

OCTOBER 2001

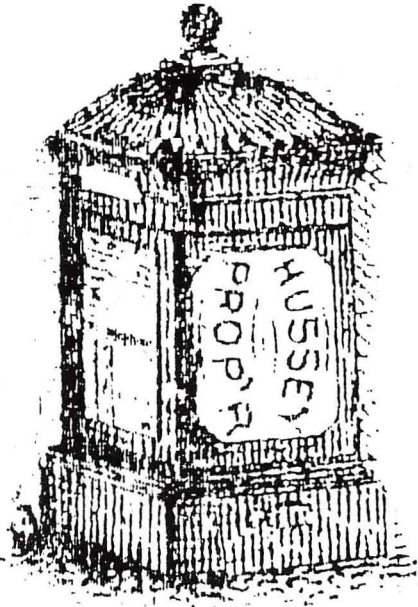
WHOLE NUMBER 37

VOL. 9 NO.4

# THE PENNY POST

Official Journal Of The Carriers And Locals Society

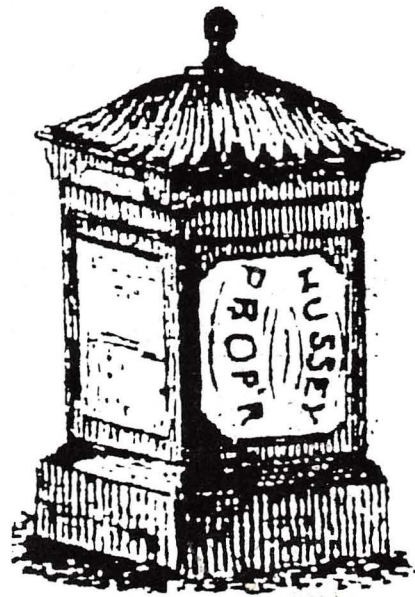
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1856 Letter Box Design

L171

87L2, 3



1863 Letter Box Design

L179

87L24, 25

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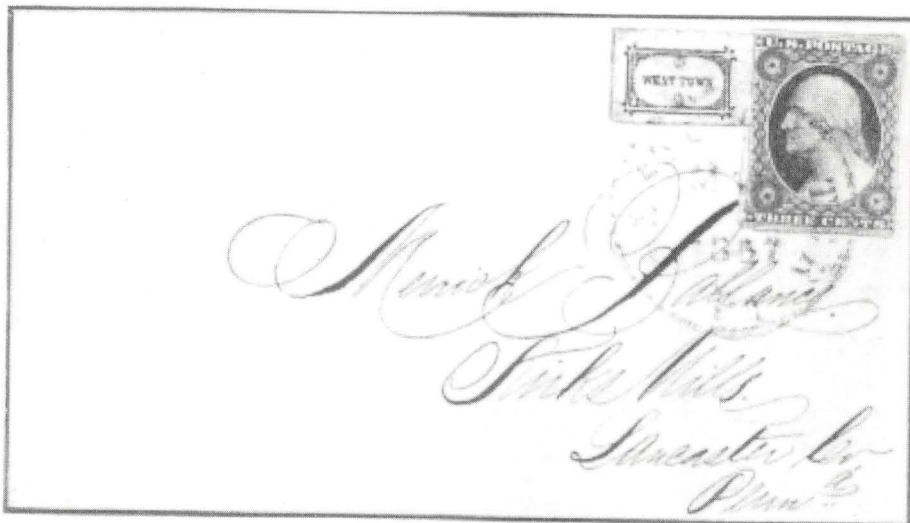
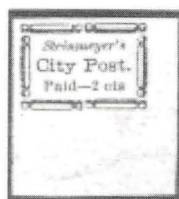
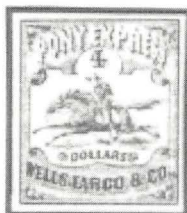
FISKE & RICE AND BIGELOW'S EXPRESS

THE BEGINNINGS OF ADHESIVE POSTAGE – PART 8

THE CUMMINGS ADHESIVE – AN OPPOSING POINT OF VIEW

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# THE PENNY POST

VOL. 9. NO. 4



OCTOBER 2001

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## Official Journal Of The Carriers and Locals Society

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## Editor's Message

The Society had a get-together and dinner at the 2001 APS show held in Chicago, August 23-26 which I attended. We had a nice turn out. It was a chance for members from all over the country to meet, exchange ideas, socialize and see people who we may not have previously met. There is a good deal of private correspondence between members some of whom had not ever met in person. Functions like these are a good way to put a "face" on the people we may know only through correspondence. I have never been disappointed by any of these gatherings and I urge members to attend these functions. Our next meeting will be held in Dallas, Texas April 5-7, 2002. It is not too early to plan to come to this event.

*The Penny Post* had been entered in the Society Periodicals category of the literature competition held at the 2001 APS show. I am very pleased to announce that we won a Gold medal for our magazine. Marty Richardson won a Gold medal for his Blood's Exhibit and we extend our congratulations. The Carmen Puliofito exhibit of Independent Mails, which had previously won a Best of Show in San Francisco, was entered in the "Champion of Champions" competition which is a very great honor. The exhibit did not win but it was certainly the favorite of Carrier and Local Society members and it was a thrill for us all to have an entry in this esteemed competition. We extend our congratulations to Dr. Puliofito on receiving a commendation of entry in the Champion of Champions competition.

The Carriers and Locals Society will hold its first auction in November. The auction catalog will be mailed on November 5th and the last date for receipt of bids is November 29th. Please participate. Special thanks to Alan Cohen for his work as auction manager. It is time to forward lots to Alan for our second auction.

I have embarked on some major research to fully understand the products of George Hussey. In this issue I present Part I of my findings and give analysis on those findings. The conclusions which I will present in Part III give some clarity to some difficult identifications between reprints and genuine stamps. There is plenty of room here for further study, corrections and differing opinions so please feel free to write to me and I will publish this new information.

There is an article in this issue by John Bowman which describes Plate Varieties on Allen's City Dispatch. This article is a result of examination of full sheets of the Allen's adhesive. Thanks to John for this philatelic forensic research.

We present here Calvet Hahn's Part 8 in his series of articles on The Beginnings of Adhesive Postage. This article deals with the end of the U.S. City Post Despatch, The Cummings City Post and the Mead takeover. Cole's subsequent involvement is also reviewed. Continuing thanks to Cal for his continuing series. His knowledge of philatelic history and local post companies is educating, insightful and sometimes controversial. I disagree with Cal's opinion on Cummings adhesives and my "Opposing Point of View" is presented after his article.

I'm sure that this won't be the end of this subject and I reiterate that this magazine is founded on an open expression for all students. I will accommodate differing opinions only presented in a scholarly fashion.

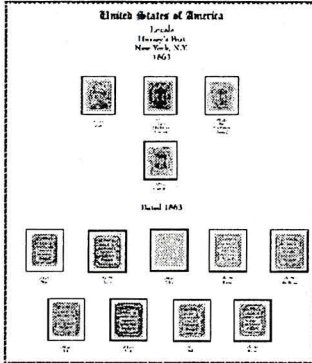
I look forward to hearing from you and I hope that you gain education and enjoyment from *The Penny Post*.

Larry Lyons

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### **Carrier and Local Society Awards**

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1994	Stampshow, Pittsburgh	Vermeil
1994	Sescal, California	Vermeil
1993	Stampshow, Houston	Gold
1992	Sescal, California	Vermeil

# Identification of the Hussey Reprints and Forgeries as listed in Thomas Wood's Memorandum, 1862-1866

## Part I

### A Hussey Paper Study

By

Larry Lyons

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### Preface

In order to understand the adhesive stamps produced by George Hussey one must examine three basic areas. The first focus of research is the identification of the Hussey papers used and the type identification for the reprints and forgeries as listed in Thomas Wood's memorandum, 1862-1866. The second analysis will be the *Scott* listed Hussey stamps including a paper and ink color study. The third article will focus on the forgeries produced by Hussey that were not recorded by Thomas Wood and present possible conclusions that result from the research analysis. This series will culminate in a presentation at the Collectors Club on January 16, 2002.

### Introduction

George Hussey was an extremely successful entrepreneur. He located his business in lower Manhattan and quickly became a household word upon the lips of the downtown businessmen of the city who liberally used his service.<sup>1</sup> The service was designed and advertised to deliver with reliability and dispatch a note, package, bundle, circular, notice, papers or pamphlets to any part of the city or Brooklyn, Jersey City, Yorkville, Harlem or Staten Island.

During the years 1854 to 1873 Hussey issued about 60 *Scott* listed adhesive stamps. In 1873 George Hussey sold out to his successor, Robert Easson who issued about 22 more *Scott* listed adhesives under the Hussey name from 1877 to 1882.

George Hussey recognized the public demand for collectible reproductions of local post stamps. In order to capitalize on this market he obtained original plates to make reprints or created plates to make forgeries. He also used the plates previously used to print Hussey stamps to make reprints in new colors and on new papers. During the period of March 12, 1862 through June 22, 1866, Thomas Woods recorded the work that he produced as Hussey's printer. I believe that prior to this date some of the early Hussey stamps had been produced.

### The Early Printings – Unraveling the Puzzle

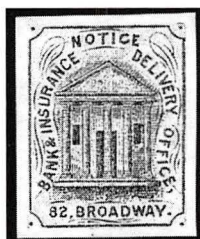
Well into this research project it became apparent that previous scholars struggled with trying to figure out exactly which stamps were printed by Thomas Wood for Hussey when he recorded his entries #1, #2, #3, #4, #9 and #10. These entries are enumerated in **Figure 1**. Anyone who attempted to resolve this difficult paradox ran into this problem and soon gave up. It is relatively easy to determine the forgery types of the rest of the entries without a great deal of difficulty.

Quantity	Description	Price	Date	Price
No 1 32,500	 1854 Eng 9	1/6	no. day Oct 21 5/11 18.04	1/6
No 2 20,000	 1856 Eng 9	1/6	5/11 11.00 7.00	1/6
No 3 20,000	 1857 Eng 9	2/6	5/11 13.24	2/6
No 4 47,000	 1858 Eng Hamal	2/1	5/11 25.55 5.00	2/1
No 5 400	 1862 Mar 12	1/6	Lot 1.00	1/6
No 6 1100	 1862 Mar 20 net	1/6	4.00	1/6
No 7 1085	 1862 Mar 20 net	1/6	4.00	1/6
No 8 1120	 1862 Mar 20	1/6	4.00	1/6
No 9 5173	 1862 Mar 20	1/6	6.00	1/6
No 10 5010	 1862 Mar 20	1/6	6.00	1/6
No 11 1000	 1862 Apr 19	1/6	4.00	1/6
No 12 1000	 1862 Apr 19	1/6	4.00	1/6

Figure 1. The Wood Notebook Entries 1-12.

To unravel the puzzle of entries #1, #2, #3, #4, #9 and #10 I first studied the paper types of the different stamps. I looked at the papers used for 87L1, 87L2, 87L3, 87L6, 87L7, 87L9, 87L22, 87L23, 87L24 and 87L25. In *Byways of Philately* on pages 10-29 Elliot Perry presents H. Warren Hale's description of the paper types he found on these aforementioned stamps. In analyzing the stamps I first had to convert other students descriptions to my uniform system of paper types. See **Figure 2**. After compiling the paper types of all the stamps which included an analysis by physical comparison of all of the Hussey products including genuine *Scott* listed stamps, forgeries and reprints, I set up categories for each paper type (See **Chart I on pages 11-16**) which delineates all of the stamps that I found printed on the same papers. I then tried to transfer the paper type groups to the Wood's schedule of entries. Some of the results were startling and lead me to believe that this is a good approach to resolving the difficulties.

On page 17 of *Byways of Philately* we read some of the confusion and conflicting statements made by previous students concerning Wood's entry #9. Hale says, "Wood's record shows 5173 copies of the Greek Temple '50 William St.' design in blue delivered March 20, 1862, which may have been 87L9 or 87L22. The more definite listing of 87L22 is a delivery of 1000 on February 16, 1866, also in blue." It also says that "Sloane noted 87L22 on this yellowish paper, with or without gum and in brighter blue on white paper ungummed. Also on thicker white



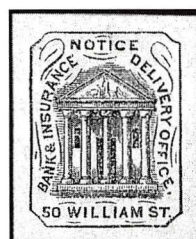
L170  
87L1



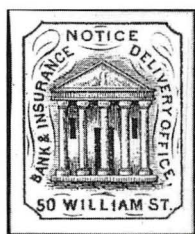
L171  
87L2, 3



L173  
87L6,7,8



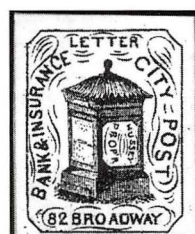
L174  
87L9



L177  
87L22



L178  
87L23



L179  
87L24, 25

- Notes: L170 Dots in corners, 82 BROADWAY  
 L171 Dots in corners, 82 BROADWAY  
 L173 50 WILLIAM ST.  
 L174 No line over "I" in "DELIVERY"  
 L177 Line over "I" in "DELIVERY". Also different "50", and different "S" in "ST".  
 L178 No dots in corners, 82 BROADWAY  
 L179 No dots in corners, 82 BROADWAY

**Identification of Hussey stamps which are of similar design.**

Hale's description in Byways

Thin Yellowish  
 Bright Blue on white  
 Thicker paper  
 Thick Paper

Lyons' Description

Thin Creamy Mesh  
 Amber Mesh  
 Medium Lt. Creamy Mesh  
 Thick Creamy Mesh

**Figure 2. Typical conversions to a uniform system of paper types.**



paper from the same stone.” Two paragraphs later we find the following statement: “According to Hale the March 1862 delivery of 5173 stamps were 87L22 and he mentioned no further printing or reprintings. That instead Scott reprinted 87L9. None of which explains the thick paper variety of 87L22, and leave the date of issue uncertain.” It has been 35 years since this writing and it is time to make some sense of it all.

### **Wood No.1 L171 (87L2) and later L179 (87L24)**

This is easy. The first printing listed is October 21, 1854. This is a printing of the genuine 87L2 (L171) stamp. This stamp was not reprinted. (See *Lyons Identifier* page 613). The two subsequent Wood No. 1 designated entries are on February 23, 1863 and June 8, 1864 and are Hussey’s creation of a new design (L179) which is *Scott* listed stamp 87L24. The date of 1863 is listed in the *Scott* catalog for 87L24 and is correct. I also found two papers which account for these listings.

### **Wood No. 2 L170 (87L1) and later L178 (87L23)**

This is also easy but confusing due to Wood’s presumed posting errors. The first printing of Wood #2 is dated September 9, 1856 and is the genuine 87L1 (L170) stamp. No reprints are known. (See *Lyons Identifier* page 607). There are two subsequent Wood No. 2 designated entries and two Wood No. 3 entries. The reversal of the two posting does not alter the amount of printing of each stamp since both are recorded exactly twice after 1862. What it does change is the dates of printing for the stamps. It is the dates of printing which led me to conclude that the entries were reversed. Before I explain my research let me point out that my copy of the Wood’s notebook has a picture of L178 (87L23) in the space next to the Wood #3 entry on February 20, 1863. This occurs again on June 8, 1864. Again the later pictures in the Wood’s notebook are of L173 (87L6) as compared to the first Wood entry # 2 which pictures L178 (87L1).

Since both Wood #2 and #3 were printed on June 8, 1864 no difference would be reflected by reversing the entries on that date. The focus is therefore the April 19, 1862 entry of #2 with picture #3 and February 20, 1863 entry of #3 with picture #2.

Here is how I concluded that the entries were reversed and the pictures were correct. I found 87L6 (L173) printed on creamy amber pelure paper. I also found Swarts 136L4 (Wood’s #12) and Adams 2L3 the 1¢ (Wood’s #11) printed on the same creamy amber pelure paper. (This stamp is the *Scott* listed 2L3 which I have concluded is a Hussey product created in 1862.) I strongly believe that these stamps were all printed on April 19, 1862. The Adams stamp on creamy amber pelure shows no plate deterioration and in my mind was the first use of that plate.

It is also noted that the first Wood #2 entry looks like a 3 and may have been Wood’s noting of his presumed mistake. Having come to this conclusion I have reversed the dates of printing in my table and feel confident with my noting that the later Wood No. 2 (after reversal) is L178 (87L23) and Wood No. 3 (after reversal) is L173 (87L6).

### **Wood No. 3 L173 (87L6)**

The first entry for Wood No. 3 is August 4, 1857. This is L173 (87L6) which is recorded in the *Scott* catalog as issued in 1858. The second entry on April 19, 1862 is one on creamy amber pelure and the third entry on June 8, 1864 is the printing on creamy mesh paper. Although the genuine stamps and their paper types are to be presented in Part II of this series of articles something needs to be said here. The L173 (87L6) was printed for use a few times presumably between August 4, 1857 and prior to April 19, 1862. The paper used for these printings has been described by others as white and pinkish. The two later printings were really reprintings. All Hussey products were accepted for postal use so all of the printings are categorized as genuine L173 (87L6). This stamp catalogs \$5.00 as an unused stamp.

It is noted that L173 (87L6) saw little if any commercial use and was probably issued mainly for collectors. A third printing on buff mesh paper is an unrecorded printing which can be dated. This will be discussed in Part III of this series of articles.

### **Wood No. 4 L171 (87L3) and later L179 (87L25)**

The first Wood No. 4 entry is June 2, 1858. This is the genuine L171 (87L3) printing. There are two later Wood No. 4 entries on February 20, 1863 and June 8, 1864. These are the genuine L179 (87L25) stamps which the *Scott* catalog lists correctly as 1863.

### **Wood No. 9 L174 (87L9) and later L177 (87L22)**

The first entry for Wood #9 is on March 20, 1862, the second entry is on January 5, 1866 and the third is on February 16, 1866. It is my belief that the first L174 printing (87L9) is slightly greenish blue ink on thin white wove. This stamp was printed in 1858 and it is my belief that it was not recorded by Wood. He also did not record 87L10 printed in 1859 and 87L13-21 printed in 1862. On pages 12 and 15 of *Byways of Philately* there is mention of three reprintings of the L174 (87L9) stamp. The "heavy impression, deep rich blue on yellowish paper" was probably printed between 1859 and 1862 and is also the genuine original stamp. The recording of a "light blue printing on thick wove paper, sometimes gummed" I attributed to the 1875-76 time period which is attributed to Scott. More about this in Part III of this series of articles. (Also see *Lyons Identifier* page 609).

I have found the L177 (87L22) stamp on amber mesh paper and on light creamy mesh paper. I believe that the amber mesh paper was the March 20, 1862 printing and the light creamy mesh paper was the January 5, 1866 printing. There are other entries in the Wood's notebook for those dates which can be found printed on the same papers.

It is noted that the L177 (87L22) was Hussey's second design of L174 (87L9) and it was a genuine stamp acceptable for postal use. With regards to the second Wood entry, #9 which appears on January 5, 1866, there is one more compounding error. The Wood's notebook has a picture of L185 in this space. Since L185 was issued in 1872 I conclude that the picture is wrong and the listing is correct.

### **Wood No. 10 L173 (87L7)**

The letter box stamp (L173) with "LETTER" at the top and "50 WILLIAM ST" at the bottom is easily identified. This design was not repeated by Hussey. All printings of this stamp seem to fall under the genuine stamp category. The stamp has an unused catalog value of \$5.00. The Wood notebook has printings on March 20, 1862 and on June 8, 1864. The *Scott* catalog notes an initial date of 1858 which is the date of printing of the L173 stamp in black (87L6). This was the Wood's #3 entry and has already been discussed. At any rate this stamp saw little if any commercial use and was probably issued mainly for collectors.

### **Printings 1862-1866**

There are at least three good reference sources about Thomas Wood's activity as the printer of Hussey reprints and forgeries. These three sources are the original notebook, by Thomas Wood, *Byways of Philately* pages 174-176, compiled by Elliott Perry and Herbert Trenchard's article in *Chronicle* 177. None of these sources, or any research article to my knowledge, has ever identified the forgery type, paper used and colors of ink for the recorded entries. I have done this research and wish to present my findings. I believe that this study is helpful in the understanding and identification of these reprints and forgeries and clearly qualifies and isolates the work done by Hussey with reprints and forgeries during the 1862 – 1866 time period.

After I identified the reprint and forgery types I tried to identify the paper types into a uniform series of paper types. The categories of paper being white, amber, dark amber, light creamy, creamy and buff. Each of these paper colors were found on thin mesh paper and wove paper. Since the paper colors are very similar it became necessary to pull out the stamps in the different categories and compare them to each other and then correct my first attempt at identification. I found the results startling and conclusive. It is my intention to display the different paper types at the Collector's Club on January 16, 2002.

### **The Wood's Notebook**

The Thomas Wood's memorandum notebook is a ledger listing consisting of 220 line notations on 34 notebook pages. In the copy I have studied, each line notation has a picture of the stamp produced and records the quantity printed and the date of printing. There is a column notation on price and some notes. Thomas Wood assigned his own numbers (#1-#88) in the first columns. When the same stamp face picture was produced from the same stone at a later date the original assigned number is repeated. The notebook is arranged in date order. Wood's #5, the earliest dated listing of a reprint, is dated on March 12, 1862. The listings are not in chronological order by Wood's numbers since there are insertions of subsequent printings. For instance, Wood's #2 appears after #5-#14 and #16 appears again after #19. It is noted that Wood's made 220 different printings of 88 subjects.

### **Scott Listed Stamps Issued or Accepted for Use**

The first four listings, (Wood's #1-#4) are entries of the printings of the stamps with Scott numbers 87L2, 87L1, 87L6 and 87L3. These were printed in

large quantities (20,000 to 47,000.) These are to be distinguished from the other listings which are reprints and forgeries and were printed in small quantities of 400-3,000 stamps. Similarly, the March 20, 1862 printing of Wood's #9, and #10 are original printings. Thus some of the 220 entries are not reprints or forgeries. It is my intent to describe the paper, color, and forgery type of every Wood recorded entry.

### Previous Studies

In *Byways of Philately*, (1966) (pages 174-176) Elliot Perry writing in memory of Warren Hale arranges in alphabetical order the Wood's printings for this time period. He assigns the Scott type or catalogue numbers at the left and gives the total quantity produced at the right. He also tells us the color of the stamps. There are 77 lines of text covering approximately 48 subjects.

In an article in *Chronicle* 177/February 1998/Vol. 50, No.1, Herbert Trenchard, creates a table on pages 52-53. This table is arranged by date and indicates some of the 88 Wood's assigned numbers. The Trenchard study leaves out Wood's numbers 68-84. Items 68-76 are Providence R.I. Postmaster Provisional forgeries and items 77-84 are Hussey Time Posted labels. These represent 17 lines of Wood's entries. In column 5 Trenchard has indicated the number of times each Woods' number was printed. A tally of this record is 198 printings. Adding the 17 printings for Wood's #68-84 equals 215 printings. There are therefore some items not accounted for in the Trenchard table.

I first set out to correct and clarify the entries in *Byways of Philately*. Next, I set out to correct the discrepancies between the Trenchard table and the Wood's notebook. Errors could be in transcription or printing, or there could be recording errors in the original Wood's entries.

