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# THE PENNY POST

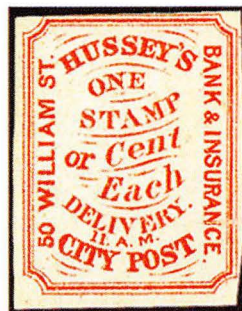
Official Journal Of The Carriers And Locals Society



87L11  
Dark Carmine  
"Lake"  
I-14-12  
3R 4.5/6.0



87L10  
Rose-Red  
I-11-13  
5R 5.8/6.8



87L10  
Red  
I-13-13  
4R 4.9/7.1

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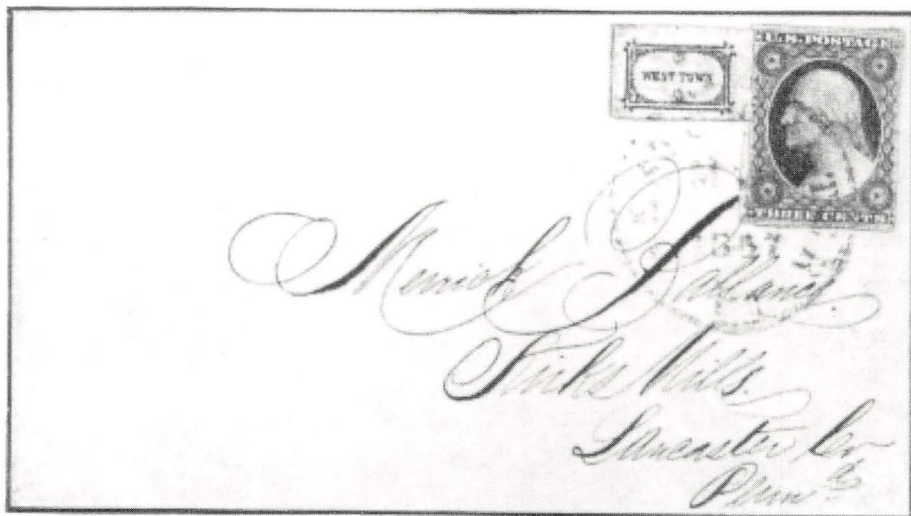
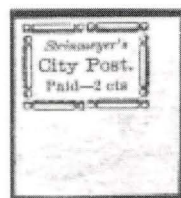
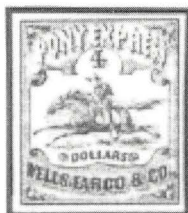
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Byron J. Sandfield  
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# THE PENNY POST

VOL. 9. NO. 1



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*THE PENNY POST/Vol. 9 No. 1 / January 2001*

## EDITOR'S MESSAGE

I hope you all have a happy holiday and very healthy and happy new year. As we enter the year 2001 and look back at the year 2000 we can only be awed by this last years triple events consisting of the David Golden Sale, the Dick Schwartz sale and the John Hall Sale, all at Siegel Auction Galleries. It was a good year to restart and renew *The Penny Post* and I hope that you are pleased with the past years issues.

We made our first color attempt with the October 2000 issue. Even though four proofs were made and the best proof was chosen the color is not true. Not bad, but not 100%. The 20L32, lilac on rosette appears too purple, the 20L35b gray lilac is not appearing gray and the unlisted bluish-gray does not appear bluish-gray. Hopefully you got the idea and in the future I am going to give the color designation match from the book *Color in Philately* by R.H. White, and the Munsell color designation from the National Bureau of Standards.

In this issue on pages 42-56, we have Part 6 of Calvet Hahn's continuing article on the Beginnings of Adhesive Postage in the U.S. In this article he discusses the color variations and color issue differences with the governments operation of The City Despatch Post. These can all be viewed in the Hall sale catalog which you should not be without. The color designations that he uses are from the two charts I have indicated above.

I have no way of knowing if the front cover is a successful representation of the proper colors so I have included the color chart match numbers. Drop me a line if you have the dark carmine (lake) 87L11 stamp so we can get a census on this item. The front cover was inspired by William Steele's article found on pages 15-17.

We have many varied and interesting articles in this issue and I thank the authors for their submissions. The first article is a tribute to Sherwood Springer and Richard Schwartz who we lost in 2000. Much thanks to Gordon Stimmell for his heartfelt recollections. Everyone has his own private thoughts on these two individuals who will live on in our memories.

On pages 6-14 we have an article by E. J. Karell giving some historical background to the Allen's City Dispatch. Byron Sandfield assisted Eric with this article on his favorite post. John Bowman presents two articles on pages 20-25 on his specialty, Boyd's.

The Carriers and Locals Society will hold it's annual meeting at WESTPEX which will be held in San Francisco on April 27-29, 2001. Check the show schedule for the time and location of the meeting which will be conducted by our President, John Bowman. I have always found the discussion of hobby material with fellow collectors to be a wonderful experience. You should make an effort to come. I highly recommend participation in an event like this as a learning experience and as a chance to get to know collectors with similar interests. I will unfortunately not be able to attend due to my daughter's college graduation. It is one of those rare events that supersedes my hobby interests.

On behalf of John Bowman, myself, the Section Editors and the Board of Directors we wish you good health, peace and happy collecting in the New Year.

Larry Lyons

# TRIBUTES TO SHERWOOD SPRINGER AND RICHARD SCHWARTZ

By  
Gordon Stimmell

This past summer marked the passing of two giants in the field of carriers and locals - Sherwood Springer in California and Richard Schwartz in New Jersey. Both were mentors to me personally and were formative forces in motivating me to help create the Carriers and Locals Society.

## SHERWOOD SPRINGER 1912-2000

The saga began back in the 1980s when I purchased a huge lot of seemingly original locals and carriers from a German dealer. The lot contained hundreds of items that matched Scott catalogue illustrations. I thought as a consequence I had purchased a treasure, originating from a German war exile living in Guatemala. It took months and years to realize I had purchased forgeries. The key to solving the mystery at first was Sherwood Springer.



Sherwood, who passed away July 1 last summer, was the single force capable of solving my first questions. Sherwood made his mark on the philatelic community in his many catalogues covering the world of revenues, tax aids, lock seals, expresses, and other little known back-of-the-book stamps. Known as Springer's Handbook of North American Cinderella Stamps, Sherwood put out 10 editions of his catalogue in 25 years.

Sherwood hailed from the world of the linotype, which set lead lines into type. His background was in eastern printing houses. He carried on the tradition of Elliott Perry, who was also a self-publisher with Pat Paragraphs. What many revenue collectors did not realize was that Sherwood made a very special study of locals forgeries that carried the field far beyond normal parameters.

His specialty lay with the S. Allan Taylor forgeries. In his early years as a collector, he had the great good fortune to visit Taylor's surviving daughter and purchased many Taylor forgeries from her inheritance. He discovered that Taylor had never let his family see what he was creating - the room was always locked. Sherwood soon realized that Taylor scavenged discarded inks and papers from printers to produce forgeries of originals set in a distinct series of forms.

By working horizontally from surviving colors, inkings, and printings (rather than vertically by locals posts) Sherwood like a modern Sherlock Holmes began to laboriously re-assemble the original forms that Taylor had used to create his pantheon of forgeries. Sherwood shared that secret knowledge with me willingly, and it was supposed to go into a book one day to enable students to detect what forgeries were Taylors, as opposed to those by J. Walter Scott, and so forth. That book never came to pass, instead, *The Penny Post* and Larry Lyons took up the task culminating in his *Lyons Identifier* trilogy.

Another pet project Sherwood nurtured in the locals field for many years was to put out a catalogue listing one major trait of original locals and carrier stamps that would enable students to quickly separate real from unreal stamps. It was a difficult task to set for himself, as many locals were reprinted from original plates soon after the demise of the posts, making single mark detection almost impossible.

Sherwood realized this, and was the first to put me onto other techniques, like micrometers to measure the thickness of paper (both hand made and machine made) to verify early printings in the case where reprints from original plates had been done by George Hussey and others in the early 1860s.

One of Sherwood's passions was science fiction. He published short stories in the pioneering sci-fi periodicals of the 1950s and rubbed shoulders with giants like Isaac Azimov and Ray Bradbury. I have always thought science fiction is not a world too far removed from the classic forgers of locals. Their fantasy universe was certainly as tangled a web.

Sherwood was always there to answer a naive question. He was feisty as a senior, enduring run-ins with gang wars in his neighborhood. And then there was the time he faced off with a mugger on his street, and bested him at the age of 78. He was a fine spinner of fiction, and a wonderful character. The world of revenue stamp collectors and local students has lost a valuable detective who solved mysteries that bedeviled many for decades. He is survived by his son and wife of 43years, Lydia.

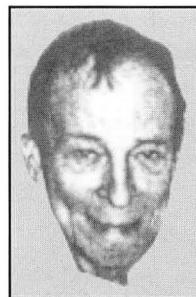
### **RICHARD SCHWARTZ 1919-2000**

It was Sherwood Springer who first connected me to Richard Schwartz. My endless questions about the most difficult locals - Cheevers & Towle, Floyds, Chicago Penny Post, etc - needed answers that no one seemed to have. Dick, who at first writing warned me he did not suffer fools gladly, took me under his wing when I had almost given up in frustration in finding out how to discern the most difficult locals.

Dick's direct mentor and friend, I was soon to discover, had been the legendary Elliott Perry. Plus he corresponded with the major leading locals collectors - Patton, Blake, and Costales for many years. He had purchased the Perry reference collection from Elliott's widow that waste core fountain of knowledge for dozens of eager students and authors of locals and carriers.

Dick also was the reluctant babysitter of the Hall-Perry manuscript on Independent Mails that was a goldmine of unpublished information. Dick was the first to acquaint me with the Levi records of auction sales on locals and put me onto original manuscripts and printing records going back to Hussey and Taylor.

On visits to Dick and his wife Ruth in New Jersey, I was always made to feel totally at home, in fact Dick became a father figure to me. I marveled at his generosity in sharing knowledge with leading locals writers, and admired his humility in persistently refusing to view himself as an "expert".



For many years after selling his successful advertising firm, Adler & Schwartz, Dick continued to drive into New York City to work on carriers and locals submitted to the Philatelic Foundation. His writings took an honored place in the Foundation's Opinions book series. He did this freely at great ongoing cost to his time and resources. We visited the Foundation together to examine reference resources and it was always a huge learning experience.

Dick was a founder of the Carriers and Locals Society and served as its first president. I recall his wisdom in our first pilot meeting at the New York Collector's Club. His vision molded the society, and the *Penny Post*, in its early days. His selfless contribution of primary and secondary sources and sharing of genuine locals on and off cover were instrumental in providing the grist for dozens of articles, for me and for other writers.

As editor of the *Penny Post*, when I was desperate for copy to fill out the pages, Dick would personally pen articles or suggest specific enigmatic topics that needed scholarly attention. He fed information on the field to a bevy of writers for other publications, such as the Chronicle. And always, he insisted on sitting in the background while others took the glory for their stories and articles using Dick's invaluable resources.

His dealings with fellow collectors was selfless as well, driven by a desire to advance the field and to share discoveries. On my first trip to visit him, he greeted me at the airport with a mocked up giant cover bearing a U.S. City Dispatch Post stamp done up in full color five times life size and the name Stimmell written as the address so I would recognize him, as we had only met via letters and on the telephone before that day.

He made his extensive collection of auction sales spanning the entire 20th century available to those who needed them. His xerox bill was prodigious as a result.

Dick introduced me to several giants in the field. One notable was Robson Lowe, whose sales in mid century for Christies infused some glamour into locals and carriers again. My meeting with Lowe at age 91 as his guest in the East India Club in London was a thrill for which Dick paved the way.

Every year Dick and his wife Ruth shepherded group tours for art lovers to European galleries. These were renewing cultural experiences which both gladly shared with patrons and worshippers of the arts from all walks of life. He always returned with new vigor.

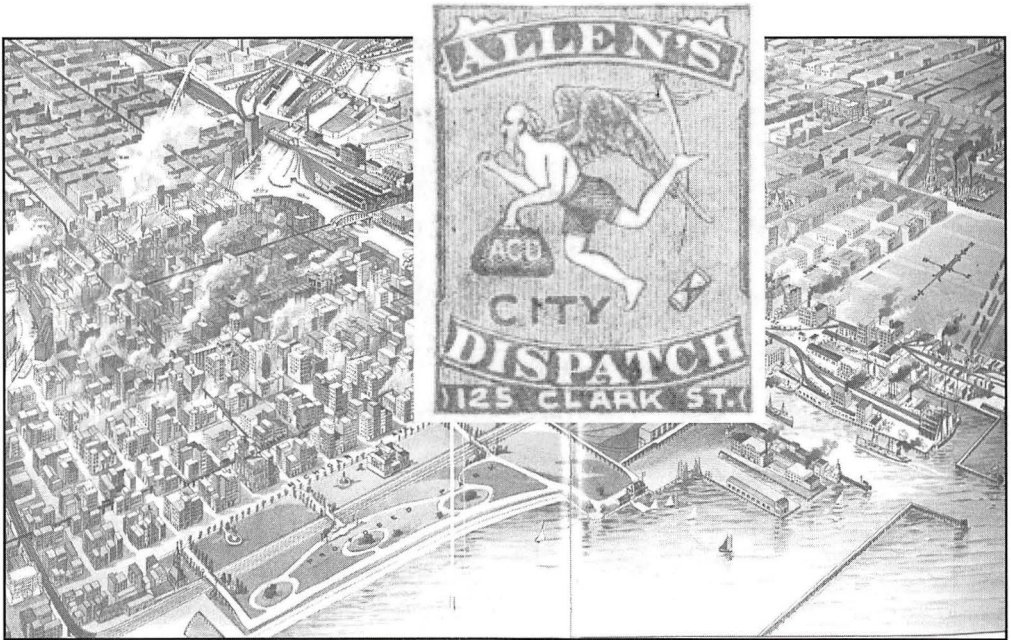
Dick was an intensely family oriented man and he doted on his children and young grandchildren. He was perpetually filled with a sense of wonder and cared deeply about the people in his life. And it was this devotion to paying attention to detail that carried over into his collecting knowledge - distinguishing him above many others in the field.

As a selfless scholar Dick stood out like a golden beacon. His light will be seriously missed by all of us trying to advance the field.

# Allen's City Dispatch

By

Eric J. Karell and Byron Sandfield



Allen's City Dispatch of Chicago was one of a number of local posts established between 1879 and 1883. Others include Guy's City Dispatch in Philadelphia ('79), Douglas' City Dispatch in New York ('79), Empire City Dispatch in New York ('81), the Ledger Dispatch in Brooklyn ('82), the Bayonne City Dispatch ('83), the St. Louis City Delivery ('83), and the Cincinnati City Delivery ('83). All of these operations were short-lived and, in most cases, appear to have closed primarily due to government opposition; in fact, by the middle of 1883 the government had successfully shut down all competition in the delivery of first class mail, including Boyd's and Hussey's. Articles about Allen's City Dispatch appeared in the philatelic press soon after the post closed. One would expect that we could know a lot about the operation; however, it turns out that many of these articles present contradictory information and contain errors of fact that have persisted over the years. This article will attempt to sift through the available information to look at Allen's City Dispatch in some detail as a means of shedding a little light on the genesis, operation and demise of all of these late ephemeral posts.

In October or November of 1882 Edward R. Allen set up the offices of Allen's City Dispatch at 125 Clark Street, a location in the central business district of Chicago (now known as the "loop") – see Figure 1. At the time Chicago was a thriving city of 600,000 inhabitants and one of the fastest growing cities in the country. It appears that Allen had been running some kind of messenger delivery service prior to this and that Allen's City Dispatch represented an expansion of that



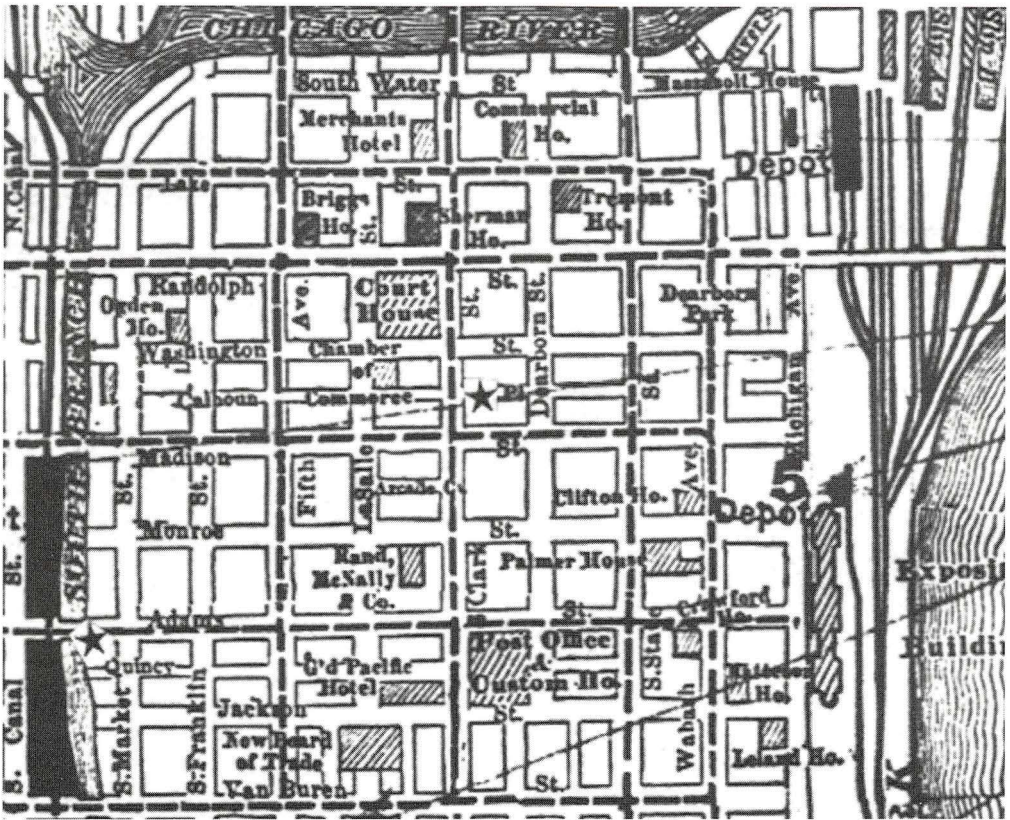


Figure 1. The Chicago Loop and Vicinity, 1886. Stars Mark the Location of Allen's City Dispatch Clark St. Office (Center), and the Empire Warehouse (Left) to which many of the surviving covers were addressed.

operation [1]. This move, and the start of the post, seem to have been conducted with little fanfare, as no reference is found in the city directory for Allen's City Dispatch until 1884. By that time it was no longer functioning as a local post.

The size of the market that Allen was trying to break into can be gauged by looking at the government post office statistics published for January 1883 [2]. At the time the government post office was employing 246 carriers making about 3 delivery trips daily. Every month, a total of 472,000 local letters; 466,000 local postcards and 1,250,000 newspapers were delivered with a total postage of \$27,000. The government charged a 2 cents rate for the local letters (letters mailed intra-city for delivery by carrier to the addressee), 1 cent for postal cards, and apparently the same for newspapers [3]. Thus, the share of the total from letters alone was \$ 9,400 per month.

