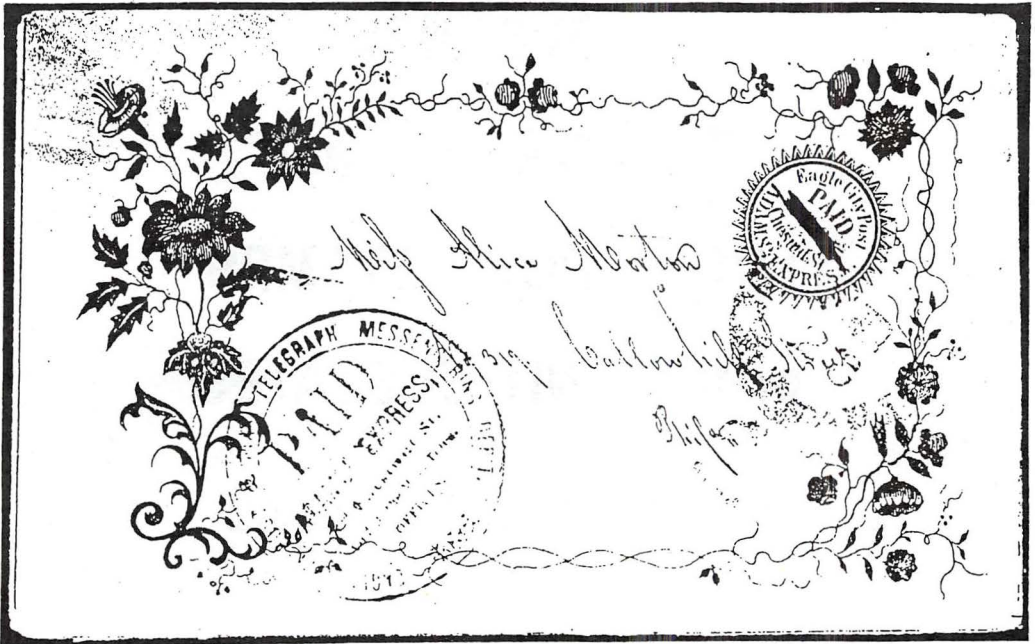


APRIL 1991

Vol. 1 No. 2

THE PENNY POST

Official Journal Of The Carriers And Locals Society



Does anyone know who now owns this Eagle City Post flower of philately?

INSIDE THIS ISSUE

Eagle City Post and Stait's Despatch

Boyd's Lived On

Guy's City Despatch

Detecting Blood's Types

ERIC JACKSON

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issue of The Penny Post*



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THE PENNY POST



Vol. 1 No. 2

APRIL 1991

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Official Journal Of The Carriers And Locals Society

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THE PRESIDENT'S PAGE

Here we are, the second issue of our journal: Your comments have been uniformly favorable, verging on the flattering, further inflaming our enthusiasm. With each successive issue our debt to Gordon Stimmell increases. He's a formidable one-man publishing house — editing, writing, computer inputting, art directing and supervising the photo production. Thank you, Gord.

Membership now stands at 155, with more applications being processed. I regard it as astonishing that so many of us share the same or overlapping interests. Astonishing and gratifying.

We are now fully accepted, accredited, and legal as a tax exempt not-for-profit society with an educational mission. Contributions you make to the Society's operating fund are tax deductible to the fullest extent permitted by law.

It has become clear that contributions are needed. The modest dues from our relatively small membership fall far short of covering the expense of producing four issues annually of *The Penny Post*. Richard Frajola had proposed an emergency and interim solution of asking dealers in turn to sponsor an issue. Sponsoring means making up the difference between the issue's share of the annual dues and the actual costs of printing and mailing the issue. Having proposed this, he volunteered to be the first sponsor, to the tune of \$1,000, it turns out. Eric Jackson is sponsoring this issue. I will look over Eric's shoulder to see who is the next sponsor standing in line, but generosity like this will not be maintainable. The answer may be smaller

contributions by more members. We welcome your views. And checks.

We are planning our first annual meeting. The place and time will be SEPAD this coming November in Philadelphia. We will want to know how many of you will attend and how many exhibit frames to reserve. We will contact you by letter shortly. Be prepared, thank you.

Rumors abound of the second coming of Patton. It is reputed that his manuscript of Volume II of *The Private Letter Posts Of The United States*, 90% complete, is about to be acquired and published in this country. We await Volume II with great anticipation and some curiosity as to the missing 10%.

How quickly fame and notoriety spread. From distant France a M'sieur Carretie writes to ask if he can acquire through us specimens for his collection and, if so, what arrangements for payment shall he make. M'sieur Carretie collects Telecartes, the automatic toll payment cards increasingly used there. I shall thank him for his interest and courteous letter and write that Telecartes are outside our scope, unless it can be shown that S. Allan Taylor has taken a hand in them.

I close this rambling communication with a "thank you" to Eric Jackson for sponsoring this issue. Eric has been a dealer for 17 years and long ago succumbed to the seduction of Carriers and Locals. Currently he is deeply involved in the disposition of a major portion of the Morton Dean Joyce collection of revenues. You will find Eric's ad on the inside front cover.

Richard Schwartz
President

FROM THE EDITOR

No one said it would be easy. And if you're reading this, the miracle has happened again. The second issue of the *Penny Post* is in your hands.

It was not the easiest feat to accomplish, for several reasons.

Despite gentle urgings, proddings and even a few goadings, no new volunteers from our Society came forward willing to pen articles for this issue. Hopefully, that will change. Promises of good things to come have been made by some serious students among our ranks.

Especially exciting are proposed upcoming articles on carriers.

Meanwhile, faced with 32 very blank pages and only two months of lead time, I was forced by necessity to single-handedly create this issue.

Richard Schwartz was the real saviour. He came forward with the unpublished Elliott Perry manuscript on Eagle City Post and Stait's Despatch that provided the impetus to collate my material on the post.

He also gallantly submitted two short pieces to fill the book.

Just in case, I have already prepared major studies on Cheever and Towle and Squier's Despatch for upcoming issues. Anyone with special data on these posts is invited to step forward and add to the widening pool of knowledge.

The labor I contribute making up this journal would cost \$1,000 an issue if performed by a commercial print shop. This is my gift, because I am committed to sharing knowledge with fellow collectors and dealers.

However, we sure could use more teachers, or at least, contributing editors. And some stand up columns.

Let's hear your ideas.

Speaking of costs, many of you were puzzled when you received two issues of the first *Penny Post*, and a few individuals were overheard (I have very long ears) making dark conjectures about the destination of your hard-earned dues.

Rest assured, that extra run cost you nothing. On the first, grey-cover printing, many of the magazines were sent out crazily misbound. Even my own copy arrived in the mail with the middle on the outside and the outside on the inside. I'm sure you can imagine my joy after all the labor that went into creating it.

Richard Frajola, the sponsor for that issue, generously absorbed the cost and ordered a smaller rerun. While at it, we went for the white glossy cover to try to improve the quality of the halftones.

You may notice minor changes in this issue as well. I have shrunk each page a bit by narrowing the columns to create more white space and ditched the hairline verticals between columns. (I love throwing rules out the window.) They were a royal pain to line up straight anyhow.

I remain open to your criticism and suggestions. The Eagle Post article was sewn together in a mere three weeks and I had to omit much material in the interests of space. Stait's labels would make a fine two-page study alone, and the intricate history of Stait's postal usages cries out for more diligent research.

Meanwhile, enjoy. And let's hear from you.

Gordon Stimmell
Editor

EAGLE CITY POST

and

STAIT'S DESPATCH

By Gordon Stimmell

Eagle City Despatch Post took flight in the summer of 1845, at 85 Chestnut St. in Philadelphia barely one month after the demise of the Independent Mail companies. It was primarily the brainchild of William B. Stait, a former employee of American Letter Mail Company.(1).

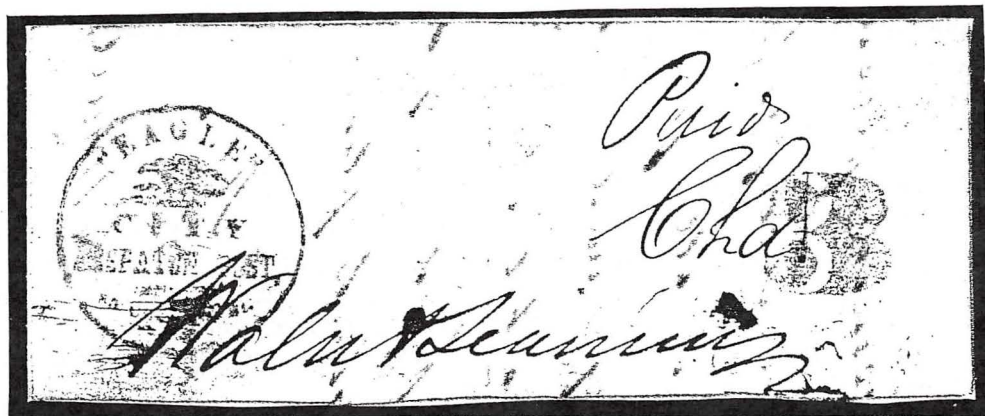
The exact date of Stait joining forces with Adams' Express Company has not been documented. Robson Lowe noted that Stait worked for Adams' Express "who supplemented their express business by running the Eagle City Despatch Post."(2).