### Correcting and Clarifying the postings in *Byways of Philately* and Wood's Entries

The first ten lines on page 174 of *Byways* should read as follows:

Stamp	Date	Wood's#	Color	Catalog	Amount
1854	10-21-54	1	Black	87L2	32,800
1863	2-23-63	1	Black	87L24	1,000
1858	4-19-62	3 (not 2)	Black	87L6	2,000
1858	6-8-64	3 (not 2)	Black	87L6	3,000
1863	6-8-64	1	Black	87L24	3,000
1856	9-9-56	2	Blue	87L1	20,000
	Nothing Found			<del>87L23</del>	<del>3,000</del>
1863	2-20-63	2 (not 3)	Blue	87L23	1,000
1863	6-8-63	2 (not 3)	Blue	87L23	3,000
1858	8-4-57	3	Black	87L6	24,000

### A Blank

In Wood's notebook on page 29, the last entry has no Wood's number. The date is January 5, 1866 and the quantity is 1,000. The preceding entries on the

same date were #36, #9, #58 and #59. The first entry on page 30 is #52. The stamp pasted in the notebook is a Cornwell's Madison Square Post Office reprint. There is a manuscript X-ing out of this entry on the ledger page. In addition, it appears that the price and invoice number were also crossed out. The Cornwells later appears as Wood's #65. I don't think that we can infer or deduce what this entry was.

### The Squier Mess

On December 10, 1862 Wood records the truncated corner Squier stamps as Wood #40 and #41. The notebook states "corners cut". This represented the rose and puce color printings respectively. On May 10, 1864 Wood records printing both #40 and #41 again. I believe that the identifying stamp later placed to picture these printings should have been the truncated corner stamps and that the Wood's numbers are correct.

The Wood's #36 should be the Squier stamp with the rays behind the dove. This was printed and recorded six times.

On December 15, 1862 Wood records a Squier printing with no Wood's number! He knew he had made a posting error! This printing was the one with no rays behind the dove. I am calling it printing (41A). His next posting on the same date is the rayed stamp, which Wood's gave number 41 and which should be #36. On May 10, 1864 Wood records two more printings of the rayed stamp and mislabels them #41 and #40. They should both be #36.

The end result of the above is four truncated corner printings (#40, #41), two no ray printings (#41A) and six rayed printings #36.

### More Clarifications

In the copy of the Wood's notebook the Wood's numbers for #46, #47 and #48 are incorrectly changed to #48-50. They were correct as #46-#48. This would correspond to *Byways* and the Trenchard summary.

#### CHART I

##### Stamps Printed on Same Papers

Wood No.	Local	Scott No.	Description	Ink Color
<b>Thin White Mesh</b>				
24	Winan's 2¢	-	Bogus A-4th	Black
43	Brainard	24L1	Forgery C	Black
51	Brainard	24L2	Forgery C	Blue
53	Floydís	68L1	Reprint	Blue
<b>Thin Amber Mesh</b>				
6	Swarts	136L10	Forgery B	Rose
9	Hussey	87L22	Original	Blue
10	Hussey	87L7	Original	Rose
11	Adams	2L3	Reprint	Black
17	Am. Letter	5L1	Forgery A (SI)	Black
17	Am. Letter	5L1	Forgery A (SII)	Black
18	Broadway	26L2	Forgery E	Black

<b>Wood No.</b>	<b>Local</b>	<b>Scott No.</b>	<b>Description</b>	<b>Ink Color</b>
36	Squier	132L3	Forgery B	Purple
36	Squier	132L2	Forgery B	Red
41A	Squier	132L1	Forgery A	Lt. Green
42	Adams	2L3	Reprint	Steel Blue
42	Adams	2L3	Reprint	Blue
54	Floyd's	68L	Reprint	Black
55	Floyd's	68L3	Reprint	Green
56	Floyd's	68L	Reprint	Rose
57	Floyd's	68L2	Reprint	Brown
61	Cornwell	5L2	Forgery A (I)	Red
80	Hussey	Time Posted	Type II	Blue

### **Darker Amber Mesh**

1	Hussey	87L24	Original	Black
4	Hussey	87L25	Original	Rose
7	Adams	2L4	Reprint (50)	Black
15	Hussey	87L26	Original	Rose Brown
20	Adams	2L4	Reprint (50)	Navy
39	Johnson's Box	Forgery 1a, 1b	Black	
58	Chicago PP	38L1	Reprint	Orange
65	Cornwell	52L2	Forgery A1 II	Orange-Brown
82	Hussey	Time Posted	Type II	Blue

### **Light Creamy Mesh**

2	Hussey	87L23	Original	Blue
7	Adams	2L4	Reprint (50)	Black
9	Hussey	87L22	Original	Blue
11	Adams	2L3	Reprint	Black
12	Swarts	136L4	Stone IV	Dull Red
13	Swarts	136L14	Reprint	Blue
16	Swarts	L254	Reprint	Black
16	Swarts	L254	Reprint	Orange
16	Swarts	L254	Reprint	Red
20	Adams	2L4	Reprint (100)	Blue
42	Adams	2L3	Reprint	Blue
44	Gov. City D	1LB8	Forgery A	Black
46	Boyd's	L60 X	Forgery C	Red
48	Bouton	18L2	Type II Forgery A	Black
51	Brainard	24L2	Forgery C	Blue
53	Floyd's	68L1	Reprint	Blue
58	Chicago PP	38L1	Reprint	Lt. Brown
58	Chicago PP	38L1	Reprint	Brown
60	Letter Exp.	96L1	Forgery A (I)	Black
63	Staten Island	133L1	Forgery B	Pale Red

Wood No.	Local	Scott No.	Description	Ink Color
<b>Creamy Mesh</b>				
2	Hussey	87L23	Original	Blue
3	Hussey	87L6	Original	Black
6	Swarts	136L10	Forgery B (100)	Rose
11	Adams	2L3	Reprint (25)	Black
12	Swarts	136L4	Stone IV	Dull Red
13	Swarts	136L14	Reprint	Blue
13	Swarts	136L14	Reprint	Lt. Blue
13	Swarts	136L14	Reprint	Dark Blue
16	Swarts	L254	Reprint	Orange
16	Swarts	L254	Reprint	Red
20	Swarts	2L4	Reprint (50)	Blue
36	Squier	132L1	Forgery B	Green
36	Squier	132L	Forgery B	Red
36	Squier	132L3	Forgery B	Purple
39	Johnson's Box		Forgery 1a, 1b	Black
43	Brainard	24L1	Forgery C	Black
58	Chicago PP	38L1	Reprint	Dull Brown
63	Staten Island	133L1	Forgery B	Vermilion
86	Hinkley	82L1	Reprint	Red

#### Darker Amber Wove

7	Adams	2L4	Reprint (50)	Black
20	Adams	2L4	Reprint (50)	Blue
41	Squier	132L	Forgery C	Red
41A	Squier	132L1	Forgery A	Lt. Green
44	Gvt. City D	1LB8	Forgery A	Black

#### Light Creamy Wove

6	Swarts	136L10	Forgery B (100)	Pink
6	Swarts	136L10	Forgery B (100)	Black
40	Squier	132L1	Forgery C	Green

#### Thin Creamy Wove

16	Swarts	L254	Reprint	Black
24	Winan's 2¢		Bogus A - Int.	Black
38	Clark	48L1	Reprint I	Rose
40	Squier	132L	Forgery C	Green
41	Squier	132L	Forgery C	Puce
41A	Squier	132L1	Forgery A	Green
46	Boyd's 2¢	L60 (X)	Forgery C	Red
48	Bouton	18L2	Type II Forgery A	Black
65	Cornwell	52L2	Forgery A2 II	Red Brown

Wood No.	Local	Scott No.	Description	Ink Color
<b>Thin Light Buff Wove</b>				
7	Adams	2L4	Reprint (100)	Black
11	Adams	2L3	Reprint (25)	Black
17	Am. Letter	5L1	Forgery A (SI)	Black
45	Gov. City D	1LB9	Forgery A	Red
65	Cornwell	52L2	Forgery A II	Rose
<b>Buff Mesh</b>				
3	Hussey	87L6	Original	Black
16	Swarts	L254	Reprint	Black
58	Chicago PP	38L1	Reprint	Orange-Brown
<b>Thick Light Creamy Mesh (1875-76)</b>				
1	Hussey	87L24	Original	Black
3	Hussey	87L6	Original	Black
10	Hussey	87L7	Original	Red
<b>Thick Creamy Mesh (1875-76)</b>				
1	Hussey	87L24	Original	Black
4	Hussey	87L25	Original	Red
10	Hussey	87L7	Original	Red
15	Hussey	87L26	Original	Red
<b>Creamy Laid</b>				
24	Winan's 2¢		Bogus A- Early	Black
37	Clark	L116	Reprint II	Blue
38	Clark	48L1	Reprint II	Red
<b>Darker Amber Laid</b>				
24	Winan's 2¢		Bogus- Early	Black
37	Clark	L116	Reprint II	Blue
38	Clark	48L1	Reprint II	Rose
<b>Creamy Amber Pelure</b>				
3	Hussey	87L6	Original	Black
11	Adams	2L3	Reprint (25)	Black
12	Swart's	136L4	Stone IV	Dull Red
75	Prov. RI	10X 1,2	Forgery	Black
<b>Amber Pelure</b>				
6	Swart's	136L10	Forgery B	Pink
14	Mcintire	99L1	Forgery A	Pink
36	Squier	132L	Forgery B	Pink



Wood No.	Local	Scott No.	Description	Ink Color
<b>Blue PCT</b>				
8	Boyd's 1¢	L60 X	Forgery A	Black
49	Robison	128L1	Forgery A1	Black
<b>Light Green Glazed SC on Amber</b>				
30	Am. Exp.	4L1	Forgery A	Black
47	East River	62L4	Forgery B	Black
<b>Dark Green Glazed SC on Amber</b>				
30	Am. Exp.	4L1	Forgery A	Black
69	Prov. RI	10X1,2	Forgery	Black
<b>Green Glazed SC on Creamy</b>				
22	Price's	119L2	Forgery A	Black
30	Am. Exp.	4L1	Forgery A	Black
47	East River	62L4	Forgery B	Black
85	Kidder's	L199	Reprint	Black
<b>Yellow Highly Glazed SC on Light Creamy Wove</b>				
32	Stait	Label	Type 2,5	Black
50	Hanford's	78L1	Forgery A	Black
68	Prov. RI	10X1	Forgery	Black
<b>Red Glazed SC on Buff</b>				
28	Int. Exp.		Bogus 1a, 1b	Black
52	Essex	65L1	Forgery F	Black
<b>Red Highly Glazed SC on Light Creamy</b>				
27	Winan's 20¢		Bogus A – Early	Black
27	Winan's 20¢		Bogus A – Late	Black
<b>Red Highly Glazed SC on Light Creamy Mesh</b>				
27	Winan's 20¢		Bogus A – Int.	Black
<b>Green Mesh PCT</b>				
27	Winan's 10¢		Bogus A – Early	Black
27	Winan's 10¢		Bogus A – Late	Black
27	Winan's 10¢		Bogus A – Int.	Black
<b>Highly Glazed Medium Thick White on Creamy</b>				
15	Hussey	87L26	Reprint	Carmine
19	Boyd's 2¢	20L19 (X)	Forgery C	Gold
<b>Yellow Mesh PCT</b>				
31	Eagle	Label	Label 2	Black

Wood No.	Local	Scott No.	Description	Ink Color
33	Warwick		Reprint 1a, 1b	Black
<b>Yellow PCT</b>				
33	Warwick		Reprint 1a, 1b	Black
34	Warwick		Reprint 2a, 2b	Black
<b>Bright Yellow Mesh PCT</b>				
33	Warwick		Reprint 1a, 1b	Black
34	Warwick		Reprint 2a, 2b	Black
<b>Dull Yellow Mesh PCT</b>				
34	Warwick		Reprint 2a, 2b	Black
35	Brady	22L1	Reprint	Red

### Abbreviation Key

(30)	Sheet of 30
P25x4	Cliché of 25 repeated 4 times
4p	Cliché of 4 types
5x4	Cliché of 20, 5 across, 4 down
(VI)	Type VI in the <i>Lyons Identifier</i>
(g)	Some with gum
L60	<i>Scott</i> catalog picture number L60
(SI)	Setting I
PCT	Paper colored through
SC	Surface colored
Gl.	Glazed
Red/Yellow	Red on Yellow paper
?	Not yet identified
Perf.	Perforated
10x1, 2	5¢ and 10¢ together
VL	Vertically Laid

### Chart II

#### Identification of Hussey Reprints and Forgeries and the Paper Types

I have chosen to enumerate the listings in Wood's number order rather than by date (see Trenchard) or in alphabetical order (See *Byways of Philately*).

Wood #	Local	Scott No.	Prints	Forgery Type (sheet size)	Color	Paper
1	Hussey	87L24	2	Original (30)	Black	Dk. Amber Mesh
2	Hussey	87L23	2	Original (30) Original (30)	Black Blue	Lt. Creamy Mesh
3	Hussey	87L6	2	Original (30) Original (46)	Blue Black	Creamy Mesh Creamy Mesh

Wood #	Local	Scott No.	Prints	Forgery Type (sheet size)	Color	Paper
				Original (46)	Black	Creamy Amber Pelure
4	Hussey	87L25	2	Original (30)	Dull Red	Med Amber Wove
				Original (30)	Rose	Dk. Amber Mesh
5	Boyd's 2¢	L56(VI)	1	Reprint	Black	Creamy SC
6	Swarts	136L10	4	Forgery B (100)	Rose	Amber Mesh
				Forgery B (100)	Rose	Creamy Mesh
				Forgery B (100)	Pink	Amber Pelure
				Forgery B (100)	Pink	Lt. Creamy Wove (g)
7	Adams 2¢	2L4	4	Reprint (100)	Black	Dk. Amber Wove
				Reprint (50)	Black	Dk. Amber Mesh
				Reprint (100)	Black	Thin Lt. Buff Wove
				Reprint (50)	Black	Lt. Creamy Mesh
8	Boyd's 1¢	L60 (X)	4	Forgery A (42)	Black	Blue PCT
				Forgery A (42)	Black	Blue PCT (g)
				Forgery A (42)	Black	Blue-Green PCT
				Forgery A (42)	?	
9	Hussey	87L22	3	Reprint (III) (49)	Blue	Amber Mesh
				Reprint (III) (49)	Blue	Lt. Creamy Mesh
				Reprint III (49)	Blue	Dk. Amber Mesh
10	Hussey	87L7	2	Reprint (II) (46)	Rose	Creamy Mesh
				Reprint (II) (46)	Pink	Thin Amber Mesh
11	Adams	2L3 1¢	5	Reprint (25)	Black	Creamy Amber Pelure (g)
				Reprint (25)	Black	Creamy Mesh
				Reprint (25)	Black	Thin Lt. Buff Wove (g)
				Reprint (25)	Black	Amber Mesh
				Reprint (25)	Black	Lt. Creamy Mesh
12	Swarts	136L4	3	Stone IV P25x4	Dull Red	Lt. Creamy Mesh
				Stone IV P25x4	Dull Red	Creamy Mesh (g)
				Stone IV P25x4	Dull Red	Creamy Amber Pelure (g)
13	Swarts	136L14	5	Reprint P25x4	Blue	Creamy Mesh
				Reprint P25x4	Blue	Lt. Creamy Mesh

Wood #	Local	Scott No.	Prints	Forgery Type (sheet size)	Color	Paper
				Reprint P25x4	Lt. Blue	Creamy Mesh
				Reprint P25x4	Dark Blue	Creamy Mesh (g)
				Reprint P25x4	Blue	Creamy Amber Pelure ?
14	McIntire	99L1	2	Forgery A ( )	Pink	Thin Yellowish (g)
				Forgery A	Pink	Amber Pelure (g)
15	Hussey	87L26 (V)	3	Original (25)	Rose	Dk. Amber Mesh
				Original (25)	Rose	Mesh
				Original (25)	Brown	Highly Glazed Med on Creamy
				Original (25)	Carmine	Lt. Creamy Mesh
16	Swarts	L254	7	Reprint (100)	Black	Thin Creamy Wove
				Reprint (100)	Black	Creamy Mesh
				Reprint (100)	Orange	Buff Mesh
				Reprint (100)	Black	Lt. Creamy Mesh
				Reprint (100)	Orange	Lt. Creamy Mesh
				Reprint (100)	Red	Lt. Creamy Mesh
17	Am. Letter	5L1	4	Reprint (100)	Red	Creamy Mesh
				Forgery A (SI)(50)	Black	Amber Mesh
				Forgery A (SI)(50)	Black	Thin Lt. Buff Wove (g)
				Forgery A (SI)(50)	Black	Creamy (g)
				Forgery A (SII)(77)	Black	Amber Mesh
18	Broadway	26L2	3	Forgery E ( )	Black	Amber Mesh
				Forgery E ( )	Black	Creamy (g)
				Forgery E ( )	Black	Buff (g)
19	Boyd's 2¢	20L19 (X)	2	Forgery C (42)	Gold	Highly Gl. Med. on Buff
				Forgery C (42)	Dk. Gold	Glazed Med. on Creamy
20	Adams 2¢	2L4	4	Reprints (50)	Blue	Dk. Amber Wove
				Reprints (50)	Navy	Dk. Amber Mesh
				Reprints (100)	Blue	Lt. Creamy Mesh (g)
				Reprints (50)	Blue	Creamy Mesh
21	Teese	137L1	2	Forgery A (P25x4)	Dark Blue	Bluish

Wood #	Local	Scott No.	Prints	Forgery Type (sheet size)	Color	Paper
				Forgery A	Blue	Bluish Mesh
22	Price's	119L2	3	Forgery A (P25x4)		
				Forgery A (30)	Bl/Green	Gl. SC On Creamy (g)
				Forgery A (30)	Bl/Green	Highly Gl SC on Amber
23	Price's	119L3 (L236)	1	Forgery A (30)	Bl/Green	
				Forgery A	Bl/Green	Highly Gl SC on Lt. Creamy
24	Winan 2¢		4	Bogus – Early	Black	Dk. Amber Laid
				Bogus – Late	Black	Creamy Laid (g)
				Bogus – Int.	Black	Thin Creamy Wove
				Bogus – 4th	Black	Thin White Mesh
25	Winan 5¢		3	Bogus A– Early	Bl/Yellow	SC on Dk. Amber
				Bogus – Late	Bl/Yellow	SC on Buff
				Bogus A–3rd	Bl/Yellow	SC on Dk. Amber Mesh
26	Winan 10¢	Unlisted	3	Bogus A– Early	Bl/Green	Mesh PCT
				Bogus A – Late	Bl/Green	Mesh PCT (g?)
				Bogus A – Int.	Bl/Green	Mesh PCT
27	Winan 20¢	Unlisted	3	Bogus A – Early	Bl/Red	Highly Gl. SC on Lt. Creamy
				Bogus A– Late	Bl/Red	Highly Gl. SC on Lt. Creamy
				Bogus A – Int.	Bl/Red	Highly Gl. SC on Creamy Mesh
28	Int. Exp.		2	Bogus 1a, 1b (16)	Bl/Red	GL SC on Buff
				Bogus 1a, 1b	Bl/Red	Gl SC on Manila
29	Int. Letter Exp.		2	Bogus 5 (a-e)	Bl/Mauve	PCT (g)
				Bogus 5 (a-e)	Bl/Rose	Mesh PCT
30	Am Exp	4L1	3	Forgery A (3p)	Bl/Dark Green	Glazed SC on Amber
				Forgery A (3p)	Bl/Light Green	Glazed SC on Amber
				Forgery A (3p)	Bl/Light Green	Light Gl. SC on Creamy (g)
31	Eagle	Label	2	Label 2 (4p)	Bl/Yellow	Mesh PCT
				Label 2A (4p)	Bl/Dull Yellow	PCT (g)

<b>Wood #</b>	<b>Local</b>	<b>Scott No.</b>	<b>Prints</b>	<b>Forgery Type (sheet size)</b>	<b>Color</b>	<b>Paper</b>
32	Stait	Label	2	Type 2, 5 (16?)	Bl/Yellow	Highly Gl. SC on Lt. Creamy Wove
33	Warwick		3	Type 2, 5 (16?)	Bl/Darker Yellow	Lightly Gl. SC on Lt. Creamy Mesh PCT
				Reprint 1a, 1b (4p)	Bl/Brt. Yellow	
				Reprint 1a, 1b (4p)	Bl/Dull Yellow	Mesh PCT (g)
34	Warwick		3	Reprint 1a, 1b (4p)	Bl/Yellow	Mesh PCT
				Reprint 2a, 2b (4p)	Bl/Brt. Yellow	Mesh PCT
				Reprint 2a, 2b (4p)	Bl/ Dull Yellow	Mesh PCT (g)
35	Brady	22L1	3	Reprint (8)	Bl/Yellow	V. Lightly Glazed PCT
				Reprint (8)	Red/ Yellow	Unglazed Mesh PCT
				Reprint (8)	Red/ Yellow	Unglazed Mesh PCT (g)
36	Squier	132L1	6	Forgery B (30)	Green	Creamy Mesh (g)
				Forgery B (30)	Red	Amber Pelure
				Forgery B (30)	Purple	Amber Mesh
				Forgery B (30)	Purple	Buff Wove
				Forgery B (30)	Purple	Creamy Mesh
37	Clark	L116	3	Forgery B (30)	Red	Amber Mesh
				Reprint (I) 5x4	Red	Dk. Amber Laid
38	Clark	48L1	3	Reprint (II) (3)	Blue	Dk. Amber Laid
				Reprint (II) (3)	Blue	Creamy Laid
				Reprint I 5x4	Rose	Thin Creamy Wove
39	Johnson Box		2	Reprint II (3)	Rose	Dk. Amber Laid
				Forgery 1a, 1b (4)	Red	Creamy Laid
40	Squier		2	Forgery 1a, 1b	Black	Dk. Amber Mesh
				Forgery C (30)	Black	Creamy Mesh (g)
40	Squier		2	Forgery C (30)	Green	Thin Creamy Wove
				Forgery C (30)	Green	Lt. Creamy Wove

Wood #	Local	Scott No.	Prints	Forgery Type (sheet size)	Color	Paper
41	Squier		2	Forgery C (30)	Puce	Thin Creamy Wove
				Forgery C (30)	Red	Dk. Amber Wove
(41A)	Squier		2	Forgery A (30)	Lt. Green	Amber Mesh
				Forgery A (30)	Green	Thin Creamy Wove
42	Adams 1¢	2L3	4	Reprint	Blue	Creamy Laid
				Reprint	Steel Blue	Amber Mesh
				Reprint	Blue	Amber Mesh
				Reprint	Blue	Lt. Creamy Mesh (g)
43	Brainard	24L1	2	Forgery C	Black	Thin White Mesh
44	Gvt City D	1LB8	4	Forgery C	Black	Creamy Mesh
				Forgery A (6)	Black	Dk. Amber Wove
				Forgery A	Black	Lt. Creamy Mesh
				Forgery A	Blue?	
45	Gvt City D	1LB9	3	Forgery A	Red	Thick Creamy Wove (g)
				Forgery A	Red	Lt. Buff
				Forgery A		
46	Boyd's 2¢	L60 (X)	3	Forgery C (42)	Red	Lt. Creamy Mesh
				Forgery C (42)	Red	Thin Creamy Wove
				Forgery C (42)	Red	Lt. Creamy Mesh
47	East River	62L4	5	Forgery B	Bl/Green	High Gl. SC on Dk. Amber
				Forgery B	Bl/Green	High Gl. SC on Dk. Amber (g)
				Forgery B	Bl/Green	Gl. SC on Amber
				Forgery B	Bl/Green	Gl. SC on Creamy (g)
				Forgery B	Bl/Green	V. Lightly Gl. SC on Yellowish
48	Bouton	18L2	4	Type II Forgery A	Black	Lt. Creamy Mesh
				Type II Forgery A	Red	Yellow Mesh
				Type II Forgery A	Black	Thin Creamy Wove
				Type II Forgery A	Black	Gray Wove

