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Official Journal Of The Carriers And Locals Society



Hussey's Post 1862 "Words Only" issue, L176, 87L20. The stamp color is purple. Here shown genuinely used on cover.

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IDENTIFICATION OF THE GENUINE HUSSEY POST STAMPS

BLOOD'S FIRST ISSUE ENVELOPE

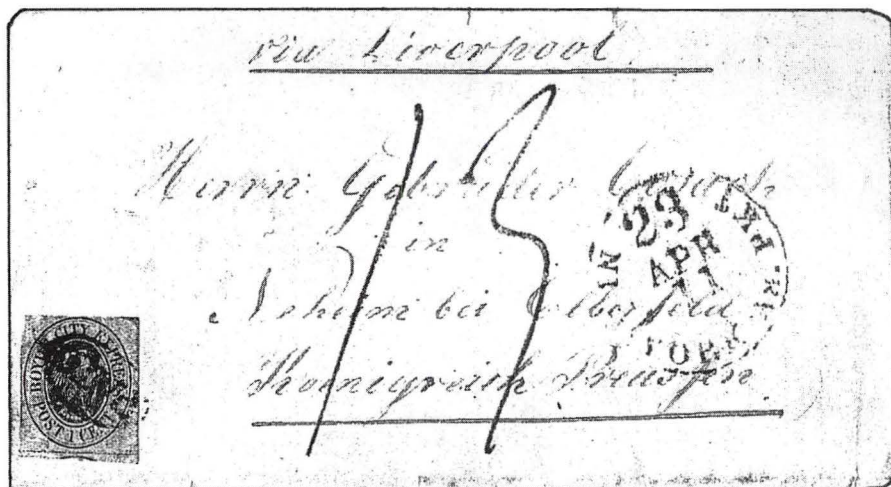
FOREIGN ENTRIES ON BOYD'S 20L7 STAMPS

BEWARE OF BLUE BLOOD'S

ANALYSIS OF COMMENTARY ON CUMMINGS

THE BEGINNINGS OF ADHESIVE POSTAGE – PART 9

Byron J. Sandfield
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Editor's Message

First I must wish you all a very Healthy and Happy New Year and of course a good year of collecting. May you "find" or obtain that elusive stamp for your collection and I wish that you all continue to enjoy our fine hobby.

Another reminder that our annual meeting will be held in Dallas, Texas April 5-7, 2002. Please try to attend. Byron Sandfield is in charge of the Society dinner plans so please advise if you will attend so we can have the proper seating.

I am pleased to advise the Society that the first auction of The Carriers and Locals Society was a great success. The Society thanks Alan Cohen. The second auction will be on March 28, 2002 and we expect the catalog to be mailed on March 7, 2002. The closing date for consignments is March 1, 2002.

The Penny Post won a gold medal in the literature competition at the 2001 SESCAL show held in California. It was the only gold medal awarded in any literature category at that show. We closed out the year winning three gold medals.

We are presently having a strong membership drive and if we achieve the success that we seek, we will post the largest percentage increase in membership of any philatelic society. Please fill out or give those applications to your friends.

We have now grown to the point of having 10 full-page advertisers. We extend our special thanks for this contribution and urge our members to support these philatelic dealers and auction houses.

The first article, written by me, is an in depth study of the genuine Hussey Post stamps. This article identifies the paper types for these stamps and gives a comprehensive study of each of the stamps. I hope that it proves helpful.

The second article features a presentation on a colorless embossed prepaid envelope of the Blood's Local Post. This is original research on an 1848-49 envelope which is presently unlisted in the *Scott Specialized* catalog. Special thanks to Scott Trepel for researching and explaining these two albino covers.

On pages 38-40 you will find an interesting article on an incomplete erased design from a previous engraved printing plate for Boyd's 20L7 resulting in what is known as a "foreign entry". We thank John Bowman for this presentation.

On page 41, Carl Kane tells us to "Beware of Blue Blood's" with a presentation of a new forgery which is tied on cover.

Cal Hahn previously presented his opinion that the Cummings diamond stamp and the Cummings name erased stamp should be delisted in the *Scott* catalog.

I had presented an opposing point of view. Cal now responds to my opposition on pages 42-47. I expect that this subject is not yet concluded and I will be presenting letters and articles on this subject from other researchers in the next issue of *The Penny Post*.

Cal Hahn continues his "Beginnings of Adhesive Post" with "Part 9". The subjects of this article include Cole's City Post, Hudson and Grand Street stampless covers and the Bowery and Barry Posts. This article contains much information on the Cole period and includes a cover census by date of the different colored adhesives. We thank Cal Hahn for his informative research.

I hope that you enjoy this issue and gain insights into different aspects of our hobby from *The Penny Post*.

Larry Lyons

Paper Identification for the Genuine *Scott* Listed Hussey Post Stamps

Part II

By

Larry Lyons

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It is difficult to extract information on the genuine Hussey stamps from Warren Hale's *Byways of Philately*. The book was compiled and arranged by Elliott Perry and it mixes all of the information on reprints and Scott forgeries with what is presented concerning the genuine stamps. An analysis and description of the paper types of the genuine stamps has never been presented as a separate study. This article, the second in the series on the stamps of Hussey's Post, will concentrate on the Hussey stamps which are catalog listed. A few new items which should be listed among the genuine stamps are also described.

Historical Background

In *Byways of Philately*, Elliott Perry wrote the following paragraph in his writings concerning the Hussey Post:

“One may doubt if any city delivery service has been so much misunderstood, or its stamps as much maligned as is true of Hussey's Post. Probably the business never was a local post in the usual sense of the term, i.e. that a street or store letter-box system and delivery of letter mail was operated for the general public. The inscriptions which are peculiar to Hussey's stamps reveal the distinctive character of his post. They afford a clue to the reason why Hussey's stamps are rarely found on letters which pass through the United States mails, and also while Hussey continued to operate long after 1860 – the year when all the other private posts which were then operating were compelled to quit.”

The Hussey service was a local mailing and circular delivery service, the bulk of which consisted of bank and insurance notices, bills, circulars and monthly accounts. Hussey issued many stamps, few of which were required or necessary to his post and indeed, many of the Hussey stamps when seen on covers were either fixed to envelopes or were cancelled after the post had ceased existence. It has been said that George Hussey was a stamp collector himself, but no contemporary accounts of his collection appear to have survived. One certainly is aware that Hussey was sympathetic towards stamp collectors and he certainly cashed in on this commercial aspect.

George Hussey first started his business at 82 Broadway in 1854 and about August 1857 moved his office to 50 William Street, where it remained until 1872 when the building was demolished and his office was then moved around the corner to 54 Pine Street. The next year Hussey sold the post to Robert Easson. In spite of the change of ownership of the post, his title remained unaltered and it was still known as Hussey's Post until its closure in 1889.

The Hussey Stamp Types



L170
87L1



L171
87L2, 3

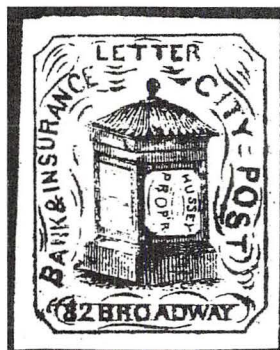


L171
87L2, 3

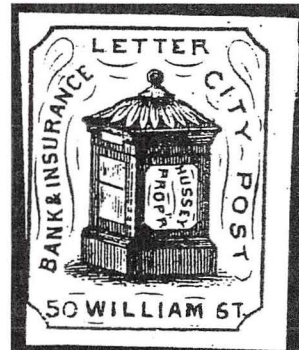
In early 1854 George Hussey started with a Greek temple design (L170) and a letter box design (L171). He issued only three stamps in 1854-1856, (L170 in blue and L171 in black and red) all with “82 Broadway” at the bottom. In 1863 he issued a second design (L178) based on his first two stamps designs but without dots in the corners. These designs were similar to the early designs but are easily recognizable due to differing aspects which have been previously presented.¹ The Hussey business was no longer at 82 Broadway and these stamps were therefore philatelic new printings of an old design. These stamps would not usually qualify for catalog listing except for the fact that Hussey would accept all of his stamps for postal use. The L178 stamp design falls into the 1862-1866 time period when Hussey was making philatelic reprints of other local posts. The L171 stone was cleaned off prior to the transfer onto a new stone to make L179 in 1863. I believe that the blue 87L52 stamp, which I will call design L179(A) is a new design. Coster believed that the blue 87L52 stamp and the blue 87L26 stamp, which I will call L180(A), were “entirely due to a misapprehension on the part of the printer as it was not intended”, (to be printed in blue or black).² I believe that these stamps were purposely printed by Scott in 1875-76 on thick paper. It has been recorded that Hussey even loaned his plates to J. Walter Scott and would accept for postal use printings of Hussey stamps made using those plates.



L179
87L25



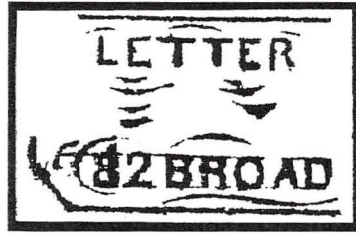
L179(A)
87L52



L173
87L6-8



L179(87L25)

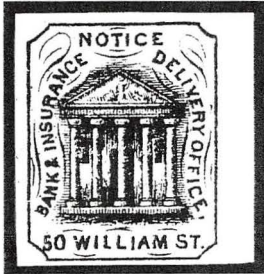


L179(A) (87L52)

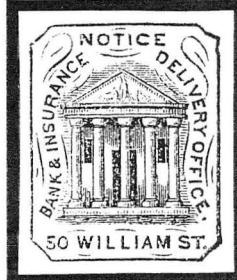
The L179, 87L25 stamp was printed in a sheet of 30 (6x5). Most positions have a short “2” in “82” and a careful look at all of the positions do not reveal a match for the 87L52 stamp which I have called design L179(A). Position 26 on the 87L25 sheet has a partial triangle under the “ER” of “LETTER” but it is not a match to the one appearing on the 87L52 stamp. Neither is a worn plate printing of the other.

When Hussey moved to 50 William Street in August 1857 he issued the small “Letter”, small “Basement” letter box design, (L172) with dots in the corners and in 1858 a new letter box design (L173) without dots in the corners. Both designs read “50 William St.” Many used copies of 87L7 have forged cancels. This is another topic which will be discussed in a future article.

In 1858 Hussey needed more stamps and turned back to the Greek temple design issuing new design L174 without dots in the corners and reading “50 William



L177
87L22



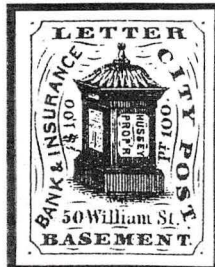
L174
87L9



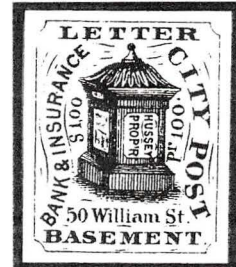
L177
87L22



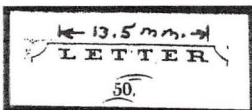
L172
87L4, 5



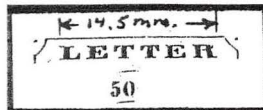
L180
87L26



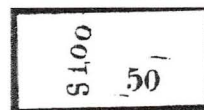
L186
87L53



L172



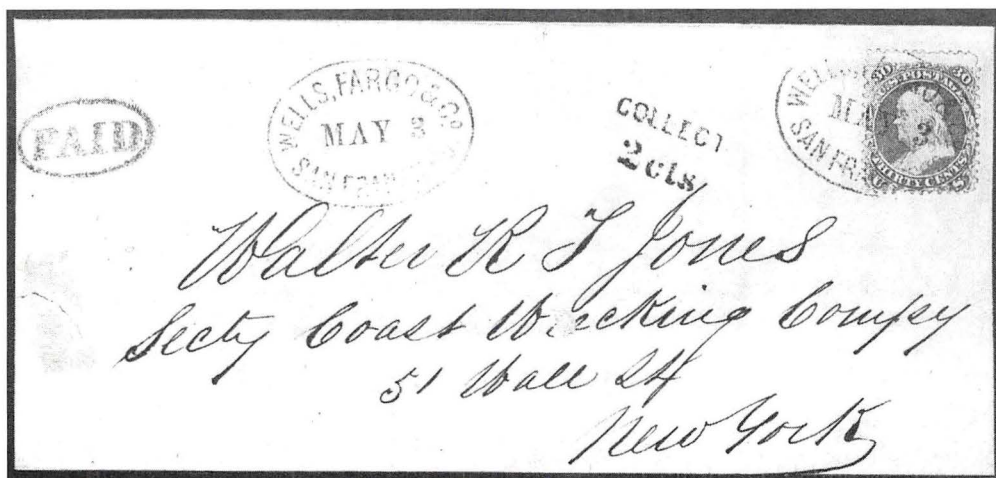
L180



L186



87L25 tied on cover. The only known used copy of this stamp tied on cover. Sotheby's October 30, 1979.

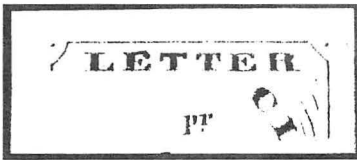


West to East cover. Carried outside the mails by Hussey for local delivery. The "Collect/2cts" two line handstamp is Hussey's. This letter was carried by Wells Fargo & Co. San Francisco to the mails. The cover is dated May 3, 1861.

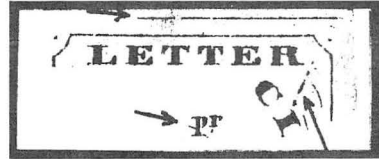
St.” Between 1858 and 1862 Hussey made at least three printings of this common stamp (87L9).³ In 1862 Hussey reissued a new Greek temple design (L177). This time he added a short flourish line over the “I” of “DELIVERY” and used a condensed “50”.

Other characteristics are similar but not exactly the same as the L174 design. This was another philatelic new printing which has catalog status because it would be acceptable for use but it was issued during Hussey’s philatelic reprint period of 1862-1866. Hussey printed this stamp on at least three different papers during this time period as he did with the reprints that he made. Similarly, a new large “Letter”, large “Basement” stamp (L180) with dots in the corners was issued in 1863, during this same reprinting era. This stamp was also issued on more than one type of paper during the 1862-1866 time period.

In 1875-76 Scott issued stamps on thick paper similar to the L180 design. This design I have designated as L180(A). This printing was made in black, blue and bright red. The design is distinguished by the flaw of color scratch extending from above the “I” in “CITY”. It also has an extra frame line around the stamp. There is also a scratch at the “P” in “Pr.” The red copy that I examined had a dot over the “N” in “BANK”.



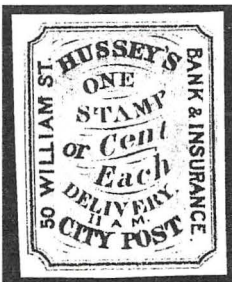
L180
87L26



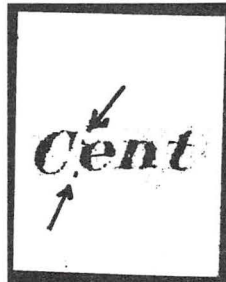
L180(A)
Unlisted

Another “Letter”, “Basement” design also appears in the *Scott* Catalog. This is the L186 design (87L53) issued in 1875. Again, scholars believe that this stamp was printed by J. Walter Scott. Since it would have been accepted by Hussey it has catalog status. It is a very common stamp with an unused value of \$2.00 and no known used copies. The Hussey Post stamps of 1875-76 are on thick wove paper and were issued most likely by Scott in very limited quantities (more about this later). The L186 design appears to be a Scott forgery. It is my belief that the 87L53 does not belong in the *Scott* catalog. More Later.

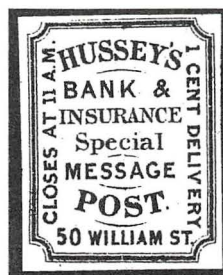
L175-L176 Designs



L175
Stone A
87L10-12



L175
Stone B
87L10-12



L176
Stone A
87L13-21



L176
Stone B
87L13-21

In 1859 Hussey issued his first “words only” stamp design (L175). This stamp can be found in varying ink colors from rose red (I-11-13) through red (I-13-13) to the rare “Lake” (I-14-12).⁴ This stamp was presented in an article by William Steele in the January 2001 issue of *The Penny Post* with a color cover featuring this stamp.