Allen began to compete with the government by undercutting their rates, delivering letters at a nominal rate of 1 cent and circulars at 0.8 cents [1]. From the surviving covers it appears that Allen targeted businesses rather than private individuals, presumably the businesses with whom Allen had had a previous relationship. Most of the covers reported in the literature and in auction sales

originate from, and are addressed to, locations in or near the loop area [4]. A significant portion of the surviving covers come from a correspondence addressed to the Empire Warehouse Company. No “to the mails” usages are known [5].

According to Allen himself, 75,000 of the stamps were sold during the 3-month period of the post’s operation [1]. If true, then at most he collected a total of \$ 750, corresponding to \$ 250 a month. This does not go very far considering that letter carriers at the government post office made \$ 50 to \$80 a month [6]. Still, to the government, \$250 a month represented a 1 % loss in revenue and a dangerous precedent that could not be tolerated. The end came on February 5, 1883 and was of sufficient interest to be noted in the following day’s Chicago Tribune:

“Allen’s Post Office Shut Up. Edward Allen whose opposition post office has been referred to by the Tribune several times was arrested yesterday by chief Inspector Stuart and held in 1200 dollars bail by United States Commissioner Hoyne for trial. The charge against him is ‘establishing a private express, called ‘Allen’s City Dispatch,’ for the conveyance of letters and packets at regular intervals upon a post route.’ Inspector Stuart called his attention to the law two months ago and told him he would arrest him if he carried any more mail matter. Allen, however, continued selling his 1 cent stamp and collecting and delivering mail, seeking to evade the law by cutting open the ends of letters in the belief that in that condition they were not sealed. He had twelve carriers in all, and they made two collection and two delivery trips daily. Two of them- Edward Walsh and W.F. Hanlon testified to the facts. The merchants who patronized Allen, who were charged just half as much as the Government rate for similar service, may not know it, but they are liable to a penalty of fifty dollars for every letter sent through his dispatch. He himself is liable to a fine of \$ 150 for establishing his post-office and of \$ 50 for every letter he delivered. All he had to say to a Tribune reporter was that he had done the best he could to keep within the law.”

A letter sent on May 5, 1883 from Post Office Inspector J. E. STUART to J. K. TIFFANY, illustrated in Figure 2, substantiates the main points of the *Tribune* article. In it Inspector Stuart states that Allen was arrested on February 5, 1883 for “collecting and delivering mail matter outside of the mails.” In this case the term *opposition* does not necessarily have any political implications and should be read as “competing.” As for the statement that Allen cut open the ends of letters, this seems unlikely and may be a reference to wrappers. Allen was subsequently sentenced on February 14, 1884, when he was fined \$ 150 and released [7].

Case No. \_\_\_\_\_  
J. E. STUART, Inspector.

Post Office Inspector's Office,  
CHICAGO, ILL.

May 5<sup>th</sup> 1883

J. K. Tiffany Esq.  
St. Louis  
Mo.

Dear Sir:  
In reply to yours enclosed  
would say that a person by the  
name of Edward Allen was  
arrested by me on Feb 5<sup>th</sup> last,  
for collecting & delivering  
mail matter outside of the  
mails. Allen was found  
guilty & sentenced, his business  
stopped. Enclosed you will  
find two envelopes upon  
which are stamps used  
by said Allen.

Allen's City Dispatch  
ceased doing business Feb 5/83.

Respectfully

J. E. Stuart  
Post Inspector

Figure 2. Letter from Post Office Inspector Stuart Confirming Allen's Arrest and Closing of the Post. Sloane Reference Collection.

## The Stamps

Allen used a single design for his stamps depicting Father time with scythe and hourglass. There are four major types of Allen's stamps, described in the Scott's Specialized Catalog as: pink on white paper (3L1), black on white paper (3L2), red on yellow paper (3L3), and purple on white, (3L4). All of these exist in various shades of the basic listed color. Characteristic plate flaws also exist and are illustrated in references [8,9] given at the end of this article. The stamps are perforate 10 although perforation varieties exist. Most common is the red on yellow imperforate (3L3a), see Figure 3. Sloane's notes contain a reference to an otherwise unlisted imperforate pink on white variety. Vertically imperforate pairs of the red on yellow (3L3b) [10] and black on white stamp (3L2a) are known. Figure 3 illustrates the black on white variety.



**Figure 3. Left: Vertically Imperforate Black On White Variety (3L2a), Photo From Sloane Reference Collection. Right: Imperforate Red On Yellow (3L3a).**

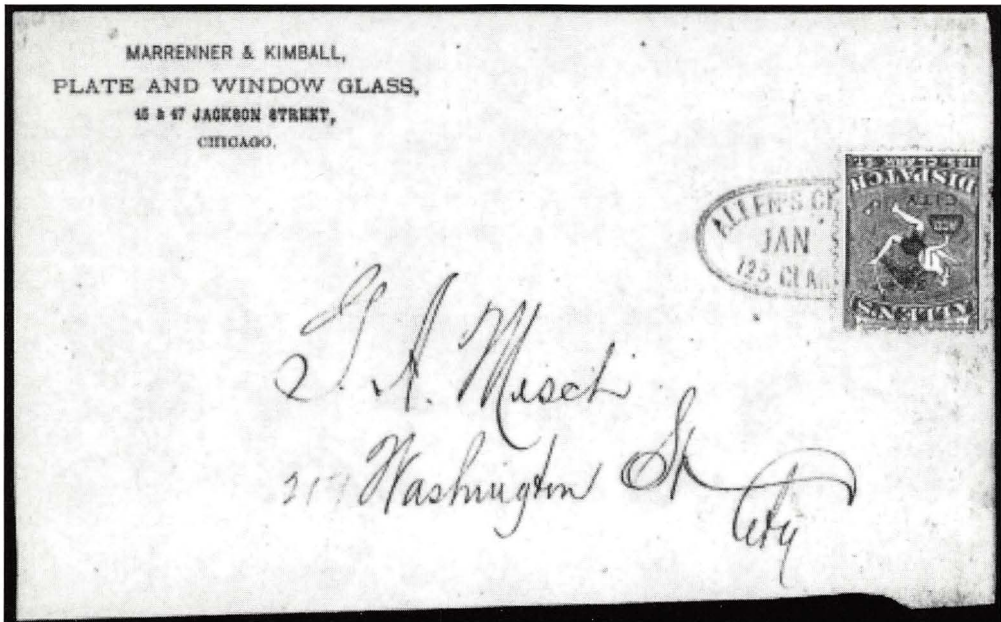
The previously cited article in *The Stamp World* [1] - which claims to be based on a personal interview with Allen - provides quite a detailed account of the stamps. It states that the first stamps to be printed were the pink on white variety, but as Allen was not satisfied with their appearance, the next lot was ordered to be printed in the same color but on yellow paper. Approximately 20,000 of the pink on white were printed, followed by 100,000 of the red on yellow. Both of these stamps were intended for prepayment of letters and were sold at 100 for a dollar. The black on white stamp was issued for newspaper and circular postage, and it sold at 100 for 80 cents. Approximately 10,000 of these stamps were printed.

Of particular interest are the explanations given for the two major varieties: the purple on white and the imperforate red on yellow. The article states that the purple on white variety was delivered as part of the black on white stamp order. The variety was created through an error of the printers who were printing the red on

yellow and black on white stamps simultaneously and who failed to exercise “proper care in cleansing the stone.” Most of these early articles maintain that the stamps were lithographed when, in fact, they were typographed. Attribution of the purple shade to some error of the printer is feasible: variable mixtures of red and black ink could conceivably give rise to the purple shades noted and the dividing line between the purple and black shade is not always distinct. In fact, color shades are found in all of Allen’s stamps, which can be taken as an indication that the printer’s control over his product was not complete.

The imperforate red on yellow variety is described as having been delivered inadvertently by the printers as part of the regular red on yellow stamp order. Allen is reported to have said that some of these were actually used. While used copies are known, they appear to be CTO (cancelled-to-order) and none are known on cover. Thus, while it is feasible that the imperforate red on yellow was part of a regular issue available for use, alternate explanations (that the imperforate variety are reprints or remainders sold by the printers) cannot be ruled out.

On the whole the existing covers support the statements made in *The Stamp World* concerning the sequence of the issues and their purpose. The earliest reported usage of Allen’s stamps is a pink on white variety on a cover dated November 3, 1882. The latest reported usage for this variety is January 23, 1883 [7]. The black on white stamp has only two reported covers. One is on a wrapper dated December 20, 1882 [11], and the other is on a cover front dated January 13, 1883. The latter is illustrated in Figure 4. An earliest known usage of the red on yellow variety has not been reported in the literature. An example dated January 4, 1883 was listed in the sale of the Hennan collection [12], but there is evidence of a December 12, 1882 usage that needs confirmation. The latest usage of the red on yellow is on February 5, 1883.



**Figure 4. Allen’s black on white variety used on cover front.  
Courtesy J. D. Bowman.**

The *Stamp World* article goes on to say that the remaining 55,000 stamps - all of the red on yellow type- were disposed of to dealers. Of these 40,000 were reportedly sold to a Chicago dealer named C. H. Mekeel and the remaining 15,000 to an English firm. The fact that Mekeel bought some quantity of remainders, all red on yellow, is attested to in an article in the April 1885 edition of *The Philatelic Journal of America*. Sloane notes that this paper (published in St. Louis) was a front for Mekeel. The article states that Mekeel subsequently sold the remainders to another dealer named Lane Mac Millan, President of the Carson Stamp Co. in St. Louis. In the same edition ads from both Carson Stamp Co. and Lane Mac Millan offer Allen's stamps in quantity. Carson's lists 100 used and unused for \$1.10 (presumably all red on yellow). Figure 5 illustrates the Mac Millan advertisement. What is not clear is where the pink on white and black on white stamps came from if Allen really only sold red on yellow varieties as remainders.

### Allen's Locals.

The history of these interesting Chicago locals is given in the April number of the PHILATELIC JOURNAL OF AMERICA. I have purchased of Mr. Mekeel all of the remainders which were purchased by him of Mr. Allen, the originator of the post. No collection is complete without them. Prices as follows:

|  | Used.            | Unused. |
|--|------------------|---------|
| Allen's Local Dispatch (red on yellow) | ea. 5c.          | 3c.     |
| " " " " " "                            | per doz. 30c.    | 20c.    |
| " " " " " "                            | per 100, \$2.00. | \$1.00. |
| " " " " (red on white)                 | ea. 10c.         | 5cc     |
| " " " " (chocolate on white)           | 25c.             | 10c.    |

Figure 5. Lane Mac Millan's Advertisement Offering Allen's Stamps PJA.

In addition, the article states that Allen also sold the canceling device to Mekeel. The canceling device is described and illustrated in *The Philatelic Journal of America* article but no mention is made as to its whereabouts, see Figure 6. The article does say that Allen himself "was very ready to sell [the stamps] cancelled at fifty cents per hundred, and no doubt cleared many dollars in that way." In the June 1885 edition of *The Collector's Companion* the editor writes that he was shown a block of six Allen's stamps, with original gum, all cancelled. When told that they originated from St. Louis he says it "let a flood of light in upon our mind." It seems clear that Mekeel possessed the canceling device and was putting it to use (else why purchase it?).



Figure 6. Handstamp Used by Allen's City Dispatch as Illustrated in the PJA.

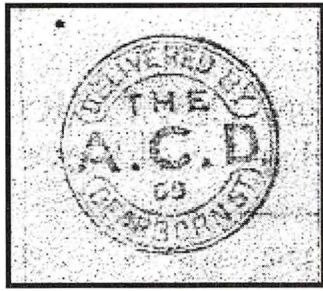
One of the most controversial issues surrounding Allen's Dispatch is the fate of the plate and whether any reprints were made from it. The fight begins in *The Philatelic Headlight* of October 1883 which states that "A stamp dealer whom we know told us that Allen had written him offering to sell the cuts of his stamps but the price wanted was fabulous." Perhaps the parties had come to terms, because in the March 1885 edition of *The Collector's Companion*, F. Francoise writes to the editor that he has it "on very good authority" that C.H. Mekeel bought the plate and was in the business of manufacturing as "many stamps as he received orders for." After reading the philatelic literature of this time it becomes clear that C.H. Mekeel and his St. Louis connection have a somewhat dubious reputation. At any event Francoise's statement is contradicted in the next month's edition by a reader who has "it from a friend of Mr. Allen that the plate has not and will not be sold to anyone." In addition, the writer states that he knew Mekeel only to offer the red on yellow version. The other varieties are recognized as being scarcer.

No mention is made of the fate of the plate in the April 1885 article in *The Philatelic Journal of America*; in fact the article states that the stamps were lithographed and ridicules the other paper for not knowing this. The battle resumes in May's issue of *The Collector's Companion* with a letter from T.H. Burt that states that Mekeel's agents were selling Allen's stamps at 5 cents per 100, including imperforate varieties. Burt goes on to say that "the gentleman (if I may so term him) who deals them out at this ridiculously low price acknowledges them to be reprints." The final word on the subject comes from the article in *The Stamp World* which maintains that Allen still held the "stone" and refused to allow reprints to be made.

Unfortunately we can really conclude nothing from these exchanges except that many collectors of the time did not trust Mekeel. Perhaps that is enough. Unless price was the issue it is difficult to see why Allen would hesitate to sell the plate. If the stamps were reprinted we would expect color varieties, which we see, and paper varieties, which we also see [13]. On the other hand it is interesting that the articles that claim to have any contact with Allen himself both state that he still owned the plate. And if reprints were available why did Scott and Taylor go to the trouble of producing their counterfeits? [14] At any event, from the collector's point of view the worst had happened: a large quantity of remainders/reprints had flooded the market and the original canceling device was in the hands of a dealer of dubious reputation.

### Postscript

After his run-in with the government Allen went back to delivering circulars. And while he no longer used adhesives he still used a handstamp to mark circulars he delivered. The 1884 city directory lists "Allen's City Dispatch" but now at 501 Opera House Building (about a block away from the Clark St. office). In the following year the business has changed its name and address, now appearing as "Allen's Circular Delivery," on 71 Dearborn Street. In 1886 he moved his business back to the Opera House Building under the original name. Examples of the handstamps are illustrated in Figure 7.



(a)



(b)

**Figure 7. Handstamps Used By Allen on Circulars. (a) 69 Dearborn St., (b) Chicago Opera House Block. Type (b) also exists with a numeral at top center. Sloane Reference Collection.**

In conclusion, the authors hope that this article will serve as a firm basis for future study and invite Allen's specialists to publish corrections and additions to this work. We would like to thank J. D. Bowman for reviewing this article and providing illustrations from his collection, and Ellen Stuter of the APS Research Library for her help and patience in providing research material.

### Notes and References

1. *The Stamp World*, Vol. 6, No. 4, (January 1886).
2. *Chicago Tribune*, February 3, 1883.
3. Henry Beecher and Anthony Wawrukiewicz, *U.S. Domestic Postal Rates, 1872-1993*, (Shawnee-Mission Kansas: The Traditions Press, 1994).
4. See the examples offered in the Christie's- Robson Lowe sale New York March 15, 1988 (from the Hennan collection), and R. Frajola's Postal History Sale August 27, 1994.
5. Richard Schwartz, "On Second Thought," *Opinions*, Vol. IV (New York: The Philatelic Foundation, 1987): 158.
6. *Official Register of the U.S., 1 July 1883*, Vol. II, the Post Office Department (Washington D.C.: Government Printing Office, 1884).
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9. John D. Bowman, Article accepted for publication in *The Penny Post*.
10. Clarence Hennan, "Chicago: The Mail and Mail Service of the Private Posts," *2<sup>nd</sup> American Philatelic Congress* (1936): 34.
11. Harvey M. Karlen, ed., *Chicago Postal History*, (Chicago: Collectors Club of Chicago, 1971): 126.
12. Christie's -Robson Lowe sale, lot # 1292.
13. Varieties are found on watermarked and unwatermarked paper.
14. These are best described in Lyons, *Identifier*, p. 27.



# ANATOMY OF THE HUSSEY 87L11

By  
William Steele

Over the past decade or so, two frustrating riddles were finally resolved. While they are not earthshaking events, they are, in the writer's view, extremely significant.

(1) Fermot's Last Theory has been proved in mathematics and (2) Hussey's 87L11 has been identified in philately. The writer did not even attempt to tackle the former, logically figuring that when one does not even understand the question, in his highly unlikely that he will come up with the answer.  $X^N+Y^N=Z^N$  seemed totally illogical to me.

However, I did feel semi-qualified to tackle the latter. It seemed incredible to me that ever since the early years of the *Scott Catalogue* a major catalogue number could be listed and no one was able to identify it—not even the prestigious Philatelic Foundation. The writer has been trying for over forty years to find a copy of 87L11. This listing in Scott has contained only a dash in the “unused” column, indicating that it is known unused but that no basis for a valuation has ever been established. I know of no instance where the stamp has ever appeared in an auction catalogue as 87L11.

In the fall of 1999, everything changed. A copy of the Golden auction catalogue put out by the Siegel firm arrived. There, in lot 1208, appeared a cover identified as 87L11 but as a color variety that was probably the basis for the “lake” listing. 87L11.

Now, for the first time, we had a clue as to what we were looking for. Incredibly, if this really was 87L11, it was now not only known used but actually existed tied to cover! This was totally unexpected.

Listed under a color variety of 87L11, the cover was given a valuation of an estimated \$400-\$500. The writer sent in a bid of \$900 and was successful at \$605, including commission.

I was then asked by the Siegel firm if I would like to have the cover “expertized” by the Philatelic Foundation before receiving it. I wanted this done but was afraid that the cover would be submitted as a color variety of 87L10, which, of course, the Foundation would readily agree that it was. It would also take them off the hook in still not being able to identify the “lake,” 87L11. I wanted the cover sent in as 87L11. So I told the Siegel firm to send the cover directly to me.

When I received the cover, I immediately began comparing the stamp with the many color varieties of 87L10 to which I had access. It soon became apparent why this color was assigned its own catalogue number. All my color varieties were color variations in the rose-red family of colors. This one was different. It was not rose-red so it was not 87L10. It didn't fit. This one was in the carmine family of colors—dark carmine to be precise, and was the only variation different from the rosy-reds. Through the shear process of elimination, the color had to be the old catalogue listing of “lake.” There was nothing else left. So we finally had the old “lake” color identified.

Now came the hard part. The cover was now ready to be sent to the Philatelic Foundation to try to get a certificate of genuineness as 87L11. I strongly suspected that the Foundation had never expertized a genuine 87L11 before and I was curious as to how they would handle it. I suspected trouble ahead. The cover was sent on Jan. 28, 2000.

Half a year passed and I heard nothing. Obviously, they were having a difficult time reaching a decision. I figured it was time for me to get involved.