However, the first postmark used by Eagle City Post from July 30, 1845 to October, 1846, makes no mention of Adams' Express at 80 Chestnut

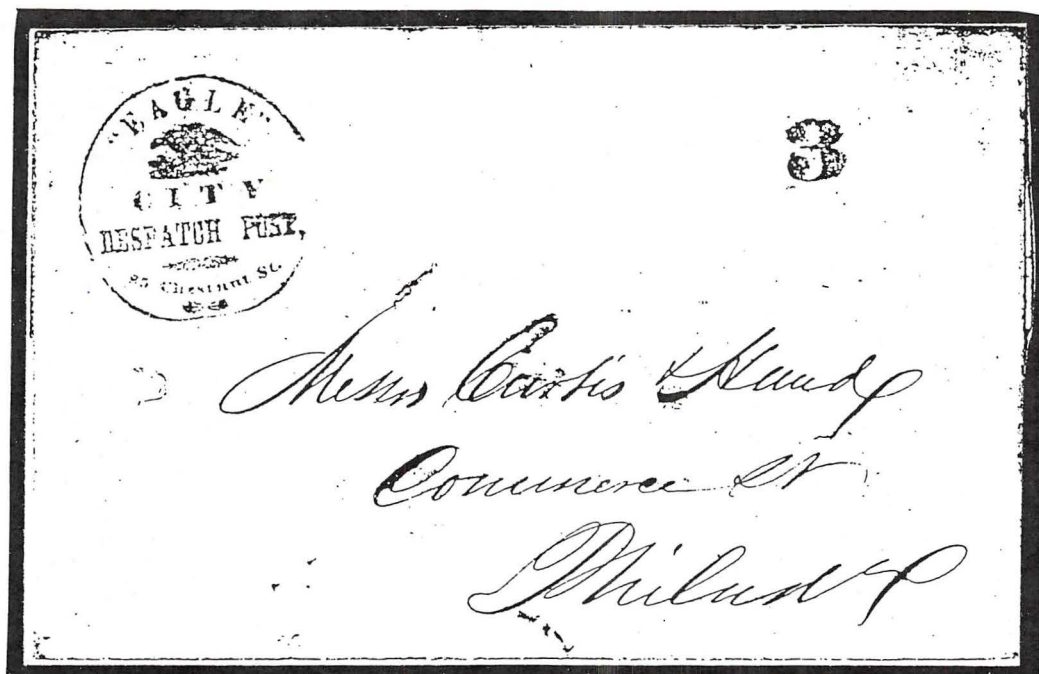
St. and instead lists the 85 Chestnut St. address. It is possible Adams didn't want to advertise their link to a mail outfit right after the Congressional crackdown on private inter-city mails businesses.

Stait's second postmark and the round sawtooth adhesive (61L2) confirm the working partnership ("Eagle City Post at Adams' Express") operating out of the shared address a few doors down at the Adams 80 Chestnut St. office, from as early as October, 1846.

Where did the name Eagle City Post originate? It may have been inspired by Stait's stint with American Letter Mail Co. in 1844-5. That Independent Mail operation issued



July 30, 1845 folded letter with 85 Chestnut St. postmark and large 3.



Feb. 14, 1846 letter with Type A Eagle postmark and small 3.

two stamps (5L1 and 5L2-3) with an eagle as a main motif before an act of Congress forced it to fold its wings on June 30, 1845.

Another clue may be provided in a visual echo: Stait's first postmark at 85 Chestnut St. in July 1845 featured a bald eagle with raised wings that is strongly reminiscent of the eagle depicted on 5L1 - except the eagle faces left on Stait's handstamp. Incidentally, American Letter Mail Co.'s round Philadelphia office handstamps had a similarly styled curved address at bottom, which read "101 Chestnut St".

Stait and his carriers delivered various forms of mail to local homes and businesses. The letters originated either in Philadelphia or towns served by the Adams' Express lines. Thus, "Adams received his fee on the inter-city mail while Stait got his on

the intra-city business. It was a mutually satisfactory arrangement. Naturally Adams never advertised the fact that he carried letters"⁽³⁾ as well as packages.

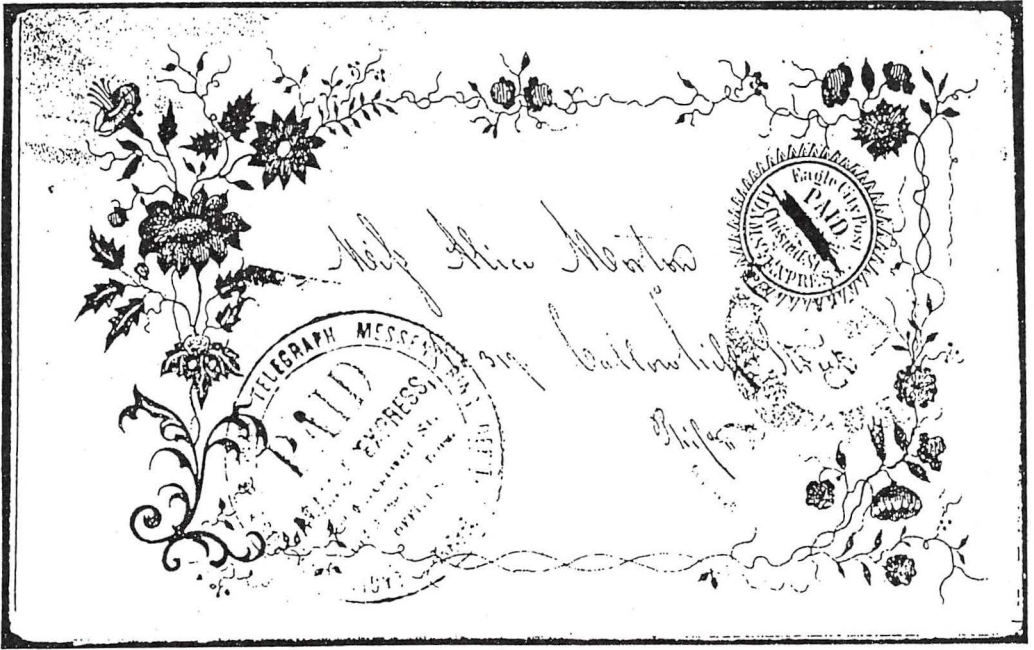
Rates were three cents for letters on which postage had to be collected from the recipient and two cents if prepaid by either cash or adhesive stamps (first issued in 1846). The collect rate was dropped to two cents in early 1849. Other rate markings survive - including a 1 cent circular rate ca. 1850, a 2 cent 1846 and a 3 cent 1851 rate - fertile areas for a future postal history article. As well, from late 1848, a special messenger service was inaugurated for which an additional five cents was charged.

"Mail addressed out of town was usually given over to Adams' Express. Occasionally, however, it was carried to the U.S. Post Office if

(1) Robson Lowe, Philadelphia Local Posts, Interphil Special Issue of The Chronicle, May 1976, p. 88.

(2) Ibid, page 89.

(3) John Mackenzie, Eagle City Post, Philadelphia, 1845-51, unpublished writeup from the Mackenzie collection.



Fancy envelope, Type C postmark and stamp tied by blue Philadelphia CDS.

so requested by the sender or if Adams had no service to the distant town.”(4)

The name Eagle City Despatch Post (later short-formed to Eagle City Post and finally to Eagle Post) was dropped altogether and “Stait’s Despatch” used instead from late 1851 “at about the same date when the U.S. carrier service in Philadelphia began using the Eagle Carrier stamp.”(5) This may have been coincidence, but it also made sound business sense.

Postmarks worded Eagle Post continued until Dec. 1851. However, Stait postmarks at Adams’ Express began as early as April 1850, and Stait’s Despatch (without mention of Adams) postmarks are recorded from July, 1850.

It is clear from the diversity of surviving stamps, covers and postmarks that Eagle City Post from 1845 to 1851 and its successive incarnation

as Stait’s Despatch from 1850-1859, gave the primary private post of Philadelphia, Blood’s Despatch, a run for its money. Undoubtedly, the alliance with Adams’ Package Express — which in 1846 advertisements already boasted delivery service between 36 towns and cities, mainly by rapidly expanding railway routes — strengthened Stait’s competitive hand.

Stait was an entrepreneur quick to take advantage of the latest communications technology. His link with Adams’ network of cities enabled him to leap on the telegraph bandwagon in 1847, and by 1849, use a handstamp trumpeting “Eagle City Post & Mag. Telegraph Messengering Dep’t.” with a link to “all the Magnetic Telegraph offices”. Early telegrams from several telegraph companies bearing Stait’s yellow labels are not uncommon from 1847 on.

Blood’s and Stait’s enterprises

(4) Ibid, Mackenzie manuscript.

(5) Elliott Perry, unpublished manuscript on Eagle City Post and Stait's Despatch, courtesy of Richard Schwartz.

crossed paths, most notably when Stait in September, 1848 expanded to a second office at 48 South 3rd St., the former location of Blood's Despatch only four months earlier, over the Girard Bank. In the basement of this building, another private mail outfit, the mysterious City Despatch Post, had sold out in July, 1848.

Blood's and Stait's posts vied for the same mail and issued similar advertising labels. Funeral and meeting notices, stockholder annual reports, letters, parcels, retail orders, Valentines and circulars of all kinds were the shared targets of business. One of Stait's Eagle City labels promised "Constant deliveries from sunrise to sunset" and, in a pioneer hint of Special Delivery mail, "a special messenger can be obtained at any hour for a moderate compensation."

An ad, circa 1850, linking Eagle Post with Adams Express at both addresses.

EAGLE CITY POST
AND
TELEGRAPH MESSAGE DELIVERY,
AT
ADAMS' PACKAGE EXPRESS,
80 Chestnut Street and 48 S. Third,
*And all the MAGNETIC TELEGRAPH OFFICES, from
Sunrise to Sunset, during the Winter Months, and from
seven A. M., to seven P. M., in Summer.*

Particular attention given to the serving of PAID or UNPAID Letters, Circulars, and all communications. A special messenger can be obtained at any reasonable hour for a moderate compensation.

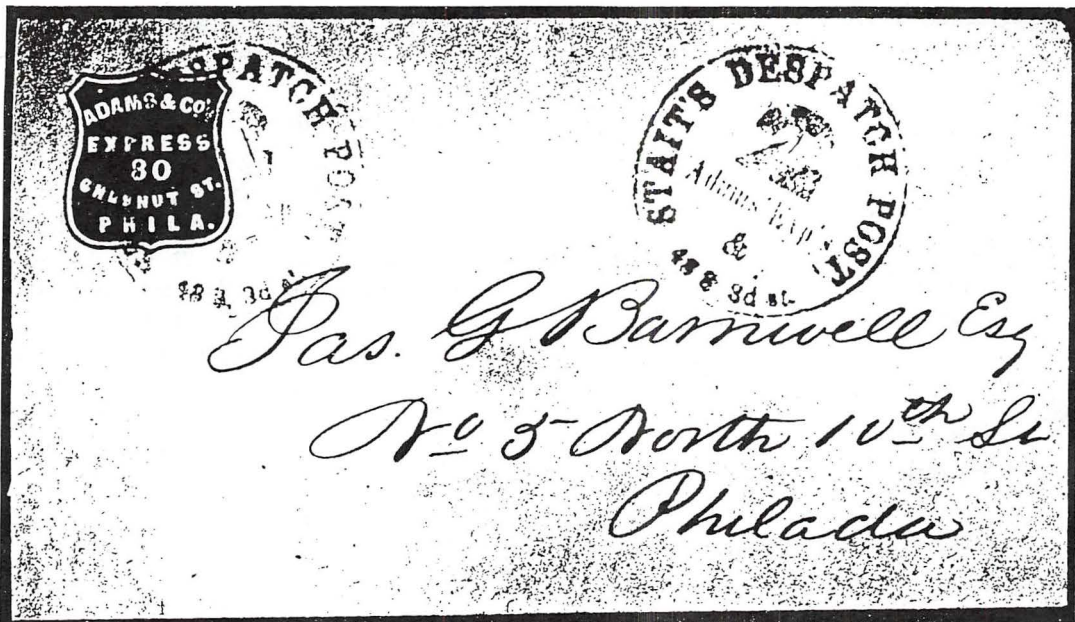
STAIT & CO.