Wood #	Local	Scott No.	Prints	Forgery Type (sheet size)	Color	Paper
49	Robison	128L1	4	Forgery A Forgery A	Black Black	Pale Blue PCT Blue-Green PCT
				Forgery A1 Forgery A	Black Black	Blue PCT Pale Blue PCT
50	Hanfords	78L1	3	Forgery A (6x4)	Bl/Yellow	V. Lightly Gl. SC on Deep Creamy Wove
				Forgery A	Bl/ Yellow	Glazed SC on Lt. Creamy Wove
				Forgery A	Bl/ Deep Yellow	Heavily Glazed SC on Creamy Mesh
51	Brainard		1	Forgery C	Blue	Thin White Mesh
				Forgery C	Blue	Lt. Creamy Mesh
52	Essex	65L1	5	Forgery F (4 pos)	Bl/Red	SC on Buff
				Forgery F	Bl/Red	SC on Buff (g)
				Forgery F	Bl/Red	?
				Forgery F	Bl/Red	?
53	Floyd's		2	Reprint (25)	Blue	Thin White Mesh
				Reprint (25)	Blue	Lt. Creamy Mesh
54	Floyd's		1	Reprint (25)	Black	Amber Mesh
55	Floyd's		1	Reprint (25)	Green	Amber Mesh
56	Floyd's		1	Reprint (25)	Rose	Amber Mesh
57	Floyd's		1	Reprint (25)	Brown	Amber Mesh
58	Chicago P.P.	38L1	5	Reprint (25)	Light Brown (var)	Lt. Creamy Mesh
				Reprint (25)	Orange	Dk. Amber Mesh (g)
				Reprint (25)	Dull Brown	Creamy Mesh
				Reprint (25)	Orange/ Brown	Buff Mesh (g)
				Reprint (25)	Brown	Lt. Creamy Mesh
59	Dupuy	60L2	5	Forgery B (30) Forgery B (30)	Black Black	Gray (g) Yellowish Gray (g)
				Forgery B (30)	Black	Pale Yellow
				Forgery B1 (30)	Black	Gray
				Forgery B1 (30)	Black	Dark Buff Mesh



Wood #	Local	Scott No.	Prints	Forgery Type (sheet size)	Color	Paper
60	Letter Exp	96L1	3	Forgery A Setting I (R5)	Black	Lt. Creamy Mesh
				Forgery A Setting II (R3)	Black	Creamy SC on Lt. Creamy Mesh
				Forgery A Setting II (R3)	Black	Buff SC on Dk. Amber Mesh
61	Cornwell	52L2	1	Forgery A (I) (3)	Red	Amber Mesh
62	USPO	7LB1	3	Forgery A	Black	Rose PCT
				Forgery A	Black	Rose PCT (g)
				Forgery A	Black	Rose PCT
63	Staten Isl.	133L1	2	Forgery B (6)	Pale Red	Lt. Creamy Mesh
				Forgery B (6)	Vermillion	Creamy Mesh
64	Honour's	C13 (IV)	2	Forgery B (P12)	Black	Thin Bluish Mesh
				Forgery B (P12)	Black	Bluish (g)
65	Cornwell	52L2	3	Forgery A II (10)	Rose	Thin Lt. Buff Wove
				Forgery A1 II (10)	Orange Brown	Dk. Amber Mesh
				Forgery A2 II (10)	Red Brown	Thin Creamy Wove
66	Prices	(L235)	1	Forgery A (30)	Bl/Red	Ungl. SC on Creamy (g)
67	Westervelt	L273	1	Forgery A (4)	Black	Pale Blue-Gray PCT
68	Prov RI	10x1,2?	1	Forgery	Bl/Yellow	SC Highly Gl. on Creamy Wove
69	Prov RI	10x1,2	1	Forgery	Bl/ Dk. Green	SC Gl. On Amber
70	Prov RI	10x1, 2	1	Forgery	Bl/Gold	SC Gl.
71	Prov RI	10x1, 2	1	Forgery	Black	Salmon SC
72	Prov RI	10x1, 2	1	Forgery	Bl/Gray	Gl. SC on Creamy
73	Prov RI	10x1, 2	1	Forgery	Bl/ Lavender	Gl. S.C on Creamy (g)
74	Prov RI	10x1, 2	1	Forgery	Bl/Pinkish	Silk Pelure
75	Prov RI	10x1, 2	1	Forgery	Black	Creamy Amber Pelure
76	Prov RI	10x1, 2	1	Forgery	Black	Thin Grayish Pelure
77	Hussey	Time Posted	1	Type I (100)	Black	Dk. Amber (Perf)
78	Hussey	Time Posted	1	Type II (100)	Bl/Blue	Slightly Gl. SC on Creamy (Perf)

Wood #	Local	Scott No.	Prints	Forgery Type (sheet size)	Color	Paper
79	Hussey	Time Posted	1	Type II (100)	Bl/Violet	Ungl. SC on Creamy (Perf)
80	Hussey	Time Posted	1	Type II (100)	Blue	Amber Mesh
81	Hussey	Time Posted	1	Type II (100)	Bl/Blue Creamy (Perf)	Ungl. SC on
82	Hussey	Time Posted	1	Type II (100)	Blue	Dk. Amber Mesh
83	Hussey	Time Posted	1	Type II (100)	Bl/Deep Yellow	SC on Creamy
84	Hussey	Time	1	Type III (100)	Bl/Yellow	SC on Creamy (Perf)
85	Kidders	L199	1	Reprint (10)	Black/Green	SC Gl. on Creamy
86	Hinkley	82L1 (L163)	1	Reprint ( )	Red	Creamy Mesh (g)
87	Hussey	87LE1 Plate VI	1	Reprint (10)	Black	Red SC Mesh
88	Hourly	Unlisted	1	Bogus 4 (12)	Black	Green Unglazed PCT

### Chart III

#### Postulation of Dates of Paper Use

Wood No.	Paper Description	Date of Printing	Ink	Notes
1	Thin White Wove	August 9, 1854	Black	87L2
2	Thin White Wove	September 9, 1856	Blue	87L1
3	Thin Amber Wove	August 4, 1857	Black	87L6
4	Thin Amber Wove	June 2, 1858	Red	87L3
5	Creamy SC	March 3, 1862	Black	
6	Amber Pelure	March 20, 1862	Pink	
7	Thin Lt. Buff Wove	March 20, 1862	Black	
8	Blue PCT	March 20, 1862	Black	
9	Thin Amber Mesh	March 20, 1862	Blue	87L22
10	Thin Amber Mesh	March 20, 1862	Pink	87L7
11	Creamy Amber Pelure	April 19, 1862	Black	
12	Creamy Amber Pelure	April 19, 1862	Dull Red	
13	Creamy Amber Pelure ?	April 19, 1862	Blue	
14	Amber Pelure	April 19, 1862	Pink	
3 not 2	Creamy Amber Pelure	April 19, 1862	Black	87L6
15	White Gl. SC	April 29, 1862	Carmine	
16	Buff Mesh	April 29, 1862	Black	
17	Light Buff	May 29, 1862	Black	
18	Light Buff	May 29, 1862	Black	
19	White Gl. SC	June 28, 1862	Gold	
16	?	June 28, 1862		
20	Dark Amber Wove	June 28, 1862	Blue	

Wood No.	Paper Description	Date of Printing	Ink	Notes
21	Bluish Mesh	October 23, 1862	Blue	
22	Green Gl. SC	October 23, 1862	Black	
23	Green Gl. SC	October 23, 1862	Black	
24	Dark Amber Laid	November 3, 1862	Black	
25	Yellow SC	November 3, 1862	Black	
26	Green Mesh PCT	November 3, 1862	Black	
27	Red Gl. SC	November 3, 1862	Black	
28	Red Gl. SC	November 4, 1862	Black	
29	Mauve PCT	November 4, 1862	Black	
30	Green Gl. SC	November 4, 1862	Black	
31	Yellow Mesh PCT	November 4, 1862	Black	
32	Yellow Gl. SC	November 4, 1862	Black	
33	Yellow PCT	November 4, 1862	Black	
34	Yellow PCT	November 4, 1862	Black	
35	Yellow PCT	November 11, 1862	Red	
36	Creamy Mesh	November 13, 1862	Green	
37	Creamy Laid	November 15, 1862	Blue	
38	Creamy Laid	November 15, 1862	Red	
39	Creamy Mesh	November 19, 1862	Black	
40	Thin Creamy Wove	December 10, 1862	Green	
41	Thin Creamy Wove	December 10, 1862	Puce	
16	Thin Creamy Wove	December 10, 1862	Black	
41A not –	Thin Creamy Wove	December 15, 1862	Green	
41A not 41	Amber Mesh	December 15, 1862	Lt. Green	
36	Amber Mesh	December 15, 1862	Red	
42	?	December 22, 1862	Blue	
43	Creamy Mesh	December 22, 1862	Black	
44	?	January 3, 1863	Black	
45	?	January 3, 1863	Red	
46 not 48	Thin Creamy Wove	January 6, 1863	Red	
47 not 49	Green Gl. SC	January ?, 1863	Black	
48 not 50	Thin Creamy Wove	January 10, 1863	Black	
7	Dark Amber Wove	January 14, 1863	Black	
13	Light Creamy Mesh	January 14, 1863	Blue	
14	Thin Yellowish	January 14, 1863	Pink	
11	Light Creamy Mesh	January 14, 1863	Black	
38	Dark Amber Laid	January 17, 1863	Rose	
37	Dark Amber Laid	January 17, 1863	Red	
49	Blue PCT	January 17, 1863	Black	
50	Yellow Gl. SC	January 17, 1863	Black	
51	Light Creamy Mesh	January 28, 1863	Blue	
52	Red Gl. SC	February 14, 1863	Black	
4	Light Creamy Mesh?	February 20, 1863	Red	87L25
2 not 3	Light Creamy Mesh	February 20, 1863	Blue	87L23
1	Dark Amber Mesh	February 23, 1863	Black	87L24

<sup>2</sup>  
Printings

Wood No.	Paper Description	Date of Printing	Ink	Notes
53	Light Creamy Mesh	March 4, 1863	Blue	
54	Thin Amber Mesh	March 4, 1863	Black	
55	Thin Amber Mesh	March 4, 1863	Green	
56	Thin Amber Mesh	March 4, 1863	Rose	
57	Thin Amber Mesh	March 4, 1863	Brown	
58	Light Creamy Mesh	March 4, 1863	Lt. Brown	
59	Light Creamy Mesh	March 9, 1863	Black	
60	Light Creamy Mesh	March 13, 1863	Black	
61	Thin Amber Mesh	March 13, 1863	Red	1 Printing
6	Thin Amber Mesh	March 27, 1863	Rose	
16	Light Creamy Mesh	March 27, 1863		
44	Light Creamy Mesh	April 6, 1863	Black	
45	?	April 16, 1863	Red	
46	Light Creamy Mesh	April 16, 1863	Red	
47	Green Gl. SC	April 16, 1863	Black	
24	Creamy Laid	May 11, 1863	Black	
12	Light Creamy Mesh	June 22, 1863	Dull Red	
11	Light Creamy Mesh	June 22, 1863	Black	
52	Red Gl. SC	June 24, 1863	Black	
62	Rose PCT	June 24, 1863	Black	
63	Light Creamy Mesh	July 1, 1863	Pale Red	
64	Bluish Mesh	July 13, 1863	Black	
65	Thin Lt. Buff Wove?	July 28, 1863	Rose	
49	Blue PCT	August 11, 1863	Black	
15	?	November 25, 1863	Brown-Red	
42	Light Creamy Mesh	November 25, 1863	Blue	
20	Light Creamy Mesh	November 25, 1863	Blue	
22	Green Gl. SC	November 25, 1863	Black	
8	Blue PCT	February 20, 1864	Black	
13	Creamy Mesh	February 20, 1864	Lt. Blue	
26	Green Mesh PCT	February 26, 1864	Black	
25	Yellow Gl. SC	February 11?, 1864	Black	
27	Red Gl. SC	February 26, 1864	Black	
17	Creamy Mesh	March 31, 1864	Black	
18	Creamy Mesh	March 31, 1864	Black	
6	Thin Amber Mesh	April 14, 1864	Rose	
7	Dark Amber Mesh	April 14, 1864	Black	
42	Amber Mesh	April 14, 1864	Steel Blue	
8	Blue PCT	April 14, 1864	Black	
19	White Gl. SC	April 14, 1864	Gold	
16	Light Creamy Mesh	April 14, 1864		
13	Light Creamy Mesh	April 14, 1864	Blue	
11	Amber Mesh	April 19, 1864	Black	
30	Green Gl. SC	April , 1864	Black	

Wood No.	Paper Description	Date of Printing	Ink	Notes
34	Brt. Yellow Mesh PCT	May 10, 1864	Black	
33	Brt. Yellow Mesh PCT	May 10, 1864	Black	
37	Creamy Laid	May 10, 1864	Blue	
38	Creamy Laid	May 10, 1864	Red	
35	Yellow Mesh PCT	May 10, 1864	Red	
49	Blue PCT	May 10, 1864	Black	
31	Yellow PCT	May 10, 1864	Black	
66	Red SC	May 10, 1864	Black	
41	Dark Amber Wove	May 10, 1864	Red	
40	Light Creamy Wove	May 10, 1864	Green	
36	Amber Mesh	May 10, 1864	Purple	
24	Thin Creamy Wove	June 8, 1864	Black	
4	Same as 10, 15?	June 8, 1864	Red	87L25
10	—	June 8, 1864	Rose?	87L7
15	—	June 8, 1864	Brown-Red	87L26
3 not 2	Creamy Mesh	June 8, 1864	Black	87L6
1	Creamy Mesh?	June 8, 1864	Black	87L24
2 not 3	Creamy Mesh	June 8, 1864	Blue	87L23
20	Dark Amber Mesh	August 16, 1864	Navy	
29	Rose PCT	August 22, 1864	Black	
28	Red Gl. SC on Buff	August 22, 1864	Black	
62	Rose PCT	August 23, 1864	Black	
58	Light Creamy Mesh	August 25, 1864	Lt. Brown	
59	?	August 25, 1864	Black	
46	Light Creamy Mesh	August 25, 1864	Red	
60	Light Creamy Mesh	August 25, 1864	Black	
22	Green Gl. SC	August 25, 1864	Black	
67	Pale Blue-Gray PCT	August 25, 1864	Black	
39	Dark Amber Mesh	August 25, 1864	Black	
50	Yellow Gl. SC	August 25, 1864	Black	
43	Thin White Mesh	September 2, 1864	Black	
58	Buff	October 18, 1864	Orange-Brown	
36	Buff	October 18, 1864	Purple	
53	Thin White Mesh	October 18, 1864	Blue	
59	?	October 18, 1864	Black	
17	?	February 10, 1865	Black	
48	?	February 10, 1865	Black	
52	Red Gl. SC	February 10, 1865	Black	
47	Green Gl. SC	February 10, 1865	Black	
25	Yellow Gl. SC	February 10, 1865	Black	
26	Green Mesh PCT	February 10, 1865	Black	
27	Red Gl. SC	February 10, 1865	Black	
36	Amber Pelure	February 10, 1865	Red	
68	Yellow Gl. SC	February 16, 1865	Black	

Wood No.	Paper Description	Date of Printing	Ink	Notes
69	Green Gl. SC	February 16, 1865	Black	
70	Gold Gl. SC	February 16, 1865	Black	
71	Salmon Gl. SC	February 16, 1865	Black	
72	Gray Gl. SC	February 16, 1865	Black	
73	Lavender Gl. SC	February 16, 1865	Black	
74	Pinkish Silk Pelure	February 18, 1865	Black	
75	Creamy Amber Pelure	February 18, 1865	Black	
76	Thin Grayish Pelure	February 18, 1865	Black	
13	Creamy Mesh	February 18, 1865	Blue	
12	Creamy Mesh	February 18, 1865	Dull Red	
42	?	February 18, 1865	Blue	
77	Dark Amber	February 25, 1865	Black	
78	Blue Gl. SC	February 25, 1865	Black	
79	Violet Gl. SC	February 25, 1865	Black	
80	Amber Mesh	February 25, 1865	Blue	
81	Blue-Gray Gl. SC	February 25, 1865	Black	
82	Dark Amber Mesh	February 25, 1865	Black	
83	Yellow Gl. SC	February 25, 1865	Black	
84	Yellow Gl. SC	February 25, 1865	Black	
45	?	May 23, 1865	Red	
44	?	May 23, 1865		
32	Green Gl. SC	May 23, 1865	Black	
85	Green Gl. SC	September 18, 1865	Black	
86	Creamy Mesh	September 21, 1865	Red	
36	Creamy Mesh	January 5, 1866	Purple	
9	Creamy Mesh	January 5, 1866	Blue	87L22
58	Creamy Mesh	January 5, 1866	Dull Brown	
59	Yellowish Gray	January 5, 1866	Black	
X	-	January 5, 1866		
52	Red Gl. SC	January 5, 1866	Black	
47	Green Gl. SC	January 5, 1866	Black	
48	Yellow Mesh	?	Red	
65	Creamy	February 3, 1866	Red	
58	Dark Amber Mesh	February 16, 1866	Orange	
59	?	February 16, 1866	Black	
52	Red Gl. SC	February 16, 1866	Black	
65	Dark Amber Mesh	February 16, 1866	Orange-Brown	
9	Dark Amber Mesh	February 16, 1866	Blue	
48	?	February 16, 1866	Black	
36	Amber Mesh	February 16, 1866		
52	Red Gl. SC	February 16, 1866	Black	
17	Creamy Mesh	February 16, 1866	Black	
44	?	February 16, 1866	Black	
50	Yellow Gl. SC	February 16, 1866	Black	
24	Thin White Mesh	February 16, 1866	Black	

Wood No.	Paper Description	Date of Printing	Ink	Notes
35	Dull Yellow Mesh PCT	February 16, 1866	Red	
87	Red Gl. SC	February 16, 1866	Black	
4	Green Gl. SC	February 16, 1866	Black	
16	Creamy Mesh	February 16, 1866	Orange	
60	Creamy SC on Lt. Creamy Mesh	February 16, 1866	Black	
18	Creamy Mesh	February 16, 1866	Black	
8	Blue PCT	April 3, 1866	Black	
49	Blue PCT	June 22, 1866	Black	
88	Green PCT	June 22, 1866	Black	
63	Creamy Mesh	June 22, 1866	Vermilion	
34	Yellow Mesh PCT	June 22, 1866	Black	
33	Yellow Mesh PCT	June 22, 1866	Black	
16	Creamy Mesh	June 22, 1866		
6	Creamy Mesh	June 22, 1866	Rose	
20	Creamy Mesh	June 22, 1866	Blue	
7	Light Creamy Mesh	June 22, 1866	Black	
21	Bluish Mesh	June 22, 1866	Blue	
11	Creamy Mesh	June 22, 1866	Black	
30	Green Gl. SC	June 22, 1866	Black	
64	Bluish Mesh	June 22, 1866	Black	

### References

1. *Byways of Philately*, memory of H. Warren K. Hale, compiled and arranged by Elliott Perry, J.W. Stowell Printing Co., 1966.
2. *Chronicle 177/February 1998/ Vol. 50, No. 1*, Herbert Trenchard.
3. Thomas Wood's memorandum 1862-1866.
4. The Robson Lowe Hussey Collection.
5. The Henry Abt Hussey Collection.

### Part I

This is a work in progress. If you disagree or have more information to contribute please drop me a line.

### Part II

An analysis of the Scott listed Hussey stamps including a paper and ink color study and unlisted varieties. A review of the notes listed in the Hussey section of the *Scott* catalog.

### Part III

A study of the Hussey printings not included in Wood's notebook and a study of other possible forgeries and reprints that could be attributed to Hussey. A review of conclusions drawn from Parts I – III.

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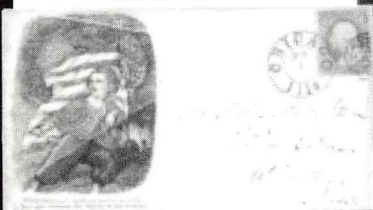
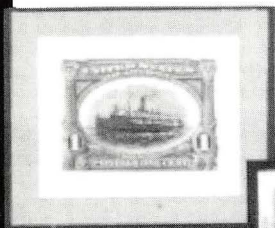
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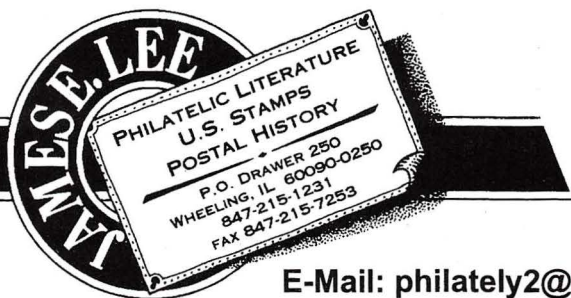
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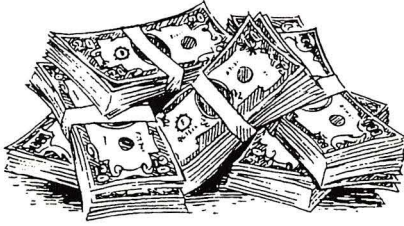
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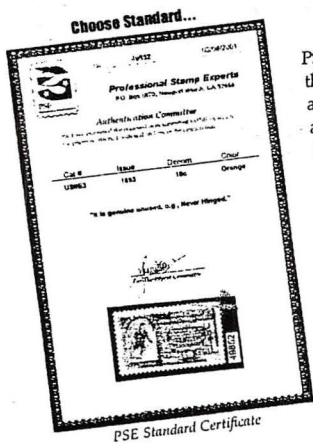
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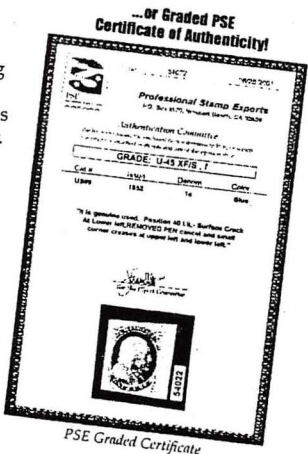
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# Plate Varieties on Allen's City Dispatch

By  
John D. Bowman  
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Page 26 of Lyons' Volume I of his Identifier series describes the plate varieties that can be found on Allen's stamps, 3L1- 3L4. This brief report will describe the flaws and identify the position numbers.

