

OCTOBER 2000

WHOLE NUMBER 33

VOL. 8

# THE PENNY POST

Official Journal Of The Carriers And Locals Society



20L32  
lilac  
on  
roseate

20L33a  
lilac  
on  
grayish

20L35  
violet  
on  
lilac

20L35a  
red lilac  
on  
lilac



20L35b  
gray lilac  
on  
lilac

unlisted  
bluish-gray  
on  
lilac

20L36  
gray  
on  
roseate

20L36a  
gray  
on  
grayish

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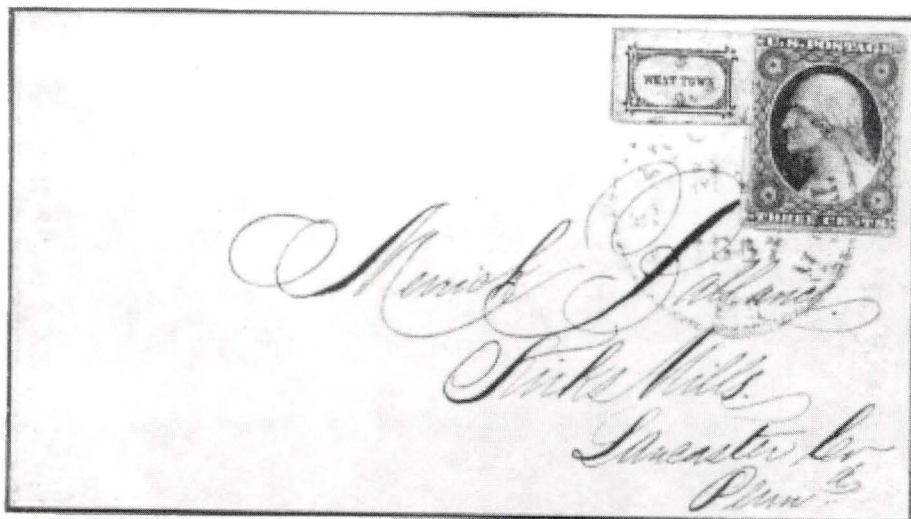
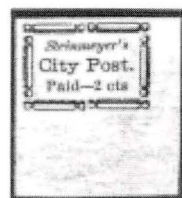
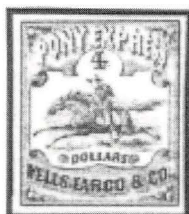
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BEGINNINGS OF ADHESIVE POSTAGE IN THE U.S. PART V

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# THE PENNY POST

VOL. 8. NO. 5



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*THE PENNY POST/Vol. 8 No. 5/ October 2000*

# LETTER FROM THE PRESIDENT

By now you have received the third copy of *The Penny Post* since the Society's dormant period. Because our Society is a small organization, it has been difficult to identify a person who would serve as editor since Gordon Stimmell announced his retirement from that position. I am pleased that Larry Lyons has volunteered so much of his time and efforts to carry on our tradition of scholarly publication, and I hope our members will renew their interest in the Society.

I am humbled to be your president. Please feel free to contact me if you have any questions, concerns, suggestions, etc. for us as an organization. My email address is [jdbowman@hiwaay.net](mailto:jdbowman@hiwaay.net). We want to continue the fine tradition established by Gordon, Dick Schwartz, Steve Roth, Don Johnstone and others who served us so well for seven years.

The board of directors met at the Garfield-Perry show this spring and elected new officers, board members and section editors as listed on our masthead. Larry Lyons was given full responsibility for editing and producing our journal. His efforts to advance our collecting interest deserve commendation, and I congratulate him on his energy and enthusiasm.

The board decided that all members who paid their dues at the time of the last dues collection would receive the appropriate number of issues of *The Penny Post*, so anyone who was concerned about this should not be. Marty Richardson, our secretary-treasurer has duplicate copies of back issues available for purchase for anyone who wants to complete their set of this award-winning publication. Drop him a line if you need any of these back issues.

The Robert A. Siegel Auction Galleries have generously offered an annual financial donation to the Society to support its operations. "This donation is made in memory of Richard Schwartz whose contribution to philately and the *Carriers and Local Society* will have everlasting value." For this, as well as the substantial offerings of carrier and local material through his auctions, I thank Scott R. Trepel on behalf of the Society. This donation will make it possible to produce high quality journal issues without increasing membership dues. Larry Lyons and I have discussed the use of color for the cover of our journal, and he will experiment with this to be sure that color rendition can be done accurately.

On the subject of color, there is work to be done to revise the *Scott Catalog* color descriptions for both stamp and paper colors. For example, 20L23 is described as "black on red" although most of us would call it "black on orange." Red colors are frequently confusing to collectors, with the several shades described in the *Scott Catalog* as well as the fact that red pigments used in the nineteenth century were often quite fugitive and have changed over the years. There are likely to be color variations listed in the catalog that are in fact just color changelings of a red (or other color) stamp. In addition, there are other stamps that were apparently printed in more than one printing resulting in legitimate color varieties not listed in the *Scott Catalog*. We are fortunate that James E. Kloetzel, catalogue editor for the Scott Publishing Company, has encouraged our Society to update the *Carriers and Locals* section. Who wants to tackle the task of revising the color descriptions?

(Continued on Page 17)



## EDITOR'S MESSAGE

This is my second issue of *The Penny Post* as Editor-in-Chief and I am pleased to say that I am encouraged by the enthusiasm that my first issue has produced. I am very pleased with the authors who have contributed to this issue. I am receiving articles from old friends writing again and new contributors doing research for the first time.

I feel that the excitement in the field of Carrier and Local research has leaped to a new level. Much of this is a result of a great amount of material coming to the marketplace. In the span of a year we have seen the expansive David Golden Collection offered at the Siegel's Auction Galleries in November 1999 and a private sale and partial auction of the Richard Schwartz accumulation offered by the Siegel's Auction Galleries in June 2000. This will be capped off by the sale of the John Hall Collection at the Siegel Auction Galleries in November of this year. Good things do indeed come in threes.

In this issue you will find my review of the local stamp portion of the David Golden sale. There is an article by Stephen Gronowski concerning the possible legitimacy of two Boyd's covers from the David Golden sale. These covers did not receive valid certificates of authenticity from the Philatelic Foundation. My personal belief is that the stamps did not originate on these covers. My conclusion is based on the lack of Boyd's markings on the covers and the bad reputation of the find from which these covers were found. Mr. Gronowski presents an interesting and compelling analysis and I am pleased to present it to you, the readers.

There is an article by Eric J. Karell who presents a case for a Hanford's cover which he considers to be a possible pre-cancel. Again, I personally don't agree based on several reasons; the strongest being that if Hanford's was so busy that they had to pre-cancel stamps where are the surviving covers? It is also true that this would be a genuine stampless cover and the adhesive is not necessary. It is an interesting article with great research information and this educational magazine is strongly committed to presenting different points of view.

This issue has a research article by John Bowman on the Boyd's Framed Eagle Stationary and the stamps made from the same design. According to Mr. Bowman the Boyd's envelope type L67a has been incorrectly shown in the Scott Catalog since Scott started printing catalogs over a hundred years ago! This error has alluded all of the great stamp analysts over the years and has gained its perpetuity by being misunderstood by some great philatelists.

At the back of this magazine we have from the continuing series, of Calvet Hahn his part V of *The Beginnings of Adhesive Postage in the U.S.*. His insights raise interest, and controversy as his historically informative story is told.

My article on the founders of the American Express Company was inspired by a fantastic, large lithograph that I saw at The Museum of the City of New York. For this article I owe much thanks to Bruce Mosher, our Express Editor, who provided a great amount of information and sources which were incorporated in my edited rewrite.

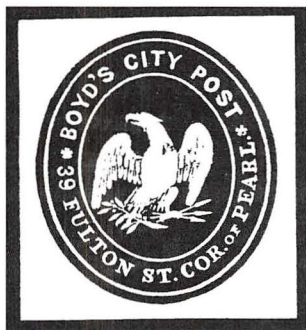
I thank all of those who have contributed to this issue and I look forward to hearing from more of you, the members of The Carriers and Local Society.

Larry Lyons

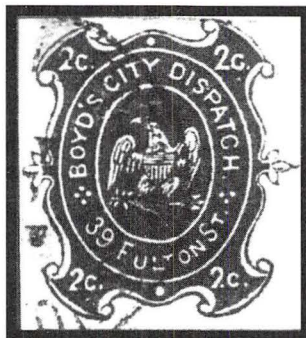
# BOYD'S FRAMED EAGLES

## THE SECOND ENVELOPE DESIGN, AND THE STAMPS MADE FROM IT

By  
John D. Bowman



First Envelope Design



Second Envelope Design

Figure 1. Type L67a (Rare)

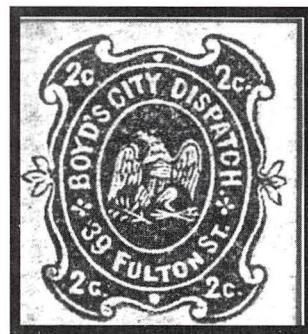


Figure 2. Type L67b

Boyd's first design, the eagle on globe, symbolized Boyd's City Express from 1844-1868. The second design (Scott illustration number L67) was made in 1867 for stamped envelopes (20LU12-20LU21). This design and its variations can be quite challenging to collect. This design is similar to the eagle on globe, but there is a frame around this central design – hence the designation, “framed eagle.” The author hopes this report will be useful to collectors of U.S. local stamps, but acknowledges that there are still gaps in our knowledge. The story of the transition of the post's ownership and the postal history of the period are relevant to the printing history of the postal issues, so this will also be reviewed briefly.

### Three Groups Of Designs

Boyd's designs for stamps and postal stationery can be divided into three groups: the eagle on globe (1844-1868), the framed eagle (1867-1878), and the Mercury (1878-1883) groups. Within each group, subtle design differences exist to produce major types, each illustrated in *The Scott Specialized Catalog*. Because various means of printing were utilized, a spectrum of varieties exists for these types. For example, double transfers exist for the engraved 20L3; a printed on both sides variety exists for the lithographed 20L13; and different orientations of envelope knives on laid paper resulted in the appearance of both horizontally and diagonally laid lines on some of the postal stationery.

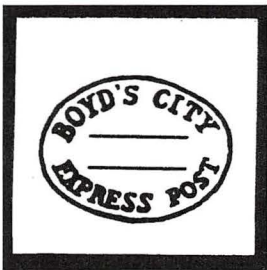
The framed eagle stamps and stationery are, as a group, less common than the eagle on globe designs. For example, 20L28 and 20L29 are both scarcer than 20L2 or 20L3. Both 20L26 and 20L34 on covers are less common than 20L1 on cover. All the framed eagle stamps are much less common than 20L4 or 20L7, although current catalog prices do not reflect this.



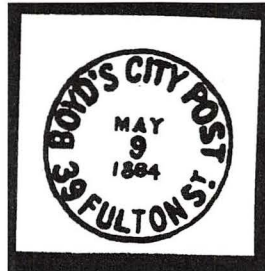
The design of Boyd's first envelope stamps resembled the eagle on globe symbol that was already familiar to the customers of his post, with over twenty years of stamp issues based on this theme. The second envelope design departed from Boyd's tradition. In this design, the eagle clutches arrows and an olive branch instead of perching atop a globe. In addition, a fancy frame with scrolled corners surrounds the central eagle in oval, thus, it is convenient to refer to this design as the **framed eagle**.

### Brief History Of The Blackhams' Stamp Productions

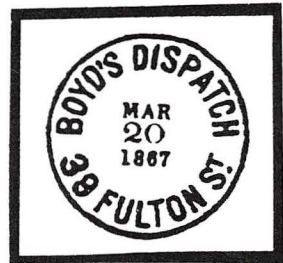
Although Boyd's stamps and envelopes were used for over forty years, our present knowledge of them is incomplete. William Blackham became the proprietor of the independent post after John Boyd, Jr. sold the company to him and his wife Mary Blackham in late 1860. The Blackhams prepared design L60, the type X<sup>1</sup> eagle on globe, and used it to prepare the two-cent stamp 20L16 and the one-cent stamps 20L17 and 20L18.<sup>2</sup> Although the catalog lists the year of issue as 1860, the author has no record of these stamps used prior to January 18, 1861. The Blackhams distributed an advertising card in mid-December of 1860 announcing that the business of the post would resume on December 24 at 45 William Street (the same location).<sup>3</sup> The two-cent stamp was used up until the fall of 1866 for local delivery service, while the one-cent stamps paid for carrier service to the post office or for circulars. Around June of 1866<sup>4</sup>, the Blackhams dusted off the L58 typographical plates<sup>5</sup> and printed 20L23 in black on orange surface-colored paper. (The paper is not red, as the catalog indicates.) About the same time, they prepared new plates for a one-cent stamp, printed in two shades (20L24 and 20L25), and first chronicled used in May of 1866. None of these last three issues is commonly encountered used on cover.



Type 19 Cancel



Type 20 Cancel



Type 21 Cancel

<sup>1</sup> Henry Abt used the design type designations in Roman numerals, and Donald Patton and Larry Lyons preserved these designations in their books on local stamps and forgeries.

<sup>2</sup> This design was also used to prepare the so-called philatelic issues, 20L19-20L22.

<sup>3</sup> Henry E. Abt, "Boyd's City Express Post, Chapter VII," *The Collectors Club Philatelist*, Vol. 29, p.298, 1950.

<sup>4</sup> Henry Abt reports in chapter VIII of the previously cited series of articles that J.W. Scott in 1888 published a notation of a cover with 20L23 affixed that bore a date of September 22, 1865.

<sup>5</sup> Donald Patton covers the plating of the L58 type VIII stamps in great detail, as well as the various settings and printings made in his work, *The Private Local Posts of the United States*.

Between the Blackhams' first and second sets of stamps issued in 1861 and 1866, they prepared the first series of postal stationery (L66) in 1864 which emulated the eagle on globe design. However, instead of "Boyd's City Express Post," these stationery designs proclaim the name of the post to be "Boyd's City Post." This name of the post is also observed on the type 20 cancel<sup>6</sup> used from 1861 to 1867, which is the only cancellation known on the first series of postal stationery. From 1861 to 1863, Boyd's also used the type 19 cancellation on stamped and stampless covers, which is identical to the canceling device used by the previous proprietors but with the date removed. The cancel reads "Boyd's City Express Post." It is interesting to find covers with stamps that read "Boyd's City Express Post" which are cancelled "Boyd's City Post."

The first governmental stamped envelopes were issued in 1853 by the Nesbitt Company, which printed millions of them. Boyd's issued their first postal stationery in January or February of 1864. If these first issues (Scott 20LU1 - 20LU11A) were issued to take advantage of the popularity of government envelopes, they did not succeed! Only a very few used covers and cut squares attest to this issue's postal existence. Even unused remainders are scarce.

### The Second Design Group – The Framed Eagles

The **framed eagle** design was introduced on postal stationery (L67) in 1866, but the corresponding design on stamps (with address removed, L62) did not appear until 1877.<sup>7</sup> It is quite curious that the Blackhams prepared the framed eagle design with a 39 Fulton Street address and the name of the post as "Boyd's City Dispatch" in 1866, the same year that they prepared new stamps labeled "Boyd's City Express." The new framed eagle design on stamped envelopes was first used in 1866 or 1867 (20LU12-20LU21), with most examples bearing cancellation type 21. On this cancellation, the name of the post is "Boyd's Dispatch."<sup>8</sup> *The Scott Specialized* catalog lists two varieties of the die for this issue, (A) and (B). (A) is stated to be the "First state of the die" while (B) is the second state.

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<sup>6</sup> John D. Bowman and Lawrence LeBel, "Boyd's Postal Markings," *The Penny Post*, Vol. 7, p.6, 1997.

<sup>7</sup> John D. Bowman, "Periods of Use of Boyd's Stamps and Cancellations," *The Penny Post*, Vol. 8, pp. 25-28, 2000.

<sup>8</sup> The changing name of the firm and changing addresses gives us an indication of the attempts by the Blackhams to identify a profitable market for their services that would not cause legal retaliation from the government. The United States spent many years and many dollars suppressing the independent posts, and ultimately succeeded. Yet, Boyd's and others continued in business as they found new market niches in selling address lists and labels to businesses, delivering parcels and valuables, delivering magazines and circulars, and even sending bank and library notices.



Although the description in the 2000 Scott US Specialized Catalog for L67 (A) is correct, the illustration is not.<sup>9</sup> In fact, the illustration provided for L67 (A) depicts a forgery that is ascribed to S. Allen Taylor. The true die was different from L67 (B) in many respects, and L67 (B) could not have been made from L67 (A), or vice versa. Inspection of these two dies reveals that they are completely different designs (See Figures 1 and 2). **Thus, it is incorrect to refer to the envelope stamp types as an early and a late state of the same die.** The first die should be referred to as L67a (Figure 1), a distinct and separate die from L67b (Figure 2). Even forger S. A. Taylor knew there were two types of Boyd's framed eagle envelopes, as he prepared two forgeries! (Note that L67 (A) is one of the two Boyd's forgeries currently illustrated in the 2000 *Scott Specialized Catalog*; the other being L52, the Scott forgery of 20L2.)<sup>10</sup>

Envelopes printed from design type L67b are much more common than L67a. Scott lists most of the paper colors in both types, but the author is not sure that this is correct. Six paper colors are listed: white, amber, cream, yellow, orange and blue. Two types of paper were used, laid and wove. According to the Scott catalog, the two dies and paper types result in 15 varieties, 20LU12 - 20LU21 (A) and (B). The author has noted L67a for 20LU12, 20LU13, 20LU14, 20LU16, 20LU18 and 20LU21.

### **Envelopes Were Printed Lithographically By Letterpress**

I will use the designations L67a and L67b, rather than the respective designations L67 (A) and L67 (B) of the *Scott Catalog*, for the remainder of this article. The stone for L67a was not used for any purpose other than printing the second envelope issue. Note that "stone" is correct here because the envelopes for the second design were printed by lithography, not typography as the Scott catalog and Donald Patton indicate. In fact, the envelopes were printed one at a time, by the letterpress method. The stamp designs were placed on the envelopes after they had been folded. A light band of varying width is present across the colored area of the designs, this band being an area of lighter ink impression that begins around the left leaf cluster and extends to the northeast corner and often includes the upper right "2c." When such a cover is held to a light, the side-flap, which is folded underneath the stamp, will coincide with the upper part of this band. When the ink was applied to the paper, the edge of the side-flap interrupted the ink application sufficiently to leave this lightly inked band. Such an effect might be expected from a lithographic transfer method. Thus, such a band of lighter color is indicative of printing completely folded envelopes by the letterpress method. This method was too time-consuming for large production runs, since the folded envelopes were inserted one at a time into the letterpress.

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<sup>9</sup> The notes in the Scott catalog about the two states of the die are identical to the words of Patton in the previously mentioned book.

