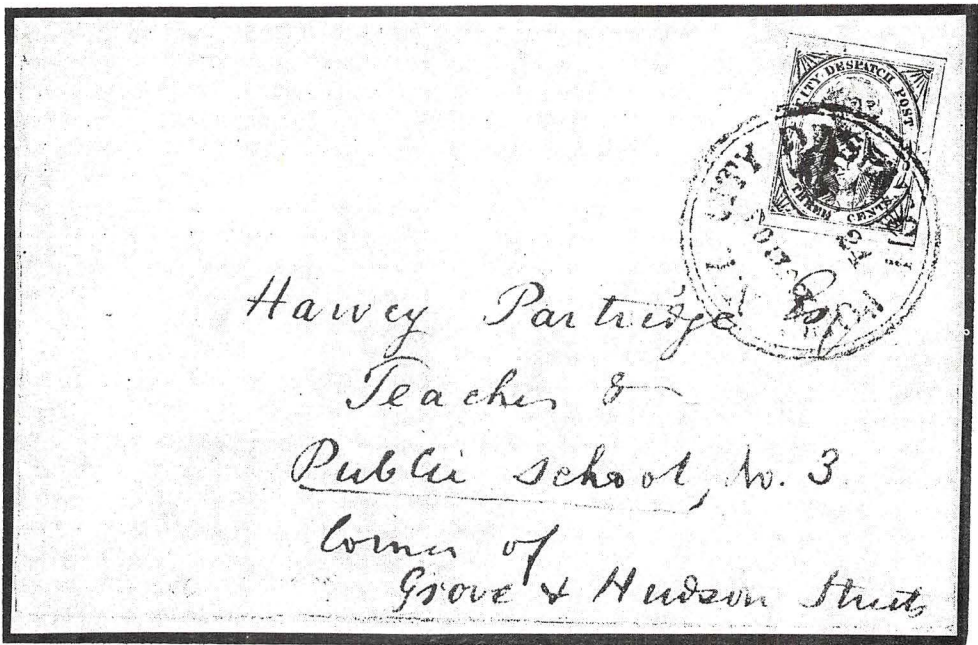


THE PENNY POST

Official Journal Of The Carriers And Locals Society



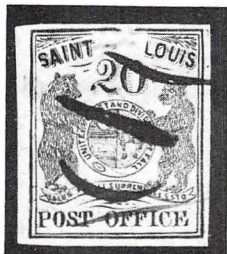
Greig's City Despatch Post, Feb. 24, 1842 – First month of use.

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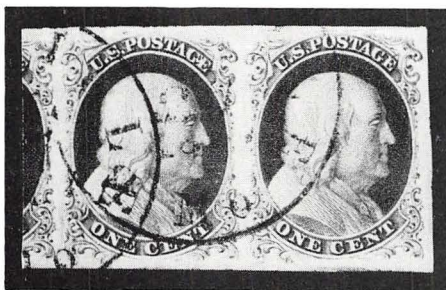
THE BEGINNING OF ADHESIVE
POSTAGE IN THE U.S.

THE FREY-CARNES CONNECTION
PHILADELPHIA DESPATCH POST
A BLOOD'S 25 CENT RATE?

RICHARD WOLFFERS AUCTIONS, INC.



USA: 1845 20c St.
Louis Bear Provisional
on greenish paper



USA: 1851 1c blue, Type IIIa,
Horizontal pair

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THE PENNY POST



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LETTERS TO THE EDITOR

July 30, 1995

Thoroughly enjoyed *The Penny Post* as always. And, as I am an amateur in the Locals field, as usual I learned lots!

RE: The Union Despatch stamps. For some time I have realized I had a genuine copy of the 5 cent stamp. However, until reading your article, I did not realize how rare these stamps are. (Sherwood Springer's handbook price of \$10 didn't get me too excited. I was just happy to have one in my collection.)

Mine is a soiled, battered and bruised specimen which I take to be unused. (This is a tough call because of the dirt). It has two creases and is certainly damaged as a result. Perhaps of further interest: I take the perf. to be compound 13 x 13 1/2.

A xerox is enclosed. One other note, if the plate in Springer for his original is to be believed that is yet another different original copy, as the pencil cancel is different from those you recorded. Thanks again for all the light you shed on these fascinating stamps.

Sincerely,

William W. Sammis, Ithaca, NY



Dear Bill: Congratulations on possessing the war-torn Union Despatch! I suspect you are right and several more 5 centers exist out there. Society member Christer Brunstrom of Halmstad Sweden also reports owning a genuine, with one

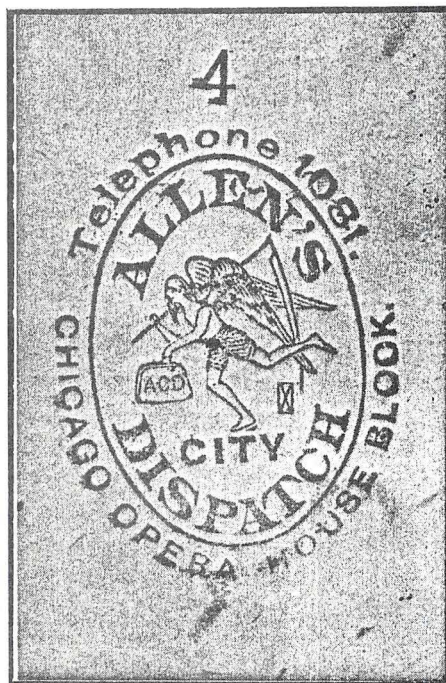
straight edge. Yours, plus Springers and another auction copy met with recently, make four more than my printed census.

...

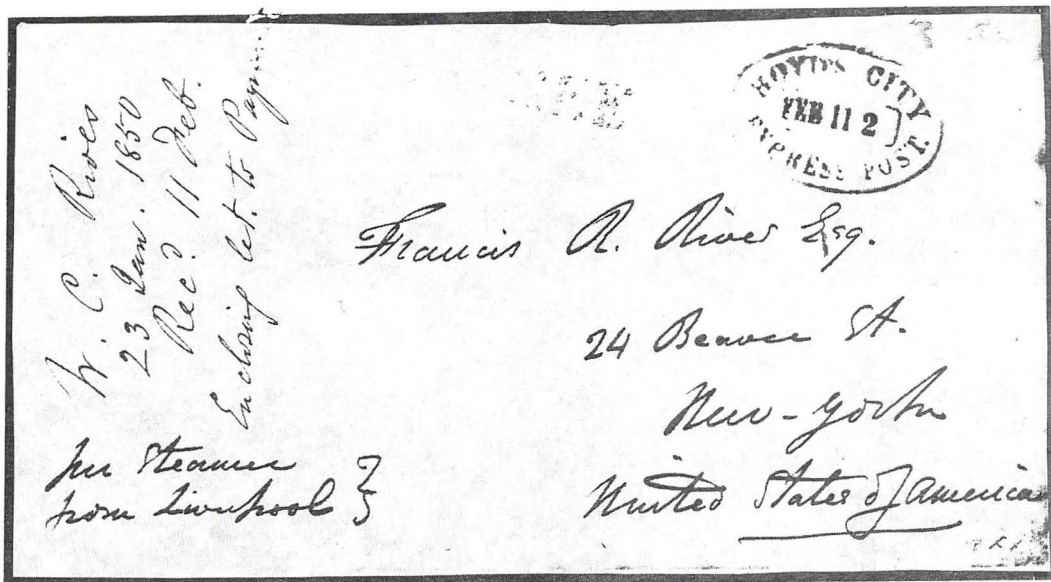
July 28, 1995

One of your members suggested I write to you regarding the enclosed copy of an Allen's City Dispatch. He wasn't aware of anything like this and thought someone with greater knowledge may be better qualified to rule. Thanks for any help you can provide. Is the item authentic? And where can I learn more about it?

Bill Proctor, Ohio



Dear Bill: Your Allen's City Dispatch item is most intriguing. I know of others like it, but no one seems to know whether it is authentic. I presume it might be real, as Edward R. Allen, after his legal conviction for running a private post, briefly managed a delivery service for the Chicago telephone company. After May, 1885, he ran his own circular delivery business, called Allen's City Dispatch, named after his post that was long dead. Perhaps this



piece is a promotional item or an advertising corner card from this later period. It is shown here, so our membership can turn their expertise on it.

...

July 23, 1995

I found Richard Schwartz's article in the July *Penny Post* intriguing. The elusive "FREE" marking he describes as being used in 1844-45 as indicating free service to the press was used until 1850 (though allegedly not for the same purpose). I have two covers from 1850 with this marking, one in black and one in red. The red is on a transatlantic inbound cover from the Rives correspondence. The other, handstamped in black Nov. 2, 1850, is a notice to Edwin D. Morgan, Esq. for a Chamber of Commerce meeting.

At a talk I gave in Feb. 1993 to the N.Y. chapter of the U.S. Philatelic Classics Society, a collector showed a handful of covers with this marking. Unfortunately, I did not examine them closely but between the ones Mr. Schwartz reports, my covers and these, they are the only ones I have even seen.

The purpose of this letter is to inquire as to what use was this marking, if it wasn't to the press, after 1845? I remember at the judges' critique at Philatelic Show 1993, an Ed Siskin comment about my Boyd's exhibit regarding charge boxes. It is well known that Boyd's was responsive to its

customers' postal needs. Since business customers were an important clientele for Boyd's, it is possible that some of these customers had a charge account for inbound mail that Boyd's delivered. Then this marking could have indicated to Boyd's carriers the lack of need to collect its 2 cent fee from the recipient. It is well known that for local delivery covers the Paid J.T.B. marking indicated prepayment for service and a local delivery cover without this marking indicated postage due from the recipient. Or is this marking indicative of prepayment of a large bulk mailing?

I do not have access to a NYC city directory circa 1840's nor to the handful of covers so I cannot determine whether some of the covers with this FREE marking are 'to the press' covers or some other possible service.

If any readers can shed more light on the specific use of this elusive marking after 1845, I would appreciate hearing about it.

Lawrence LeBel, Newington, CT.

Dear Larry: I illustrate your cover sent from Paris to New York via Liverpool with "FREE" marking. I find it interesting you note in your writeup "The sender, W. C. Rives, was Minister to France and may have enjoyed the free franking privilege." Can any reader elucidate this later usage of the "FREE" handstamp on Boyd's covers?

- G.S.

INTO THE FREY: THE CARNES CONNECTION

By Richard Schwartz

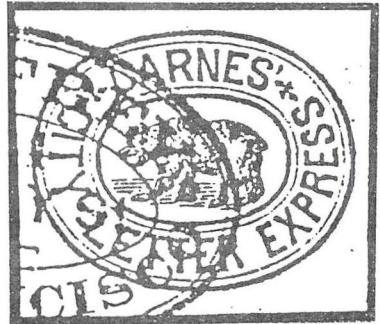
Recently a Carnes stamp, Scott 35L1, off cover, was submitted to the Philatelic Foundation for an opinion. The stamp, ex Sloane, was cancelled by a portion of a blue oval reading "Frey... ..cisco".

The submission was a puzzler. No Frey is known as the proprietor or a principal of Carnes City Letter Express either before or after its sale to William Loomis in 1866. Yet the Carnes listing in Scott's *Specialized U.S. Catalogue* reads: "Cancellations: Black dots. Blue dots. Blue "Paid". Blue oval "Wm. A. Frey."

George Sloane had noted that another copy, similarly cancelled, was in the Jessup collection. Neither he nor Jessup could satisfactorily explain the cancel, although Jessup in a letter to Sloane on June 27, 1950 added that he had seen a Frey's Valentine Express "...but it was another one of those unused items which we in the West practically ignore ... we place no value on a Western Frank until it's known to have been used and then we collect the used items."

Frey, in fact, had surfaced earlier. In the Harmer, Rooke sale of the Crocker collection, Sept. 23-25, 1938; the description of lot 754 was "Frey's Valentine Express, an orange envelope addressed to San Francisco. In addition to the words "Frey's Valentine Express" the envelope bears "With compliment of St. Valentine", cancelled with a large blue "PAID", an interesting item sold on its merits".

In the Knapp sale by Parke-Bernet May 6, 1941, the description of lot 1211 added more: "Frey's Valentine Express, San Francisco, Cal. printed envelope, handstamped "Paid" (E.S.K. notes: This cannot be regularly classed as a local post, being merely an advertisement envelope of a concern in Mas-



Line shot (above) and halftone of genuine Carnes stamp shows the Frey handstamp more clearly.

