serving as historian, Ausman worked in media relations at Postal Service headquarters. Ausman, born Oct. 18, 1948, did not publicly announce her illness and no official obituary was published.

Peter Martin



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La Posta welcomes reader letters about journal content or anything related to a postal history topic. Send your comments to: Peter Martin, Editor, *La Posta*, POB 6074, Fredericksburg, VA 22403, or e-mail pmartin2525@yahoo.com.

An Old Article Query

My compliments to the editor for so many interesting articles about the American postal history. My interest lies only in the postal history of Burma and the Clipper mail from Rangoon to San Francisco until America entered the war when the Japanese bombed Pearl Harbor.

I have been reading the "An Accelerated Mail between the United States and India 1927-1945" article by Richard W. Helbock in the November 2009 *La Posta*.

I was really enjoying reading this article until I came across Page 25. In the right-hand column, the two illustrated covers have obstructed half of the article and now there is a gap.

Was there a part rewritten in the subsequent issue?

**James Song
Singapore**

(Editor's Note: We reviewed page 25 of the November 2009 issue and there does not appear to be any missing content. It may have been a defective PDF copy.)

A New Postmark Discovery

I have a postmark for a post office not listed in the 1998 edition of *United States Post Offices*. It is Bethlehem, N.H., Aug 22 1PM 1912.

I greatly appreciate the work done on these publications. I carry either my hardcopy or downloaded copy of *Postmarks on Postcards* wherever I travel.

I became infected with the hobbies of postal history and deltiology from my father, Elwood "Woody" S. Poore.

**Ralph Spencer Poore
Dallas, Texas**

Best Issue Ever

I thought the most recent issue of *La Posta* was the best issue ever! I read it cover to cover and learned something from each article. You are doing a fantastic job!

**Jim Lee
Cary, Ill.**

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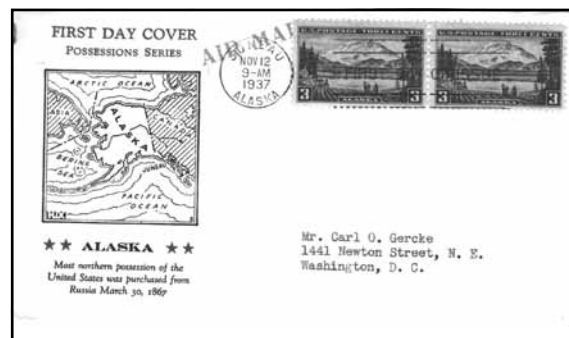
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United States Postal Service News

USPS Suffers \$5 Billion Loss

In November, the U.S. Postal Service announced that it lost \$5 billion during the past year, and postal officials again urged Congress to pass legislation to help the agency to solve its financial woes.

The loss was a fraction of the record \$15.9 billion the Postal Service reported losing last year, but it was still the agency's seventh straight annual loss.

Operating revenue rose 1.2 percent to \$66 billion, thanks to growth in the post office's package delivery business and higher volume in standard mail. That wasn't enough to offset long-term losses in first class mail, the post office's most profitable service, which saw revenues decline by 2.4 percent.

Postmaster General Patrick Donahoe reported that the postal service saved \$1 billion over the past year by consolidating 143 mail processing centers, eliminating 1,400 delivery routes and modifying retail hours in more than 7,000 post offices. It has also reduced its career workforce by 37,400 through attrition.

Also in November, the USPS announced a lucrative deal with retail giant Amazon to begin package delivery on Sunday. Growing Internet use has shrunk the volume of first class mail dramatically, but the rise of online shopping has been a boon to the postal service's package delivery business.

Revenue from package services rose by \$923 million (8 per cent) last year. Shipping and package services now represent 16 per cent of USPS revenues.

USPS Announces 2014 Proposed Price Increases

The United States Postal Service today announced proposed price changes, including an increase in the price of a First-Class mail single-piece letter from 46 cents to 49 cents. The proposed changes, which would go into effect in January 2014, are intended to generate \$2 billion in incremental annual revenue for the Postal Service.

Highlights of the new single-piece First-Class Mail pricing, effective Jan. 26, 2014 include: Letters (1 oz.)—3-cent increase to 49 cents; Letters additional ounces—1-cent increase to 21 cents; Letters to all international destinations (1 oz.)—\$1.15; Postcards—1-cent increase to 34 cents.

Stamp prices have stayed consistent with the average annual rate of inflation of 4.2 percent since the Postal Service was formed in 1971.