<sup>10</sup> This information has been communicated to the catalog editor and the next Specialized catalog should correct these errors.

In lithography, greasy ink is applied to a lithographic stone on which an impression of the design has been made. The stone is then wetted, and the paper pressed into contact with the stone. The stone is moved along with the paper beneath a scraper, which causes the ink to transfer from the stone to the paper. Because the envelopes had been folded prior to insertion in the letterpress, when the scraper passed over the envelope, it left a characteristic and somewhat variable band of under-inking across the stamp impression. An example of L67b in the author's possession which is printed in the left upper corner of the envelope also shows the characteristic band, but running diagonally upwards from right to left, instead of left to right. Once again, the edge of the side-flap is visible when the envelope is held to the light, and it is coincident with the upper edge of the band. This type of constant flaw is not often seen on printed envelopes and strongly suggests they were inked one at a time in a letterpress. The letterpress method is only suitable for small runs of envelopes due to the expense of manual labor. (Designs imprinted at the upper left of the envelope are exceedingly rare.)

### **Envelope Knives**

Very few covers exist of type L67b in which the laid lines run horizontally instead of diagonally. Like the United States Nesbitt issues which were initially printed in this manner, it was quickly discovered that the method of cutting the envelope by aligning an edge of the knife to the paper edge was wasteful of paper. Subsequent paper knives were directed along the diagonal of the paper so that one corner of the unfolded envelope was located in a corner of the sheet of paper from which it was cut. Such horizontally laid covers are rare and likely were among the first ones prepared. Again, this finding is suggestive of small press runs, done by persons not familiar with more efficient means of preparing stamped envelopes. The author notes this occurs on 20LU13 (Figure 3).

### **Inks**

There are two shades of red ink used for the second issue of envelopes. One is an orange-red and is found on most of the paper types. The other shade has more pink and is most often seen with 20LU13, although the author has examples of this shade on 20LU18 and 20LU28 as cut squares. Was this the only color used for 20LU13? This envelope is encountered much more often than its supposedly contemporary counterparts. Perhaps the other envelopes in this series were printed first in the orange-red color of ink on several paper shades. As this mode of mailing caught on, a second printing order for a larger quantity may have resulted in the more plentiful pinkish-red shades of 20LU13.

### **Lithography**

Stone L67b was used to prepare the stones for Scott types L62, L63 and L64 stamp designs (Scott numbers 20L26 through 20L36). The master die for L67b was transferred to an intermediate transfer stone ten times in a block of two subjects across and



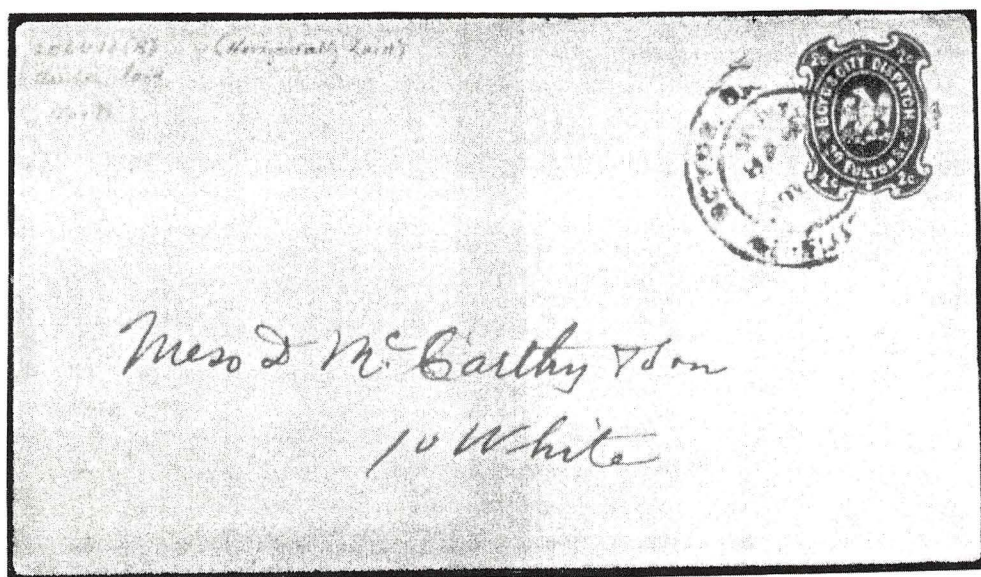
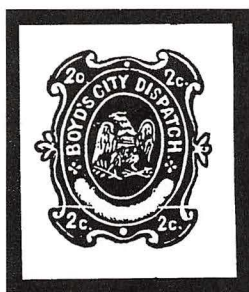


Figure 3. 20LU13 Horizontally Laid paper.



Type L62



Type L63



Type L64

five down. After the transfer stone was prepared, the address portion of the label was removed, by a process that produced rather circular obliterations within the frame, probably an indication that the old address was drilled out. There are slight differences in the address removal in some of the positions on this stone. As a result, it has been suggested that there are ten possible major types of this design. This transfer stone was used to prepare the final printing plate of 100 subjects. A single sheet of 100 of 20L26 exists, the imperforate blue framed eagle stamp issue designated by Scott as type L62. Originally this sheet was in the Frank N. Hollowbush collection, and a photograph of the sheet was in the George B. Sloane local reference collection sold by Richard Frajola in 1994. This photograph indicated that lines were ruled between all the stamps and around the outside of the sheet, so that each stamp could display four ruled borders if cut large enough. Elliott Perry's working stock of these stamps had plate position numbers noted by most examples of 20L26, plated either by Hollowbush or by Perry after borrowing the sheet from Hollowbush. (Sloane, Patton, Perry, and others loaned each other material for study from time to time.) Because the transfer stone was

used ten times, it is theoretically possible that ten minor subtypes of each of the ten transfer positions may have been produced. (See the next article in this edition).

It appears that the same transfer stone of ten subjects was used to lay down the plate used for the same design, but with address added, in subsequent colors of lilac and brown (20L30 to 20L34) and designated as type L63. Several of the lithographic characteristics of types VII-X on the 20L26 stone match those of the 20L32-34 stone. In addition, the address "1 Park Place" has been added to the transfer stone in each of the ten positions. The address could not have been added to the original lithographic die and then duplicated to an intermediate transfer plate, since the addresses differ, nor was a new master die prepared with the new address, since characteristics of the first transfer stone often exist. This transfer die was changed once again and new plates prepared when Blackham deleted the 2c rate marking in each corner of the die, filling it in so that the last stamp of this series was the framed eagle with 1 Park Place address but without value: type L64 (20L35 - 20L36). This printing probably occurred in 1877, with shades of violet on lilac laid paper and gray on laid paper.

Because these stamps were printed by lithography, occasional flaws associated with that method of printing are noted. Among the prominent flaws are the following varieties:

1. "PARE" instead of "PARK." (Figure 4)
2. Large dot before "1" in "1 Park Place." (Figure 5)
3. Ball above eagle's beak (Figure 6)
4. Dot below "K" variety. (Figure 7)
5. "PLAFE" instead of "PLACE." (Figure 8)

These are plate flaws, arising through the manufacture of stamps by early lithographic techniques, and deserve listed status in the *Scott Specialized Catalog*, just as the engraved revenue stamps have varieties listed for double transfers and plate cracks. The Moody's Penny Dispatch (110L1) has a separate listing for "Henny" instead of "Penny" (110L1b).

In 1876, Boyd's moved and a brand new envelope design, with the letter "B" below the eagle, was created and the address was changed to "No. 1 Park Place." This envelope die, Scott type L68, is the third major die type of the framed eagles (Figure 9). It is a copy of the master die for the second series stationery. It was used only for this envelope (20LU29), and L69 (20LU30-20LU32) in which the 2c value inscription was removed with a white (non-inked) area in each corner, presumably to permit a one-cent rate (Figure 10).

### **Inks And Papers Of The Stamps**

For the framed eagle stamps, a number of ink and paper varieties exist, and it is difficult to separate them from each other. However, each shade seems to exist in only one perforation, suggesting that each shade may have been the result of a separate printing order.

The perforated stamps are categorized by the ink and paper colors, and whether





Figure 4



Figure 5



Figure 6

"1 PARE PLACE" variety Large flaw before "1" variety Large flaw above eagle's head



Figure 7

Dot below "K" variety

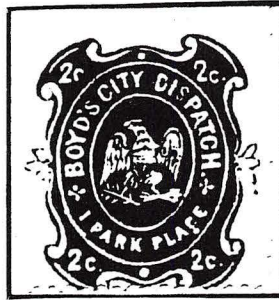


Figure 8

"1 PARK PLAFE" variety



Figure 9

Type L68

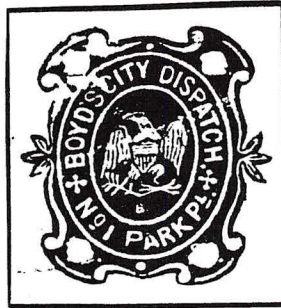


Figure 10

Type L69



Figure 11 20 L35 Strip of Three, Types V, VI, V

the paper is wove or laid. However, trying to match one's specimens to Scott's colors is nigh impossible. The catalog lists the paper colors as roseate, grayish and lilac (the lilac is listed only for 20L35). Many papers, when held to the light, have a slight "rosy" tint, and some appear lilac. Perhaps these latter "rosy" papers are what Scott refers to as "roseate."

The "grayish" paper could be the laid paper type where the laid lines appear gray or yellowish, on an off-white or creamy paper. All of the 20L32's seem to be on the same paper, a "grayish." This stamp is on wove paper, although the catalog does not indicate this. For 20L33 (laid paper), the author notes a paper that has a yellowish hue when held to the light, and less commonly, a paper that has a lilac hue. Perhaps these are the roseate and grayish papers in the catalog, but which is which?

For 20L32, the *Scott Specialized Catalog* states that the ink color is lilac. However, the true color is actually purple. Most are medium purple, although some copies are pale and almost lilac. These are uniformly seen with cancellation type 23 (black "PAID" in circle) when used.

There are three color varieties of 20L33: (1) lilac on roseate, (2) red lilac on roseate or grayish, and (3) purple (almost plum) on roseate or grayish paper. Both 20L32 and 20L33 are uncommon, and both issues are rare in unused condition.

Boyd's issued a briefly used brown on yellow stamp (20L34), but there are no ink shade or paper varieties. It is an attractive and uncommon stamp to find. It too is more scarce unused than used. The stamp was printed on glazed yellow paper. Unused specimens perforated vertically and imperforate horizontally are known. I have noted two examples of the brown on yellow canceled with a magenta Boyd's oval. Perhaps this stamp was used later than the rest. (The magenta cancels are known 1878-1888).

The numeral "2" in each corner of the frame was removed from the plates used to print 20L35 and 20L36, because the postage rate was lowered to one cent by Boyd's in 1877. Ink colors vary considerably in this series. The violet on lilac stamp was perforated 12 or 12 1/2. All dark violet on lilac stamps were perforated 12 1/2. Some of the shades found on the perforated 12 stamps include medium violet, dull violet and bright violet. The red lilac on lilac stamp (20L35a) is perforated 11 and is very scarce. The gray lilac on lilac (20L35b) stamp may be perforated 12 1/2 (usually a bluish gray), 12 (medium or greenish gray) or rarely perforated 11. In addition, an unlisted bluish-gray on lilac stamp perforated 11 is not uncommon. The 20L36 "gray on roseate" is printed in either bluish-gray or greenish-gray ink. Most are printed on roseate paper, although some are printed on a grayish paper (20L36a). A scarce variety is perforated 12 and is gray on grayish paper.

It must be said at this point that the Scott nomenclature for colors of inks and papers is a fine effort, but it is quite difficult for the average collector to discriminate. Suffice it to say that most of these stamps are offered at similar prices, even though some varieties are quite scarce. Pairs and other multiples are extremely rare (Figure 11).



### Addresses Associated With Boyd's Second Design

Scott #	Scott Type	Possible Dates Of Usage	Address On Stamp
20LU12-21	L67a	1867	39 Fulton St.
20LU12-21	L67b	1867-1875	39 Fulton St.
20L26, 28, 29	L62	1874	No address
20L30-34	L63	1876-1877	1 Park Place
20LU29	L68	1877	1 Park Place
20LU30-32	L69	1878	1 Park Place, no value
20L35-36	L64	1878;1883	1 Park Place, no value

### Perforations Associated With Colors On Boyd's Second Design

20L32	Bright violet/white or roseate	12 1/2	Wove
20L33	Dull purple	12 1/2	Laid
20L33a	Dull purple/cream	12 1/2	Laid
20L34	Brown/yellow	12 1/2	Glazed surface
20L35	Violet/lilac	12 x 12	Laid
20L35a	Red lilac/lilac	11 x 11	Laid
20L35b	Gray lilac/lilac	11 x 11	Laid
20L35c	Dark violet/lilac	12 1/2 x 12 1/2	Laid
20L35d	Violet/bright lilac	12 1/2 x 12 1/2	Laid
20L36	Gray/roseate	12 1/2 x 12 1/2	Laid
20L36b	Gray/cream	12 1/2 x 12 1/2	Laid

Covers franked with the framed eagle stamps are very scarce. Of 20L26 and 20L34, it is doubtful that more than a handful of these covers exist. Of the envelopes, 20LU13 (type L67b) seems relatively common. The rest are scarce. The envelope stamps are often canceled with either the double circle or the dated circle of the time period. Most covers have no year date, so the periods of use are unclear.

### Known Dated Covers

20LU21	Feb. 8, 1866 (Middendorf)
20LU20	Feb. 16, 1867
20LU14	Mar. 21, 1867
20LU13	Dec. 21, 1867
20L33	May 5, 1877
20L36	Sept. 20, 1877
20L36	Nov. 13, 1877
20L35b	June 21, 1878
20L35a	July 16, 1878
20L35b	July 19, 1878
20L35b	July 20, 1878
20L36	July 29, 1878
20L35b	Dec. 11, 1878
20L35b	Jan. 2, 1883
20L35b	Jan. 20, 1883

# The Stephen H. Washburn Correspondence To Vallejo, Calif.

By  
Stephen Gronowski

It is a gross understatement that there were many eye opening lots in the Robert Siegel sale of the David Golden collection. Nonetheless two lots in particular “caught my eye”.

Figures 1 and 2 depict lots 627 and 628 from the Golden sale. Lot 627 bears a U.S. #15 and Boyd’s City Express 20L11. Lot 628 also bears a U.S. #15 but with a 20L13 adhesive of the same post. Both of these covers are addressed to Stephen H. Washburn in Vallejo, California.

Scott Trepel in his description of the Golden covers, expressed the opinion that they were genuine usages of the Boyd’s City Express adhesives. He did leave at least a modicum of doubt, with his phrasing of “although uncanceled” when referring to the Boyd’s adhesives. Scott Trepel did note in his descriptions that the Boyd’s adhesives were “used in exactly in the correct time period for the issue”.

Nonetheless the Philatelic Foundation has recently issued certificates on both of these covers, stating that the Boyd’s adhesives did not originate on either one of them.

The cover shown in figure 3 is from the author’s collection. I believe that this cover corroborates Scott Trepel’s opinion regarding the validity of the Boyd’s adhesives on the two Golden covers. The cover bears a U.S. #14 and Swart’s Despatch 136L9 adhesive. It was also sent to Stephen H. Washburn in Vallejo, Calif.

On May 15, 1953 Stanley Ashbrook described the cover in full as follows:

10c 1855-Type II-on cover, addressed to Vallejo, Calif. Letter inside dated New York, Apr. 19, 1856. Stamp tied by New York ringless grid in red. Swart’s Local stamp tied by Benecia, Calif. The cover bears no New York postmark and the reason is undoubtedly as follows:

The mail ships for Panama sailed from New York on the 5<sup>th</sup> and 20<sup>th</sup> of each month. This letter was entrusted to Swart’s Post to carry direct to the mail ship, hence no New York postmark. The 10c stamp was canceled by the mail clerk at the pier. Letter dated April 19, 1856-probably given to Swarts the next day to convey to the ship-too late to place in New York Post Office for sailing that day. Arriving at San Francisco it was missent to Benecia, and from there, postmarked and forwarded to Vallejo. The “Paid 10 cts” appears to be in the same ink as the address, and if so, it might indicate that the writer applied it to show she had paid 10c cash to Swarts for the postage.





Figure 1. Golden Sale, Lot 627 Boyd's City Express 20L11 and U.S. #15



Figure 2. Golden Sale, Lot 628, Boyd's City Express 20 L13 and U.S. #15.



**Figure 3. Tied Swart's Despatch 136L9 and U.S. #14 from The Gronowski Collection.**

Ashbrook does not make mention of the manuscript “10” under the U.S. stamp. This may have been added by a Swart’s employee or the sender, to show again that ten cents had already been paid for the United States postage.

There are several similarities (besides the common addressee) and differences between the author’s cover and the Golden covers.

The main similarity is of course that the sender in all three instances used the services of a local post to deliver her letters to the post office or directly to the ship bound for San Francisco. I have always believed (and many correspondences bear me out) that if an individual used the services of a local post, they did so frequently.

In addition all three of these covers apparently traveled by ship via Panama to San Francisco. According to Ashbrook’s notes on the author’s cover, the ship for San Francisco via Panama sailed from New York on the 5<sup>th</sup> and 20<sup>th</sup> of every month. Therefore it is not surprising that the author’s cover is dated **April 19, 1856** (one day before the ship sailed), while the two Golden covers bear a New York **March 20, 1856** (the day of sailing) CDS and a New York **September 5** (the day of sailing) Ocean Mail CDS respectively.

Another similarity between the three covers, is the fact that they all bear “Paid 10c” or “Paid 10 cts” in manuscript. In the case of the author’s cover, it was Ashbrook’s belief that the “Paid 10 cts” was written in the hand of the sender and indicated that Swart’s had been paid in cash by her for the United States postage. It is of course also possible, that the sender herself placed the U.S. stamp on the letter, before turning it over to Swart’s, in order to make sure that the addressee was not charged postage due.



Conversely on the two Golden covers the "Paid 10c" is apparently in a different hand than the sender's (although clearly the handwriting of "Paid 10c" is the same on both covers) and the ink appears to be different. Scott Trepel in his description of these covers, stated his believe that the sender payed the Boyd's messenger in cash for the U.S. postage. The two U.S. #15 stamps were then placed on the respective covers at the Boyd's office, before being delivered to the ship heading for San Francisco. In all likelihood the handwriting on the Golden covers is that of a Boyd's employee and Scott Trepel is correct in his assumption.

The main difference between the author's cover and the two Golden covers, is that because of time constraints, the author's cover never went to the post office and was instead delivered by Swart's directly to the ship. Conversely the sender gave the two Golden covers to Boyd's with apparently enough time for them to transmit them to the post office for placement on the ship bound for San Francisco.