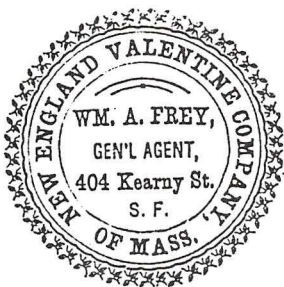


sachusetts that manufactured Valentines and had a branch at 404 Kearny St. San Francisco with William A. Frey as agent there. Cover had a Valentine sample pasted on the back". It realized all of \$7.

Nathan's *Franks of Western Expresses*, 1973, page 84 illustrates a Frey printed envelope. Frey is again identified as an agent of the New England Valentine Company of Massachusetts.

In no instance does the Carnes stamp appear bearing the "Frey" cancel on these envelopes.

To this writer it appears that Frey was a promotionally minded entrepreneur. It may therefore be a not unreasonable scenario that



FREY'S VALENTINE EXPRESS.

With Compliments of St. Valentine,

To.....
.....
.....

A William Frey Valentine Express envelope.

at one time, if not more, Frey arranged to have Carnes City Letter Express deliver sample Valentines with the proviso that each Carnes stamp would bear a Frey promotional "cancellation", which he would provide. Giving supposition free rein it is also possible that Frey offered to have his office "cancel" the samples to be "mailed" and turn them over to Carnes for delivery. Whatever the details of the presumed arrangement Frey, never averse to making a quick dollar, would likely have complied with this unorthodox procedure.

It is well established that the heaviest usage of local stamps historically occurred around Valentine's Day, beginning with the first U.S. City Despatch stamp back in 1842 and running right up through the next two decades, with special rates charged by various posts such as Blood's in Philadelphia, and with extra carriers hired on for those high

volume delivery days by many private posts.

As of this writing, pending updating from our readers, the recorded copies of the Frey cancel on a Carnes 35L1 remains at two: the Sloane copy and the Jessup copy. The latter was last offered in Robson Lowe's "Flintstone USA" sale, October 1973, as lot 1757 where it realized 100 Swiss francs. A possible third copy is in the Philatelic Foundation's reference library.

The Foundation's response to the submitter? "It is a genuine stamp, with the markings of William Frey of San Francisco, status of which is unknown."

...

The Penny Post thanks the Philatelic Foundation and its Senior Expert, William T. Crowe, and Bryan Camarda of the University Stamp Company for their permission to write up this interesting submission.

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THE BEGINNING OF ADHESIVE POSTAGE IN THE U.S.

Copyright Calvet M. Hahn, 1995

The beginning of adhesive postage stamps in America is closely related to two British developments. First was the postal reform movement and the introduction of adhesives in Great Britain in May, 1840, and the second was the major shift in trans-Atlantic communication as a result of reliable steam transport.

Rowland Hill's *Post Office Reform* pamphlet of January, 1837 did not mention adhesives; however, stamped envelopes such as the future Mulreadys were mentioned in a supplement dated January 28, 1837. (A similar idea for newspaper wrappers had been made by Charles Knight in 1834).

Hill was joined in his postal reform campaign by Henry Cole. Cole soon arranged for a weekly publication, the *Post Circular*, which began publication March 14, 1839. In its fourth issue, the publication carried a letter from James Chalmers proposing prepayment by use of sheets of preprinted stamped slips. Chalmers had made this proposal earlier in December, 1837, and again in February, 1838. It is this letter that is the basis of the conflicting claim as to who first proposed adhesive postage stamps; Hill has generally been accepted as the winner.

In 1839, a bill was introduced into Parliament that proposed: a) uniform postal rates of one penny, b) use of stamped paper, c) stamped envelopes, and d) adhesives which were to be affixed to envelopes or folded letters. Queen Victoria assented to this bill on August 17, 1839. Rowland Hill was tasked by the British post office to put the new law into effect.

A competition to design both postal stationery and adhesives was announced in the *Times* of London on September 6, 1839, with consideration to be given to all submissions made prior to October 15, 1839. Nevertheless, late entries were docketed through December 31, 1839. Hill reported that only 49 of the 2,000 entries concerned adhesives. Of these, he felt 19 merited further consideration. As is well known, the penny black and tuppence blue resulted and were offered for sale May 1, 1840 with use to begin May 6th.

RISE OF NORTH ATLANTIC STEAM TRANSPORT

The development of trans-Atlantic steam navigation that would carry the mails was proceeding at the same time. While there had been various experimental steam vessel crossings of the Atlantic, the first successful trips were those of the *Sirius* and the *Great Western* in May, 1838. Closely watching this development was a Nova Scotian by the name of Samuel Cunard, who saw a major opportunity.

In the colonial era, a German Quaker family by the name of Kunders had settled in Philadelphia. They were Empire Loyalists who had changed their name to Cunard. As with other Loyalists at the close of the Revolution they fled to Nova Scotia where young Samuel was born November 21, 1787. He was apprenticed to a Boston merchant and soon bought a partnership in a Boston shipping firm. During the War of 1812 he was able to observe the importance



Figure 1

of government contracts. He married in Nova Scotia in February, 1815, and that same year reportedly arranged a mail contract with the British Admiralty to give service between Newfoundland, Halifax, Boston and Bermuda.¹

Cunard was fascinated by speedy steam communications and there is reason to believe he was an investor in the 436-ton paddle steamer *Calpe*. This was a 436-ton wooden paddle steamer that was to link Ireland and Halifax. The *Calpe* was sold on the stocks to the Dutch navy and renamed to *Curacao*. Under that name the vessel made a series of round trips from Holland to Dutch Guiana beginning in April 1827. There is a possibility that Cunard was involved in ownership of the *Cape Breton*, a 124-ton steamer that sailed from Liverpool to Nova Scotia in June, 1833 and was later sold to Samuel Cunard's brother Joseph. Samuel was definitely a part owner of the 364-ton *Royal William* which first steamed between Quebec and Halifax in 1831-2 and which crossed the Atlantic from Quebec on August, 5, 1833, arriving on 12 September at Gravesend.

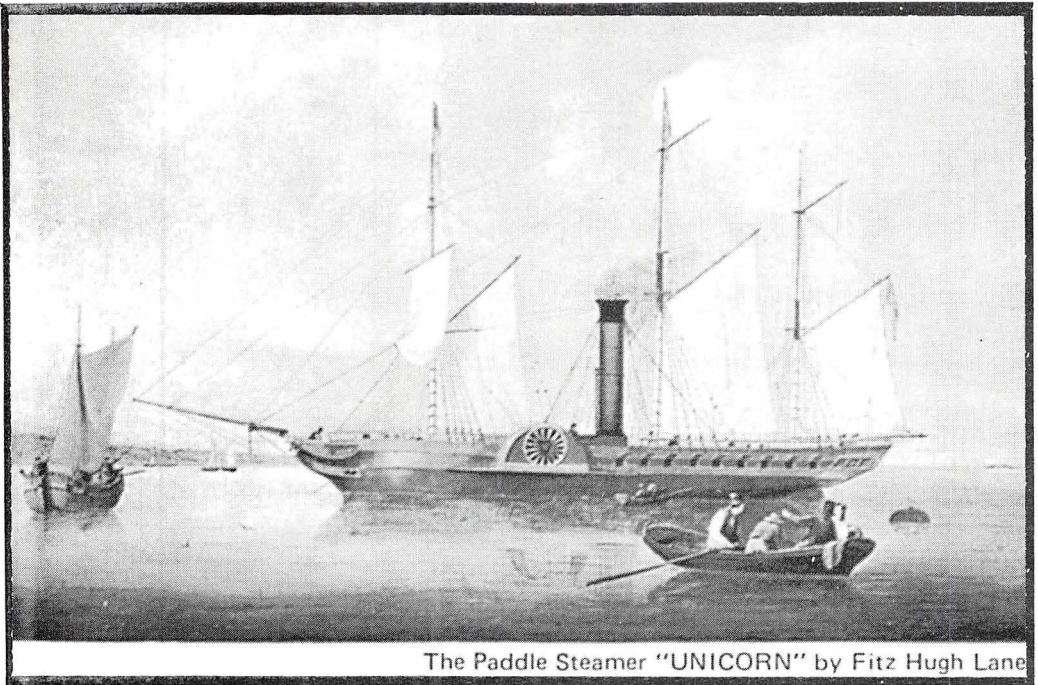
In November, 1838 the British Admiralty

invited offers to convey mails across the Atlantic by steam. Cunard sailed for Falmouth in January 1839 and soon after submitted a provisional tender for fortnightly steam service for ten years, beginning May 1, 1840, the same day the new British adhesives went on sale.

BRITISH ADHESIVES REACH AMERICA

Cunard and the Admiralty signed a seven-year contract May 4, 1839, with service to begin June 4, 1840. The Admiralty and new partners agreed to finance the new line of steamers. In preparation for the first contract voyage, the 300-ton steamer *Unicorn* was purchased from the Glasgow and Liverpool line and sent across the Atlantic to serve as a feeder between Nova Scotia and Quebec on May 16, 1840. This trip was the first by steamer after the issuance of stamps in England and brought letters franked with the new adhesives to the United States for the first time when the *Unicorn* arrived at Boston June 3, 1840. The covers from this maiden trip are postmarked at Boston June 4, 1840. **Figure 1** shows one of the first stamped letters to reach these shores. Three

¹ *Cunard at 150*, 12 parts *Stamp Collector* 9/12- 12/2/1989



The Paddle Steamer "UNICORN" by Fitz Hugh Lane

Figure 2

stampless covers from this trip are also known.

While the vessel was off-shore of Salem, Mass., Fitz Hugh Lane, founder and leading

painter in the translucent school (which later included Frederick Church and others) painted the only known portrait of the *Unicorn*, **Figure 2**. The *Unicorn* had a fascinating history. In addition to being a feeder line vessel on the St. Lawrence, she also made subsequent trans-Atlantic trips, was a gold rush vessel to San Francisco in 1849, served as gold rush steamer in the Australian gold rush, was a troop transport during the Crimean War and later in the Indian Mutiny, before being gutted by fire off Mauritius. The *Unicorn* was then converted to sail and ended its career as a corvette in the Portuguese Navy until it was wrecked finally in 1869.²

Within a week of the *Unicorn*'s arrival at Boston with the first examples of British adhesives, Senator Daniel Webster of New Hampshire introduced a Senate resolution on June 10, 1840 that called for a reduction in U.S. postal rates and suggested that the Post Office change its regulations so as to permit utilization of adhesives or stamped covers, **figure 3**. Accompanying this resolution was an engraving by W.J. Stone of

² Cunard's *Unicorn*, *Stamp Collector*, 1/25/1975

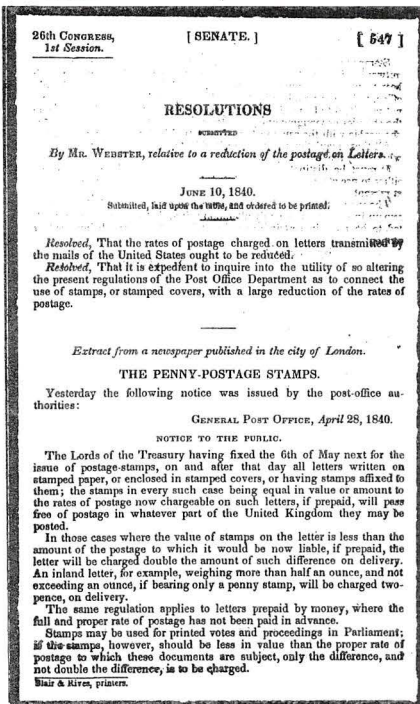


Figure 3

Washington, D.C. illustrating the new British Mulready and penny black, **figure 4**.

Webster's resolution was tabled and nothing was done. He was then in the midst of his campaign to become the Whig nominee for President in the Fall election of 1840 and had no time to follow up. When he was passed over in favor of General William Henry Harrison, Webster accepted the post of Secretary of State, effective March 4, 1841. This post continued under President Tyler and Webster, again, was too busy to follow up on postal matters.

Although the inauguration of the Cunard line did not directly affect the development of American adhesives, it did serve to stimulate the Independent Mail companies that were just coming into existence. William Harnden had begun his Boston to New York service in February, 1839, and by that July was a sworn postal agent on the route. He was barely holding on, when the regularity of the new Cunard line generated a major boost in business.

Expressman Alvin Adams did not enter the field until May, 1840, timing his opening to a sailing of the *Great Western*. Unlike Har-

den who dealt heavily with letters, Adams focused upon bank drafts, specie and small packages.³

THE FIRST NEW YORK LOCAL

At the same time as England was being agitated by postal reform, a similar movement was taking place in New York. On December 20, 1839, the New York Penny Post Association, located at 62 Canal Street, announced the inauguration of a service of distributing letters and small packages throughout New York City in the *New York Journal of Commerce*, **figure 5**.