Two stones were used to lithograph the L175 design. Stone A was used to produce the 87L10 stamps in rose-red. Constant varieties appear with no apostrophe after Hussey and no period after INSURANCE. Stone A was used for postal use and Stone B was made for collectors. Stone B was used to make the orange-red stamps. Some stamps have a colon between the “C” and “e” of “C:ent”. It is believed that the black stamp was a proof. It is exceedingly rare.

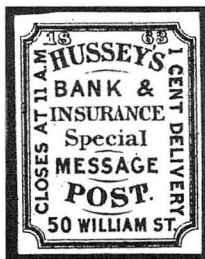
The second words only design (Special Message) L176 was issued in 1862. The stamps which bear *Scott Catalog* numbers 87L13 thru 87L21 are cataloged based on nine different colors. Besides being in different colors the stamps can also be found printed on several different papers.

Robson Lowe believed that the L176 design of words only contained the words “Special Message” in an endeavor to avoid conflict with the U.S.P.O. The largest known multiple of the L176 design in Stone A is a strip of 3 of the blue 87L14 stamp. Again there were two stones made and there are four pairs recorded of the Stone B stamps. Both stones can be found postally used.

L182 Design

In 1863 the “Special Message” L182 design words only stamp was issued with the date 1863 at the top (L182). There are eight colors of these stamps which bear *Scott* catalog numbers 87L27 thru 87L34 and a 2¢ stamp which is 87L35.

The date was changed in the dated “Special Message” stamps for the 1865, 1867, 1868, 1869 and 1871 issues. These stamps have *Scott* catalog numbers 87L38 thru 87L42. A block of four of the 87L35 has been recorded and a block of seven (3 over 4) of the 87L38 has been recorded. The 87L28 is known as a block of four.



L182 (87L27-42)

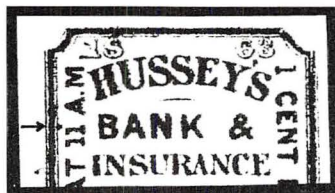


87L41 Used

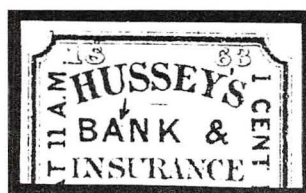
There are many plate position varieties of the L182 design of the dated 1863 words only stamps. Here is a list of plate position varieties.



Position 1



Position 3



Position 9

Plate Position Varieties – L182 Design

1. A dot after the top curve of the second “S” in “MESSAGE”.
2. A dot on the upper side of the “T” in “AT”.
3. A dot attached to the side of the inner frame opposite “11”.
4. A dash below the flourish over the second “L” of “WILLIAM”.
5. A dot over the “0” of “50”.
6. The right side of the right serif on the “U” in “HUSSEY” is turned up.
7. The “US” of “HUSSEY” is joined.
8. There is a dot above the “G” of “MESSAGE” and two dots before the “P” in “POST”.
9. There is a dot after the “A” of “BANK”.
10. There is a dot to the left of the top of the “P” in “POST”.
11. There is a small dot to the left of the “a” in “Special”.
12. There is a dot of color in the lower curve of the “S” of “ST”.

L183 Design

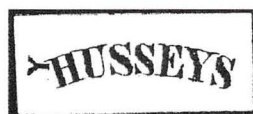
In 1872 Hussey moved to 54 Pine Street. He issued a new words only stamp design (L183) which says “Daily Delivery” up the left side. There are also no



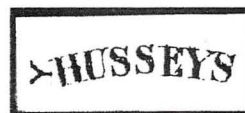
L183
87L43-46



L184
87L47-50



L183



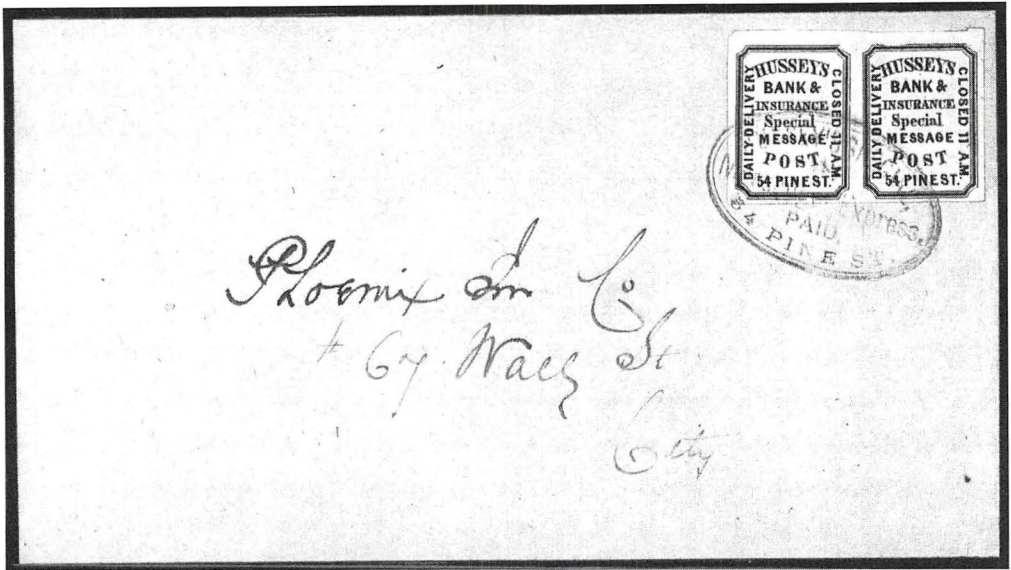
L184

curved lines over or under any words. This stamp was issued in four colors and accounts for Scott listings 87L43 thru 87L46. A very similar design (L184) was also issued in 1872. The placement location of the lettering, especially at the right side allows for easy identification. The 1872 L183 design is not pictured clearly in the *Scott Catalog*. The difference between this and the L184 design is quickly noted by the location of the “Y” in “DELIVERY” relative to the “H” in “HUSSEY”. These stamps were issued on a very thick horizontal ribbed paper. The four different colors account for *Scott* listings 87L47 to 87L50.

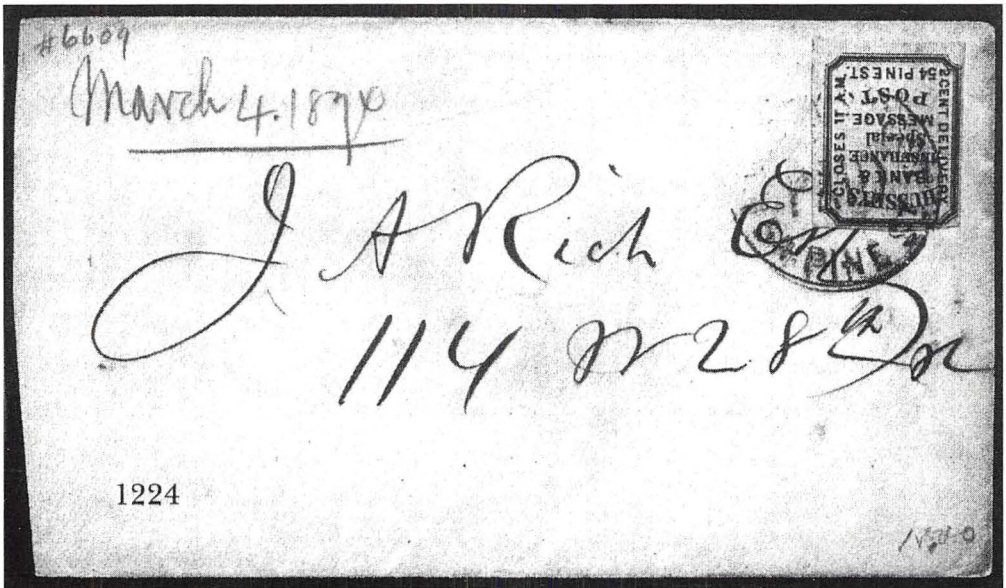
L183 Design

The L183 design of 1872 was lithographed in a sheet of 112 (7x4 four times). The upper left corner block of 12 (4x3) shows a transfer of the twelve types used to print the full sheet.

A pair of black 87L43 stamps (L183) is known on cover. Panes of 28 (7x4) are known of the L183 design in the four different colors 87L43-46.



L183 Design. A pair of 87L45 stamps on cover to the Phoenix Insurance Company. Siegels sale December 17-19, 2001, The Sandy Arnold Collection, Lot 1627.



L185 Design, 87L51 on cover to a local street address tied by "Hussey's Post, 54 Pine Street. Paid" cancel in black. The cover is dated March 4, 1874. Siegels Golden Sale, November 15-17, 1999, Lot 1224.

a	b	c	d	a	b	c
e	f	g	h	e	f	g
j	k	l	m	j	k	l
a	b	c	d	a	b	c

Position Layout in a block of 28

The 12 Transfer Types on the L183 Design (87L43)

- a. White spot in first "S" of "HUSSEY".
- b. Break in top of "P" in "PINE".
- c. Break in inner frame below "I" of "PINE".
- d. Dot between outer and central frame lines in upper left corner.
- e. Two fine breaks in inner frame line below the "E" in "PINE".
- f. Two periods after "M." in "A.M..".
- g. Dash and break in border to left of "R" in "DELIVERY".
- h. Break in second "N" in "INSURANCE".
- j. Retouch line at top of "c" in "Special".
- k. Dot on back of "E" in "PINE".
- l. Break in frame over second "E" in "DELIVERY".
- m. Two dots at back of "p" in "Special".

Plate Position Characteristics of the L183 Design Black Stamp (87L43)



Position 9

Position 13

Position 24

Position 26

Position

Flaw

- | | |
|----|---|
| 2 | Break in top of "P" in "PINE". |
| 3 | Dot over "U" of "HUSSEY". |
| 4 | Dot above bold border at the upper left corner. |
| 9 | Dot above the "E" in "HUSSEY". |
| 10 | Dash in border over the "R" of "DELIVERY". |
| 13 | Break in the "C" of "CLOSED". |
| 19 | White dot at left arm of "U" in "HUSSEY". |

24	Break in stem of “Y” in “DELIVERY”.
25	Dot above bold border at upper left.
26	Triple dots below the “OS” of “POST”.
9, 13	Double period after “M” in A.M..”.
22	Break at outer border at top left.
23, 26, 27	Double dots below the “OS” of “POST” not present.

The blue stamps are in the same positions as the black stamps and red lilac stamps. The green sheetlet I have seen has the rows arranged in a different order. I do not know if this is true only for this color stamp or if it is a representation of one of the other three clichés. The row changes I have found for the green stamps are as follows:

Rows	1	2	3	4	1	2	3	Blue, Black, Red Lilac
Rows	4	1	2	3	1	3	2	Green

L184 Design

The L184 design was printed on very thick horizontally ribbed paper. The design was used for *Scott* listed stamps 87L47-50. These stamps are known used in all four colors. Panes of 25 (5x5) are known of these stamps.

The 1872 L184 Position Types (87L47-50) (The third vertical row duplicates the first row)

<u>Position</u>	<u>Characteristics</u>
1,3	Two periods after “A” in “A..M.”
6,8	Break in second “S” of “MESSAGE”.
11,13	Dot on top of “P” in “PINE”.
16,18	Dash after “T” in “ST.” and break in “O” of “CLOSED”.
21,23	Dot at center of “Y” in “DAILY”.
2	Two breaks at outer top border and one at inner top border.
4	Break in “Y” of “DAILY”, dot on second “I” in “II”.
5	Break in inner border at top over “H” in “HUSSEYS”.
7	Two horizontal lines at bottom left. Break at center of bold top border.
9	Horizontal line in border at top right.
10	Severe border break at BL.
12	Very long top serif on “S” in “POST”.
14	Outer border raggedly missing at right near top.
15	Outer border break below “I” in “PINE”.
19	Dash above “P” in “POST”.
17, 20	Long top left serif on “T” in “ST.”
22	Broken frame at TL and BL corners.
24	Serif broken off on first “S” in “HUSSEY”. Border break top left.
25	Thin bottom foot on “A” in “DAILY”. Break at inner border at left at top.

L185 Design



L185
87L51



L185 Variety

The L185 design was produced in 1873 and was used to make only one stamp which is 87L51 in black. This stamp is a 2¢ delivery, 54 Pine Street words only stamp. This stamp is on medium thick paper. The 87L51 stamp has a position variety with a dot before "CLOSERS". It is believed that J. Walter Scott used this plate to produce stamps in 1875-76. The later product is in dark blue on thick paper. The Scott stamp is very rare. Robson Lowe reported only 4 known singles and one multiple which is a strip of three. Another Scott reprint in black is a commonly found stamp with a 4 mm break in the bottom frame line under "54".

L186 Design



L186
87L53



Scott Forgery Cut

The L186 design (87L53) is an exact match of the Scott designs found in his early catalog. This stamp is a forgery made by Scott. Note there is an S for a \$ which identifies this stamp as having been produced by Scott. Legitimate used copies do not exist. Only two blocks of four are known and they are not from duplicate positions.

L187 Design

This was stamp 87L54 which is not in the present catalog having been delisted. The stamp was a Scott imitation.

Color

The L176 1862 design of the Hussey words only stamp is similar to the L182 1863 design which has the date at the top. It is my belief that Hussey intended to issue both stamps in the same nine colors.

Colors of L176 and L182 Stamps

Color	L176 Scott Number	L182 Scott Number
Black	87L13	87L33
Blue	87L14	87L27
Green	87L15	87L28
Red	87L16	87L32
Red Brown	87L17	87L31
Brown	87L18	87L30
Lake	87L19	
Purple/Violet	87L20	87L34
Yellow	87L21	87L29

The 87L20 stamp has a *Scott* listed color of purple and the 87L34 has a *Scott* listed color of violet. I find them to be identical in color and I would describe the color as purple. The unlisted purple 87L20 on cover is pictured on the cover of this magazine.

I have found the 87L18 stamp (L176) in light brown to which I have suggested a sub-listing of 87L18(a). Similarly I found the matching color in the L182 stamp and suggest a listing of 87L30(a).

It will be easier to understand the different stamps that were printed if they are presented in categories. The categories that I will use are 1) Initial issues, 2) Proofs, 3) Imitation Designs, 4) 1875-1876 and 5) Stamps issued under the ownership of Robert Easson.

Initial Issues

This division contains the first face use of a design. These stamps can be found on cover and were made for general postal usage.

		Type	Stamp	Issued
Greek Temple	82 Broadway	L170	87L1	1854
Letter Box	82 Broadway	L171	87L2, 3	1856
Small "Letter, Basement"	50 William Street	L172	87L4, 5	1858
"Words Only"	Hussey City Post	L175	87L10-12	1859
"Words Only"	Special Message	L176	87L13-21	1862
Dated Words Only	Special Message	L182	87L27-42	1863
"Words Only" wove paper	54 Pine Street	L183	87L43-46	1872
"Words Only" ribbed paper	54 Pine Street	L184	87L47-50	1872
Word Only 2¢	54 Pine Street	L185	87L51	1873

Proofs

87L5 Black
87L12 Black

These stamps were printed in a limited quantity and were printed in a different color ink than the regularly issued stamps. Since Hussey would have accepted these stamps for commercial use they are listed in the *Scott* catalog. Generally they were issued for collectors. Some stamps saw postal use but many covers exist which were cancelled after the post ceased to operate.

Imitation Designs

This group is a reprinting of obsolete designs with changes to the designs. These stamps were valid for postage and are listed in the *Scott Catalog*. The papers used for these stamps can be similar to that which was used for reprints which are not *Scott* listed and which were printed in the 1862-1866 time period. The unlisted reprints and forgeries as listed in Wood's Memorandum 1862-1866, were presented in Part I of a previous article. The imitation designs come from the same 1862-1863 time period.