Another distinction between the covers, is of course the fact that the author's cover had the misfortune (yet fortune to future collectors) of being missent to Benecia, from where it was forwarded to Vallejo. Conversely the two Golden covers were delivered without occurrence to Vallejo. Interestingly enough it was this twist of fate that allowed the Swart's stamp to be tied at Benecia, thus verifying its usage. Had this not occurred their would be greater doubt as to the authenticity of all three covers.

In all likelihood these are probably the only three east coast local post adhesives known used on cover to Vallejo. Furthermore the Swart's stamp tied by the Benecia CDS is also probably a unique occurrence.

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### **President's Message Continues...**

Because so much material has come up for auction in 1999-2000, much of which has not been available on the marketplace for decades, collectors should not only be able to update their exhibits, but also consider writing articles for *The Penny Post*. Mr. Lyons has already received a number of articles to publish in future issues, but more are needed, and more authors are needed. Please consider writing, even a short article. Remember, most of us will never be able to write "the final word" on any local post, so go ahead and tell us about your collection.

With Bruce Mosher as section editor for expresses, *The Penny Post* has added a strong new dimension. His article on the Boston Parcel Delivery Companies that appeared in Volume 8, Number 3, was an outstanding contribution to this field. (It was unfortunate that his byline was omitted through oversight.)

The board of directors suggested that its annual meeting take place at Westpex in San Francisco in 2001, so I am currently looking into this possibility. Wherever we go, I hope every member will try to attend!

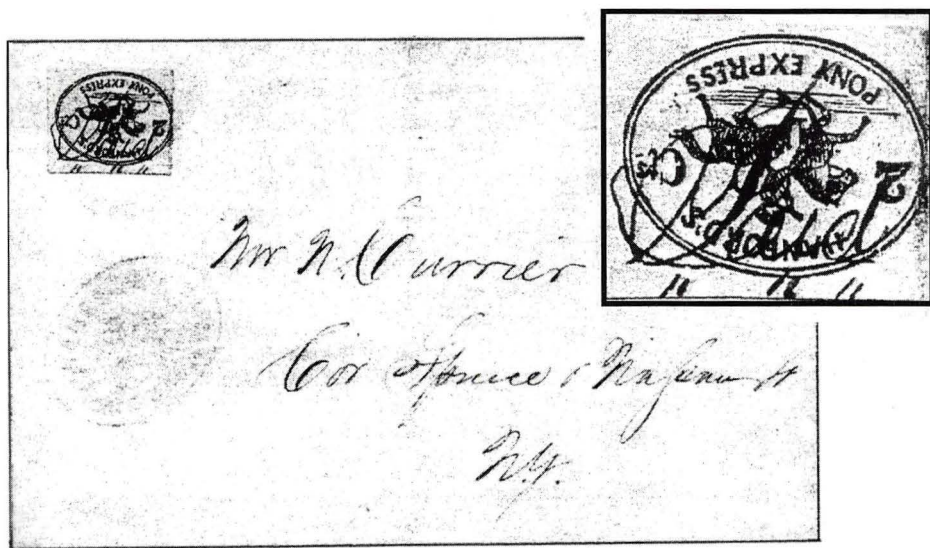
Finally, the American Philatelic Research Library of APS has compiled their holdings of the series of articles written by Henry C. Needham entitled "United States Local Stamps: A Concise History and Memoranda." Although it contains many errors (as Elliott Perry pointed out so often in Pat Paragraphs!), nonetheless it represents a major early research publication. It is available for members to check out of the library.

John Bowman

## A Precanceled Hanford's?

By  
E. J. Karell

The Siegel Auction Galleries sale of January 2000 included an unusual Hanford's Pony Express cover bearing an apparently precanceled example of the post's adhesive. Although Hanford's adhesives are not particularly rare, the use of precanceled stamps by this post has not been previously reported in the literature. Thus, it is understandable that there would be a difference of opinion as to authenticity of the usage. In 1987 the PF issued a certificate stating that this stamp did not originate on the cover, an opinion with which Siegel Auction Galleries "respectfully disagreed"[1]. This paper evaluates this cover in the context of Hanford's usages published in the literature and in major auction sales. I hope that this paper will encourage readers to provide information about other Hanford's material they may own so that the summary of usages presented here can be expanded and validated.



### A PRECANCELED HANFORD'S?

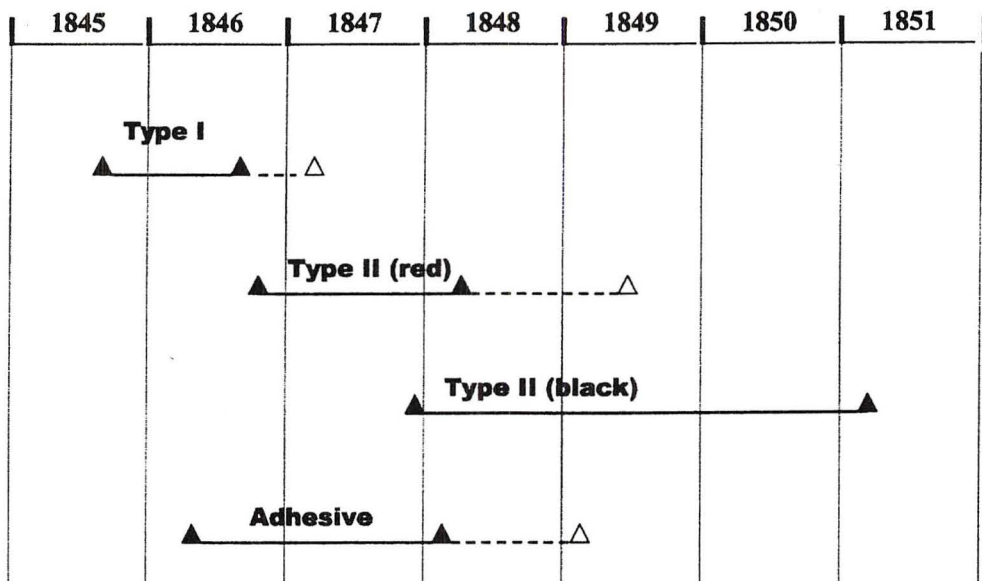
The item in question is a small folded letter sheet dated December 27, 1847 and was addressed to N. Currier requesting a copy of their catalog. It bears a genuine adhesive (Scott # 78L1), the horse-and-rider handstamp struck in red, and a straight-line "PAID" marking, also in red. The "PAID" marking is to the right of the stamp and is faintly struck. The adhesive is cancelled with a manuscript "Paid" with a series of three ditto marks below. The word is written upside down in relationship to the stamp. Examination under high magnification indicates that portions of the ditto marks cross the edge of the stamp but that the surface of the letter bears no corresponding marks at those points. Nor is any impression visible on the reverse of the letter sheet underneath the stamp. Thus, the manuscript annotation appears to have been in the nature of a precancel.



The PF certificate states that in its opinion “the stamp did not originate on this cover and the tying cancellation is counterfeit.” Based on this statement it seems that the precancel is what incriminated the cover. However, adding to this may be a reluctance to accept the combination of an adhesive in conjunction with the horse-and-rider handstamp. In a 1983 article concerning Hanford’s in *Stamp Collector* C. Hahn makes the point that “There was no reason to use both the handstamp and the adhesive on the same cover, so those found in this combination should be regarded as suspect unless specific expertizing evidence is brought forward...” [2]. The validity of this assertion depends on the function of the handstamp - which is unusual, but not unique, for its inclusion of the rate. Up until 1971 the *Scott Specialized catalog* listed the oval handstamp as belonging to prepaid covers and lettersheets (78LU1-6). If correct then there would indeed be no reason for using the handstamp and adhesive together. This paper will review some published Hanford’s material to investigate the periods and circumstances in which the adhesive and the various markings were used.

Hanford’s used three different handstamp markings. The first, designated here as Type I, consists of the words “Hanford’s Pony Express” in an unbordered oval arrangement. A variety of this marking exists with the incorrect spelling “Handford’s” and the “s” reversed. The Type I handstamp is known struck in red. The second, designated here as Type II, has the same horse-and-rider design as the stamp with the legend “Hanford’s Pony Express Post” and “2 cts.” enclosed in an oval frame. The Type II handstamp is known struck in red and in black. The third marking was a small (4 mm x 11mm) straight-line “PAID” struck in red. Figure 1 provides a summary of the known usages of the Type I and II handstamps on stampless covers in relation to the known usages of the adhesives. The “PAID” marking is not included, as its period of use is not well defined – dated examples are available only from late 1847. Much of the information used to construct the table was provided in C. Hahn’s article. Dark triangles are used to indicate firm datings, in the case of the adhesives where they are tied to the cover, while open triangles indicate that there is a potential uncertainty in the dating.

The Type I handstamp was in use from September 1845 through August 1846 with both the regular Type I handstamp and the “Handford’s” variant apparently being used concurrently [3]. The Type II (red) handstamp appears in late October 1846, presumably as a replacement for the Type I. Only one reported usage of the Type I (on Valentine’s Day 1847) overlaps the Type II usage period [2]. Perhaps the old handstamp was pressed into service at a busy time of year. Through most of 1847 only the Type II (red) was in use. In December of that year, however, the Type II began to be used in black, based on an example in the Golden auction [4]. How long the post continued the concurrent use of both colors of the Type II depends on the acceptance of a late Type II (red) dated July 1849. In his article Hahn suggested that the date could be an erroneous, but that seems to be based on his acceptance of an earliest known date of September 1848 for the Type II (black) and an underlying assumption that the red and black markings should be sequential. Without discounting the available evidence we will assume that beginning in December 1847, and for more than a year afterward, Hanford’s used the Type II handstamp in both colors.



**Figure 1. Summary of Known Usages of the Type I and II Handstamps on Stampless Covers in Relation to Known Usages of the Adhesives.**

To establish the time frame during which the adhesives were used we must begin by looking at the evidence from those covers where the adhesive is tied to the cover. The earliest tied example is noted by Hahn to date from March 1846 [5], and there exist several published tied usages throughout 1846 and 1847. The use of the adhesive seems to die out quickly after 1847, although this is particularly an area where more information is sought. The latest known adhesive usage is considered by Hahn to date either from February 1848 or 1849 – the dating cannot be more precise as it is based only on the type of c.d.s. tying the stamp to the cover [6]. Based on the existing information we can conclude that the adhesive was most commonly in use from March 1846 through early 1848. Thus, it was contemporaneous with both the Type I and Type II (red and black) handstamps.

With this preliminary chronology we'll look more closely at the combinations of markings present on Hanford's material. Table 1 provides a summary of observed combinations of markings and usages.

Table 1 provides a variety of information. First of all it provides a summary of the extent of Hanford's services. Hanford's would deliver letters locally, bring letters to the mails or deliver them from the mails. An arrangement was apparently in place with Boyd's to deliver letters outside of Hanford's normal delivery area [7]. Presumably, letters could be handed in at the main office or at collection points located with merchants with whom Hanford's had an agreement. **Secondly we see that the straight-line "PAID" marking is found only in conjunction with adhesives; there are no examples of this handstamp on stampless covers.** (*Editor's Note: I disagree.*) Finally we see that adhesives are found either by themselves with no markings, with the Type II (red), with the straight-line "PAID", or with both markings. I record no examples of the adhesive with the Type I handstamp or with the Type II (black).



**Table 1. Observed Combinations of Markings and Usages**

Marking	Usage			Comments and Reference
	Local	To the Mails	From the Mails	
Type I	X			numerous examples
Type II (red)	X		X	numerous examples of local use; from the mails see Knapp lot # 1247
Type II (black)	X			numerous examples
Adhesive only		X		numerous examples
Adhesive and PAID	X			Golden lot # 1155, RAS 6/00 lot # 1789
Adhesive and Type II (red)	X		X	local use see Waterhouse lot # 895; possible from the mails usage see Caspary lot #817 dated 12/47
Adhesive and PAID and Type II (red)	X			RAS 6/00 lot # 1790; Waterhouse lot # 896; this cover

The chronology and pattern of usages indicates that the Type I handstamp represented that the delivery fee was to be collected from the addressee. Later the Type II (red) replaced the Type I as a “due” marking on stampless covers carried by the post. Prepayment appears to have been almost exclusively indicated by the use of adhesives [8]. There are significant operational advantages to this approach as it makes accounting easier and reduces the chance of fraud, particularly if merchants acted as agents for Hanford’s. The adhesives on “to the mails” usages would be left uncanceled as there was little chance of their being reused. Adhesives on local usages would be cancelled with the “PAID” marking or would simply be left uncanceled.

I believe that in addition to its use on stampless covers, the Type II (red) was used in conjunction with adhesives on some local covers simply as an identifying marking - a form of advertising. The dual presence of an identifying handstamp along with adhesives was customary at other contemporaneous local posts. For example, Cumming’s City Post used a handstamp stylistically very similar to the Type II on covers also bearing their adhesive [9]. Note that the Type II (red) was not used on the “to-the-mails” covers. In that situation additional markings had no value, either informational or as advertising. Hanford’s seems to have been a pragmatic operation. Whether Hanford’s covers bearing the adhesive and the Type II (red), without a corresponding “PAID” marking, represent genuine usages may depend on whether they date from before or after the “PAID” marking was introduced. In any event there is just not enough evidence of the post’s operating procedures to justify outright rejection of these covers.

### **The black Type II handstamp.**

The question as to whether the black Type II handstamp has a specific meaning must remain open pending further evidence, particularly as to the degree of overlap between it and the Type II (red). It is interesting that its introduction coincides closely with the apparent end of the use of the adhesives, with most known usages reported in 1848. Perhaps it was used to replace adhesives on prepaid local mail.

We now return to the cover that started all this research and analysis. In summary, I would say that the illustrated cover bears a combination of adhesive and markings

consistent with the known usages of Hanford's post, and other posts of the time. In fact, the presence of the straight-line "PAID" marking seems to require that an adhesive be present. This leaves the question of whether the precancel is genuine. Without other examples to compare it to the arguments in its favor can only be qualitative. Here in particular I solicit input from other collectors who may have adhesives with similar markings. There is precedent for the use of precanceled adhesives by carriers and independent mail companies. For example, Hale and Pomeroy used precanceled stamps [10], and a Philadelphia carrier stamp precancel is discussed by Meyersburg [11]. My own view is that it is a genuine usage from a point in time when Hanford's Pony Express Post was at its busiest (based on the amount of surviving material) and was introducing some new procedures in its operations. If you have any information regarding Hanford's material that can clarify the usage dates given here please contact the author through the society. I would like to use this article as a basis for a future update on Hanford's usages. Finally I would like to thank Ellen Stuter of the APS Research library for her invaluable help in researching this material.

1. R.A. Siegel Auction Galleries Sale 820 (January 2000): lot # 969.
2. C. M. Hahn, "Mystery Mail," Stamp Collector, (23 August 1983): 14 -15.
3. Hahn reports the latest Type I as August 20, 1846. A Type I "Handford's" variant dated August 29, 1846 was illustrated in RAS Sale 825 (June 2000): lot # 1785.
4. David Golden Collection, R.A. Siegel Auction Galleries Inc, (November 1999): lot # 1161.
5. Malcolm Collection, R.A. Siegel Auction Galleries Inc, (September 28, 1972): lot # 1821. Note: this cover is also illustrated in the Ventura Stamp Co. advertisements on the back cover of the Penny Post, for example Vol. 7 No. 3 (July 1997).
6. Ibid. lot # 1819
7. See RAS Sale 825 (6/00): lot # 1788.
8. Two exceptions are: an 1846 Type I "Handford's" variant local usage bearing a manuscript "Paid," see RAS Sale 825 (6/00): lot # 1785, and a Type II (red) marked "Free" by the sender, see Golden lot # 1160.
9. See for example the 1846 cover sold as lot # 1004 in the Golden sale.
10. For a discussion of the Hale and Co. precancels see: M. S. Gutman, "The Precancels of Hale and Co.," *Penny Post*, Vol. 4, No. 1 (January 1994), 20-25.
11. R. B. Meyersburg, "Another Philadelphia Eagle Precancel," *Penny Post*, Vol. 4, No. 4 (October 1994), 6-7.



# THE DAVID GOLDEN COLLECTION

## A LOCAL STAMP REVIEW

By Larry Lyons

The David Golden Collection was sold at Siegel's Auction Galleries over the days of November 15-17, 1999. The beautifully prepared and well researched catalog was created by Scott Trepel of The Siegel Auction Galleries. We are all grateful for his work in this difficult presentation. It is now almost a year since then but the sale is not old news. Some of the items from the sale are still under review by The Philatelic Foundation and new studies will be presented in the future, owing their roots to research prompted by items found in this sale.

In the July issue of *The Penny Post*, (Vol. 8/No.4) I reviewed The Carrier section of this sale and discussed the part that special interest groups and specialty collectors play in being the driving force of a sale of this material. The local stamp realizations were driven by special interest in individual posts such as Blood's or Boyd's, from collectors of groups of posts, such as those who collect the 1844 Independent Mails or Philadelphia's Local Posts, collectors of individual cities such as New York, St. Louis, Philadelphia, and Cincinnati, from thematic collectors, such as those who collect birds or trains, collectors of individual United States stamp issues such as 1847 or 1851 and also collectors making purchases of outstanding rarities in stamps or postal history. Thus there is interest from many more collectors than those just interested purely in local posts.

In this review I will point out my personal observations on items in the sale and offer my opinions on some items as well as some further information on certificates of authenticity. There were so many rarities and great covers in this sale that I could not possibly comment on them all. The stampless items could also be the subject of another article. I will limit my commentary to items of interest, possible problems and items of philatelic interest.

Lot 456 was a cover with the large blue eagle stamp (5L3) of the American Letter Mail Co. This Independent Mail adhesive is known used from August 1844 to June of 1845. There are only 12 recorded covers and this is a great item. The bidders agreed with me and although the estimate was 4000-5000, it was hammered down for \$12,000.00 plus 10%.

Lot 514 was a cover with the Blood's City Despatch, black on blue 15L10. This was not an "A" lot. (The "A" lots were the significant items sold first). The 15L10 is rare on cover and has a 2000 *Scott Specialized* value of \$600.00 in italic. The lot description says that the cover is addressed to Trenton N. J.. This would be a to-the-mails usage and one would expect to find a U.S. #1 stamp affixed. I believe that the U.S. postage stamp was missing from this cover.

Lots 577-580 were covers with the first Boyd's City Express adhesive 20L1. Lots 578 and 579 were both conjunctive use covers with the first being Pomeroy's to Boyd's and the second being Pullen & Co. Express to Boyd's. The conjunctive use makes the covers much more valuable and this was indicated by the selling prices. The catalog description for lot 578 intriguingly talks about the Pomeroy stamp being under the

Boyd's stamp to avoid any problems with the Government Post Office. This was a desirable cover sold at Sotheby's first auction in 1872 and its desirableness has not diminished. I also noted that the 20L1 adhesive in Lot 578 has plate position characteristics. I note that the "2" has a short leg and the "PRE" in "EXPRESS" appears bolder.