I discussed the history of the New York Penny Post local in a two-part *Stamp Collector* article published November 10 and 24, 1973. The post was to handle letters and small parcels at three cents each, payable upon delivery, with some 75 stations in the city. There I put forth the thesis that the post was organized and run by Barnabas Bates, an Englishman, who had been very active in the promotion of cheap postage. Bates had been Assistant Postmaster of New York in the early 1830s when important changes in the carrier system were formulated.

³ Adams' Express and Independent Mail, *Collector's Club Philatelist*, May 1990.

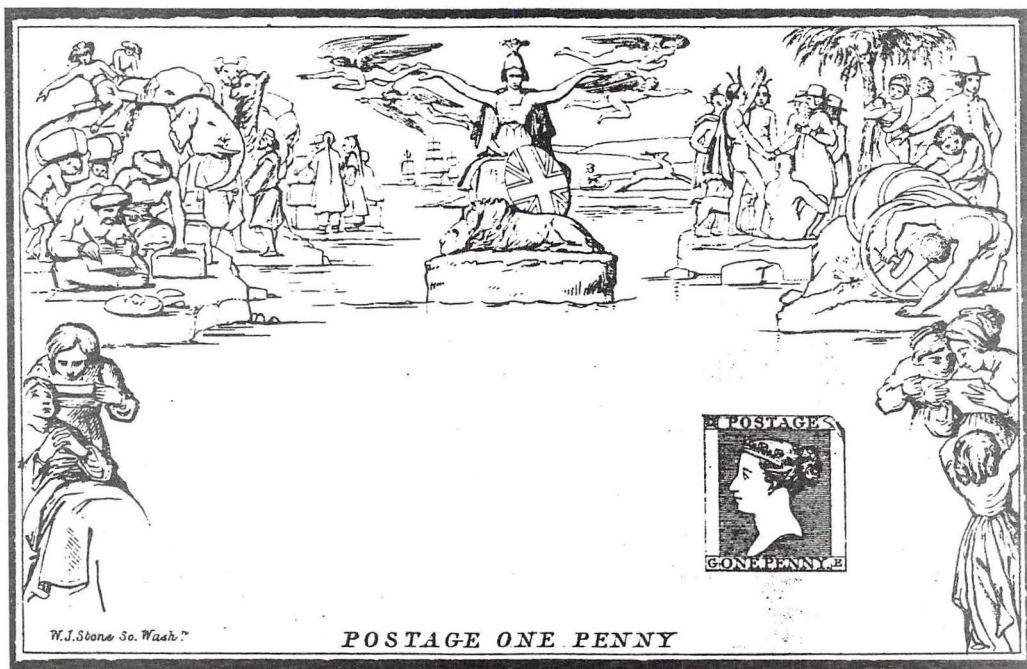


Figure 4

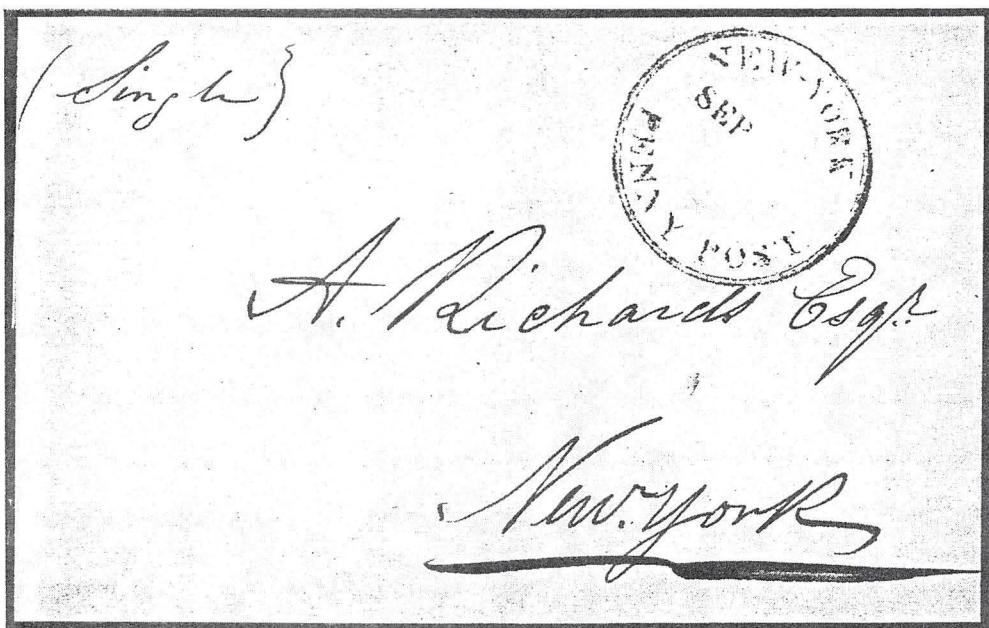


Figure 6

I also recorded that the almost 40 stampless covers known from this post (based on a 4% survival ratio, this suggests 900-1,000 letters were handled in all) ranged in date from January 29, 1840 through September 9, 1841, **figure 6**, with the latest item being a *Journal of Commerce* newspaper wrapper of September 5 to 20, 1841, ex-Mason and Knapp. I did not report the rumor of a yellowish buff adhesive that was allegedly sold to Fer-

rari, for I had no solid evidence of its existence and felt if it did exist it might be a cut-out of a handstamp on yellowish buff paper. It also may be a Wuesthoff bogus item.

The early handstamps of the local were in red, with black being substituted in November, 1840. The later black examples are about twice as common as red, while out-of-town origins dominate the later uses. Both red and black examples are found with a straightline PAID (only a handful exist) while there is at least one free frank, used to the mails, **figure 7**. The post fell into decline during the last quarter of 1841 and the January 14, 1842 issue of the *Journal of Commerce* reported,

"...arrangements being made for reorganizing the city post, under the agency of Mr. Alexander M. Greig..."

FOUNDERS OF THE FIRST U.S. ADHESIVE LOCAL

Alexander M. Greig (**figure 8**) was born in 1802 in Arbroath, Scotland. In May 1821, he sailed for India in the *Blandon Hall*, which was commanded by his father, Alexander Greig. The ship was wrecked July 23, 1821, in the South Atlantic south of Tristan da Cunha, but young Alexander was rescued

THE NEW YORK PENNY POST ASSOCIATION respectfully give notice that they commence business on Monday first, referring to their Prospectus, which is being extensively circulated, for the particulars of their plan. Being the first to attempt the establishment of a Penny Post in America, they hope to receive such a liberal support at starting, as will encourage them to persevere. 62 Canal street. 16 21.5c

FREE TRADE PENNY POST.—An association has been formed for the purpose of distributing letters and small packages through the city in the manner of the "Penny Post." They have announced some seventy-five places where letters and packages may be deposited, and which will be emptied and the packages carried to their destination twice each day. Each package will be stamped with the hour, and taxed three cents, to be paid on delivery. We can easily conceive that such an association may be one of great usefulness in a city where ten thousand messages are to be sent daily in all directions. The worthiness of the associates to be trusted, is attested by the names of a dozen of our most respectable individuals and firms.

Figure 5

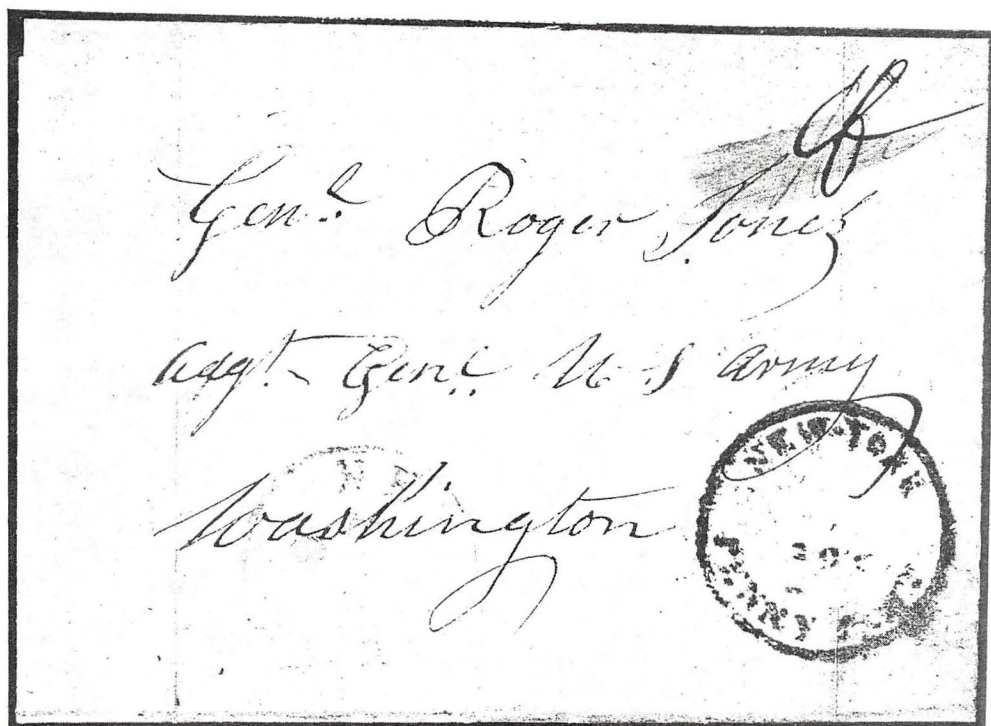


Figure 7

and left Tristan January 8, 1822, for Capetown where he arrived January 21. After a number of adventures, Alexander Greig came to America and settled at 14 Tompkins Place, Brooklyn.

Following his stint as operator of a local and then with the United States post office in

New York, Greig resigned in November, 1844, to go to Cuba. After a few months on that island he found both the business opportunities and climate unsuitable and returned to New York where he became a stock broker with Brown Brothers & Co. Apparently during this period he lived for a time in Bayonne, N.J., but eventually settled at Astoria, L.I. where he died on November 18, 1862.

Greig had become friends with a Londoner, Henry Thomas Windsor, who came to America on business in May, 1841 on the Cunarder *Britannia*, which left Liverpool April 20, 1841. Windsor resided in Hoboken, N.J. and had an office at No. 43 Broad Street in downtown Manhattan.

It was apparently Windsor who suggested the two join to introduce a penny post using an adhesive stamp along the lines of Rowland Hill's reform of the British postal system. By January 1, 1842, the two men had agreed to create such an adhesive-using local. Greig, as an American citizen, became the public representative.



Figure 8

THE EARLY GREIG OPERATION

According to Charles Windsor, who wrote up his father's activities in the *American Journal of Philately* (pgs. 284-5, June 1894), Windsor acquired the goodwill (and probably the assets as well) of the New York Penny Post. This statement accounts for the already cited *Journal of Commerce* notice of Jan. 14, 1842. Windsor reported the operation began at 46 William Street on Feb. 1, 1842. This starting date is confirmed by a Nov. 19, 1842 quarterly report on the U.S. City Despatch signed by Greig and William Seymour.

Initially, the post was involved in a) getting recommendations, b) obtaining an adhesive, c) setting up letter boxes, and d) sending out solicitations. Three versions of the printed solicitation are known. There is also an earlier version, **figure 9**, which bears the autograph signatures of the references. This copy stayed with the Greig family. One of the printed versions sold as lot 341 in the June 5, 1995 Siegel Rarities sale. The printed versions note the post went up to 21st Street in Manhattan.

The rate was 3 cents a letter, with stamps at 36 cents a dozen, or \$2.50 if purchased by the hundred. (An interesting quotation inasmuch as the sheet was of 42 stamps (6 x 7) as illustrated in Scott Trepel's series in *The Penny Post* in 1992.) Letters to the mail required an adhesive, but letters and papers to local newspapers were free. (Examples are known). A 6 cent rate was charged for 'registered' letters and a 'special despatch' could be arranged at a shilling a mile at the main office. (No examples of either are recorded). The basic philatelic work on the subject, in addition to the Trepel series, is the 1942 American Philatelic Society (APS) booklet and the subsequent additions made by Elliott Perry in the *Collectors Club Philatelist*.

Charles Windsor reported his father "strained every nerve to get the post in full working order before St. Valentine's Day...(but) arrangements not being thoroughly completed, so many complaints of ir-

regularity were made that he greatly feared it would be the death-blow of the Post..."