Imitation Designs Issued for Collectors

Letter Box	50 William Street	L173	87L6-8
Greek Temple	50 William Street	L174	87L9
Greek Temple	50 William Street	L177	87L22
Greek Temple	82 Broadway	L178	87L23
Letter Box	82 Broadway	L179	87L24-25
Large "Letter, Basement"	50 William Street	L180	87L26

1875-1876

Stamps issued during the 1875-1876 time period are the so-called "late printings". It is believed that Hussey was ill during this period and by 1877 he had sold the Post to Easson. Hussey died soon after. During the 1875-76 period it is believed that John Walter Scott printed stamps from altered Hussey stones. These stamps would have been accepted by Hussey for postal use and some are listed in the *Scott* catalog. **All of these stamps are on thick paper.**

Type	Scott No.	Paper Description	Ink Color
L179 A	87L52	Thick Light Creamy	Blue
L179	87L25(A)		Red
L179 A	87L52(A)	Thick Amber	Black
L179	87L25	Thick Amber	Darker Dull Red
L179	87L25	Thick Amber	Brighter Red
L178	87L23	Thick Amber	Blue
L178	87L23(A)	Thick Amber	Black
L178	87L23(B)	Thick Amber	Red
L177	87L22	Thick	Blue
L174	87L9	Thick	Blue
L173	87L6	Thick	Black
L173	87L7	Thick	Dull Orange Red
L180 A	87L26(A)	Thick	Black
L180 A		Thick Amber	Brighter Red
L180 A	87L26(B)	Thick	Blue
L185	87L51(A)	Thick	Dark Blue

Rarity of 1875-76 Printings

L179(A)	87L52(A)	Red	3-6
L179(A)	87L52	Blue	6 or more
L179(A)	87L52(B)	Black	5 or 6
L180(A)	87L26(A)	Blue	4
L180(A)	87L26(B)	Black	1

The above stamps have not been seen in a great number of years. The census cannot be any more reliable than it was 35 years ago. It is noted that the multiples of Scott printings would be most unusual and are not known to exist. It is true that Scott used more than one subject on a sheet. (See Figure 1). Based on this premise and the extremely low quantities of 1875-76 stamps it is believed by some students that multiple subjects appeared on a sheet and only a few sheets were printed.

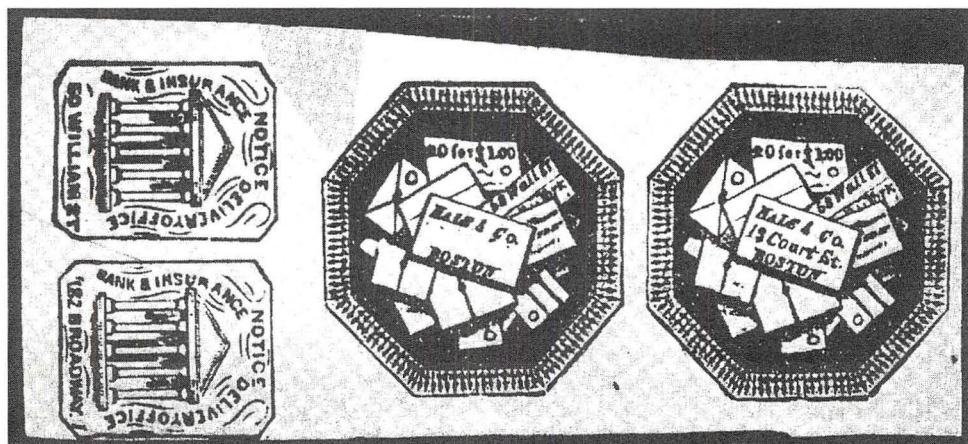


Figure 1. A Rare Scott Forgery Multiple.

The Robert Easson Stamps

Beginning in 1877 and ending in 1882 Robert Easson issued seven face different stamps as the new proprietor of *Hussey's Special Message and Letter Post*. There are numerous perforation varieties as well as different color inks used which extend the 29 *Scott* listed items to a much great number of printings.

Hussey's Express Letter and Message Post

There are examples of Hussey's handstamps and adhesive stamps and Robert Easson's Running Messenger stamps which were issued in 1877. In 1880 the title of the firm was changed to Hussey's Express and pre-cancelled examples were put on covers marked "Special Message" as a reply to the insurance companies.

L188 Design (87L55)

According to a note in the 2001 *Scott Specialized* catalog the 87L55 stamp was printed singly. It is the most valuable of the "Special Message & Letter Post" stamps with a 2002 catalog value of \$150.00 for an unused single.

L188a Design (87L56-60)

The L188a design was probably first used to make a proof stamp in black. This is the 87L56 stamp which is also scarce and is not known used.

The size of the sheet for L188a has not been determined. Minor varieties repeat and indicate an intermediate transfer of a block of eight (4x2). Uncancelled blocks of 10 (5x2) exist. The largest multiple encountered is a block of 28 (7x4) of the rose 87L58 stamp.

The blue stamp also exists as a vertical pair, imperforate between. This should be listed as 87L59b or the 87L59a listing should read "imperforate pair, hor. or vert."



L189

L190

L191

L189 Design (87L61-63)

The *Scott* catalog lists the L189 stamps as being perforated 11, 11-1/2, 11x12 and 12. The L189 stamps in blue (87L61) and in carmine (87L62) are also known perforate 11x11-1/2. The L189 stamps exist imperforate. Only one copy is known of the L189 carmine imperforate. A block of 8 (4x2) of the black L189 is known imperforate and pairs of the blue L189 are known imperforate. In my opinion there is no reason to believe that these were not original Easson products.

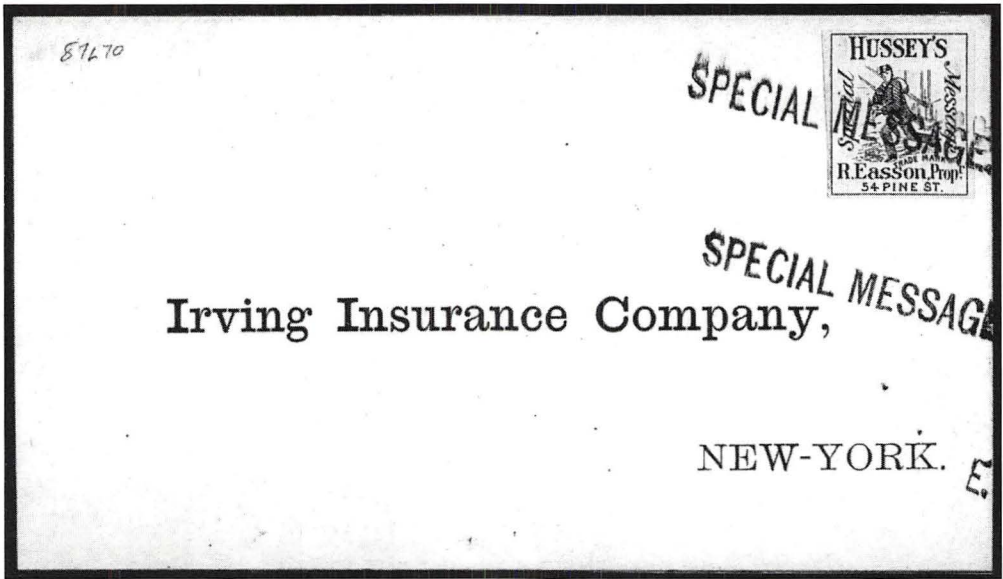
L190 Design (87L64-66)

The L190 stamps are usually found used with a magenta cancel. The Henry Abt notes indicate a blue 87L64 stamp perforate 15-1/2 x 15-1/2 and one perforated 16 x 15-1/2. Other compound perforates are known and the *Scott* catalog includes the word "compound" above the L190 and L191 sections to include these perforate varieties.

The L190 is also known perforate 13-1/2 x 13-1/2 which is not listed. Robson Lowe believed that the perforated 16 (L190) stamp was issued in 1881. This would be three years later than the initial issues. He believed that Stone B was probably made by Scott to produce stamps for sale to collectors.

The Henry Abt notes contain a copy of a red 87L65 stamp with a black cancel. The Abt notes show a red 87L65 multiple of 48 (6x8), and a red 87L71 multiple of 56 (7x8).

The 87L66 listing is an L190 black perforated stamp. This stamp has never

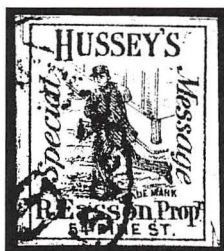


L191 Design. 87L70 used on cover in 1880 to the Irving Insurance Company. This cover authenticates the usage of this stamp.

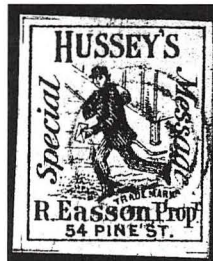


Hussey time posted label type I on 1869 cover. Bennett sale of December 2, 2001, lot 2411.

been seen by any of the scholars studying Hussey stamps and is believed to not exist. The *Scott* catalog has chosen to include 87L69 stamp in the “Authenticity...not fully established” statement. The 87L69 has never been documented and therefore has no established authenticity. However the 87L70-72 stamps do exist imperforate and there are a few used copies and at least one known stamp tied on cover. The L191 design has a 2mm space between the stamp’s design borders. Even poorly perforated varieties leave only a maximum of 1.5mm between stamp designs. Imperforate stamps can be found with a 2mm selvage indicating that they are not trimmed perforate stamps. Some imperforates show corner guides which do not appear on the perforated stamps. This is positive identification.



**L190 Imperforate
Stone B, Purple Cancel.**



**L190 Imperforate
Stone B, CTO in Purple.**

The L190 design can also be found imperforate from Stone B. These are common in red and can be found, although rare, with the three circle cancel which is thought to be a CTO. The left stamp shown above has a genuine purple cancel.

L191 Design (87L67-72)



L191, Stone A



L191, Stone B

There were two stones used to make the L191 design. The first stone was lithographed in 1879 and shows extended serifs which are most easily seen on the “SS” in “HUSSEY”. The second stone does not have extended serifs. This stamp was printed in sheets of 247 in two panes with the upper pane of 130 (13x10) and the lower pane of 117 (13x9). There are intermediate transfers of cliches of 10 (5x2). Robson Lowe believed that the second stone was probably made for J. W. Scott for sale to collectors after the post was closed. On page 82 of *Byways*, Hale credits the black perforated 87L69 stamp to Scott as being made to sell to collectors after the Hussey Post ceased to operate. Imperforates of 87L64-65 come from two different stones. The Stone B stamps can be found imperforate in blue (87L70), red (87L71) and black (87L72). The blue and red stamps are rare used and have higher prices in the *Scott* catalog. The blue stamp is known on a cover tied by a handstamp.

The *Scott* catalog notes that “the authenticity of 87L69-72 has not been fully established.” As previously stated, Scott printings of Hussey stamps would have been accepted by Hussey for usage. Since there are some known used copies of the second stone they are included in the catalog where I believe they belong. The 87L71 (L191) stamps is known from Stone B in a pane of 56 (7x8).

87L68 was a listing of a red perforated stamp. Since no copies were seen over a 70 year period, this stamp was deleted from the *Scott* catalog.

The 87L69 stamp is a L191 in black. It is a very elusive rarity. The Abt notes show a copy with the notation “Black!” He also noted that the stamp had gum. His copy was cancelled with the triple circle which is thought to be used for CTO cancels. The Hale collection contained an uncanceled single of this stamp.

L192 Design (87L73-77)

Robson Lowe described the black proof of L192 as being on “laid batonne paper with a watermark castle over imperial linen F.H.D & Co.” The size of the sheet for the L192 stamp is unknown but it is thought to be at least 50. The largest known multiple of the L192 proof stamp is a block of 20 (4x5) in black. It was in the Hollowbush collection.

Color trials of the L192 are also known in blue and brown. The stamps were issued in orange brown, red and ultramarine. The *Scott* catalog calls the 87L73 stamp brown instead of orange brown. This should be corrected.

87L73c, 87L74a and 87L75a are imperforate stamps. These stamps are in the exact color of their perforate counterparts. They also have the same clear shiny gum as the perforated stamps. They are also twenty to fifty times rarer than the perforate stamps. Since the imperforate stamps are on the same fine mesh paper as the perforate stamps they belong in the same category as the perforate stamps. Due to their rarity and clarity of printing I would discount the theory that these imperforate are reprints. In my opinion they are correctly *Scott* listed and belong in the catalog. The stamps printed on Batonne laid paper are the proofs.

Paper Identification of the *Scott* Listed Hussey Stamp Paper Types

H. Warren Hale indicated on page 10 of *Byways of Philately* that the 87L1 stamps is on very thin white wove paper. The paper color actually matches my thin dull amber paper as previously categorized. In keeping with the paper types established in my previous article for the Hussey reprints, I present the paper identification of the *Scott* listed Hussey stamps.

Scott No.	Year	Paper Description	Sheet Size	Color
87L1	1854	Thin Dull Amber Wove		
87L2	1856	Thin Dull White Wove		Black
		Thin Grayish Amber Wove		Black
87L3	1856	Thin Dull Dark Amber wove		Red
87L4	1858	Medium Dull Dark Amber Wove	(50)	Brown Red
87L5	1858	Medium Creamy Wove	(50)	Black
87L6	1858	Thin Creamy wove	(46)	Black
		(Thin Creamy Fine Mesh)	(46)	Black

Scott No.	Year	Paper Description	Sheet Size	Color
		Medium Amber Wove	(46)	Black
		White Wove	(46)	Black
		Pinkish Wove?	(46)	Black
87L7	1858	Thin Dull Dark Amber Mesh	(46)	Rose Red
		Thin Creamy Mesh	(46)	Rose Red
87L8	1858	?	(46)	Red
87L9	1858	Thin Creamy Mesh	(20)	Greenish Blue
		Medium Buff Mesh	(20)	
		Thick Light Creamy Mesh	(20)	Blue
87L10	1859	Thin Creamy Fine Mesh	(20)	Rose Red
		Thin Creamy Fine Mesh	(20)	Red
		Thin Dull Amber Mesh	(20)	Dull Red
87L11	1859	Thin Dull Amber	(20)	Lake (I-14-12)
87L12	1859	?	?	Black
87L13	1862	Thin Light Creamy Wove		Black
		Light Creamy Pelure		Black
		Gray Wove		Black
87L14	1862	Thin Light Creamy Wove		Blue
		Light Creamy Wove		Blue
		White Wove		Blue
87L15	1862	Light Creamy		Green
87L16	1862	Dark Amber (Stone B)		Red
87L16(a)	1862	Dark Amber (Fine Mesh) (Stone B)		Dark Red
87L17	1862	Light Creamy (Fine Mesh)		Red Brown
87L18	1862	Creamy (Stone A)		Brown
		Amber (Fine Mesh) (Stone A)		Brown
87L18(a)	1862	Light Creamy (Fine Mesh)		Light Brown
87L19	1862	Dark Amber (Fine Mesh)		Lake
87L20	1862	Light Creamy (Fine Mesh)		Purple
		Dark Amber (Fine Mesh)		Purple
87L21	1862	Creamy (Fine Mesh)		Yellow
87L22	1862	White Wove	(49)	Blue
		White Wove	(49)	Bright Blue
		Thick White Wove		Milky Blue
		Thin Yellowish Wove	(49)	Blue
87L23	1863	Medium White Wove	(30)	Blue
87L24	1863	Medium Dark Creamy	(30)	Black
		Medium Buff	(30)	Black
87L25	1863	Medium Amber Wove	(30)	Red
87L26	1863	Light Creamy Pelure	(25)	Brown Red
		White Wove	(25)	Brown Red
Note: 87L27-35 are all Stone B				
87L27	1863	Thin Light Creamy Wove		Blue
87L28	1863	Thin Dark Amber (Fine Mesh)		Green