Lots 627 and 628 were covers with 20L11 and 20L13 adhesives respectively. There are no Boyd's markings on either cover and this led to PF certificates indicating that the stamps did not originate on these covers. Both covers are from the same (Washburne) correspondence. An article by Stephen Gronowski in this issue discusses these covers.

Lot 657 consisted of nine trial color imperforates of the Boyd's City Despatch stamps 20L30-20L34. This is the Scott type L63 which is discussed in John Bowman's article in this issue. The trial colors are very rare and the lot was hammered down for \$4,500.00 plus 10% or \$550.00 per stamp.

Lot 685 was a Boyd's 20L49 on cover and Lot 684 was a single of the same stamp. The adhesive on the cover appears in the auction catalog to be a different color than the single stamp. This is an error in the photography. Both stamps are of the same color as depicted in lot 684, with yellowish paper.

Lot 775 was a Brady & Co, 22L1 adhesive on cover tied with a Brady & Co. oval handstamp. This was a breathtakingly beautiful and rare cover. The 2000 *Scott Specialized Catalog* value is \$7,500.00. The cover sold for \$20,000.00 plus 10%. Lot 776 was the same 22L1 adhesive on a roughly opened envelope with the bottom right corner torn off and toning on the adhesive. This sold for 85% less than the hammer price of Lot 775, showing the difference that quality and appeal can make in the value of a cover.

All of the Briggs's Despatch stamps and covers sold for very strong prices. These are Philadelphia postal items, which are in a very hot market. Lot 789 was a Briggs Despatch, gold on black glazed 25L5 stamp, off cover. It sold for \$5,500.00 plus 10% against a 2000 *Scott Specialized Catalog* value of \$400.00. This is 15 times the catalog price. The 2001 *Scott Specialized Catalog* will show big adjustments as a result of this sale and other sales.

I specialize in California Posts and was able to obtain several rareties both on and off cover in my specialized area. I had one major disappointment, which was Lot 872. This was a stationary item of The California Penny Post from San Francisco (34LU1), with a 3c brownish carmine #11. The cover is Ex Chapman, Jessup, Pearce, Haas and Edwards. It was previously illustrated in Nathan's *Franks of Western Expresses* and in Coburn's *Letters of Gold*. The California Penny Post Co. operated as an inter-city express and local post for about one year beginning in 1855 to 1856. The manuscript cancel on the #11 1851 issue U.S. stamp on this cover has been altered from 1853 to 1855. (See figure 1). This post was not in operation in 1853, so the #11 stamp does not belong on this cover. This is also why there is no San Francisco government postmarks since the cover didn't go thru the post office. A 34LU1 envelope without the #11 stamp is worth about 90% less than a cover with the U.S. stamp.

Lot 921 was a (Greig's) City Despatch Post (40L1) full sheet of 42 stamps. This was the first government adhesive stamp issued in the western hemisphere according to the lot description. The sheet sold for \$23,100.00 including the commission. In



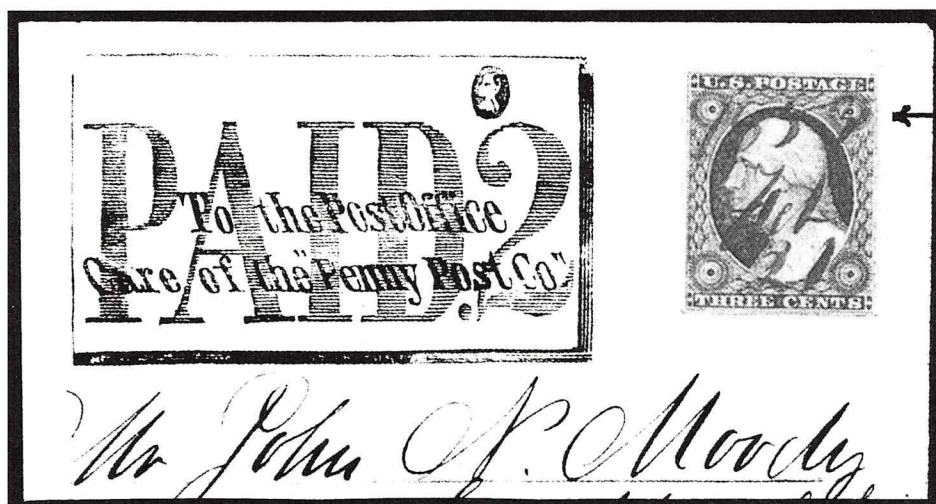


Figure 1. California Penny Post Co. (34LU1) with 1853 manuscript cancel altered to 1855.

1842 the stamps cost \$1.26. This stamp is discussed in Calvet Hahn's article in this issue.

Lot 959 was a City Dispatch Post (160L1) on cover from New York. In the lot description Scott Trepel indicates that he is of the opinion that the adhesive was added to this cover and that the other three known "Paid" covers are also fakes. Hopefully he will provide us in the future with the story behind his conclusion. He notes that "By removing the 1846 covers from the record, the date of issue (for the 160L1) is free to be moved to circa 1850 at the end of the Mead-Coles-Barry ownership of the City Dispatch Post, a more logical time". Another piece of the historical puzzle falls into place.

Lots 999 and 1000 are important historically. They are Cummings and Wright manuscript overprints on City Dispatch Post Office adhesives, 40L2 var. The Mead stamp was used by Cummings and Wright for a short time (March to July 1847) when they operated this post while the Cumming's City Post ended its' operation and before Charles Cole took over The City Dispatch in January 1848. The cover (Lot 1000) sold for \$13,000.00 + 10% against an estimate of \$4- \$5,000.00.

Lot 1011 was a Cumming's City Post, black on olive glazed 55L5 on cover with an orange Cumming's Express Post oval on the cover. In the lot description it says that the adhesive "may have originated on this cover but cannot be guaranteed as such." The cover received a good certificate from the experts at Professional Stamp Experts. Some people have contended that the black on green glazed 55L4 and the black on olive glazed 55L5 are the same color. I do not agree and see these two adhesives as distinctly different in color.

Lot 1012 was a Cummings City Post, black on vermilion glazed, 55L7 on cover. This cover and the single stamp from lot 1014 are still at the Philatelic Foundation. There will be much written about this controversy at some future time.

Lot 1094 was a Gordon's City Express, black on vermilion 72L1 on cover with a hotel forwarder handstamp. Only three 72L1's are known on cover. Besides being a

great rarity the cover is absolutely beautiful. The New York locals are highly desirable and topping all of this off is the forwarder's handstamp which also has a special interest following. The hammer price for this cover was \$23,000.00 plus 10% against an estimate of \$10-\$15,000.

Lot 1110 was a Hale & Co 75L4 single on piece. This is the red "23 State Street" handstamp, which is extremely rare. The lot sold for \$1,700 + 10% against a Scott catalog value of \$400.00.

Lot 1152 was a T. A. Hampton paid double circle handstamp on a cover addressed to Morris Jones dated August 7, 1847. There are only three or four known of this extremely rare Philadelphia marking. This cover has a toned scuffed spot at the top which some experts thought was indicative of a removed adhesive. A similar cover to the same addressee dated August 14, 1847 appeared in the Siegel Auction Galleries sale of June 27-29, 2000 as Lot 1783. That cover did not have any signs of an adhesive and led to a valid certificate being issued for the Golden Sale cover.

In looking at the three lots of T.A. Hampton City Despatch adhesive 77L1 which appeared as lots 1148-50, I noted two different varieties. Lot 1148 and 1150 have a raised "Y" in "CITY" and a low "O" in "POST" and an unevenly placed "M" in "HAMPTON". Lot 1149 does not have these features but has the "SP" in "DESPATCH" close together. (See figure 2).



Type 1 handstamp



Type 2 handstamp

Figure 2. T.A. Hampton City Despatch (77L1) handstamp varieties

The Hoyt's Letter Express, black on vermilion glazed 85L1 has only nine recorded surviving copies. This is too few for the number of Independent Mail collectors. Lot 1189 (misabeled 1188) was a very fine uncanceled example on piece. It has received a 1999 Philatelic Foundation certificate, which declares the adhesive genuine and declines opinion on whether the stamp originated on the piece. After spirited bidding the lot sold for \$14,500 plus 10%.

The Golden collection had almost 80 lots of Hussey's post stamps and covers. There is specialized interest in Hussey's and there was much competition for many of the lots.

Besides being a great success, the David Golden sale was a very special and rare opportunity to examine, review and purchase local post items of interest and of great rarity.

Look for updates and new discoveries in future issues of "The Penny Post".



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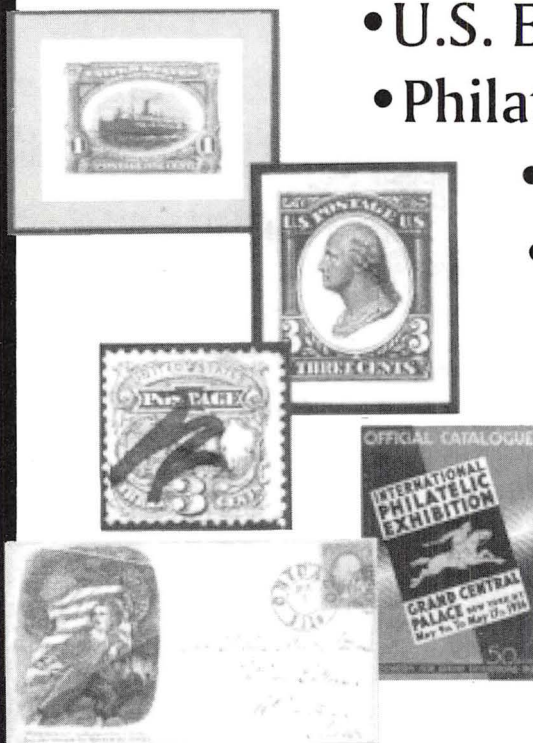
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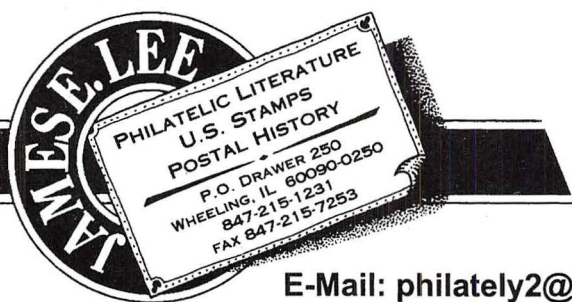
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Scott #R158B, used, PFC  
Catalog value: \$ 10,000.00  
Realized Price: \$ 25,300.00  
The \$25,300.00 realization in  
Shreves January 2000 Sale is the  
highest price ever achieved for  
a non-error U.S. revenue stamp



Scott #R139a, used, PFC  
Catalog value: \$ 8,000.00  
Realized Price: \$ 27,500.00  
A record price for this inverted  
center rarity - sold in Shreves  
January 2000 Sale



Scott #RG56, used, PSE  
Catalog value: \$ 7,500.00  
Realized Price: \$ 24,200.00  
Sold in Shreves January 2000  
Sale - the highest price ever  
paid for any Silver Tax revenue

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# The Employees of the AMERICAN EXPRESS CO.

By Larry Lyons

I am going to take you on a historical tour about eight great expressmen who led to the formation of the American Express Co. and then I am going to show you a fantastic picture.

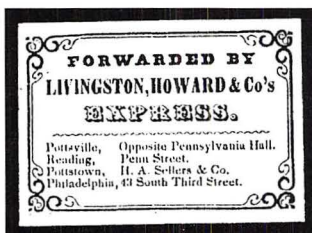
William F. Harnden is generally recognized as “The original Expressman”, having started the first Express Company in 1839. He died on January 14, 1845, five years before the American Express Co. was founded.

In 1841 Harnden established his Boston and Albany Express over the Western Railroad, routed via Springfield, Massachusetts.<sup>1</sup> Henry Wells was the first express agent at Albany.

Henry Wells resigned his job with Harnden’s in late 1841 to organize his own Albany to Buffalo Express. His partner was George Pomeroy and the name of the company was Pomeroy & Co. <sup>1</sup> George E. Pomeroy had started Pomeroy & Co. in the Spring of 1841. (See figure 1). Crawford Livingston was part of the Pomeroy & Co. organization beginning in the fall of 1841 around the same time that Henry Wells joined the organization. Crawford Livingston was with Livingston, Wells & Co. when he died on November 9, 1847. <sup>4</sup> Early in 1844, George Pomeroy exited Pomeroy & Co. and possibly had a minor interest in Livingston, Wells & Pomeroy. Thaddeus Pomeroy entered Livingston, Wells & Pomeroy on April 27, 1844, and the company was re-named “Livingston, Wells and Pomeroy”. <sup>4</sup> (See figure 2).

From 1844 to 1846, Henry Wells had his own express company called Wells & Co.. Later he was to meet John Butterfield and start Wells, Butterfield & Co., which was one of the parts created at the inception of the American Express Company to handle the business east of Buffalo.

The New York and Philadelphia branch of The Harnden Co. was acquired by Johnston Livingston in 1844. He had his brother William A. Livingston as a partner for awhile. The company was known as Wm. A. Livingston & Co., New York and Philadelphia Express Forwarders. (See figure 3). In 1847 Livingston worked with Howard & Co.’s to forward mail in Philadelphia. (See figure 4). Sometime in 1848 Johnston Livingston purchased a 1/3 interest in Wells & Co.. The other 1/3 partner was Edward C. Winslow who died in 1849.



**Figure 4. Forwarded by Livingston, Howard & Co’s Express.**  
Lot 778 Robert G. Kaufmann Auction Galleries, Inc., Dec. 10, 1990.



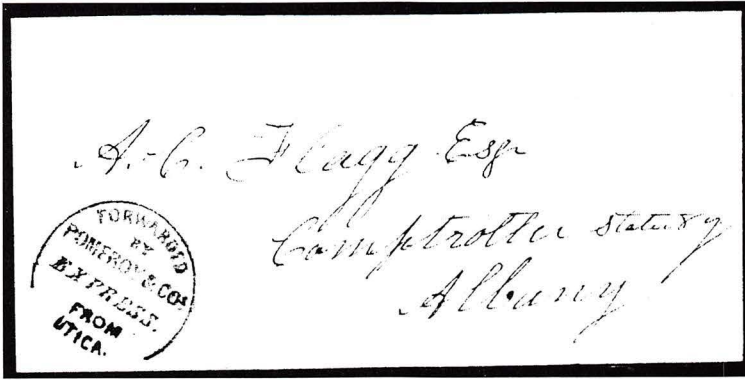


Figure 1. Pomeroy & Co.'s Handstamp, used from Albany, Auburn, New York, and Utica with the different town names, known July 1843 to September 1843.

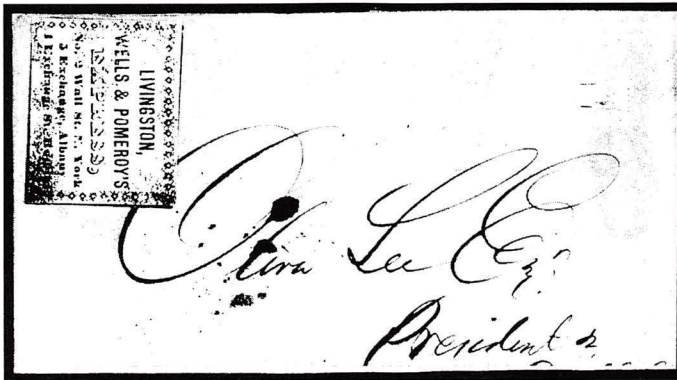


Figure 2. Livingston, Wells, & Pomeroy's Express, black on orange glazed adhesive on July 15, 1844 folded letter from New York to Buffalo.

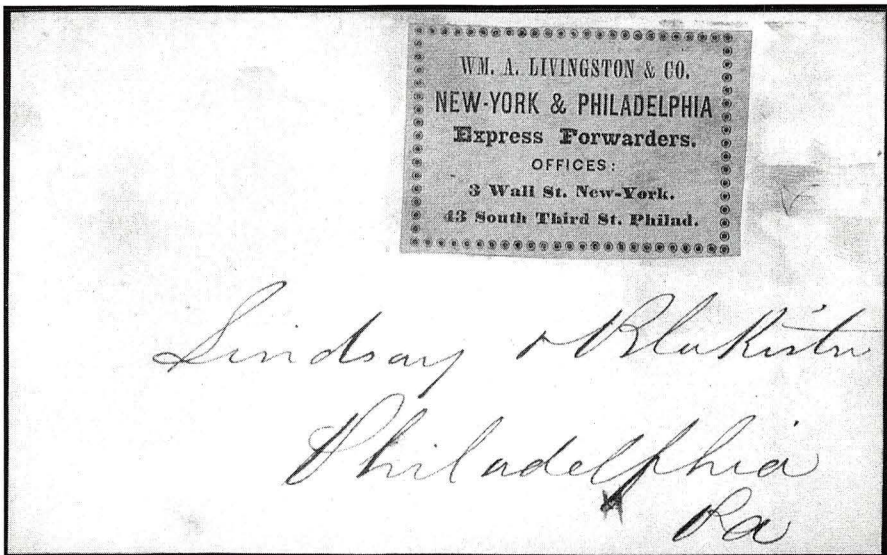


Figure 3. WM. A. Livingston & Co. New York & Philadelphia Express forwarders. Operating on the Harnden & Co. route.

In 1846 when William Livingston left the partnership with his brother Johnston, he purchased the Wells & Co. Western Express from Henry Wells. Henry Wells had established the Wells & Co. Western Express on February 23, 1844. He took over some express routes controlled by Miller & Co. and Hawley & Co. He then joined with William Fargo to create The Livingston, Fargo & Co. which was also known as Livingston & Fargo. Henry Wells removed to New York to assist his partner Crawford Livingston in the management of Livingston, Wells and Co.'s, which was formed April 9, 1845 after Thaddeus Pomeroy had retired. (See figure 5)<sup>2</sup>.