While full working order may not have been achieved, the post was sufficiently advanced that an advertisement in the Feb. 7, 1842 *New York Herald* stated:

"City Despatch Post. -- The deliveries commence this day, Monday, 7th February. Boxes are placed at all the principal hotels, and in various parts of the City, a list of which will be advertised in a few days. The regulations may be seen at the Principal Office, No. 46 William Street, where free stamps may be purchased."

From another *New York Herald* notice of Feb. 16, it is clear there was confusion on Valentine's Day and,

"the enormous influx of Letters, having rendered it an utter impossibility to maintain perfect order, upon that occasion, notwithstanding ten additional carriers were on duty..."

Several of the early covers are illustrated in the Trepel series to which readers are referred. There is at least one example with a Scott 40L1 tied by a Feb. 1, 1842 circular date stamp on a notice that went out for delivery on February 25, according to the second c.d.s. on it. It is analytically significant because it shows the adhesive likely was available on Feb. 1, 1842. There are two examples with Feb. 3 c.d.s., one of which has a sender's notation 'in operation'. This c.d.s. has been altered in pen. The changed date is subject to several interpretations. Trepel thinks it is a '4' as denoted when sold in the Hollowbush sale. Frajola terms it a '14', making it a Valentine. I would suggest it may be a '6', marked that Sunday evening for the opening of the post the following day (see Trepel's figure 4 and 4a).

THE PLATE AND ITS ENTRY

There are three to four plus panes of the 42-stamp sheet that apparently still survive. Three of these panes were purchased in 1914 from the Windsor family and placed with New York dealer John Klemann. One was broken up and is the source for most unused

NEW-YORK
CITY DESPATCH POST.

Principal Office, 48 William Street.

*Referenced by
Recommending
C.D. Post
February 1842*

The necessity of a medium of communication by letter from one part of the City to another, being universally admitted, and the Penny Post, lately existing, having been relinquished, the opportunity has been embraced to re-organize it under an entirely new proprietary and management, and upon a much more comprehensive basis, by which DESPATCH, PUNCTUALITY, and SECURITY, — those essential elements of success, — may at once be attained, and the inconvenience now experienced be entirely removed.

The Proprietors of the "City Despatch Post" enter upon the undertaking with an earnest impression of its responsibilities, and with a full determination so to perform the required duties as to merit the confidence and support of their fellow-citizens. They have engaged the most efficient and trustworthy Assistants and Letter Carriers, and no expense will be spared to bring the whole advantages of a well considered system into active operation.

The following is a brief outline of the plan.

RECEIVING HOUSES.

Letter Boxes will be placed throughout every part of the City in conspicuous places; and all letters deposited therein, not exceeding one ounce in weight, will be punctually delivered three times a day at three cents each: option being given, either to free the letter, in the manner shown in the following regulations, or leave the postage to be collected of the party to whom the letter is addressed.

POST-PAID LETTERS.

Letters which the writers desire to send free, must have a free stamp affixed to them. An ornamental stamp has been prepared for this purpose, and may be procured at the Principal Office as above, or at those stores which will be advertised in the daily papers as having authority to sell them. The charge will be 36 cents per dozen, or \$2 50 per hundred: the reduction of price for the larger quantity being made with a view to the accommodation of those parties sending a considerable number of circulars, accounts, &c.

ALL LETTERS INTENDED TO BE SENT FORWARD TO THE GENERAL POST-OFFICE FOR THE INLAND MAILS, MUST HAVE A FREE STAMP AFFIXED TO THEM.

LETTERS AND NEWSPAPERS ADDRESSED TO THE EDITORS OF THE PUBLIC PRESS, WILL BE DELIVERED FREE.

UNPAID LETTERS.

Letters not having a free stamp, will be charged three cents, payable by the party to whom they are addressed, on delivery.

REGISTRY AND DESPATCH.

A Registry will be kept for Letters which it may be wished to place under special charge. Free stamps must be affixed to such Letters for the ordinary postage, and three cents additional be paid, (or an additional free stamp be affixed,) for the Registration: but all such Letters must be specially deposited at the Principal Office.

A special "Despatch" will be expedited with any Letter or Packet, not exceeding one pound in weight, (to an address within the limits,) at one shilling a mile, upon application at the Principal Office.

The advantages offered by this undertaking are,

FIRST. The secure and prompt transmission of all Registered Letters containing any special notice or matter by which means legal evidence may be obtained of the due delivery of the same; and the immediate despatch of any letter or small package requiring instant delivery.

SECONDLY. The certain and expeditious delivery of MANTILE LETTERS and CIRCULARS, of INVITATIONS and REPLIES, (either under free stamp or unpaid,) and every description of COMMERCIAL, PROFESSIONAL, and SOCIAL Correspondence; thus bringing the most distant parts of the City in effect near to each other, and providing the means of constant intercourse at a very moderate charge.

ALEXANDER M. GREIG, AGENT.

I have seen the outline of the plan, and of the regulations of the undertaking, and have no objection to its being understood that the above does not interfere with the Post office act, it is strongly recommended to the Public by.

Wm. Greig & King -
J. Prescott Hall -
Wm. Taylor -
Hall Brothers -
R. L. Greig & Co. -
W. L. Bull & Co. -
L. L. Greig & Co. -

John J. Palmer, Pres. of the P.
James M. Caldwell.
W. C. P. Greig & Co.
Brown Brothers & Co.
D. C. F. H. Bell & Co.

Wm. B. Brintall
John F. Johnson & Co.

Figure 9

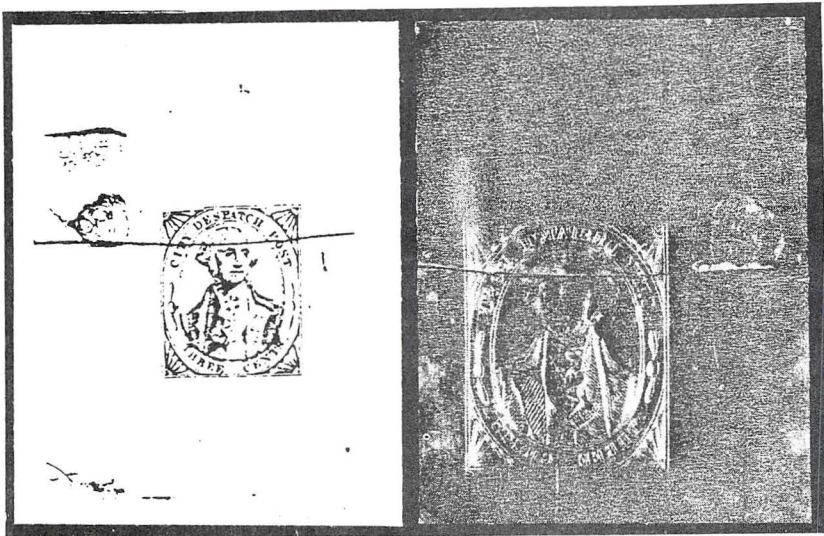


Figure 10

blocks and singles. Another is the Ackerman/Hall sheet illustrated in the APS booklet. Trepel notes this, plus the Middendorf narrow margin example, the Caspary, and the large-margin Kapiloff sheet. Both the Kapiloff and Caspary sheets have a tear in the margin at left next to position 7 and an edge tear at the top.

The layout of the engraved plate is six columns across and seven down with a total sheet size of 140 x 225 mm. The plate is unique in U.S. classic philately in that it was entered by a single transfer that was rocked into the plate from side to side rather than from top to bottom. Further, the entry was made row by row across rather than column by column vertically. Horizontal and vertical separation lines were entered after the plate was transferred. A number of doublings occurred.

In comparing reprints, made in 1892 from the die with the impressions of the issued stamps, Elliott Perry suggests that the transfer may have been slightly damaged, for it did not pick up some of the fine hairlines at the left of Washington's head. The design on the issued stamps is consistently less representative whether the Greig (Scott 40L1) or the subsequent uses of the plate (Scott 40L3, 40L4, 40L5, 40L6, 40L7, and 40L8) are considered. Frank S. Levi, Jr. published a plating

of the Greig that fits all these stamps, in the *Collector's Club Philatelist* Vol. 34, No.11.

THE DIE AND WHO MADE IT

The plate, and probably the transfer roll, passed out of Greig's control when he sold his post to the government. The die remained in his control and was in the hands of his descendants, the Ayers of Bayonne, N.J., in the 1950s.

Dr. William Mitchell, a major student of locals, borrowed the die from the Ayers in September 1892, to study it and secretly made reprints. These are known in black on unglazed white paper, as well as on surface glazed crimson, orange and green paper. Mitchell's printer cracked the die. The cracked die was offered to George P. Sloane in 1935 for \$700, with the suggestion the cost could be covered by making new reprints. It was subsequently sold and used to make reprint 'die proofs' that show the crack across the head of Washington. Of particular significance is the fact that on the die is also a small engraved head. It is that of Vulcan or Hephaestis, **figure 10**.

The existence of this Vulcan head on the Greig die links it directly with an 1840 stock certificate of the Potomac & Allegheny Coal & Iron Manufacturing Co. that was engraved



Figure 12

by V. Balch, N.Y. This certificate was illustrated by Trepel in his *Penny Post* series. On that certificate, the Washington head is part of a full-length standing statue. The certificate also has a seated Vulcan with the same head as on Greig's die. **Figure 11** shows an engraving of this full Washington standing figure.

Another certificate that has both the Washington statue and the Vulcan is that of the American Mining Company stock share which is noted as engraved by A. Halbert of Farino & Co., N.Y., **figure 12**.

Although Balch is known to have occa-



Figure 11

sionally worked with either Rawden or Wright, there is, to the best of my knowledge, no Rawdon, Wright signed piece that uses either the Vulcan or Washington engraving on these certificates. In fact, Rawdon, Wright & Hatch used a different Vulcan figure, circa 1845, in the design of the \$5 Franklin Silk Company note illustrated as figure 9 on page 10 of Winthrop Boggs' *Ten Decades Ago*.

What happened was that in his 1902 *Postage Stamps of the United States*, John Luff erroneously attributed the design and the printing of both the Greig local and subsequent items from that plate as well as the United States City Despatch adhesives to Rawdon, Wright & Hatch (R.W.&H.). Today, after this attribution was effectively overturned, the editors of the Scott *Specialized U.S. Catalogue* still persist in the error and it continues in philatelic literature.

The reasons for rejecting the R.W. & H. attribution are: 1) the statue engraving whose head is used for the Greig bust is not one associated with R.W.&H., but rather with engraver V. Balch. 2) James Parson Major, head of the R.W.&H. engraving department in the 1840s, never claimed the Despatch Post local engravings, although he did claim the heads on the New York provisional and the 1847s. 3) R.W.&H. used a different Vulcan than the one associated with the Greig

bust, 4) Elliott Perry accepted the results of the study by Dr. Julian Blanchard (a major essay/ proof student) that concluded in 1949 that the die was not engraved by R.W.&H. and that the stamps were probably not printed by that firm, 5) Although the R.W.&H. surviving printing books retained by the American Banknote Company show both the New York provisional and the 1847s, the only reference to any of the locals is that reproduced by Trepel in his *Penny Post* series dated Dec. 5 and 6, 1846. It refers to the A.B. Mead printing (Scott 40L2).

This 1846 order is for '232 stamps' (under 5 sheets) on green enamel paper with a sub-notation of 'Z (or F) C.&P.' Only a printing block of eight or less would create a total of 232 stamps, and Mr. Trepel reads the word 'stamps' as implying 'sheets' or 'impressions' (9,744 stamps). The sheet reading is more consistent with the total number of surviving examples as well as the known position of later uses. Both make a block of eight an impossibility. Further, no subsequent order for the Mead or Cole printings from the Greig plate has been found in the R.W.&H. records.

The logical conclusion from the evidence is that V. Balch engraved the Greig design in conjunction with a company with which he was associated in 1842, possibly Farino & Co. The same company would have printed the adhesives. R.W.&H. was not involved.

THE ESSAY AND THE REPRINT DIE

There is one known essay of the Greig local, ex-Caspar and Middendorf. It is black on bond paper, mounted on card and can be seen in the Trepel *Penny Post* series or enlarged in the January 1949 *Collectors Club Philatelist*. There, the differences from the issued stamp are noted: a) a lower bust in the frame, b) an apostrophe between the 'TS' of 'CENTS', c) a rayed 'bug' center in the side ornaments rather than a propeller, and d) more complete hair at the left. The stock certificate illustrations I've seen are not clear enough to suggest whether they are closer to the essay or the issued stamp. A possible

second essay (it may be a poor description of Cole's local 40L5 or a forgery) was sold as lot 1085 in the F.W. Hunter sale Jan. 10, 1900 as, "3 cent black on white, letters printed, instead of being engraved on plate. Fine."