In early August, I phoned the Foundation inquiring about the status of my 87L11 cover. Fortunately, I got Mr. William T. Crowe on the phone. He informed me that a number of meetings had been held concerning this cover and that the Board was leaning toward calling it a variation of 87L10. This was exactly what I did not want to hear.

I pointed out that the Board was correct that it is a color variation of 87L10, but that that is all 87L11 is—a specific color variety of 87L10 that, for whatever reason, has been given its own major catalogue number as 87L11 and that it needs to be identified. Mr. Crowe then agreed to look into it further, noting that the Foundation needed evidence that the “dark carmine” and not some other unknown color was really the Scott-listed “lake.”

The proof came on the evening of Aug. 3 when, unbeknownst to each other, the writer and Mr. Crowe both wound up reading “Byways of Philately” by Elliot Perry, in which Mr. Perry discusses the color varieties of 87L10. There, in one of the paragraphs, was the statement, “More rarely the color resembles dark carmine which seems to be the Scott listed ‘lake.’”

The following morning, the writer called the Foundation again and asked Mr. Crowe if he had access to the book “Byways of Philately.” Mr. Crowe replied that he not only had access to it but had just read it and discovered that the dark carmine was the lake. This was what the Foundation had been looking for. He noted that a number of color varieties were then reexamined at the Foundation and that they all differed from the dark carmine (lake) specimen on the submitted cover; therefore, a certificate of genuineness as 87L11 was being prepared. The cover and the certificate were received about a week later.

Two stones were involved in the printing of the type L175 Hussey stamps. The rose-red, including all rose-red color varieties (87L10), as well as the dark carmine (87L11), were printed from stone I. This is the only stone from which genuine copies of type L175 are known to have been used. However, all stamps printed from this stone, including the so-called “bright red” reprints, were acceptable for postage.

The “black” stamp (87L12) and the “orange-red” stamps of type L175 were printed from stone II. No stone II stamps have ever been found that were genuinely used by Hussey’s Post; however, indications are that these stone II stamps were printed for Hussey while Hussey was still proprietor of his post—before Robert Eason took over in 1873—and Hussey made it clear that all printings of his stamps would be recognized for postage while he was running his post.

While it is improbable that any of Hussey’s stone II stamps were actually used by his post, they can be considered genuine stamps because Hussey would have accepted them for postage. The orange-red stamps from this stone were apparently

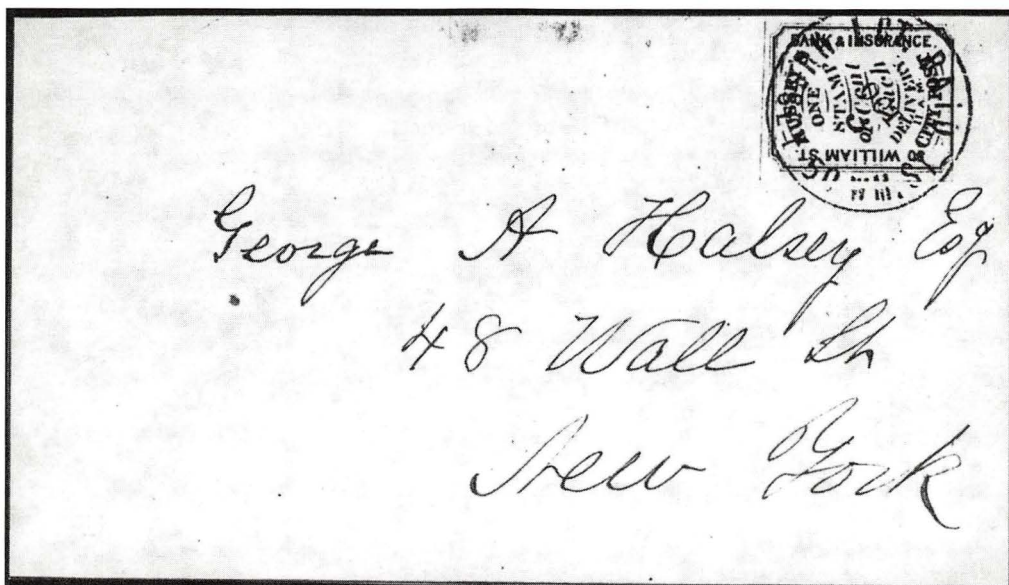
made by Hussey primarily, if not wholly, for sale to collectors who were demanding his stamps.

It would be incredible if, after all these years, a stone II stamp should suddenly show up tied to cover as the stone I (87L11) lake stamp did, but the possibility definitely exists. If a cover containing the orange-red stamp should show up, it too should be assigned its own major catalogue number, in this writer's view.

As a footnote, it might be mentioned that another used (off cover) copy of 87L11 may be one pictured on p. 224 of "Byways of Philately." Discovered by George Sloane, it has a "PAID" cancel, but the picture is in black and white, so the color cannot be verified. However, Sloane obviously noted that the color was different from the rosy-reds and I have no doubt that it is 87L11.

Now, getting back to Fermot's Last Theory, so as not to leave my readers dangling. Some 300 years ago, the famous French mathematician Pierre de Fermot recorded in his diary a seemingly innocent equation, the proof of which has stumped the world's greatest mathematical minds for some 300 years. Simply put, Fermot claimed that  $X^N + Y^N$  did not equal  $Z^N$  when "N" was greater than 2. Finally, six years ago, a Princeton mathematics professor named Andrew Wiles, after holing himself up for seven years, proved Fermot's Last Theory by proving the Taniyama-Shimura conjecture that all elliptical curves are modular. Simple when you know how, isn't it?

*Editor's Note: The Hussey 87L11 lake stamp is also easy to identify when you know what to look for. I believe that in addition to a dark carmine color ink, the paper is grayish. This has been true of the two copies that I have examined.*



87L11 certified on cover, Golden Sale lot 1208

# Blood's First Small Rectangular "Blackie"

## Scott 15L12

By Norman Shachat

Recently I redid my "Philadelphia Independent Mail Services and Local Posts" exhibit. As is sometimes the case when one undertakes such a task, new questions and thoughts arise which lead to articles like this.

In a previous article (*The Penny Post*, Vol. 2, No. 3, Aug. 1992, pp. 30-34), I indicated that I believe, based on material in my collection and years of observation, that Blood's first small rectangular adhesive, "**BLOOD'S / PAID / DESPATCH.**" (Scott 15L12), was issued in late 1848 and was used for a relatively short time during 1848 and 1849.

As I was remounting my two examples, one dated Nov. 22, 1848 (Figure 1) and the other dated Feb. 23, 1849 (Figure 2), I observed that the two covers bracketed the date, Jan. 8, 1849, on which Blood's reduced their local delivery fee from 2¢ to 1¢ (S. M. Roth, *The Penny Post*, Vol. 1, No. 4, Nov. 1991, p. 12). In addition, I noticed that the adhesive on the earlier cover was cancelled with the 4-line black grid which Blood's used on their previous 1848 issue (Scott 15L11), whereas, the adhesive on the later cover was acid cancelled.

Thus the first question that occurs is how much did Blood's charge for the first small rectangular adhesive (undiscounted), which I estimate was issued approximately two to three months before the fee was reduced? Was it 2¢, or 1¢ in anticipation of the reduction in rate? If it were 2¢ initially, did the cost drop to 1¢ after Jan. 8, 1849?

The second question relates to Blood's use of the acid cancel. When did they start using it and what is the earliest known example? I propose Feb. 23, 1849 as the current EKU for Blood's acid cancel, and challenge our membership to disclose an earlier use. I would be surprised if there were no earlier examples.

I believe the "**BLOOD'S / Post Office. / DESPATCH.**" small rectangular adhesive (Scott 15L17) was issued in early 1849. The two earliest examples in my collection are dated March 22, 1849 and April 23, 1849. In both cases, the Blood's adhesive paid for delivery to the Post Office and both are acid cancelled. To my knowledge, from 1849 on, Blood's predominantly used the acid cancel on their small rect-angular adhesives.

A search is requested to determine the EKU of Blood's acid cancel. While we are at it we should determine the last known use and the earliest use of the Blood's small rectangular stamps.

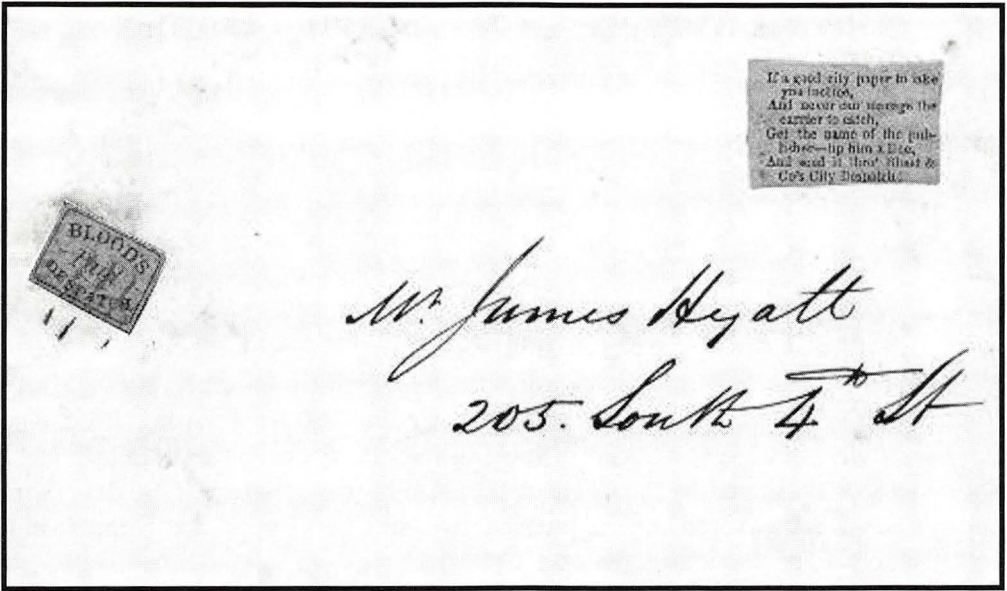


Figure 1 Grid cancelled Scott 15L12 on loca letter datelined Nov. 22, 1848

Pin label reads: If a good city paper to take / you incline, / And never can manage the / carrier to catch, / Get the name of the pub- / lisher - tip him a line, / And send it thro' Blood & / Co's City Despatch!



Figure 2 Acid cancelled Scott 15L12 paying delivery to the P. O. on letter datelined Feb. 23, 1849

# Boyd's Maltese Cross Actually Duplex Cancellation

John D. Bowman  
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During the 1880's, the Maltese cross came into fashion as a fancy canceller for stamps. Boyd's City Despatch also used such a cross on some of their covers and is described as type 35 in the recent listing of Boyd's postal markings.<sup>1</sup>

During the Garfield-Perry show in Cleveland in March, 2000, Marty Richardson and I were looking over some of each other's Boyd's covers. It was late Saturday night, but Marty noticed in looking through them that the Maltese cross seemed to be duplexed to the dated magenta oval cancellation, type 30. Sure enough, as we measured and compared two similar covers, we came to the conclusion that this was indeed the case.

To my knowledge, no duplexed local post cancellations have ever been recorded. But then, only Hussey's and Boyd's were around in the 1880's when this method of applying both a stamp killer and a date stamp was popular.

Figure 1 shows part of a cover with the duplexed 30 and 35 cancellations, while Figure 2 shows an entire cover. Figure 3 shows four stamps with both the Maltese cross and part of the type 30 oval.

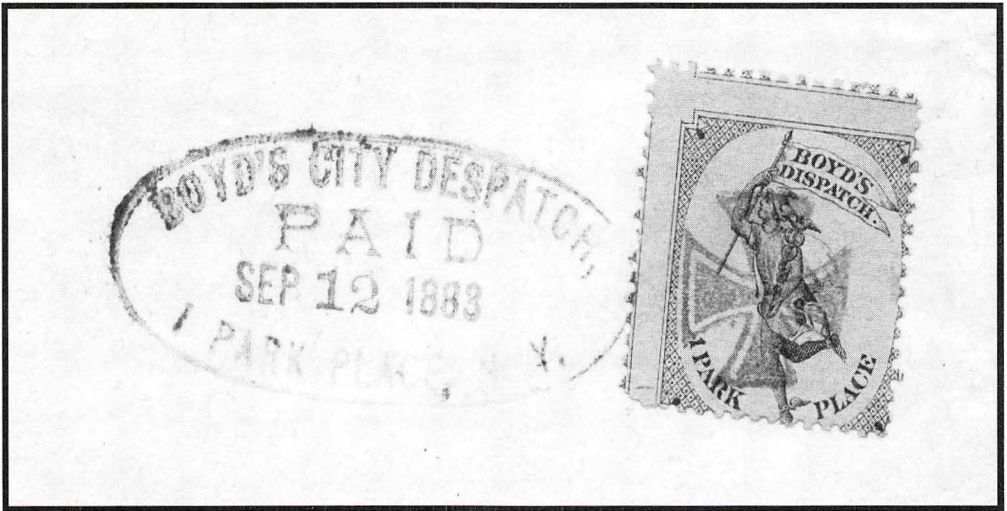


Figure 1. Types 30 and 35 duplex cancellations tying 20L56 to cover, Sept. 12, 1883.

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<sup>1</sup> John D. Bowman and Lawrence LeBel, "Boyd's Postal Markings," *The Penny Post*, Vol. 7, p.8, 1997.

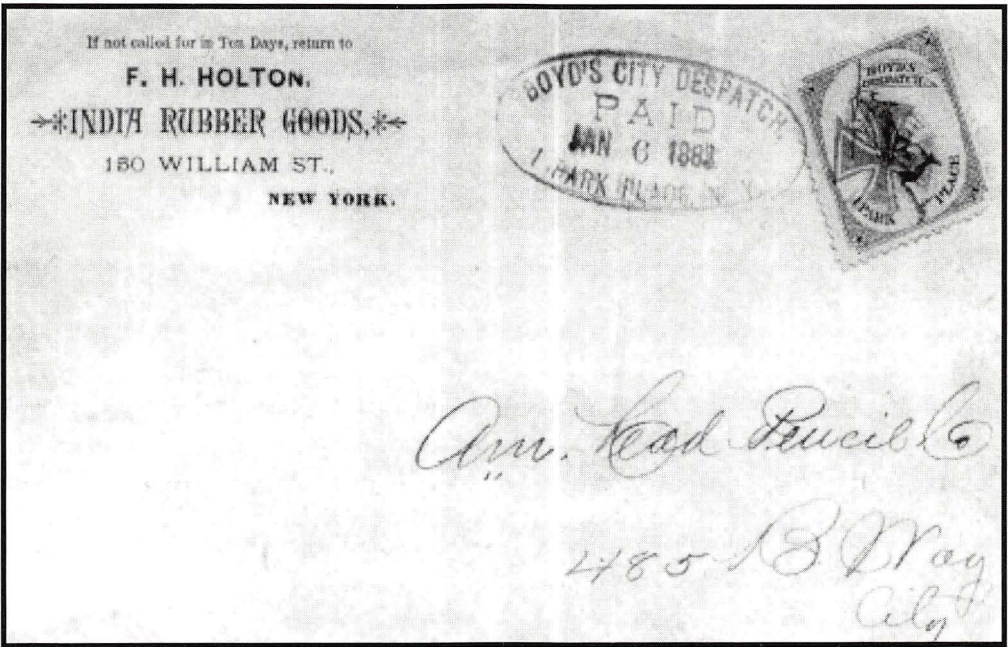


Figure 2. Types 30 and 35 duplex cancellations tying 20L56 to cover, Jan. 8, 1883.



Figure 3. Four 20L56 stamps, each showing the Maltese cross with part of the Boyd's oval type 30 cancellation.

# The Ten Transfer Types of Boyd's 20L26 The Boyd's City Dispatch Framed Eagle

By

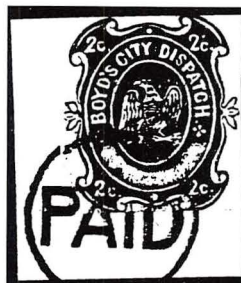
John D. Bowman

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The 2000 *Scott US Specialized Catalog*, illustration type L62, depicts number 20L26, the framed eagle design taken from Boyd's postal stationery design L67b but with the address drilled or burred out. The color is light blue on glazed surface paper. The stamp was prepared by lithography in blue on glazed surface paper. The *Scott Catalog* lists the stamp as issued in 1874. The author has not been able to confirm this information. No dated covers are known to the author, and it is likely that only 5 or 6 covers exist, all with the PAID in circle cancellation in black designated type 23.<sup>1</sup> The period of use of the type 23 cancel is listed on page 26 of *The Penny Post* Vol. 8/No. 3 as April 1, 1879 in a table by this author and Lawrence Lebel. It is the only known date and more information would be helpful if a reader can contribute his usage knowledge on the type 23 cancel and/or the 20L26 on cover.



Type 23 Cancel



Type 23 Cancel on 20L26

This issue was prepared in a sheet of 100 by laying down a lithographic transfer stone containing ten impressions (2x5) of the design, ten times. Thin ruled lines were drawn between the stamps and around their perimeter. Frank Hollowbush owned the only known sheet of this stamp, a photograph of which resided in the Sloane Reference Collection. Elliott Perry's working stock of these stamps were annotated with plate position numbers, so Perry clearly examined the sheet, or had Hollowbush or Sloane plate them for him. Robert A. Siegel Galleries sold the sheet in the Golden sale of 1999. (Lot 701).

The author has examined the sheet and prepared descriptions and illustrations of the distinguishing marks for each of the ten lithographic types (Figures 1-10). Note that because the sheet was folded and has minor damage, some marks appearing on these scans are not part of the stamp design.

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<sup>1</sup> John D. Bowman and Lawrence LeBel, "Boyd's Postal Markings," *The Penny Post*, Vol.7, p.7, 1997.

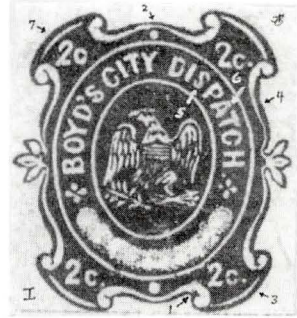


It would be quite challenging to acquire the ten different transfer types, because the stamp is uncommon! The author is aware of an unused pair that was in the Sloane Reference Collection, but besides the sheet, other multiples are unknown.