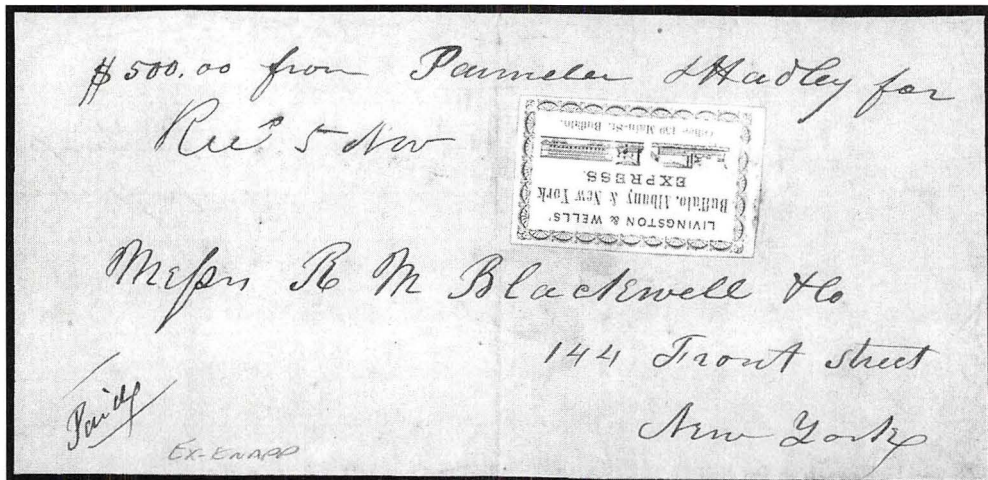


Figure 5. Livingston & Wells' Buffalo, Albany & New York Express.

Wells, Fargo & Company is the most recognized name of an express company. Henry Wells and William G. Fargo started this company in July of 1852. My focus in this article is 1850 and the formation of the American Express Co. so the Wells, Fargo saga is not pertinent to this story.

Henry Wells, who started as an express agent for Harnden's in 1841 had also founded the Letter Express in 1844, an independent mail company which was an inter-city mail carrier for points in western New York State, Chicago, Detroit, Duluth and to Bangor Maine. His role as a great expressman earned him one of the most recognized names in philatelic history.

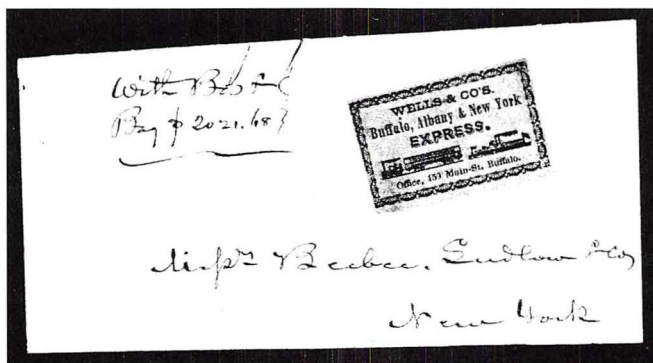


Figure 6. Wells & Co.'s, black on yellow glazed adhesive on May 31, 1849 folded letter.



Sometime in the second half of 1849 John Butterfield had joined with James D. Wasson. The company name was "Butterfield, Wasson & Co." Prior to this, John Butterfield was a stage owner and mail contractor operating in Utica, New York. His firm name was Faxton, Butterfield & Co. Butterfield, Wasson & Co. had become strong competition for Wells and Co. (See Figure 6) and apparently was a major reason for the three firms to merge to form the American Express Co.

On March 18, 1850 there was a major merger consolidating Wells & Co., Livingston & Fargo, and Butterfield, Wasson & Co., to form the American Express Co. The president of the company was Henry Wells, it's secretary was William G. Fargo. The superintendent was John Butterfield. The Wells, Butterfield & Co. portion of The American Express Company handled the business east of Buffalo (See figure 7) and the Livingston Fargo & Co. portion of the American Express Company handled the business west of Buffalo. This east/west division of express responsibilities lasted until December 1868 when the American Express Company absorbed the Merchants Union Express Co.

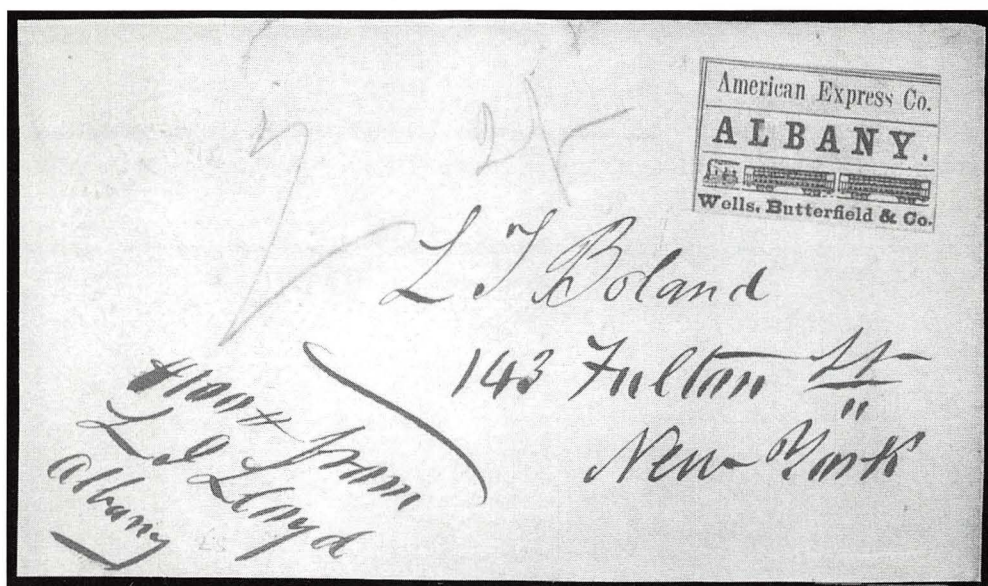


Figure 7. American Express Co. at Albany. Run by Wells, Butterfield & Co

The American Express Co. was a very large business. Figure 8 is a map on a cover showing the routes of the American Express Co. The date of the enclosed letter is April 11, 1854. As you can see they covered many of the Eastern North-central States. Many of the relatives of the executives were involved in running the vast company. Alexander Holland, who was the son-in-law of John Butterfield, was the treasurer of the company. James C. Fargo was the agent at Chicago and was the general superintendent of the northwestern division. His assistants were Chas. Fargo and Charles H. Wells. The general superintendent of the eastern division was Daniel Butterfield.

In figure 9 we see a label of the American Express Co. It is from the Westfield, New York office. The proprietors are given as "Wells, Butterfield & Co." and "Livingston Fargo Co." Figure 7 is a label of the American Express Co. in Albany. The proprietor is Wells, Butterfield & Co.

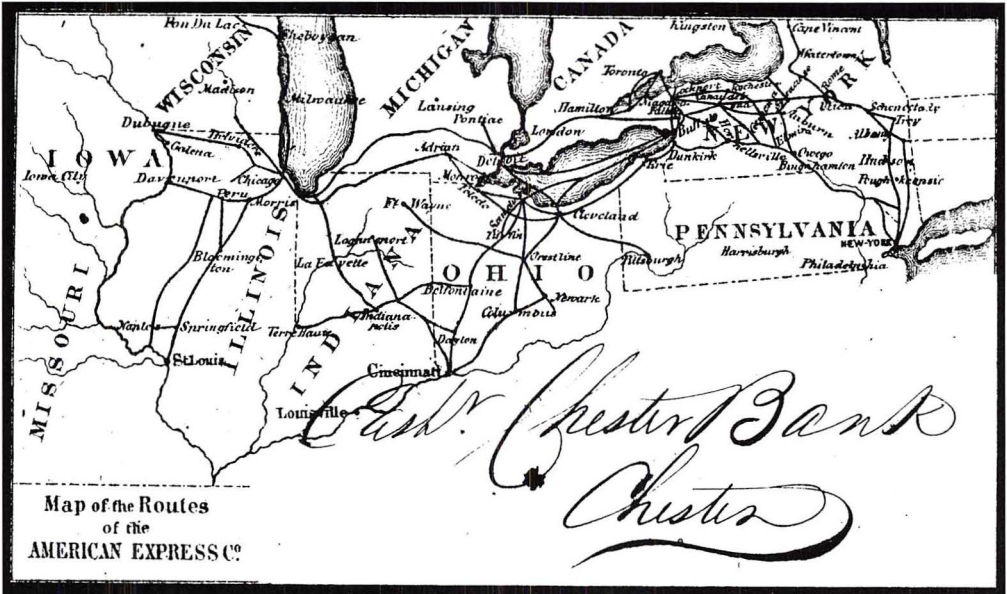


Figure 8. Map of the routes of the American Express Co. on cover dated April 11, 1854.

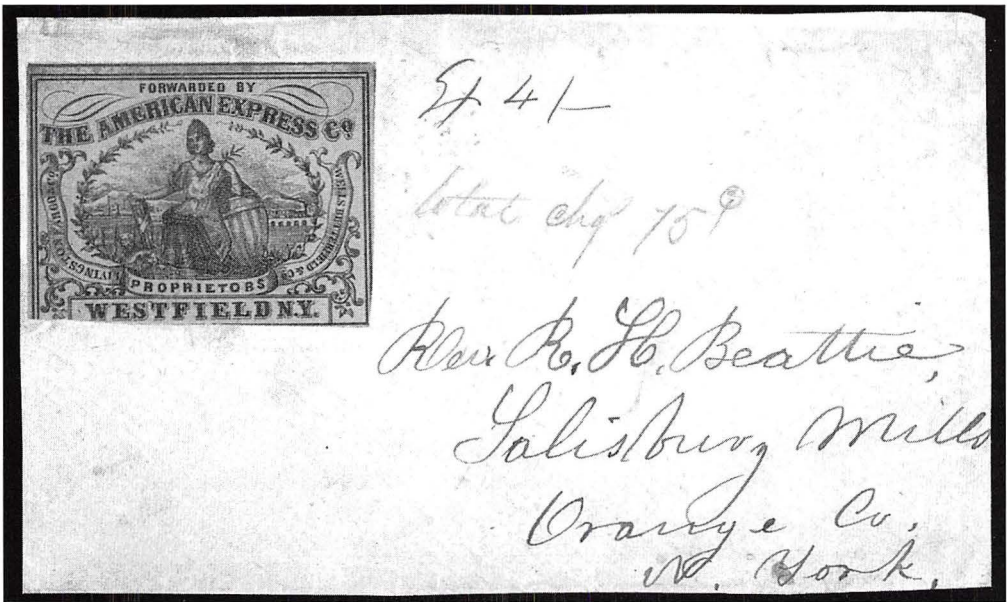


Figure 9. The American Express Co. label, black on orange glazed, from Westfield, N.Y. Showing the proprietors as Wells, Butterfield & Co. and Livingston, Fargo & Co.



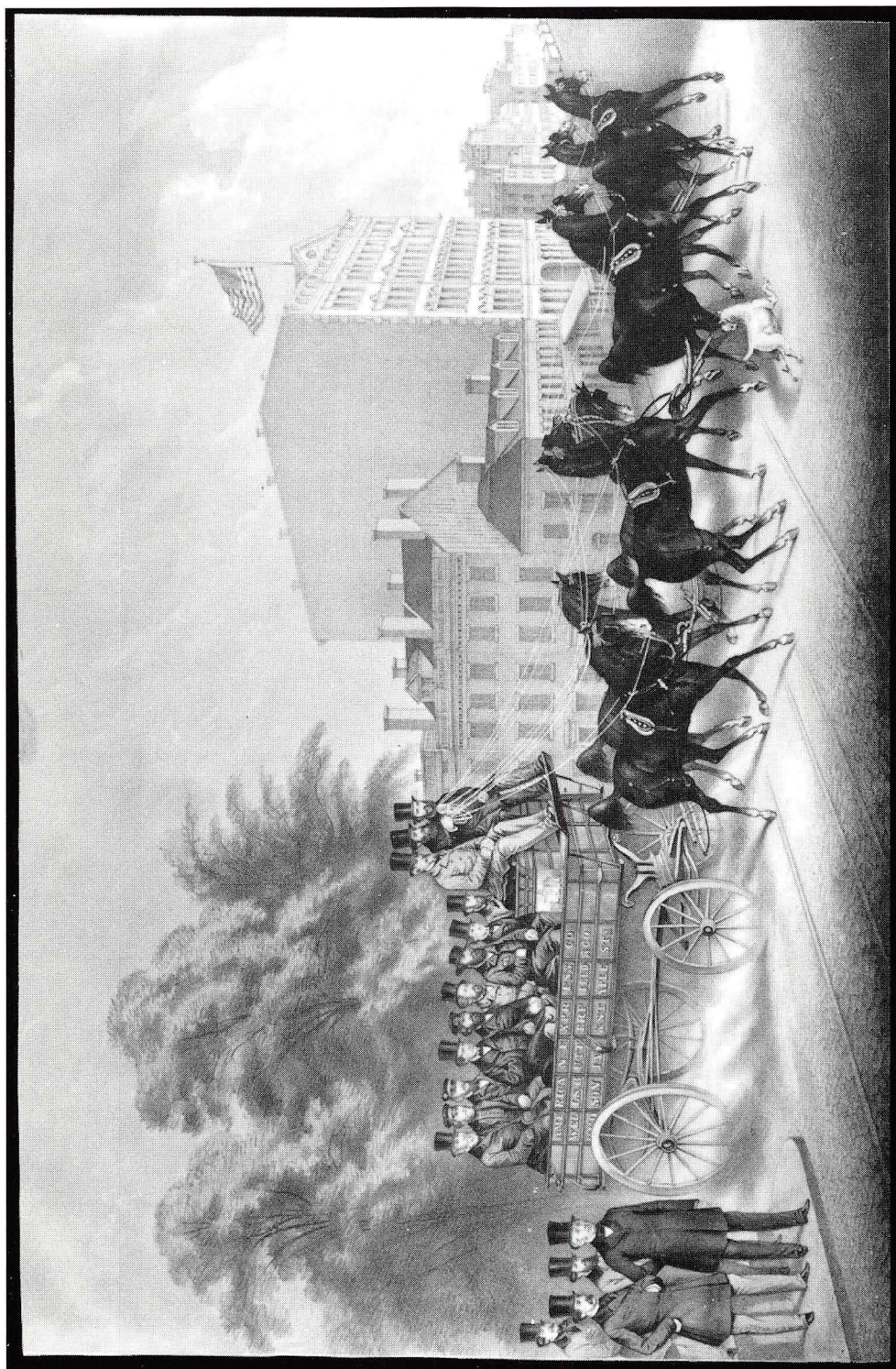


Figure 10. Turn out of the employees of the American Express Co.  
Hudson, Jay & Staple Streets, New York City, June 21, 1858.  
J. Clarence Davies Collection, Museum of the City of New York.  
*THE PENNY POST/Vol. 8 No. 5/ October 2000*





176

**AMERICAN EXPRESS CO.,**  
**Wells, Butterfield & Co., Proprietors,**  
**Hudson, Jay and Staple Streets,**  
**NEW-YORK.**

\$ *3 85* for collection.

From *Thos Crosser & Son*  
*28 Platt*

on *Stephens & G*  
*Erie Pa*

**BILL TO BE COLLECTED ON DELIVERY OF GOODS**

Return proceeds with this Envelope, without delay.  
Do not deliver the whole or any part of the goods accompanying this bill, until you receive the pay therefor; and be careful to notice what money you receive, and as far as practicable, send the same as received; examine the bills enclosed, and follow the special instructions of the shippers, if any are given on the bills. If goods are refused, or the parties cannot be found, notify the office from whence received, with names and dates, and await further instructions. Give date of presentation and payment. "C. O. D." packages must never be forwarded from the office to which they are shipped, without the order of the shipper, through the office or Agent sending the goods.  
N. B.—Agents MUST OBSERVE the above instructions strictly in every instance.

New-York, *June 16* 1859.

**REMARKS.**

**C. O. D.**

Date of Presentation, ..... 1859.

Date of Payment, ..... 1859.

*No such  
Form in  
Erie.  
Order enclosed  
to return*

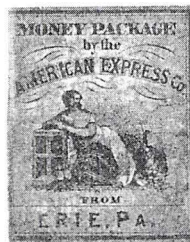
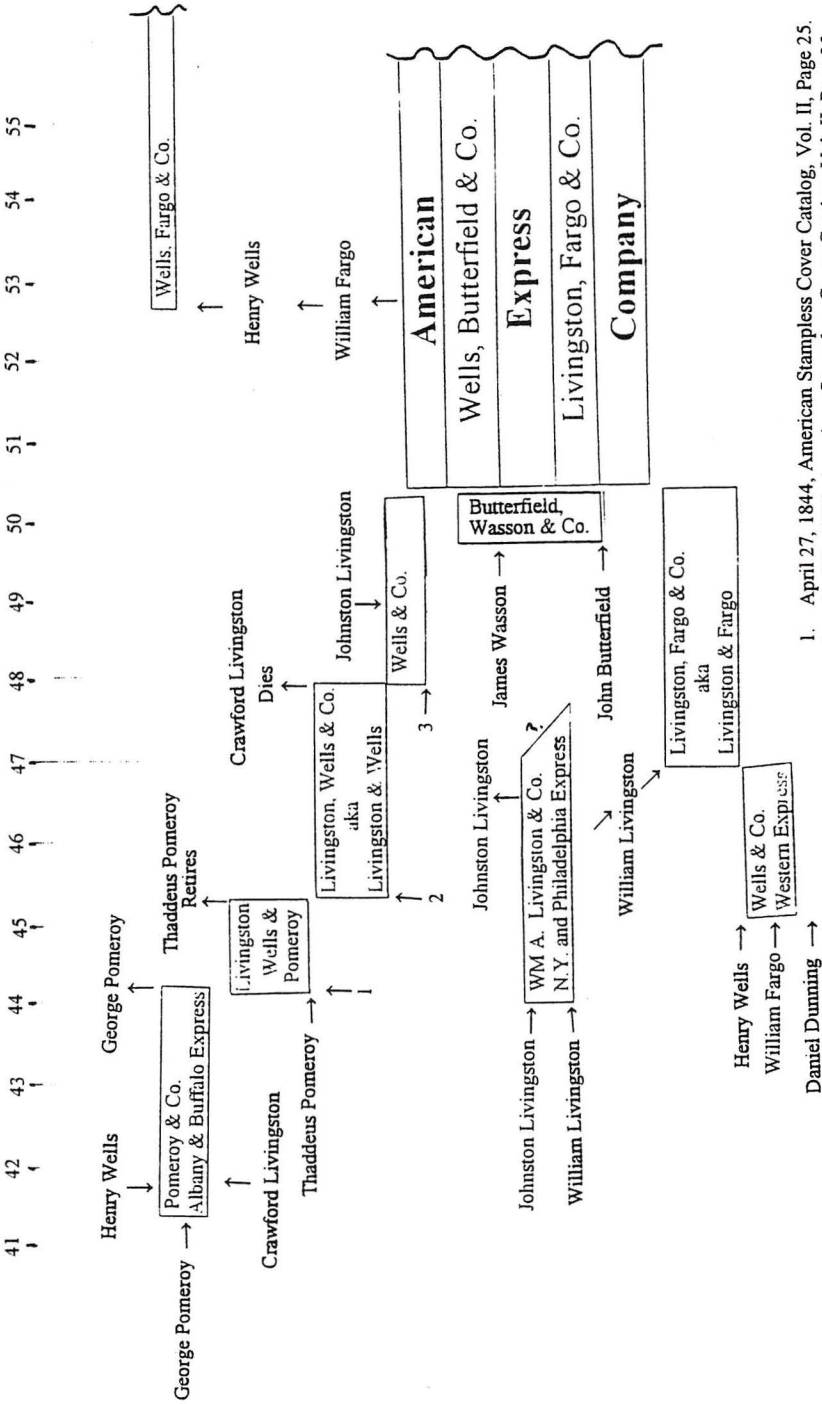


Figure 11. American Express Co. Money Package, June 16, 1859.