Lyons' flaw 1 is described as "the tops of all of the letters in 'DISPATCH' can have dark flaws appearing as chips missing." Figure 1 illustrates positions 63-68, showing that this flaw is actually a group of flaws, with minor differences. This flaw type is also found on positions 15-18, 33-36, 56, 73, and 82.

Flaw 2 is similar, but it is the bottoms of the letters in "ALLEN'S" that have dark flaws. This flaw is also found on a number of positions, namely 5, 32, 53, 55, 56, 63, 64, 66, 82 and 95-97. Note that two positions, 56 and 82 have both flaws present.

Flaw 3 affects the entire ninth vertical row of stamps, with a white flaw in the "C" of "CITY" (Figure 2). Thus, it is seen on positions 9, 19, 29, 39, 49, 59,69,79, 89 and 99.

Flaw 4 is a white flaw in the "C" of "CITY" (position 9) while flaw 7 is a dark flaw below the SE corner of the label with "ALLEN'S" (position 10) (Figure 3).

In flaw 5 the NE corner of the outer border is missing a small piece (position 52). However, a larger flaw exists on the adjacent stamp, position 53 (Figure 4). Flaw 6 is the most prominent flaw on this plate, with a large colorless defect in the lower left side (Figure 5). In fact, it is one of the most prominent flaws observed with any of the local stamps. This is position 91.

Lyons' "flaw" 8, 9 and 10 are not flaws in the sense of plate flaws, but other inking varieties. Thus, I have noted the position 53 plate flaw as flaw 8.

As has been noted above, some of the flaws occur only once on each plate of 100 (positions, 9,10, 52, 53, and 91; flaws 4, 7, 5, 8 and 6), whereas the flaws affecting the letters "DISPATCH" or "ALLEN'S" may be observed on a number of positions.

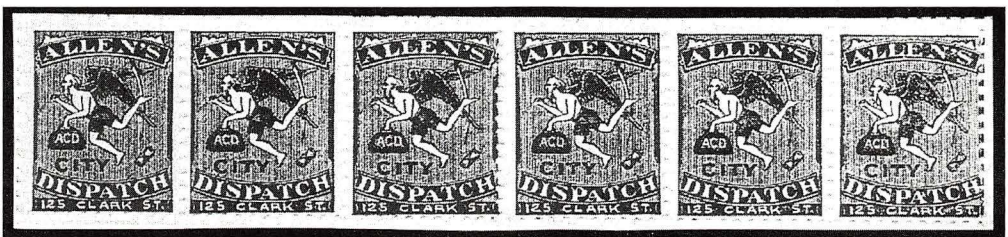


Figure 1. Positions 63-68, showing variations of flaw 1 (tops of letters in "DISPATCH").

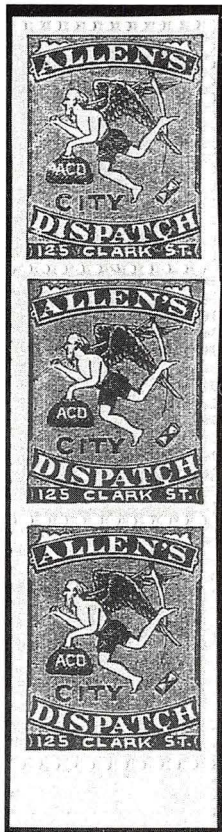


Figure 2. Positions 79, 89, 99  
flaw 3 (under "C" of "CITY").



Figure 3. Positions 9 and 10,  
showing flaws 4 and 7.



Figure 4. Positions 52 and 53,  
showing flaws 5 and 8.

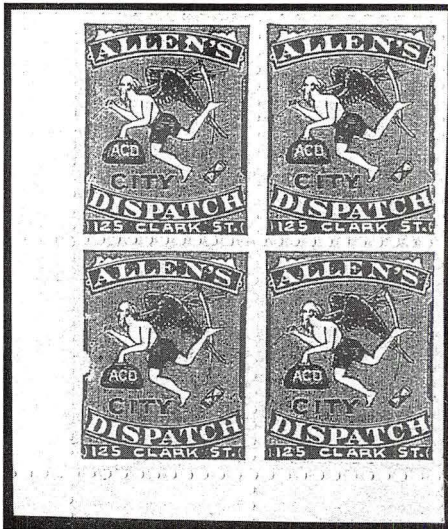


Figure 5. Positions 81, 82, 91,92,  
showing flaw 6 in position 91.

#### Lyons' Flaws 1-10

1. The tops of all the letters in "DISPATCH" can have dark flaws appearing as chips missing.
2. The bottoms of the letters in "ALLEN'S" can have dark flaws appearing as chips missing.
3. One row of positions has a square white flaw under the "C" in "DISPATCH".
4. There is a white flaw in the "C" of "CITY".
5. The NE corner at the border is missing a small piece.
6. The left border has a large round light color flaw in the middle.
7. There is a dark flaw below the SE corner outside of the label containing "ALLEN'S".
8. The background shading lines have heavy flaws.
9. The apostrophe in "ALLEN'S" can be missing.
10. The background consists of dotted shade lines giving a cross hatched appearance.

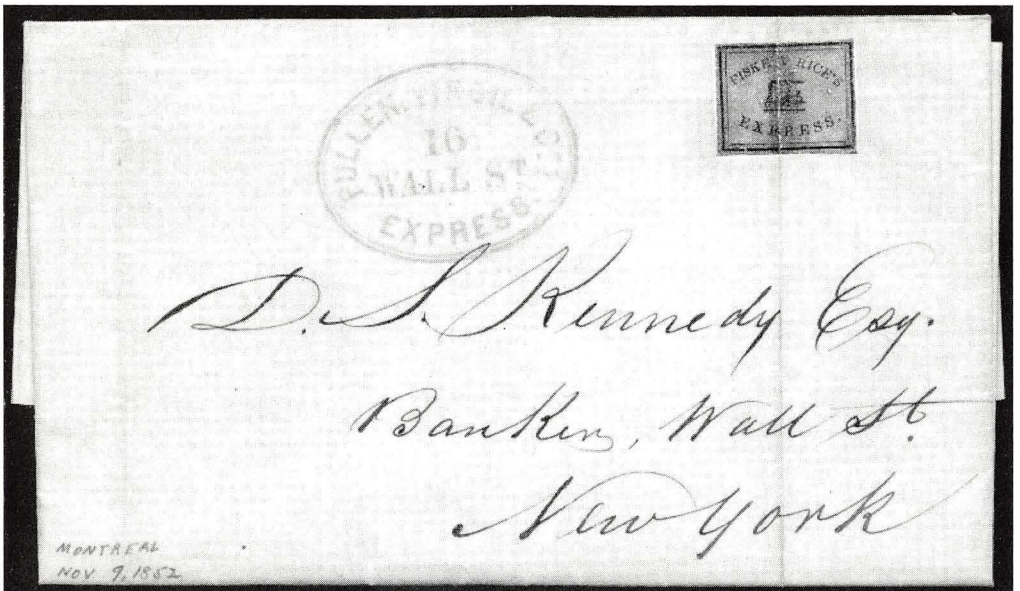
# Fiske & Rice and Bigelow's Express

*(The author wishes to remain anonymous)*

This express company was founded by Liberty Bigelow as early as July 1848. He had an express contract with the Boston & Fitchburg Railroad and with the Concordia & Nashua Railroad. The main route was Boston to Burlington, VT and Montreal. Bigelow sold out to Fiske & Rice on March 1, 1851. Fiske & Rice later had a branch to Albany, NY.

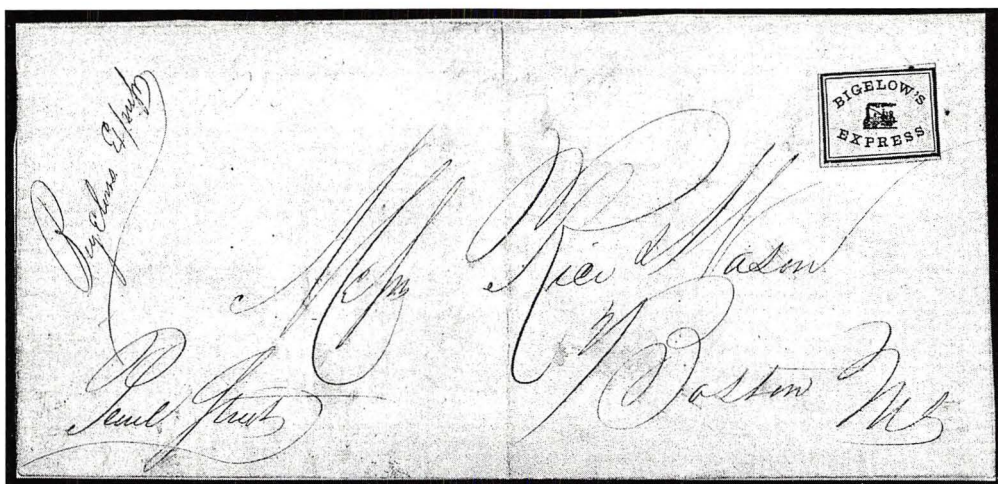
Pullen & Virgil was a closely allied company and had a Hudson River line. Rice was once a partner with Virgil.

This information is from *Stimson's Express History*, 1883.



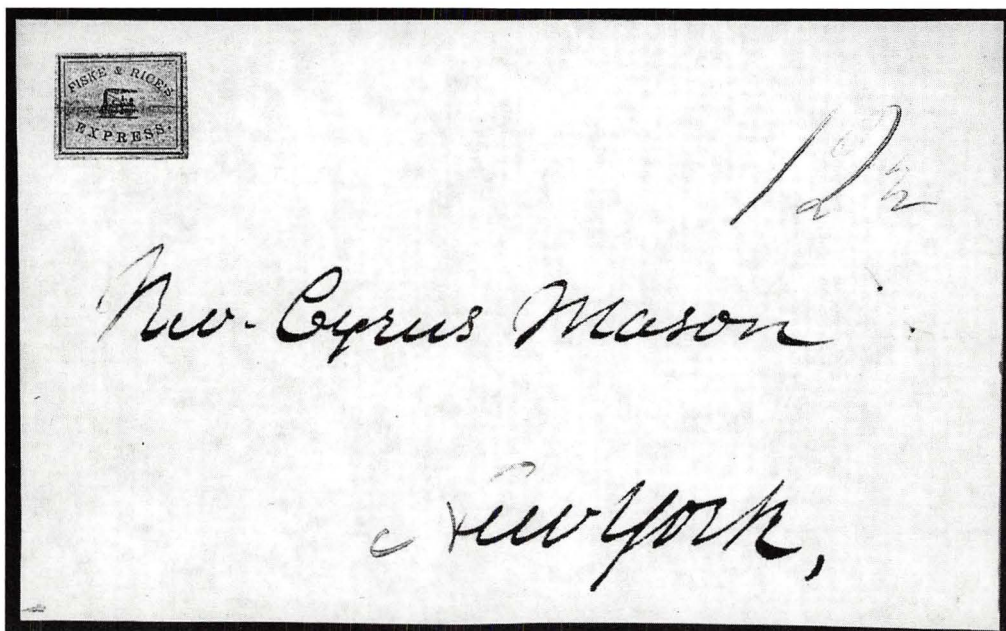
**Figure 1. Red Fiske & Rice stamp on cover to New York with a Pullen handstamp.**

Figure 1 shows a red Fiske & Rice stamp on a cover sent from Montreal to New York. The cover is dated November 9, 1852. The cover was delivered in New York by Pullen & Virgil who had offices at 16 Wall Street.



**Figure 2. Yellow Bigelow's stamp on a cover to Boston.**

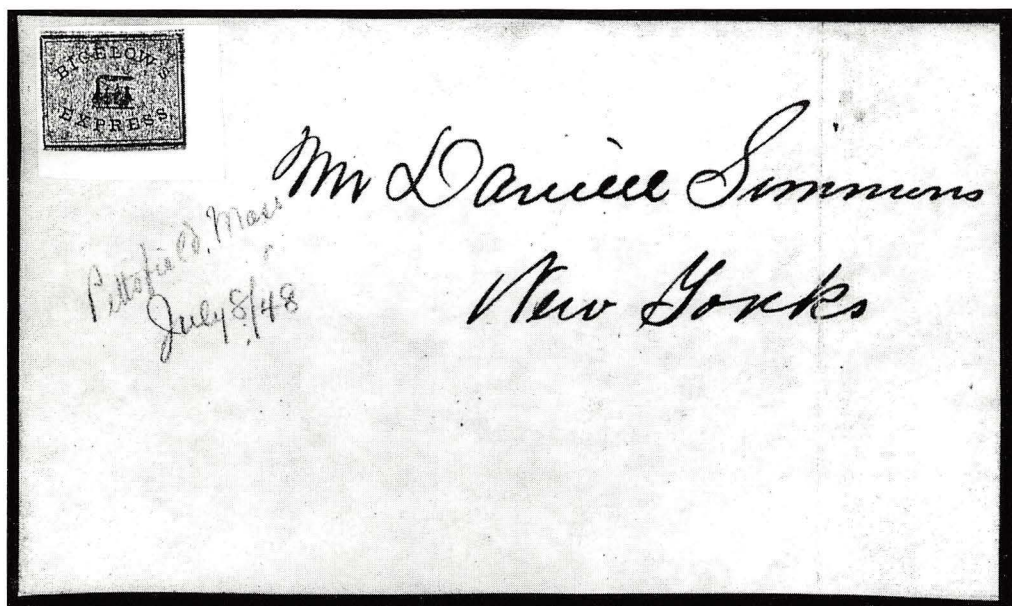
The cover shown in Figure 2 has a yellow Bigelow's stamp on a cover to Boston. The cover is dated March 13, 1851. The cover indicates that Bigelow's adhesive continued to be used for a short time after the company was sold to Fiske & Rice.



**Figure 3. Orange Fiske & Rice stamp on cover to New York.**

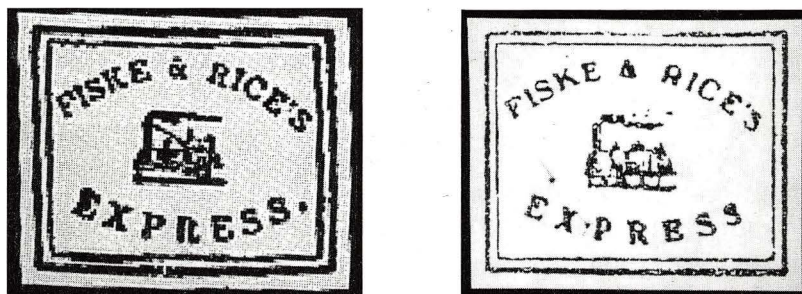
The cover shown in Figure 3 has an orange Fiske & Rice stamp on cover to New York. The red CDS is December 4 at Pittsfield Mass.





**Figure 4. Red Bigelow's stamp on cover to New York.**

Figure 4 shows a red Bigelow's stamp on a cover to New York. The cover is dated July 8, 1848 and is a very early cover. The cover was sent from Pittsfield, Mass.



**Figure 5. Forgeries of the Fiske & Rice Express stamp.**

Figure 5 at the left shows a forgery of the Fiske & Rice stamp which can be found in black on green glazed, black on red glazed and black on yellow glazed papers. Figure 5 at the right shows the Scott forgery.

*Editor's Note:* For another significant article on Bigelow see *Stamp Collector* 5/18/91. An article on Fiske & Rice also appears in *Stamp Collector* 5/25/91.

# The Beginnings of Adhesive Postage – Part 8

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## Events of 1845-1846

During 1845-1846 a number of events occurred that led to the demise of the government's operation of a city dispatch post. First, and least important, was the resignation of Alexander Greig on November 25, 1844 to go to Cuba. He had been the guiding spirit of the operation and his departure may well have reduced enthusiasm for a separate carrier department as well as removing a source of ideas about how to compete in a rapidly changing environment.

Second, and a somewhat more significant change, was the shift in New York postmasters. Robert Morris, an established politician, took office in March 1845 and he clearly had his attention directed to the proposed postal acts of March 3, 1845 and the general issue adhesives suggested in the drafts of that legislation.

When the enabling clause for adhesives was struck out during Senate consideration of the new acts, both Morris and the newly installed Postmaster General concentrated upon ways to circumvent the failure to authorize adhesives. The city dispatch operations were not a primary concern.

The third event was the shift from the concept of a 'mail not for transmission' perquisite to the 'drop' postal rate charge. This caused a rate increase for some patrons and created a competitive disadvantage for the government carrier operation.

The final, and most significant, reason for the demise of the government operation was the rise of private competition. Although a number of independent mail companies developed during 1844, in the local field, only Robertson & Co., (1842) and its successor Bloods, in Philadelphia together with its New York counterpart, Boyd's, (6/17/44) had developed prior to 1845.

An informed commentator—the former Assistant Postmaster of New York in the 1830s, and probable founder of the New York Penny Post local, Barnabas Bates, noted in a letter dated February 7, 1847 addressed to the Postmaster General,

“A free delivery of letters would increase the revenue by causing the greater portion of the drop letters to be sent through the post-office, instead of the private offices now established in different parts of the city. *The only reason why the City Despatch Post failed was, that they charged more than the private penny post offices.*”

The government had abandoned the U.S. City Despatch Post barely more than three months prior to this analysis.

The basic competition was that of John Thomas Boyd (1797-1859) who advertised his local post on June 15, 1844 with service to begin Monday, June 17th. June 15th was the day that Judge Story handed down his decision dismissing the government's case against the American Letter Mail Co. Boyd, the son of a wealthy doctor, was a merchandise auctioneer from 1822 to 1833 and again from 1841 to 1845 at which point he finally gave up that business. It is remarkable

that none of the published authors who discuss Boyd apparently picked up on the fact that he was also a carrier for the U.S. City Despatch Post from August 15, 1842 to at least June 30, 1843.<sup>1</sup> He was carefully studying the business that was to become his life's work.

Boyd started his new career with almost double the number of outlets that the government had employed. (He had 200.) While he only offered two deliveries daily rather than three, he cut the rate from 3¢ to 2¢ and began his service with lithographed adhesives already prepared. He also had 'experienced carriers' as his notice of June 22, 1844 noted. These had been hired away from the U.S. City Despatch Post.

A comparison of the carriers listed in the 1843 *Post Office Department Register* together with those signing the testimonial to Alexander Greig in December 1844 provides the clue as to whom Boyd used as carriers. These seem to be: Moses Ward (quit the U.S. City Despatch on November 1, 1844), John Mitchell, John Walker, B.F. Cressman, and V.F. Sherwood, with George Lynch an outside possibility.

Another important early competitive advantage was Boyd's connection with the independent mails and expresses such as American Letter Mail, Hale, Pomeroy, Pullen and Wyman. Early Boyd covers from 1844 show all these conjunctive uses. The connection with Pomeroy is particularly notable with over half the conjunctive uses of the first Boyd handstamp and adhesive showing a Pomeroy connection. This raises an important question: How did Boyd finance his beginning operation?

Boyd's career as an auctioneer was not particularly profitable as he was far from the most important. His pay from the U.S. City Despatch Post was small. Yet he was able to obtain almost twice the number of outlets of the government carrier and hired a goodly number of carriers. A reasonable explanation, in my opinion, is that some party such as Pomeroy, who had a legitimate grudge against the government, financially backed Boyd.

During 1845 there were other private post competitors as well. Among these new locals are the Hanford Pony Express local (known September 29, 1845-February 7, 1851),<sup>2</sup> the Barr Manhattan Express local (known October 3, 1845-February 14, 1847)<sup>3</sup> and the Cummings local (known December 31, 1845 but reported to have been operating earlier). There is also a mystery post – the one using a 23mm double circle reading CITY POST/2/P.O. in both red and blue-green. There are a handful of examples which will be discussed in Part 10 of this series.”

The 'City Post' handstamps are known in red in the spring of 1846 and in blue green in the fall. Elliott Perry wrestled with the problem of what these represented.<sup>4</sup> He was specifically referring to the Harold Brooks cover dated November 28, 1846 as a possible first day use by the Mead operation which was

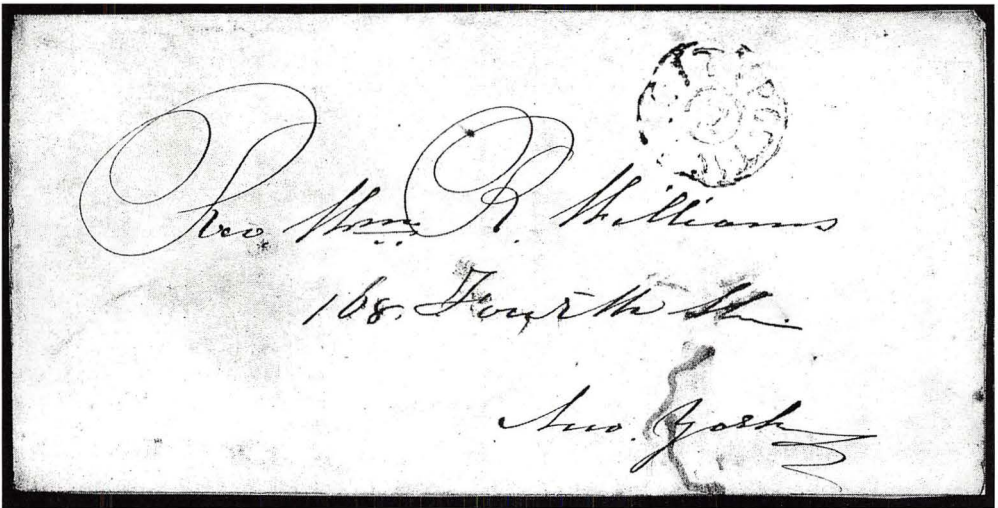
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<sup>1</sup> *Post Office Department Register of all Officers and Agents 1843* page 600.

<sup>2</sup> "The Pony That Couldn't Spell", *U.S. Cancellation Club News*, Winter 2000, Whole No. 234.

<sup>3</sup> "The Manhattan Express Local", *Collectors Club Philatelist* January 1986.

<sup>4</sup> *One Hundred Years Ago*, pg. 39, published by the American Philatelic Society.