BOARDING.

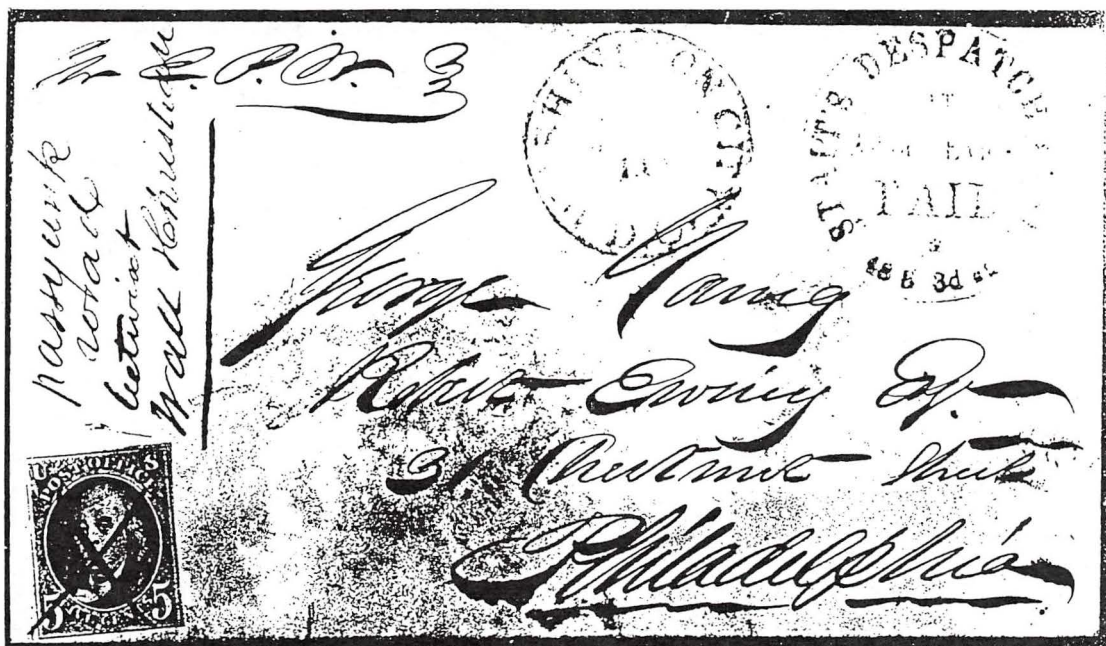
MRS. M. CRIM,
108 WALNUT STREET, BETWEEN FOURTH AND FIFTH,
PHILADELPHIA,

Having connected with her old establishment, the large and commodious house adjoining, is now prepared to accommodate an additional number of genteel boarders. She has several large and airy apartments for Families, Travellers and others.

WARM AND COLD BATHS
Are attached to the house, and every attention paid by herself and waiters. The situation is central. Terms moderate.



Adams corner card envelope with Type J Stait '2' postmark struck twice.



Incoming letter from Washington City delivered by Stait (Type K postmark).

The unpublished manuscript by Elliott Perry notes that “Stait does not appear in the Philadelphia directories until 1847. From 1847 to 1859 his business and address is given as follows:

1847-1851:

At Adams Express Office,
80 Chestnut St.

1849-1851:

Same as last with
“& 48 S. 3rd.” St. added.

1852-1853:

116 Chestnut & 48 S. 3rd.
Stait’s Despatch.

1854-1856:

48 s. 3rd only.
Wm Stait, dispatch post.

1857:

3 Harmony Ct. (east from 327
S. 4th) near Exchange.
Wm. Stait, general agent
and express post.

1858-1859:

4th & Walnut (N.E. corner).”(6).

Worth mentioning is the fact Stait’s links to Adams’ Express may have lingered into 1853. The 116 Chestnut St. location was one of two subsequent addresses of Adams’ Express, the other being 320 Chestnut St.

It is not my intention here to delve into the complex mysteries of Eagle Post and Stait postal usages. What I propose is a skeletal rundown of the postal markings, stamps, and forgeries of the post as a useful reference guide to Society members.

(6) Ibid, Elliott Perry manuscript.

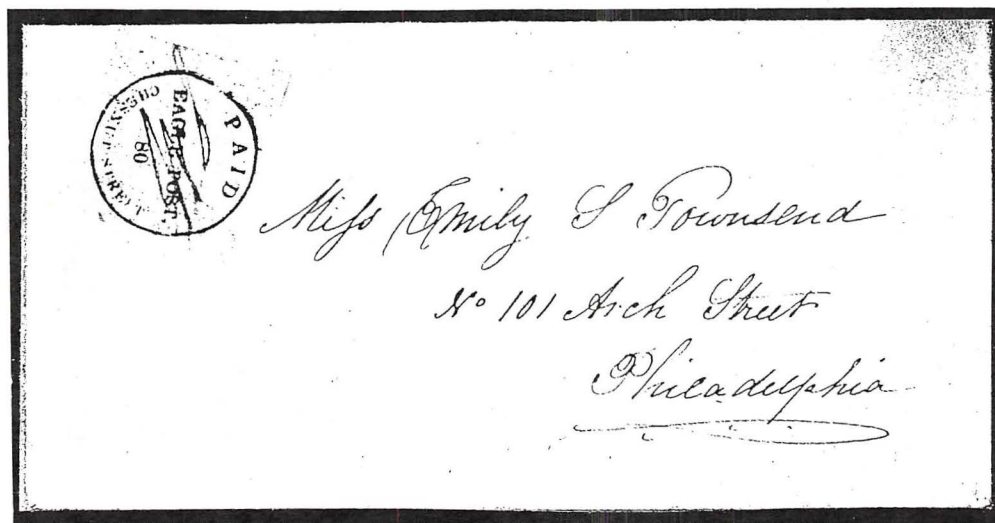
THE POSTMARK STAMP



The stamp, ex Gibson, depicted as the current Scott catalogue cut.

The first adhesive listed by Scott is 61L1, a round adhesive that in design looks like a postmark, but does not match any of the handstamps used as such by the post. It occurs in black on grayish paper and reads: "PAID / EAGLE POST / 80 / CHESTNUT STREET". The misspelling of Chestnut as "Chesnut" recurs on 61L2. Both stamps I have encountered are on cover and share the same ring break below the N/Chesnut. One example (ex Caspary/Lilly) is cut square with ms. W.S. (for Wil-

liam Stait) in red. The other known cover (ex Gibson/Middendorf), carries the stamp depicted as Scott's catalogue cut. It is cut to shape with smeary black pen cancel on an undated cover. Why Stait would be using an adhesive lacking "Adams' Express" on the design in 1847 (the date given by Perry and Scott), when he was at the time using both an adhesive (61L2) and a handstamp with "Adams" emphasized, is an enigma. The stamp is excessively rare. No forgeries are known.

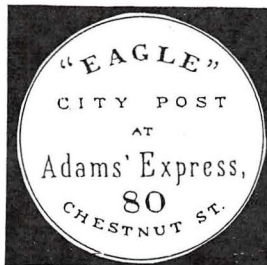


Rare 61L1 with ms. W.S. (William Stait) on cover, ca. 1847. Ex. Caspary.

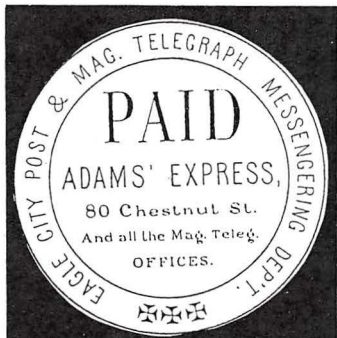
THE POSTMARKS 1845-55



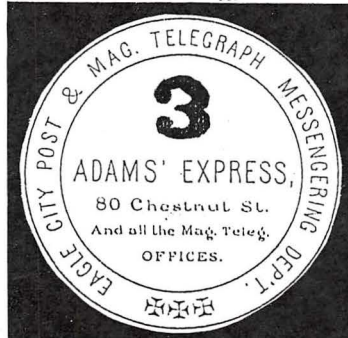
TYPE A: Eagle City Despatch Post at 85 Chestnut St. July 30, 1845 — Oct 8, 1846. Occurs in red alone, with large red 3 (1845), small red 3 or 2 (1846).



TYPE B: At Adams, 80 Chestnut St. Nov. 10, 1846 — Jan. 14 1849. Red or black or with large or small boxed PAID, small unboxed PAID or small 3.



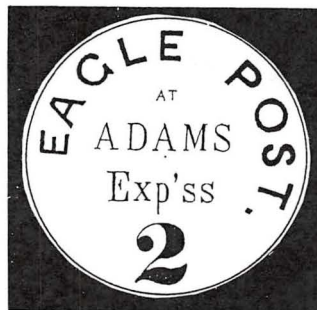
TYPE C: Eagle and Adams PAID Magnetic Telegraph, 80 Chestnut St. Occurs in red Feb. 1 1849 — June 1, 1849, also with large boxed PAID cancel and with 2 in circle rate mark.



TYPE D: Eagle and Adams Magnetic Telegraph at Adams Express as C, but 3 (collect) substituted for PAID. Occurs in red mainly early in 1849, but one example is recorded dated 1851.



TYPE E: Eagle and Adams Magnetic Telegraph at Adams Express as C, but AT in lieu of PAID. Occurs in red Feb. 1, 1849.

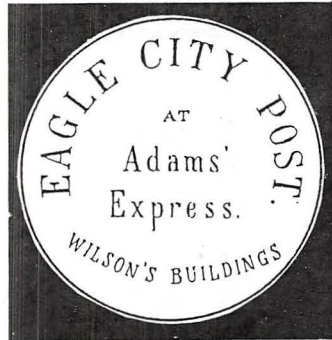


TYPE F: Eagle Post At Adams, no address. New 2 cent rate (collect). Occurs in orange-red from March 26, 1849 — Sept. 9, 1850.