## The Distinguishing Characteristics

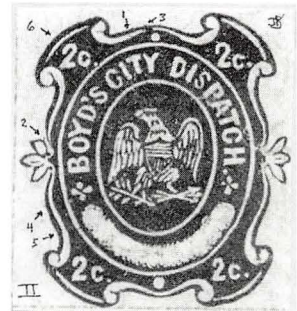
### Type I

1. Flawed lower right scroll, to the left of the "2c"
2. Thin line of color running SW to NE in ball
3. Two thin lines in lower right "c" of "2c"
4. Upright of "T" of "DISPATCH" is flawed at bottom left
5. The front of the lower curve of the "S" of "DISPATCH" is enlarged and contains a tiny dot of color
6. Tiny dot in top of "A" of "DISPATCH"
7. No period after upper left "2c"



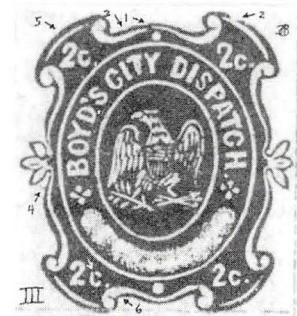
### Type II

1. Tiny dot of color in the upper scroll above the "T" of "CITY"
2. Small vertical line extending from upper leaf of left trefoil
3. Large dot of color in upper scroll above the "Y" of "CITY" that connects the upper and lower lines of the scroll
4. Tiny dot of color just outside lower left frame even with top of drilled out section
5. Small line of color in outer oval directly above lower left "2"
6. Period above upper left "2c" with tiny break in oval below



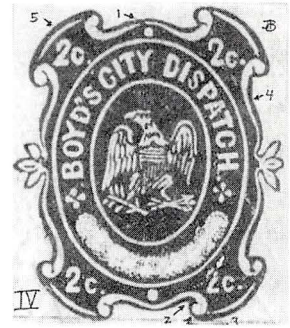
### Type III

1. Large dot of color in upper scroll as in type II
2. One large and one small break in outer frame line in upper right corner
3. The "T" of "CITY" is misshapen, with no distinct right crossbar
4. A line projects SE to NW from the left outer frame just under the lower leaf of the trefoil
5. Period after upper left "2c" touching the outer oval
6. Vertical line of color through the top of "c" of the lower left "2c"



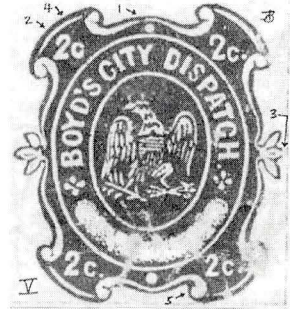
### Type IV

1. Large dot of color in upper scroll as in type II
2. Two diagonal lines through the top of the “2” of the lower right “2c”
3. Three tiny dots in almost vertical straight line in the right end of the lower scroll, below the “2”
4. Two flaws on the right upright of the “A” of “DISPATCH”
5. Period after upper left “2c” touching the outer oval



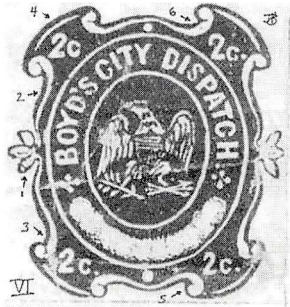
### Type V

1. Large dot of color in upper scroll as in type II
2. No period after upper left “2c”
3. Tip of middle leaf of right trefoil missing
4. Upper left “c” of “2c” is nearly closed
5. Two tiny dots in the right end of the lower scroll below the “2”



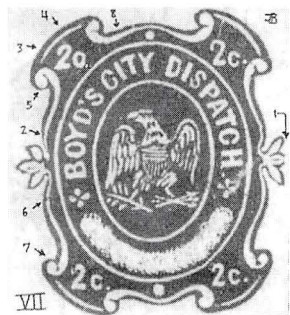
### Type VI

1. Dots of color in lower leaf of the left trefoil
2. Thin vertical line bisects apostrophe of Boyd's
3. Slight indentation in top of lower left “2”
4. The “c” of the upper left “2c” is closed by a thin vertical line
5. Two tiny dots in the right end of the lower scroll below the “2”
6. Dot of color in upper scroll NW of upper right “2”



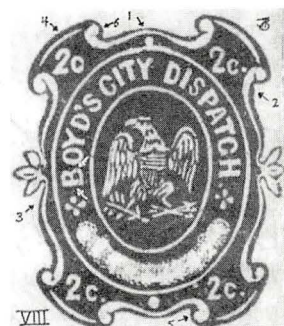
### Type VII

1. Tip of middle leaf of right trefoil missing
2. Dot in right side of “O” in “BOYD’S”
3. No period after upper left “2c”
4. The “c” of the upper left “2c” is closed with a thick line
5. Dot in ball at left of the top scroll
6. Colored flaw in the left scroll below trefoil
7. Heavy line in the front part of the lower left “2”
8. Tiny dots in all letters of “CITY”



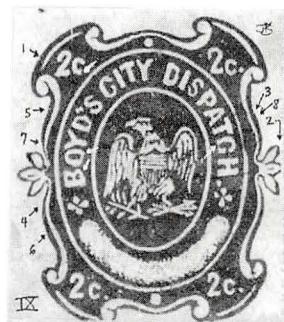
## Type VIII

1. Ball at top is melted into outer oval
2. Upper right "2c" contains several dots of color
3. Lines of color in the "B" of "BOYD'S" extending across lower part of upright and the lower curve
4. No period after upper left "2c"
5. Two dots in right end of lower scroll
6. Dot in ball at left of the top scroll



## Type IX

1. Lower part of "c" of upper left "2c" missing
2. Tip of middle leaf of right trefoil missing
3. Bottom of "C" of "DISPATCH" cut in straight line
4. Lower front curve of "B" in "BOYD'S" is flattened
5. The apostrophe in "BOYD'S" is shaped like a tiny hourglass
6. Horizontal line in lower left scroll halfway between the trefoil and "2c"
7. Lower left part of "O" of "BOYD'S" is flattened
8. Outer oval is thin at the right above the "TC" of "DISPATCH"

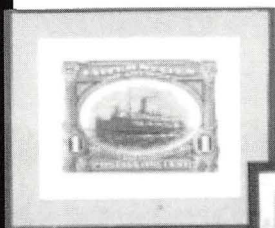


## Type X

1. Faint tiny period after upper left "2c" touching the outer oval
2. Break in top of "c" of lower right "2c"
3. Thin curved line at top right end of drilled out address, connecting the inner wall with the line of dots above it
4. Dent in back of upright of "C" in "CITY"
5. Top of "A" of "DISPATCH" slants down to right
6. Slightly short "T" of "DISPATCH"



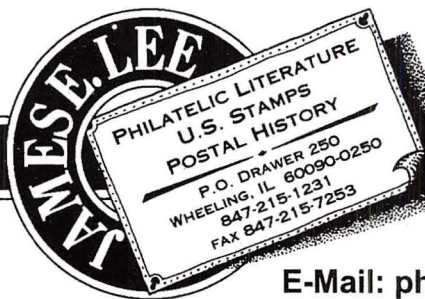
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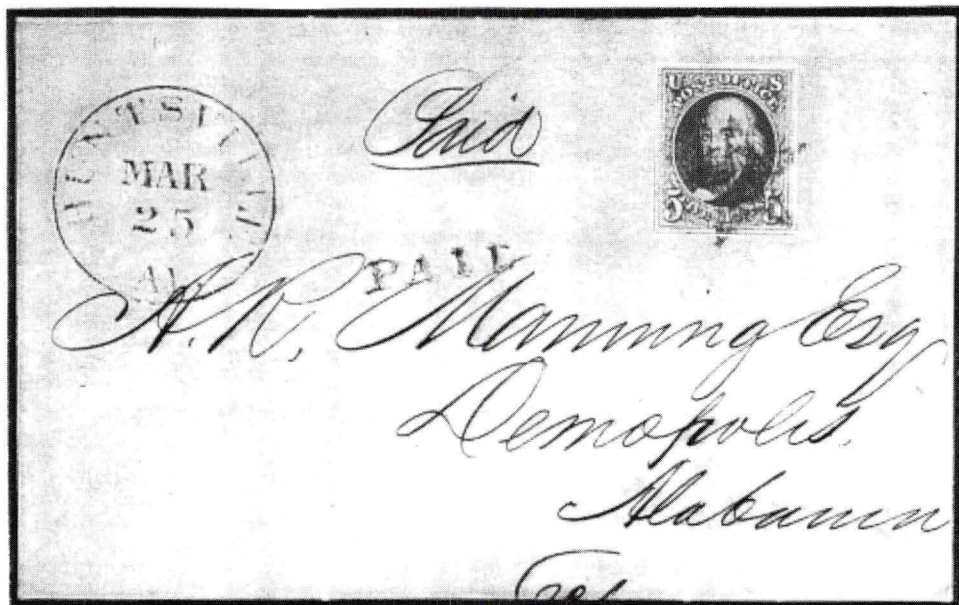
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# Gahagan and Howe City Express Two Printing Positions of the First Stamp

By  
Larry Lyons

According to the *Scott Catalog*, the first Gahagan and Howe City Express stamp (70L1) is light blue in color. The stamp is also found in navy blue and blue. I have one of each color and two of my copies have differences in printing which would indicate different plate positions with different borders. All colors have the distinguishing broken "5" at the lower left and the identical dent in the "C" in "CITY" which are present on all genuine stamps (see figure 1). This would indicate that there was only one setting of the stamp text with the border at the upper right different for the two positions. The "RY" in "DELIVERY" differs on the two printings (see figures 2 and 3), but this could be due to a letter substitution or plate damage due to wear.



Figure 1. Genuine 70L1.



Figure 2. Type 1

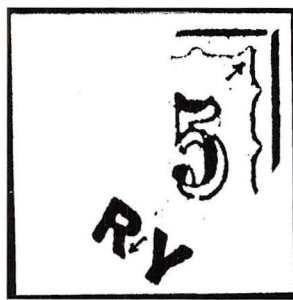


Figure 3. Type 2

The 2001 *Scott Catalog* raised the price for an unused copy of 70L1 from \$175.00 to \$250.00 and changed the \$225.00 for a used copy to a dash. The liaison committee had recommended a price of \$1,100.00 for an unused copy and a dash for a used copy. It is difficult to find this stamp at auction. There were none in Middendorf, Myersberg or the Robson Lowe, Basel sales. It is missing in the Lilly collection and not pictured in the Caspary sale. There was no single stamp lotted in the Golden Sale although there was one in a faulty grouping (lot 1080). There are none to be found in the entire Frajola Catalog run.

The existence of a used stamp is based on Lot 785 in the Caspary sale of March 18-21, 1957 held at H.R. Harmer, Inc. The stamp is described as having a "paid cancellation in a rectangle." This stamp has not reappeared in 43 years until it was included in Lot 643 of the recent Hall sale at Siegel's.

Stanley Pillar sold an unused copy of 70L1 for \$1,000.00 several years ago.



Byron Sandfield at Park Cities Stamps has two copies for sale for \$975.00 each. It is my opinion that this stamp is quite rare and hence the proposed value.

### Handstamps

The Gahagan and Howe City Express handstamps are not shown in the Local Handstamp section on pages 362-364 of the *Scott Catalog*. The first type (figure 4) is a blue oval. This type sold for \$300-\$375 plus 10% in the Golden sale where there were five examples. The second type is a blue serrated oval handstamp (figure 5). This type sold for \$375.00 plus 10% in the Golden sale (lot 1086) where there was one example.

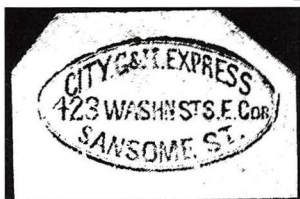


Figure 4. Blue Handstamp



Figure 5. Blue Handstamp

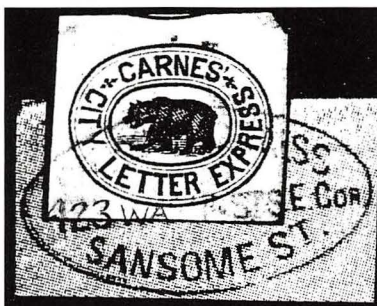


Figure 6. G&H Handstamp on a Carnes adhesive

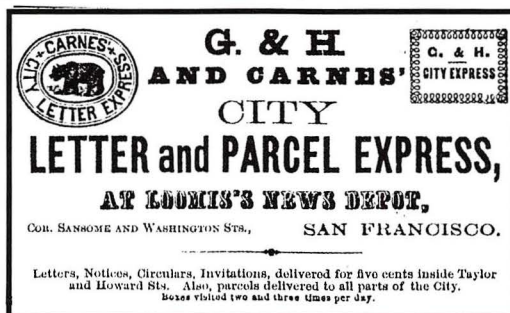


Figure 7. Loomis' Business card.

### The Carnes and Loomis connection

There have been several theories on whether Carnes or Loomis bought out Gahagan & Howe's City Express. My theory is that Carnes merged with (or bought) Gahagan & Howe and was then bought by Loomis. Probably to keep the clients, the handstamps and company names were continued to be used. Figure 6 is a Gahagan and Howe handstamp on a Carnes adhesive. This would not exist if there had not been a merger or buy-out. Figure 7 is a Loomis business card which reads "G & H and Carnes' City Express and Parcel Express at Loomis's News Depot." The

address for Carnes was "S.E. cor Sans'e & Wash'n" which became Loomis's address.

The address for Gahagan was 423 Washington St., SE Cor. Sansome. The second Gahagan and Howe handstamp (figure 5) could be from the brief period of time of Carnes' ownership of Gahagan & Howe.

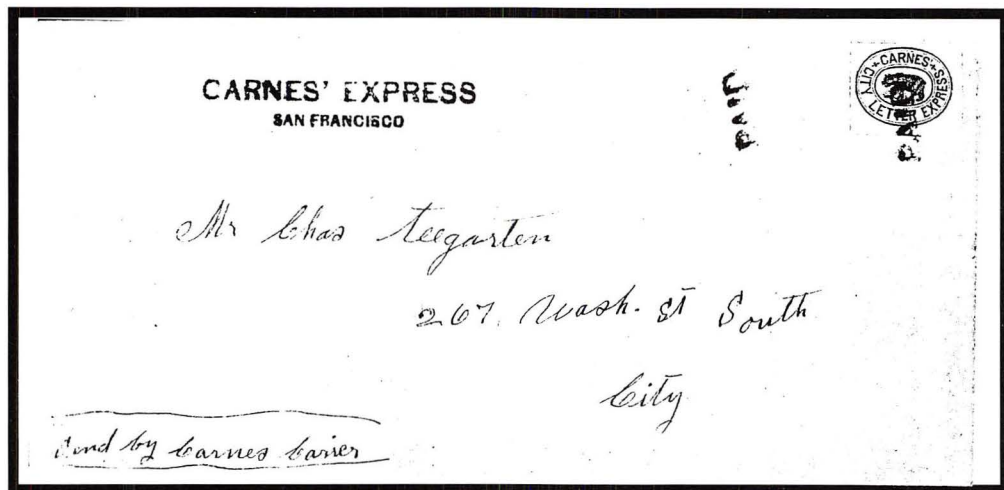


Figure 8. An early Carnes cover.



Figure 9. Carnes Package Express Envelope Corners

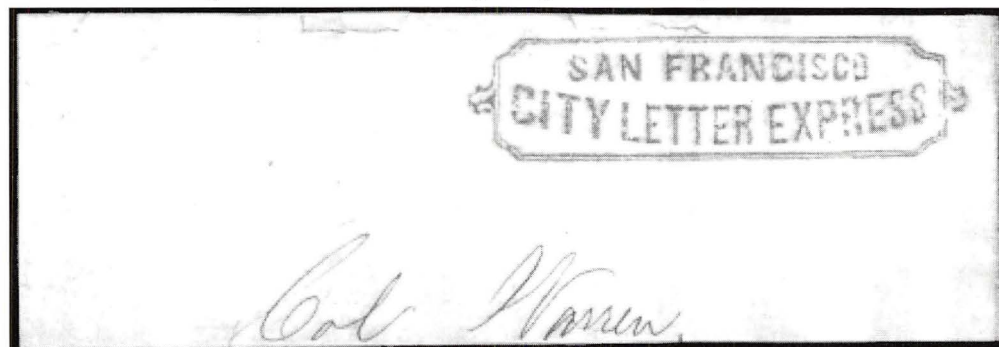


Figure 10. A black strike of a San Francisco City Letter Express, 1861-62

Figure 8 is an early Carnes cover. Figure 9 shows two Carnes envelope corners, which are encountered as cut squares. These are package express envelopes.

Figure 10 is a San Francisco City Letter Express envelope from 1861-62. The strike is in black. This company was owned by John C. Robinson.

Figure 11 is a San Francisco Letter Express envelope corner from 1865, in black, with the address as 162 Montgomery Street. Note the boxed “Paid” cancel. The San Francisco Letter Express was owned by Earley.

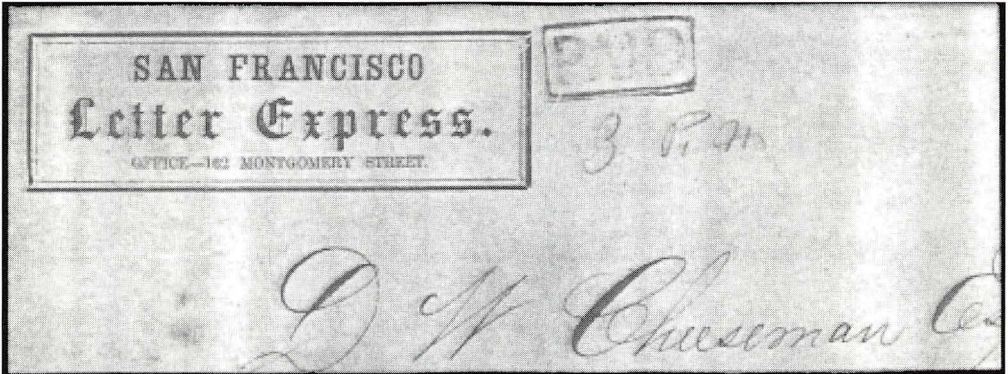


Figure 11. A black San Francisco Letter Express Envelope, 1865



Figure 12. San Francisco Letter Express with boxed “Paid”, 1865

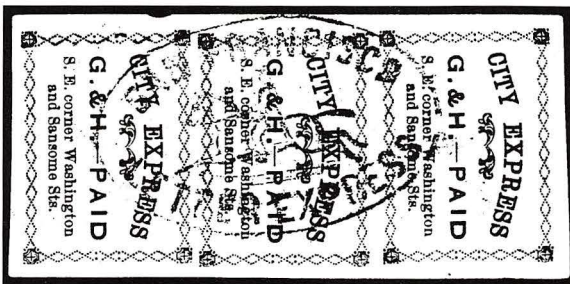


Figure 13. G&H, 70L3 strip of 3, canceled to order.