Elliott Perry has closely studied the 1892 Dr. Mitchell reprint, and notes the hair is more complete, e.g. closer to the essay than the issued stamp. He suggests the reason for the lack of some of the hair detail is either the transfer roll failed to be sufficiently impressed into the die to pick up the fine detail, or it was slightly damaged in some way; he considered the latter explanation more likely.

The closeness of the Greig die and the portrait portion of the essay again clearly ties V. Balch to the essay. It is of some analytic interest to note the rejected rayed 'bug' ornament center which was replaced on the issued stamp by a propeller is similar to the rayed center used in the later United States City Despatch Post issue of late 1842.

QUANTITY ISSUED

The only reference we have as to the quantity of the Greig local adhesive issues is found in the Postmaster General's Annual Report of Nov. 24, 1842, where New York Postmaster John Lorimer Graham states that,

"Up to the time of the annexation of the City Despatch Post to the Department, the average numbers delivered was 437 per day. During the first month from that period they increased to an average of 610 letters per day..."

To the extent that this 437 letters a day estimate, given Lorimer by Greig and Seymour, is an accurate representation of the Greig operation between Feb. 14, 1842 and sale of the local post, it implies a total of about 1,760 sheets of Greig stamps were needed for that local to operate six days a week. This is about the same number of sheets delivered of the New York provisional from the beginning of February, 1846 to July 15, 1846 – about the same time span. As a ball park estimate it is appropriate.

The largest delivery of the New York provisional was 500 sheets, so it is unlikely a

larger delivery was used by Greig. Even with a 500 sheet delivery (unlikely), there would be at least three deliveries or printings of the Greig stamp. A delivery of around 200 sheets (as was more typical of the New York provisional deliveries and which fits the Trepel interpretation of the Mead order record) suggest there may have been as many as eight Greig deliveries. Each could have some different characteristic. No one has ever looked for them. The issued Greig stamp is generally known to be fuzzily printed relative to the later Mead printings(s) from the same plate. Therefore, there may be some difference in impression among the various Greig deliveries as well as differences in paper and gum. Such differences are known among the various deliveries of the 5 cent 1847 and is useful in separating them.

It is appropriate to note at this stage that the Greig adhesive was available on Feb. 1, 1842, and that the essay must have been made earlier. Yet, assets of the New York Penny Post were purchased in mid-January and the idea for a Greig local does not pre-date Jan. 1, 1842. This means the first American adhesive was conceived, designed, a plate laid out, and adhesives printed in just one month – possibly in just two weeks! Previous students of the U.S. classics have not mentioned the possibility of such a short span from conception to issued used adhesive.

THE GUM USED ON GREIG'S STAMPS

At least three different descriptions of the gum are found on the unused Greig adhesives. In his exhibit writeup, Dr. Kapiloff reported that the stamp used a grayish black ink on grayish to white paper and added, 'The gum is yellowish.' I have also seen descriptions of a 'thin, whitish gum' and a 'greenish, rather thin, gum'. It is possible these differences merely reflect interpretative differences of the observers. On the other hand, they may reflect slight differences of various printings.

Roy H. White in his *Paper and Gums of United States Postage Stamps 1847-1909*,

scants the analysis of gum. In regard to the 1851 issues on through the 1869s, he notes dextrin was the adhesive. He adds that:

"Dextrin, and any other organic adhesive which may have been used experimentally, will develop a crackly surface and darken with the passage of time. The gum on stamps protected from sunlight and warm air is more likely to retain its original color, but some discoloration is to be expected ... Dextrin gums are not crystalline, but rather colloidal in nature. This property, which implies micron or sub-micron size particles, permits them to 'dissolve' in water. Egg white, or other albumins such as felatin, exhibit the same property. These substances are all susceptible to water loss if heated, or through the mechanism of slow drying. Hence they are all dimensionally unstable. Since dextrin loses water, literally changing its chemical and physical properties, it turns amber and develops a crackly surface...Original gum is never free of a crackled surface, no matter how smooth it appears to be;... Infrared spectra of many starches or their derivatives closely resemble each other. Hence, while dextrin types can be identified readily, the variations (which may be in part due to the method of manufacture) cannot be easily differentiated. Further, mixtures of dextrin, gum arabic, and closely related substances are extremely difficult to analyze in terms of the percentages of each which may be present."

While dextrin (a carbohydrate formed by decomposing starch) is considered to be a basic component of early classic U.S. stamp gums, Perkins Bacon wrote in July 1844 that the gum used for adhesives they printed was:

"Composed of nine tenths of Potatoe Starch well burnt and one tenth of Gum Arabic boiled to a proper consistence with water, & when used, should be placed in a vessel moderately heated so as to liquify (sic) it, & laid on to the back of the Paper or Stamp with a soft brush and dried in the air, as fire will cockle the sheets."

It is quite likely that the Perkins Bacon formula is quite close to that used on the Greig stamps and other early locals. As students of

the issue have not reported 'brown' gum there seems to be some difference from the 1847 and 1851 issues, or even the brown gum used by R.W.&H. on the early printings of the New York provisionals. It is further evidence that R.W.&H. did not handle the Greig printing and gumming.

EARLY PAPER

There is a connected series of early adhesives in the United States prior to the 1847 issue that begins with the Greig's local and continues with the United States City Despatch Post issues, the A.B. Mead local and the New York provisional. The question is who printed each and what paper was used. As noted, the traditional answer, which has been challenged for a half century, is to accept John Luff's statement on pages 32, 227, and 229 of his 1902 magnum opus where he ascribed the engraving and printing of all to R.W.&H.

Clarence Brazer in a 1954 *Congress Book* article discusses papers as follows, (relying upon Winthrop Boggs for his information): "In 1845 colored hand made paper as used by bank note engravers is generally crude and raw in color as compared with similar papers that greatly improved in soft coloring over the next 50 years; Good colored hand made paper was then probably scarce. Reliable bank note engravers were the selling agents for these paper makers. It is said that only two firms in America produced such paper at that time. Winthrop S. Boggs tells in the *Collectors Club Philatelist* that these 1845 stamps were printed on Willcox & Co., Ivy Mills hand made paper, which mill was near Wawa, Delaware County, Pa...."

The fact is that Boggs got much of his information on the Willcox Paper Mill from a reprint out of *The 'Records' of the American Catholic Historical Society* where it was noted that an Ivy Mills circular from James Willcox of October, 1850, claimed that the manufacturer of bank note paper had been almost an exclusive business for the preceding 20 years.

Boggs abstracts from the article the fact that the Willcox firm owned two mills where

paper was made on Fourdrinier machines, one erected at Chester, Pa. in 1837, and the second, in 1845, at Glen Mills, 2 1/2 miles from the firm's Ivy Mills, which still made hand made papers. The article also noted that after 1832, Willcox kept a large supply of banknote papers on hand for immediate delivery, and that the hand made paper operation was abandoned in 1866.

Although Willcox seems to have been the chief supplier of bank note paper through to the 1851 period, and probably beyond, Crane & Co. of Dalton, Mass. also appears to have supplied paper for the banknote printers at an early date. Boggs in his *Postage Stamps and Postal History of Canada*, Vol. 2, quotes a letter of June 14, 1943 from R.C. Pierce, Secretary of Crane & Co., discussing paper samples of 1854-1859 and reports,

"We were supplying paper to the people who were printing stamps at that time and whether it was used for stamps or other purposes we do not know."

A significant item from the *Historical Society* article not cited by Boggs was reported by White in his *Paper and Gums* book. On page 45, he notes the Willcox mills in July 1843, supplied machine made paper from its Chester mill to the Treasury Department which was turned over to R.W.&H. for printing Treasury notes and bonds. It shows the firm used machine made paper for some security printing that early.

In analyzing the early American adhesives, it is useful to differentiate between those that used hand made paper and those using machine made. If hand made, there is high probability that the Willcox Ivy mill was the supplier, providing the adhesives were produced by a banknote printer.

HAND MADE VS. MACHINE MADE PAPER

Hand made paper is created by taking a square mold with a woven wire bottom over which a detachable outer rim, called a deckle, is fitted and dipping the mold into a vat of watery paper fibres, called 'stuff', picking up and shaking the mold to interweave the fibres and allowing the water to drain. The

mold is then placed on its side for further draining. Fibres that get between the mold and deckle form what is known as the 'deckle edge' on hand made paper.

A felt blanket or mat is then placed on top of the mold, which is inverted so that the soggy paper mass rests on the blanket. A second blanket is placed on top as the process is repeated. A group of these paper and blanket sandwiches is then run through a wringer or press for more drying.

If the wire mold tears, it is rewoven or 'stitched', creating a repair type stitch watermark that is unlikely to have the neat appearance of a machine made paper web stitch watermark. In the art field, repair type 'stitches' are known on hand made papers used for some 16th century etchings. 'Stitch' watermarks are also found on hand made papers used for some old Japanese prints. It is possible to find a stitch type watermark when the felt blanket method is not used for final pressing out of water, or when single hand made sheets are run through a wringer that has stitched webbing around its cylinders.

Regarding stitch watermarks on hand made paper, L.N. and M. Williams, in their excellent *Fundamentals of Philately*, state:

"We do not know of any 'stitch' watermarks caused by repair to the wire base of the mould used for hand made paper, but their existence on postage stamps is a possibility."

This observation suggests the presence of a stitch watermark, particularly a regular one, is one way to separate hand made and machine made papers on early stamp issues.

By way of contrast with hand made paper, the early machine made papers were done on machines such as the Fourdrinier, which employed a belt of finely woven metal cloth that was 'stitched' into an endless belt upon which the paper pulp or 'stuff' is carried from the vat. The stitching created slight ridges in the webbing which thinned the paper 'stuff' immediately above. Thus, when the paper dried and was used to make stamps the thinning is seen in watermark fluid, lighter fluid or sometimes even when viewed



Figure 13



through a strong light, as a set of stitches. An example of such a stitch watermark on the 1847 issue is seen as **figure 13**.

From the 1847 issue onward, the Scott *U.S. Specialized* reports in its 'Introduction' that such markings are "found on a great many issues, and may exist on all." The individual listings do not note such stitch watermarks.

Dr. Carroll Chase in his discussion of the papers of the 1847 issue on page 204 of his July, 1916 portion of his series on the 1847 issue in the *Philatelic Gazette* said:

"The paper is all thin but varies to some extent in degree of thinness. The average paper is about .00275 inches thick. The thinnest seen is .002 inches while the thickest is .0035 inches. Papers showing the extremes are decidedly unusual... The stitch watermark, a band of lines, may be found on both values. It always runs horizontally across the stamp. This 'watermark' is always due to the stitching together of the ends of the felt band on which the paper pulp is led from the vat."

Earlier in his discussion of paper, Chase noted that thin, wove, machine made, bluish paper was always used and that similar paper was in very general use at the time. Based upon Chase's study, we can fairly conclude machine made papers were used from the 1847 issue onward in the U.S. I can identify

1847 stamps with stitch watermarks at least as early as the second printing of 1848. There is no particular reason to assume the first printing differs.

In addition to the stitch watermark there are two other characteristics that help differentiate hand made and machine made paper. One is the different way they expand and shrink when soaked or wetted. Studies on foreign stamps show they expand differently in the vertical and horizontal dimension depending upon whether the paper is hand made or machine made. The other characteristic is the higher degree of irregularity in hand made paper.

It is almost impossible for the vatman to create a hand made sheet of paper of uniform thickness. Dard Hunter, curator of the MIT Paper Museum, in his 1943 book, *Paper Making*, reports in regard to hand made papers and the effect of paper defects on printing,

“Probably the most annoying of these defects is a disparity of thickness in the separate sheets... A far more exasperating defect, sometimes present in hand made paper, is that one portion of a single sheet is heavier than another...the result is that undue hardship is caused the pressman when he prints upon it, either on a hand press or one operated by power. Inasmuch as the weight and thickness of handmade paper is so irregular, paper of this kind is seldom sold by weight, the tendency being to list the paper as bulking so much to the ream...”

On page 33 of the already cited Williams' *Fundamentals of Philately*, are illustrations of both hand made and machine made wove papers showing the greater cloudiness of the hand made paper. Dard Hunter wrote Boggs on Feb. 24, 1943 that it was difficult to match papers of stamps for,

“Postage stamps do not permit of much examination as they are so small and the paper covered to such an extent with the printing.”

On page 55 of his *Paper and Gums* book, White noted:

“...some of the first printings have been proofed and printed on hand-made paper.

Authorities on the subject advise that experts are reluctant to specifically identify some of the early United States stamp papers as machine-made.”