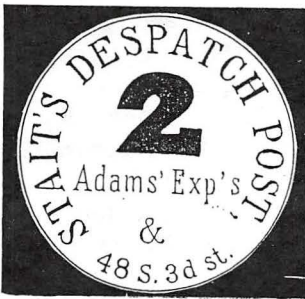
Cancellation types recorded in the Elliott Perry, Richard Schwartz, Steven M. Roth, Frank A. Hollowbush and the author's collections, as well as examples from Robson Lowe, Siegel, Fox, and other major auction sales.



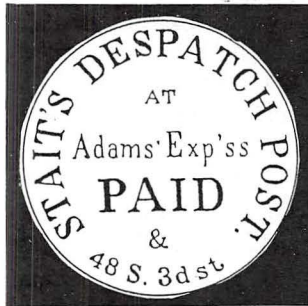
TYPE G: Eagle Post (no Adams) Special Messenger, 80 Chestnut St. Occurs in red March 3, 1849 – Dec. 1851. Known with large boxed FREE cancel (1849) and large boxed PAID (1850). Also with circular ratemarks.



TYPE H: Eagle City Post, at Adams, in Wilson Buildings. This cancel has been recorded Nov. 8 (with matching 1) and Nov. 20, 1848, but one example has been noted bearing the small Eagle Post stamp, circa 1850. Scarce.



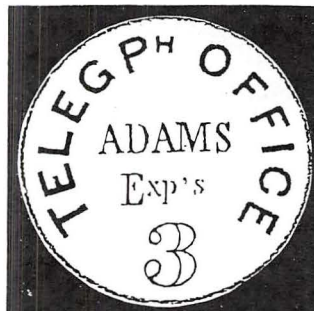
TYPE J: Stait's Despatch at Adams and 48 S. 3rd St. 2 (collect.) Occurs in red June 8, 1850 – Sept. 8, 1851.



TYPE K: Stait's Despatch at Adams and 48 S. 3rd St. Similar to J, but PAID. Occurs April 20 – Aug. 24, 1850.



TYPE L: Stait's (no Adams) at 48 S. 3rd St. Occurs July 1850 – April 9, 1853 and on stockholder reports to 1854-55. Also with Type G (1850).



TYPE M: Telegraph Office Adams "3" (no Eagle City Post or Stait's Despatch). Occurs alone March 14, 1849 and with Type G cancel May 31, 1850.

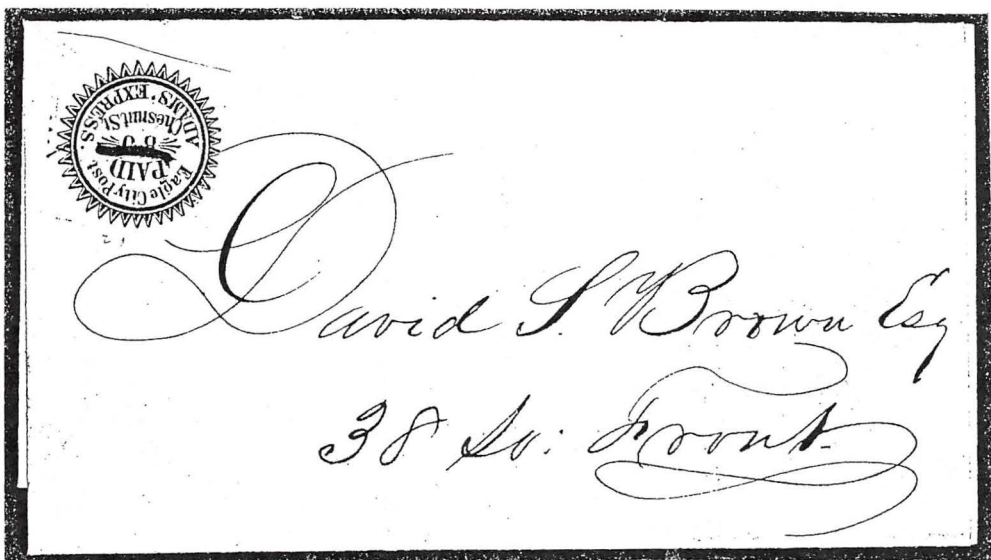
THE COGWHEEL STAMP



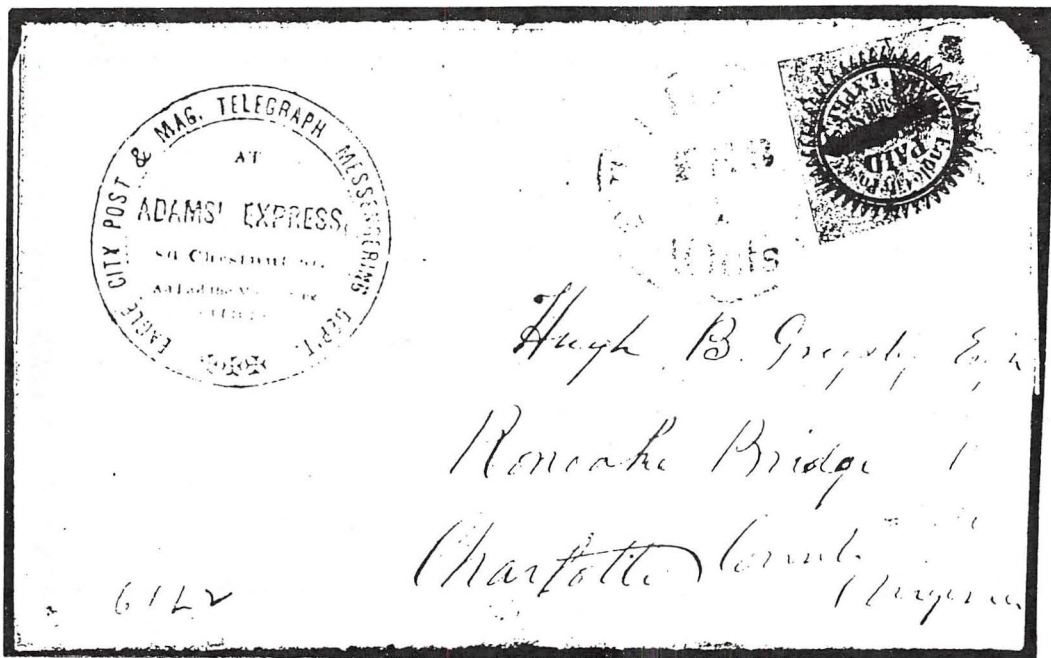
Tete-beche pair of 61L2 with 39 and 46 points.

The second stamp, listed in Scott as 61L2, consists of a round cogwheel or sawtooth pattern, or sun-ray design, with either 46 or 39 points around the outer edge. On both types, arcing inside the circular frame at top are the words "Eagle City Post" and "ADAMS' EXPRESS." below. In three descending lines in the middle of the design are "PAID", "80" with side flourishes and "Chesnut St". The

stamp is lithographed, in black on white wove paper sometimes slightly yellowed with age. Scott notes that the paper varies in thickness, but all genuine copies I have seen are on thin, .0022" paper. The earliest examples I have recorded of 61L2 tied to cover are Oct. 1, and Dec. 2, 1846 with use picking up in 1847. Scott lists 1848 as the year of issuance.



The 39-point cogwheel stamp on Sept. 1849 Pennsylvania Railroad notice.



The 46-point stamp tied by Philadelphia 10 cent CDS, Feb. 1, 1849.

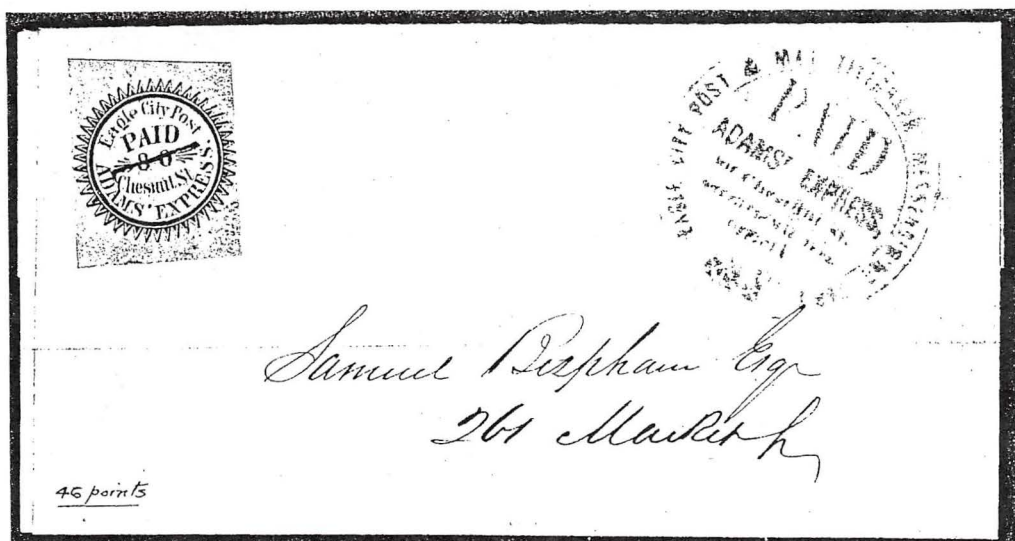
Type I originals have 39 points or rays around the design while Type II originals have 46 points or rays. Several important differences in internal design as well distinguish the two genuine types from one another:

THE 39-RAY ORIGINAL

1. PAID arches normally over 80.
2. Final S/EXPRESS ends just below middle flourish line and first S/EXPRESS is normal at top.
3. Long loop in P/EXPRESS.
4. S/Chesnut leans forward.
5. U/Chesnut narrow opening at top.
6. S/St narrow top, wide bottom.
7. First E/Eagle has big serifs.
8. a/Eagle normal.
9. No hook on black inner ring rim over C/City, and C is wider at top and leans backward.
10. D/ADAMS positioned midway along side of the C/Chesnut.