Pricing for Standard Mail, Periodicals, Package Services and Extra Services also will be adjusted as part of a filing to the Postal Regulatory Commission.

Post Office Study Results Announced

The Postal Service announced in July 2011 that nearly 3,700 Post Offices would be studied for possible closure. The consideration of whether to close a Post Office is just one strategy in a series of actions the Postal Service is considering in the wake of continued mail volume decline, ongoing financial challenges and changing customer behavior.

For decades, the Postal Service's retail offices were built or leased in locations where the population had grown and in the areas that experienced the most retail activity: in the centers of towns or near other government structures, for example. However, as cities and towns have expanded outward over the years, and as the population reestablished in more urban and suburban settings, the Post Offices remained in place, resulting in a network of retail offices located in areas where few people live, work or shop. The need to realign these offices to match today's community activity, mailing habits and postal resources is critical.

In the months that followed the 2011 announcement, thousands of community meetings were held and surveys were conducted in affected locations. The feedback generated helped to outline new options.

Although retail sales and foot traffic for most Post Offices has declined significantly in recent years, the Postal Service has received considerable feedback from communities requesting that their Post Office remain open for business.

A new strategy designed to preserve rural Post Offices, announced May 9 of this year, refines the Postal Service's approach regarding Post Office structure by offering an option that could keep most existing Post Offices in place, but with modified retail hours to match customer use. Access to the retail lobby and to P.O. Boxes will remain unchanged, and the town's ZIP Code and community identity will be retained.

The new option consists of maintaining the existing Post Office, staffed by a postal employee, with modified retail hours to match customer use. This new strategy complements existing options that include: 1. Providing mail delivery service to residents and businesses in the affected community by either rural carrier or highway contract route; 2. Contracting with a local establishment and creating a Village Post Office; and 3. Offering service from a nearby post office.

The list of post offices to be studied can be found at <http://about.usps.gov/ourfuturenetwork/>.

The new strategy will be implemented over two years and will not be completed until September 2014.



APRL Librarian Tara Murray reviews the Alexander donation.

Thomas J. Alexander Postal History Archive and Library Donated to APRL

Thomas J. Alexander has donated his postal history research archive and library to the American Philatelic Research Library.

The donation includes Alexander's entire philatelic library, consisting of many hundreds of books, along with copious notes, clippings and research files. The materials reflect his broad range of interests, including the early United States postal issues, steamboat mail, western forts, and the postal history of Kansas and Missouri.

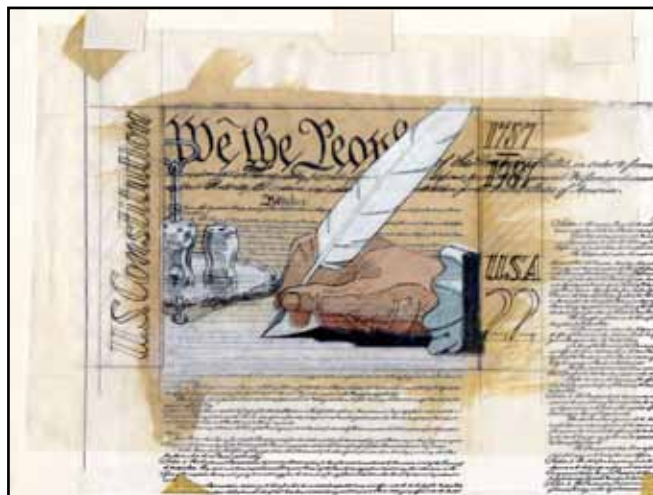
Also included are many photocopies of collections and exhibits, both his own and those of other now-departed postal historians. Over the coming months, the assemblage of materials will be inventoried in detail, catalogued, and stored for use by philatelic scholars.

"Mr. Alexander is a highly regarded scholar," said librarian Tara Murray. "I am delighted that he has the foresight and generosity to preserve his research material and make it available to future generations of philatelists and postal historians through the American Philatelic Research Library."

The gift was facilitated by the U.S. Philatelic Classics Society, of which Alexander was president from 1981-1984. The USPCS provided a grant to cover shipping the 326 bankers boxes to Bellefonte, Pa., and the hiring of a library intern to process the collection and create a finding aid. The skids were taken to Sundman Hall where the 326 boxes were unloaded.