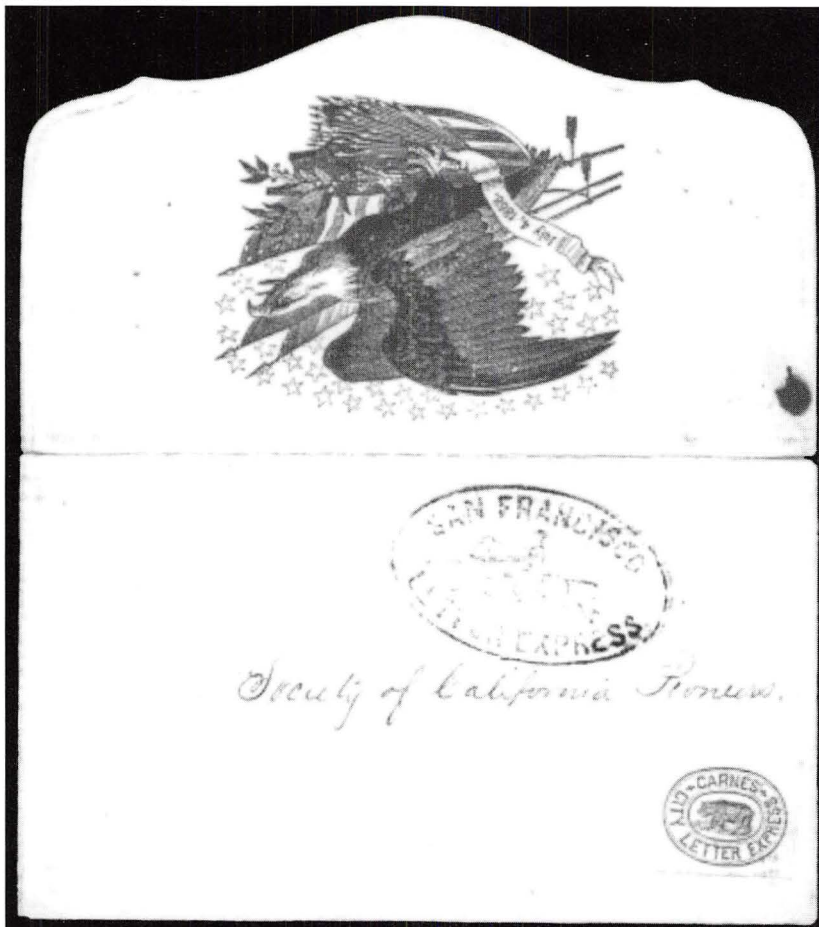
Figure 14.

Figure 12 is the San Francisco Letter Express horse and rider handstamp with the boxed “Paid” cancel. This is known in blue and blue-green from about 1865.

Figure 13 is a Gahagan & Howe 70L3 strip of 3, canceled to order with the San Francisco Letter Express horse and rider handstamp.

Figure 14 is a Carnes adhesive with a Loomis oval handstamp.

Figure 15 is a cover during Loomis's ownership, which has the San Francisco Letter Express horse and rider handstamp, and a Carnes adhesive before the name was removed.



**Figure 15. During Loomis' ownership with a Carnes adhesive and a San Francisco Letter Express handstamp.**

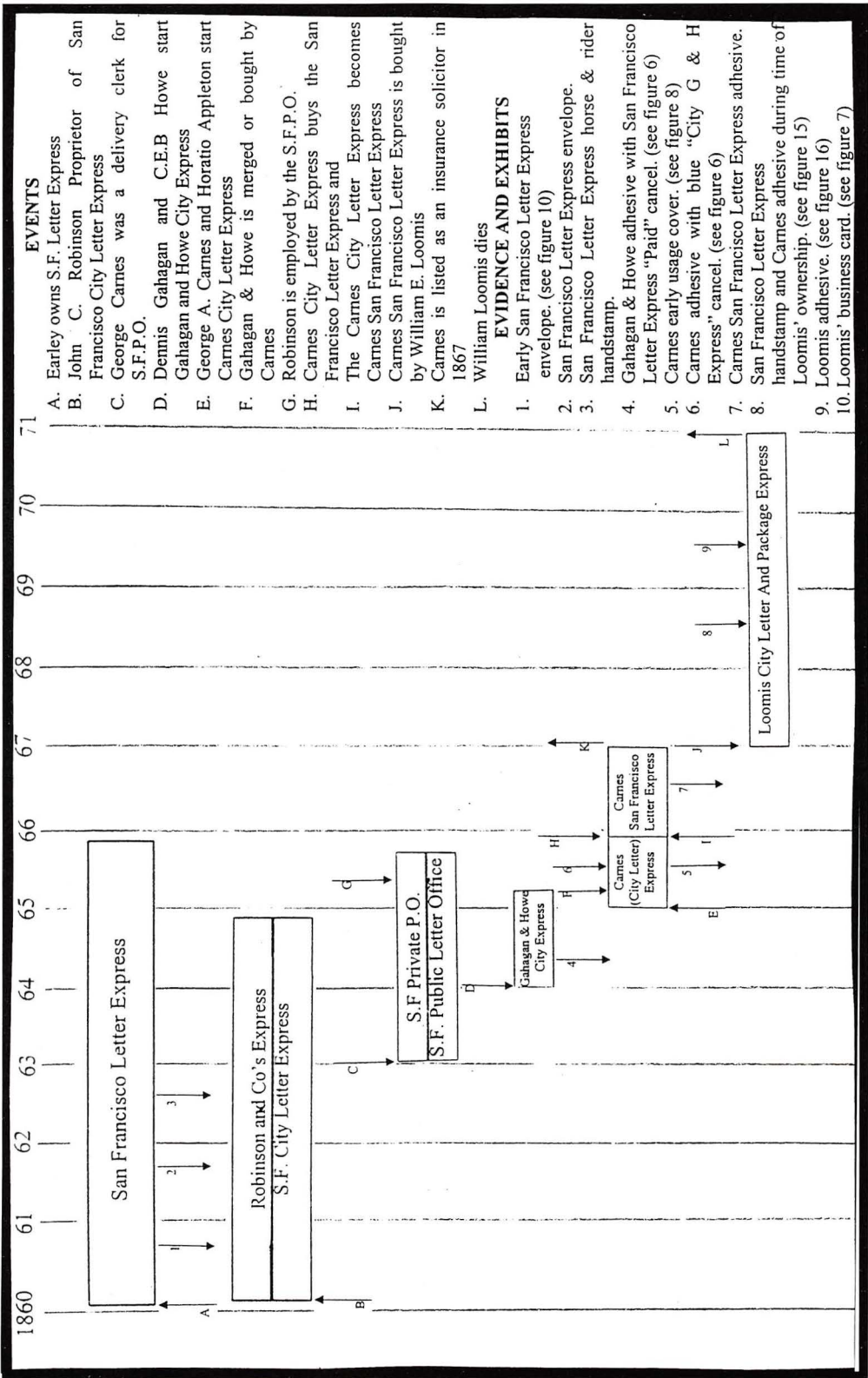


**Figure 16. Loomis' Adhesive**

Figure 16 is a Carnes Stamp with the Carnes eradicated for use as a Loomis adhesive.

A chronology diagram has been constructed to help explain a possible time frame for each of the closely associated companies.

If anyone has any dated letter contents, which would support or contradict these findings then please advise.



**EVENTS**

- A. Earley owns S.F. Letter Express
- B. John C. Robinson Proprietor of San Francisco City Letter Express
- C. George Carnes was a delivery clerk for S.F.P.O.
- D. Dennis Gahagan and C.E.B Howe start Gahagan and Howe City Express
- E. George A. Carnes and Horatio Appleton start Carnes City Letter Express
- F. Gahagan & Howe is merged or bought by Carnes
- G. Robinson is employed by the S.F.P.O.
- H. Carnes City Letter Express buys the San Francisco Letter Express and
- I. The Carnes City Letter Express becomes Carnes San Francisco Letter Express
- J. Carnes San Francisco Letter Express is bought by William E. Loomis
- K. Carnes is listed as an insurance solicitor in 1867
- L. William Loomis dies

**EVIDENCE AND EXHIBITS**

- 1. Early San Francisco Letter Express envelope. (see figure 10)
- 2. San Francisco Letter Express envelope.
- 3. San Francisco Letter Express horse & rider handstamp.
- 4. Gahagan & Howe adhesive with San Francisco Letter Express "Paid" cancel. (see figure 6)
- 5. Carnes early usage cover. (see figure 8)
- 6. Carnes adhesive with blue "City G & H Express" cancel. (see figure 6)
- 7. Carnes San Francisco Letter Express adhesive.
- 8. San Francisco Letter Express handstamp and Carnes adhesive during time of Loomis' ownership. (see figure 15)
- 9. Loomis adhesive. (see figure 16)
- 10. Loomis' business card. (see figure 7)

## 2001 Scott Specialized, a Review

By  
Larry Lyons

Last year I became the chairman of the liaison committee between *The Carriers and Locals Society* and the Scott publishing company. My committee members are John Bowman, Stephen Gronowski and Richard Frajola. In May we completed our recommendations for price changes to the Carriers and Locals section of the 2001 *Scott Specialized Catalogue*. This was a major undertaking. Our presentation to Jim Kloetzel at Scott Publishing consisted of 68 pages and contained about 1800 price changes. I am happy to report to you that the Scott Publishing Company has made about 1200 changes to our section of the 2001 Specialized Catalogue.

One of the major changes that we sought was to have legitimate covers with untied stamps listed. A start was made in this direction but many of our suggestions in this vein were not adopted for this year's catalog. It is hoped that next year we can do more in this area. I am in contact with Jim Kloetzel and he has agreed that there is more work to be done on the Carriers and Locals listings and he will be working on this for next year.

In some instances we have philosophical differences with the Scott Catalogue presentation and in some cases we suggested higher prices. We also suggested many additional items based on blocks of four and larger pieces. The Hall sale will of course alter this presentation and bring us closer to having a reliable section in the Scott Catalogue. This article is a result of my research and will not necessarily be reflected in next years *Scott Catalogue*.

### Philosophical Differences of Opinion

1. It is our belief that the Northern Liberties news rooms from Philadelphia should be listed in the Carrier section of the catalog. There is now a note in the handstamped section that this is "Actually a small carrier marking mechanically applied."
2. 4LB1. Honour's City Express - The mint stamp listing is based on Golden Sale Lot A208 which is an uncancelled stamp on piece dated August 19, 1849. We suggest listing stamps on piece separately. This would mean that there are no unused or used copies since the used example is cut to shape which is a separate listing.
3. 20LU. Boyd's City Dispatch - We suggested cut square prices for the Boyd's postal stationery. The US regular issue Stamped Envelopes and Wrappers section of the catalog is based on cut squares with entires as a second listing. 20LU7 has a cut square price listed because only one cut square and one entire are known to exist. The cut squares are collected and should have a separate price listing.

4. 89L3. Jenkins' Camden Dispatch - The catalog says in a footnote "some authorities believe 89L3 is bogus." We request the deletion of this statement. Lot 1825 in the Siegel sale of June 27-29, 2000 contained a tied example on cover and this is now listed. It's a great cover and the footnote does not belong.
5. 91L1. Jones' City Express - The Scott listing for a stamp on cover is from the Golden Sale Lot A1282. We suggest an additional listing for lot A1281 which is on cover, not tied, conjunctive use with a price of \$8,250.00. This delineates how much more valuable this cover was considered as compared to the cover which was a to-the-post office for delivery to Manhattan use.
6. 104L1, Menant and Co. - We suggest changing the note about reprints and color differences to "Forgeries exist." The forgeries are detected by the first "E" in "EXPRESS" and not by color.
7. 35L8, Carnes' City Letter Express - The note reads "Printed in panes of 15 (3x5)." They were printed in panes of 18 (3x6).
8. 40L4b, City Dispatch Post. - The "C" at left sideways is sometimes MS. This applies to 40L5b, etc. Perhaps there should be a separate listing for printed and MS.
9. "On cover, uncanceled with certificate." We see this approach several times such as under 6L1 (Bakers) but not for 7L1 (Barnards), 8L1 (Barr's) and numerous other locals which are typically found not tied. Canceled and not tied items should also be listed.
10. 89L1, Jenkins' Camden Dispatch - The prices given are for Type IV stamps. We suggest a listing for Type III stamps which are 50% more valuable.

### **Multiples not given listings**

We have submitted the following items for listing:

|      |             |                   |             |                     |
|------|-------------|-------------------|-------------|---------------------|
| L02  | Eagle       | Pane of 100       | \$ 2,970.00 | Golden Sale Lot 29  |
| 1LB8 | Baltimore   | Pane of 10        | \$ 1,320.00 | Golden Sale Lot 130 |
| 1L3  | Adams Exp.  | Sheet of 40 (5x8) | \$ 1,320.00 | Golden Sale Lot 430 |
| 5L2  | American    | Block of 12       | \$28,600.00 | Golden Sale Lot 451 |
| 26L2 | Broadway    | Block of 11       | \$ 8,800.00 | Golden Sale Lot 800 |
| 28L3 | Brooklyn    | Block of 4        | \$ 250.00   |                     |
| 34L1 | Cal. P.P.   | Block of 6        | \$ 6,600.00 | Golden Sale Lot 866 |
| 34L2 | Cal. P.P.   | Block of 20       | \$ 8,250.00 | Golden Sale Lot 867 |
| 40L1 | City. Desp. | Block of 8        | \$ 2,750.00 | Golden Sale Lot 922 |
| 40L1 | City Desp.  | Sheet of 42       | \$23,100.00 | Golden Sale Lot 921 |

|         |             |                      |             |                                     |
|---------|-------------|----------------------|-------------|-------------------------------------|
| 72L2    | Gordon's    | Pair                 | \$ 950.00   |                                     |
| 73L1    | Grafflin's  | Sheet of 49          | \$ 9,775.00 | Ivy, Mader Sale                     |
| 74L1    | Guy's       | Block of 4           | \$ 150.00   |                                     |
| 74L2    | Guy's       | Block of 4           | \$ 225.00   |                                     |
| 87LE1   | Hussey's    | Sheet of 10          | \$ 50.00    |                                     |
| 87LE1   | Hussey's    | Sheet of 20          | \$ 125.00   |                                     |
| 87LE4   | Hussey's    | Sheet of 10          | \$ 50.00    |                                     |
| 87LE5   | Hussey's    | Sheet of 20          | \$ 200.00   |                                     |
| 96L1    | Letter Exp. | Block of 4           | \$ 2,000.00 |                                     |
| 96L1    | Letter Exp. | Strip of 3 (Used)    | \$ 750.00   |                                     |
| 96L1    | Letter Exp. | Block of 10          | \$28,600.00 | (catalog says \$285.00<br>in error) |
| 117L4   | Pomeroy's   | Sheet of 40          | \$ 300.00   |                                     |
| 132L1   | Squier      | Block of 15          | \$ 3,750.00 |                                     |
| 137L1   | Teese       | Sheet of 200         | \$ 3,000.00 |                                     |
| 143L4   | Wells Fargo | Block of 6           | \$ 1,650.00 |                                     |
| 143L7   | Wells Fargo | Block of 8           | \$ 1,500.00 |                                     |
| 143L9   | Wells Fargo | Block of 20          | \$ 700.00   |                                     |
| 143LP9  | Wells Fargo | Block of 4           | \$ 15.00    |                                     |
| 143LP9a | Wells Fargo | Block of 6 (3 pairs) | \$ 550.00   |                                     |
| 143LP9b | Wells Fargo | Block of 9           | \$ 1,200.00 |                                     |

### Sample of Suggested Carrier Listings

|       |              |                                      |             |
|-------|--------------|--------------------------------------|-------------|
| 1LB2  | Baltimore    | On cover, not tied                   | \$ 260.00   |
| 1LB4  | Baltimore    | On cover, cut to shape               | \$ 1,850.00 |
| 1LB4  | Baltimore    | On cover, not tied                   | \$ 1,100.00 |
| 1LB4  | Baltimore    | On cover, tied by blue grid (unique) | \$ 3,000.00 |
| 1LB4  | Baltimore    | On cover with 3¢ #11                 | \$ 1,500.00 |
| 3LB1  | Boston       | On cover with 3¢ #10                 | \$ 400.00   |
| 4LB8a | Honour's     | On cover with 5¢ #1                  | \$24,000.00 |
| 4LB14 | Honour's     | On cover, pen tied                   | \$ 4,000.00 |
| 5LB2  | Wharton's    | On cover, tied with 3¢ #26           | \$ 7,700.00 |
| 7LB4  | Philadelphia | Tied on piece                        | \$ 425.00   |

### Sample of Suggested Local Listings

|             |              |                                  |                    |
|-------------|--------------|----------------------------------|--------------------|
| 15L3        | Blood's      | on cover, not tied               | \$ 3,500.00        |
| 15L9        | Blood's      | on cover, not tied               | \$ 350.00          |
| 15L11       | Blood's      | on cover, tied                   | \$ 1,700.00        |
| 24L2        | Brainard     | tied on piece                    | \$ 800.00          |
| 24L2        | Brainard     | tied on piece, MS "B"            | \$ 1,500.00        |
| 24L2        | Brainard     | on cover, cut to shape, pen tied | \$ 1,000.00        |
| <b>26L1</b> | Broadway     | pair on cover                    | <b>\$10,000.00</b> |
| 28L5        | Brooklyn     | on cover to Germany              | \$ 4,250.00        |
| 29L1        | Browne & Co. | on cover to England              | \$ 4,250.00        |
| 29L2        | Brown & Co.  | on cover, not tied               | \$ 1,850.00        |



|       |                |  |             |
|-------|----------------|--|-------------|
| 30L2  | Browne's       | on cover (unique) (may not originate)                      | \$30,000.00 |
| 34L1A | California     | on cover   | \$10,500.00 |
| 35L1  | Carnes         | on cover with San Francisco Handstamp<br>(Loomis as owner) | \$25,500.00 |
| 48L1  | Clark & Co.    | on piece   | \$ 1,150.00 |
| 49L1  | Clark & Hall   | on cover, MS tied  | —————       |
| 55L2  | Cummings       | on cover, not tied   | \$ 1,045.00 |
| 55L3  | Cummings       | on cover   | \$ 5,500.00 |
| 55L4  | Cummings       | on cover, not tied   | \$ 4,400.00 |
| 55L5  | Cummings       | on cover, not tied   | \$ 2,500.00 |
| 62L4  | East River     | on cover, not tied   | \$ 350.00   |
| 68L2  | Floyd's        | on piece tied, with 3¢ #26                                 | \$ 1,200.00 |
| 164L1 | Freeman        | on cover (unique)  | \$30,000.00 |
| 75L1  | Hale & Co.     | on cover, tied by MS cancel                                | \$ 300.00   |
| 75L2  | Hale & Co.     | on cover, tied by MS cancel                                | \$ 800.00   |
| 75L4  | Hale & Co.     | on cover, with MS overprint                                | \$ 4,800.00 |
| 83L1  | Homan's        | on cover, not tied with 3¢ #11                             | \$11,000.00 |
| 87L40 | Hussey's       | on cover with Special Messenger Label                      | \$ 1,000.00 |
| 91L1  | Jones          | on cover, tied   | —————       |
| 96L1  | Letter Express | on cover, pen tied   | \$ 1,000.00 |
|       | Letter Express | on cover, not tied   | \$ 500.00   |
|       | Letter Express | pair on cover, pen tied                                    | \$ 2,000.00 |
|       | Letter Express | pair on cover, not tied                                    | \$ 1,000.00 |
|       | Letter Express | four on cover, not tied, cut to shape                      | \$ 4,500.00 |
| 96L2  | Letter Express | on cover, pen tied   | \$ 5,000.00 |
|       | Letter Express | on cover, not tied   | \$ 3,500.00 |
|       | Letter Express | pair on cover, not tied                                    | \$ 5,000.00 |
| 96L3  | Letter Express | on cover, pen tied   | \$ 1,500.00 |
|       | Letter Express | on cover, not tied   | \$ 750.00   |
| 96L3  | Letter Express | pair on cover, not tied                                    | \$ 1,000.00 |
| 96L3a | Letter Express | bisect on cover, pen tied                                  | \$12,000.00 |
| 96L4  | Letter Express | on cover, not tied   | \$ 7,000.00 |
| 98L1  | Loomis         | on cover, not tied   | \$ 2,500.00 |
| 117L4 | Pomeroy's      | on cover, not tied   | \$ 2,500.00 |
|       | Pomeroy's      | strip of 4 on cover, pen tied                              | \$10,000.00 |
|       | Pomeroy's      | strip of 4 on cover, not tied                              | \$ 3,500.00 |
| 117L5 | Pomeroy's      | on cover tied  | —————       |
| 121L7 | Priests        | on cover tied  | —————       |
| 143L9 | Wells Fargo    | on US envelope #U9   | \$ 4,800.00 |
| 148L1 | Wood & Co.     | on cover, tied   | \$14,300.00 |
| 149L1 | Wyman          | on cover, not tied   | \$ 2,000.00 |