**Figure 1. City Post/2/P.O. in Blue-Green.**

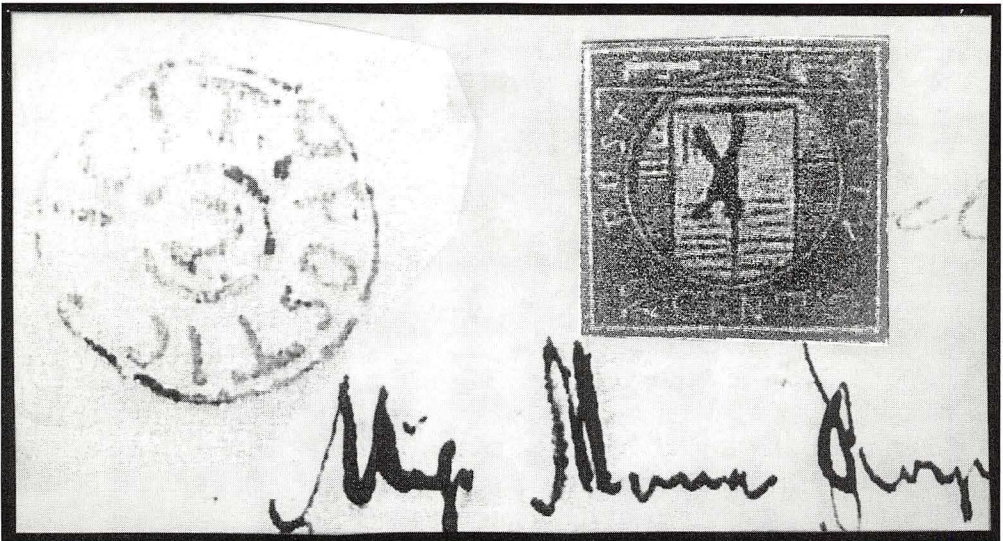


**Figure 2. City Post/2/P.O. in Red.**

the successor to the governments dispatch operation. Currently in my collection, this cover, **Figure 1**, is addressed to Rev. Williams, 168 Fourth Street. The marking on it is definitely not a Mead handstamp. The Mead postal markings do not begin until November 30, 1846, the day upon which Mead first advertised his new post.

The red examples include one ex-Richard Schwartz that sold in the Siegel 2000 Rarities as lot 395. It is an undated Valentine cover with the handstamp on the flap; it is addressed to Miss Burritt, 97 Prince Street. Mr. Schwartz believed it to be an 1847 use; however, the handstamp shows no break at the bottom, nor does it have a dent below the 'O' of 'P.O.' as does my November blue green example. There is also a second Valentine to Miss Burritt, ex-Schwartz, that is lot 1718 in

the Siegel 6/17-19/2000 sale. Further, I also possess a red example on a cover dated March 23, 1846 that also does not show a break at the bottom of the outer rim. This cover, **Figure 2**, is addressed to John Granja, No. 95 Wall Street and the contents request permission for a young man to attend a funeral. It has a break beginning over the 'TY' of CITY, which is not found on the obviously earlier Schwartz cover, but which is found on the blue-green fall examples. The unique erased Cummings adhesive (Scott 55L8) is found on a handstamped red CITY POST/2/P.O. cover addressed to Miss Mona George, 144 Christopher Street. The adhesive is untied on a Valentine and killed with a pen 'x' and 'tied' by a pen 'Paid'. In my opinion the cover is a genuine one to which this adhesive has been added. The use of the erased Cummings adhesive is not consistent with the known dates of the red CITY POST covers. (See **Figure 3**).



**Figure 3. The Unique Cummings Erased Adhesive 55L8.**

We do not know the owner or the location of this post. What we do know is approximate dates of operation and some of the people who could not have been operators either because they were government employees at the time or were already operating other posts. The cover use date sequence suggests that the 'City Post' is part of a sequence that begins with this local and is followed by the Franklin City Dispatch, which was absorbed by Bouton.

### **End of the U.S. City Post Despatch**

It was clear by the fall of 1846 that the U.S. City Despatch Post was losing the competitive battle with the private operations and would be successful only with major changes that were not authorized by government regulations. The best choice appeared to be a shift to private operations.

On November 28, 1846, Robert Morris, the New York postmaster, sent out a notice that,

“By the authority of the Postmaster General, the United States City Despatch Post is discontinued...”

Note that the shift required authorization from Washington and also that it did not mean deliveries from the mails via penny post carriers of the post office would also be discontinued. That operation had been in place since colonial times and had not been melded into the new U.S. City Despatch when the government purchased the Greig operation.

### **Mead Takes Over**

Abraham B. Mead, a New York post office clerk took over the Despatch Post. He was apparently connected with Morris, for he joined the post office one day after Robert Morris took over; however, he had apparently quit fairly soon, for he is not cited in the 1847 *Post Office Official Register* which contains the records of Federal employees from July 1, 1846 onward.

Mead's first advertisement appeared November 30, 1846 and reads, in part,

“Post OFFICE City Dispatch-The subscriber, with the assistance of those who were heretofore engaged with him in conducting the United States City Dispatch Post has established on his own private account a ‘City Dispatch Post,’ under the name of ‘Post Office City Dispatch.’ The principal office ...is located on the corner of Liberty and Nassau sts., opposite the Post Office...”

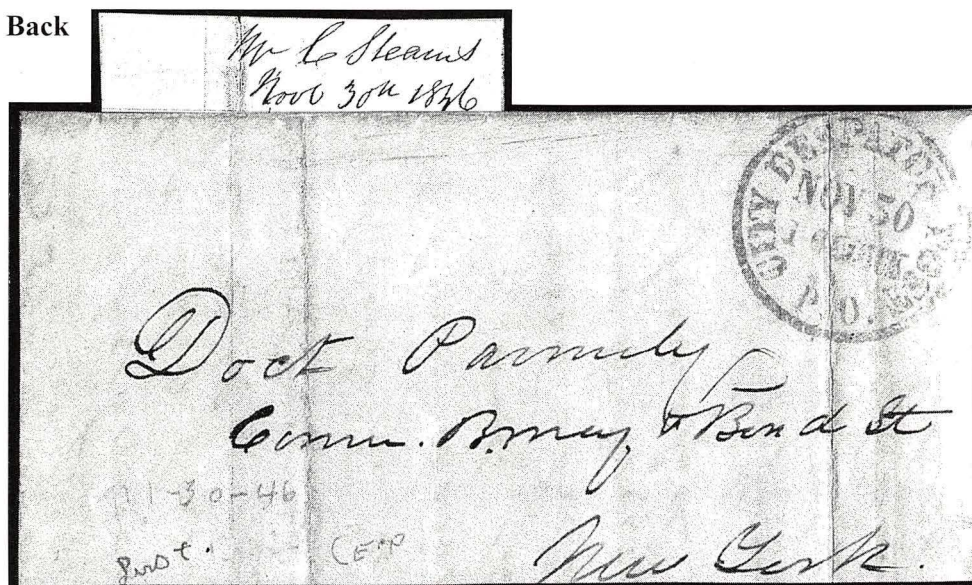
Mead recognized the rate problem presented by competition from Boyd and other locals and established his rate at 2¢. He was willing to accept the 3¢ U.S. City Despatch adhesives on letters he handled, or they could be redeemed at the post office. His new adhesives at 2¢ each or \$1.50 per hundred, were available at the principal office or ‘either of the Stations.’ I don't have a record of these station addresses. The \$1.50 per 100 stamps rate undercut the Boyd rate but does not seem to have proved an important competitive advantage.

Mead's operation began by using the old U.S. City Despatch adhesives that customers had previously purchased together with a new handstamp. The very first use of the Mead operation is a stampless cover, **Figure 4**, which is currently in my collection, dated November 30, 1846, the date of his advertisement. New adhesives were not available immediately. Mead had to arrange to get the Greig die to make up 2¢ adhesives. A print order for the green Mead adhesive was logged by Rawdon, Wright, & Hatch on December 5, 1846. It was for ‘232 green enameled stamps.’ Scott Trepel reproduced this order in his *Penny Post* series, Part VI, about the Kapiloff collection. The stamps were actually delivered December 6<sup>th</sup>.

The earliest use of the new Mead adhesive on a surviving cover appears to be one postmarked December 8, 1846 (lot 111) in the Robert Kaufmann October, 1978 private offering. The cover is addressed to A. K. Shurtleff, Portland, Me. The adhesive is tied by a boxed FREE of the killer used by the City Despatch.

There is a second cover earlier than the January 11<sup>th</sup> example, long felt to be the earliest (Caspary sale lot 407) and which is addressed to A. G. Moring. This earlier January cover bears an untied 40L2, and is dated January 7, 1847. It is

Back



**Figure 4. Earliest cover of Mead's operation of the City Despatch Post.  
November 30, 1846.**

addressed to Mr. H. Ripley; it sold as lot 237 in the Siegel sale of March 26, 1996.

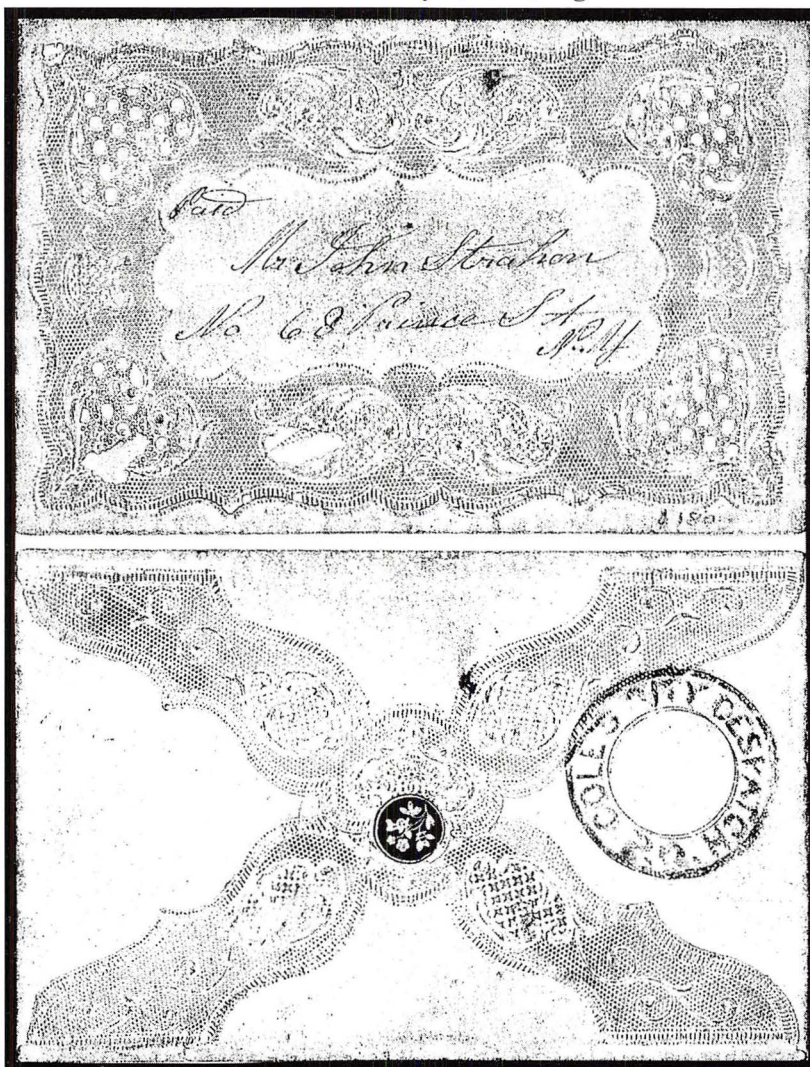
The printing plate used by Mead was the old Greig plate of 42 positions. It was reentered to change the rate to 2¢ on or prior to December 5, 1846. The Rawdon, Wright & Hatch does not note a reentry charge. Although RW&H used 'impressions' to represent a sheet of stamps in 1845, the use of the word 'stamps' in 1846 is confusing. If actual stamps were meant, then the quantity reported is odd, for it represents less than six sheets from a plate with 42 positions. Conversely, if it represents 'impressions' or sheets, the total of 9,744 stamps is far more than were used by Mead and the successor firms.

Mr. Trepel in his article series rested part of his argument for reading impressions as sheets upon the number of surviving covers bearing the Mead adhesives. He reported a census of about nineteen examples of Scott 40L2. This is too many to have survived for a printing of only 262 adhesives. Additionally, table IV shows some 36 adhesives on cover used under Mead and his successors when only the 40L2 are considered. Using the same projection techniques reported in earlier discussions of surviving examples, the total is only sufficient to account for about 95 sheets of 42 stamps each.

Assuming the green enameled adhesives remained in stock when Mead abandoned the City Dispatch Post operation and that his successors added a surcharge to the existing stock to create what the Scott catalog lists as the 40L4 group of adhesives means adding an additional 24 surviving examples to the total. This permits a projection of an additional sixty sheets. Even with this modification it is only possible to account for about half of a 262-sheet printing. Further, some of the known Cole operation 40L4 adhesives are known to have come from a second printing, further limiting the projection. A substantial number of adhesives would have been printed, for which we have no accounting records that may represent stamps added to stampless covers. Both Cummings and Cole, who were

successor operators to Mead, had their own handstamps. However, these handstamps never seem to have been used in conjunction with the City Dispatch P. O. handstamp they inherited when they took over the City Dispatch operation. The successors did use the 30 mm City Dispatch /P. O. handstamp with their own adhesives. They also used the chamfered boxed FREE as did Mead. However, none of them employed the chamfered boxed "U.S." handstamp; it remained with the post office and was converted for use as a killer on crossborder mail.

Cummings had a boxed PAID/A.H.C. killer as well as a black segmented square killer. Neither is reported associated with their operation of the city dispatch operation. Cole introduced a PAID killer and also black grid. The earliest of these I record is used in August 1848. This is about the same time that Cole shifted the color of the City Dispatch/ P.O. handstamp from red to black ink; later it was changed to a washy brown around October 1849. This new color continues to be found used as late as January 5, 1850, **Figures 5-10**.



**Figure 5. 1848 Valentine with Black Cole's City Dispatch P.O.**



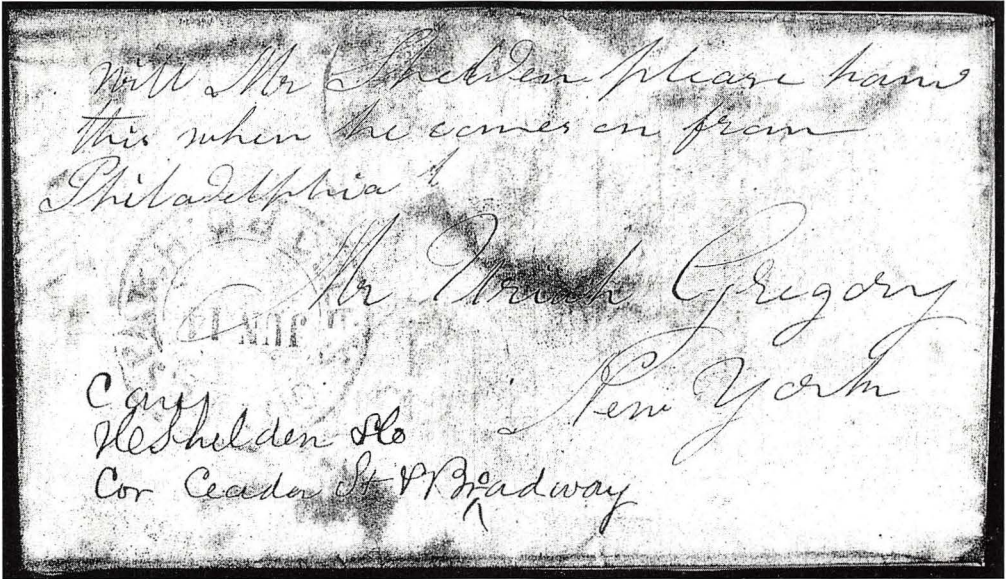


Figure 6. June 12, 1848 Red Cole's City Despatch P.O.

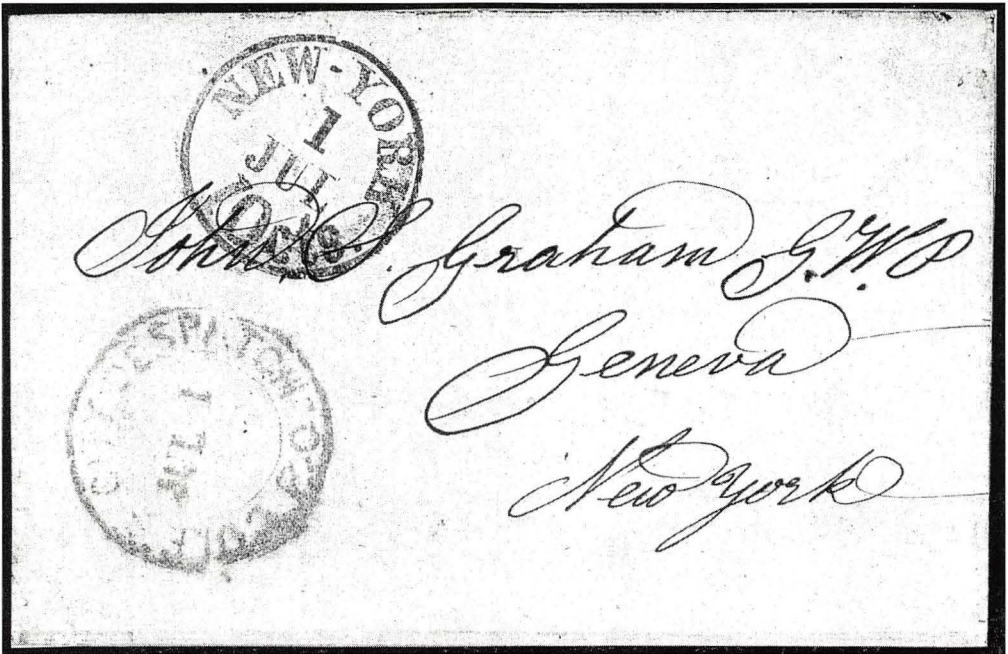


Figure 7. June 29, 1848 Brownish Red Cole's City Despatch P.O.

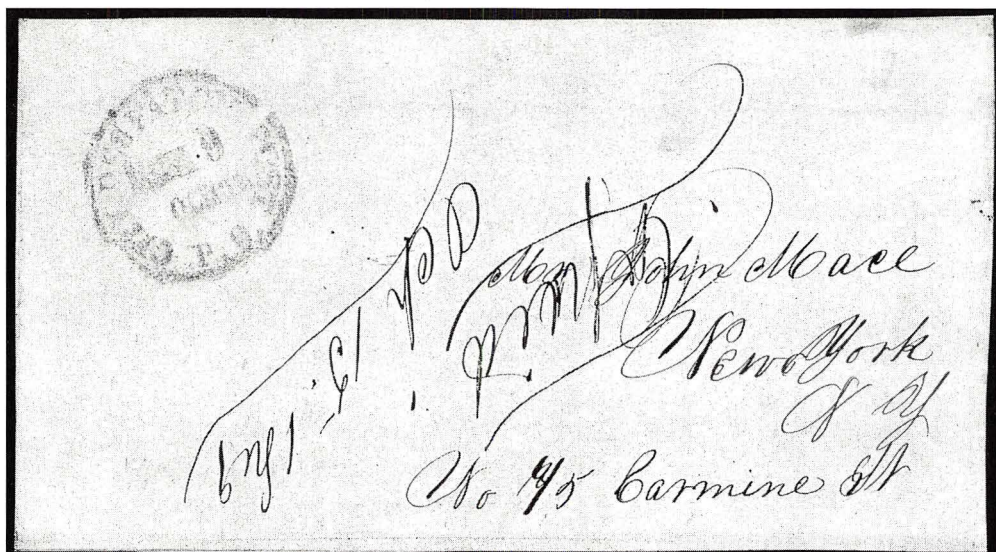


Figure 8. From Newark. 10/9/49 with washy brown City Despatch Post.

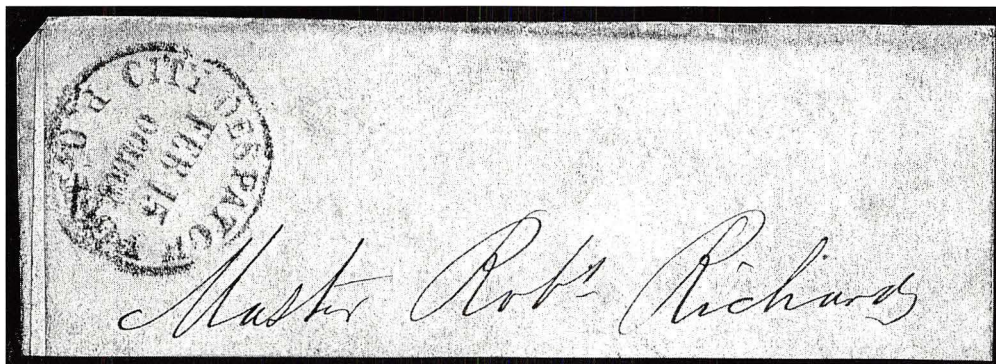


Figure 9. Red handstamp on cover (partially shown) containing a valentine.

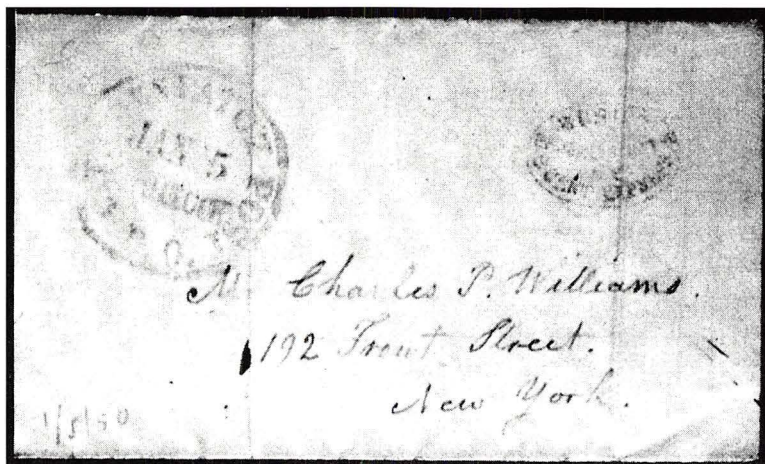


Figure 10. Late use of washy brown City Despatch Post on January 5, 1850 cover. Note Bush's Brooklyn City N.Y. 2 cent Express which existed through early 1850.