White's source is a letter from A.E. Grummer, the past curator of the Dard Hunter Paper Museum in Appleton, Wisconsin. As discussed above, the use of stitch watermarks eliminates much of the problem.

All the evidence shows that the Greig local adhesives were printed on hand made paper. The evidence also shows that the 1847 issue, from at least the second printing and probably the first, was printed on machine made paper. The basic question is determining just where in between the shift was made.

There is also the problem of late use of both dies and plates. These can be found on papers that do not match the contemporary issue. These philatelic souvenirs sometimes shed light on earlier production, and thus have a use for students.

In his *1847 Issue Historical Catalog* (1947), Clarence Brazer noted a group of 1847 sample die proofs that were produced between 1885 and 1895 that had identifiable late watermarks of Crane & Co. (pg. 23). Also on pages 15-16, he noted the dot over 'P' progressive defect of the 5 cent 1847 stamp that was found on die proofs, “printed on banknote papers made by Crane & Co. from 1847 to 1859.”

As Crane & Co. was not involved in stamp production before 1851 according to the company, this suggest that other early items attributed to R.W.H. or other early printers may also have been put to press about the same time, particularly proofs.

GREIG CANCELLATIONS

The original Greig cancellation was a double-border 34 mm circle with the N.Y. at the bottom, inverted relative to the rest of the text. It is only found in a carmine red and is known from Feb. 1, 1842 through Feb. 25. It was resurrected in August and is known on Aug. 12 – 15, 1842. The next handstamp style is a 31 1/2 mm double border circle, with the N.Y. at bottom in an upright position. It overlaps the first, being known from

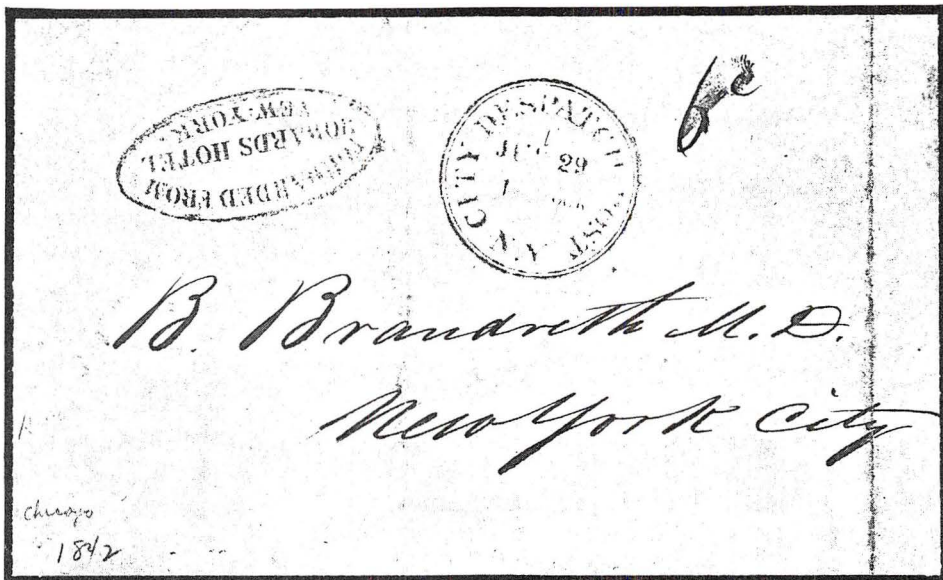


Figure 14

Feb. 23, 1842 through Aug. 13, 1842. Initially it is in the carmine red shade but the color changes sometime after May 14 and prior to May 28, 1842 to a red orange.

The date style of the first postmark is month before day, while the new circular date stamp has day before month until sometime between June 7 and June 20th. In neither the color change nor the date style change have I been able to pin the date down precisely.

Along with the two c.d.s. styles there is another postmark, a chamfered double-lined FREE known with all the various styles. It is seen on Feb. 18 with the first style c.d.s. and on March 4 with the second style. One of the more unusual covers in this period is a folded letter from Chicago of July 20, 1842 that bears a Type II July 29 c.d.s. and a 6 cent rate. It also has the 42 x 19mm oval Howard's Hotel forwarder usually found on mail brought down from Troy, N.Y., **figure 14**. It seems to establish the Howard fee at 3 cents as well. To-the-mail examples used in April and May 1842 seem to have the adhesives killed with manuscript 'X' markings.

BEGINNING OF THE END

About the same time he contemplated introducing express mail service as competi-

tion to Independent Mail operations such as Pomeroy, Postmaster General C.A. Wickliffe conceived of establishing a government city despatch post, and on May 31, 1842 wrote the New York postmaster to establish one. Pursuant to this directive, William Seymour was named to head the City Despatch Post beginning July 1, 1842. On July 21, 1842, Graham wrote that he thought the best situation was to acquire the Greig operation and purchase the fixtures of that post for \$1,200 out of general postoffice receipts and place the new operation under Greig's care, "cojointly with Mr. William Seymour, who is also a gentleman of high respectability whom I have employed as a Clerk, at a salary of \$1,000 per annum, as directed by you to superintend the whole concern."

Graham also proposed to change the name of the new operation to 'United States City Despatch Post' so that the 'boxes, stamps, etc.' in Greig's possession can be used by adding the words 'United States' to the stamps and the labels on the boxes. He hoped for the new operation to go into effect August 1. On Monday, Aug. 1, 1842 the first Assistant Postmaster General replied that an order establishing the operation had been made Saturday, July 30, but journalized on the first. Greig was to work as a letter carrier.

The *Federal Register* shows that while Seymour was appointed July 1 as head of the City Despatch Post, Greig was hired effective August 1 in the postoffice, and served there to Sept. 30, 1842, and again from January 1 to March 31, 1843. In the City Despatch Post department his appointment dates only from Jan. 1, 1843! Other than Seymour, all other appointments in the City Despatch operation begin Aug. 15, 1842 or later (as is the case of Greig).

Greig advertised on August 13 that 'henceforth' the government would assume the entire management of the operation. This ad notice also ran on the 14th. The 1842 *Postmaster General's Report* dates the first day of government operation as Aug. 16, 1842. Confirming this date from an independent contemporary source is the news item in the Aug. 15, 1842 Philadelphia *North American Daily Advertiser*, reading:

"A City Despatch Post is to be established in New York. For that purpose, about 100 stations have been selected in different places, where letters may be deposited. They will then be delivered three times a day, at 3 cents each. Is not Philadelphia entitled to some similar arrangement?"

Greig's local was not only the first adhesive issuer in the Western hemisphere, it was the second in the world. Before proceeding to a discussion of the third adhesive-issuer, the United States City Despatch Post, which is in the direct line from the New York Penny Post to the 1847 issue, I should like to digress to discuss the world's fourth adhesive-issuing entity. It is also an 1842 operation and is located in Philadelphia.

PHILADELPHIA DESPATCH POST

The earliest record of this Philadelphia local is found in an advertisement in the Philadelphia *Public Ledger* of Dec. 8, 1842. It is noted there that the post is in operation and that adhesives are available at 37 1/2 cents per dozen (a touch over 3 cents each). The company's first adhesives were made from the company's handstamps struck on bluish or white paper and cut to shape. They have a handstamped PAID in the center that

replaces the hour slug in the handstamp.

Examples of the red on bluish paper (15L1) and the black on white (15L2) adhesives seem to be used indiscriminately. Examples are found from December 1842 with some regularity through July 27, 1843. Based upon a 4% survival ratio, somewhat over 800 would have been issued.

The earliest philatelic reference seems to be on page 51 of Vol. 1 (1878-9) of *Curiosity World* (N.Y.) where the post is called bogus. Sol Altmann found a reference in C.H. Coster's article in the March 1879 *Collector's World* which he relayed to Elliott Perry in March, 1962. It stated that the Canal Street dealer Wuesthoff, together with 'a gang of scamps', had been engaged for the past two years in concocting 'locals on the original letters' and selling them, partially through Dr. Petrie. Among these was the Philadelphia City Despatch as well as the New York Penny Post. Varro Tyler does not mention this in his *Philatelic Forgers*.

The adhesive of the Philadelphia Despatch Post was first illustrated in the *American Philatelist* of Jan. 10, 1889, where an example of May 9, 1843 from the Booth correspondence is shown. An 1842 example of the black (15L2) adhesive affixed by wafer to a cover with a red handstamp is found as Caspary lot 361. All the adhesives are initialed 'R. & Co.' giving rise to the conclusion that the post was operated by Robertson & Co. of Philadelphia. No listing of a Robertson & Co. is found in contemporary city directories, and, so far, no individual has been identified as Robertson. (In *Chronicle #90*, Lowe notes Wm. H. Robertson letters were carried and suggest he may be owner or relative. (In 1841-2 a Wm. H. Robertson, merchant is known at 20 Walnut and in 1843-4 at Prince and Jupiter. A second W. H. Robertson is seen in 1843 at 673 N. 2nd.)

The earliest of the handstamped covers I record is one of Dec. 19, 1842 in black. Both 10 A.M. and 3 P.M. slugs are found in the center of the handstamp. I find both red and black handstamp use overlapping with the red more common. The latest I've seen is the March 5, 1845 example from the Midendorf collection. The handstamp 'PAID'



Figure 15

seen on the adhesives is also used separately on some stampless covers.

There is a large 12 mm tall '3' in red used on the earlier stampless, which changed to a small hollow 6 mm tall '3' by at least Oct. 13, 1843. Robson Lowe makes a distinct listing of the adhesives which happen to have the '3' handstamp applied, feeling that it represents a rate change from a basic two-cent rate. This does not seem justified by the original advertisement price.

THE FIRST PICTORIAL STAMP

A new adhesive was introduced in the Fall of 1843. According to the *Guinness Book of Stamp Facts and Feats*, it is the world's first pictorial stamp. There is no value mark or name other than City Despatch Post. The illustration is of a carrier walking over the Philadelphia government postoffice in the Merchant's Exchange Building. The stamp is the first lithographed stamp.

Robson Lowe suggests there were at least three printings of the 'striding messenger' adhesive. He notes the initial printing is in a gray black ink on a thin, soft 'pelure' paper that is grayish in color. The earliest example of this adhesive I record is on a cover dated Oct. 10, 1843 (H.R. Harmer Nov. 12, 1953,

lot 1368.) This example and a second of Oct. 13, 1843 would represent this first printing. Lowe reported a September 1843 copy.

Lowe describes his second printing (**figure 15**) as being in a gray black ink on a grayish, thick, hard paper sometimes described as glazed. It shows less background lines in the sky than the first and Lowe suggests the 'glazed' nature of the paper may be the reason as it would make it more difficult for the paper to take a good impression. There is at least one example of this 'printing' that has a double impression. It is ex-Worthington and Caspary, among others.

Lowe notes the second printing is found on a cover dated Nov. 11, 1843 that sold as lot 1632 in his sale of July 1, 1973. His description notes this cover is on a Harnden circular that has a similar 'striding messenger' design inside and concludes the Robertson design is modeled upon that of Harnden. I know of no other Harnden example of this design earlier than the late 1850s. Consequently, I would conclude the reverse, e.g. Harnden's firm (then part of Adams Express) picked up the idea from the Robertson adhesive.

It is not clear whether the first printing was a short one completely on 'pelure' paper or whether it was a regular printing with some sheets of paper having been left too long in

the beating vat. I personally doubt there were two separate printings but rather feel the first and second Lowe printings are one and the same with a few 'pelure' sheets included. This is similar to the July 16, 1845 delivery of the New York provisional where both 'pelure' and non-pelure adhesives are found postmarked that day on the earliest known use cover to Europe.

The third printing (**figure 16**) shows a good deal of detail in the sky background. It is known at least as early as July 6, 1844 (Robson Lowe sale March 1, 1973, lot 1633). In *Chronicle 90* Lowe illustrates the differences he sees among the three printings through the 10/13, 11/11 and an undated 3rd printing as well as the 8/5/45 Blood early manuscript overprint. Lowe notes the stamp has a deep gray black ink applied to a 'pelure' paper. He suggests some examples may be remainders from the 'pelure' first printing. The 'R. & Co.' manuscript surcharge is known on the third printing at least as late as May 5, 1845.

THE SHIFT TO BLOOD'S DESPATCH

There is some ambiguity about the end of the Robertson & Co. operation. It is known that on July 5, 1845, Daniel Otis Blood, together with his brother Walter H. Blood, purchased the business, handstamps, adhesives and the printing stone and formed the new Blood's Despatch. John F. Watson's *Annals of Philadelphia* (1899) notes:

"Blood's Dispatch, for letter delivery, was originally started as 'Halsey's Dispatch.' After a short time the interest was bought out by D. Otis Blood, who was chief clerk and cashier of the *Public Ledger*..."