# GENEALOGY CHART



1. April 27, 1844, American Stampless Cover Catalog, Vol. II, Page 25.
2. April 9, 1845, American Stampless Cover Catalog, Vol. II, Page 25.
3. November 9, 1847, American Stampless Cover Catalog, Vol. II, Page 25.

Chart by Bruce Mosher, Rights Reserved.

The museum of The City of New York owns the J. Clarence Davie's Collection. It is a massive collection of fine art, photographs and other ephemera. Otto Botticher was the publisher of the lithograph shown in figure 10. The name of the picture is "Turn out of the employees of the American Express Company". The location is the corner intersection of Hudson, Jay and Staple Streets in New York City. The date is June 21, 1858. The man holding the reins is Henry Wells himself. The side of the wagon says "American Express Co., and Wells, Butterfield & Co." The last line is the address "Hudson, Jay & Staple Streets". I believe that the five story building with the flag is the American Express Co. building.

Figure 11 is a money package of the American Express Co. which gives the proprietors as Wells, Butterfield & Co. The picture is at the same corner of Hudson, Jay and Staple Streets but is taken from a different direction. The same five story building is shown. The enclosure gives the address as 61 Hudson Street, corner of Jay Street. The date of this express package is June 16, 1859.



**Henry Wells**



**John Butterfield**



**William Fargo**

Many of the proprietors of express companies interacted with each other, as you can see by this review of eight great expressmen. (There are actually ten expressmen on the genealogy diagram which has been drawn by Bruce Mosher. Daniel Dunning had joined with Henry Wells and William Fargo on April 1, 1845 in the firm of Wells & Co. Western Express and did not play a significant role and James D. Wasson was similarly of lesser significance).

As you can see there is major evidence that express companies that competed with each other may have been owned by the same individuals, or related individuals. It is certainly true that mergers took place to the benefit of all parties.

References:

1. George B. Sloane, Collectors Club Philatelist, October 1931, Page 345.
2. From the Bill Sammis Collection.
3. Genealogy Chart by Bruce Mosher (Rights reserved).
4. American Stampless Cover Catalog, Volume II.
5. Sketch of the Rise, Progress and Present Conditions of the Express System, by Henry Wells, 1864.
6. Richard Frajola, Inc. Auction Catalog Jan. 28, 1984 and Sept. 9, 1984.
7. Harpers Magazine August 1875.
8. History of the Express Companies and the Origins of American Railroads, A.L. Stimson, 1858, and Volume II, 1860.
9. The American Express in its relation to Buffalo, by Henry Wells, Edited by Robert Bingham, 1938.



# BOUTON'S MANHATTAN EXPRESS

## TWO VARIETIES

By Larry Lyons

Donald Patton, in *The Private Local Posts of The United States*, went to great lengths to analyze the "2CTS." in the center of the Bouton's Manhattan Express stamp to distinguish the originals from the forgeries. (See figure 1). I agonized over this work and repeated it in larger clearer detail in the *Lyons Identifier*. Analyzing the stamps this way is unnecessary work that is very difficult. A simple means of identifying the originals is to look at the "SS" in "EXPRESS" and the "S" in "Bouton's." (See figure 2). These letters are unique to the originals.



Figure 1  
Originals



Figure 2  
Originals



Figure 3  
Originals

There are two distinct plate positions of the originals which are clearly and easily distinguishable from one another. One position has a short line outside the outer oval below and to the left of the "R" in "EXPRESS". (See figure 3). This position also has an ink dot on the outer oval below the second "E" in "EXPRESS". There is also a break in the outer oval below the "A" in "MANHATTAN".

The second position of the original does not have the line under the outer oval but is clearly distinguished as an original by the "SS" in "EXPRESS" and the "S" in "BOUTON'S". You can also use the difficult "2CTS." method which was introduced by Donald Patton.

The genuine examples can be census listed as follows:

1. Single, unused, no gum. Ex-Worthington, Caspary (lot 609), Lilly (lot 635) Boker and Golden. Golden Sale Lot 564. Position 1.
2. Single, unused, no gum, thin spot. Ex Lilly (Lot 634), Richardson and Golden. Golden Sale lot 565. Position 1.
3. Single, unused, (No gum ?), Ex Caspary lot 610, position 2 and Lily (lot 636).
4. Single unused, (No gum ?), cut into at left. Lot 1800 in Robson Lowe sale of October 26, 1973. Position 1.
5. On cover cut to shape on 1848 Bill of lading. Lot 638 in Lilly sale of September 13, 14 1967 at Siegels.
6. On February 19, 1847 cover, to major Baker uncanceled, fold thru stamp. Ex Lily (lot 637).

1. On February 19, 1847 cover (front only) to Lelasso, Esq., uncanceled Ex-Ferrari, Boker, Caspary Lot 611 and Lilly lot 636. Position 2.
2. On March 1, 1848 cover to Miss Amanda Littell, Ex Schwartz, Siegel Auction, May 13, 2000 lot 385. Position 2.
3. Single unused, no gum, cut to shape, signed Sloane, Siegel Auction, June 27-29, 2000, lot 1658. Position 2.

The Manhattan Express was operated by William V. Barr as early as October 1845 until sometime after Valentine's Day in 1847. Barr did not sell until after he reaped the rewards of the lucrative Valentine mail surge which occurred, in those days, many days before to days after the actual designated February 14<sup>th</sup> date. William Barr only used a red handstamp which is shown in figure 4. He did not issue an adhesive. The Scott catalog now lists the handstamp on page 341 of *The 2000 Scott Specialized*. The date of operation is given as 1845. This should read 1845-1847.

Covers #5 and #8 in the census are from 1848, and census #6 is from February 19, 1847 which was probably right after Bouton took over The Manhattan Express from Barr. From the few known covers we can conclude that the Bouton's Manhattan Express operated from after Valentine's Day in 1847 to early spring of 1848. My census indicates 4 covers and 5 singles. I believe that there are probably one or two more. I will update you if I receive any further input from readers.

## RICHARD SCHWARTZ

It is with great sadness that we announce the passing of Richard Schwartz. We will have a memorial in our next issue to this wonderful individual who was among the founders of *The Carriers and Locals Society*.



# THE BEGINNING OF ADHESIVE POSTAGE IN THE U.S. Part V

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As noted in Part II, the U.S. government appointed William Seymour to head a new U.S. City Despatch Post operation on July 1, 1847. On July 30<sup>th</sup>, the new operation was authorized to obtain the necessary equipment and fixtures from the Alexander Greig local post and begin operation as soon as practicable. Government carriers were officially appointed August 15<sup>th</sup> and a new government stamp prepared. A new handstamp was first used August 16, 1842. Although there may be others, at least three covers vie to be first day items of the new operation.

First is a stampless cover addressed to William Nelson (lot 219 in the 1992 Siegel Rarities sale that is ex-Kapiloff and Middendorf). (See figure 1). Second, is a Greig adhesive plus a fraction with magenta manuscript surcharges 'United States' that is addressed to John Wilson. (See figure 2). It is ex-Hiram Deats, Ferrari and John Boker, with some attempt to remove the surcharge between the Ferrari and Boker dispersals. It qualifies as not only the first U.S. government stamp emission but also as the first overprinted surcharged government stamp in philatelic history.

*Section Editor's Note: There is no re-rating involved so this does not meet the criteria of a surcharge. The purpose of the "United States" manuscript has never been established and may not be meaningful. – Scott Trepel.*

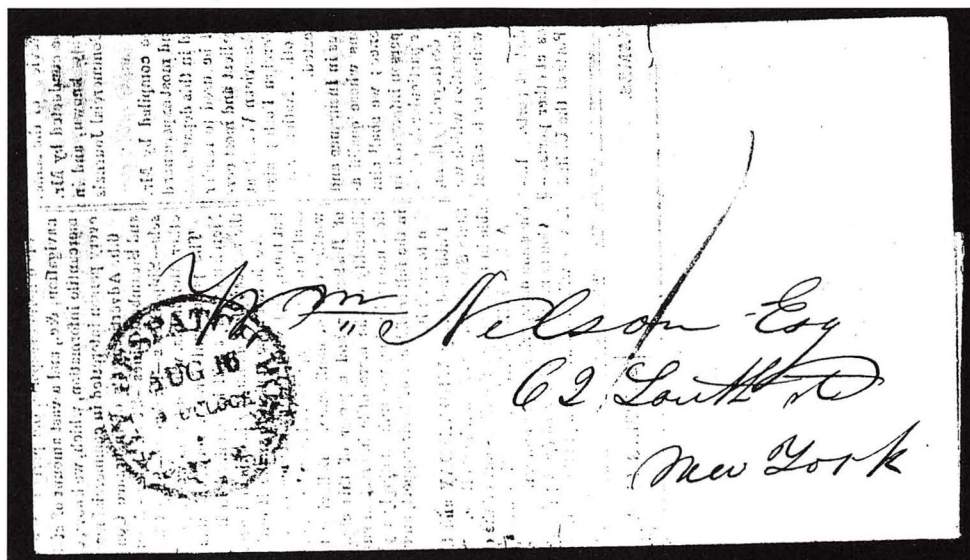


Figure 1, First Day of United States City Despatch Post, August 16, 1842

## The Geissenheiner Cover

The third item is a cover addressed to Geissenheiner with a Greig untied adhesive killed with a 'U.S.' in octagon. This was Lot 217 in the 1992 Siegel Rarities

Sale where it was passed. (See figure 3). It is ex-Hunter (lot 601 in the 1900 F.W. Hunter sale). where it sold to John Klemann.

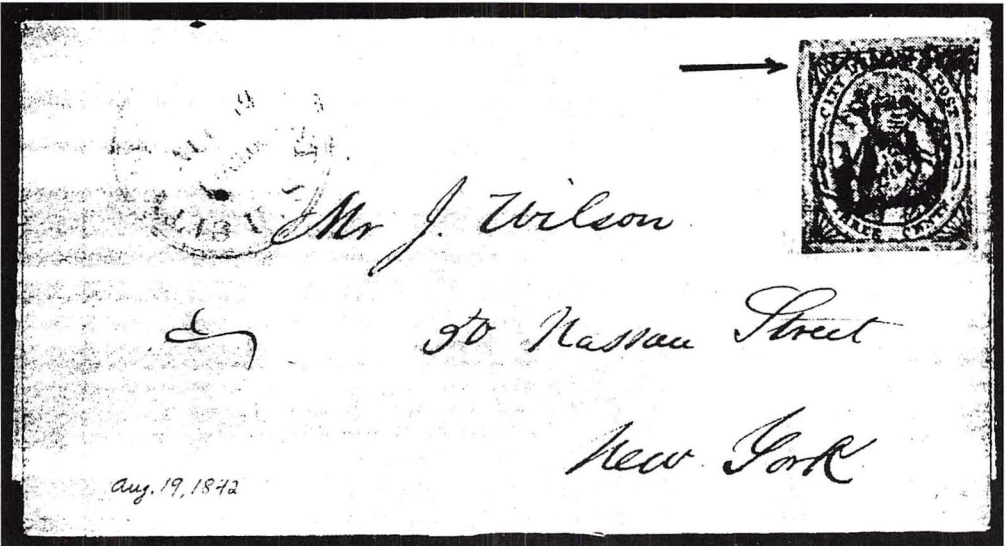


Figure 2, Early 6LB7 on Cover, The First Surcharged Government Adhesive

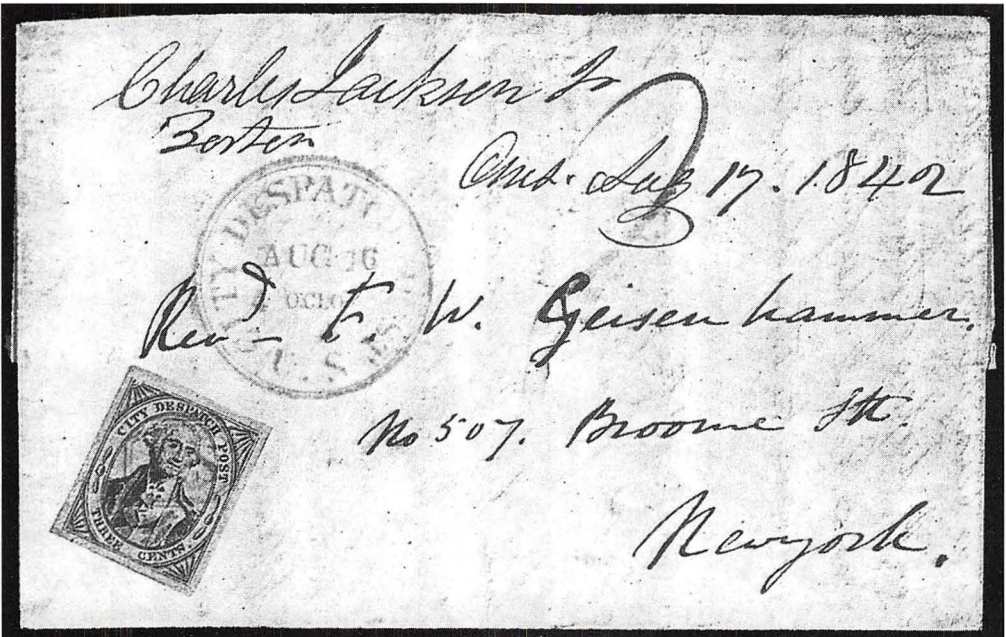


Figure 3, The Geissenheimer Cover, August 16, 1842

However, the Geissenheimer cover is evaluated, there are problems with the story of its origin (not uncommon on many items). (*It is uncertain whether all of the Geissenheimer covers were found together before 1900 or that some were found in 1916. – Scott Trepel*). A companion cover lot 218 from the same correspondence was also offered. (See figure 4). It was an October 14, 1842 cover posted the next day



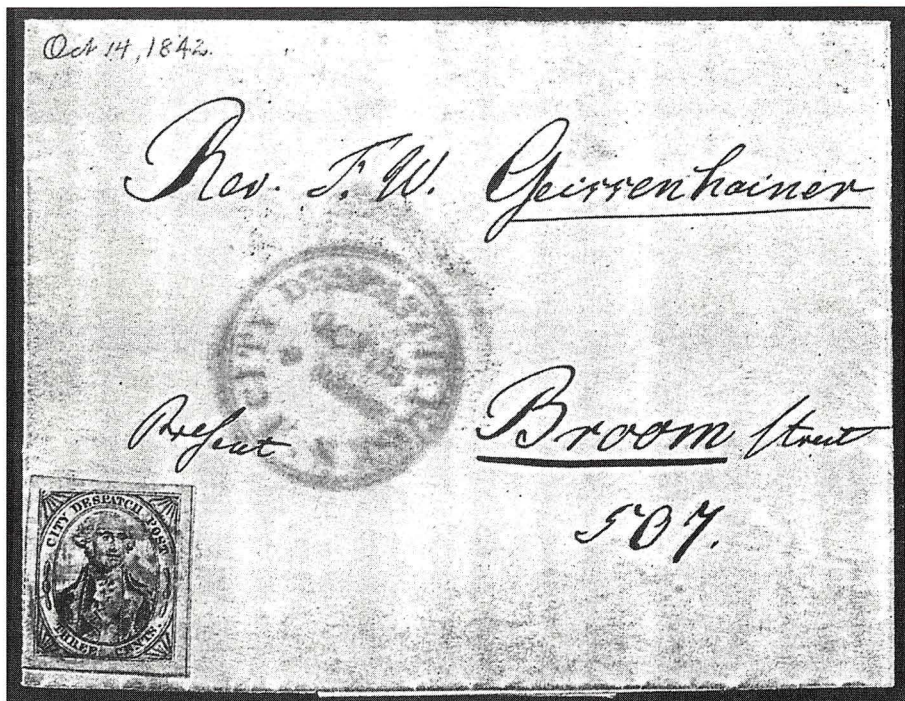


Figure 4, Second Geissenheiner Cover, October 14, 1842

from the Hessel I sale where it was accompanied by a letter from Geissenheiner's grandson written in 1922 that tells of the Geissenheiner find that was made in 1916 of "City Despatch envelopes, together with a number of others". The discovery letter was transferred into the August 16, 1842 cover in the Kapiloff holding, which could not have come from this find as it had been in the Hunter auction 16 years earlier! The cover sold in 1900 to John Klemann of Nassau Stamp who sold it to Harold Brooks. Ashbrook purchased it from Brooks for Clarence Wilson around 1948; the Wilson holding was dispersed in the 1960s.

The August 16, 1842 Geissenheiner cover has three Philatelic certificates, the second and third stating "Genuine Usage" after the first declined an opinion that the adhesive originated. The cover was originally from Boston and smuggled to New York where it received the August 16, 1846 U.S. City Despatch handstamp as well as a blue manuscript 1c ("It doesn't look like a one to me." – Scott Trepel) a similar rating to the Nelson cover. However, both the Nelson cover and the surcharged Deats/Ferrari/ Boker cover have magenta ink rather than blue. Of the almost twenty late uses of 6LB1 on cover, only two other covers have rate markings in addition to the adhesive. One is a part-cover sent to Boston that bears an 18 \_c rate. The second is the Ludlow cover, addressed to the Camden R.R. and posted November 10<sup>th</sup>; it is also ex-Kapiloff. Unlike the August 16<sup>th</sup> Geissenheiner cover, the 1c rate is in magenta ink rather than blue. The use of blue ink in the fall of 1842 at New York is quite unusual. From the Geissenheiner cover, there is a four day gap before the next late use of the Greig adhesive is recorded. It is an untied example on August 20<sup>th</sup>.

## The Goodhue Cover

Is August 19, 1842 the E.K.U. of the new U.S. Adhesive? There is a partially folded lettersheet from the New York post office, docketed August 19, 1842 which is free franked by New York postmaster Graham. This wrapper bears an untied 6LB3, position 23R adhesive, killed with the red 'U.S.' octagon (introduced August 16<sup>th</sup>). The adhesive is tied by a vertical cover crease. The cover also bears a faint U.S. City Despatch Post red circular date stamp over the address. (See figure 5).