THE 46-RAY ORIGINAL

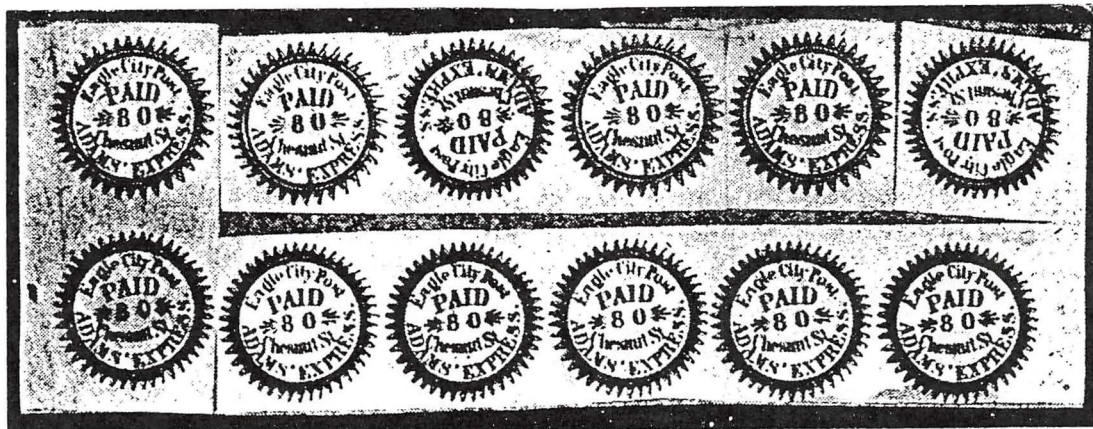
1. PAID rises to right over 80.
2. Final S/EXPRESS bisected by middle flourish line and first S/EXPRESS is small at top.
3. Short loop in P/EXPRESS.
4. S/Chesnut leans backward.
5. U/Chesnut normal opening at top.
6. S/St same size top and bottom.
7. First E/Eagle has tiny serifs.
8. a/Eagle straight on right side.
9. A tiny protrusion descends from inner black ring over normal upright C/City.
10. D/ADAMS is even with the top of C/Chesnut.



March 3, 1849 cover with penstroked 46-point stamp and Type C postmark.

Elliott Perry points out that “A vertical pair of ‘39/46’ was repeated on the stone, hence the normal arrangement has the two varieties in alternate horizontal rows. But the PAIRS were placed much closer together both horizontally and vertically than the 5 mm spacing between the designs on the ‘master pair’.”(7)

The arrangement of master pairs, some of which occur inverted, and the size of the original sheet, has not been determined. Three large multiples survive. A block of 18 (3X6) once in the Laurie Mason collection and recorded by Perry contains 9 such vertical pairs of which two are inverted. A horizontal strip of 9 for-



Block of 12, ex-Hollowbush, which may not be properly reconstructed.

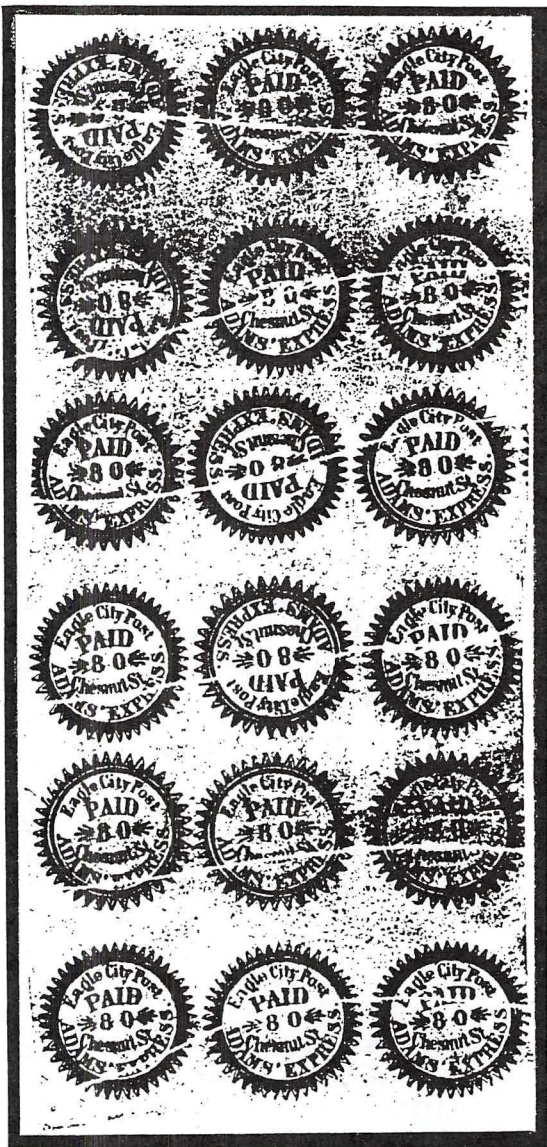
(7) Ibid, Elliott Perry manuscript.

merly in the Middendorf holding contains two tete-beche pairs and damaged portions of two others. An imaginatively reconstructed block of 12 (2X6) ex-Hollowbush contains a marginal vertical "master pair" of Types I and II se-tenant and a strip of 3 with a tete-beche pair.

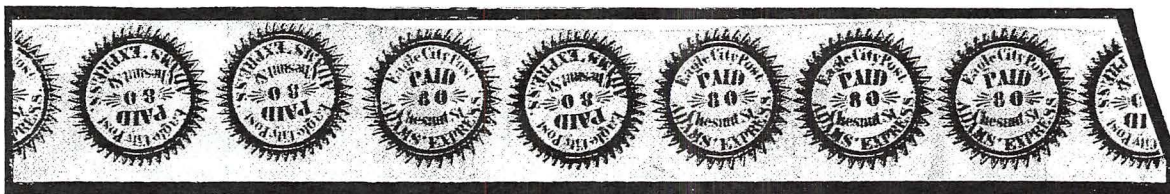
The disposition of master pairs, normal and inverted, in the sheet remains a mystery and the author is open to theories, mystical and mathematical. Rough illustrations are provided for the theoreticians among our members. Obviously, the sheet contained not less than 54 stamps. My guess, based on sheet margins and arcane work-and-turn logic, is that the original sheet was 10 stamps wide and as many as 10 stamps deep.

The cogwheel stamp was commonly cancelled by a horizontal, often thick, penstroke, near or over the "80" of the address. The stamp is known, but rare, tied to cover with company postmarks, as well as CDS cancels of Philadelphia and New York City.

While the genuine stamps were never reprinted, several forgeries exist, all duplicating either 39 or 46 outside points or rays, and all misspelling Chestnut St. as "Chesnut" as did the originals.



Bottom sheet block of 18, ex-Mason, with 9 vertical pairs, two pairs inverted.



Strip of nine, ex. Middendorf, showed sheet was wider than earlier thought.

THE COGWHEEL FORGERIES

Forgery A — J.W. Scott

This 39-point fraud matches the cut found in old Scott albums and in Scott catalogues before 1934. It showed up purporting to be the genuine article in J.W. Scott's *A History Of Postage Stamps* in *The American Journal Of Philately* in Dec. 1888. The fraud occurs in black on thick white wove, and on a medium porous paper. The first A/ADAMS often lacks a crossbar, a black dot sits below the first S/EXPRESS, the C/City is squarish, the y/City tail is broken, the 8/80 bulges to the left and the bottom left serif of P in PAID droops.

Forgery B — Hussey

The only 46-point forgery, Forgery B occurs in black on white wove paper in multiples of at least 8 (2X4) and has been attributed the George Hussey. All the lettering is far too tall and a dot appears between the 8 and 0 of 80. The apostrophe after ADAMS is higher than the surrounding letters, and the h/Chesnut in some positions touches the M/ADAMS. The flourishes to right and left of 80 are shorter than all other forgeries. Multiples exist indicating panes containing at least 12 stamps.

Forgery C — S.A. Taylor

Crude lettering betrays this 39-point effort immediately. Chesnut especially is an up-and-down affair. The first S/EXPRESS is broken at top, the crossbar of A/PAID is a dot, and the apostrophe after ADAMS is curled. This was an S. Allan Taylor

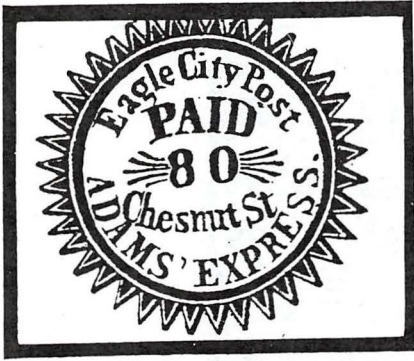
creation. It is encountered commonly in black on white, black on white vertically laid, and black on dark blue violet S.C. (Springer's Form 16); as well as from an unknown form in a scarcer bogus orange on white, orange on pinkish and in orange on pale green horizontally laid. Other colors no doubt exist.

Forgery D — after Moens

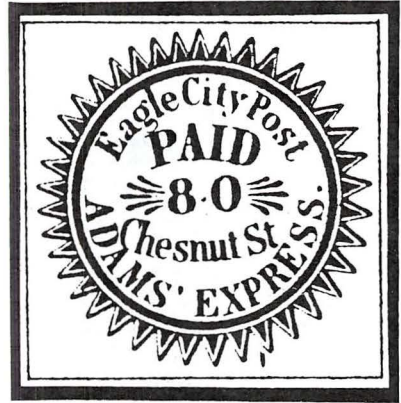
While similar to Forgery B, this 39-point, black on grayish forgery agrees with the Moens 1864 Prix-Courant catalogue cut. The stamp has a fine square frame outside the circular design and on most copies, the bottom of the D/PAID is open. There is a comma-like dot between 8 and 0 of 80, suggesting Moens cut was also the inspiration for Hussey's forgery. The Perry manuscript records a multiple of 6 (2X3). It is possible later generations of this forgery exist emanating from Europe in various colors, but the author has not yet encountered them. A scarce forgery.

Forgery E — 20th century

This forgery is based on the old J.W. Scott counterfeit, but the 80 and its side flourishes have been routed entirely from the middle of the stamp and a modern sans serif style numeral 5 substituted to the left, over the h/Chesnut. A copy cut octagonally, ex-Rooke, in the author's collection comes on purple on thick white gummed card-stiff paper. This may be a modern electrotype creation from the rabid legions that were spawned and quickly quarantined in Great Britain three decades ago.