According to Robson Lowe, the purchase was from James Halsey, a dealer in leather trimmings at 23 S. 4th Street in 1845. Edward T. Harvey's major work on Blood in *Chronicle #144* gives us the listing from McElroy's *Philadelphia Directory* that shows Halsey was a shoe dealer at 83 S. 2nd in 1843, at 4th & Harmony with no occupation in 1844, and in trimmings at 23 S. 3rd in 1845 and 1846. It also shows D.O. Blood was a clerk at 108 S. 2nd in 1845, and a clerk at 48 S. 3rd in 1846, along with the

1846 listings of his city despatch at that address.

The implication of this data is that Halsey managed the Robertson & Co. operation towards its end, but it is also possible there was a brief interregnum between the Robertson & Co. operations and the beginning of Blood's Despatch.

The last Robertson & Co. adhesives were surcharged in manuscript 'D.O.B. & Co.' at least as early as Aug. 5, 1845 (lot 1636 in Lowe's sale of March 1, 1973.) There is an example with a pre-July 1, 1845 manuscript 25 cent rate to St. Louis that sold in several midwestern auctions, but which is suspect on that date alone. These Robertson adhesives were replaced by the Blood adhesive 15L5, at least by Oct. 13, 1845, when an ex-Hollowbush cover is known. There is a reconstructed mint block of 12 (3 x 4) of the Blood 'striding messenger' adhesive (ex-Knapp, Caspary, Middendorf) that hints at the size of the original sheet being larger.

It is possibly significant that Blood began his new operation just five days after the 1845 act reducing postage to 5 cents and 10 cents went into effect together with the act prohibiting independent mail expresses.

On Robertson's location, Robson Lowe speculated that the Robertson office was in Harnden's 'imposing building' at 43 South 3rd Street. Certainly, the Blood office was. However, this is not correct with respect to the Philadelphia Despatch Post. A copy of the Robertson & Co. notice of commencement of business, obtained and photocopied by Steven Roth from the Philadelphia *Public Ledger* for Dec. 8 1842, gives Robertson & Co. address at 83 South 2nd Street.

Editor's note: A true copy of this notice appears in this issue of the *Penny Post* with an article by Steven Roth on page 29.

CITY DESPATCH LOCAL

There has been a question raised about this local with its red 32 mm handstamp 'CITY DESPATCH/A.M.' or 'P.M.' time slug. It has been suggested that it was part of the Robertson & Co. to Blood transition, partially because of Robson Lowe's remarks in *Chronicle #90* that a cover with a handstamp

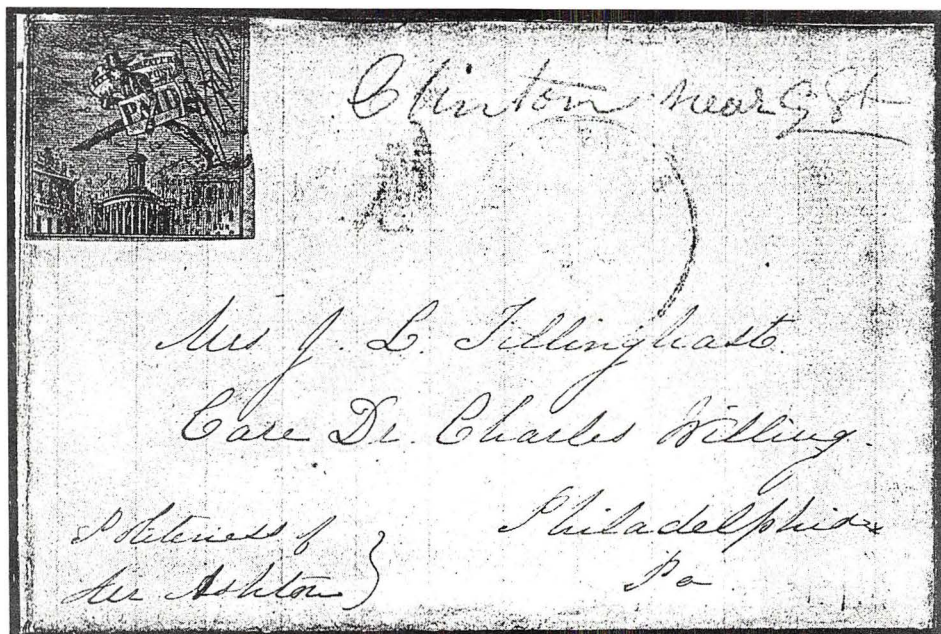


Figure 16

'R. & Co.' adhesive dated Oct. 24, 1843 also had this red 'City Despatch' handstamp. I believe the problem is a misidentified Philadelphia City Despatch handstamp.

The cover in question is ex-Gibson and sold in the R.A. Siegel sale of April 30, 1969 as lot 1156 before selling in a Lowe sale. The item has a boxed "UNITED STATES/HOTEL/ REA/ PHILADELPHIA handstamp on the flap as well as the adhesive on the back.

The covers we do know issued by this post are tallied in Steve Roth's October 1993 *Penny Post* article. He recorded five. In the January 1994 issue, my letter to the editor corrected one date from 1844 to 1845 and added four examples. To this total can be added a Feb. 11, 1845 cover to Lindsey & Blackston; an undated cover to Miss Fulton, 27 S. 13th; and a cover owned by Jerry Brown that may be duplicated in the list.

The cover dates range from early January 1845 to Aug. 2, 1845 except for Schwartz's Feb. 1, 1844 item which I suspect was misdated to the previous year by the writer early in 1845, a not unusual occurrence.

To this total of 11-plus examples, Schwartz had added a mystery cover with 33 1/2 mm double circle example reading 'CITY/ DE-

SPATCH/ POS' from Boorman & Johnstone to Morris & Jones in Philadelphia. It is dated Sept. 25, 1844. This cover may or may not be part of the same group. Either way the date range of covers overlaps the third printing of the Robertson 'striding messenger' as well as the beginning of the new Blood's Despatch. That suggests it is not part of either the Robertson nor Blood operations although it may have been owned by participants in one of them. In his piece in the November 1991 *Penny Post*, Roth had already concluded the post could not be sandwiched between the Philadelphia City Despatch and the Blood operation. The operation probably handled only about 300 covers.

LITHOGRAPHY AND THE 'STRIDING MESSENGERS'

Lithography was a comparative new process in the 1840s. Its inventor, Alois Senefelder, had published the first book on the method in 1819, just 24 years before the 'striding messenger' adhesive was conceived. In its early days, two branches of lithography were known, a grease crayon on grained stone, or 'ink' on polished stone, with Americans favoring the latter. In both cases, the design was put on the original stone in reverse and if color was used, dif-

ferent stones were needed for the black and the tint work. In 'black work' only one stone was needed.

Lithography was considered unequalled in producing for reproduction the same effects an artist would otherwise get only by crayon or pencil. The shading gradations of the 'messenger' stamp are philatelic evidence of this. When designs are drawn on polished stone, such as multiple-reproduced stamp designs, a fairly heavily-sized or coated paper was considered desirable. In this regard, Mr. Lowe's comments that the second printing was unsuitable as it was on a stout 'glazed' paper is opposite the opinions of the early lithographers.

One feature of lithography that we know from later studies of the lithographed French Bordeaux issues and the Confederate lithographs is that a printing stone could only yield about 700 impressions before a new transfer laydown was required. The reason is that dried ink lines gradually thin out and disappear due to the application of fresh, wet printing ink during the printing process. It is logical in consequence, that new transfers would be needed for at least some of the 'messenger' adhesives. From an original design, stamps are usually worked up into blocks and it is those blocks that are laid down by transfer onto the printing stone. Transfers are cut out (sometimes edges are clipped in the process) and pinned to the stone.

Examining the surviving Robertson & Co. 'messenger' printings (15L3 and 15L4), shows the design is placed within a narrow double-lined border, but that the stamps were not accurately laid out in even rows or columns. Bits and pieces of adjacent stamps show this laydown irregularity. The border lines create a small square at each corner, but some lines go beyond the stamp border. There was adequate space left between the stamps so they could be cut apart without cutting into the designs.

There was no set of laydown lines within which the stamp was to be placed in the Robertson adhesives. However, when a new transfer was laid down for the first D.O.

Blood printing (15L5), the printing stone was marked with a dashed outline for each stamp within which the individual stamps were to be located. They did not fit nearly and the dashes are found inside the stamp design as a result.

Based on other studies that show in the early classics that about twice as many stamps survive off cover as on, and that the total represents about 4% of these issues, statistics suggest Robertson & Co. issued about 2,100 stamps or sufficient for about Lowe's three printings only if each stamp was a separate printing. At 12-20 stamps to a sheet, there were only 100-200 sheets. This seems a bit scant for three printings.

It has been said repeatedly that we have no information as to who printed the stamps or who designed them. As a non-stamp collector, I am always shocked at the failure of philatelic students who have material to study their adhesives. In this case, working only from the dot matrix illustrations in catalogs and articles, I should like to draw attention to several elements on the Robertson adhesives. In the lower right corner, particularly on Lowe's third printing, there is the word 'SUN' or something similar on the building. It has been removed by the time of the first Blood's adhesive (15L5).

On the right side of the Robertson adhesive there is a two-line inscription in the middle of the building. It reads, 'T. SINCLAIR/LITHOGRAPHER' telling us who lithographed the adhesive. This is Thomas Sinclair of 75 South 3rd Street with his home at Randall's Court according to the Philadelphia directories consulted by Steven Roth. I believe the name is also found on the 15L6 adhesives.

Based upon the reconstructed block of 12, we know that the first Blood adhesive was at least that large. I feel it was larger, but not over a block of 50. Twenty might be right as might 25. By the time this adhesive was issued the operation had moved to 48 S. 3rd., upstairs in the old Girard Bank Building and opposite the Merchant's Exchange where the main Philadelphia postoffice was then located. As noted in the April 1995 *Penny*

Post article by Blood's son, Blood came to Philadelphia in 1838 at age 20 and kept his employment at the *Public Ledger* until 1851.

While records show Blood purchased the Philadelphia Dispatch on July 5th, Blood's son says he opened his first office on Sept. 2 in 48 South 3rd and employed four boys to make collections and deliveries. As manuscript-signed 'D.O. Blood' Robertson third printing stamps are known as early as Aug. 5th, there is a contradiction in dates. Did Halsey operate the post for Blood between July 5th and September 2nd?

It is certain the Blood used a different lithographer for his adhesive (15L5). Sinclair's name is removed, laydown dashes were added and the inscription 'LITH OF WAGNER & MCDUIGAN, 100 Chestnut. Schmitz' was added to the bottom of each stamp.

THE 'MESSENGER' ADHESIVE IN WORLD PHILATELY

At the time Robertson introduced the 'messenger' adhesive, there were seven stamp-issuing entities in the world, and at least 17 adhesives. In addition to Great Britain (4 adhesives); and the Greig local (1 stamp); there was the United States City Despatch (number of stamps to be discussed in Part II of this article); Robertson's first two handstamped adhesives; the Zurich cantonals of four and six rappen numerals (2 adhesives issued March 1, 1843); the 30, 60 and 80 reis bulls eye numerals of Brazil, issued Aug. 1, 1843 (3 adhesives); and the double Geneva cantonals (10 rappen yellow green, 2 adhesives issued Sept. 30, 1843).

The world was well on the way to becoming a place for future stamp collectors to indulge their passion.

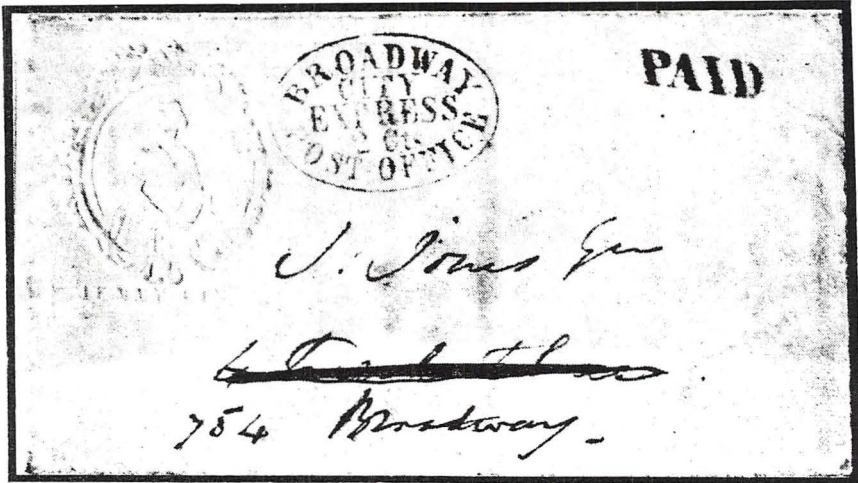
A PENNY POST UPDATER

By Calvet M. Hahn

I was most pleased to see Steve Gronowski's piece on Roche, particularly the ad and receipt. I don't know where Perry got his employment data for 1845 but it is not in *Federal Registers*. The article did not mention there are two covers with the Newspaper handstamp – the illustrated 7/23/50 and the 9/24/-- item to the mails seen in *Pat Paragraphs*. Also no comment was made regarding the 3 cent rate on the fig. 5 ex-Dupont cover. Was there an extra 1 cent charge for use of newsroom or stationery?