"Our Board of Directors had recognized that the Classics Society has a responsibility to preserve research materials from the classic period of U.S. philately," current USPCS president John Barwis said. "So we were very pleased to have the opportunity to help make Tom Alexander's lifetime of philatelic work available to future students. We will serve Tara Murray and her staff in an advisory capacity as they evaluate and store Tom's wonderful donation."

This project was made possible by a USPCS grant from the David T. Beals III Charitable Trust.



National Postal Museum Receives Donation of Original Artwork

Artist and illustrator Howard Koslow has donated his collection of original artwork for the U.S. stamps that he designed between 1971 and 2013 to the Smithsonian's National Postal Museum.

The material consists mainly of highly developed "roughs" of accepted and unaccepted stamp designs in the form of pencil sketches and acrylic paintings. The final artwork for Koslow's stamps resides in the Postmaster General's Collection, which is on long-term loan to the museum from the U.S. Postal Service.

A finding guide with a complete listing of stamps represented in the collection is available on the museum's website.

Koslow received his first stamp commission from the Postal Service in 1971 for a stamp to mark the 10th anniversary of the Antarctic Treaty. Over the next four decades, Koslow designed 60 stamps for the USPS.

He is best known for his series of 30 stamps featuring lighthouses of the United States. The first appeared in 1990; the most recent set of five New England Coastal Lighthouses was issued July 13 of this year. Other notable stamps included issues for the bicentennials of the signing and ratification of the U.S. Constitution, Jazz Singers in the Legends of American Music Series and the Brooklyn Bridge centennial.

"I really feel that I have been privileged to create artwork that has been printed and distributed throughout the world, in millions of copies," said Koslow. "Stamp design has allowed me, in a small way, to participate in the pictorial documentation of our American history."

The National Postal Museum is located at 2 Massachusetts Ave. N.E., in Washington, D.C., across from Union Station. The museum is open daily from 10 a.m. to 5:30 p.m. For more information about the Smithsonian, call (202) 633-1000 or visit the museum website at www.postalmuseum.si.edu.

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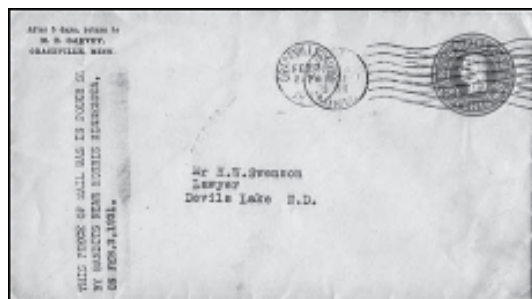
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ILLUSTRATED ADVERTISING card/covers: Buffalo/Pawnee Bill, Wild West Show, P.T. Barnum, western lawmen; WWI Newfoundland. Mario, Box 342, Station Main, Saskatoon, Sask., Canada S7K 3L3: E-mail: northcote1885@yahoo.com [45-1]

NOTE:

EXPIRATION DATE SHOWN AT END
OF EACH AD, i.e., [44-4], MEANS AD
WILL EXPIRE WITH THAT ISSUE.

AD DEADLINE FOR NEXT ISSUE:

Feb. 10, 2014

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2013 Display Ad Rates (Per issue)			
Space	Size	B&W	Color
Full Page	7-1/2 x 10 inch	\$175	\$250
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1/4 Page Vert.	3-5/8 x 4-7/8 inch	\$65	\$110
1/8 Page horiz	3-5/8 x 2-3/8 inch	\$40	\$85

Special Placement

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Inside back cover	7-1/2 x 10 inch	\$325	\$375
Inside front cover	7-1/2 x 10 inch	\$325	\$375
Back cover-3/4p.	7-1/2 x 7-1/2 inch	\$375	\$425
2pp. centerspread	16 x 10 inch	\$800	\$995

2014 Ad Deadlines

First Quarter	February 10
Second Quarter	May 10
Third Quarter	August 10
Fourth Quarter	November 10

Payment is due with ad submission. There is a 10 per cent discount for contracts of four or more issues if the full year is paid in advance.

Rates are for camera-ready ads submitted as a PDF. No bleeds.

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Patricia (Trish) Kaufmann is the Editor-in-Chief of the *Confederate States Catalog and Handbook of Stamps and Postal History* (CSA Catalog) published in November 2012. She is a past president of the Confederate Stamp Alliance, as well as a regular columnist in *The American Stamp Dealer and Collector*, *The Confederate Philatelist* and *La Posta*. A member of the Confederate Stamp Alliance Authentication Service since 1996, she is currently serving on the Council of Philatelists of the Smithsonian National Postal Museum.

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