Scott No.	Year	Paper Description	Sheet Size	Color
87L29	1863	Thin Light Creamy (Fine Mesh)		Yellow
87L30	1863	Thin Dark Amber (Fine Mesh)		Brown
87L30(a)	1863	Thin Dark Amber (Fine Mesh)		Light Brown
87L31	1863	Thin Dark Amber (Fine Mesh)		Red Brown
	1863	Creamy Wove		Red Brown
87L32	1863	Thin Dark Amber (Fine Mesh)		Red
87L33	1863	Thin Dark Amber (Fine Mesh)		Black
		Creamy Wove		Black
87L34	1863	Thin Dark Amber (Fine Mesh)		Violet (Purple)
87L35	1863	Thin Dark Amber (Fine Mesh)		Brown
	1863	White Wove		Brown
	1863	Buff Wove		Brown
87L38	1865	Thin Dark Amber (Fine Mesh)		Blue
87L39	1867	Thin Dark Amber (Fine Mesh)		Blue
87L40	1868	Thin Dark Amber (Fine Mesh)		Blue
87L41	1869	Medium Dark Amber (Fine Mesh)		Blue
87L42	1871	Thin Dark Amber (Fine Mesh)		Blue
87L43	1872	Medium Dark Amber (Fine Mesh)	(14x8)	Black
		Thicker Creamy (Fine Mesh)	(14x8)	Black
87L44	1872	Medium Dark Amber (Fine Mesh)	(14x8)	Red Lilac
87L45	1872	Medium Dark Amber (Fine Mesh)	(14x8)	Blue
87L46	1872	Medium Dark Amber (Fine Mesh)	(14x8)	Green
87L47	1872	Very Thick Amber – Hor. Ribbed	(5x5)	Black
		Very Thick Creamy – Hor. Ribbed	(5x5)	Black
87L48	1872	Very Thick Amber – Hor. Ribbed	(5x5)	Yellow
87L49	1872	Very Thick Amber – Hor. Ribbed	(5x5)	Red Brown
87L50	1872	Very Thick Amber – Hor. Ribbed	(5x5)	Red
87L51	1873	Medium Creamy Mesh	(5x2)	Black
87L52	1875	Thick Light Creamy (Fine Mesh)		Blue
87L53	1875	Medium Creamy Mesh		Black
Robert Easson Proprietor				
87L55	1877	Thick Creamy		Black
		Thick Light buff		Black
87L56	1877	Thick Creamy		Black
		Thick Light Buff		Black
87L57	1877	Thin Creamy (Fine Mesh)		Blue
87L58	1877	Thin Creamy (Fine Mesh)		Rose
87L59	1877	Thin Creamy (Fine Mesh)		Blue
87L60	1877	Thin Creamy (Fine Mesh)		Rose
87L61	1878	Medium Light Creamy (Fine Mesh)		Blue
87L62	1878	Medium Light Creamy (Fine Mesh)		Carmine
87L63	1878	Thin Dark Amber (Fine Mesh)		Black
87L64	1878	Medium Light Creamy (Fine Mesh)		Blue
87L65	1878	Medium Light Creamy (Fine Mesh)		Red
87L66	1878			Black

Scott No.	Year	Paper Description	Sheet Size	Color
87L67	1879	Medium Dark Amber Mesh		Blue
87L69	1879			Black
87L70	1879	Thin Dark Amber (Fine Mesh)		Blue
87L71	1879	Thin Light Creamy (Fine Mesh)		Red
87L72	1879	Thin Light Creamy (Fine Mesh)		Black
87L73	1880	Lightly Glazed Dark Amber Thick Wove		Brown
87L74	1880	Lightly Glazed Dark Amber Thick Wove		Ultramarine
87L75	1880	Lightly Glazed Dark Amber Thick Wove		Red
87L76	1882	Lightly Glazed Dark Amber Thick Wove		Brown
87L77	1882	Lightly Glazed Dark Amber Thick Wove		Ultramarine

Trial Colors

87L73TC	1880	Light Creamy Hor. Laid		Black, Brown Blue, Orange Brown
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Gum

This study would not be complete without a gum study.

87L5	Shiny Light Brownish
87L9	Thin Dullish Yellow (On Thin Creamy)
87L9	Clear Shiny Yellowish (On Thick Creamy)
87L10	Smooth Dullish Yellow
87L22	Brown Gum (On Thin Yellowish)
87L22	Crinkly Gum (On White Wove)
87L26	Dull Yellowish
87L33	Smooth Yellowish
87L44	Smooth Shiny Yellowish
87L50	Clear Smooth Shiny
87L58	Very Shiny Yellowish
87L60	Very Shiny Yellowish
87L65	Very Shiny Yellowish
87L75	Clear Dull Smooth

Trial Colors

In 1880 trial colors were made of the L192 design. These are designated 87L73TC. They are on light creamy horizontally laid paper. They can be found in black, brown, blue and orange brown. A block of 8 (4x2) is known in black.

Advertisements

Hussey used three types of advertisement labels. The differences can be found on page 645 of the *Lyons Identifier*. Hussey also had an advertising circular which is pictured on page 646. He also issued a coin in 1863. Covers found with the large advertising labels are very attractive and rare and command high prices. I have no idea of the value of the coin, but would guess at over \$150.00.

Circus Rider Special Delivery Stamps

Byways of Philately (pages 107-133) does a very good job on the Hussey Special Delivery Circus Rider stamps. The *Lyons Identifier* (pages 647-681) expands on this work with descriptions and plating information.

The five different values (5¢, 10¢, 15¢, 20¢ and 25¢) occur on the six known plates as follows:

Plate	I	II	III	IV	V	VI
	5	15	10	5	25	5
	10		15	10		20
	20			15		
	25			25		

The condensed numerals occur on the following plates:

10¢	Plate III
15¢	Plate III
25¢	Plates I and IV

The broad numerals occur on the following plates:

10¢	Plates I, III and IV
15¢	Plate IV
25¢	Plate V

Circus Rider Special Delivery Known Postal Usages

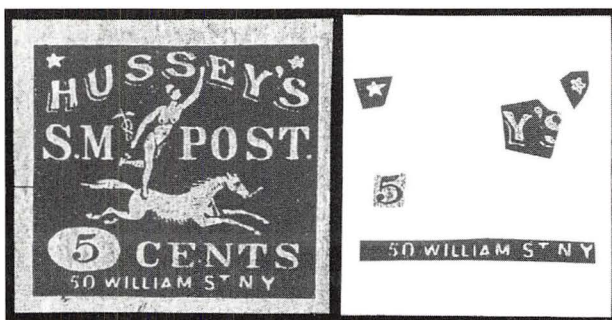
Plate I/II	10¢ & 20¢	Byways, page 123.
Plate II	15¢	Byways, page 109, position 2.
Plate I	25	Byways, pages 110 and 111.

The Reprints

In 1866 Wood printed a second printing of the red 5¢ Circus Rider Stamps. The stamps have elusive differences from the first printing. All of the lettering is leaner. The stars are noticeably smaller and the periods after "S" and "T" in "S.M. POST" are lighter. The periods in the line of the address are very faint or missing. The top stroke of the "5" is flat on top whereas it is concave in the first printing and the apostrophe in "HUSSEY'S" does not have a long tail. The reprint is much more uncommon than the first genuine stamp. As another anomaly, the counterfeits are much more valuable than the genuine stamps which catalog only \$2-\$4 in unused condition. In my opinion reprints and counterfeits are worth \$25-35.



Plate I/II, Position 5



Reprint

Handstamps

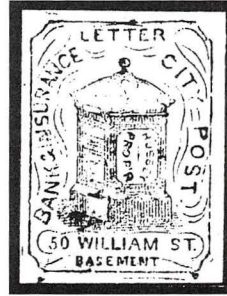
Some of the various Hussey handstamps can be seen on pages 685-686 of the *Lyons Identifier*. I have also seen a 1/2 cent paid circular handstamp in the Calvet Hahn collection.

Postal Wrappers (87LUP1-3)

In 1856 the handstamp for postal wrappers is inscribed "82 Broadway". The L192 design used on postal wrappers is not pictured in the *Scott* catalog and is therefore presented here. In 1858 the handstamp for postal wrappers is inscribed "50 William St. Basement". This design is L192a.



L192
87LUP1



L192a
87LUP2, 3

The handstamps I have recorded are as follows:

<u>Catalog</u>	<u>Design</u>	<u>Color</u>	<u>Paper</u>
87LUP1	L192	Black	<i>White</i>
87LUP1A	L192	Black	<i>Blue</i>
87LUP2	L192a	Black	<i>Manila</i>
87LUP3	L192a	Black	<i>White</i>
87LUP4	L192a	Black	<i>Creamy</i>
87LUP5	L192a	Black	<i>Yellow</i>

The 87LUP1A, 87LUP4 and 5 are suggested catalog listings. They are not listed at the present time.

Footnotes and Bibliography

1. *Lyons Identifier*, Larry Lyons, 1998, Volume II, pages 607-686.
2. *Byways of Philately*, H. Warren Hale, compiled by Elliott Perry, 1966, page 29.
3. See table on page 21.
4. *Color in Philately*, by R. H. White, The Philatelic Foundation, 1979.
5. *Chronicle* 177/February 1998/Vol.50, No.1, Herbert Trenchard.
6. The Robson Lowe Hussey Collection.
7. The Henry Abt Hussey Collection.

Blood's First Issue Envelope

By
Scott R. Trepel

This article documents two examples (Figures 1 and 4) of what is unquestionably the first prepaid envelope issued by Blood's local post of Philadelphia.

The Scott *U.S. Specialized Catalogue* lists three basic types of Blood's envelope stamps (L43, L44 and L45) and assigns eleven major catalogue numbers to the various envelope papers. Two sub-listings are allocated to shades of 15LU1 and

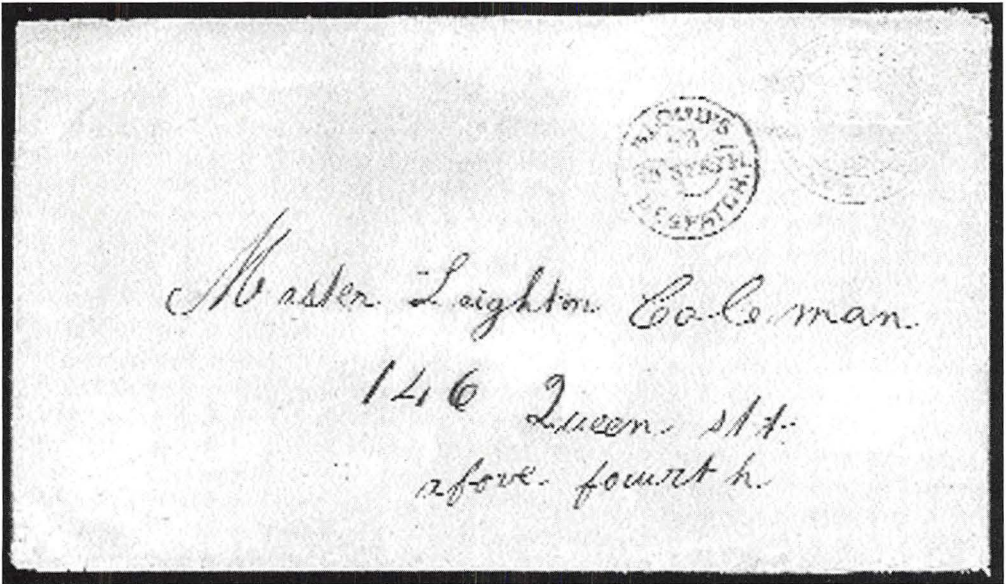


Figure 1. Colorless embossed "Blood's Dispatch Stamp" on buff entire with "Blood's Despatch 28 So. Sixth" circular handstamp (used in 1849).
Ex Henry Needham, Donald Malcolm and Richard Schwartz.

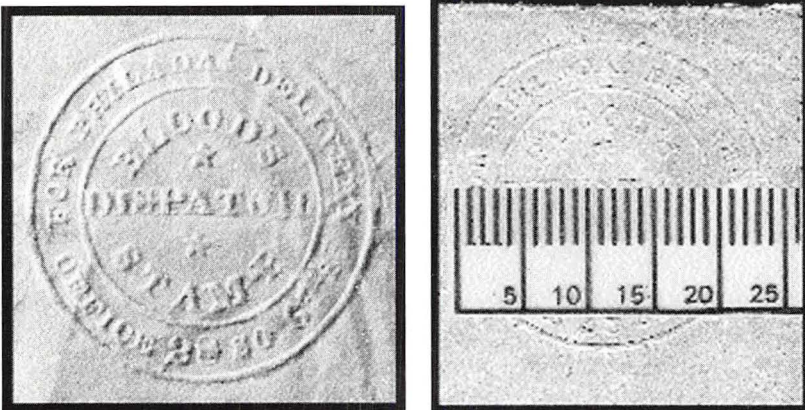
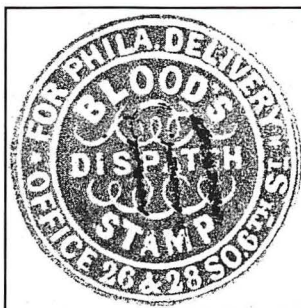


Figure 2. Detail of embossed stamp on entire in Figure 1. The diameter of the outer circle measures approximately 23.5mm. Address is "28 So. 6th St."



Type I
"28 So. 6th St."



Type II
"26 & 28 So. 6th St."



Type III
No Address



Figure 3. A comparison of the three red-colored envelope types at top and the colorless embossed design below.

15LU6A, and seven sub-listings are allocated to composite entires with U.S. embossed stamps (Scott U1/U9). All of the Scott-listed entires are colored in shades of red. The three basic types are shown in Figure 3 above, along with a detail of the unlisted colorless embossed stamp on the entires in Figures 1 and 4.

The existence of the colorless embossed entires has been known to specialists for decades. The Buff entire (Figure 1) is ex Needham, Malcolm and Schwartz. The White entire (Figure 4) was owned by Frank Hollowbush and Elliott Perry. Although Perry mentioned the existence of this design in correspondence with Eugene Costales, the Scott *U.S. Specialized* editor for many years, it was not added to the catalogue listings. In Siegel Sale 820 (lot 932), the White entire (Figure 4) was referred to as an "essay", because the describer (this author) was unaware of the used example in Figure 1, which was owned by Richard Schwartz and sold privately to a collector when his collection was dispersed through the Siegel firm in late 2000 and 2001.

Neither entire with the colorless embossed stamp is dated. However, the "28 So. 6th St." address in the stamp design and the "28 So. Sixth" address in the handstamp (Figure 1) indicate use in late 1848 or early 1849, based on what is known about the company's history and advertised addresses during the 1848-51 period.

In 1848 one of the two partners, Walter H. Blood (brother of Daniel O.

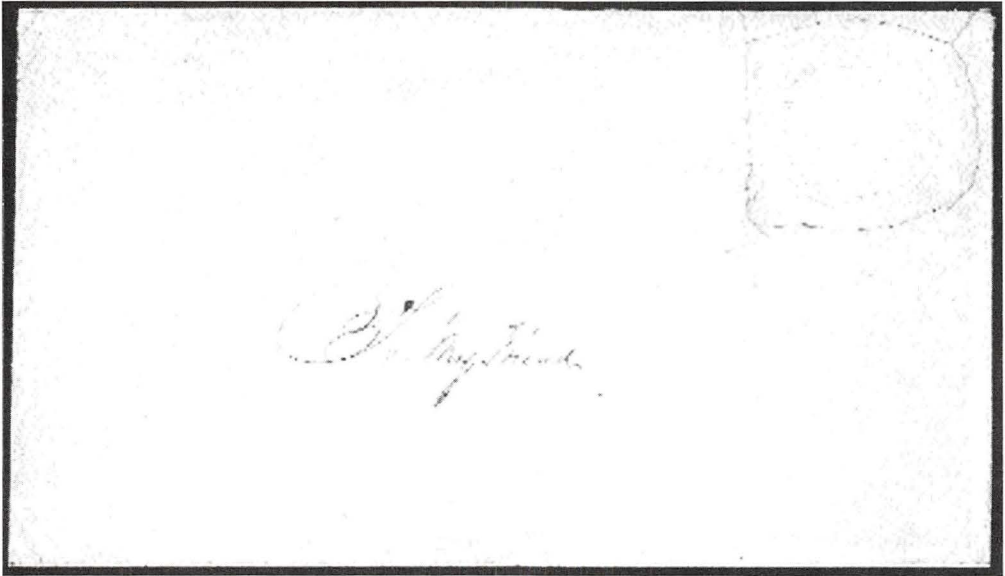
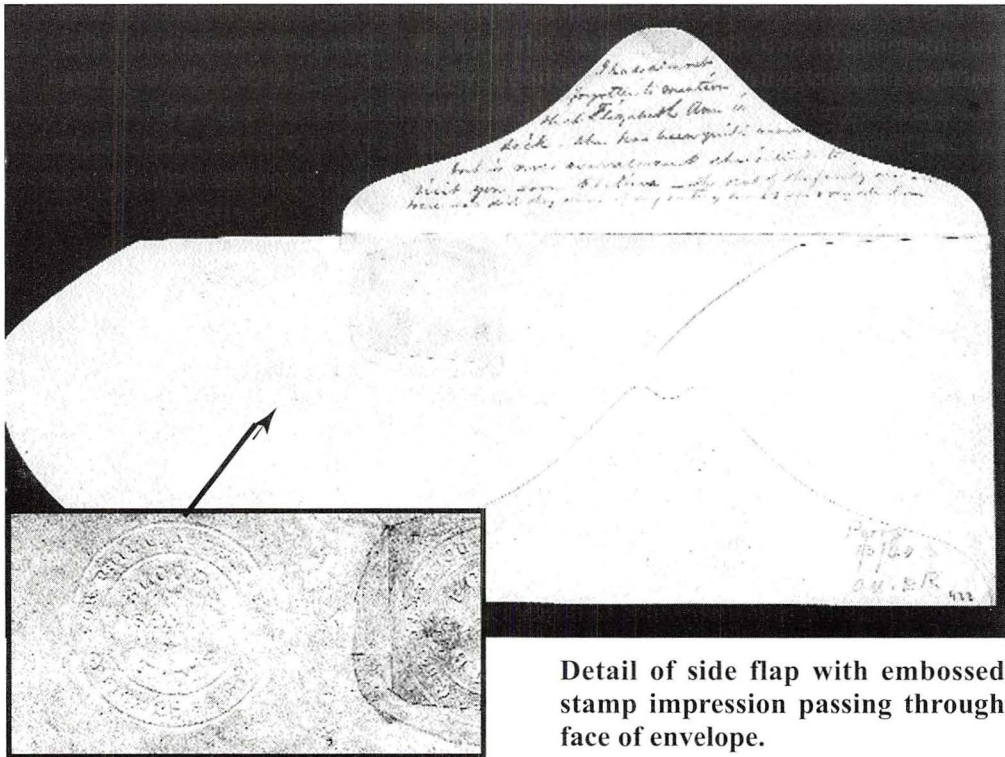


Figure 4. Colorless embossed stamp (First Issue) on white entire addressed “To My Friend” with a note on the inside of back flap. There is no postmark, and the address suggests that the envelope might have been used by one of the Blood’s proprietors. The illustration below shows the back of the envelope opened up. At one point the stamp was cut out and reattached. Ex Hollowbush and Perry.