### New listings suggested

|       |  |             |
|-------|--|-------------|
| 7LBU  | Phila. Handstamps on envelopes             | —————       |
| 25L1A | Brigg's, Black on Rose, on cover, not tied | \$ 9,500.00 |
| 34L5  | Cal. Penny Post 2¢ Blue                    | \$10,000.00 |

|        |   |             |
|--------|---|-------------|
| 55L9   | Cummings, 2¢ black, <i>green</i> , MS Cummings & Wright | \$ 4,400.00 |
|        | Same on cover   | \$14,300.00 |
| 62L3   | East River On cover                                     | —           |
| 62L4   | East River On cover, cts, not tied                      | \$ 1,600.00 |
| 87L50a | Hussey's Type Va, dot over "Y" \$ 25.00                 | —           |
| 89LU1  | Jenkins Type L194 Corner card                           | —           |
| 108L4  | Metropolitan On envelope, U9                            | \$ 1,500.00 |
| 108L5  | Metropolitan On cover with 3¢ #11                       | \$ 500.00   |
| 127L1a | Ricketts, central circle only                           | \$ 5,000.00 |
| 143LU3 | Wells Fargo On US envelope U34                          | \$ 1,500.00 |

### Price suggestions and major disagreements

|        |                  |   |                                      |
|--------|------------------|---|--------------------------------------|
| 4LB5   | Honours          | 2¢ Black, <i>bluish</i> , pelure \$ 1,200.00    | \$ 1,000.00                          |
|        |                  | On cover  | \$ 3,250.00                          |
| 4LB12  | Honour's         | (2¢) Black, <i>bluish</i> , pelure              | \$ 325.00                            |
| 4LB18  | Steinmeyer       | 2¢ Black, <i>Bluish</i>                         | \$21,000.00                          |
| 7LB11  | Philadelphia     | 1¢ Gold, <i>Black</i> on cover tied             | \$ 600.00                            |
| 8LB1   | St. Louis        | 2¢ Black, used                                  | \$ 8,200.00                          |
| 8L2    | Barr's           | Black, <i>dark green</i> , on cover with 3¢ #11 | \$ 2,700.00                          |
| 15L2   | Blood's          | On cover  | \$13,000.00                          |
| 20L19  | Boyd's           | 2¢ Gold Single stamp \$ 250.00                  |                                      |
| 20L25  | Boyd's           | 1¢ black <i>blue</i> , on cover                 | \$ 350.00                            |
| 20L26  | Boyd's           | 2¢ Light blue, on cover                         | \$ 750.00                            |
| 20LU44 | Boyd's           | Red on cream                                    | The price listed is for a cut square |
| 20LU54 | Boyd's           | Black 120x65 \$ 450.00                          |                                      |
| 25L1   | Brigg's          | Brigg's (2¢) Black, <i>yellow buff</i>          | \$ 7,000.00                          |
|        |                  | Cut to shape                                    | \$ 3,000.00                          |
| 30L1   | Browne's         | 2¢ Black, <i>red</i>                            | —                                    |
| 43L2   | C.D. New Orleans | On cover, not cancelled                         | \$23,000.00                          |
| 61L2   | Eagle            | On cover, tied                                  | \$ 5,250.00                          |
| 61L3   | Eagle            | On cover  | \$ 600.00                            |
| 70L1   | G&H              | Single \$ 1,100.00                              | \$ 1,500.00                          |
| 70L4   | G&H              | Single, unused \$ 850.00                        |                                      |
| 71L2   | Glen Haven       | On cover  | \$ 5,500.00                          |
| 80L3   | Hartford         | On cover  | \$35,000.00                          |
| 165L1  | Howell's         | (Unique) \$20,000.00                            |                                      |
| 87L52  | Hussey's         | Single, unused \$ 800.00                        |                                      |
| 87L62  | Hussey's         | (used)  | \$ 40.00                             |
| 92L1   | Kellogg's        | unused \$ 3,000.00                              |                                      |
| 93L1   | Kidder's         | unused \$ 1,000.00                              |                                      |
| 107L1  | Metropolitan     | Pair on cover                                   | \$ 1,000.00                          |
| 108L1  | Metropolitan     | On cover  | \$ 8,000.00                          |
| 108L1  | Metropolitan     | On cover with (2)#11 & 3 #17                    | \$50,000.00                          |
| 113L1  | Overton          | On cover  | \$ 4,500.00                          |
| 113L1  | Overton          | On cover, not tied                              | \$ 2,500.00                          |
| 113L1  | Overton          | On cover, cut to shape                          | \$ 1,100.00                          |

|        |              |                             |             |
|--------|--------------|-----------------------------|-------------|
| 117L1  | Pomeroy      | used                        | \$ 100.00   |
| 117L1  | Pomeroy      | On cover, tied              | \$ 1,600.00 |
| 117L1  | Pomeroy      | On cover, not tied          | \$ 1,200.00 |
| 117L1  | Pomeroy      | Pair                        | \$ 300.00   |
| 117L1  | Pomeroy      | Pair on cover               | \$ 3,500.00 |
| 117L2  | Pomeroy      | On cover, tied by ms        | \$ 3,500.00 |
| 117L2  | Pomeroy      | On cover, not tied          | \$ 3,000.00 |
| 117L3  | Pomeroy      | On cover, tied              | —           |
| 117L3  | Pomeroy      | Pair on cover, tied         | —           |
| 117L5  | Pomeroy      | On cover, tied              | —           |
| 117L5  | Pomeroy      | Strip of 3 on cover         | \$10,000.00 |
| 117L6  | Pomeroy      | On cover, tied by ms        | \$ 4,000.00 |
| 117L6  | Pomeroy      | On cover, not tied          | \$ 2,000.00 |
| 130L4  | Russell      | Used (unique)               | \$14,000.00 |
| 132L1  | Squier       | Used                        | \$ 300.00   |
| 134L1  | Stringer & M | On cover, tied              | \$ 2,000.00 |
| 136L13 | Swarts'      | Tied on piece               | \$ 950.00   |
| 142L1  | Walton       | On cover, cut to shape      | \$ 5,500.00 |
|        |              | On piece, tied              | \$ 1,300.00 |
| 143L6  | Wells Fargo  | With Nesbitt imprint        | \$ 4,100.00 |
| 143LP1 | Wells Fargo  | On piece with 2 #26         | \$ 4,000.00 |
| 143LP2 | Wells Fargo  | Used                        | \$ 800.00   |
| 143LU2 | Wells Fargo  | 10¢ blue                    | \$ 750.00   |
| 145L1  | Westtown     | On cover with #11, not tied | \$ 150.00   |
| 145L1  | Westtown     | On cover with #26, not tied | \$ 190.00   |

### Addenda to Previous Articles by Calvet Hahn

Author's Note: The release of the Hall sale catalog affected the information in already published materials. In Part V., Table I has four additional listings:

| Date     | Color | Addressee                     | Sources and Notes           |
|----------|-------|-------------------------------|-----------------------------|
| 9/3/42   | N.A.  | Brig. Gen. R. Jones, D.C.     | 8/31 contents; Hall lot 131 |
| 9/7/41   | N.A.  | Col. Wm. B. Moore, 84 Jane    | Hall lot 135                |
| 11/24/42 | N.A.  | R. Fulton, South St.          | Ex-Emerson; Hall lot 133    |
| 9/24/42  | N.A.  | Dr. Benjamin Drake, 35 Bowery | Ex-Seybold; Hall lot 136    |

In Part II, I discussed the plating and the rosy buffs, three examples are shown on pg. 56 of the Hall catalog that were not discussed in Part II. There are also a number of stamps in the plating that can be seen in color in the Hall catalog, as well as a color example of the 'apple green' shade (Hall lot 138) and one of the two 6LB4 (un-surfaced green paper essays).

## THE BEGINNINGS OF ADHESIVE POSTAGE IN THE U.S. – Part 6

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### Another Philatelic First

When the United States City Despatch Post introduced its second adhesive, it represented another philatelic first—the first adhesive using glazed surface-colored paper. This was another part of the technological revolution during the 19th century that involved not only changes in the mail stream and its function as delineated in the series on “Intertwining of Philatelic and Social History”<sup>1</sup> as well as developments in the use of inks, paper and printing techniques.

Ink was first recorded by Tien Tcheu between 2697 and 2597 B.C. but iron nut-gall ink such as used in the 1840s was not known until the 1<sup>st</sup> century A.D., while the blue ink of the period was first developed by Stephens in the 19<sup>th</sup> century. Printing inks consist of pigment, old linseed oil, rosin and soap. These were developed in the West at the time of the first printing presses. Earlier printing used lamp- black or soot ink in glue and oil, dried into cakes. It worked for block printing but not for the type of press employed in the West. (Writing inks are discussed in “The Topic is Ink” series in *Stamp Collector* April-May, 1981).

Paper was not known as early as ink. Around 200 B.C. a paper-like product was introduced made from mulberries but paper, as we know it was not developed until 105 A.D. when Tsai Lun reported such a substance in China. Muslims obtained paper and techniques to make it when Samarkand fell in 751 A.D. A copy of the *Hadith* is known on paper from 866 A.D. while a *Gospel of St. Luke* of 943 A.D. is now in the Vatican. These products of the Muslim world were on flax paper; rag paper dates to around 1041 A.D. and was the standard in the 1840s. Blotting type paper dates from 1465, while brown paper is known from 1570-1. In 1841 a new thin, durable paper known as India today was brought to England and the following year the Oxford Bible was printed on it. It was not until 1866 that the first ground wood paper was made in the U.S. so that all the early postage stamps are on rag paper stock.

The first stamp to used colored paper stock was the United States City Despatch Post (6LB3 and its essays). As noted earlier, this was also the first U.S. government printed adhesive that together with the manuscript overprinted provisional is known on August 16, 1842. A new second issue was created in late November with the first use on cover known on December 2 and 3, 1842.<sup>2</sup> The new stamps are both green surfaced and glazed. The earliest version is now listed in the Scott *Specialized* as 6LB5d.

The next development leading up to the creation of postage stamps was the invention of printing. Again, China led the way having developed wood block printing by 175 A.D. The blocks were cut in relief, inked with a water-based ink, paper laid on and rubbed to produce an impression. By 1041 A.D., individual ideographs were being cast in earthenware. The Koreans are known to have cast

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<sup>1</sup>*Postal History Journal* October 1999 pgs. 45-50

<sup>2</sup>An untied example to Rev. F. F. Cornell is reported as lot 198 in the Meyersburg sale at R. A. Siegel June 25, 1997 that is on a cover dated November 26, 1842.

individual characters in bronze probably from wooden models placed in sand. As neither the Orientals nor the Arabs had individual letters, typographic printing had to await developments in Europe. Early Dutch efforts were so crude and time-consuming that it was not until Gutenberg's experiments circa 1540 A.D. that printing truly began. Engraved letters on hard metal were used to create an intaglio soft metal matrix that would permit the casting of individual type letters that could then be locked into a frame for printing. Having developed the concept of identical individual letters that could be locked into a forme, from observations of the Mainz mint, he now needed a printing device. Allegedly he did this by adapting the idea of the wine press, but a paper press or a linen press may have served. What resulted was a screw press. Although the early presses were wooden, metal began to be introduced as early as 1571 A.D.; however, the focus was on wooden presses until about 1800. Wilhelm Haas of Basle developed a metal hand press in 1784; however, the first successful regular metal press for printing was developed by Charles, the third Earl Stanhope, circa 1800 A.D.

There are at least three surviving examples of the early Stanhope press. Stanhope also developed new ideas about inking the press through rollers. Two Stanhope presses were introduced to America in 1811 and one was used to print the *Long Island Star*. A number of new presses followed including the *Columbian* (1812), *Washington* (1821), and the *Albion* (1820). These were the working presses used at the time of both the Greig and United States City Despatch Post adhesive production.

As noted earlier, a new method of layout was introduced along with the United States City Despatch Post adhesive. It was also on a new colored-through paper and probably involved a new printer. With the new second adhesive, another production innovation was introduced—surface colored paper that was glazed. The glazing comes about by running the paper through heated rollers similar to those used in the Fourdrinier paper machine. The remainder of the U.S. City Despatch Post adhesives were also produced on thick wove surface-colored glazed paper. Glazed paper also became characteristic of express company labels and other locals from this date forward; however, the second issue of the United States City Despatch Post adhesive was the very first glazed adhesive. From John Tiffany's descriptions of the second printing onward, the new glazed paper was recognized as being green. However, the *Scott Specialized* listings from at least 1935 onward have mixed up the descriptions so that auction and other descriptions cannot always be relied upon. The so-called unsurfaced 'green' adhesives (6LB4) may have been a test or color proof for the first new glazed surface-colored printing. The new second printing is Scott-listed as 6LB5d.

We do not know why there was a shift to surface-colored glazed papers at this time, or why green was chosen initially. We do know that at the time Greig was not associated with the U.S. City Despatch Post, for he is not listed between September 30, 1842 and January 1, 1843. It is possible that Seymour was exercising authority or obtained a bid from a different paper supplier. It is more likely that he received a better offer on glazed colored paper. The colored papers were typically a product of the Willcox & Co.'s Ivy Mills at Wawa, Pa., at this time the source for security papers. The two earliest covers were both part of the Kapiloff dispersal. The

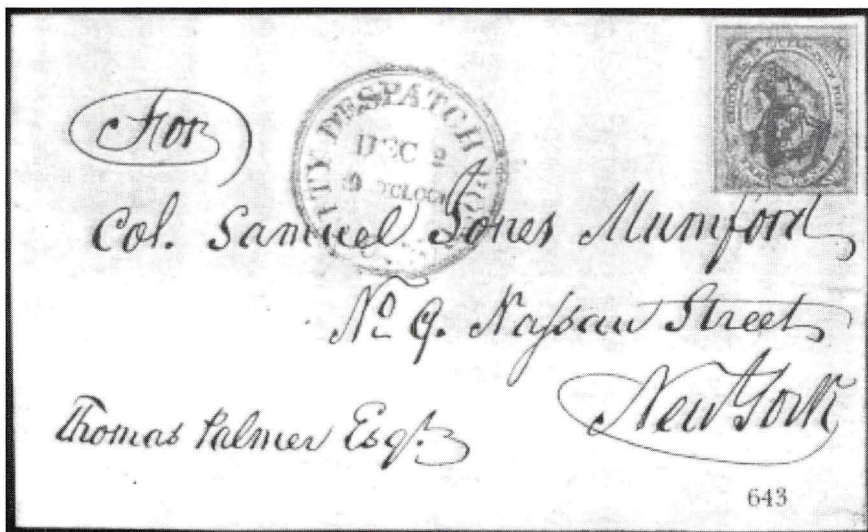


Figure 1. Letter written Nov. 28, 1842 and carried privately to N.Y. The stamp, on green glazed, was used Dec. 2, 1842. Believed to be the earliest use of a green glazed stamp. Siegel sale May 4, 1995 Lot 643.



Figure 2. Dec. 3, 1842 to Mohawk Village. The sender brought the letter to one of the stations and paid the postage. The pickup fee was 2¢ regardless of weight. The postage though was 2 times the single rate. The stamps were sold at a discount from face for quantities. Siegel sale May 4, 1995 Lot 660.

earliest is a letter of November 28, 1842 carried privately to New York and posted there on December 2<sup>nd</sup>. It is addressed to Col. Samuel J. Mumford, 9 Nassau St., (see figure 1) and the adhesive is untied. I first recorded it in the Kapiloff holding and it was lot 643 in the Kapiloff sale. The second cover also has an untied

adhesive. It is dated at New York on December 3, 1842 and is addressed to the cashier of the Mohawk Bank. It was also owned by Kapiloff and sold as lot 660 in the dispersal of his holding by the Siegel firm. (see figure 2).

### A Problem With Color

The Mohawk Bank cover illustrates one of the problems with the records of the United States City Despatch Post adhesives—the description of color and glazing. As early as J. Walter Scott's 1889 listing of the U.S. City Despatch adhesives, there was color and glazing confusion. For example, he noted the rosy buff as a glazed adhesive and the 6LB3 as a violet shade. (See Hall Lot 131) The *Scott Specialized* from the beginning has mixed up the shades of the issues so that auction and other descriptions cannot be completely relied upon for accuracy. When the Mohawk Bank cover, (see figure 2) first surfaced in the Frank Hollowbush 1 sale through John A. Fox on October 13-14, 1965, the adhesive was described as 'black on blue, cracked' and as 6LB5. It was described as 'green' when next described in the Kaufmann sale of December 1975. By the time of the John Pope sale on May 4, 1985 John Fox described the stamp as 6LB6 'bluish green.' The purchaser, Dr. Kapiloff, put it in his exhibit where he listed it as 'green'. When the cover bearing it was sold as lot 660 in the Siegel sale of May 4, 1995, the color was described as 'blue green'.

During the government's operation of the City Despatch, the glazed paper colors run from green (formerly 6LB6; now 6LB5d), 'apple green' (formerly 6LB6a, now unlisted), bluish green (6LB5) to greenish blue (unlisted) in the greenish family. There are also the anomalous unlisted two pink glazed items (See Hall Lot 139, and 1924 Waterhouse Sale) and a straw colored item. Unglazed recorded as Lot 35 in the 1995 Siegel Rarities Sale. This does not include the adhesives described as 'moss green', 'deep green' or 'russet,' Each of these may be minor color variations created during a print run. As discussed in my 1986 study of the colors of the 1847 issue,<sup>3</sup> rare colors do appear in a printing run. During the first printing of the 1847 issue there were the walnut and seal brown shades, while the last printing had the orange and red orange. A few sheets of a rare color are not incompatible with the known quantities of either the 1847 issue or the United States City Despatch Post adhesives.