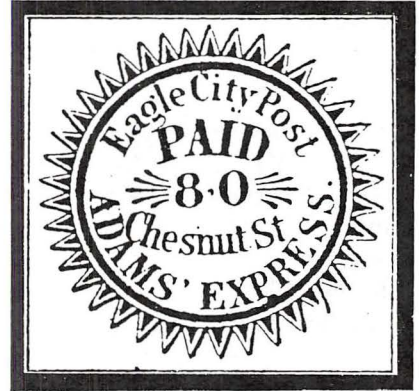
FORGERY A
J.W. Scott



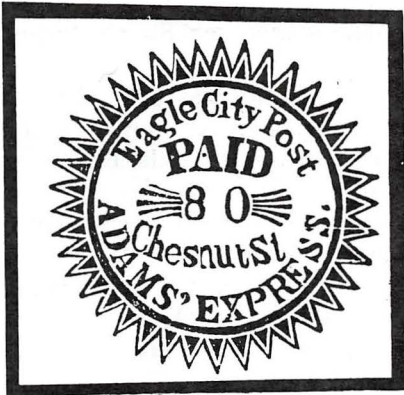
1864 CATALOGUE CUT
J.B. Moens



FORGERY B
George Hussey



FORGERY D
After Moens

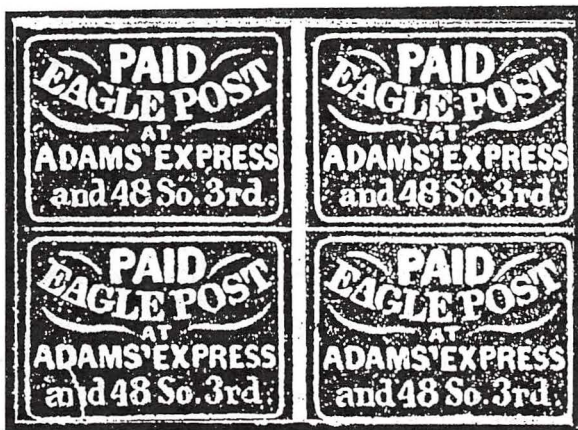


FORGERY C
S. A. Taylor



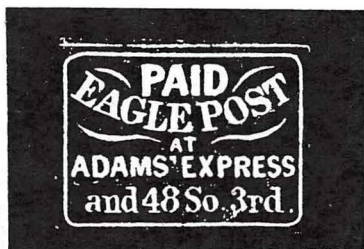
FORGERY E
Send in the clones

THE SMALL STAMP



Largest known multiple, ex Hollowbush.

The little rectangular stamp listed as Scott 61L3 and 61L4 owes some of its inspiration no doubt to Blood's tiny rectangular adhesives (15L12-15L17) which proliferated in Philadelphia in 1849. The size popularity is attested to by other Philadelphia local posts which used small adhesives - Teese & Co., Carter's Despatch, Brigg's Despatch and Priest's Despatch.



61L3-4 show thin horizontal guidelines between stamps.

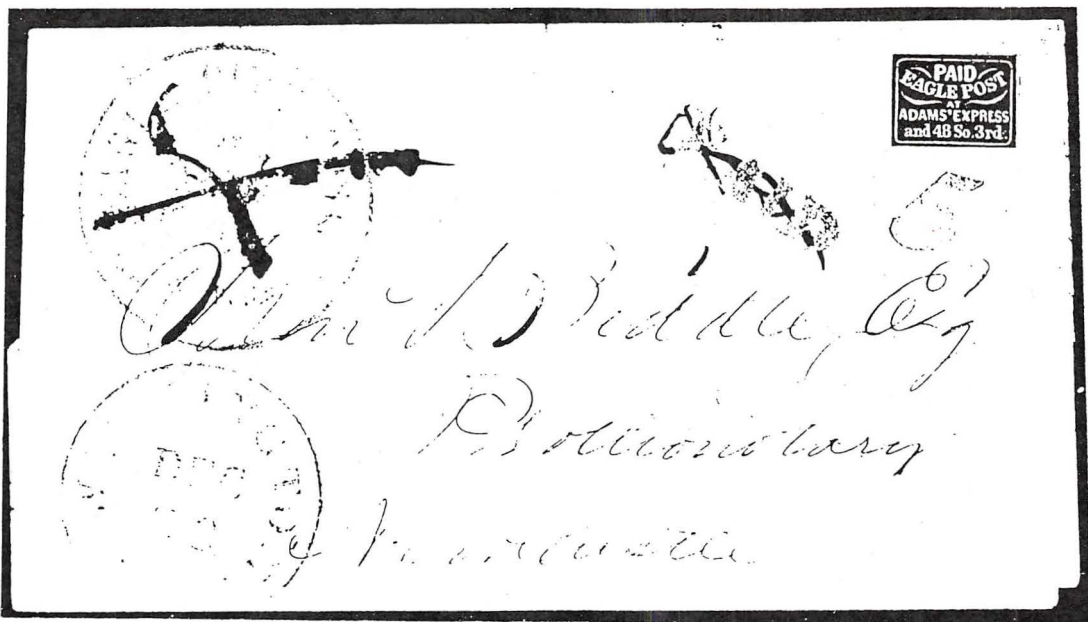
The design consists of a straight "PAID" flanked by small flourishes at top, a curved "EAGLE POST" in

large letters below, "AT" with a single long side flourish left and right, and "ADAMS' EXPRESS" "and 48 So. 3rd." below, a reference to Stait's additional office address from Sept. 1848.

The adhesive was issued either very late in 1849 or early in 1850 and saw use into 1852, even after Stait dissociated himself from Adams' Express. It occurs frequently on covers uncanceled or with pen strokes, but is known tied by company cancel or Stait's large boxed PAID handstamp.

The stamp was printed in blue and in red on wove paper that varies from white to pale bluish grey. It does not come on "bluish" paper as indicated in the current Scott catalogue.

Originals exist in two slightly different sizes, probably due to paper shrinkage or perhaps, separate printings. Measuring from the white rectangular inner frame, the larger size



The red adhesive on cover with X-stroked Type H Wilson Buildings postmark.

is 15.5 mm X 11.5 mm, with EAGLE POST 2 mm tall, and AT 1 mm tall. The marginally smaller size originals measure 15 mm X 11 mm, with EAGLE POST 1.5 mm tall and AT .75 mm tall.

Elliott Perry points out that "the number on the stone, or the size of the sheet is unknown, but many varieties exist showing minor differences in the lettering, particularly in the address." (8).

John Mackenzie alluded to four sub-types, each varying in details of lettering and/or flourishes. A block of four from the Hollowbush collection, signed by Perry and Sloane, is illustrated on the facing page, revealing a major plate flaw in the lower left stamp over "and". No reprints from original plates are known.

The distinguishing features of the originals:

1. A/EAGLE resembles a bisected triangle, with bottom serifs joined or closed.
2. G/EAGLE has a floating, incomplete descending stroke. None of the forgeries have a vertical stroke on the G.
3. O/POST consists of a large oval inside, unlike the forgeries, where the O is round or slotted inside.
4. A squarish apostrophe follows ADAMS'.
5. The stamp design is continuous at top and bottom (no gutter), with a thin white horizontal line dividing the stamps above and below. A white vertical gutter does separate the vertical strips. In contrast, the forgeries have wide white margins on all sides.

(8) Ibid, Elliott Perry manuscript.

SMALL STAMP FORGERIES

Forgery A — J.W. Scott

This is fairly true to the original design and agrees with Scott's early catalogue and album cuts, and was depicted by Scott in his 1888 article on locals in *The American Journal of Philately*. It has a leaning apostrophe after ADAMS' which is thin, like the overall lettering on the stamp. The D/ADAMS is square and the O/POST is round. Printed in red and in blue on white paper only with wide margins.

Forgery B — by Hussey?

A common fabrication occurring in at least three stages of printing, judging by plate deterioration. The lettering overall is too small. No apostrophe follows ADAMS, the first E and the A/EAGLE have virtually no middle crossbars, the O/POST is narrow with slotted inside, and there is no stop after "3rd". The white inner frame often is broken at the lower right corner. Examples exist in shades of red and blue ranging from pale to dark. This forgery can be plated and exists in multiples. This forgery has some hallmarks of George Hussey's forgery factory.

Forgery C — S.A. Taylor

Again, on this fraud the lettering is too small and looks hand-drawn, and no apostrophe follows ADAMS. A fine extra outer colored frame surrounds the stamp 1 mm outside the main design. The 3rd. in the address resembles "3rde", with the stop looking like a tiny "e". The X/EXPRESS is larger than the adjacent letters, with the final S malformed and

pointy at bottom. This forgery was inspired by the Moens catalogue cut, with which it shares several characteristics and originated from the prolific press of S. Allan Taylor.

From Sherwood Springer's known forms, here is a partial listing of colors:

FORM 4: Pale purple on wove and laid; deep brown on laid horizontal and vertical; green on wove and laid; black on gray green; black on violet blue.

FORM 7: Brown on white, brown on orange SC, brown on gray brown SC.

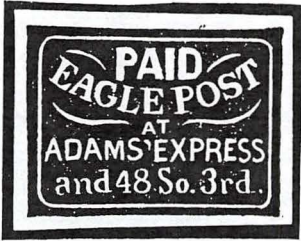
FORM 8: Yellow, purple and purple on lemon yellow.

FORM 11: Blue and blue on pale purple laid.

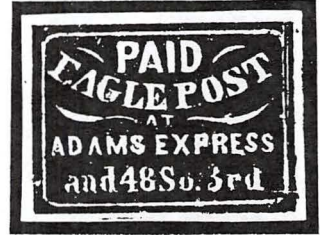
UNKNOWN FORMS: I have copies in the original red and blue on white wove, bogus yellow on white, red lilac on white, black on white vertically laid, black on salmon, and blue on pink vertically laid.

Forgery D — after Moens

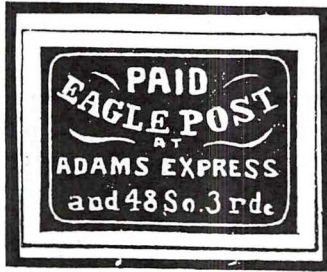
The Moens catalogue cut was characterized by small lettering and obviously inspired Taylor's creation. The author has not encountered an "original" Moens forgery of the small tablet stamp, but one likely exists in the usual black on white proof state. Other Euro forgeries may exist using the original cut as inspiration. The only 19th century forgery I have encountered seems to be a transfer from the Moens cut and occurs in dull red on buff. The lettering is thick and closely matches in most details the Moens illustration. It is quite rare.