Detail of side flap with embossed stamp impression passing through face of envelope.

Blood), left the business. Charles Kochersperger joined the firm at this time and became manager in 1852. Charles's brother, Elbert Kochersperger, joined Blood's in 1850.

A Blood's advertisement in the **December 5, 1848**, *Public Ledger* gives the **28 South 6th Street** address, so it is certain that by this date the firm had relocated from its offices at 48 South 3rd Street.

The 28 South 6th Street offices were expanded **no later than May 8, 1849**, with the addition of space at **26 South 6th Street**. The date of the expansion has been incorrectly stated in several articles on Blood's Despatch. Steven M. Roth (*Penny Post*, Vol. 1, No. 4, p. 21) correctly determined that 26 South 6th was occupied by Blood's sometime between March 27, 1849, when Blood's *Public Ledger* advertisement carried the "28 S. Sixth St." address, and May 8, 1849, when the next ad gave the address as "26 and 28 So. Sixth Street".

After the expansion, new envelope stamps and handstamps were created with the 26 and 28 South 6th Street address. Therefore, the Red Type I "28 So. 6th St." design in Figure 3 (Scott 15LU1 and 15LU2) was sold for a relatively brief period—probably no more than the first five months of 1849—before it was superseded by the Type II "26 & 28 So. 6th St." design. The scarcity of Type I used entires reinforces the concept that they were available for a short period before becoming obsolete. Curiously, Scott prices and general market values for Type I used entires are not commensurate with their scarcity.

The colorless embossed design with the "28 So. 6th St." address falls in the December 1848 to April 1849 period. Given the availability of the Red Type I entires during the same period, it is reasonable to assume that the colorless design was the First Issue (possibly a prototype), which was found to be unsatisfactory and was immediately replaced by the red-colored embossed envelopes.

The Scott *U.S. Specialized* editor will have to decide how to list the colorless embossed entires. Placing a new entry before the #1 listing presents a numbering anomaly, but it is logical. This author respectfully suggests the following:

1848(?) -60

15LU1A	L42	Albino embossing , white	—
15LU1B	L42	Albino embossing , buff	—

One example of 15LU1A is known, uncanceled, with the embossed stamp cut out and reattached. One example of 15LU1B is known, cancelled by the "Blood's Despatch/28 So. Sixth" handstamp.

The date of the envelope issues, now stated in the catalogue as "1850-60", should be corrected to "1848(?) -60".

Reports of other examples of the Blood's First Issue envelopes would be welcome.

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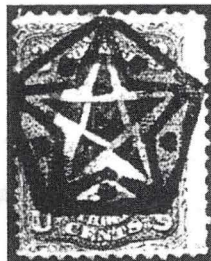
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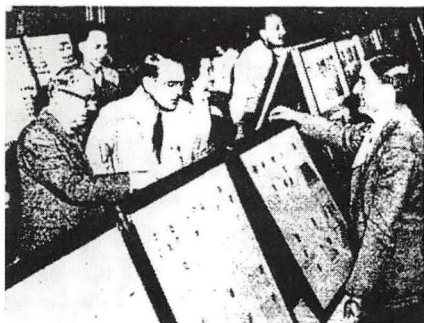
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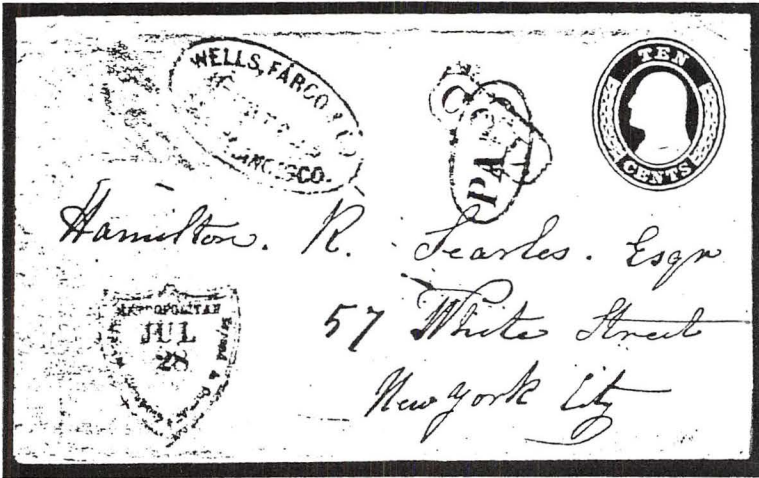
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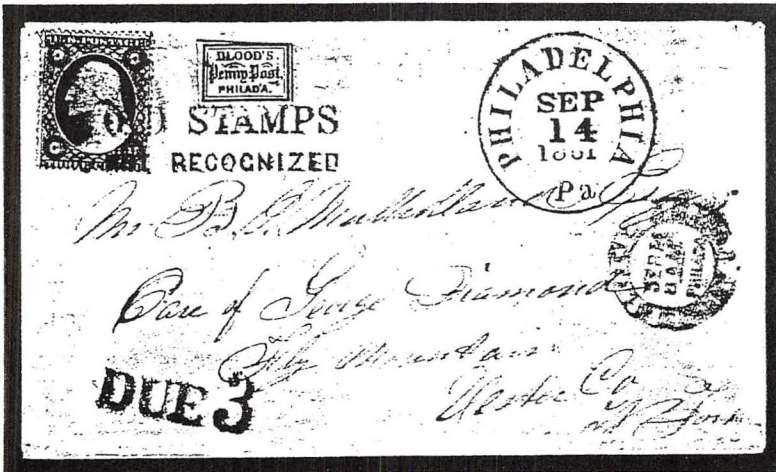


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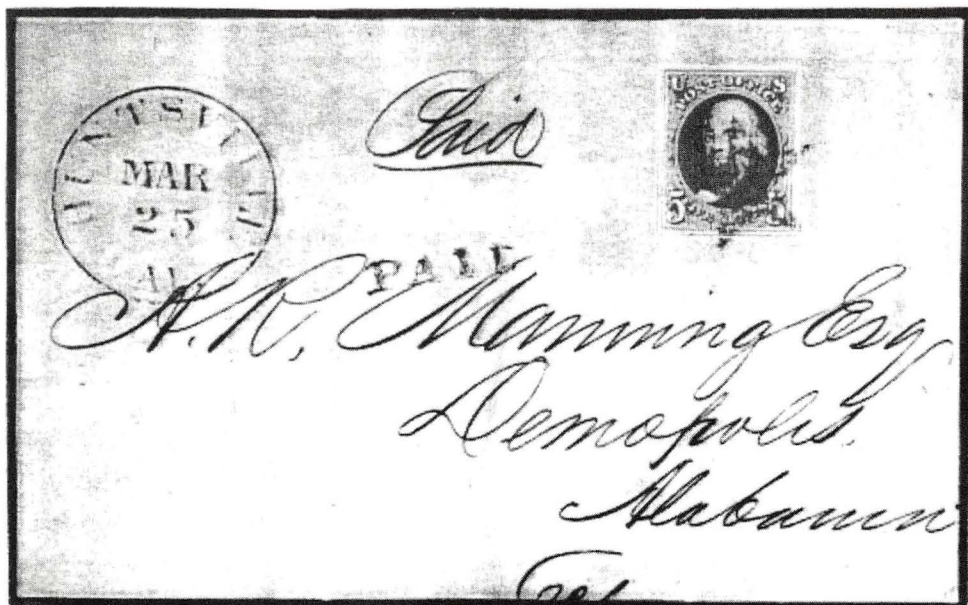
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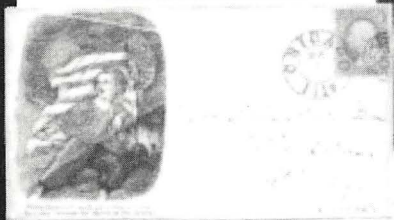
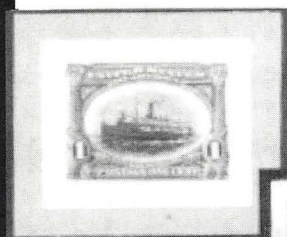
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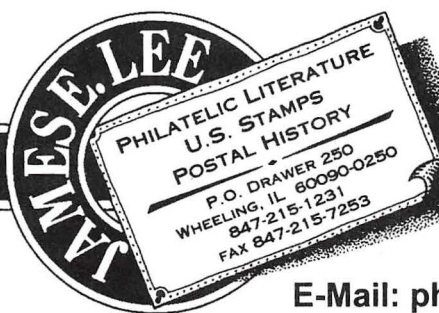
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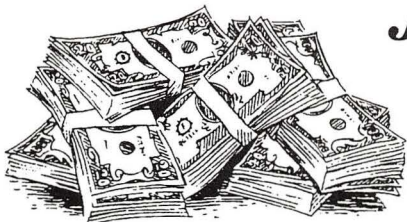
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Foreign Entries on Boyd's 20L7

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After several years of use from 1845 to 1848, the plate engraved for printing Boyd's 20L4 apparently became too worn for further printings. As a result, a new plate was prepared by Boyd and 20L7 was introduced early in 1848. A new master die was created for the new printing that closely resembles the design of its predecessor. It is believed that the size of the printing plate is 100 subjects, although no proof of this has ever come to light. 20L7 was used until 1852, when it was replaced by 20L8, a lithographed stamp. (Examples of 20L7 used on covers during 1853, and perhaps later, are known, but are outside the regular sale of this issue by Boyd's.)

Wear also occurred during the printings of 20L7, and is best seen underneath the left wing of the eagle. Whether the printing plate used for 20L7 was erased and re-entered for later printings is not known, but the author has discovered two foreign transfer varieties of 20L7. This may have been the result of re-entering the original plate, or it could have occurred by the erasure of the plate for 20L4, and subsequent transfer of the new die.

Although collectors of engraved US revenues and classics are familiar with foreign entries, double transfers, shifted transfers, and other anomalies that are characteristic of early engraved stamps, few such examples have been noted for US local stamps. In the two cases illustrated here, a portion of the oval surrounding the eagle on globe evidently was not completely erased during the preparation of the printing plate. Assuming this portion of an oval represents an incompletely erased design from a previously engraved printing plate, it seems appropriate to describe these varieties as foreign entries.

Figure 1 illustrates the first type of foreign entry, with the foreign oval crossing the eagle's midsection, just touching the "S" of "CENTS" at the right, touching the "B" of "BOYD'S" at left and going through the bottom serif of the "P" in "POST" at the left. **Figures 2 and 3** show the second type of foreign entry, with the oval portion again going crossing the eagle's midsection, but not extending to the "S" or the "P", nor touching the "B". The Figure 2 stamp is tied to a folded letter dated Jan. 22, 1851, with a Boyd postmark dated Jan. 23. The Figure 3 stamp is part of a larger multiple. **Figure 4** shows the multiple in which the stamp in Figure 3 is found. There are slight other differences in the two types, notably the faint additional markings outside of the oval at the right. All three of these stamps show little plate wear in the netted background behind the eagle, suggesting early printings from the plate.



Figure 1. Foreign entry type 1 on unused single 20L7.



Figure 2. Foreign entry type 2 on used stamp on cover.

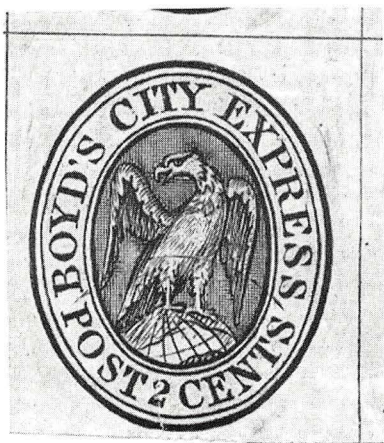


Figure 3. Foreign entry type 2 on unused 20L7 from multiple.

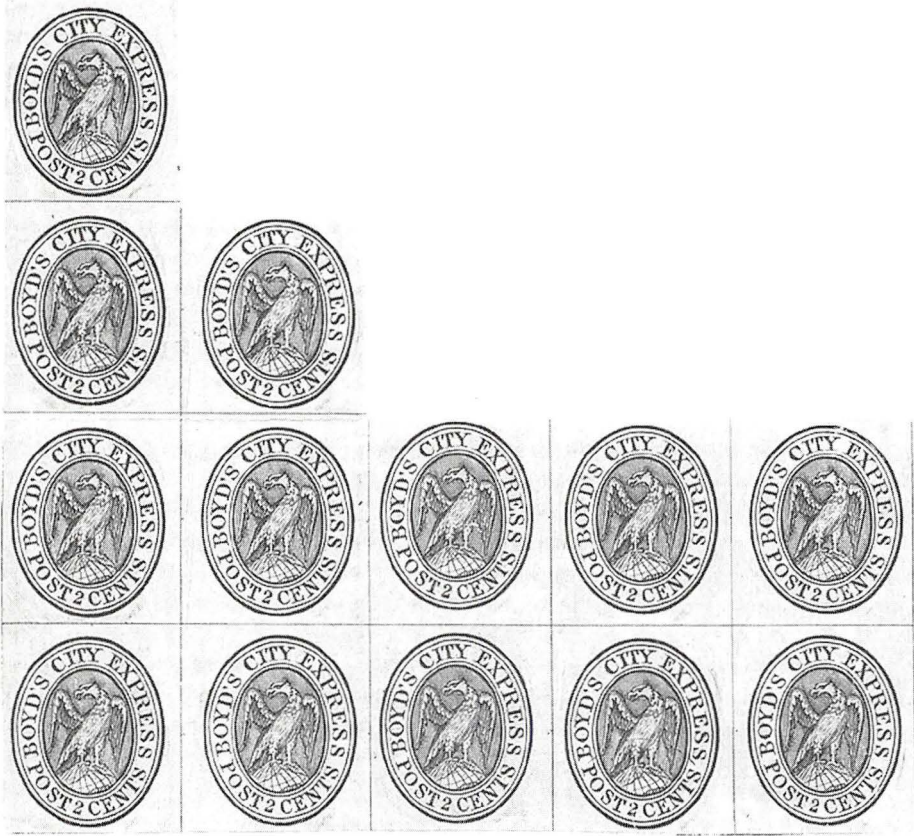


Figure 4. Multiple with foreign entry stamp shown in Figure 3, which is the second stamp from right on the bottom row.