Obtaining a proper sequence for the basic printings (by shades) is important, but it is complicated by the fact that auction describers: a) used the then current Scott number, which may be inappropriate or differ from the current catalog number, b) have different color perceptions (thus creating dichotomies between the auction listings for the same item, c) are describing items affected by the fugitiveness of color over time as a result of light and paper acidity. These problems are particularly true for the green U.S. City Despatch Post printings. (See the varying color descriptions of the same Mohawk Bank cover above). The problem is both a difference of perception between different describer/observers as well as a

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<sup>3</sup> Collectors Club Philatelist 'Reexamining the 1847 Colors' May-June through September-October, 1846

possible time problem of viewing the same item at a different time with a different mental framework.

Table II has been constructed to help classify the glazed printing covers by color and to obtain an acceptable printing sequence. I have relied in this upon the internal consistency of descriptions in Herbert Bloch's Caspary sale descriptions as well as the Middendorf descriptions written by Richard Frajola. Each was a qualified expert and each would be internally consistent as to color, as having been written at the same time.

To obtain date sequences, I have used the various handstamps associated with the use of these adhesives. The first handstamp used by the U.S. City Despatch Post operation was a modification of the old Greig design. It was introduced August 16, 1842. It is a double-bordered red 31mm circle with small date letters. I record its use at least as late as December 11, 1843. By January 10, 1844, a new single-border 30mm version was introduced. I record it in brown initially. By the 15<sup>th</sup> it is found in red. This Type II handstamp was used through-out 1844 and 1845. A third handstamp was introduced in 1846. Some students have recorded it but it has not, heretofore, been reported in philatelic literature. It is quite similar to the Type II, but the letters are thicker—particularly the 'I' and 'P'; too, the very thin lines of Type II letters are absent. It was apparently introduced on or after Valentine's Day in 1846, for I record it used on the 15<sup>th</sup>, with the Type II still being used on the 14<sup>th</sup>.



Style 1

Style 2

Style 3

**Style 1.** In use January 28 – December 11, 1843

**Style 2.** Used in brown for a very few days – January 10-16, 1844

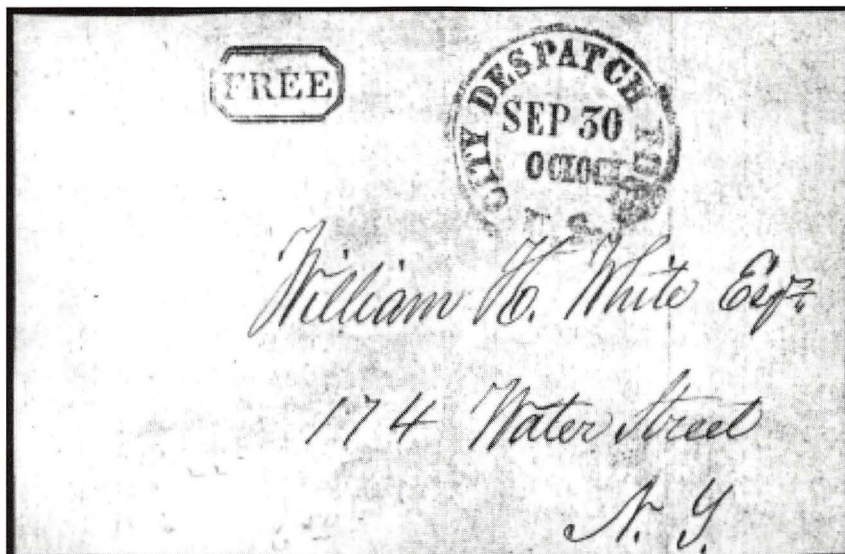
**Style 2.** Used in red January 15, 1844 to December 30, 1845

**Style 3.** Recorded starting on or about February 15, 1846

New York began using a handstamp rate on letters to the mail on June 30, 1845, one day before the new rates went into effect. These handstamp rate marked covers enable one to differentiate late uses. In the somewhat earlier period, the New York circular date stamp style #14 is found until September 14, 1843. It is a red 29-1/2 mm circle with a wide space dash. The New York Type 18A circular date stamp style, with a rounded 'o' and heavy bar 'N' is known used until early March 1843. A third circular date stamp style Type 19 is known on cover from early June 1843 until mid-August of 1845. It is a large-lettered 27mm type. A variation, Type 19A, of 29mm size is found from the beginning of September 1845 through October 5, 1846. A fifth style, Type 17, with its spaced 'OR' letters and 27mm size is only found after February 11, 1846. Unfortunately, two common New York styles are found throughout the period and cannot be used for dating purposes. These are New



York Type 15, a red 31mm circle with a wide space at the border and a spaced month and New York style Type 16, a thin-lettered wide spaced NEW YORK found in a red 30mm circle.



Style 3. In use in 1846

Note the thicker “T” in DESPATCH and the serified “P” in “POST

Although I have been able to physically examine only a few covers and stamps, I have color classified these against the color chart in Roy White’s *Color in Philately*<sup>4</sup>. I have also supplied their Munsell equivalent. Inserting these color-identified items into the date sequence of covers contained in Table II helps give some standardization of just what the reported shades mean.

As a baseline, I checked one of the 6LB3 adhesives that are typically described as ‘blue or light blue’ or as ‘blue and grayish blue.’ It was a White class 10-1 pale blue (Munsell 7B 6.7/1.5), e.g. the light blue or grayish blue. All the subsequent items checked that were used over the next several years had at least a touch of green in them.

**Table II**  
**Green Glazed Adhesives**

| Cover Date | Color        | Addressee         | Sources and Notes  |
|------------|--------------|-------------------|--|
| 11/26/42   | Green        | Rev. F.F. Cornell | Meyersburg lot 198   |
| 12/2/42    | Green        | S. J. Mumford     | Kapiloff lot 643   |
| 12/3/42    | Green        | Mohawk Bank       | Hollowbush I lot 1332 (blue); Kaufmann lot 971 (12/20/75); Pope sale lot 471; Kapiloff exhibit (green); Kapiloff lot 660 (blue green sold on merits) |
| 12/9/42    | Bluish green | Nat’l Greenwald   | Woffers lot 118 (2/24/77)  |

<sup>4</sup> *Color in Philately*, R. H. White, ed. (New York: The Philatelic Foundation, 1979).

| Cover Date               | Color                     | Addressee                     | Sources and Notes   |
|--------------------------|---------------------------|-------------------------------|---|
| 12/15/4(2)<br>12/2(9)/42 | Green<br>Green (2 copies) | Messrs.—<br>Miss (Batale?)    | Schiff 2536 (4/21/70) sale # 46<br>Registry use?; Siegel 566 (4/1/65); lot<br>929 Siegel 4/21/76                                |
| <b>1843</b>              |                           |                               |   |
| 1/11/4(3)                | Green                     | Andrew Jackson                | Caspary lot 367   |
| 1/18/43                  | Green                     | Anne Buckley                  | Siegel lot 929 (4/11/74); lot 928 (4/<br>/76)   |
| 1/19/43                  | Greenish blue             | Rev. Williams                 | Caspary lot 337; position 16R; Hall lot<br>149 where called green   |
| 1/23/43                  | Green                     | Peter Balm                    | Knapp lot 969; Greenish as<br>Middendorf lot 218 position 18R   |
| 1/24/43                  | Green blue                | Mr. W. H.                     | Caspary lot 333; on piece   |
| 1/29/43                  | Green                     | W.H. Hammer, 109<br>Pearl St. | PSE 37050   |
| 2/14/43                  | Blue green                | Sarah Dunning                 | Valentine; Kapiloff lots 236 and 76;<br>Kaufmann lot 747 (6/19/73); Type I<br>handstamp   |
| 2/14/43                  | Apple green               | Mr. Speyer                    | Hind lot 1170; Hyers 169(9/23/77)   |
| 2/14/43                  | Blue Green                | Lucy Turrell 92<br>Clinton    | Valentine; ex-Ackerman Hall lot of 157  |
| 2/15/43                  | Blue green                | Lucy Turrell                  | Siegel 77 (3/26/96); PFC 199I   |
| 2/15/43                  | Apple green               | 3 off-cover examples          | Ex-Duveen; Perry fig. 26-8; Caspary lot<br>376; Kapiloff lot 309  |
| 2/-/43                   | Blue green                | N.A.                          | Stolow lot 169I (3/2/51)  |
| 2/16/43                  | Moss green                | Mr. Thorn                     | Kapiloff lot 648  |
| 2/17/43                  | Green                     | C. L. Woodhull                | Roswell lot 488 (3/25/61)   |
| 2/17/43                  | Green                     | Nelson Mitchell               | Ex-Knapp (?); Mozian lot 166<br>(1/19/56); Salkind lot 440 (10/2/73)  |
| 2/17/43                  | Blue green                | Lydia Macy                    | Siegel lot 930(4/21/76); Middendorf<br>mixed lots   |
| 2/18/43                  | Dark green                | Miss Sharp                    | D.T.; Storrow/Green lot 496; Moody lot<br>272; Harmer sale 11/27/50 stained;<br>Harmer lot 1307 (7/22/76) cleaned; Ex-<br>Boker |
| 2/18/43                  | Green                     | Miss Drakerson                | Weiss lot 94 (5/6/77)   |
| 2/21/43                  | Blue green                | Jas. R. Wood                  | Hall lot 159  |
| 2/23/43                  | Blue green                | Thos. Martin<br>Saratoga N.Y. | Meyersburg lot 203  |
| 2/23/43                  | Green                     | D. S. Mitchell                | Mozian lot 70 (11/12/65)  |
| 2/23/43                  | Green                     | Henry Varick,<br>Poughkeepsie | Hall lot 156  |
| 2/25/43                  | Dark blue green           | N.A.                          | Kapiloff lot 48 (2/17/93)   |
| 3/1/43                   | Blue green                | Gen. A. Jackson               | Siegel lot 489 (10/6/81); Kapiloff exhibit  |
| 3/4/43                   | Blue green                | Rev Mallaby, Athens<br>NY     | Sandfield stock   |
| 3/5/43                   | Green                     | William Hooper                | Caspary lot 371   |
| 3/9/43                   | Light green               | H. W. Wheeler                 | Kapiloff exhibit; Kapiloff lot 60   |

| Cover Date | Color              | Addressee                       | Sources and Notes   |
|------------|--------------------|---------------------------------|---|
| 3/12/43    | Blue green         | Julian Verplanck, 56 Franklin   | PFC 228099 (on green paper)   |
| 3/17/43    | Blue green         | Robert Hare; Philadelphia       | Pelander sale 10/62; Kaufmann 293(7/81); lot 1494 Schwartz sale Siegel 6/27-9/00                              |
| 3/18/43    | Green              | Mr. Allen                       | Stolow lot 101 (6/21/82)  |
| 3/24/43    | Green              | Beekman Finey                   | N. A.   |
| 3/28/43    | Blue green         | Wm. Hooper                      | Kapiloff exhibit; Kapiloff lot 44   |
| 3/29/43    | Blue green         | Wm. Hooper                      | Pope lot 470 (J. A. Fox 12/1/84)  |
| 3/29/43    | Blue green         | P. Dickinson                    | Howard hotel forwarder; Kapiloff lot 232  |
| 4/7/43     | <b>Pink glazed</b> | James Whitney, D.A. NYC         | Badly creased on untied front; ex-Ferrari IV lot 139; Waterhouse lot 142 where listed as 1 of 2; Hall lot 139 |
| 4/11/43    | Blue green         | Charles Leuppe                  | Wolffers lot 1230 (4/23/76)   |
| 4/12/43    | Green              | Charles Leuppe                  | Caspary lot 363   |
| 4/23/43    | Green              | Richard L (awton?)              | Ex-Mason; N. Green lot 164 (Mozian 1/19/56; <b>Blue</b> as lot 1545 Siegel 2/16/73)                           |
| 4/24/43    | Blue green         | Wm. Hammer                      | Kapiloff lot 43; Schwartz lot 1497 Siegel 6/27-9/2000   |
| 5/9/43     | Blue green         | Mr. Schuyler                    | Kapiloff lot 648; Middendorf mixed lots   |
| 5/18/43    | Green              | N.A., Worcester, Mass.          | Patton lot 1020 (Lowe 3/15/76)  |
| 5/20/43    | Green              | Mrs. Washburn, Worcester, Mass. | Cornphila lot 7857 (March 1996)   |
| 5/25/43    | Green (5 stamps)   | Morris, Philadelphia            | Intercity use; Caspary lot 377; Greenish in Middendorf lot 216; blue green Kapiloff lot 359                   |
| 5/30/43    | Green (5 stamps)   | Packard, Philadelphia           | Luff book 1902; Caspary lot 377; blue green Pope lot 472 ; lot 358 Kapiloff                                   |
| 5/30/4(3)  | Green              | John Bellows, Walpole, N.H.     | Boker lot 602 (Mohrmann sale #102)  |
| 6/2/43     | Blue green         | Nat'l Kingsman                  | To Boston; Harmer lot 1013 (11/26/63); Kapiloff lot 657   |
| 6/-/43     | Green              | Wm. Hooper                      | Caspary lot 373   |
| 6/-/43     | Green              | N.A.                            | D.T.; Colby lot 125 (2/26/53)   |
| 6/6/43     | Green              | Rev. Williams                   | Ex-Mason; Ackerman; Hall lot 150  |
| 6/16/43    | Green (5 stamps)   | Morris, Philadelphia            | Caspary lot 378   |
| 6/19/43    | Green              | Ladies of French Opera          | D.T. pos. 25R; Knapp lot 971; Mozian lot 169 (11/29/56); ex-Grunin; Kapiloff lot 248                          |
| 6/26/43    | Green              | N. A.                           | Hollowbush lot 1338   |
| 6/27/43    | Green              | Wm. Hooper                      | Caspary lot 372   |
| 6/30/43    | Green              | June C. (Osman?)                | Orton lot 4 (4/2/54)  |
| 7/4/43     | Green              | N. A.                           | Reported by Luff in 1902  |
| 7/5/43     | Green (5 stamps)   | Morris, Philadelphia            | Positions 16-20L; Caspary lot 379; greenish blue Middendorf lot 214   |

| Cover Date | Color            | Addressee                       | Sources and Notes   |
|------------|------------------|---------------------------------|---|
| 7/11/43    | Green            | Wm. Hooper                      | Caspary lot 374; ex-Boker   |
| 7/17/43    | Green            | Halsey                          | Lot 102 Stolow sale (6/21/82)   |
| 7/20/43    | Blue green       | Mrs. Ward                       | Harmer sale lot 797 (1/14/75)   |
| 7/24/43    | Green            | Mrs. Ward c/o Doughty           | Shierson lot 386 (Harmer 5/22/61); Stolow lot 74 (11/14/67); Kapiloff lot 233 |
| 8/2/43     | Blue green       | Wm. Torry                       | Caspary lot 369   |
| 8/9/43     | Blue green       | Address blocked out             | Lot 24 Gibbons-Merkur ((20/25/78)   |
| 8/9/43     | Emerald green    | Mr. Uhlhorn                     | Kapiloff exhibit as light green; Kapiloff lots 50 and 247                     |
| 8/10/43    | Blue green       | Dr. B.B.—                       | Kapiloff lot 650  |
| 8/11/43    | Blue green       | B. L. Yan                       | Ribbed paper; Knapp lot 970; N. Green lot 168 Mozian (1/19/56) ex-Spring      |
| 8/12/43    | Green            | N.A.                            | Hollowbush lot 1337   |
| 8/14/43    | Green            | H.M. Ragge                      | Harmer lot 900 (1/18/65); Kapiloff lot 646; position 14L                      |
| 8/16/43    | Green            | G. Frost                        | Caspary lot 365   |
| 8/22/43    | Green (4 stamps) | N.A.                            | Seybold lot 156 (Morgenthau 3/16/10); Hall lot 146                            |
| 8(?)28/43  | Green            | Mr. Peet, Institute of the Deaf | Middendorf mixed lot  |
| 8/30/43    | Green            | Wm. Hooper                      | Caspary lot 370 Position 2R   |
| 8/31/43    | Green            | N.A.                            | Position 2R; Kapiloff lot 644   |
| 8/—/43     | Blue green       | Batavia, N.Y. origin            | Sotheby lot 1797 (6/16/80)  |
| 9/2/43     | Green            | Goodhue (in-ship)               | Caspary lot 368   |
| 9/2/43     | Blue green       | Howland & Aspinwall             | Red "SB" killer on pos. 16R; Hall lot 147                                     |
| 9/5/43     | Green            | N.A. outer leaf only            | Hollowbush lot 1336   |
| 9/5/43     | Greenish blue    | St. Johns N.B. origin           | Ex-Sloane; Storrow-Green lot 490  |
| 9/7/43     | Green            | Mr. Olyphant                    | Lowe lot 365; Lot 50499 Feldman Ameripex                                      |
| 9/8/43     | Blue Green       | N.A.                            | Hall lot 148  |
| 9/9/43     | Green            | Theodore Sedgewick              | Caspary lot 366; Middendorf mixed lot; Hall lot 155                           |
| 9/12/43    | Blue             |                                 | <b>See Table III</b>  |
| 9/13/43    | Green            | Goodhue (erased)                | Hollowbush lot 1335   |
| 9/21/43    | Blue green       | Mr. Balmanno                    | Meyersburg lot 199  |
| 9/22/43    | Green-blue       |                                 | <b>See Table III</b>  |
| 10/2/43    | Blue green       | Bulkley Graham                  | Gibson lot 581 (Christies 6/21/84)  |
| 10/7/43    | Blue green       | Beardsley, Somers, Vt.          | Double transfer pos. 25R; Kapiloff lot 234                                    |
| 10/18/4(3) | Blue (4 stamps)  | Chas. Wheeler                   | <b>See Table III</b>  |
| 10/22/43   | Greenish blue    | S. B. Hutchins                  | Double transfer pos. 25R; Middendorf lot 221                                  |
| 10/25/43   | Green            | Mrs. Mary H. W—                 | Storrow/Green lot 494   |