Regarding the stampless census, of the three negative ovals, the ex-Caspary item is mine, the Thomas Rice address was in the Fox 3/10/67 sale where it sold for \$150. It is signed 'Costales' and is on an insurance form which should give date. The Siegel sale item is from the Donald Malcolm sale and is dated Nov. 4, 1849 and sold to Dave Jarrett. Of the company's circular markings, which are in red, not the black of the negatives, the Levi record shows one was lot 67

in the 5/22/72 Colby sale. It is addressed to Bush & Lobell, and is dated December 1850. The second is a problem cover I own. It lacks the 'CITY' in the center and is addressed to Miss Caroline Gibbons and is ex-Malcolm. It probably had an adhesive (possibly the Caspary/Lilly adhesive) removed that shows touches of the RO of ROCHE and the "D". If anyone knows of such an off-cover item or if the Caspary is it, I'd like to help get the two together for a socked-on-nose cancel cover. The marking is also known on the 9/24/49 piece illustrated in *Pats*. Malcolm owned one with an adhesive (lot 1876) that is ex-Souren and signed Sloane that sold for \$700 to Harmer Rooke, (fig. 11). The date looks cleaned. As I remember in inspecting it at the Malcolm sale I recorded a May 30 date, not May 10, possibly from contents. I also own a second Gibbons cover, to Rebecca Gibbons, on an undated envelope but which is 10/10/50. I record a late date of use of the circle as 10/22/50. I also have a circle to An-



A red Broadway oval on a Jenny Lind envelope.

drew Clarke with a writer's notation 'paid' and a carrier pencil note 'Cor. Spruce & 5th St.' It has a double strike of the circle. Thus the circles are 9/24/49 to 10/22/50 with the negative ovals apparently overlapping. Why both marks has not been discussed nor the overlap and reason for use of the negative.

(Editor's note: Richard Schwartz has sent in two more stampless Roche examples, both undated as to year. One has pale red Roche-circle and ms. "paid" to Pennock Pusey (no address); the other has light red Roche circle, black Sep 24 Wilmington Del. cds and a black large handstamped "5" addressed to Ganett Edwards, Delaware Co. Pa.)

Re Bob Meyersburg's piece on NY Penny Post, a literature search would have helped. I did a major update of Abt in 1973. Combined with Meyersburg's dates, it would have yielded about 45 examples. There is a good deal of it that was not in Abt or elsewhere. In this *Penny Post* (Pgs. 10-11) I show two items not recorded in the 1973 piece – an apparently unique free franked item and the ex-Dunsmoor piece from Boston – the latest recorded so far.

On Lindsay's local, it is not an express or independent mail but a local like St. Louis's Mound City. In *Stamps* Dec. 14, 1940 Abe Schoenfeld reported the 2/20/1883 example had a 1 cent adhesive and was used by a local general store. I suspect the other 1883 also has a government adhesive which is

how Lindsay stayed in business.

In regards to your piece on Broadway, I own an earlier example, postmarked May 28 (but written 5/27, and record a May 12 item but have not verified it. I record examples through July 8, 1848. Your type 2 is rare and I doubt if more than 1-2 copies will be recorded.

In the Harriott style 3 handstamp, I record a December 1848 letter to Philadelphia (lot 1842 in Siegel Richardson sale 12/13/83). One of my ex-Knapp examples is back-stamped with a red 'N' and addressed to 55 Beach St. The N is known on Swarts in the Spring of 1849. I record a June 26, 1849 and a 9/6/49. Robson Lowe supposedly has an 1851 example which seems late and dubious. I note a red 17 x 5 mm SL PAID with this.

The type 4 handstamp is known in both red (early) and black (later). There are two types of PAID. The earlier is an italic style 15 x 4 mm which is found in both red and black. My red covers are undated but the enclosed photocopy of one on a Jenny Lind envelope puts it most likely in 1851 as she left the U.S. by 1852. I record the black oval on 2/10/52 as well as 12/8/52 which has an italic PAID. There is also a black arc PAID, 29 x 6 mm which is later. It is dated 27th, but with no month or year. It might be 12/27/52 but I suspect 1853. It replaces the italic style.

Sincerely,
Calvet M. Hahn

PHILADELPHIA DESPATCH POST.—

The subscribers inform the citizens that they have established a CITY DESPATCH POST for the delivery of LETTERS, PAPERS, &c. from any part of the city or its vicinity to another, with greater promptness and despatch. They have stationed letter boxes in careful hands at most of the public places, and at a corner of nearly every square, where, if letters, &c., are deposited before 9 A. M., will be taken out for delivery at 10 A. M.

And if deposited before 2 P. M., will be taken out for delivery at 3, P. M.

If deposited at the principal office before 10 A. M., or 3 P. M., they will be taken out for delivery at that time.

The charge of postage is 3 cents, paid by the receiver of the letter. Those wishing to pay, may deposit the same in the boxes with their letters. There will soon be *Free Stamps* left for their accommodation at the different stations. Price 37½ cents per dozen.

ROBERTSON & CO'S,

Principal Office, 83 South SECOND Street.

N B—Letters and Notices of importance may be registered at the Principal Office, and delivered at 6¼ cents each. d7-91*

PHILADELPHIA DESPATCH POST

By Steven M. Roth

Recently I was asked if I had a copy of the advertisement, which appeared in the Philadelphia *Public Ledger* on Dec. 8, 1842, announcing the formation of the Philadelphia Despatch Post by Robertson & Co. This post was the predecessor to Blood's Despatch.

I thought that I did have it, but when I went to my files not only did I not have a copy, but upon reflection I realized I had never even seen the actual notice.

All I knew about the advertisement was the reference to it in an article, *Philadelphia Local Posts* by Robson Lowe in *90 Chronicle* 84 of May 1976.

I made a quick trip to the microfilm files at the Library of Congress and photocopied the notice shown here for the first time.

Two things strike me as particularly interesting.

First, Robertson & Co.'s address was 83 South Second Street, not as commonly believed at 43 South Third Street (where Hadden & Co. and later Blood's Despatch had their offices). Also, James Halsey, who possibly managed the Philadelphia Despatch Post, and from whom Blood was said to have purchased the post in 1845, was listed in McElroy's *Philadelphia City Directory* for 1843 as a shoemaker at 83 South Second Street. Halsey was not listed in either the 1841 nor the 1842 edition, but he was listed in 1844, but at a different address.

Second, the note (N.B.) at the bottom of the notice indicates quite clearly that the Philadelphia City Despatch Post had a system for registering or recording important letters, which it would then deliver for 6 1/4 cents, rather than its regular 3 cents charge.

Has anyone seen a registered cover properly rated by the Philadelphia Despatch Post?

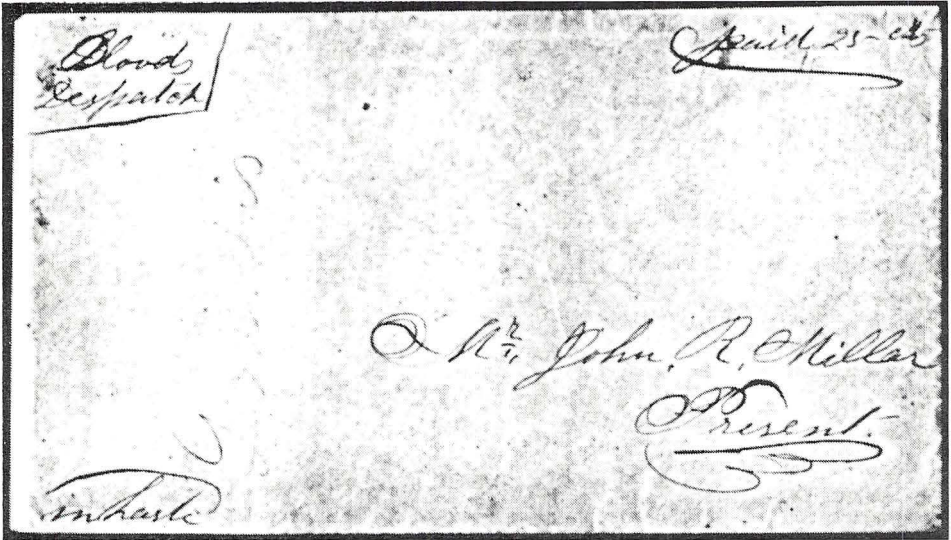


Figure 1

A BLOOD'S 25 CENT RATE?

By Steven M. Roth

I recently purchased the cover illustrated as **Figure 1** because it mystified me.

The cover is a pink envelope without contents or any other method of specifically dating it. Written in the upper left corner is the phrase "Bloods/Despatch". In the upper right corner, seemingly in the same ink and by the same hand, is the phrase "paid 25 cts." Down below in the lower left corner is the phrase "in haste". The cover is addressed to Mr. John R. Miller/ Present."

There is no evidence of service by Blood's Despatch in the form of a handstamp or adhesive, and I am not aware of a *specific* 25-cent rate charged by Blood's.

Beginning in early February 1849, Blood's offered special messenger service at the rate of 5 cents or 10 cents according to distance (see Roth, *Blood's Despatch Revisited*, *The Penny Post*, Vol.1, No.4, pp.10 ff. (Nov. 1991). This was modified in a notice which appeared in the *Public Ledger* on Dec. 8, 1857, in which the special messenger rate was quoted as 5 cents *and upward*, according to distance.

All special messenger service had to occur within ten miles of Blood's office. John R. Miller, according to McElroy's *Philadel-*

phia City Directory for the years 1858 (the first year he was listed) through 1862 (the year Blood's ceased doing business) lived at Main Street above Logan. I was not able to find this location on any of the Philadelphia street maps in my holdings for the periods 1844 through 1852.

The lack of the Blood's special messenger handstamp strongly suggests that the letter did not receive special messenger service.

There is a second possibility. In his recollections of his father's despatch post, which ran in *Penny Post* Vol.5 No.2 April 1995, W. Otis Blood made the following statement:

"A corps of carriers was employed for special delivery and enough were had to be ready at any time to send a special messenger at a charge of five cents or ten cents according to distance.

"Deliveries were made *anywhere* by wagon at *special rates*. This department was very popular and was in constant use."

Is it possible that this cover was one such letter carried by wagon at a special 25 cent rate? Does anyone have any theories about **Figure 1**? Does anyone else possess any high rated Blood's covers?

ERIC JACKSON



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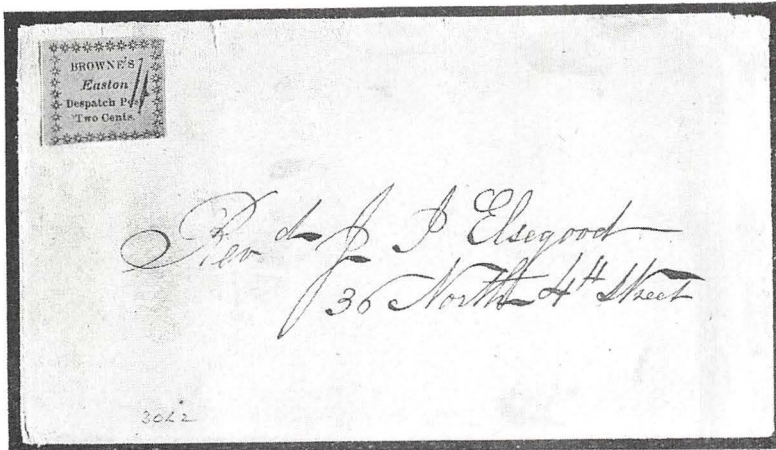
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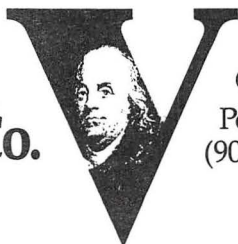
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