Beware of Blue Blood's

By
Carl Kane

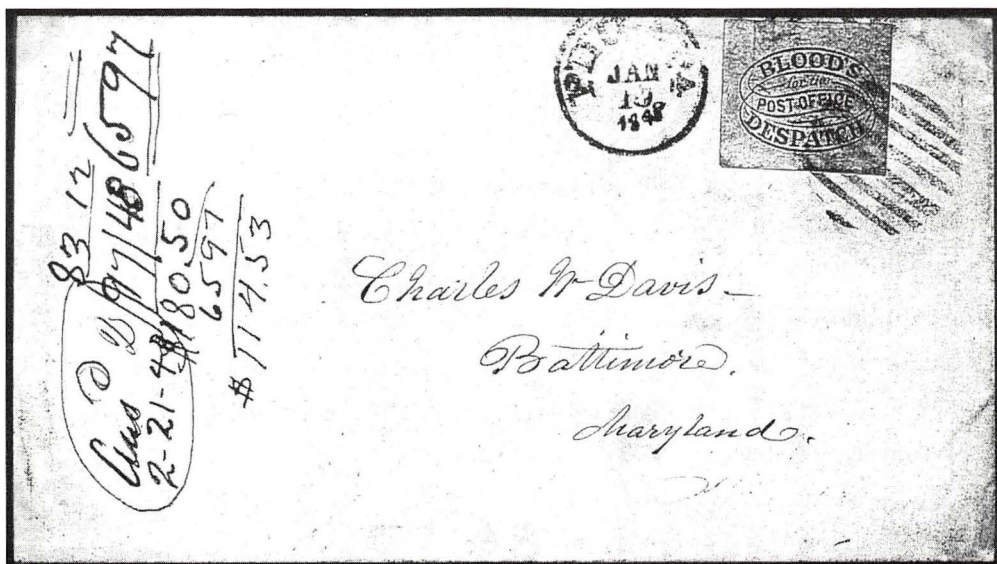
Here is a blue-paper Blood's stamp on cover. This local stamp is a forgery of Scott 15L10 and is like Type A described in the *Lyons Identifier*, except that it does not have the background lines of square dots. It is printed in black on blue paper.

The stamp is applied on top of a cancellation, parts of which show in the area above the stamp. A fake cancellation of bars in a circular pattern is used to tie the forgery to a genuine cover.

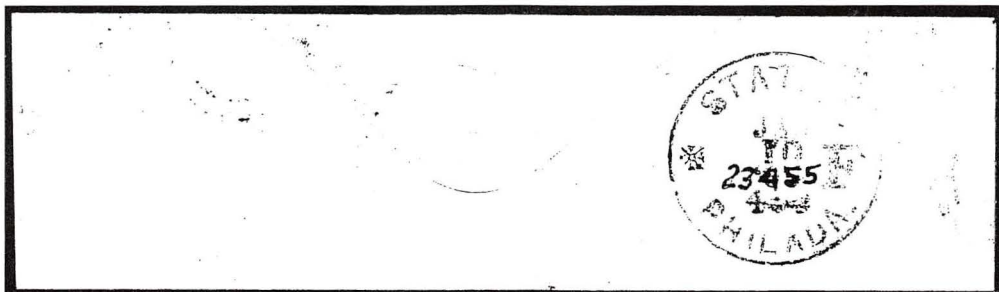
The original CDS has been altered by adding a hand-inked 1848.

The original writing at the left side of the cover looks like, ans 02/17/42. That has been overwritten with, ans 2-21-48 and the original inked calculations were also overwritten.

On the obverse is the original Philadelphia receiving mark. That too has been altered and 23455 has been inked in.



New Blood's Forgery on Cover.



Partial of Envelope Back with Altered Marking.

Analysis of Lyons' Commentary on Cummings

By ©Calvet M Hahn

Mr. Lyons has been kind enough to critique the excerpts from my *Beginnings of Adhesive Postage* that deal with Mead and Cummings, with particular regard to 55L7 and 55L8. His general approach seems to be based on a detailed physical examination of philatelic artifacts based upon a large holding of fakes and "accepted genuine" examples. Mine has been more reliance upon inductive and deductive reasoning based upon years of study of the history of the posts and their handstamps, supplemented recently by hand-on examination of adhesives when available. I specifically eschewed hands-on analysis due to a) the early date at which forgers began operation, b) the plethora of known forgeries as well as, c) the probability that far more forgeries exist than are recorded in the literature, d) the fact that handstamped covers have been relatively free of fakes manipulation historically.

When available, both of us tend to take quite close examination of the physical material. In the local post field, many critical pieces are not available and both of us are forced to rely upon possibly secondary sources. In his commentary, I think Mr. Lyons has misconstrued a number of my statements.

1. In the early era under discussion, Valentine use was less focused upon the specific date than is currently the case. The Valentine season was far more extensive.
2. The Cummings "cupid" adhesive are both undated and untied on their covers other than an associated use with Valentines. All are local uses and five of the six covers are associated with handstamps known from dates in 1845 through June, 4 1846; these were replaced by July 28th with the spread-eagle linen marker cancel, known on covers in July and August 1846. The sixth cover, a Valentine sent to Miss Osterhout has a boxed PAID/AHC first recorded in November 1846 raising the question of whether the adhesive originated on this cover as the Valentine date should be that of 1847.
3. The Cummings "lettersheet" adhesives are generally not tied and dating is largely inferential. Only the green "lettersheets" are associated with a postmark known used prior to the summer of 1846 and to a tied example of 1/11/47. The rose "lettersheets" are associated with marking not recorded prior to November 8, 1846. The yellow "lettersheets" are found on some Valentines that could be either from the 1846 Valentine period use or 1847. They are found on covers associated with the summer of 1846 into March and April 1847, one cover of which (3/25) has a Mead handstamp. This cover has a PFC 52763 "decline" opinion as to whether the Cummings adhesive originated. This cover could represent a conjunctive use with Mead or an early record of the Cummings takeover of Mead, which Mr. Mazza's documentation shows was official by May 15th. Mr. Lyons has noted a number have red serifed FREE handstamp killers, presumably of the Mead operation, which began in November 1846 rather than the un-serifed FREE found on the Eno rose "lettersheet" example (census #6). This would make them transitional uses after Cummings took over from Mead.

Mr. Lyons' opposing view sets up a series of red herring arguments in his

commentary. I had hoped rather that he would show postal history evidence for their existence as genuine issued stamps. The **first red herring** is that J. Walter Scott made a forgery of the erased name Cummings. That forgery first appeared in the 1921 *Scott* catalog two years after Scott was dead according to the *Lyons Identifier, Vol III*. Scott didn't even know of the stamp at the time he was making bogus material for he ceased that activity in 1886. J. W. Scott's private list of forgeries with late entries in 1890 also did not record it. The **second red herring** is that the possible availability of vermilion paper proved the genuineness of the two vermilion Cummings item in question. There never was a question of the possible availability of vermilion paper. In referring to the United States City Despatch Post earlier,¹ I noted coated glazed papers were available in colors in 1842. The question that should have been answered was whether any proof existed other than 55L7 and 55L8 to show that either Cummings or his printer used such papers on locals prior to mid-1847? None has yet been adduced.

The **third red herring** deals with the progression of design sophistication of the Cummings local from simple to more sophisticated. Mr. Lyons maintains that there were earlier sophisticated designs. This was never in dispute as can be seen by my article on Northern Liberties² and Part I (October, 1995) of this series where such examples were cited. An even better case could be made by citing the Blood local design shifts as precedents. No one has shown that the proprietor of Cummings or its printer followed such precedent other than the vermilion diamond adhesive, whose design appearance seems more appropriate in the 1850's than during the known period of Cummings operations, 1845-7. A **fourth red herring** is the assertion that many locals listed today were not known during the 19th century. This is true, but most have postal history documentation and have not been added by catalog advisors. So far, these two lack that documentation. The converse of this is that there were apparently genuine locals recognized in early catalogs which are no longer known.³

Historic Background of the 55L7 and 55L8 Cataloging

J. Walter Scott ceased making his facsimile reproductions for collectors in 1886 and published a list in 1888 of all the locals he knew of at the time. It contained neither the 55L7 or the 55L8 adhesives showing he did not know of them so he could not have faked them. They were not included in the private record of forgeries and other data he compiled some time after 1890 (last entry), which is in the Collectors' Club rarities cabinet. No cupid adhesive was known prior to 1895 according to George Sloane and the erased name Cummings was later. The first published chronicle of both adhesives is in Henry Needham's "Concise History" chapter published in October, 1917 on page 320 of the *Philatelic Gazette*. Needham, at least owned one, as recorded in book 5 of his holding reported by Elliott Perry's notes with a question mark after the 55L7.

The items' entry into the Scott domain of catalogs was made in 1921, two

¹ Part VI of this series in *The Penny Post*.

² *The Penny Post*, January 1993, *Chronicle*, January, 2000

³ See my series on Philatelic Literature (Incunabula and Locals and Carriers) *Collectors Club Philatelist* 3/93-3/94

years after J. Walter Scott's death at a time when Hugh Clark owned the catalog according to Mr. Lyons' sourcing for the erased name forgery G (Vol. III, Page 1258). At that time Needham was the consultant for Scott catalog listings and he inserted them, so that the correct terminology is a Needham forgery or a catalog forgery. He would have been the source for the *Scott Catalog* forgery G, in either 1921 not J. W. Scott. To maintain otherwise is to unjustly impugn Scott. While no direct evidence has been adduced of Needham's making bogus stamps (his *modus operandi* was to add adhesives that did not originate to genuine covers) he has been charged by Perry in *Pat Paragraphs* of employing R.P.H Wolle (born circa 1870), who was convicted of swindling stamp dealers prior to his incarceration in the Missouri penitentiary in 1902-3 and his later second conviction in 1904 for faking stamps for which he was sentenced to another four years in prison. It has been alleged that had Perry known about a Needham bogus Cummings he would have commented in *Pat Paragraphs*. This is refuted by the fact that Perry didn't comment on the Cummings at all nor did he mention the fact that he did know that Mr. Needham shifted copies of the buff "C.C." stamps from cover to cover as documented in Perry's photographic records show me by Mr. Trepel. Consequently there is no reason to believe Perry's failure to comment has any bearing on the status of the two Cummings items.

I consider the links with Needham and Wolle sufficiently strong to render both items "dubious", and unworthy of their catalog status until someone can document objective **reasons** for their genuineness as issued stamps other than their suspect entry into catalog listings and current presence in leading collectors' hands. It has long been my view that documented backup is needed for any catalog entry and that those lacking it should be noted as dubious or eliminated; a number of *Scott* listed items fall into this class and I, and others, have been trying to put documentation behind those we could.

The Name-erased Adhesive

Mr. Lyons has attempted to give reason by correctly noting that the expresses were using vermilion paper for labels prior to the Cummings item so it was available for use although otherwise unknown used on any local at a prior date. He has also specifically noted the erased name stamp is found (untied) on a genuine Valentine cover with a red City Post/2 handstamp. While a genuine "name erased" adhesive **could exist** at a time after Cummings gave up ownership of his operation, the logical date of use would be the spring of 1847 when Wright entered into partnership (and they used initialed Mead stamps) or just thereafter in the summer of 1847 when Cummings might have left and Wright continued the local post on his own or that Cummings did. Such evidence could come from city directories, advertisements or other letters. It hasn't!

The only recorded *Scott* 55L8 copy is on a Valentine cover with a red City Post/2, which can be dated into the spring of 1846, probably prior to March 23, 1846 when the rim was damaged. The handstamp is recorded in blue-green by the fall of 1846 at which point it had acquired additional minor rim damage not found on this cover. Thus in my opinion, the unique 55L8 adhesive is apparently added to a genuine cover with a faked tie (Needham's *modus operandi*) and may be a Wolle production. The Caspary description states it is ex-Ferrari. It was part of lot 111 in

the 10th Ferrari sale of 1923 and is illustrated in *The Penny Post* Vol. 9, No. 4 October 2001, page 69. In the earlier sale the stamp lacks the “paid” tie found on it in the Caspary sale photo.

In my opinion, the name-rased adhesive does not match the genuine lettersheet adhesive. It has a “worn” appearance. The fourth “letter line” from the bottom on the left side is angled upward and does not appear on the right side. No genuine Cummings lettersheet adhesive I’ve examined has this. Further, the “O” of “POST” is



1923 Ferrari sale photo.

rounder than found on the Caspary yellow lettersheets lots 734, 735 (Golden lot 1007) and 736 (Figure 17 in the last *Penny Post* issue). The same is true when compared with the Chapman rose lettersheet (Golden lot A1004) or the Caspary (lot 732); the same is true when compared with the green lettersheet (figure 16 in the last issue). Additionally the “N” in “CENTS” has a top serif not found on the other lettersheets. These three differences, and others I’ve not mentioned, lead me to conclude it is probably a Ferrarity (unique stamps made especially for Ferrari), of the same ilk as the Saratoga Springs “provisional” I own and wrote up in the Philatelic Foundation’s **Opinions VI**. That item was given the mistaken blessing of Robson Lowe. Of the possible cases: Wolle product, Ferrarity, unused remainder or essay for an unissued remainder from the summer of 1847 (the worn appearance might suggest this) none make this an issued stamp deserving catalog listing. If it is an essay or unissued remainder then until *Scott* lists local essays it also does not deserve catalog status.

The Vermilion Diamond “2” Adhesive

As I documented, there are some five examples of *Scott* 55L7, of which two are on cover. At least one off-cover has been certificated. In 1917 Needham reported it was very rare and that he had only seen one example. The dates of the two copies “on cover” (November 5 and November 10) would suggest the 55L7 was used in early November 1846 at a time when several covers of the rose lettersheet can be dated (November 8th and 13th) along with the yellow lettersheet stamped covers. This raises the question of why three (or four if the green certified example is included) different stamps would be needed at this time, which I have not seen answered and feel needs answering before accepting this adhesive as genuine.

Mr. Lyons has challenged my statement that this stamp was not known prior to 1895 by noting many genuine locals were not recorded by the early students, which is correct. However, the first record I can find of this stamp is again the Needham listing of 1917. Mr. Lyons also cites the fact that we have stamps that were originally in pairs making the production a multiple form. While some forgers used only single clichés, others did use multiples (Hussey is an example) and this

nether proves or disproves the nature of the stamp. While he accepts that the Middendorf adhesive didn't originate, he notes its crease as evidence that the stamp had been earlier on a letter with a fold, which he says would not be true of a bogus item. Are no bogus items ever folded? I believe some of the Hussey multiples have been folded. Also, those who make fake covers tend to use damaged stamps and might well have used a creased bogus item. The crease argument is unconvincing.

Mr. Lyons key evidence seems to be a "similarity" in style to the cupid adhesives, particularly to the backward "S" which I find is much more condensed in one curve than the cupid "S". He also notes the possibility that the portion of the cancel on the Middendorf cover adhesive is genuine though the tie is not, suggesting in his draft "commentary" that it may be part of the spread-eagle killer known in the summer of 1846. Unfortunately to me, it seems to be a solid outer line with a dotted inner line, which is not found on the three spread-eagle Cummings handstamp copies I have examined or own of the five that are supposed to exist. In his published commentary he hypothesizes it is part of a forwarder oval. Which one? The justification seemed to have shifted depending upon which arguments I knocked down as though the conclusion was foreordained and justification sought for it. This is opposite the scientific process of a thoughtful examination of evidence to draw a conclusion.

Stylistically, I find the 55L7 a much more sophisticated design than the cupid or lettersheet Cummings and therefore not likely to have developed at the same time. Mr. Lyons notes it is the only Cummings adhesive that has "NY" in it.

Mr. Lyons has presented as justification for his attack on my sophistication of design argument the fact that there were sophisticated designs used on independent mails earlier, a fact, like his invocation of the colored labels of the expresses, that he knows well I was aware of and **which is equally inapplicable** to the discussion of the Cummings items unless he is contending the same printers made them as did the express labels and early sophisticated locals (Bloods) and independent mail adhesives (Pomeroy) or handstamps (1836 Northern Liberties). He has nowhere indicated that that was what he is doing. In regard to style of the 55L7, as a non-design specialist I would say the design fits the mid-1850's better than the mid-1840's and therefore I alerted both him and the Philatelic Foundation to Richard Sheaff, a specialist in type faces who designs U.S. stamps, who might be able to shed light on just when that design was probable. Sheaff is far more qualified to date type and stamp design than Mr. Lyons or I. To my knowledge the Foundation did not take up the suggestion.