| Cover Date  | Color       | Addressee                             | Sources and Notes  |
|-------------|-------------|---------------------------------------|--|
| 10/26/43    | Blue green  | James Lawson                          | Kapiloff exhibit: Kapiloff lots 43 and 647   |
| 10/27/43    | Blue green  | Frances Hodges                        | Wolffers lot 611 (4/26/74)   |
| 10/31/43    | Green       | Miss Anne Gadney                      | Hall lot 152   |
| 11/1/43     | Blue green  | Donaldson,<br>Baltimore               | Position 8R; Middendorf mixed lot  |
| 11/1/43     | Blue green  | Commissioner<br>of Lands Albany, N.Y. | Sandfield stock  |
| 11/2/43     | Blue green  | Henry Remsen                          | Middendorf mixed lot   |
| 11/11/43    | Blue green  | Col. Essalline                        | Kapiloff lot 658   |
| 11/13/43    | Greenish    | Rev. C.<br>VanRenssalaer              | Position 9R; Middendorf lot 219  |
| 11/15/43    | Blue green  | C.J. Childs, Philadel<br>phia, Pa.    | Drews lot 613 (5/27/96)  |
| 11/3-/43    | Blue green  | Wm. A. Lawrence                       | Sanfield stock   |
| 12/2/43     | Blue green  | —, Portsmouth, N.H.                   | Kaufmann lot 2286 (8/28/84)  |
| 12/11/43    | Light green | Thomas Cole                           | Siegel lot 563 (4/1/65); Kapiloff lot 59   |
| —/—/43      | Green       | William Hooper                        | Caspary lot 375  |
| —/—/43      | Green       | John Latta,<br>Philadelphia           | Duckworth lot 178 (H. Rooke 3/27/63);<br>lot 444 H. Rooke 1/26/66                            |
| —/—/43      | Blue green  | Maria Smith                           | Lot 124 Koerber sale 6/14/73   |
| —/—/43      | Green       | Postmaster,<br>Washington, D.C.       | Duckworth lot 176 ex-Mason (3/27/<br>63); Mercury lot 75 (11/25/63)                          |
| —/—/43      | Green       | Seth Low                              | Harmer lot 1355 (11/12/53);<br>Middendorf mixed  |
| —/—/43      | Blue green  | Prosper Wetmore                       | Lot 141 Siegel (8/11/71); Lot 100<br>Kover King (2/13/76); Lot 1412<br>Cherrystone (1/13/77) |
| <b>1844</b> |             |                                       |  |
| 1/15/44     | Blue green  | C.C. Haven                            | Type II c.d.s.; Fox lot 640 (10/12/81)   |
| 1/20/44     | Green       | Anne Birdsell,<br>Rahway, N.J.        | Eastland lot 376 (9/19/68); Koerber lot<br>242 (2/29/69)                                     |
| 1/31/44     | Blue green  | French consul                         | Hessel lot 953 (Harmer 10/23/75); Lot<br>—Harmer (7/22/76)                                   |
| 2/5/44      | Blue green  | N.A., Flushing, N.Y.                  | Kapiloff lot 45  |
| 2/9/44      | Green       | N.A., Philadelphia                    | Emerson lot 230; lot 1021 (Lowe<br>3/15/76)  |
| 2/9/44      | Blue green  | H.J. Dean,<br>Spartenburg, N.C.       | Lot 914 Kaufmann 2/28/73   |
| 2/14/44     | Green       | Ann Gild—                             | Valentine; Mercury lot 259 (2/27/65)   |
| 2/22/44     | Blue green  | Miss Jackson, Troy,<br>N.Y.           | Ex-Knapp; N. Green lot 154 (Mozian<br>1/19/56); Kapiloff lot 649                             |
| 2/22/44     | Blue green  | Mrs. Wooley                           | Stolow lot 103 6/21/82   |
| 3/12/44     | Blue green  | James Gordon<br>Bennett               | Schwartz lot 1494 Siegel 6/27-9/00   |
| 3/14/44     | Blue green  | N.A. "in haste"                       | Lot 723 Harmer Rooke 4/23/74   |
| 3/19/44     | Blue green  | Henry Walker,<br>Canton, Ill.         | Kapiloff exhibit   |
| 3/21/44     | Blue green  | Goodhue (x'd out)                     | Lot 7859 Cornphila (March 1976)  |

| Cover Date       | Color           | Addressee                              | Sources and Notes   |
|------------------|-----------------|--|---|
| 3/25/44          | Blue green      | Kennedy, Montreal;<br>Howard forwarder | Lot 200 Meyersburg sale   |
| 4/1/44           | Blue green      | N.A.                                   | Kapiloff lot 46   |
| 4/2/44           | Green           | N.A. manuscript<br>cancel              | Lot 229 D.G. Phillips (3/6/76)  |
| 4/8/44           | Blue green      | Rev. A.D. Smith                        | Legal size circular for art gallery;<br>Caspary lot 364; Hall lot 158 |
| 4/27/44          | Blue green      | N.A.                                   | Kapiloff lot 47   |
| 5/3/44           | Green           | Samuel Wycoff                          | Lot 1421 Sotheby (8/19/8(0?))   |
| 5/21/44          | Blue green      | Mrs. Evans                             | Middendorf mixed lot  |
| 6/13/44          | Blue (3 stamps) | Riley, Ridgefield, Ct.                 | <b>See Table III</b>  |
| 7/20/44          | Blue green      | N.A.                                   | Lot 797 Harmer sale 1/15/75   |
| 8/23/44          | Blue green      | Joseph Taylor                          | Lot 80 Siegel sale 3/25/96  |
| 11/14/44         | Blue green      | Merchants<br>Exchange                  | Lot 79 Siegel sale 3/25/96  |
| —/—/44           | Blue green      | James Gordon<br>Bennett                | Lot 596 Siegel sale 5/11/76   |
| <b>Late Uses</b> |                 |  |   |
| 2/7/45           | Blue green      | N.A.                                   | Kapiloff lot 50   |
| 7/23/45          | Green           | N.A. (front only)                      | John Luff 1902; lot 6 Van Dam<br>(9/11/75)                            |
| 7(?)/—/45        | Blue green      | Mrs. Chase, Middle-<br>town, Ct.       | Hessel lot 1306 (Harmer 7/22/76)                                      |
| —/—/45           | Green           | Massachusetts                          | Lot 565 Siegel sale 4/1/65  |
| 10/14/45         | Green           | N.A.                                   | Lot 179 Duckworth (Harmer Rooke<br>3/27/69)                           |
| 5/17/46          | Brilliant green | N.A. (socked on<br>nose)               | Lot 55 Kaufmann 3/10/75   |
| 11/17/46         | Dark blue green | Newark, N.J. origin                    | PFC 'decline opinion'   |

Table Sources: Kapiloff lot 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 (Siegel 6/25/97); Caspary (Harmer 3/18-21/57); Hall Sale, Pope (John A. Fox 12/1/84, 5/4/85); Hollowbush sales (John Fox 1965-1966).

## Second Printing

The first of the second printing covers is the one to Col. S.J. Mumford. Its adhesive registered as a White 14-2 moderate deep yellow green (Munsell 5GY 4.9/3.7.) The next cover, the one to the Mohawk Bank on December 3, 1842 registered as a White 12-21 moderate greenish blue (Munsell 8G 5.9/3.5.) The ex-Sloane 'apple green' example registered as a White type 11-2 greenish gray (Munsell 8GY 6.2/2.4.) I have seen some off-cover shades that come close to this shade, which suggests it is a color variant of one of the regular printings. The Kapiloff 'apple green,' which Elliott Perry termed 'russet' registered as a White 7-32 deep light yellow green (Munsell 2GY 8.4/3.0.) Again, this suggests it may be a color variant of the first green glazed printing or possibly the beginning of a second

green glazed printing, probably the former, for that printing was actually a green to deep yellowish green.

The deep moss green of the February 16, 1843 Thorn example is close to White's 15-2, a dark yellowish green (Munsell 9GY 4.4/3.9.) I was not able to check the dark green found on the February 18<sup>th</sup> cover to Miss Sharp, reported as lot 496 in the Col. Green 'Storrow' sale on a cover that was later ex-Boker. I also was unable to check the original 'apple green', but probably 'russet' item reported on the Speyer cover, ex-Hind. It has been termed a color changeling because of the staining.

The Kingsman 'blue green' cover dated June 2, 1843 registers as White 10-3 medium light greenish blue (Munsell 3P 5.6/7.4.) The Henry Remsen cover, dated November 2, 1843, registers as White 12-21 medium bluish green (Munsell 8G 5.9/9.5), while the Donaldson cover, postmarked November 1 (probably 1843, but possibly 1844) registers as White 10-12 light bluish green (Munsell 1B 6.6/3.5.)

The Mrs. Evans cover, postmarked May 21, 1844, registers as White 1-22 medium blue green (Munsell 10P 5.0/9.5), while a cover used that Fall, postmarked September 6, 1844 and addressed to Brodhead is a White 10-23 brilliant greenish blue (Munsell 1B 5.7/4.4.)

The Heckscher cover, postmarked August 20, 1845 is a White 11-3 medium greenish blue (Munsell 2RP 5/3/10.0). Two items, described as blue glazed, but which are not dated, although they are used in 1844 or early 1845 are the Labriskie and Mitchell covers from the Kapiloff holding. The color on each is a White 11-2 medium pale blue (Munsell 4P 5.1/5.7).

Among the off cover material I would included the undated Sanford cover because it lacks any postmark. It registers as White 10-21 pale blue green (Munsell 7B 4.8/2.5). The Kapiloff strip of four that was part of the Middendorf plating as positions 22L-25L, is termed a glazed blue. It registers as White 14-1 moderate greenish blue (Munsell 7B 4.8/2.5). The Middendorf plate position 5R adhesive registers as White 11-2 medium greenish blue (Munsell 7B 5.9/4.2), similar to the Mitchell and Labriskie covers. The Middendorf position 7L adhesive, with its unique offset on the reverse, registers as White 13-22 light moderate greenish blue (Munsell 6PB 4.5/6.8).

Green and bluish green adhesives predominate throughout 1843 and are found into early 1844. Afterward, late uses can be found on into 1846. As noted, Table II supplies a format for classifying the United States City Despatch Post printings. It is a guide as to when a new printing may have occurred. It probably covers about 80% of the surviving cover examples.

### **The Third Printing**

There seems to be a shift in color in the green glazed adhesives shown in Table II beginning with the January 19, 1843 cover addressed to Rev. Williams as Herbert Bloch noted in his Caspary sale write up. I am ignoring the December 9<sup>th</sup> cover to Nathaniel Greenwald described as 'bluish green' in the Wolffers auction as a possible error in description caused by the color perception of the describer who was influenced by the Scott catalog listings. The January 19<sup>th</sup> item is not tied and there are evidences of staining that might suggest the adhesive had been off the

cover at some point. (Caspary is well-known to have ‘gilded his lilies’ by cleaning as noted by Sir John Wilson.) However, the date of a color change is confirmed by the off-cover example dated January 24 (1843) that was lot 333 in the same Caspary sale and which had no reason to have been cleaned.

Something did happen after the middle of January 1843 for the mail around Valentine’s Day begins to show a number of unusual colors—the ‘apple greens’, dark greens, ‘dark moss greens’, and more blue greens. It would have been logical to generate a third printing in late January in anticipation of a heavy Valentine period mail. Now formally part of the U.S. City Despatch Post, Greig would have remembered the Valentine’s Day problems of the preceding year.

There are eight surviving covers recorded prior to January 19, 1843 that have green glazed adhesives and 55 thereafter. Using the same analysis that enabled us to see that the blue colored-through 6LB3 adhesives required a printing of between 100 and 165 sheets, the green glazed adhesive printings would run to about 250 sheets. The first green glazed adhesive would be the late November second printing of about 100 sheets, then there would be a small supplementary Valentine’s Day third printing of 15 to 20 sheets that yields the rare apple green and other unusual shades. The third green glazed printing, which would be the fourth printing, would be of the bluish green adhesives beginning about the same date and coming prominently into use during March 1843. It would be a print run of about 125 sheets.

### Postal Notices Evidence

The original August 13, 1842 notice by Greig and Graham has been reproduced in *Pat Paragraphs*<sup>5</sup> A second notice of August 18, 1842 is found in the *New York Herald* of that date and was supplied to me by the late Elliott Perry. It reads in part:

“Letters which the writers desire to send free must have a free stamp affixed to them. An ornamental stamp has been prepared for that purpose, and may be procured at either of the Postoffices and all of the stations. The charge will be 36¢ per dozen, or \$2.50 per hundred; the reduction of price for the larger quantity being made with a view to the accommodation of those parties sending a considerable number of circulars, accounts &c.

Letters not having a free stamp will be charge 3¢, payable by the party to whom they are addressed, on delivery.”

This notice is almost identical with a longer one found in the Edward Knapp photograph file<sup>6</sup> and illustrated here. (see figure 3) The date and slight increase in the rate to 37 cents a dozen validates the availability of adhesives for use of the August 19<sup>th</sup>, 1842 Graham cover.

Mr. Trepel reproduced a September 1842 notice circulated by postmaster Graham that was illustrated in the August 1992 *Penny Post*. It noted that letters and

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<sup>5</sup> *Pat Paragraphs* by Elliott Perry, Compiled and Arranged by George T. Turner and Thomas E. Stanton, Bureau Issues Association, Inc. 1981, pg. 396.

<sup>6</sup> Located in the basement of the Collectors Club of New York.



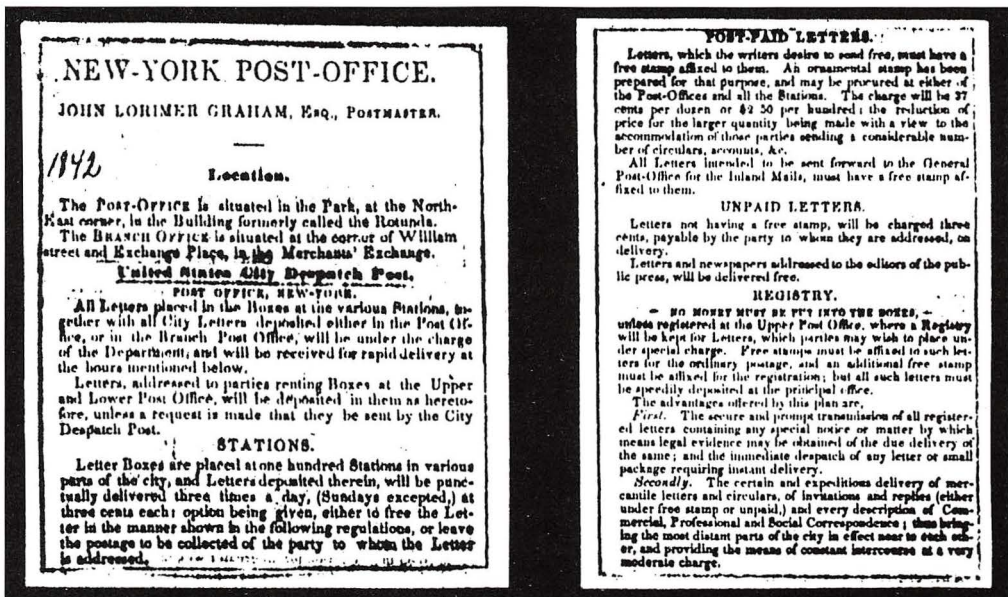


Figure 3. Advertising notices from the Knapp Photographic file.

newspapers ‘for the mails’ deposited at the stations must have a ‘free stamp’ or they would not be taken to the postoffice. It also noted that foreign letters will be carried ‘free’ if a stamp is attached; it also added that stamps could be procured at, ‘all the Stations and of the Letter Carriers.’

This Postmaster notice raises two points: one is that the carriers had stamps with them. Such stamps might be of a different color than the ones at the station, e.g. the ‘apple green’ could be such a type, as could the ‘unsurfaced green’ or the ‘russet.’ It is even possible that this was the function of the rosy buffs. The second point is the implication that letters for the mails that bore ‘free’ stamps **might** pay the whole postage.

A card of June 1843 gives another slightly different version of the facts. It reads,

‘All letters intended to be sent forward to the General Post-Office for the inland mails must have a free stamp attached to them. Letters not having a free stamp will be charged 3 cents on delivery.’

It is not clear whether this card represented a policy change or whether patrons were slightly confused in the spring of 1843. Certainly one possible interpretation of the card is that out-of-town addressees could be charged an extra three cents for the New York City Despatch handling, a point that would have been great grist for the Ashbrook/Perry mills regarding the carrier prepayment controversy.

Figure 4 dated July 1844 is the last of the notices to the public that I record prior to the end of the government’s operation of the city dispatch. It particularly features money letters. It has been well established that a registry system was in effect in New York during the Greig period and that it continued under the government operation. This system preceded the well-known Philadelphia registry system of 1845. The only example that I record that probably represents this service is the December 2(9), 1842 cover front that bears a green vertical pair of adhesives.

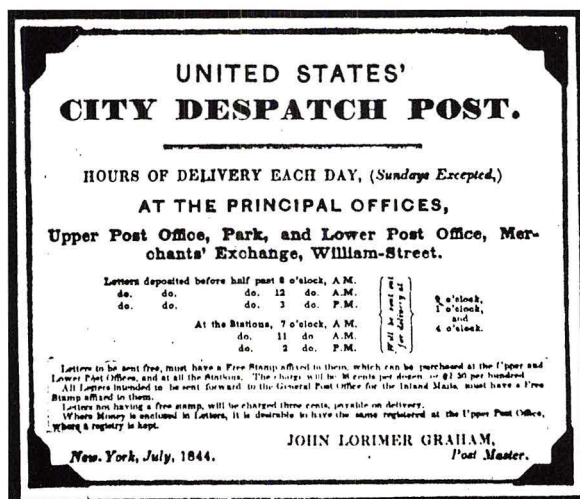


Figure 4. July 1844 Public notice

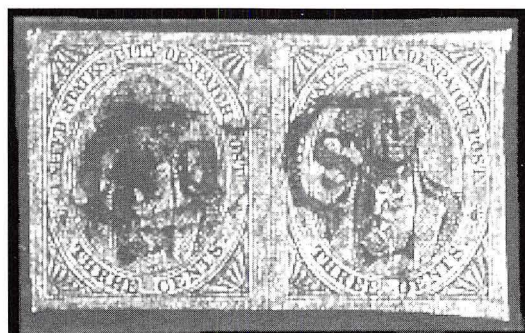


Figure 5. Positions 4L, 5L

In Table II, it is recorded as being addressed to Miss Batalle (?). The cover sold as lot 929 in the Siegel sale of April 21, 1976. The position 24L-25L pair that was originally on piece when seen as lot 335 in the Caspary sale was subsequently vandalized but probably also represents such a registry use. It can be seen on page 19 of Part 3 (*Penny Post* July 1996). The greenish blue shade marks it as probably an 1843 use. I am less sure about the Kapiloff off-cover blue adhesives, positions 4-5L, figure 5, which may also represent such a use, but was more likely part of an intercity cover. The money letter registry system continued under postmaster Robert Morris as I discussed in my article 'Robert Morris Revisited'<sup>7</sup> in which I transcribed additional letters from his letterbook. In one example, a letter of July 1, 1847, he discusses enclosing money letters in free franked envelopes. Additional examples were cited in letters on July 23, 1847 and two letters of August 2<sup>nd</sup>.

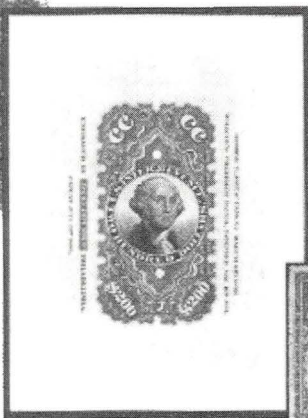
<sup>7</sup> *Collectors Club Philatelist*, September 1984

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# Eric Jackson

P.O. Box 728 · Leesport PA 19533-0728

(610) 926-6200 · Fax: (610) 926-0120

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