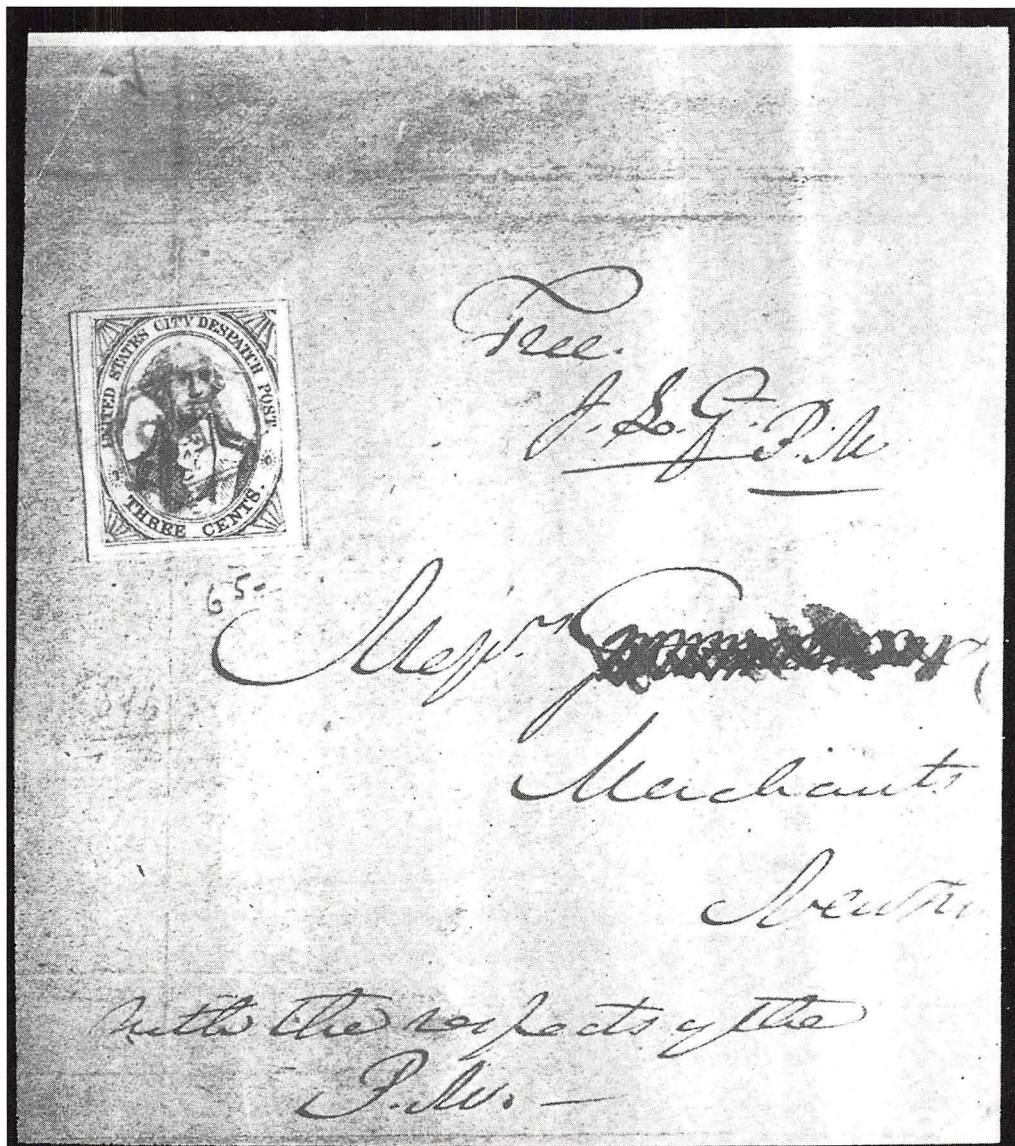


Figure 5, Possible Earliest Known Useage of 6LB3, August 19, 1842



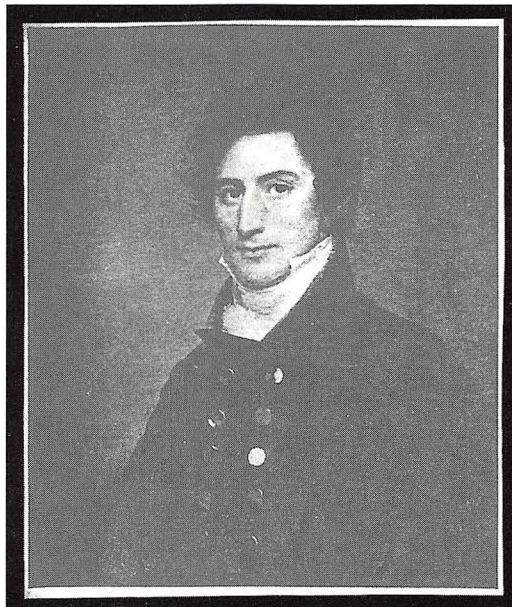
The outer leaf is franked 'Free/J.L.G. P.M.' in pen and bears the notation, 'With the respects of the P.M.' The contents indicate another letter was enclosed as the text reads, "Messrs. Goodhue (partially blotted out) & Co. will oblige the Post Master and the writer of the enclosed letter to Mons. DeBadisco by forwarding it at the earliest possible period to his excellency."

(#Note: Many Goodhue covers have had the name blotted out to to conceal the manner in which they were 'liberated' into the philatelic market. This, too, was not an uncommon dealer practice in earlier days).

The outside address reads, 'Messrs. (Goodhue blotted out) & Co./Merchants / Newha...' with the balance of the town name missing. To my eye, the name appears more like New Haven than New York (Goodhue's normal base) as the 'a' seems distinct. Another possibility is a New Hanover, an island in the Bismark archipelago, an unlikely destination.

According to the docketing seen on the Caspary photo of this cover, it was acquired at one point from the New England Stamp Co. on December 21, 1904, giving it a fairly early provenance. (In 1904 Albert Bachelder's New England Stamp Co. was owned along with the Scott Stamp & Coin Co. by a consortium known as the American Collectors Company that had John Luff as its president. So it is possible that this cover could have come from the stock of either company).

Because of the cover's significance as arguably the earliest example of a government printed adhesive it seems appropriate to give some background about the addressee and his relationship to the mails.



**Figure 6, Johnathan Goodhue 1783-1848**

## Jonathan Goodhue

The firm of Goodhue & Co. was founded by Jonathan Goodhue, (figure 6), of Salem, Mass. (June 21, 1783-1848), son of U.S. Senator Benjamin Goodhue. In 1798, Goodhue entered the counting house of one of his mentors, Henry Norris; in 1803 he served Norris as supercargo on a trip to Aden, Cape of Good Hope and Mauritius. He later made a trip to Calcutta. In 1807, Jonathan Goodhue relocated to New York City, where he became a famed commission merchant following the War of 1812.

Goodhue was reputed not to be as sharp a practitioner as some of his competitors. He was also said to have a strong sense of public service as witnessed by the fact that in 1815, he spent \$225 to send an 'express' to Boston in 36 hours with the news of the peace treaty, noting that 'to prevent disgraceful speculation,' the news was to be made known all along the way. (This can be contrasted with the secrecy with which the Rothschild firm kept the news of Napoleon's defeat at Waterloo to use for their own speculation.)

There were partners in the Goodhue firm. The first of Mr. Goodhue's semi-secret partner backers was Peletiah Perit of Norwich, Ct. (June 23, 1785. March 8, 1864). Perit also headed the firm after Goodhue's death in 1848. Perit was a Yale graduate of the class of 1802. (There he had as a fellow classmate Dr. Junius Smith, founder of the British and American Steamship Company that ran the steamer *Sirius* which opened the era of steam navigation carriage of mail across the Atlantic in 1838). Perit became a clerk in Philadelphia in 1804 and came to New York in 1809. It was in 1819 that he linked up with Goodhue to form the firm of Goodhue & Co.. By 1831, the firm was well known as a mail forwarder.

Along with Goodhue, Perit was a major American financial figure at the level just behind John Jacob Astor by 1848 when Goodhue died. Perit made a fortune in midtown New York real estate in addition to the returns from the firm of Goodhue & Co. which he continued to head until the 1860s. His wife was the daughter of David Coit of Norwich, Ct.. Although Goodhue had declined the office during his lifetime, Perit had accepted the post of head of the New York Chamber of Commerce and served for a decade (1853-1863).

The second semi-secret partner backer of Goodhue & Co. was a more shadowy figure, Calvin Durand, of New Haven. He, too, was a commission merchant and forwarder (in London in association with the firm of Durand & McKensie in the early 1840s and in New York by the early 1850s.)

In January, 1834, the three Goodhue partners fronted for the English firm of Baring Brothers in the purchase of the famed Black Ball shipping line. Goodhue & Co. became its American agent, while Baring Brothers held the English agency. The Black Ball packet line had long had an excellent postoffice connection as indicated by a March 24, 1819 endorsement by Philadelphia postmaster Richard Bache. This connection continued with the change of ownership to Baring and Goodhue.

The Goodhue partners were strong Whigs and actively participated in the 1834 Congressional election. In fact, they were charged with discharging employees inclined to Andrew Jackson, while Perit openly and personally



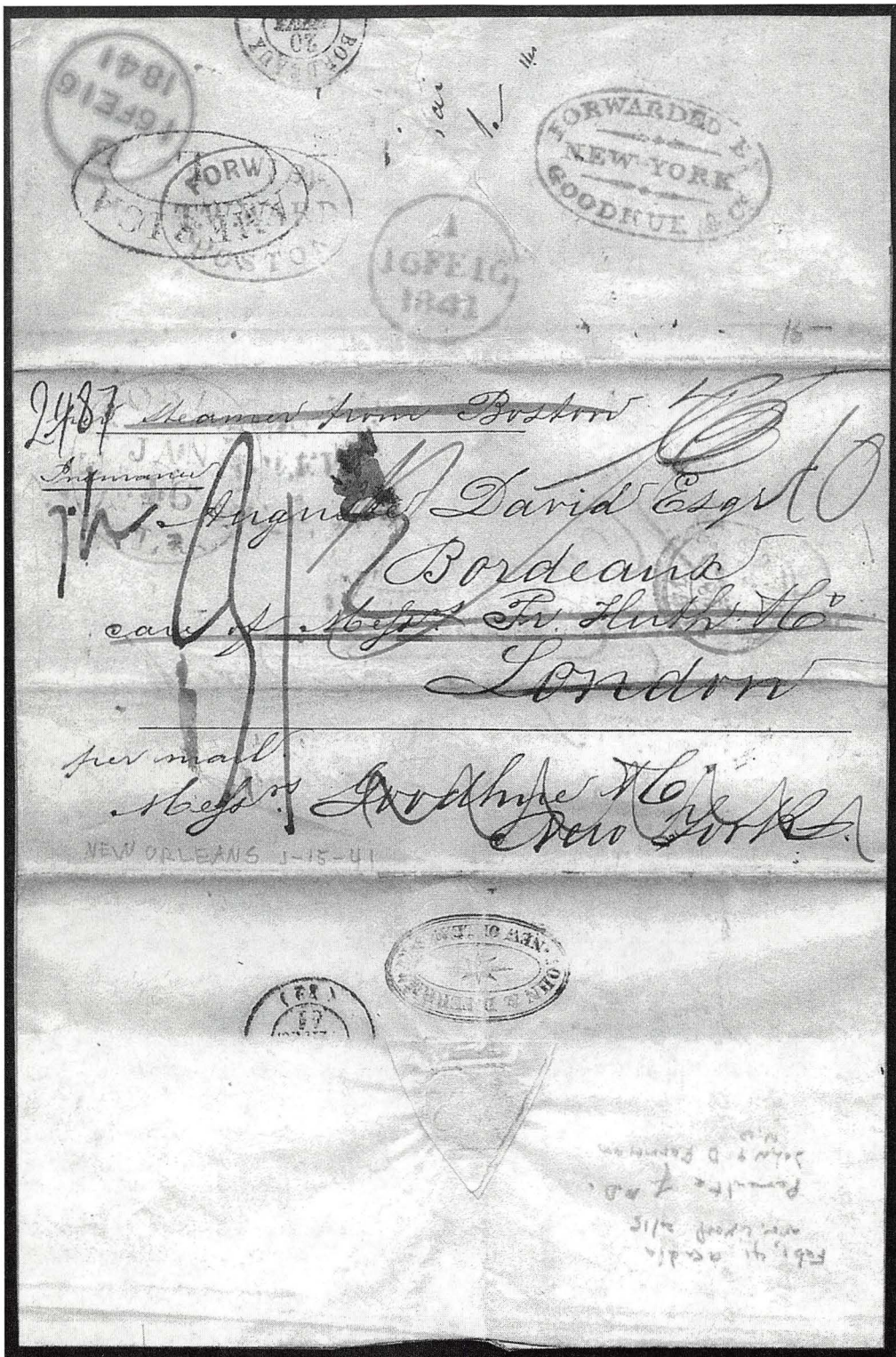


Figure 7, Cover Forwarded by Goodhue & Co., January 15, 1841

participated by removing offending pro-Jackson posters. They would naturally be on close terms with postmaster Graham, a Whig appointee in 1842.

With both the Whig and New Haven connection (through Calvin Durand), it was logical that Graham would select the Goodhue firm to forward his letter. It would be even more so if their ships went to the location where DeBadisco was located. While not well reported, the Goodhue firm was apparently an early independent mail operator in early 1841 along the New York to Boston route. Figure 7 illustrates a January 15, 1841 quadruple forwarder letter handled by the firm.

The letter was written at New Orleans and given to a local forwarder, John & D. Ferryman to carry it to the post office where it was posted. There it entered the mail stream as a triple-rated letter to Goodhue & Co. in New York. Goodhue then carried it again out of the mails, to Boston where it was turned over to the firm of T. W. Ward, whose markings are well known on covers sent via the early Cunard steamships. Ward, in turn, put the cover on the Cunarder *Acadia* which left Boston February 1, 1841 and arrived at Liverpool on the 15<sup>th</sup>. There the cover was turned over to another forwarder, Huth & Co. of London. Huth reposted the letter to Bordeaux, France. It might be noted there there were close ties between Ward and Goodhue. At one time, Jonathan Goodhue had been a member of the firm of Goodhue & Ward.

The above background on Goodhue, his New Haven connections, and relationship with the New York postoffice give readers information to evaluate the status of the 'Goodhue letter' in postal history. It was long recognized as the earliest surviving example of use of the new U.S. government 6LB3 adhesives.

### **The Kapiloff Cover**

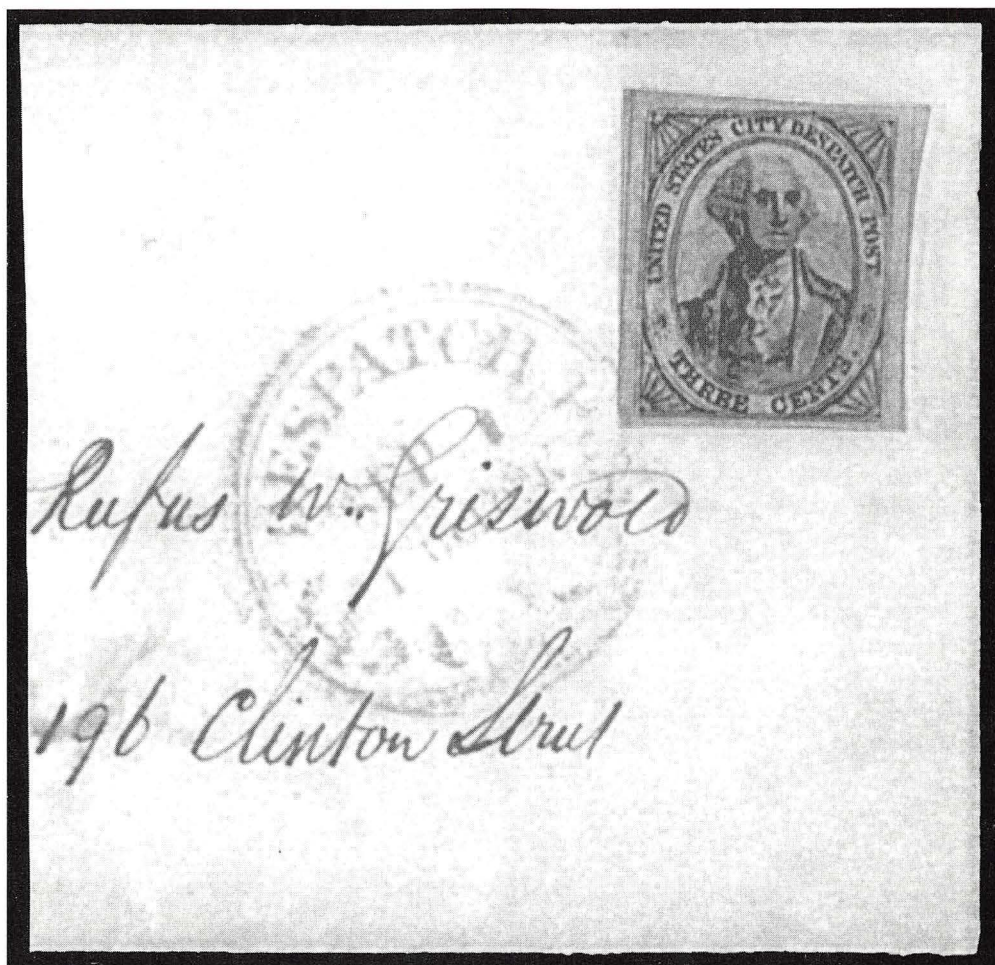
As a result of his work with the Kapiloff dispersal, Scott Trepel, who handled that dispersal has challenged the long-held view that the Goodhue cover represents the earliest use of a U.S. government issued adhesive. He proposes the Kapiloff September 1, 1842 cover to the Rev. Rufus W. Griswold. This cover has a tied 6LB3 adhesive. (Figure 8).

Mr. Trepel's initial argumentation appeared in his *Penny Post* (Vol. 2 No. 1 Jan. 1992.) series on the Kapiloff holding. One question raised then has apparently been resolved in his mind. That is whether the 6LB3 adhesive originated on the Goodhue cover. Mr. Trepel in the sale of the David Golden holding, which contained the Kapiloff September 1, 1842 cover stated under lot 297 a reference to the Goodhue cover he says:

“While we are satisfied that the stamp is genuinely used on the Caspary/Middendorf cover, it is our opinion that the manuscript date is a docketing note referring to contents, not the mailing date, which was probably in early September...”

Mr. Trepel is correct that the August 19, 1842 manuscript on the Goodhue cover is a docketing note, not the mailing date. He is also correct that the c. d. s. is faint





**Figure 8, The Kapiloff Cover, September 1, 1842, (E.K.U.? of 6LB3)**

and may not be legible, although technical means of enhancement may enable a definitive determination. (*Future evaluations of this cover could alter conceptions.* – Scott Trepel). However, his reassignment of the date to sometime after September 1<sup>st</sup> so that the Kapiloff cover becomes a new earliest date is conjectural. He gives no rationale for Postmaster Graham delaying almost two weeks between dating the letter to Goodhue as reflected by the docketing and a posting of the letter in September.