To account for the apparent overlapping conflict with time of use of the rose and yellow adhesives, Mr. Lyons suggest the 55L7: a) might be for out-of-town mail (both the yellow and rose lettersheets are known in such use), b) might be for business or corporate mails (the rose Silas Peirce cover to Boston represents such a use), c) may be for use prior to the cupid stamps, e.g. in 1845 to early 1846. He correctly notes that envelopes addressed to businesses had a low survival rate as not necessary to preserve the messages or later as junk mail, but doesn't take into account the fact that the Cummings period is one primarily of folded letters and not enveloped mail and those did survive and are a source of many of our philatelic "finds". Pushing the date back to late 1845 raises the question of why the producer of a sophisticated design would shift to the crude woodblock cupids or lettersheets

adhesives in 1846-1847.

In sum, I still await an explanation of why this stamp should be considered genuine in light of its Needham connection to the listing, the lack of confirmed cover use, the apparent out of period design and the lack of a reason for existence that wasn't met by the existing Cummings stamps. Until that is produced I will have to consider this to be a dubious item that should not have been given catalog recognition on the evidence so far adduced.

I should like to thank Mr. Lyons for taking the time and effort to critique what I wrote, despite our continued differences of opinion. It seems to me that over time our respective approaches may merge on future analyses. However, I do not feel he has provided the promised refutation that would repudiated my thesis that the diamond Cummings is out of period and probably bogus and the name erased may be an item made for Ferrari. Consequently, until better evidence of genuineness exists, I still feel both should be dropped from the catalog.

Almost 35 years ago I was stating that cover addressees had to be checked to see if the party was known to reside at that location at the time of the cover's purported use and that postmarks should be plated to help date covers where no date was available otherwise. Additionally I argued that the time of the cover's purported use needed to fit what we know about the history of that post, its stamps and any postmarks on the cover. For example, in my review of Donald Patton's book on locals I pointed out the dates he gave for the existence of one post conflicted with the dates of a cover that he used to illustrate the post. On his page 173 we have an Essex Post local (later Golden lot A1054) that has a New York postmark that did not exist in that form in 1856, the year when the post supposedly operated. The postmark had already deteriorated well beyond the appearance on this cover several years earlier so that the cover could be dated before the post's existence. This meant that all the historical records of the existence the post were off by several years or the adhesive was added to a stampless cover. I think the latter.

The second thing I did was to develop a personal database using gum as an invisible tie on covers where the adhesive was not otherwise tied. This was to solve the problem whereby some experts decline to certify a stamp originated on a cover without a visible tie. The cognoscenti in locals know that a Perry, Sloane or Schwartz signature on a cover only meant the adhesive was genuine, not that it necessarily originated on it. I now have a base of about 1,500 examples upon which to draw conclusions and presented a brief paper on the subject before the International Association of Philatelic Experts this past November 14th.

My hope was that by using these two approaches the new ability to certify genuine uses on cover would expand the census of genuine covers with locals that originated on them. Additionally I hoped that by using an historical approach, which included early catalogs, printing techniques, and a knowledge of economic and social factors impinging on the locals, I could develop additional methods to sort out bogus items from the good in locals and other fields so that unlisted genuine items could be listed and suspect items deleted from the catalog.

Beginnings of Adhesive Postage—Part 9

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The Cole Local Mystery

The Cole local presents another set of philatelic mysteries. There has been a problem in identifying the proprietor of the ‘C.C’ adhesives. The stamps themselves do not name a proprietor or address, and there are several possibilities. Both the Charles Cole’ and ‘Charles Coles’ have been associated with a local and at least four different locals handstamps. They may be different people.

On page 288 of his *Concise History* Henry Needham reported in September 1917 that a branch of the City Despatch P.O. was located at the then uptown store of Charles Cole, 148 W. 17th Street. Elliott Perry had rejected this citation. Whether the Mead or Cummings operation, both successors to the government’s city dispatch, ever had a branch at this Cole store we do not know. We know that this Charles Cole died prior to 1845, so he could not be running the successor post. The *Doggett City Directory* for 1845 through 1848 reports a listing for his widow. The one published June 30, 1848 notes that Elizabeth Cole, widow of Charles Cole resided at 137 W. 17th Street. Her husband had been a grocer.

These directory listings would seem to settle any argument about whether a genuine ‘Charles Cole’ local existed except for two facts. The first is that there are two **different** Cole handstamps. One reads ‘COLE’S CITY DESPATCH/P. O. in both red (See *The Penny Post* Vol. 9 No. 4 October 2001, p. 47 Figure 6) and black (See *The Penny Post* Vol. 9 No. 4 October 2001, p. 46 Figure 5 and this article Figure 16, page 61) double circles; the other, a black oval, reads ‘COLE’S CITY POST; both are reported by Laurence Mason in the 1940 *Stamp Specialist*¹. I have never seen this second handstamp.

The second fact is that Charles and Elizabeth Cole apparently had a son, also named Charles Cole, who was involved with a private local company. In the 1850 *Doggett* directory, there is a listing for a Charles Cole, occupation unstated, who resided at 512 Hudson Street. At the same time there is a rare local red 34x20 mm handstamp reading ‘HUDSON St/514/POST-OFFICE’ found on an 1850 cover, **Figure 1**. The address is just next door to Mr. Cole’s residence.

The 1937 *Scott Specialized* first illustrated this handstamp. Its size was first reported in the 1971 *American Stampless Cover Catalog* based upon information supplied by me to the late Norton Sampson by a copyrighted illustration of the cover in **Figure 1**, which was the recording copy and which I owned.

In the October 1937 *Pat Paragraphs*, the late Elliott Perry speculated that this handstamp was one used by the Joseph W. Boardman Branch P.O. local, located at his stationary store at 520 Hudson St. in 1853 and 1854. However, in 1852, Boardman was a paperhanger at 54 Carmine St., an occupation he resumed in 1855. In my opinion it is far more reasonable to assume that Charles Cole operated this Hudson 514, local for he lived next door in 1850.

¹*American Philatelic Miscellany* edited by Susan McDonald, reprint of Laurence Mason’s ‘Independent Mail Routes’ article is found on page 280.

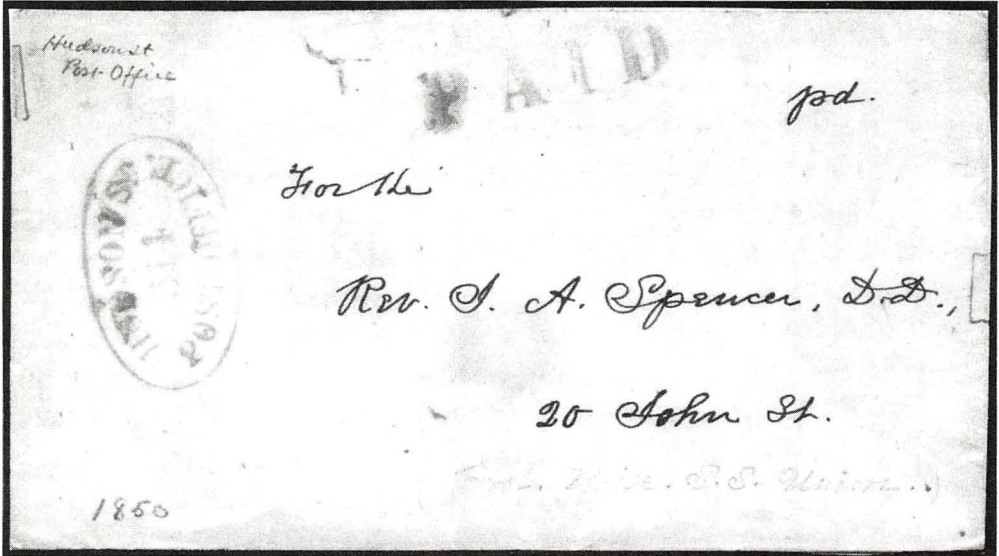


Figure 1. Red Hudson St/514/Post Office handstamp on 1850 cover.

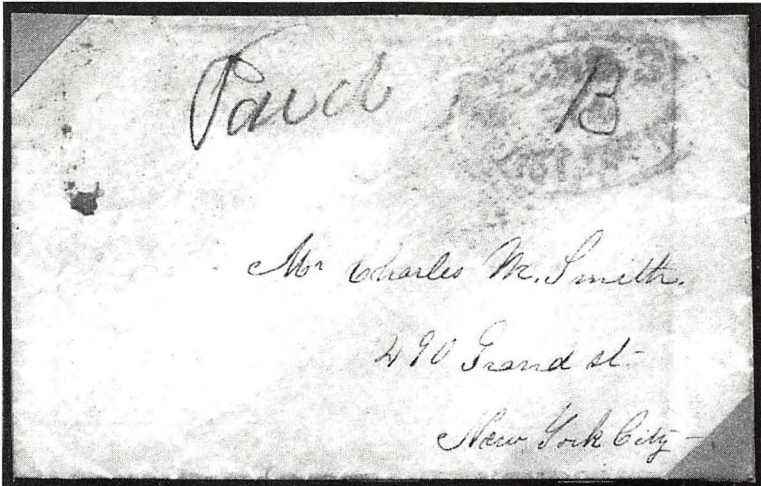


Figure 2. Red Brown Grand St/514/Post Office handstamp on cover of April 7, 1854.

Supporting my thesis that Cole was the proprietor is the fact that there is an apparent successor post that has the word 'Grand' substituted for 'Hudson' in the handstamp. This handstamp is a different size and is known on an 1854 cover in my holding (See **Figure 2**) as well as one in the Lyons collection. These two examples are the only ones recorded of this Grand Street local. The location is near where Hudson and Grand almost intersected at Canal St. on the west side of Manhattan. In 1854, Boardman was still at his stationary store at 420 Hudson according to the *Doggett City Directory*. In my view this eliminates him as the possible proprietor.

If I am correct that this Charles Cole was the successor proprietor of the City Despatch P.O. after Cummings, there is supporting evidence in the fact that the Cole handstamps (both circle and oval) read 'COLE'S' rather than 'COLES'.

I record the red double circle 'COLE'S' from at least May 29, 1848 into August of that year, when a shift to black handstamps was made that lasts through Valentine's Day 1849. A dirty red-brown example found on an October 9, 1849 cover was misreported in the Kapiloff holding. It is a City Despatch Post/P.O. handstamped cover, which I now own. I have no date nor record, for the Cole oval listed in the *American Stampless Cover Catalog*. The listing is apparently based upon the Mason/Konwiser record.

From the writings of Charles Coster onward the proprietor who took over after Cummings has been recorded as Charles Coles (with an 's', not Cole. Abe Schoenfeld located a listing for him at 492 Broadway in the 1848 *Doggett Directory* as reported in *Pat Paragraphs* by Perry. Supporting this view is a cover sold in the Knapp sale, lot 1179, and again as lot 193 in the Norvin Green sale at Mozian (January 29, 1956) that is addressed to Joseph H. Johnson on Pearl Street. This cover bears an untied 40L4 killed by a FREE as well as a City Despatch Post /P.O. handstamp with an unreadable month but a 30 for the day. Over part of the address is a clipping which reads:

"C. COLES' POST OFFICE/492 Broadway/FOR THE
RECEPTION OF MAIL AND CITY letters/N.B. Letters
can be prepaid to all parts of the world; also Circulars will
be distributed at the lowest rate."

This address matches the one found by Schoenfeld as reported by Perry. It is between Broome and Spring Streets, about two blocks north of the future Harriott Broadway local post's office. It is a considerable distance north of the old Mead and Cummings location, and just about one mile north of the main post office. It is some seven blocks away from the west side Grand and Hudson locals' locale. Perry notes this Charles Coles (or is it the other Charles Cole?) had a depot at 38 Wall Street in the heart of the financial district as well. That would be near the Cummings and Mead office locations.

Do we have two different people associated with the Cole local? One is the probable son of the late grocer and his wife, Elizabeth, who was living uptown on West 17th Street and was known to dwell at 512 Hudson in 1850. He is seemingly the proprietor of the Hudson Street local, next door, and the subsequent Grand Street local in 1854. The other is the Charles Coles, who had a 492 Broadway address for his local in 1848 for whom we have a September 25, 1848 advertisement. Or, are they really the same person, with a typographic difference in the spelling of the last

name in the advertisement? My opinion is that they are the same and that young Cole operated first in the fall of 1847 at the advertised 492 Broadway location and later, by 1850, at the Hudson and Grand street addresses.

As noted above, the Cole tied 'CC' adhesives are recorded by October 22, 1847 following a series of tied 40L2 covers (with only one later), so we have a good fix on the starting date for a new proprietor. However, Cole handstamps have not been recorded prior to the spring of 1848, nor subsequent to Valentine's Day in 1849, except for the misreported City Despatch Post/ P.O. example of October 9, 1849, which may represent use by the successor post. **The Cole handstamps are not found used conjunctively with the City Despatch Post/P.O. handstamp,** which is known as late as January 1850, but they are found with the 'C.C.' adhesives. An exception to this is a dubiously dated May 24, 1847 40L4 'CC' cover. (It is ex-Ackerman).

The earliest Cole 'CC' item is ex-Knapp, and usually misdated based upon the Knapp auction catalog listing, although Knapp's notes in the Knapp photo file show the contents to be dated October 16, 1847. The cover has a light green early impression 40L4 adhesive and is addressed to Annilse Coose, North Castle, N. Y.

If the pink 40L3 adhesives represent Cummings ownership, as I believe, then there is a fairly consistent segueing into the Cole operation with this North Castle cover, for only two 40L3 covers are known with later dates, both with untied adhesives. One is dated November 26, 1847 and the other January 5, 1848. Both could represent a Cole acceptance of the previous proprietor's adhesives. (Mr. Trepel rejecting this same 1847 date feels Cummings continued until early 1848.)

If Knapp and I both misread the date of the cover's contents and the cover is really 1849, a possible date, then the earliest green 40L4 example is the tied, ex-Boker, cover dated February 8, 1848 that is addressed to Bath, N.Y. This cover would then follow directly after his untied latest 40L3 cover of January 1848. However, the Boker holding had a cover postmarked November 4th, with an untied 40L4 as well as a boxed FREE that was addressed to Miss Margaret Odell, 129 Fulton Street. This cover seems to be of 1847 origin rather than of late 1848 by which time the appearance of the handstamps had changed. I have assigned it to 1847 in the following Table V.

Whichever cover is accepted as the earliest of the 'CC' adhesive examples, a shift in ownership of the local seems to have taken place sometime between October 1847 and February 1848. The Boker February 8, 1848 tied adhesive cover is followed by several Valentine pieces, including the first grayish 40L5 printing, known untied on covers of February 15 and 27, 1848 and recorded tied for the first time at the end of March 1848.

The Cole Adhesives

Based upon known worn 40L4 (green) impressions, Donald Patton has indicated that the proper color order of the Cole adhesives is grayish white, yellow, buff, vermilion and green rather than the current *Scott Specialized* order. I believe he is wrong and that the Scott order is correct, for the inserted 'CC' markings made directly onto the plate by a punch suggest otherwise.

There are several distinct platable varieties of these. Most significant in dating is position #3, where the 40L4c (no left 'C') is found, (See **Figure 3**) whereas

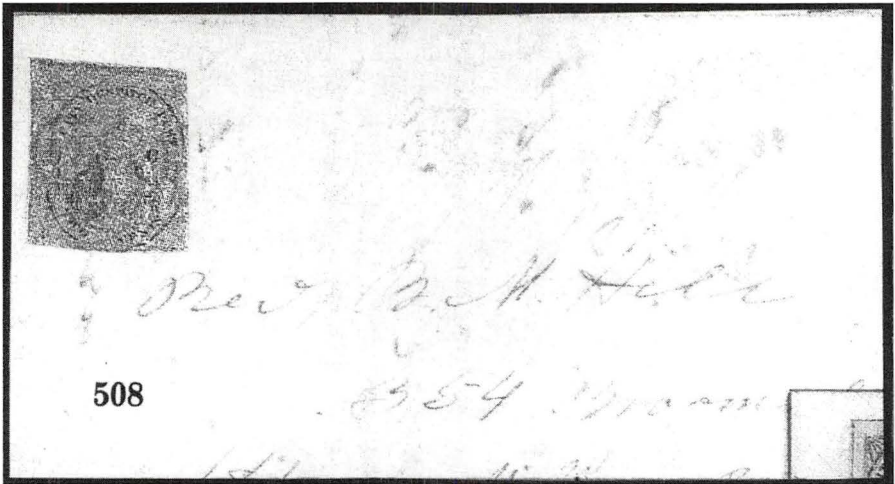


Figure 3. Position 3, no left "C". Middendorf lot 508.