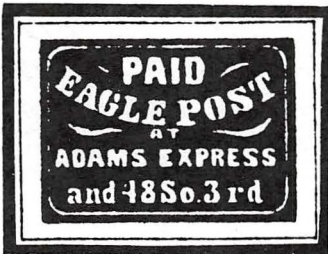
FORGERY A
J.W. Scott



FORGERY B
Hussey?



FORGERY C
S.A. Taylor



CATALOGUE CUT
By J.B. Moens



FORGERY D
After Moens

Bogus Small Stamp



Bogus one cent value.



Bogus two cent value.

A fairly modern fantasy exists in many colors and papers. The two values I possess read "EAGLE CITY/ONE CENT/PRE-PAID" and "EAGLE CITY/TWO CENTS/PRE-PAID" in three lines surrounded by a thick border consisting of interlocking diamonds with reverse squares in each ornament.

It exists imperforate, pin-perfed and rouletted in brown, green (shades), red (shades), pink, yellow, blue (shades), silver on green glazed, and black. A variety exists with the error "FRE-PAID" and redolent copies exist doubly printed and with impressions on the reverse. Maker unknown.

Bogus Handstamp Adhesive

S. Allan Taylor also conjured up his own version of a Stait handstamp by creating an adhesive which read "STAIT'S DESPATCH/ S. Third Street./PAID" inside a thick-and-thin circle.⁽⁹⁾ Colors from Form 2 include black on: blue, yellow, green, pale pink, cream, orange buff, violet gray, violet and purple. Form 14 adds blackish brown on white and on ivory, laid. Other colors likely exist.

⁽⁹⁾ Sherwood Springer, Springer's Handbook of North American Cinderella Stamps, 9th ed., 1980, page 41.



Acknowledgements

The author owes a debt of gratitude to Richard Schwartz not only for sharing information from his own collection, but for providing access to the unfinished manuscript on Eagle City Post by Elliott Perry — the major source for illustrations of cancels and covers in this article. Special thanks too for the kind tutelage from forgery sharpshooter Sherwood Springer through the years, not only for Eagle City Post but many other locals posts as well. And Steven M. Roth very generously assisted the author by sending corroborative and dating data on the post from his own holding.

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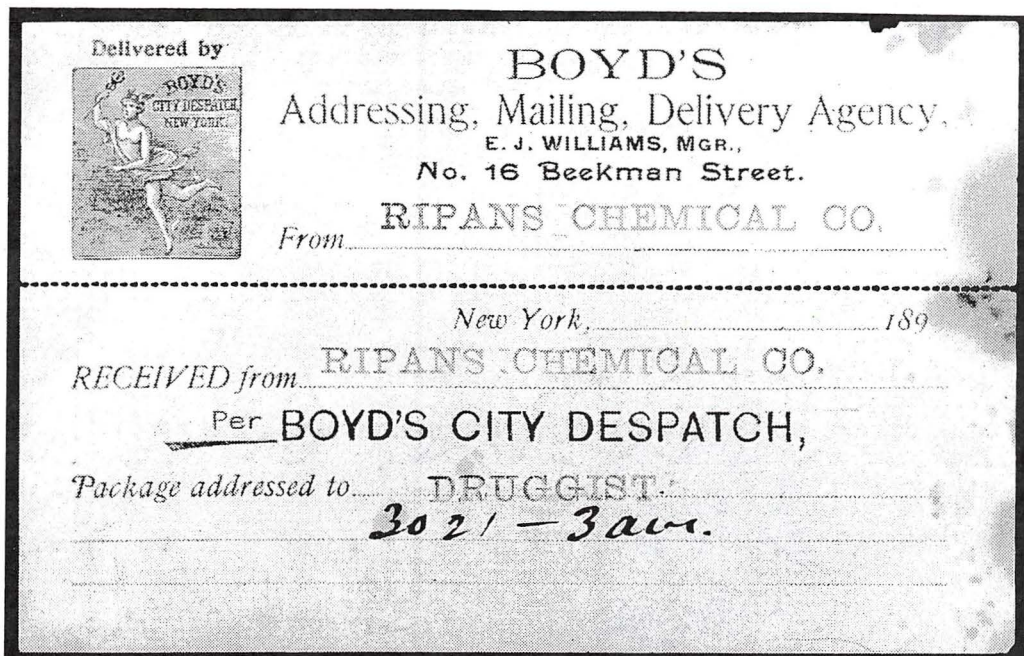
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AND BOYD'S LIVED ON

By Richard Schwartz



The Mercury symbol stood for Boyd long after the raid in 1883.

On May 4, 1883, Boyd's City Dispatch was raided by inspectors from the Post Office Department, backed up by U.S. marshals, in a determined effort to suppress this private post. Hussey was raided the same day.

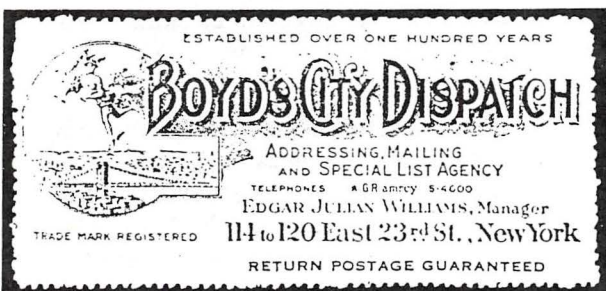
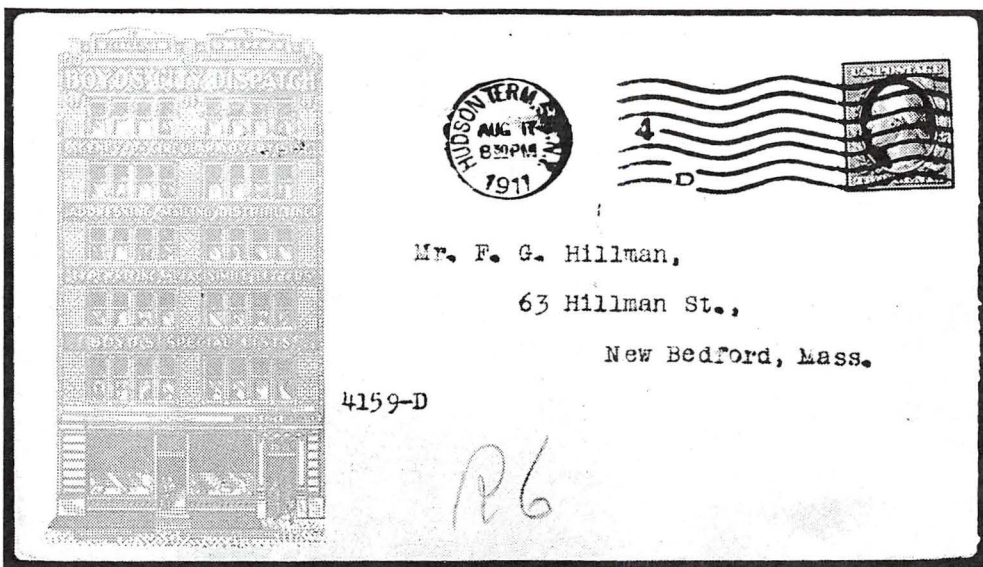
However, for at least five years Boyd continued its regular mail delivery before evolving into a mailing list house and lettershop that also offered the delivery of samples and business circulars.

For some time after its last appearance on a Boyd stamp, the winged Mercury continued as Boyd's symbol, applied now to stationery and other printed matter.

Two examples, many years apart in use, are pictured here. Recently the writer was pleased to add a different, non-Mercury, memento of Boyd to his collection, an envelope mailed in 1911 (facing page) that portrayed Boyd's City Dispatch building and advertised its services.

Also, a new Boyd's handstamp appeared on a delivery label long after Boyd ceased delivery of mail matter. Boyd's address, 19-21 Beekman Street, indicates use after 1909. The addressee is Senator Ackerman, a major figure in early 20th century philately and for whom Elliott Perry plated Scott #1 and #2.

An interesting postscript is the

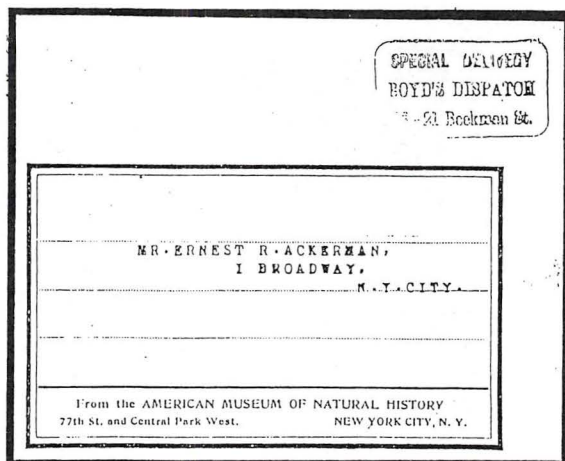
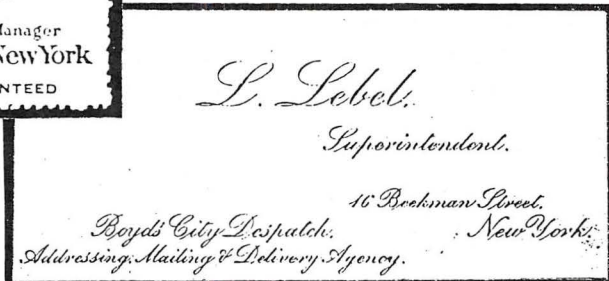


Boyd's Building in 1911 (above), a later winged Mercury (left), the card of a Boyd supervisor and a new hand-stamp, post-1909, (bottom).

statement casually made by Lawrence LeBel, a member of our Society, that he cherishes a sentimental attachment to Boyd's. His grandfather was superintendent when Boyd's was a list house and letter shop. It was there, according to family history, that his grandfather met his grandmother, a fellow employee. When they married in 1902 the employees presented them with a set of sterling silver dinnerware. The wedding present, with its original gift card, is still in the family's possession.

What does Lawrence LeBel collect?

Boyd's, of course.



GUY'S CITY DESPATCH

By Richard Schwartz

A hundred years ago, entrepreneurs at Craig, Finley & Co. of Philadelphia developed a new Caution Label (whatever that is) and faced the problem of introducing it to their market.

As they needed their customers' attention they hit upon the idea of distributing cards bearing, in addition to their product message, information of great interest to businesses — the schedule of letter deliveries by efficient carriers of the Post Office, divided into delivery districts of the city. The card bore a cardboard loop at top to enable it to be hung in a conspicuous place.