**Table IV**  
**Mead and Cummings City Despatch Covers**

Cover Date	Scott #	Tied	Addressee	Sources and Notes
11/3/4(6)	6LB5v	Y	Miss F. H. Clark, 701 Greenwich	Envelope; Late use of government's dark blue adhesive; lot 237 Kapiloff (1992 Rarities)
11/30/46	Stampless		Dr. Palmck, May and Bond Streets	FDC of Mead operation (as advertised to start on this date); New circle date stamp (CDS)
12/8/46	40L2	Y	A.K. Shurtleff, Portland, Me.	Used 2 days after stamp printed. Lot 1992 Caman sale 5/22/77; lot 4I R. Kaufmann 10/78 mail auction.
12/11/46	40L2	Y	Mr. Booth, Portchester, N.Y.	Lot 779 German Sale 11/2/21; illustrated in Penny Post July 1993.
12/24/46	6LB5v	Y	Jos. Goodhue, (name and address x'd out)	Pos. 6L; ex-Seybold; Fig. 45 Perry booklet; lot 1087 Green XIII sale; Caspary lot 196; Middendorf lot 209.
12/28/46	40L2	Y	Charles Lent, Stage Proprietor, 85 6 <sup>th</sup> Ave.	Hall collection lot 564
1/7/1847	40L2	N	Mr. H. Ripley, 244 Pearl.	Lot 237 Siegel 3/26/96.
1/11/47	40L2	Y	Mr. A.G. Moring, Present	Tied by FREE; Caspary lot 396, where it is called the earliest; Middendorf lot 209
1/15/47	Stampless		Daniel Cogger, 254 South St.	Earliest reported FREE on stampless.
1/15/47	40L2	N	Delaplaines Cornell, 203 Allen St.	J.A. Fox lot 426 2/11/52; Fox lot 250 8/15/66; Kapiloff lot 63.
1/18/47	40L2	N	John B. Jones, 104 W. 11 <sup>th</sup> St.	Double c.d.s.; Hollowbush lot 250 J.A. Fox 8/15/66; Patton lot 1044 Lowe 3/15/72; lot 338 J. Kaufmann 7/10/81; Kapiloff lots 66, 664.
1/19/47	40L2	N	N.A., Marletown, N.Y.	Hollowbush lot 25I Fox 8/15/86; ex-Perry; Kapiloff lot 65.
1/20/47	40L2	N	Luther Bradish, 36 E. 16 <sup>th</sup> St.	Mohrman lot 133 10/79 auction; ex-Boker; PFC 233967.
1/22/47	40L2	N	Johnston & Battell	Ex-Ferrari; Middendorf lot 499.
1/27/47	40L2	Y	Miss Simmons 260 Broad St., Newark, N.J.	Hall collection
1/29/47	40L2	Y	Miss Persis Thurston, S. Hadley, Mass.	On piece; Caspary lot 405.
2/2/47	40L2	N	Peter Cooper, 17 Burling Slip	Caspary lot 408; ex-Hall.
2/15/47	40L2	N	N.A.	Position 7; Patton lot 1045 Lowe 3/15/72.
2/16/47	40L2	N	Henrietta Heavin, 85 E. 17 <sup>th</sup> St.	Valentine; Siegel lot 900 7/15/64; lot 254 Kapiloff 1992 Rarities.

Cover Date	Scott #	Tied	Addressee	Sources and Notes
2/17/47	40L2	Y	Elizabeth Chapin, 247 Broome St.	Valentine: PFC 236030; Caspary lot 406; lot 495 Middendorf.
2/20/47	40L2	N	N.A., out-of-state	Insurance notice; lot 367 Kenedi sale 8/7/70; lot 884 Kenedi 7/10/71.
--/--/47	40L2	N	J.L.	Lot 301 Siegel sale 9/9/56; angled stamp UL.
3/10/47	40L2	N	To Governor of N.Y.	PFC 236030; Myersburg lot 208 Siegel sale 6/25/97.
3/17/47	40L2	Y	Sarah Rogers, Bellerica, Mass.	Brown cover; Frajola lot 513 1/13/89; Myersburg lot 209 (Siegel 6/25/97)
3/20/47	40L2	Y	N.A., 40 Lexington Ave.	Local printed notice; Golden lot 933.
3/23/47	40L2	N	Dows & Guiteau, 119 Broadway	FREE; From Scotland; Weiss lot 2827 5/18/96
3/25/47	40L3	N	Mr. M. Tilden, 40 Cherry St.	PFC 2366903 says originated; Caspary lot 413 says no; Middendorf lot 501 says no; Myersburg lot 210 (6/25/97) says no; seems too early for first pink adhesive.
3/25/47	40L2	Y	J.W. Thorne, 118 Broad	Printed glass notice of 2/2 from Glasgow. Hall collection lot 563
4/19/47	40L2	Y	Rev. Fonda	Lot 1767 Siegel sale 9/28/72.
4/28/47	40L2	N	Abraham VanVechten, Catskill, N.Y.	Knapp lot 1178; Norvin Green lot 192 Mozian 1/19/56.
4/30/47	40L2	Y	Charles Perley, 114 Columbia St.	Ex-Mason; FREE; heavy stain at right; Fig. 26A Perry booklet; Caspary lot 410. Hall lot 566
5/3/47	40L2	N	George Lockwood, Stanwich, Ct.	Caspary lot 409.
5/5/47	40L2	N	Dows & Guiteau, 119 Broadway	Lot 143 Hanahan's 9/20/58.
5/7/47	40L2	Y	Watson Laurence, 10 <sup>th</sup> St.	Lot 949 Siegel 1/18/2000, ex-Sanfield
5/12/47	40L2	Y	W. Abendrath & Bros., Portchester, N.Y.	Ex-Boker; lot 489 Wolffers 4/29/92
			<b>CUMMINGS OPERATION</b>	
5/15/47	40L3	N	Dr. Joslin, 7 Amity St.	Position 10, has red CDP cds. Ex-Ferrari; Caspary lot 412; Hall lot 567. Earliest pink after proof of Cummings take-over.
5/24/47	40L4	N	Samuel B. Ruggles, Union Place	Did not originate; ex-Ackerman; Perry booklet figure 28; stamp is worn state.

7/11/47	40L2	N	H.G. Marquand, 181 Broadway	Position II; illustrated pg. 121 Patton book; lot 1046 Lowe 3/15/72.
7/12/47	Stampless		Daniel Huntington, Corner White & Centre	Earliest stampless with Cummings CDP/PO and FREE; Asks to study painting under Huntington.
7/14/47	40L2v	Y	S. & L. Thompson, Philadelphia	<b>Surcharge by C&amp;W;</b> Middendorf lot 496. An off-cover item, ex-Hollowbush is also known signed by Sloane.
7/25/--	40L3	N	John J. Moore & Co., 8 Fulton St.	1842 cover, with untied position 3 killed FREE stamp added and date altered to 1845; from New Brunswick; PSE #38224; Did not originate. Ex-Mason and Needham; Fig. 24 Perry booklet.
8/14/47	40L2	N	Rev. W. R. Williams, 166 Fourth St.	Not killed; has ms. 'Despatch Post Paid'; ex-Brooks; fig. 26 in Perry booklet notes 'worn state'; Lot 1142 Harmer 6/12/68; lots 66, 662 in Kapiloff sales. Probably too early for 'worn state.'
8/31/47	40L3	N	Samuel Bispham, 261 Market St.	Cut-to-shape; contents dated 9/1/47; from Booth & Edgar; ex-Moyers; lot 681 Siegel 6/25/53; J. A. Fox 6/20/57; lot 173 Sheriff II sale Siegel 6/18/86; PFC 'decline' #145310.
9/9/47	40L2	N	Rev. --, New Berlin, N.Y.	American Tract cover forwarded from New York 9/12; Adhesive placed over crossed-out arc PAID and '2' rate. Lot 39 Pollitz sale 6/7/69.
9/15/47	40L2	Y	Miss Sallucia Abbott, Farmington, Me.	Red FREE; lot 934 in Golden auction.
9/23/47	40L2	Y	Mrs. Cal. Smith, Union Springs, N. Y.	Kapiloff lot 64; lot 236 Siegel 3/26/96.
10/13/47	40L2	Y	George Campbell, Philadelphia	Pen killed; tied NYC c.d.s.; Middendorf lot 497
<b>Late Uses Under Cole</b>				
10/22/47	40L4	Y	Mrs. Annilse, North Castle, N.Y.	<b>Earliest 'CC' cover;</b> tied light green stamp; contents dated 10/16/47. Knapp lot 118; Norvin Green lot 194 Mozian 1/19/56

12/15/47	40L3	N	Jacob Nicholson 64 S. High Baltimore, Md.	Position 36 untied adhesive in UL corner, which is cut out and replaced. Cds dated by NYC style 5, Ex Ackerman, Hall lot 564
11/8/47	40L2	N	Nathaniel Wood	Lot 148 Kelleher 12/3/60
11/26/47	40L3	N	Dr. Wm. Colbert, Newburgh, N.Y.	Stamp repaired; Eno lot 263 Rooke 3/7/51; Harmer lot 1038 10/19/54; Harris lot 318 Stolow 6/21/82. Did not originate PFC 145326
--/--/47	40L2	N	N.A.	Stamp in UL corner, FREE on angle up to 'POST'; Klepp lot 1213 Balasse 3/28/56.
1/5/48	40L3	N	B.K., Box 510 at Sun.	Ex-Boker. Latest recorded pink
2/13/48	40L2	Y	N.A.	Lot1047 Patton sale Lowe 3/15/72; Latest reported use.

Sources: Kapiloff lots 1-70 Siegel 2/17/93; lots 208-268 1992 Siegel Rarities; 333-337 1993 Siegel Rarities; 339-365 1995 Siegel Rarities; 624-665 Siegel sale 5/4/95; Middendorf sale Frajola private treaty; Meyersburg Siegel 6/25/97; Hollowbush sales John A. Fox 1965-1966.

### Cummings Local

Alfred H. Cummings established the Cummings local in 1844 or 1845. Most sources state 1845, however, the Scott *Specialized* shifted to 1844 in the early 1980s, although the reason for the shift is unclear – whether based on an advertisement, city directory listing or newly recorded cover. The best report of the Cummings local is currently found in the Patton book<sup>5</sup>, which incorporated Elliott Perry's research notes. There is also an important article by Thomas Mazza 'Cummings City Post Redux' in the September 1995 *Collectors Club Philatelist*.

Using the *Doggett City Directory*, with its May compilation date and late June, or July 1<sup>st</sup>, publication date, it can be seen that Alfred H. Cummings was a letter carrier in 1845, living at 54 Elizabeth Street, and in 1846 at 6 Watts Street. He was living at 19 Gay Street in 1847. In the 1847 edition of the directory, he is listed as having a city dispatch post at 42-1/2 Nassau Street. This is the basement of the building on the northeast corner of Nassau Street, opposite the post office. It appears to be the same location occupied by the Mead local office when he operated the City Despatch Post local. The address strongly hints that Cummings was connected with the Mead local in May 1847.

As with many other locals, Cummings used handstamps exclusively prior to introducing adhesives. This was logical considering the fact that over 95% of the early city mail was sent stampless. The first Cummings handstamp reported in the *American Stampless Cover Catalog, Vol. II* is a red oval reading 'A. H.

<sup>5</sup> *Private Posts of the United States*, Vol. I. by Donald Patton, published by Robson Lowe, London 1967.

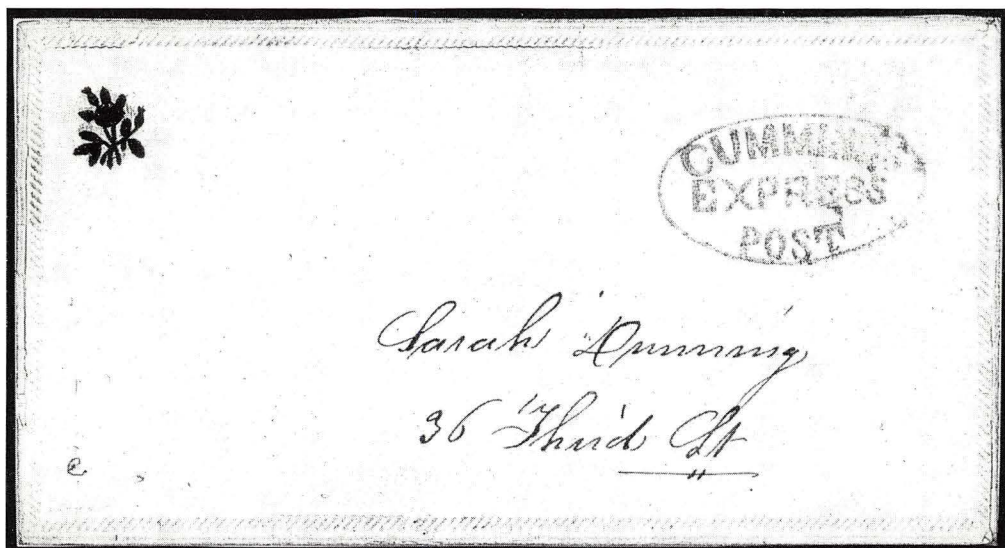


Figure 11. Red Cummings/Express/Post Oval.

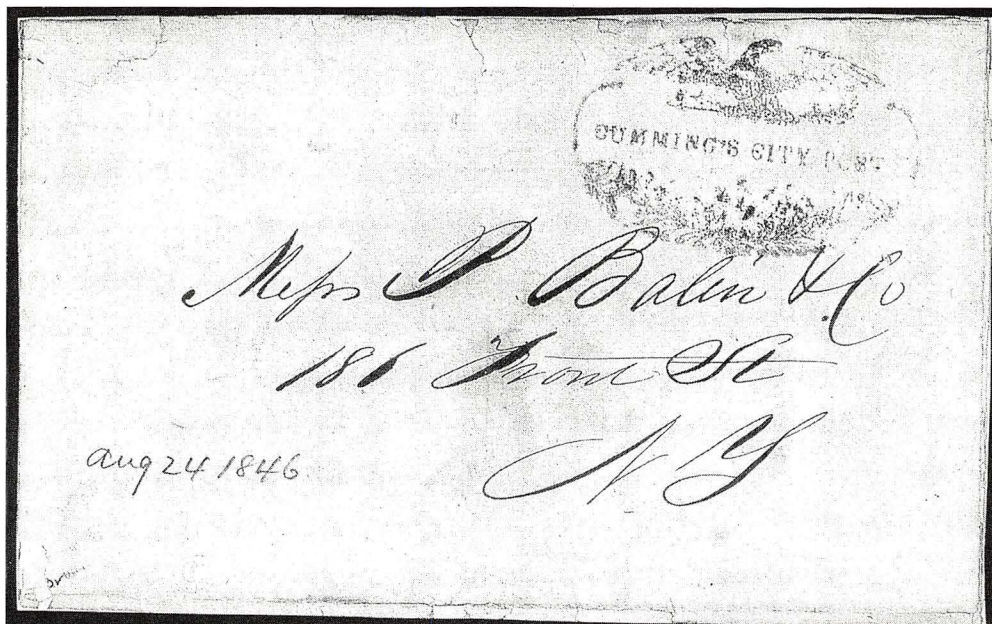
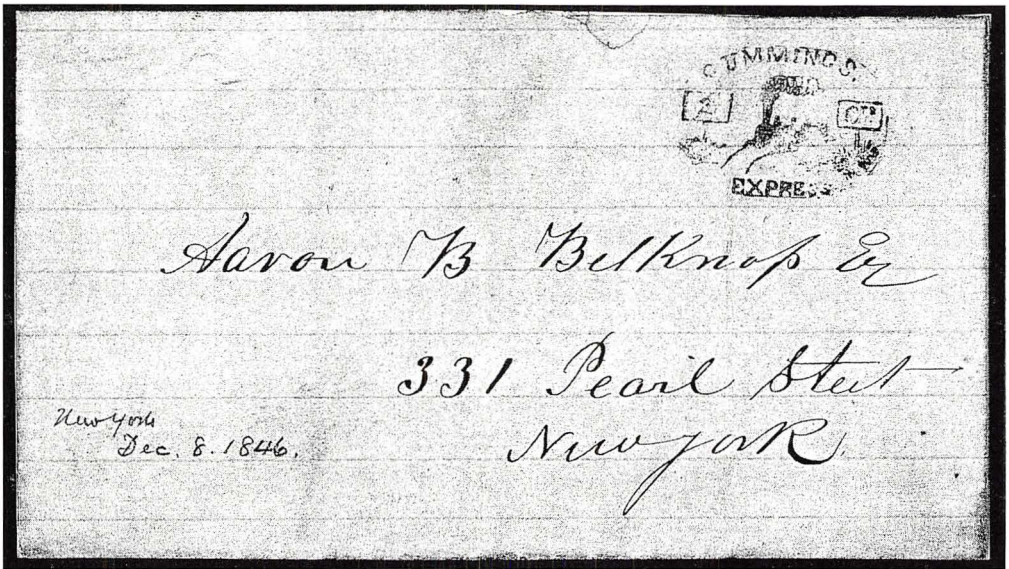


Figure 12. Red Cummings Eagle Design. Also Known in Black.

CUMMING'S CITY Post', reported used in 1845. It was first added to the 1936 Konwiser edition of the catalog, but I have thus far been unable to verify its existence. It may be an error listing for a poorly recorded Cummings locomotive handstamp.

The first verified handstamp is a red 35x19mm oval 'CUMMINGS/EXPRESS/ Post', **Figure 11**, known on stampless covers in 1845 and later on covers with adhesives. The latter are found used on Valentine's Day through to June 4, 1846. The handstamp is followed by a fancy Cummings eagle design oval found in black (7/28/1846, ex-Middendorf) and red (8/24/1846, ex-



**Figure 13. The Cummings Red Locomotive Handstamp.**

Gregory, Needham, Sloane), **Figure 12**. I record three red examples, one of which also has an adhesive on it.<sup>6</sup> The Cummings red locomotive fancy handstamp is recorded from November 5, 1846 through to February 14, 1847, See **Figure 13**. It usually is associated with a boxed 'PAID/AHC'. Although I record an example of February 22, 1846, I suspect it represents a year-dating error for 1847. According to the William R. Ricketts *Index* section on locals<sup>7</sup> the Cummings adhesives were first recorded in the A. C. Kline *Stamp Collectors Manual* in 1863. The listing was for green, yellow and white adhesives—the last of which is unknown to later students. In his 1888 catalog of locals, J. W. Scott reported green, yellow, pink, and white and dated the adhesive issue to October 4, 1846. By October 1917 Henry Needham in that portion of his *Concise History*, had dropped the white listing and added a vermilion to correspond to a subsequent discovery of a Cummings name-erased adhesive. Dr. W. H. Mitchell did not report this new adhesive in his 1888 study of New York locals. George B. Sloane reported that the 'cupid' adhesives were not chronicled until 1895, with the other varieties such as the name-erased and 2¢ diamond vermilion being recorded later.

A major problem with the Cummings adhesives is that the majority of them found on covers are untied, so that there is a problem in sorting out the proper date sequence inasmuch as some were apparently added to stampless covers. The Scott *Specialized* date order is clearly erroneous and its listings may include bogus items.

<sup>6</sup> The spread-eagle seems to be an illustration of patriotic sentiment in favor of the Manifest Destiny doctrine and the annexation of Texas. The annexation legislation to take over Texas passed in late February 1845 and diplomatic relations broke off with Mexico in March even though annexation was not completed until July 1845. The spread-eagle linen markers first appear used by Hale in March 1845 as well as on Mississippi packets.

<sup>7</sup> United States Locals Section of the Philatelic Literature Bibliography Index 1863-1912, compiled by William R. Ricketts, published by *United Stamp Co. Herald*, reprinted by Philatelic Literature Review beginning February 1991.



## Cummings Cupid Adhesives

While among the latest to be recorded, the 'cupid' adhesives were the earliest issued by the company. They depict a fairly crude image of a 'cupid' or cherub inside a circle that is surrounded by the firm's name and a 2¢ (backward) rate-mark, all located inside a double-lined square border. The *Scott Specialized* reports they are typographed, while George Sloane suggests they were printed from a hand-carved woodcut.

Although the current *Scott Specialized* 2000 edition still lists two items (55L4 in green and 55L5 in olive), there seems to be no logical reason for assuming two printings. The late Henry Needham, who got many things wrong in his local data, seems to have had a correct view in the cupid colors when he stated in his *Concise History*,

"The pale olive is probably the same as the green glazed (55L4), the color and glazing having been changed or worn from exposure. The green of the first item (green glazed) is of an olive green tint."

Physical examination of examples of both shades tends to support this view. There probably should not be separate listings in light of the date of issue (Valentine's Day) and the high probability of an environmental color change.

Although Sloane in his *Stamps* column of November 22, 1952 stated he had seen no counterfeits of the 'cupid' adhesives, Elliott Perry's notes, as incorporated into Donald Patton's *Private Local Posts* work, cited previously, notes a forgery, probably made for J. W. Scott. (The recent Larry Lyons' work on forgeries, *Identifier*, spells out the differences.)

My census records shows only six 'cupid' covers; all but one also have an associated CUMMING'S/ EXPRESS/ POST oval handstamp, which dates them to 1845 or early 1846. None of the adhesives are tied; most are pen-killed. Three are ex-Caspary. The most famous is a cover to Rev. John Seyes that bears an uncancelled olive adhesive. This cover is ex-Ferrari, Ackerman, Caspary (lot 739), Lilly (lot 729), and John Boker. It is docketed as being from 1846 and was written from another clergyman.

A second olive 'cupid' cover is a damaged Valentine example addressed to Miss Anna Hannah at 241 Broadway. It sold as Caspary lot 740 and, in a restored form, was illustrated by Sloane in his cited *Stamps* column. A third example, with the associated local handstamp, is addressed to Miss C.S, Luyster, Grand Street. This cover bears a 'green' adhesive with trimmed corners killed by a red pen. The cover sold as lot 2134 in the Harmer sale of October 15, 1970 and was later part of the John Boker holding.

The fourth item also bears a 'green' adhesive. This is a mourning cover addressed to Miss. G. E. Martin, #10 Burton Street. The adhesive is cut octagonally and pen-killed with a tic-tac-toe, **Figure 14**. It sold as lot 281 in the Amos Eno sale of locals at Harmer Rooke March 6, 1951, then as lot 153 in the Herman sale of February 24, 1965, later as lot 539 in the Harmer sale of June 18, 1968 and then as lot 1116 in the Patton locals sale at Robson Lowe on March 15, 1972. (Most recently it was lot 1010 in the David Golden dispersal at Siegel where it was given a provenance as ex-Hollowbush, although it did not appear in any of the four

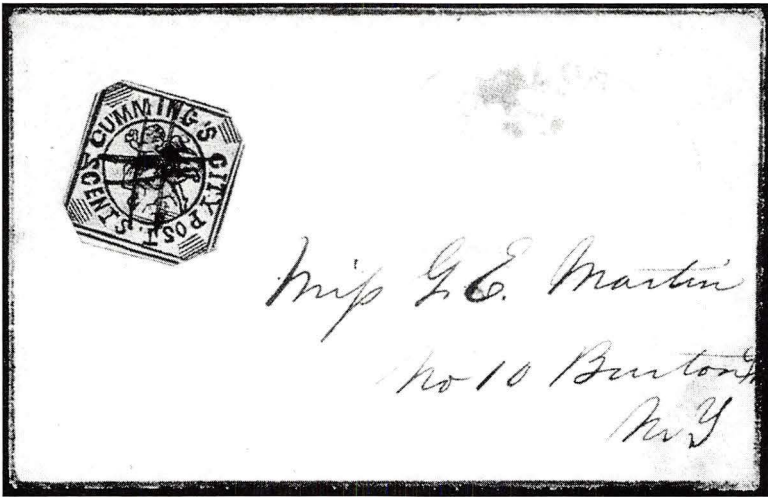


Figure 14. Cummings Black on Green Glazed Adhesive (55L4).