A second objection that was posed by Scott Trepel was why postmaster Graham, who had, and used, the franking privilege on this cover, would also put a local U.S. City Despatch Post adhesive on it. Both the tying crease and long provenance of the cover confirmed that Graham did so, as Mr. Trepel acknowledges. Graham's selection of a bottom margin position 23R adhesive tends to suggest that not only is the use on this cover genuine but also that at least two other covers using positions 24R and 25R adhesives should have been used about the same date if not earlier.

A somewhat strained construction for why Graham used a 6LB3 on this cover might be that he was away from his office when he posted the letter and did not feel his frank covered local service to the post office. I feel that a more likely explanation is the financial arrangement situation involved in the purchase of Greig's operation.

Greig was not put on the U.S. City Despatch Post payroll until January 1, 1843. However, he was a clerk on the New York postoffice payroll from August 1, 1842 to September 30<sup>th</sup>, 1842. This was part of the financial arrangement involved in buying out his post. The funds collected by the new government operation included 1c for the postoffice, as indicated by the financial statement of November 19, 1842 published as part of the *Annual Report*. Seymour's salary as head of the U.S. City Despatch Post was deducted from the remaining 2c; Greig's salary was not. The 1c was to pay Greig and recoup the purchase price of his local. Only after both objectives had been achieved, was the balance to be used to pay the carriers.

It is quite possible that postmaster Graham did not feel his frank was valid against that 1c balance; therefore, he charged himself for the adhesive. A parallel concept can be seen in the excess postage charge on franked letters. There the frank only covers a single rate, the postmaster was responsible for the 'excess.' There is no reason to assume Graham's frank covered the U.S. City Despatch Post operation during 1842, at a time when the purchase price had not yet been recouped.

Mr. Trepel's major thesis in arguing against acceptance of the Goodhue cover over the Kapiloff September 1, 1842 example is the time gap between the August 16<sup>th</sup> beginning of the new U.S. postal operation and the beginning of a series of regularly dated U.S. City Despatch Post adhesive covers beginning in early September, 1842. As discussed earlier, the time gap argument applies equally to any proposed substitute adhesive used during the last half of August, 1842. (There is also a 13 day gap in mid-November, 1842.)

Time gap anomalies are not uncommon in classic philately. For, example, there is a seven day gap between the known issuance of the 5c 1847 and the first 5c 1847 dated cover now recorded. There are many other time gaps in our record of the 1869 and banknote issues. Taking just the 90c 1869, out of the thousands of covers that originally existed, only one 90c, cover has been found to survive into modern times, the 'ice-house' cover. The survival of classic covers is rather haphazard, depending upon which correspondences were kept and who gained early access to them. Until the 20<sup>th</sup> century, most of the then surviving covers were stripped of their adhesives as cover collecting was almost unknown during the first seven decades of adhesive use.

Like the Goodhue cover, the Kapiloff Griswold cover has tell-tales that indicate other early covers existed. In the Griswold case, the adhesive plates to 2L, indicating that position IL was used simultaneously or earlier. Whether the Goodhue or Griswold cover is accepted as the earliest, it needs to be remembered that there was sufficient time from the decision of the government to buy Greig to August 16<sup>th</sup>, or shortly thereafter, to allow for the production of new adhesives. There is no reason to assume this was not done.



## The First Government Printing

In looking at the first official U.S. government printed and issued adhesive several questions arise. One is how important was it quantitatively in the mail stream? A second question is how many were issued? In the cases of both the New York provisional and the five and ten cent 1847s we know how many were issued and have an approximation of their importance. We don't yet have the answer for the first government adhesive, the 6LB3, or its successors. To obtain sufficient background to estimate the answers it is necessary to discuss survival ratios.

The best estimates of early survival ratios indicate that somewhat over 4 % of the issued adhesives survived. Estimates of this percentage have been moving upward slightly as more comprehensive census records are compiled. In some cases the estimates now reach 6%, but a 4% figure is a good ballpark estimate. Of the surviving adhesives, a second survival ratio is that about 20-25% are now to be found on cover, according to studies made using both the New York provisional and the 1847 issue by students such as Philip Wall.

It is well known that the bulk of the mails in the 1840s did not bear adhesives. The best estimate we have of the ratio of adhesive to stampless covers is the figures found in the record of the Postmaster General's *Annual Reports* that show only 1.3% of the 1847 issue era letters bore adhesives.

It is possible to obtain a similar figure for the 1842 era. The November, 1842 *Annual Report* states the new carrier operation handled 59,774 letters prior to November 19, 1842, or about 749 letters per day. Only three adhesives were available for use during this period: a) the old Greig local remainders, b) the new surcharged 'United States' provisional, and c) the newly printed blue unsurfaced 6LB3 adhesive.

As a new glazed green paper printing took place shortly afterward, we have a finite period. The new stamp is recorded used on December 2 and December 3, 1842. This means we can add about seven mail days to the total of letters handled by the carrier service through November 19, 1842 for a total of about 65,000 letters handled by the new U.S. carrier service prior to the issuance of a new green glazed paper adhesive.

If all of those 65,000 letters bore an adhesive (and they clearly didn't), it would mean about 1,300 sheets of stamps would have been issued prior to the release of the second green glazed adhesive. However, if the 1.3% figure of the 1847 issue to stampless applied there would have been only 845 stamps used or about 17 sheets. The first figure is obviously too high and the second seems too low, for the amount of stamps available.

The proper ratio of stamped to stampless mail can be approached in a different manner. Table I presents a preliminary census of the approximately

seventy recorded 6LB3 covers known to have survived. The total divides almost equally between that supposedly used in period (prior to the government's second printed adhesive) and late uses.

To obtain a survival ratio that can be compared with that of the 1847 issue, one can add the approximately 36 in-period 6LB3 covers to the eight of the Greig remainders used in the same weeks (out of the universe of about 18 Greig remainders) and add to this the one surviving surcharged provisional adhesive cover (ex-Deats, Ferrari and Boker). The result is about 46 surviving adhesive covers used between August 16 and December 2, 1842. If one then applies the 20-25% ratio of surviving covers to surviving stamps found in a number of classic issues, it would appear that between 185 and 230 stamped covers were originally handled during the August-December period. That represents between .28% and .35% of the estimated 65,000 letters handled in that period. It is well below the 1.3% rate found for the 1847 issue era by the government.

Although customers could obtain a price advantage, when buying the U.S. City Despatch Post stamps, over stampless mail it was a smaller advantage than the 40% reduction for stamped mail introduced in 1851; it also required the purchase of multiple stamps not a single copy. Adhesive mail did not begin to dominate the mail stream until after the 1851 price advantage and took over almost entirely following the legal requirement for use in intercity mail in 1856.

The much lower ratio of stamped to stampless mail in 1842 compared with the same ratio in the 1847 period supports the anecdotal evidence that stamps were not particularly well regarded, or used, when initially introduced. It took reduced rates as well as familiarity over time before stamp popularity was established.

Estimating the universe of 6LB3 adhesives produced or issued requires a somewhat different statistical analysis and has its own validity problems. Here it is necessary to project a universe from a sample which may be defective. In this regard, the locals field is one in which most covers with adhesives are not tied and many of the surviving covers may have adhesives that have 'migrated' onto them from off-cover adhesive supplies. The first item in Table I is an example. Here, the migrator didn't realize that the cover was too early to bear a 6LB3 adhesive on August 5, 1842. The problem becomes more acute, as will be discussed later, when the Mead, Cummings and City Post/P.O./2 are discussed. The problem is worse when the adhesive is rare, as in the case of the pink 40L3 where none of the adhesives may have originated on the covers currently bearing them. *(I disagree with this statement. – Scott Trepel).*

A subsidiary problem is that some of the identifications found in auction sources may be inaccurate. The very late 6LB3's may actually be of that stamp but they may also be misidentifications of the light blue glazed adhesives known used in that period. For the purposes of this statistical analysis, however, one must assume they have been correctly identified.



Taking the total of about seventy 6LB3's found on cover or piece and applying the 20-25% figure derived from other studies yields an estimated 280 to 350 surviving examples. Then applying the 4% to 6% survival rate that is fairly widely found indicates that between 93 sheets at the low estimate and 162 at the high were originally printed. Comparative figures can be found in the *1847 Annual Report of the Postmaster General* where it was noted that about 36 million 5c letters went through the mails while drop and circulars were about 1.9 million or about .5% as many. The initial order for the New York provisional was for 1,000 sheets, of which 83 were delivered prior to the first recorded use on cover. Applying the .5% ratio of 1847 circular and drop mail to the 5c first class letters in that report to the initial 1,000 sheet order of the 1845 New York provisional tells us that about a 50 sheet order would have been appropriate. This is about half to one-third of what survival rates indicate may actually have been printed. It supports the survival rate figures through later experience after initial optimism is discounted.

There is evidence that there were two printings of the 6LB3, despite the fact that one contemporary press could have printed all copies in a single day. According to Herbert Bloch's writeup of the Caspary sale material and Richard Frajola's description of the Middendorf holding of 6LB3 material, two shades have survived. Depending upon which authority you pick, the color terminology used is blue and grayish blue or blue and light blue. In 1902, John Luff recorded the shades as gray blue and dull gray blue. All are probably slightly off. A generation earlier, when the stamps were fresher, John Tiffany termed the color of the 6LB3 as violet, reserving brown as a description of what we now call the rosy buff. The Scott Specialized has not yet recognized the existence of the two shades which have been known for a century. What little evidence there is suggests the lighter shade was used first.

**TABLE 1**  
**Preliminary Census of the Blue Unsurfaced (6LB3) Covers**

Date	Plating	Addressed to	Notes
8/5/42	N.A.	N.A.	FAKE; Ward lot 555 Siegel 4/1/65
8/19/42	N.A.	Goodhue & Co., NewHa-	Caspary lot 309; Middendorf 198; Mazza Collection
9/1/42	2L	Rev. E.W. Griswold, 196 Clinton	Ward lot 553; Middendorf 201; ex-Kapiloff; Golden lot 297
9/2/42	N.A.	Miss Stoutenborough, 22 <sup>nd</sup> St.	Kapiloff holding; Golden lot 197; Perry monograph fig. 9
9/2/42	N.A.	Mr. Hooper, 151 Fulton	Fox lot 401 7/11/54
9/5/42	18R	Mr. Hooper, 151 Fulton	Middendorf lot 202; Golden lot 300
9/5/42	9R	Lyon Stone, Cherry St.	From Syracuse; Thatcher lot 736 4/11/58; Middendorf lot 206

**Preliminary Census of the Blue Unsurfaced (6LB3) Covers**

9/7/42	N.A.	Robert Jones	Kelleher lot 1388 3/5/96
9/8/42	N.A.	Charles Harris, 55 Wall St.	Kapiloff lot 230
9/8/42	N.A.	Mr. Hooper, 151 Fulton	From Cooperstown; Kapiloff lot 692
9/10/42	N.A.	A.R. Laurence, 300 Broadway	Stolow lot 100 6/12/82
9/10/42	N.A.	Abraham Laurence, 300 Broad-way	Stolow lot 98 6/12/82
9/12/42	6L	Pollen & Colgate	Ward lot 552 Siegel 4/1/65; Kapiloff lot 640
9/13/42	N.A.	Mr. Hooper, 151 Fulton St.	Caspary lot 311
9/13/42	N.A.	To Ashwood, Tenn.	Patton lot 1016 Lowe 3/15/72
9/14/42	N.A.	Owen Byrne, 59 Water St.	PFC 189823
9/22/42	N.A.	Mrs. Brager, Rye, N.Y.	From Albany, via NYC; Mozian lot 648 2/8/62; Golden lot 301
10/5/42	N.A.	Bankruptcy notice	Lot 1544 Siegel 4/12/73
10/7/42	N.A.	Mrs. J. H. Hackett	Costales lot 400 5/21/51; Hollowbush lot 1336; Boker holding
10/7/42	N.A.	Dr.—	Mozian lot 639 3/14/67
10/9/42	N.A.	Outer leaf only	Mercury lot 89 4/12/78; Hollowbush lot 1325; adhesive near green color
10/12/42	9R	Rev. MacFarlan, 10 <sup>th</sup> St.	Harmer lot 281 5/25/55; Middendorf lot 203; lot 74 Siegel 3/26/96
10/15/42	N.A.	Mrs. P. Macy, Easthampton, Ms.	PFC 86754
10/17/42	N.A.	Seth Low, N.Y.C.	Lot 60 Levi records
10/18/42	7L	Prin, Ward King	Caspary lot 312; Middendorf lot 200
10/20/42	N.A.	Dr. Benjamin Drake, 35 Bowery	Harmer lot 939 10/23/75
10/25/42	1R	Thomas Cole, 1 Leighton St.	Caspary lot 317 Boker holding; Mazza collection
10/26/42	N.A.	A. R. Laurence, 300 Broadway	Harmer lot 899 1/18/65; Golden lot 298; PFC 136644
10/28/42	N.A.	C. V. Roosevelt, Maiden Lane	German sale lot 652; Harmer Lot 849 1/24/65



**Preliminary Census of the Blue Unsurfaced (6LB3) Covers**

10/29/42	N.A.	C. V. Roosevelt, Maiden Lane	Ward lot 554 Siegel 4/1/65; Middendorf lot 205
11/1/42	N.A.	Isaac H. Bailey	Hollowbush I lot 1324 /s/ Sloane
11/5/42	N.A.	Miss Foster, c/o Crary, 31 South St.	Kapiloff exhibit
11/8/42	25R	Dr. Henry Remsen, Cherry & Clinton Sts.	Hollowbush I lot 1327; 3¢ post paid; lot 640 Mozian 3/14/67; lot 614 Kaufmann 5/20/74
11/21/42	N.A.	Dr. —, 101 Front St.	Lot 1010 Siegel 4/7/72
11/24/42	N.A.	Rev. Bellows, Walpole, N.H.	Kapiloff exhibit
11/27/42	N.A.	N.A. Used out-of-town	Lot 135 Sheriff II sale; on piece only
		<b>Late Uses</b>	
12/2/42	N.A.	Mr. Wood, Lower Marion, Pa.	Caspary lot 314
12/2/42	N.A.	Rev. Bellows, Albany, N.Y.	Hollowbush I lot 1328; Shanahan lot 395 9/22/54; lot 905 Siegel 4/21/76
12/8/42	N.A.	Enoch DrauVeuter, 31 Market, Philadelphia.	Caspary lot 313
12/20/42	23R	A. Mitchell, N.Y.C.	PFC 142386
12/31/42	21R	Moses Taylor	Ex-White; Knapp lot 9681; Middendorf lot 204; PFC 304861
12/31/42	N.A.	John D. Wendel, NYC	Stolow lot 46 10/5/76; PFC 276826
Undated	N.A.	Rev. Cyrus Mason, 94 Greenwich	Caspary lot 316
Undated	N.A.	Edward Ca—, Collector, NYC	Kapiloff lot 641
Undated	N.A.	Isaac Bassett, Mass.	Lot 101 Anderson sale 3/13/67
1/13/43	N.A.	Francis Wessels	Lot 69B Zimmerman sale 6/19/91
1/31/43	2L	Dr. Francis, NYC (From France)	Caspary lot 318; Middendorf lot 199
2/11/43	N.A.	Edward C—	Lot 209 Fox 1962; lot 521 Siegel 11/16/64
2/13/43	N.A.	Violetta Marsh, 22 Wooster St.	Caspary lot 315; Lowe lot 1017 3/15/72
2/15/43	N.A.	James DeLancy Walton	Crocker lot 611; ex-Mason; Duck-worth lot 172; Kapiloff lot 229; Golden lot 299

### Preliminary Census of the Blue Unsurfaced (6LB3) Covers

2/16/43	N.A.	Mr. Camberling	Caspary lot 308; on piece only
2/17/43	N.A.	Smyth, Ripley & Shapter, Wall and Water Sts.	Menninger lot 777 Siegel 4/24/73; PFC 302070
2/24/43	N.A.	Name obliterated	Applebaum lot 51 2/23/68; lot 26 9/26/68
3/5/43	N.A.	MacDonald	Lot 1347 Harmer 11/16/68
3/9/43	N.A.	Rev. Wm. —, 4 <sup>th</sup> St.	Lot 433 Gold Medal 12/18/68
3/17/43	N.A.	A. R. Laurence, 300 Broadway	Lot 777 Siegel 4/29/73
6/12/43	N.A.	A. R. Lawrence, 300 Broadway	N.A.
7/25/43	N.A.	Jno. Leveridge, 55 Cherry St.	PFC 250878
9/2/43	N.A.	Rev. Williams, 168 4 <sup>th</sup> St.	Lot 1089 Harmer 6/12/68
10/4/43	N.A.	William L. Morris	Lot 554 Harmer 11/14/72
10/11/43	N.A.	William K. Williams, 168 4 <sup>th</sup> St.	Lot 1088 Harmer 6/12/68
12/18/43	N.A.	Theodore Sedgewick	Lot 136 Stalow 11/19/61
1/29/44	N.A.	Miss Anna —	Lot 390 Eastland sale 8/25/69
4/2/44	N.A.	William L. Morris, 1 Broad St.	Lot 1348 Harmer 11/12/53; Middendorf plating
11/21/44	6L	Christopher Mann	Middendorf plating
2/10/45	N.A.	Rev. Benjamin Knight	Middendorf plating
9/14/45	N.A.	Bankard & Fletcher (From Penn.)	Lot 1307 Siegel 6/13/73
2/16/46	N.A.	Edward Elmsdorf, 15 Nassau	Fox lot 209 10/22/62; Siegel lot 321 9/12/64; POFC 226560
8/11/46	N.A.	Brooklyn to Wall St.	Harmer Rooke lot 71 10/3/73

Sources: Kapiloff lots 1-70 Siegel 2/17/93; lots 208-264 1992 Rarities; 333/337 1993 Rarities; 339-365 1995 Rarities 624-665 Siegel 5/4/95; Middendorf sale Frajola private treaty; Meyersburg sale Siegel 6/25/97; Caspary Harmer 3/28-21/57; Pope John A Fox 12/1/84, 5/4/85; Hollowbush John Fox 1965-1966; Norvin Green Mozian 3/14/67.

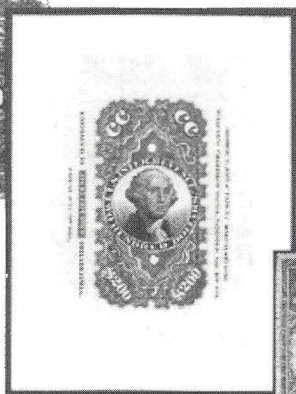


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