This zeal to support the Post Office did not, however, extend to Craig, Finley & Co. themselves. The cards were not mailed but turned over to a private postal service for delivery, Guy's City Despatch.

This short-lived post was established in April 1879, employing eight carriers. It closed June 16 the same

year when the unfriendly Post Office leaned on it.

The post issued two stamps, one in red, the other in blue, Scott 74L1 and 74L2. A paragraph in *The Philatelic Monthly* (Philadelphia) in July 1879 stated that the red stamps sold for \$1 a hundred, the blue for 70¢ a hundred. George Sloane suggested that the red stamps were for letters and the blue for directed circulars. The card shown here bears the blue stamp.

The post used an oval handstamp, applied in magenta. Note that the handstamp reads "DISPATCH" while the stamp reads "DESPATCH". Covers are scarce, unused stamps almost common.

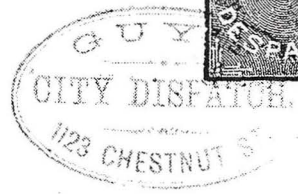
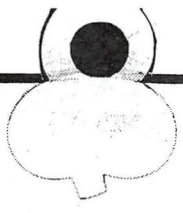
Editor's note: A forgery, now in the Philatelic Foundation reference collection, has been discovered which matches J.W. Scott catalogue and album illustrations from just before the turn of the century.



A genuine 74L1 at left and recently discovered and rather crude Scott version at right.



85
86



E. Pereira

810 Catharine St



Genuine cover with the Guy stamp tied by proper company cancel and a "Caution Label" reverse (at right).

PRESERVE THIS FOR REFERENCE.

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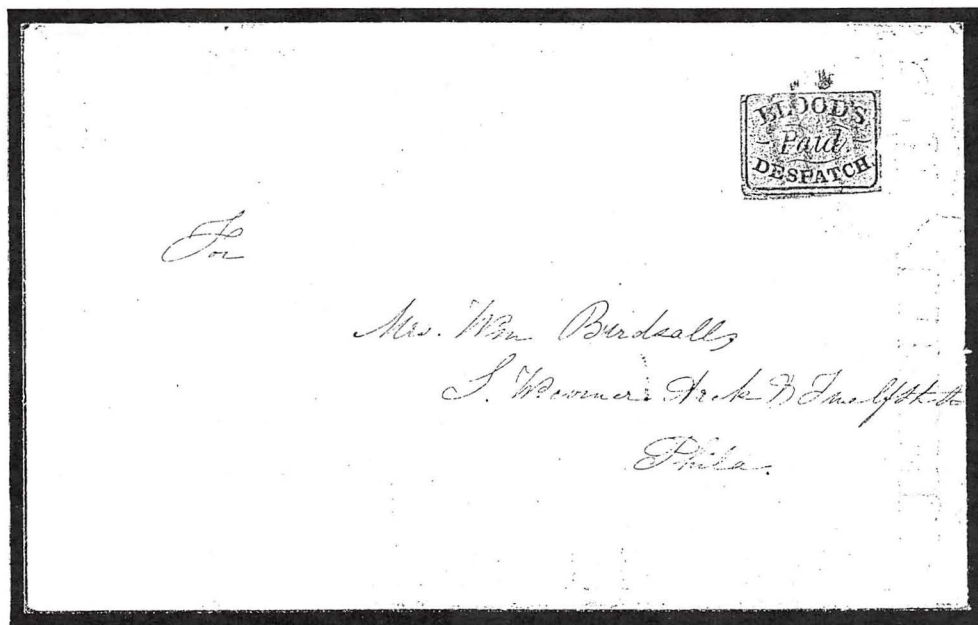
Yours Respectfully,

Craig, Finley & Co.,
No. 1920 ARCH STREET, PHILA.

<p>LETTER DELIVERIES. East of Eighth st., North of Race st., four deliveries daily. Carriers leave P. O. 7:30 and 11 A. M., 2:30 and 5 P. M. Outer districts, 7:30 A. M., and 1:30 P. M.</p>	<p>LETTER DELIVERIES. West of Ninth st., North of Race st., four deliveries daily. East of Broad st., South of Spruce st., four deliveries daily. Carriers leave P. O. 7:30 and 11 A. M., 2:30 and 5 P. M.</p>
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DETECTING BLOOD TYPES

By Gordon Stimmell



Genuine 15L12 tied by 4-stroke cancel to embossed ladies' 1849 local cover.

Blood's Despatch of Philadelphia, under its various incarnations as Robertson & Co., D.O. Blood's and Kochersperger & Co., has garnered much attention, mainly due to its tenacious 20-year lease on life and the diversity of its stamps.

The Striding Messenger design of 1843 has deservedly stepped into glory as the first pictorial stamp in the world.

Certainly the private letter carrier high-hoofing it over the U.S. Post Office (in the Merchant's Exchange Building) aptly symbolizes the gutsy spirit of the pioneer local posts.

Overshadowed in all this limelight are the tiny, dull, often acid-stained

stamps issued between 1849 and 1855. Listed by Scott as 15L12, 13, 14, 15, 16 and 17, most are quite common. Despite their low catalogue price, all have been forged extensively.

The scarcest of these little stamps by far is 15L12, with the word "Paid" inscribed in script in the centre of the design. It saw very brief use in 1849-50 and is much undercatalogued.

What is common about it is how often dealers and collectors confuse the real 15L12 with the forgery by J.W. Scott.

The best reference on these stamps and their forgeries was penned by Donald S. Patton and ran in the Jan.



Full pane of 15L13: Each vertical row represents a major type for 15L12 15L13, and 15L17.

1961 *Philatelist*. Most of the material presented there is accurate.

However, marring this terrific article on Page 105 are two fakes which are labelled as the genuine 15L12 and 15L13. And the sketch of the "original" 15L12 (*Philatelist*, Mar. 1961, Page 153) repeats the error by depicting the same fraud — created by J.W. Scott for his Victorian era albums and catalogues.

Detecting the counterfeit of 15L12 is simple — Scott put a period after

"BLOOD'S" on his creation. This forgery, in the form of a very battered, pre-1900 cut, still serves duty as the "real McCoy" in the current Scott Specialized catalogue.

None of the four major types of original 15L12s has a period after "BLOOD'S". Although no full panes of 15L12 have come to light, the same plates were used to make 15L13, where the script "Paid" was replaced by an Old English letterset "One Cent". As well, 15L17 was also



15L12 Type I

15L12 Type III

15L12 Type IV



Scott's 15L12 fraud.

a lithographic transfer from 15L12, with the words "Post Office" substituted.

Fortunately, a few full panes (4 X 6) of 15L13 survive and each row of four stamps displays the different types of 15L12 originals. The panes of 24, according to Robson Lowe, were printed in sheets of 192 (8 panes).

Basically, the four major types of 15L12 (and 15L13 and 15L17) can be distinguished fairly easily by the location of a tiny squiggle below the "OO" of "BLOOD'S".

TYPE I: Squiggle falls below the exact center of the second "O" in "BLOOD'S".

TYPE II: Squiggle floats below the left side of the second "O" in "BLOOD'S".

TYPE III: Squiggle same location as Type II, but the "H" of "DESPATCH" is widest of the four types.

TYPE IV: The squiggle is quite long (resembling a bizarre Q) and descends from the first "O" of "BLOOD'S".

Needless to say, there are many subtypes on the sheet of 24 and an illustration of such a pane, from the Richard Schwartz holding, is illustrated here for the edification of our more plate-inclined readers.

On 15L12, the four major types differ from one another as well in the placing of the word "Paid" in relation to the two curved strokes which umbrella it and the long wavy horizontal line which underscores it. Individual letters of the script "Paid" vary minutely as well.

Three types of 15L12 are illustrated. The location of the curved line over the P of Paid is most tell-tale. On Type I, the curve begins right over the P. On Type III, the curve begins just before the P. On Type IV the curve begins far to the left of the P.

The variety of internal design on these fairly rare originals helps explain why some dealers and collectors have remained confused for so many decades.



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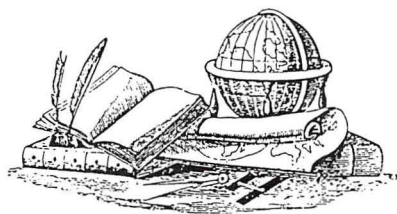
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BOYD CITY
 EXPRESS POST
 AUG 2 1844

PAID
 J.L.K.

*Messrs. O. Corwin & Co.,
 Merchants,
 New York.*

203 front

Many of you may be familiar with the term "Ex-Donald Malcolm Collection". Whenever used it designates a cover as being in a class by itself, one of only a few where quality, beauty and sometimes rarity have blended into a cover which is really desirable to own. Donald Malcolm's collection was sold in the early '70's and looking back on it I am always amazed at the assemblage. When Mr. Malcolm was forming this great collection he used to frequent the New York City dealers and ask the same question "What do you have that's pretty and overpriced?" One of his favorites was the one illustrated above. It combines all of his required elements in a way that makes it very desirable. It is dated August 2, 1844 and although the letter is no longer with it probably originated in Buffalo or possibly Detroit. The Express was established by Henry Wells only a month before and covers are quite scarce. This one travelled to the city of New York and was handed over to Boyd's City Express Post for local delivery. Note that the Boyds marking ties the Letter Express stamps. Virtually every other cover known with this stamp is untied with a handstamped marking.

It was our pleasure to have sold this cover along with many others of similar quality and rarity in a recent private treaty sale of a wonderful collection of Locals and Carriers. We were able to bring together buyer and seller so that each was pleased with the transaction.



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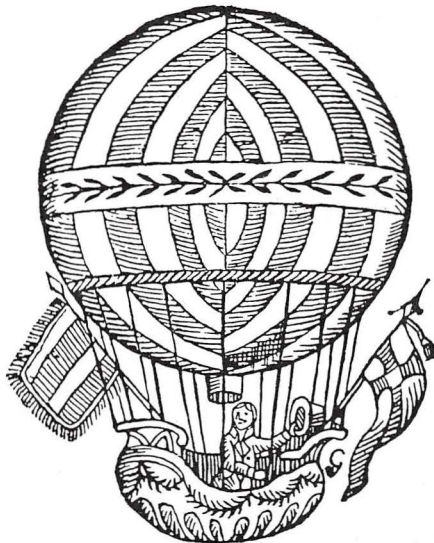
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