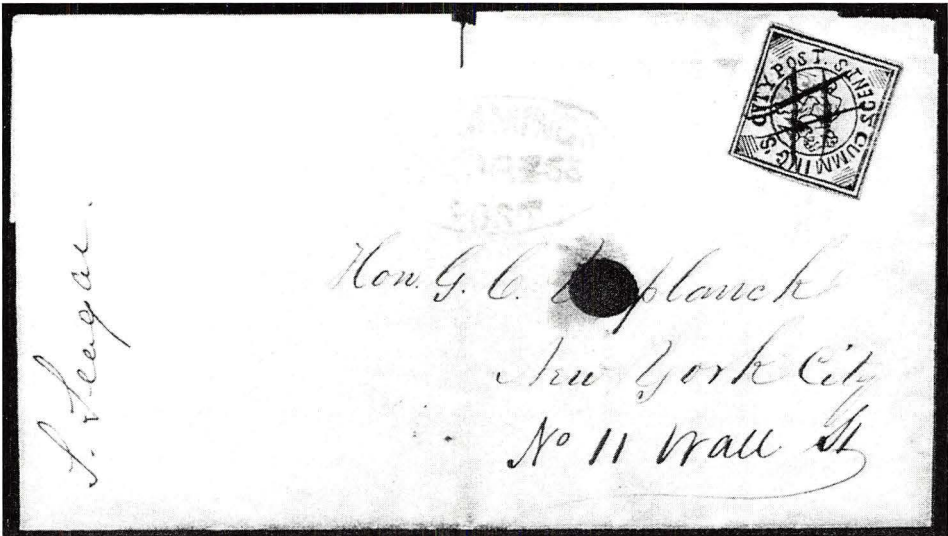


Figure 15. Cummings Black on Olive Glazed Adhesive (55L5).

Hollowbush sales at John Fox.) Like the others, this has the appropriate Cummings oval handstamp associated with it.

The fifth item is another Valentine cover; it is addressed to Miss Osterhout, Liberty Street, New York. It sold as Caspary lot 738 and Middendorf lot 538. The stamp has corner repairs. Unlike the others bearing the red oval, this has a red hand-stamp box 'PAID/AHC and a very poor strike of the Cummings locomotive oval. This boxed PAID/AHC is otherwise first recorded in November 1846, raising a question as to whether the stamp originated on this cover.

The sixth example I first recorded as selling in the David Golden dispersal as lot 1011. Written by S. Seegar to the Hon. G(ulian) C(rommellin) (Ver)planck (1786-1870), who was a noted editor of Shakespeare's works in 1846, this cover has the appropriate Cumming's open oval and an untied olive green adhesive killed

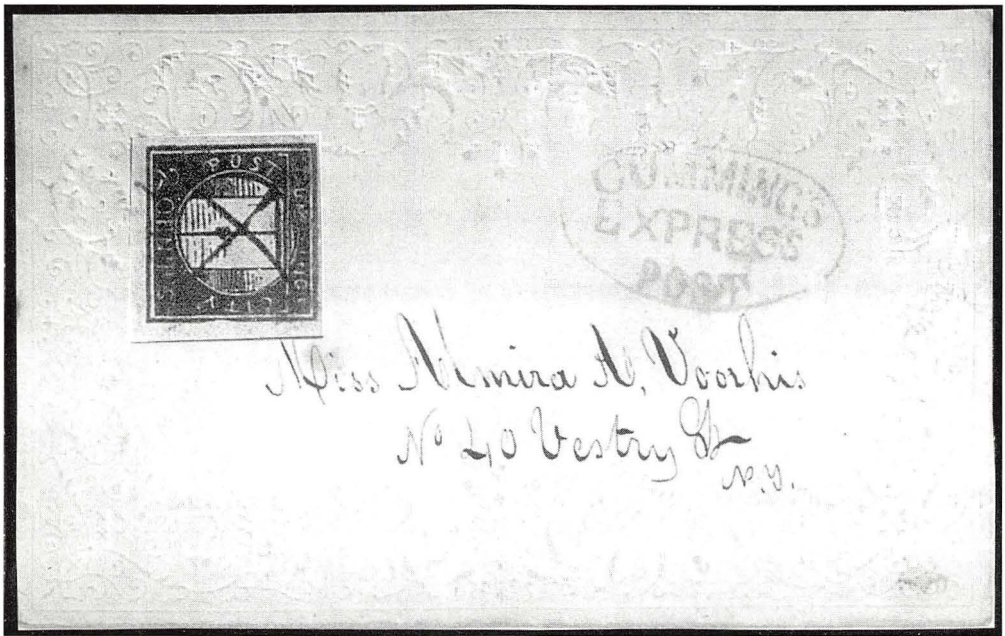


Figure 16. Valentine with Cummings black on green adhesive 55L2.



Figure 17. Valentine with Cummings black on yellow adhesive 55L3.

by a tic-tac-toe, which caused the Siegel firm to question whether the adhesive originated, **Figure 15**.

### Lettersheet adhesives

The Cummings second earliest adhesives are crude labels as well; they represent the back of a lettersheet sealed with a heart. These were probably made from a wood block and then typographed, similarly to the 'cupids.' No multiples of either have been reported, however, both types were probably made in a setting of ten, two across and five down, similar to some of the earlier carrier adhesives. We do have what would be a position 9 example that shows part of an adhesive above, as well as a second adhesive that show a right sheet margin to support this hypothesis.

A number of lettersheet adhesive forgeries are known and are described in the earlier cited Patton book as well as in the more recent Lyons' *Identifier*<sup>8</sup>. Two of these were J. Walter Scott productions (one was illustrated in his 1888 listing), while two can be attributed to S. Allan Taylor because of their rainbow of colors and papers. A fifth is a Stirling product, while the creator of the other two recorded forgeries has not yet been identified.

There is one clearly bogus lettersheet cover, addressed to Mr. Sanford in North Adams, Mass. It bears a green letter-sheet adhesive tied by a double-circle NEW/YORK/DEC/(30?) duplex circular date stamp typical of the 1860s rather than the 1840s. It sold as lot 6333 in the Schenke & Lange auction of September 15, 1976.

My census records show about thirty covers that bear lettersheet adhesives (not all of which belong), divided approximately as follows: green (11), yellow (15), and rose (9). Those that we can date range from shortly after Valentine's Day 1846 on into the spring of 1847. The green items appear to be the first issued, for they are the only ones known with the open oval CUMMING'S /EXPRESS/POST handstamp. However, the yellow letter-sheets were used almost simultaneously and are known on covers with the Cummings' linen-marker spread eagle handstamp, recorded in the summer of 1846. No rose examples are dated prior to the fall of 1846. Both the green and yellow letter-sheets are recorded 'to the mails' so that is not the distinction used for the color difference.

A large proportion of the covers are Valentines indicating the stress Cummings placed upon that holiday. However, many are after the February 14<sup>th</sup> date as in this early period there was less focus upon the precise day for Valentine sentiments.

### Green Lettersheets

One of the earliest of the green items is a lacy Valentine addressed to Miss Almira Voorhies, 40 Vestry Street. It bears the Cummings open oval in red.

- 1) The Voorhies cover sold in the Knapp sale as lot 1193 and later as lot 64 in the John Fox sale of May 22, 1970; it is also recorded as having been in the John Boker holding, **Figure 16**.

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<sup>8</sup> The Identifier for Carriers, Locals, Fakes, Forgeries and Bogus Posts of the United States Vol. 1-3 by Larry Lyons 1998 (self published)

- 2) The next earliest cover seems to have been sold as lot 798 in the German sale of November 3-5, 1921. The cover is postmarked May 6th at New York and contained contents dated May 3rd. No open oval is described. The adhesive is a left margin example, flawed in the border so we know that it is not position 9. This cover may well be the one sold as lot 226 in the Duckworth dispersal (Harmer Rooke March 27, 1963.). The Hall holding has a cover of this date addressed to Charles Underwood, 67 Broad St. Boston that also has a faint Cummings oval. It was Hall lot 508 and attributed to the German sale, the Mason sale and the Ackerman collection.
- 3) Possibly next is an untied adhesive with a light cork killer found on a cover postmarked '4/JUN' with the New York c.d.s. struck over the red open oval CUMMING'S /EXPRESS /POST handstamp, although that is not mentioned in the auction description. The cover is addressed to G. P. Austin, Orwell, Vt. It sold as lot 733 in the Caspary dispersal and lot 535 in the Middendorf offering.
- 4) Lot 591 in the Gibson II sale held at Christies on June 20, 1984 was a green lettersheet cover postmarked 25/NOV and addressed to Philadelphia. The adhesive on it is untied but pen-killed with a tic-tac-toe.
- 5) A tied example dated New York 11/JAN in 1847 is found on a cover addressed to Miss M. J. Watson, Green, Chenango County, New York. The presence of the red Cummings locomotive handstamp verifies the date. This cover sold as lot in the William Fox sale of April 12, 1974. It was also recorded in the Boker holding and later was lot 494 in an April 29, 1992 sale.
- 6) The first undated Valentine is a floral gold one with an untied green lettersheet adhesive addressed to Miss Julia Lloyd, Angelica, N.Y. Although there is a manuscript 5¢ rate, there is neither a New York c.d.s. nor a Cummings hand-stamp, rendering this a suspect cover. It was lot 570 in the John Fox sale of March 24, 1958.
- 7) An example 'on piece' addressed to J. S. Dodg-, Rye, N.Y. sold as lot 331 in the Harris sale at Stolow June 21, 1982. The piece has a red curved New York PAID as well as a manuscript 'paid'.
- 8) The Harmer Rooke sale of October 23, 1952 had a cover as lot 450 with an untied, pen-killed adhesive in the upper left corner. There also appears to be a red locomotive Cummings handstamp dating this into the fall of 1846 or early 1847. No address is shown. Although unlikely this may be the same cover as lot 599 in the Carroll Sinclair sale at Harmer Rooke on April 16-17, 1959.
- 9) That Sinclair lot, which is unillustrated, had an uncanceled and scraped green lettersheet adhesive. Because it may be different it is listed here as my census #9.
- 10) The Amos Eno sale of March 6-7, 1951 at Harmer Rooke had an unillustrated item as lot 279. It was a cover with a creased 2¢ green lettersheet adhesive killed by a black pen.
- 11) In the Gronowski collection from the 'infamous' Litchfield correspondence previously in the Leland Powers sale at Kelleher on March 22, 1941, lot 307

was a cover bearing the green lettersheet adhesive addressed to Detroit and bearing a New York 10¢ c.d.s. handstamp. It, too, was not illustrated, but it is clearly different from the rest of the listings. The adhesive is genuine but does not belong on this cover.

### Yellow Lettersheet Adhesives

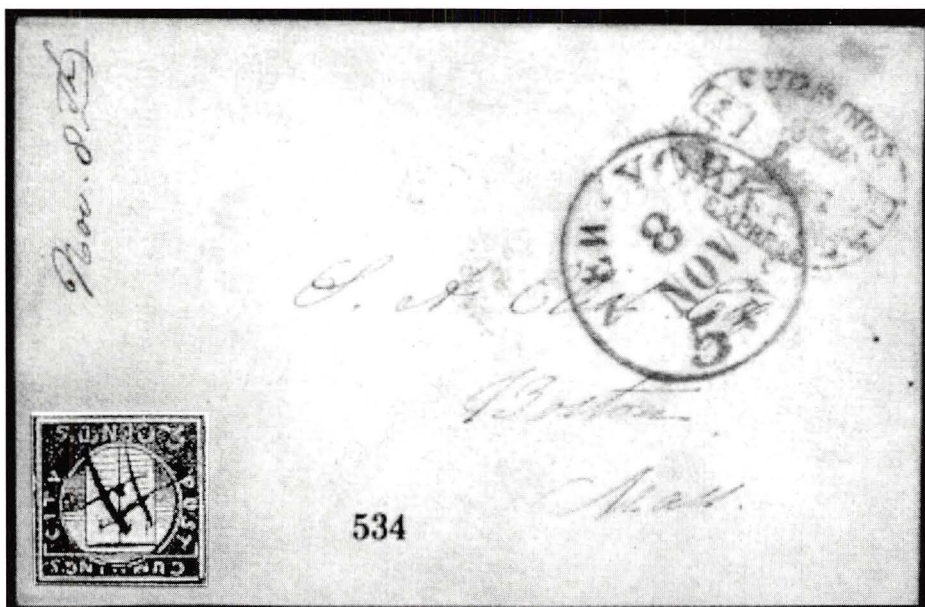
- 1) The earliest of the yellow lettersheet covers seems to bear a bottom sheet margin copy, untied, on a cover to R. C. Wright, Baltimore. The adhesive is killed by a segmented black square that leaves it untied. Signed by Sloane, the cover is dated 7/APR. It sold as lot 592 in the Gibson II sale at Christies June 20, 1984 where it was purchased by David Golden; it later sold as lot 1009 in the dispersal of his holding.
- 2) A yellow lettersheet adhesive with a clipped bottom left corner is found untied on an 1846 cover addressed to John Kease, c/o Cooley, Kease, & Hill, Broadway. It is undated but the use falls between early August and early November in 1846 due to the use of the 'spread-eagle' handstamp. This item sold as lot 580 in the Harmer Rooke sale of December 7, 1974. As the adhesive is untied there is a question whether it originated. If it didn't the cover represents a nice stampless example.
- 3) A third item, probably from the fall of 1846 is lot 501 in the John Fox sale of March 10, 1957. The adhesive is cut in at top left; it is found on a cover addressed to Albire P. Mari, 69 Wall Street. While the adhesive is untied, the cover bears both the new Cummings locomotive handstamp and the boxed red PAID/AHC.
- 4) The Emerson sale had a defective 2¢ yellow adhesive on a cover to Princeton, N.J. as lot 368. The adhesive bore a red killer.
- 5) The earliest tied example of the yellow lettersheet adhesive is found as lot 280 in the Amos Eno sale of March 6-7, 1951 at Harmer Rooke. The item is a cover bearing a slightly cut in example tied by the New York c.d.s. dated January (7?), 1847.
- 6) The Hall collection had a yellow example dated February 6, 1847, killed by the AHC box and which also bears a faint locomotive handstamp. It is addressed to Rev. John Whittlesy, Salem, Ct.
- 7) The first of the 1847 Valentine covers is found as lot 737 in the Caspary sale **Figure 17**. It is a large pictorial Valentine addressed to Miss Eleanor Fish, 177 Murray Street. The cover has both the red Cummings locomotive and the PAID/AHC handstamps. However, the adhesive in the upper left corner is untied, although killed by the segmented black square also found on my census cover #1 to Wright. A similar killer is also seen on an off cover sale as lot 799 in the November 1921 German sale. It seems to be found only on the yellow lettersheet adhesives.
- 8) A second, less ornate Valentine addressed to Miss Francis Wentworth, 167 Chrystie Street is seen as lot 736 in the Caspary sale. It bears a position 9 large-margin adhesive that shows part of a second stamp above. This cover also has the red Cummings locomotive oval and the boxed red PAID/AHC.

- 9) A third bronze Valentine sold as lot 536 in the Frajola Middendorf dispersal. It was also described as having the adhesive killed by a black cork; it also still had the original enclosure. The address is to Waverly place in Greenwich Village. A very similarly described cover, with enclosure and defective yellow adhesive, sold as lot 452 in the Harmer Rooke auction of October 22, 1952. I suspect these listings represent the same item.
- 10) Another identical designed Valentine sold as lot 332 in the Harris sale at Stolow June 21, 1982 to Richard Schwartz. It is addressed to Elizabeth Travers, 91 Cannon Street. It bears a faint Cummings locomotive handstamp and the boxed PAID/AHC. The adhesive is in the upper left.
- 11) A fourth colored fancy Valentine has a yellow lettersheet adhesive on the back at upper left. It is seen as figure 40 in Elliott Perry's APS booklet *100 Years Ago*. The cover has both the red Cummings locomotive and PAID/AHC handstamps on the face.
- 12) In the Siegel sale of March 26, 1996, lot 249 bears an untied yellow lettersheet adhesive. There is also a boxed red PAID/AHC. The cover is addressed to Miss Jane Carr, (7?)31 Houston St.
- 13) A fake cover with the date changed from 1841 to 1847 bears a yellow lettersheet adhesive that is killed by a boxed PAID. The adhesive is added to a cover addressed to Mrs. R. V. Paterson c/o Blauvelt at Manchester that also has a manuscript 6¢ rate and a New York c.d.s. of February 24th and a curved red PAID.
- 14) Lot 2895 in the Weiss sale of 10/13/01 has a 2001 PF certificated example on a cleaned cover to Mrs. Phebe Palmer, 52 Rivington St. that has a FREE octagon and a March 22, (1847) City Despatch Post c.d.s.
- 15) A late use example is a cover addressed to Miss Fleissnar, 179 Christie St. that also bears an untied right margin yellow lettersheet adhesive. This cover also bears a boxed red FREE as well as a red City Despatch/P.O. circular date stamp dated March 25 (1847). The cover sold as lot 64 in the John Fox sale of May 22, 1970 for \$100 and again as lot 1605 in the Schiff sale of November 25, 1975. More recently it was lot 1408 in the Kelleher sale of March 15-16, 1991 (where it was misdescribed as dated November 25th). Now in the Thomas Mazza holding, this cover was featured on the cover of the September 1995 *Collectors Club Philatelist*. The earliest reference to it that I record is a letter by Elliott Perry dated November 26, 1940. (It might be noted that the cover has a Philatelic Foundation 'decline' opinion # 52763). The position of this cover in the Mead/Cummings sequence suggests that shortly after Valentine's Day of 1847, the Cummings local post operation took over the Mead operation.
- 16) Another tied yellow lettersheet cover is that to Mrs. James Barber, Woodbridge, N. J. It bears a New York flat '5 cts' style c.d.s. of April 28 (1847), making it possibly the latest use of a Cummings adhesive. This cover has a Philatelic Foundation certificate #240,894.

### **Rose Lettersheet Adhesive Covers**

- 1) Arguably the earliest of the rose letter-sheet adhesive covers is one with a manuscript 'AHC' as well as both the Cummings locomotive handstamp and the handstamp box PAID/AHC. It is actually on piece addressed to

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**Figure 18. November 8, 1846 cover with Cummings black on rose adhesive 55L1.**

Townsend Harris, 83 Water Street and when physically examined under ultraviolet there was strong evidence that the adhesive originated. This piece is illustrated as figure 39 in the Perry APS handbook *100 Years Ago*. Based upon the stampless cover sequence of markings this piece dates from October or November in 1846.

- 2) The second earliest cover is addressed to Boston and is postmarked November 8, 1846. It bears an untied rose adhesive and is addressed to S. A. Eliot. The cover is ex-Stephen Brown (lot 2076 in the Harmer Rooke sale of November 4, 1939) as well as ex-Caspary (lot 732) and ex-Middendorf (lot 534), Figure 18.
- 3) A dated and apparently tied cover with a rose adhesive sold as lot 797 in the German sale of November 3-5, 1921. The adhesive is killed by a manuscript tic-tac-toe, known used since the 1846 Valentine period, and 'tied' by minor soiling. The cover is dated November 13, 1846 and the adhesive is slightly creased. There is a strike of the red Cummings locomotive handstamp to the immediate left of the adhesive.
- 4) The Carroll Sinclair sale at Harmer Rooke April 16-17, 1959 had as lot 598 a cover with a rose lettersheet adhesive tied by a New York express mail c.d.s. as well as a manuscript killer. As the cover was noted as being in poor condition, it was not illustrated. This may be the February 1, 1847 cover to Silas Peirce in Boston that is lot 597 in the Hall sale, where repairs and reinforced file fold are noted as well as UL margin abrasions on the adhesive. While tied, the tie appears to be added in a different ink.
- 5) A rose lettersheet cover addressed to Norwich, Ct. sold as lot 367 in the Judge Emerson sale at Kelleher February 23, 1939, where Grace bought it.



The adhesive had a black killer, while the cover bore a red curved PAID and a New York c.d.s.

- 6) The Chapman dispersal of 1912-13 had a rose adhesive cover addressed to Charles B. Pinchner, Catskill, N.Y. Sloane reported it. The cover bears both the red Cummings locomotive handstamp and a red New York c.d.s. of November 14, 1846. The adhesive is killed by a manuscript tic-tac-toe and it is 'tied' by minor staining. It recently sold as lot 1004 in the David Golden dispersal. Although the description sounds similar to the item in the German sale (#3), the two covers are different.
- 7) The Amos Eno 'locals' sale at Harmer Rooke March 6-7, 1951 had a similar item as lot 278. It bore a 2¢ rose adhesive killed by a boxed sans serif FREE. There was also a red Cummings locomotive handstamp and a New York 11/JAN 1847 c.d.s. The cover was described as very fine, save for minor age stains. The FREE killer is similar to the one used by the City Despatch Post, but it is sans serif rather than having serifs. It is not one I record on New York stampless locals, nor do I otherwise record seeing it.
- 8) An item that may be different from any of those recorded above was part of the Grant dispersal in January 1929, where it was reported by Charles Phillips. He described a black killer, presumably the segmented black square known on other Cummings adhesives.
- 9) Finally there is a cover where the date evidence is that the adhesive did not originate. George Sloane recorded its date as 1848, which is far too late. It sold as lot 152 in the Harmer sale of February 24, 1965 as well as lot 1115 in the Donald Patton dispersal through Robson Lowe March 15, 1972. It is also recorded as part of the John Boker holding. The cover bears a June 27 Boston express mail c.d.s. to show origin and it is addressed to J. H. Ransom & Co., New York. The adhesive is not tied, but there is a small red '5' rate mark to cover the postage to New York.

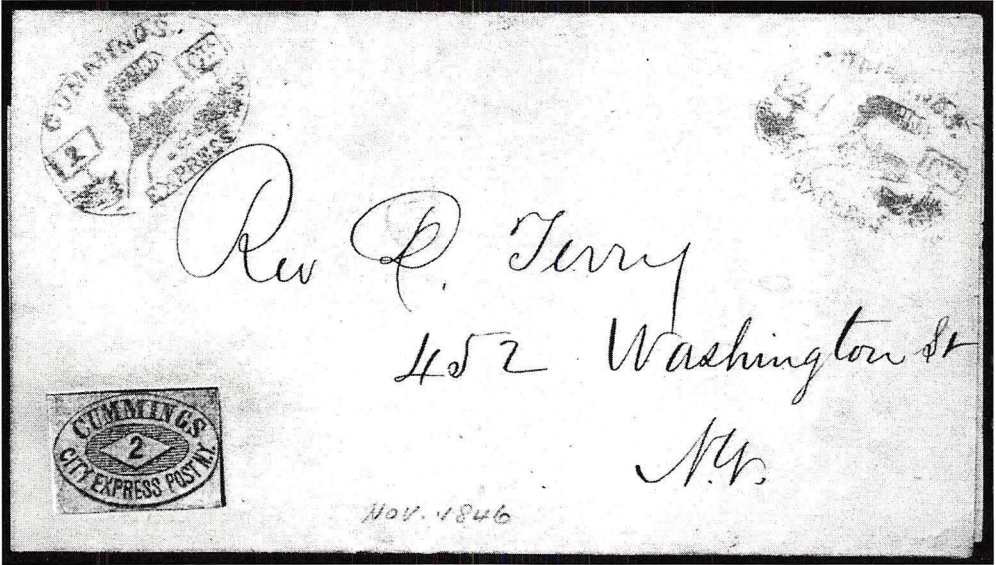
With regard to census item #9, while it is technically possible that the Cummings local or its successor could have been authorized to pick up a cover from the post office for delivery, it is unlikely to have occurred, particularly at such a late date. This automatically raises doubts as to whether the adhesive originate, particularly as it is not 'tied.' The date is too early to represent a rose lettersheet used in 1846, rather late for use in 1847, and extremely late for the 1848 use as noted by Sloane.

It might be noted that all of the rose adhesive covers, except for cover census #1 reflect 'to the mails' use. This suggests the rose adhesive may **have** been introduced for that service.

### Dubious Items

There are two other Cummings adhesives that require discussion. The first (Scott 55L7), **figure 19**, reflects inconsistent production values compared with the crude woodcut typographed 'cupid' and 'lettersheet' adhesives, both of which show Cummings' basic focus upon the Valentine period business. The lines around the '2' are similar to those found on the later Pickney local of the 1850s, but I don't otherwise record it in the Cummings period. The '2' is not a reversal of the 'cupid'

adhesive '2', for there is a longer foot with a sharp upswing on that one as well as a sharper angle between the base and upright portion. The 's' on the diamond adhesive is narrower than those on the 'cupid' and has a very narrow top. It also might be noted that this 55L7 would be the earliest vermilion local adhesive, if genuine. (The unique Cutting vermilion is 7/26/47.) All of the above production values imply 'bogus' to my eyes. The item is not consistent with the production values otherwise found on Cummings adhesive and seems to be out-of-period in design.



**Figure 19. Cummings black on vermilion glazed 55L7. 2001 PF certificate indicates 'Genuine adhesive. Decline opinion as to stamp originating on this otherwise genuine cover.'**

In discussing the 55L7 adhesives the records show there are two on-cover and three off-cover examples of Scott 55L7. One of the off-cover 55L7s has a Philatelic Foundation certificate 16709. The 55L7s first came to light around the beginning of the 20th century and were then reported by Needham; this seems to be how they got into the catalog. It is my opinion that the items are all equally good or bad and that unless one can be authenticated on cover, they are bogus productions created at the time of the Ferrarities.

The three off-cover items are: a) ex-Tim Richardson with a 1963 Philatelic Foundation certificate that was offered as lot 1013 in the David Golden dispersal, b) an ex-Burrus lot 788 that sold at the Harmer Rooke sale of May 15-17, 1963. This is a right sheet margin copy (now Hall sale lot 600) that makes a pair with, c) lot 1117 in the Donald Patton sale at Robson Lowe which was reported as part of the Boker holding and which was also offered as lot 1014 in the Golden dispersal. Mr. Trepel feels that the existence of a pair suggests genuineness, particularly as they have different degrees of oxidation and come from different sources. However, oxidation could have occurred under different circumstances anytime in the last one hundred years of these items existence. Differences do not push the date back to the 1847 period or offset the production value differences.

The first of the on-cover examples is on a cover addressed to Wallace & Wickes. It bears a red c.d.s. NEW-YORK/NOV/10 2cts. Frajola offered it for sale in the Middendorf dispersal as lot 539 noting the adhesive did not originate on the cover. As a third different adhesive use in November does not fit into the known sequence of Cummings markings or adhesives, the opinion appears to be valid.

The second on-cover example is found on a cover addressed to Rev. D. Terry, 452 Washington St.; it has an untied 55L7. The cover also bears a double strike of a very early impression of the Cummings locomotive handstamp. The date is Thursday November 5, (1846). This cover is currently the earliest recorded use of the red locomotive handstamp. Physical examination of the untied adhesive under ultra violet does not reveal sufficient bleed-through of the stamp impression on the backside to suggest that the adhesive was on this cover prior to around 1900 at which time the adhesive was first reported. I believe the cover may be ex-Needham prior to its appearance as lot 741 in the Caspary sale at Harmer. It later appears as lot 730 in the Lilly sale and 299 in the Al Zimmerman auction of June 30, 1981.

The second questionable item is Scott 55L8, a vermilion version of the lettersheet adhesive, but with the **Cummings name erased**. Only one example has been recorded. It is an untied adhesive on a Valentine cover addressed to Miss Mona George, 144 Christopher Street. The adhesive is killed with a pen 'x' and 'tied' by a pen 'paid'. The cover, which is genuine, also bears a double-circle red strike reading CITY POST/2/PO. This marking, which was discussed earlier, in this articles known stampless in red in the spring of 1846 with a dated copy in March. It is also known in blue-green in November 1846. My collection, and that of the dispersed Richard Schwartz contain examples of both. Neither date is compatible with a name-erased Cummings adhesive.

There is no evidence that Cummings sold his operation between the 'cupid' adhesives and the 'lettersheet' ones. It is possible that an erased-name adhesive was prepared as an initial stamp for the new acquisition of the Mead operation by Cummings and Wright in the spring of 1847. If so it would not have appeared on this cover and may never have been issued. The Cummings and Wright operation apparently felt that initialing the Mead adhesives was an adequate solution. It would have been a cheaper one as well.

Both the 55L7 examples and the 55L8 cover were offered in the Caspary sale with the 55L8 being lot 742. Both were noted as being ex-Ferrari. This is unlikely inasmuch as the adhesives were written up by Needham in his *Concise History* during Ferrari's wartime exile in Switzerland. Ferrari was very secretive and it is very unlikely that he would have supplied Needham with information either during the war or earlier. The *Scott Specialized* listings of both adhesives are based upon Needham's record of these apparently, in this author's opinion, faked covers. In his "Cummings City Post Redux" article, cited earlier, Mr. Mazza noted the Scott listings,

"...may be backward; the type 3 (Scott 55L7 apparently being the first adhesive produced"

Although I concur that Scott has the Cummings sequence reversed, in my opinion, it is not likely that the 55L7 adhesive preceded the much cruder 'cupid'

and 'lettersheet' adhesives. To have it precede would be a reversal of the usual concepts of product development. In my opinion it is more logical, recognizing the thin evidence upon which the 55L7 is recorded, to label it either a bogus item or a late essay designed for the takeover of the Mead operation. It fits no sequence in either on-cover use or production concept. In my opinion, the unique name-erased adhesive would have had to be used in the spring of 1846, but that date doesn't fit with any record of Cummings abandoning or considering abandoning his operation. As both adhesives have been given catalog status based upon the unreliable Needham source, in my opinion they should be reviewed for possible delisting in future Scott catalogs.

### **Cummings Takes Over Mead**

Abraham Mead, the previous owner of the City Despatch had taken the government operation private on November 30, 1846. He ordered new adhesives printed which were logged on December 5, 1846 and delivered on the 6th, with the earliest recorded use two days later on the 8th. Adhesive remainders were turned over to Cummings, and later in turn, to Cole. Although Cummings had his own handstamps, he apparently never used them in conjunction with his use of the old Mead local adhesives that he inherited. Rather he used the Mead handstamp reading CITY DESPATCH/P.O. Too, we find no Cummings covers bearing his old handstamps during the post-takeover period.

Cummings took over from Mead in the spring of 1847 in partnership with Robert Wright. The takeover can be dated no later than May 15, 1847, for on that date a document signed by both as proprietors of the local has been reported by Mr. Mazza.

The takeover is confirmed by the 1847 Doggett City Directory published June 30, 1847 and compiled a month or two earlier. This directory lists Cummings & Wright, City Despatch Post, 42<sup>1/2</sup> Nassau St. in the regular listing (compiled in April/May) rather than in the late listings compiled later. It also lists Robert Wright separately as living at 74 Hammond and working as a letter carrier at 42<sup>1/2</sup> Nassau. There is no late listing for any of the parties involved.

There are currently at least two examples of the Mead-printed 40L2 adhesive with manuscript Cummings operation notations. One is an off-cover example from the Sloane reference files that came from the Frank Hollowbush collection. It is cited in Mr. Mazza's article and is surcharged 'Cummings & Wright'. The second example is on a cover dated July 14, 1847 that is addressed to S. L. Thompson, Philadelphia. It bears a tied 40L2 adhesive with a manuscript 'C&W' manuscript killer. This cover sold as lot 496 in the Middendorf dispersal and as lot 1000 in the David Golden sale. I believe it is now in the Mazza holding.

Additional support regarding the date of changeover comes from the Cummings yellow lettersheet adhesives. Covers bearing them are known with the boxed serif style FREE and the CITY DESPATCH POST/P.O. handstamp introduced by Mead. The recorded examples are the latest of the Cummings yellow lettersheet covers. The earliest of these is one cited as census #12 earlier. It is dated March 25, 1847, a date confirmed by the New York c.d.s. which is a type first introduced in March 1847. Assuming that the yellow adhesive originated, this

cover pushes the takeover date back to late March 1847. The only Cummings adhesive cover found later, census item # 13, does not have a Cummings handstamp.

The takeover date may be even earlier. Table V shows a sequence of Mead 40L2 covers through Valentines Day of 1847, followed by examples of February 15, 16, and 27 as well as an untied example of February 20, 1847, which is an insurance notice. It is reasonable to assume Mead would continue to operate this late to see the results of the Valentine period business. However, it is an open question of what happened between this date and March 25<sup>th</sup> or May 15<sup>th</sup>.

Cummings is apparently responsible for the issuance of the 40L3 pink adhesive. Scott Trepel in the Hall catalog reports 12 examples of 40L3. Seven covers are recorded in the census. Not one is tied on cover and in my opinion several obviously did not originate on the covers where they are recorded. This includes the earliest, the Tilden example, which several experts have concluded is too early, despite its certificate. There is no other purported use during Mead's possible operational period. All fall under the known Cummings' era with the first being the ex-Ferrari, Caspary example addressed to Dr. Joslin. In my opinion it might be noted that the existence of the 40L3 adhesives is another factor suggesting that the 55L7 adhesive is bogus. The 40L3s would not have been produced if Cummings were going to introduce the 55L7 when he took over.

Whatever the printing quantity of the pink 40L3s, it was small, possibly only one or two sheets. I know of no duplicate plating positions. It is possible that these were produced as soon as Cummings took over the Mead operation before he and Wright decided to utilize the remainders of the old Mead adhesives by overprinting them.

As in the case of Mead, the Cummings operation of the City Despatch Post was not particularly successful. Few covers are recorded and a number of these bear adhesives which may not have originated. There is also no large quantity of stampless City Despatch Post/P.O. cover examples known from this period.

Cummings disposed of the City Despatch Post operation to Charles Cole in the fall of 1847. Cole took the old Mead-printed 40L2 remainders and overprinted them with his own initials creating the 40L4 adhesives. Again, we don't know a good deal about the operation, but the earliest 40L4 cover with a tied adhesive is an October 16, 1847 letter addressed to Mrs. Annilse Coose, North Castle, N. Y. (In the Hall catalog Scott Trepel reports the date as 1849, which is a confusion of the '7' as a '9' as 1849 is too late.) It was postmarked October 22<sup>nd</sup> and bears the Cole light green adhesive. The census shows it reported first as lot 1181 in the Knapp sale in 1941. It again appears as lot 194 in the Norvin Green sale at Mozian January 19, 1956. As there are three tied 40L2 covers between September 15, 1847 and October 13<sup>th</sup>, this October 16<sup>th</sup> use is within a good firm date for the beginning of the Cole operation.

Using the census data as discussed above, it can be concluded that Cummings operated the City Despatch Post for eight months at most, and primarily employed the old Mead adhesives. The pink 40L3 adhesive was issued by him, probably early in the period of his operation.

# The Cummings Adhesives

## An Opposing Point of View

By  
Larry Lyons

I disagree with Mr. Hahn concerning his conclusions on the Cummings name erased vermilion letter with heart adhesive (55L8) and his conclusions on the diamond adhesive (55L7). I also disagree with his cupid adhesive color conclusion that the black on green (55L4) and black on olive (55L5) are “probably the same color.” I present my arguments and it is left to the reader to research and draw further conclusions. I must note that I am an owner of a Cummings 55L4, 55L5 and 55L7.

### **Name Erased Vermilion Letter With Heart Adhesive**

There is a vermilion colored letter with heart adhesive (55L8) known on cover with the Cummings name erased at the top. (See **Figure 1**). This unique adhesive is on a valentine cover. The cover bears a double circle red handstamp which reads “City Post” around the circle with a “2” in the center and “P.O.” at the bottom. The handstamp is known stampless in red on covers in March of 1846 and in blue-green in November 1846. The Eagle handstamps were used in black and red during the same period and it is not too big a leap to believe that this handstamp was also used in both colors at the same time. The handstamp on this cover is definitely genuine and the date would be February 1847. In Pat Paragraphs on page 403 this handstamp is discussed with the same dates as indicated above. The last known dates of usage of the yellow letter with heart adhesive were March 25, 1847 and April 28, 1847. The Cummings and Wright takeover of the Mead operation began in March 1847 and was official May 15, 1847. From February 1847 to March 1847 Cummings must have been planning to work with Wright and the Cummings name was struck from a printing of the vermilion adhesive.

### **More on the Name Erased Adhesive**

The name erased adhesive (55L8) was not in the A.C. Kline Stamp Collectors manual for 1863. It was also not listed in the *Scott* catalogs of 1879 or 1888. The cupid stamp was also not yet discovered and listed. According to George B. Sloane the cupid adhesive was not chronicled until 1895 and the 2¢ vermilion letter with heart with the name erased was not recorded until later. The *Scott* catalog listing is based on Needham’s record of this item. There is positive proof that Needham did not create this name erased adhesive. It is well known that John Walter Scott created fakes of many of the known Local adhesive during the period of 1865-1886. These were facsimile reproductions that were for collectors. This practice was acceptable in that time period and is of course condoned today. The Cummings letter with heart adhesives were listed in the 1879 *Scott* catalog on page 31 of the Locals section. They are listed in white, green, yellow and pink with the picture being a *Scott* forgery (Lyons Forgery A). There is also the following



Figure 1. The unique name erased vermillion adhesive 55L8.

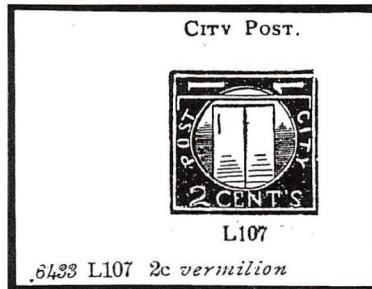


Figure 2. *Scott Forgery G* of name erased 55L8. At right the 1931 *Scott* catalog listing for 65433.

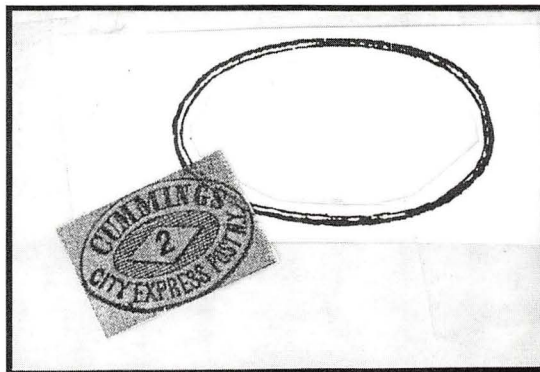


Figure 3. Possible match up to cancel on only known used 55L7. Forwarders oval.

statement: “accompanying illustration is a greatly flattered likeness.” Scott was not selling Scott forgeries as the real thing. In the *Lyons Identifier* Volume I, pages 399-401 we find the Scott Forgery G, of the name erased 55L8 stamp. (See **Figure 2**). Scott was creating a collectible forgery of the genuine stamp that he had seen. In *Philatelic Forgers, their lives and works* by Varro E Tyler, on page 111 it says that, “Scott ceased making local forgeries in 1886.” Henry Needham’s period of activity was 1915-1939. He could not have created this stamp. Needham was instrumental in getting misinformation into the *Scott Catalog* for which he served as an adviser. There were a lot of covers created by Needham with adhesives that did not originate on those covers. This was his modus operandum. I do not believe that he created bogus stamps.

In the *Scott’s* supplementary catalog of 1931, we find item 6433, which is the valve erased lettersheet. It is listed under the local name “City Post”. The item pictured is the Scott forgery. Needham was instrumental in this listing. He did not recognize the nameless adhesive as a Cummings adhesive. With the name erased the name remaining is only “City Post”. It is also possible that this was connected with the stampless handstamp which reads “City Post”. This is the same handstamp, which appears on the unique cover with the vermilion name erased stamp. In the *Scott’s* supplementary catalog of 1933 the Cummings section contains a listing number 6479 for a vermilion letter with heart adhesive. None have ever been found and this was subsequently dropped from the catalog. Listing 6485 in the 1933 catalog is the vermilion letter with heart adhesive with the name erased in the top label. There is a note that this was formerly listed under “City Post” as I have indicated was the case in 1931. Needham was just straightening out his information, not creating a bogus stamp, which was known in the 1865-1886 period.

### **The Case for a Vermilion Letter and Heart Adhesive**

If we look at the express company labels of the 1840-50 time period we find that there are many adhesive issues in the colors black on green and black on vermilion. These were by far the most used colors of the period. As local companies started to create their adhesives many stuck to the black on green and black on vermilion colors. The Gordon’s City Express from New York only comes in these two colors. The Cutting’s Despatch Post of 1847 was only issued in vermilion. I suspect that Cummings might have printed the letter with heart adhesive in vermilion in a limited printing. My guess would be that they saw usage during a limited time, possibly in July or August of 1846. Since they were not used on Valentines, none survived to today. We owe the valentine usage to a high percentage of the surviving Cummings covers. The *Scott* forgeries are found only in white and green but the other forgeries are also found in yellow, violet and vermilion depicting the popular colors of the day. In the 1931 *Scott* supplementary catalog the vermilion letter with heart is listed unused as \$100.00 with no listing for a used stamp. In 1933 the vermilion listing is gone. Whether or not Cummings printed a vermilion letter with heart adhesive, he chose this color for his name erased adhesive since it was a popular choice of color for the time period.



## **The Diamond Adhesive 55L7**

Mr. Hahn states, "It is unlikely that the 55L7 preceded the much cruder 'Cupid' and 'letter-sheet' adhesives. It would be a reversal of the usual concepts of production development." I strongly disagree. The Pullen & Capps Express label used in June 1843 is definitely not crude. It depicts a ship within an ornate border with five lines of lettering all in different types of type. The Gilman's Express label used in 1844 depicts a train with a very fancy border and different lettering in the seven lines. In the locals field the 1844 issues of the American Letter Mail Company, Pomeroy and Wyman are not crude as compared to Priests Despatch, Metropolitan Post Office, Mason's, Magic, Cressman's, Cook's, Barr's and others which were issued in the 1850's. The crudity of the appearance of the adhesive does not dictate the time period of issuance especially in this case. In his Cummings City Post redux article Tom Mazza says the 55L7 type 3 may be the first to have been produced. Mr. Hahn made light of this. This writer does not believe that the 55L7 was the last produced.

## **Similarities Theory**

There are similarities between the Cummings cupid adhesive and the Cummings diamond adhesive, which could indicate that they were produced at around the same time. The Cummings cupid adhesive has a reversed "2" for its value. Why did this happen? It could have been done on purpose. I might have had a social meaning such as "back to" you; meaning write back to me or "My love is right back to you." It could also have been a mistake. The plate producer might have been looking at a 2 and neglected to reverse it on the plate which would have been necessary to produce it correctly. When the reverse letter from the cupid adhesive is reversed to face correctly it can be compared to the "2" on the diamond adhesive. The style is similar and is a style not present on other locals of the time period. The "S" from the Cummings cupid adhesive is also similar to the "S" from "EXPRESS" from the diamond adhesive. The similarities are such that one can conclude that if they were not produced by the same hand, one certainly tried to imitate the other and had the item in hand when doing so. It is quite possible that the diamond adhesive came first and that the reversed "2" on the cupid was made from seeing the "2" on the diamond.

## **Discovery**

Mr. Hahn argues that the diamond adhesive wasn't discovered until after 1895 and wasn't in the 1888 *Scott* catalog so it might just be a later fabrication as a bogus stamp. This is definitely not substantiated by the record. The 1879 and 1888 *Scott* specialized catalogs identified the names of about 85 "local" companies of which at least 5 were later dropped from the catalog. The 2000 *Scott Specialized* contains the names of about 160 "local" companies. There are literally twice as many companies known today all due to research and discovery. In fact all of the great rarities were not found until later. The early catalogs only listed those companies which they knew about and had a copy to examine.

## Forensic Analysis

Two of the diamond singles form a horizontal pair indicating a multiple plate format and not a single typographed stamp. What other information do we have? There is a diamond adhesive on cover to which it does not belong. This is Lot 539 in the Middendorf catalog. The adhesive is repaired at the lower left having had a 3/8" x 1/4" corner severely folded. This is indicative of the stamp having been on a letter fold. This would clearly not be true of a bogus fabrication. Someone wanted to make use of this rare, badly damaged adhesive so it was placed on this cover. It has a fake tying cancel drawn in on the cover. The cancel on the cover is thinner than on the adhesive. This may indicate that the cancel on the adhesive is genuine and the faker tried to extend this to the cover after applying the adhesive. It is possible that this stamp was originally cancelled by a forwarders oval handstamp. (See Figure 3).

### Placing the Diamond Adhesive 55L7 in Time

The first Cummings red oval handstamp says "Cummings Express Post". The red locomotive handstamp says "Cummings Express" and has a crude boxed "2". The 1846 cupid adhesive says "Cummings City Post" and has a backwards "2". The diamond adhesive says "Cummings City Express Post of N.Y." It has a "2" in a diamond in the center. This is the only Cummings marking that has a "N.Y." indicated. We have previously discussed an 1846 locomotive stampless cover from Hartford to New York. It is quite possible that the diamond adhesive was going to be used to distinguish either out of town mail or serve some other purpose. It could have been intended for corporate mail as opposed to personal mail, which would be either a valentine or a letter from the heart. Envelopes containing business mail were usually discarded which would account for the very low survival quantity. The business mail theory might also account for the "N.Y." on the diamond adhesive. This is not necessary on personal local mail because everyone knew the writer was local. Only five examples are known of the 55L7. There are three unused single stamps, one used single on a cover to which it does not belong and an untied single on a cover with two locomotive handstamps, which has been dated to be November 5, 1846. This cover is Ex Chapman, Caspary, Lily, Richardson and Golden and has a 1980 PF certificate. The recent analysis of this cover by The Philatelic Foundation found the adhesive to be genuine. They declined opinion as to whether the adhesive originated on the otherwise genuine cover. I assume that this is an opinion that would be given if a stamp is not tied and there is not enough supporting data at this time to indicate that the stamp originated on this cover.

During the time period of November 1846 to January 1847 the three known colors of letter with heart adhesives saw usage simultaneously. In February 1846 both the cupid and the green letter with heart adhesives saw usage. The orange oval handstamp is the earliest known marking for Cummings. It is possible that the diamond adhesive was used in December 1845 and January 1846 and was used only for business mail. It is also conceivable that the diamond adhesive was used in the period of July-October 1846.

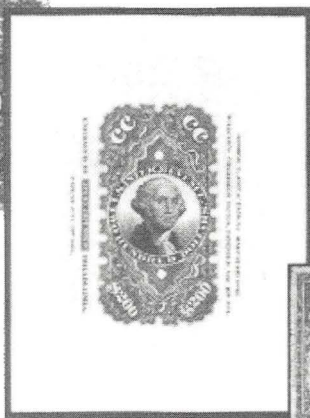
In conclusion it is this author's opinion that the *Scott* listing of Cummings adhesives is correct.

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