Figure 4. Position 3 later, "C" at left entered sideways by hand.
Golden lot 944 and Patton page 124.

the grayish 40L5d of the same position (not currently cataloged) has a crudely added left 'C' found on a cover postmarked July 8, 1848 and illustrated on page 124 in the Patton book. (See **Figure 4**) It shows that this addition was made after the 40L4c was printed without the 'C'. Mr. Trepel, who is currently involved in plating the "CC" adhesives contends that there is no missing left "C" but that it is the result of rubbing wear on all known examples of this position #3 adhesive that do not show the left "C".

Other printing varieties are the sideways left 'C', (of which Trepel records eight covers in his Hall write up) found on positions 2 (identifiable by the missing top inner line over the 'ESPATCH' at top) **Figure 5**, position 13 (a dot over Washington's right shoulder near the inner frame line, position #19 (blank corners at both the upper left and right inner frame line area.) and position 25 (the major double transfer position). There is an inverted right 'C', which is found on position #36 (identified by an extra dot just to the right of the top inner frame line with another to the left, just above the top inner frame line), and apparently in position #4 as well (identified by a large dot in the middle of the 'C' of "CENTS".) Hall lot 571 identifies the Cole position #6 as having a "big pupil" in the right eye. However, there is no such enlarged pupil in the Greig plate position #6 to which the "CC" initials were punched raising the question if this is a non-constant printing variety rather than a plate identification.

Another special position is #35, **Figure 6**, where the right 'C' is located about 50% higher than the left 'C'. Note that this position #35 stamp (Caspary lot 421) also has a manuscript 'C' at the bottom, presumably a Cole control cancellation device. At least one example of a doubling of the left 'C' is found on cover. This probably represents a 'kiss' print; it is not a constant variety.

The surviving covers are almost equally divided among the three major colors: green (23), grayish (22), and vermilion (19). There are eleven covers with buff or yellow adhesives, which are probably the same printing. One of the few 'yellow' adhesives recorded is now reclassified as a buff; it also seems unlikely that two separate small printings were made. The off-cover Middendorf 'buff' (lot 517 in his dispersal) is almost the same shade as one of his grayish of July 1848 (lot 512) suggesting some confusion may exist.

There are both regular and worn impressions in the green and vermilion printings. As with other surface printed stamps, impressions take better on lighter colored surfaces so it is not surprising that the grayish and buff printings generally show up well, although the buff uses can be dated late in the local's history.

The green 40L4 'CC' adhesive printing was the first to appear on cover, signaling a change in proprietors from Cummings to Cole. The early uses have good impressions, almost as though Cole had obtained Mead's stock and had it overprinted. However, the adhesives are a new printing, for they, and subsequent printings, come from the Greig plate into which the 'CC' initials were punched. **Figure 7** shows an unused first printing that sold as Caspary lot 414. **Figure 8** shows the ex-Caspary cover to Samuel Coke, Derby, Ct. that has a 1st printing green stamp killed by the octagon FREE as well as a New York c.d.s. of the 17th for an 1848 use. It has the City Despatch Post/P.O. marking on the back.

There was a second green stamp printing that took place in 1850, (the fifth printing). A sideways 'C' adhesive from this printing is also found on cover in the

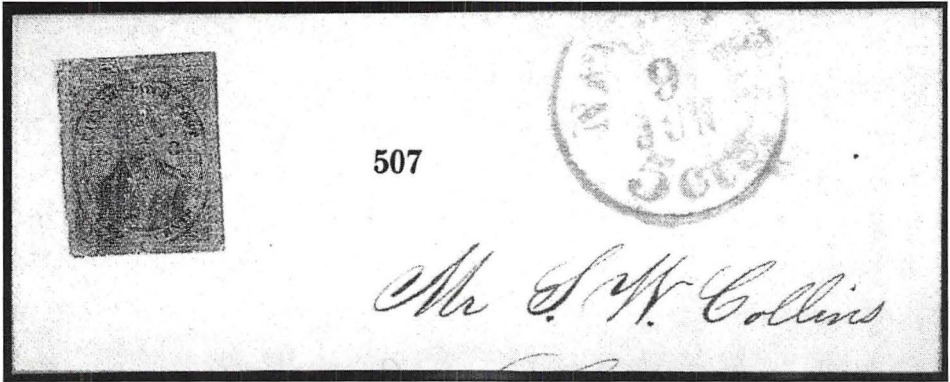


Figure 5. Position 13. "C" at left entered sideways by hand. Middendorf lot 507.



Figure 6 Position 35. Right "C" 50% higher. Caspary lot 421.



Figure 7. Black on Green 40L4. Caspary lot 414.

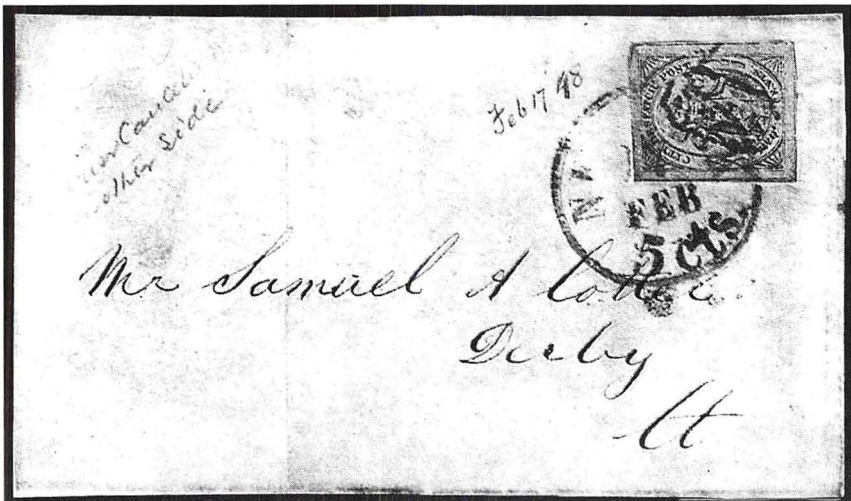


Figure 8. Black on Green 40L4 First printing with octagon "FREE" on stamp as well as N.Y. CDS cover dated February 17, 1848. Caspary lot 415.



Figure 9. Black on Green 40L4. Second green printing distinguished by plate deterioration. Caspary lot 418. Cal Hahn says this is the fifth printing.

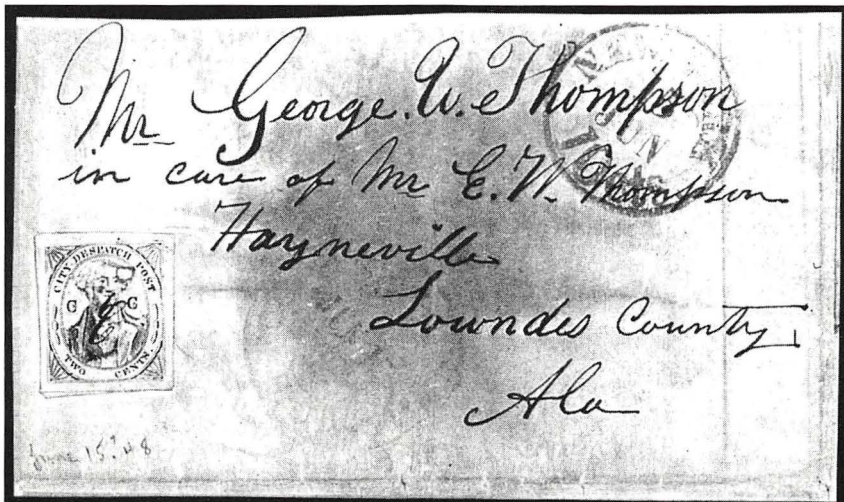


Figure 10. Black on Grayish 40L5. The cover is dated June 15, 1848. Caspary lot 423.

Caspary archive, **Figure 9**. It sold as lot 418 and is addressed to Messrs Alexandrath & Brothers, Protchester, N. Y. The sheet margin adhesive is pen killed and the New York c.d.s. reads 7/MAR (1850). **The second green stamp printings are different in that the printing plate was allowed to deteriorate over the winter.** These two covers show the printing contrast which can also be seen in color on the March 27, 1850 Spencer cover (lot 239 in the Siegel sale of 3/26/1996.)

For some reason, Cole decided to use a different colored paper for the second printing 1848 Valentine season adhesives selecting a grayish paper to create the 40L5 adhesives. The resulting impressions are as good as and perhaps better than the 40L3 pink adhesive ones produced by Cummings.

An example of this 40L5 printing is the one to George Thompson, Hayneville, Ala. This cover sold as lot 423 in the Caspary sale, **Figure 10**. It bears a Cole 40L5 adhesive with his penned 'C' control device killed also by the New York red PAID. The cover shows a to-the-mails use with the 1848 New York c.d.s. of 15/JUN. This printing was used exclusively until the first vermilion printing in September, except for three examples of the 40L4 adhesive which were apparently in the public's hands (March 17, April, and July 18). The first vermilion adhesive printing has a fairly clear impression. It was used into the 1849 Valentine season. Beginning in August 1848, the CDP handstamp was struck in black until the end of the year after which it is struck in a reddish brown.

The third printing, of 40L6, on vermilion paper, took place in time for a cover use of September 25, 1848 and was used into the Valentine season of 1849. No Cole handstamp is recorded after that Valentine season, **but** the City Despatch Post /P.O. continued to be used such as the dirty red-brown example of October 9, 1849, ex-Kapiloff ,which has been misrepresented as a Cole handstamp rather than what it is.

The third printing first vermilion adhesive can be seen on the Litchfield cover addressed to Detroit on January 23, 1849 **Figure 11**, from the Caspary photo files. The vermilion adhesives were reprinted shortly after, for a fourth printing. The two vermilion printings contrast sharply in appearance as can be seen by comparing **Figure 12** with the Miss Noyes cover of April 22, 1849, with its worn impression adhesive that was printed after the deterioration of the plate over the winter. The second green adhesive printing seems to have taken place after the second vermilion one, making it the fifth printing.

A Change in Ownership?

There is some evidence that the ownership of the City Despatch Post/P.O. local changed in the winter of 1849. Cole's own handstamps were no longer used and his 'PAID' killer was largely abandoned at the same time. Further new printings of both the vermilion and the green adhesives takes place using a worn state of the plate.

In fact, **it is possible that Cole always operated the City Despatch and the Cole local as different operations at different locations.** This might explain why the adhesives were used earlier and later and why, although both the City Despatch and the Cole handstamps are known with 'CC' adhesives, they are not found on the same cover. The fifth printing 40L5 adhesives are known as late uses, but all are either pen or pencil killed, although the Spencer cover has the adhesive



Figure 11. Black on Vermilion 40L6. This is the third printing. Cover datestamped January 23, 1849. Patton page 124, Caspary lot 427.



Figure 12. Black on Vermilion 40L6. This is a fourth printing and a second vermilion printing. Cover datestamped April 22, 1849.

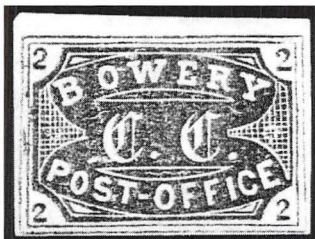
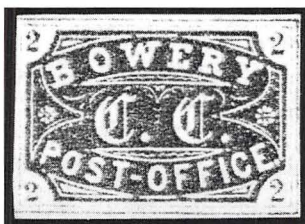


Figure 13. Bowery/CC/Post-Office
S.Allan Taylor creations of a post
operated by Abraham VanWinkle.
Lyons Identifier Vol. I page 168.



Figure 14. Red 160L1. No known
genuine covers.

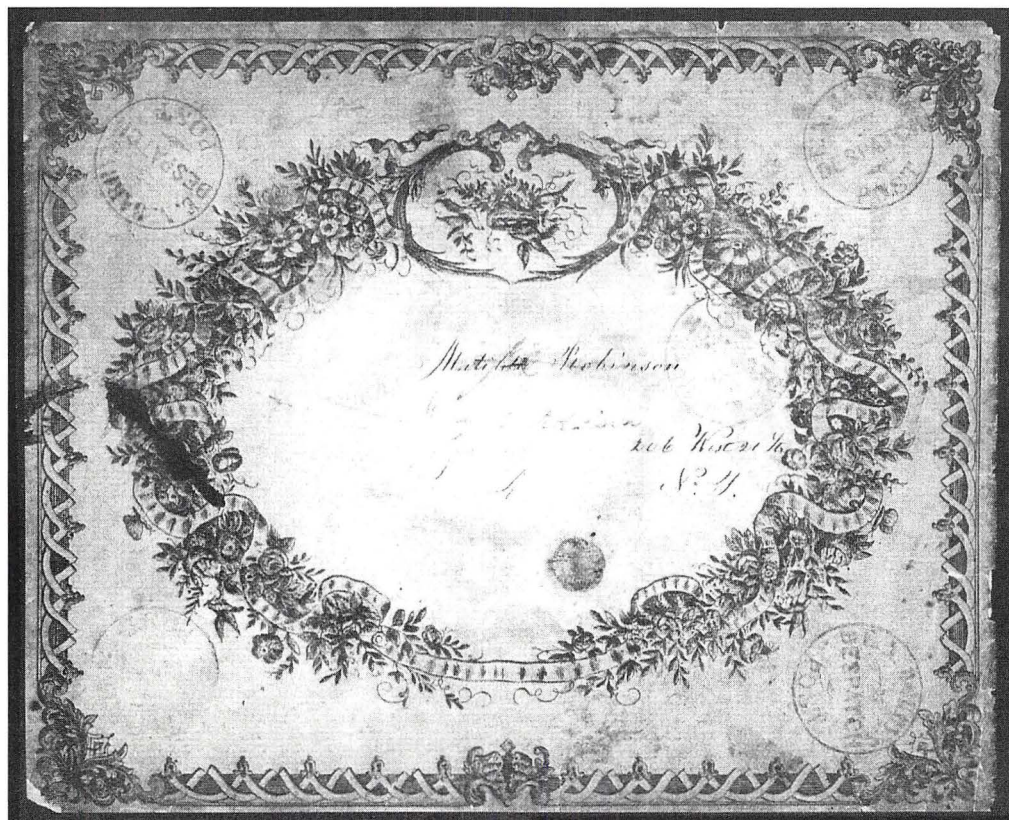


Figure 15. Red E.N. Barry's/Despatch/Post handstamp struck five times.
Golden lot 473.

tied by a New York c.d.s. Another 'tied' late use also exists, where the sender tried to use the 40L4 to pay postage in 1852. The attempt was rejected, a manuscript 'Due 3' was applied, and a #11—to cover the deficiency in postage—was placed over the 40L4 'tying' it. Another change is the abandonment of the Cole grid (introduced late in 1848) in 1849, possible as early as April along with other killers.

The City Despatch Post continues for almost a year after the Cole handstamps end, however. There is a City Despatch Post/P.O. c.d.s. handstamp found on a cover postmarked January 6th (1850?) addressed to Meakim, along with an added buff (40L8) adhesive that is untied but the cover has a PAID handstamp. Also, the FREE of the City Despatch Post/P.O. is found on an April 20, 1850 cover along with an untied 40L4 which it kills. This FREE is brown rather than red. (Patton sale lot 1040.) All covers with the yellow (40L7) and buff (40L8) adhesives are found after the beginning of December 1849 and legitimate use appears to date only in 1852.

The Bowery and Barry Posts

The only successor for the City Despatch Post/P.O. local that is recorded as fitting historically is the Barry local, but that was in 1852. Edward N. Barry founded a local that first is found in the records in 1852. Barry is listed in the 1852 city directory as a 'postman' at 123 Bowery. This is the corner of Bowery and Grand. The 1851 reverse directory does not show a local post at that location so we have evidence Barry wasn't there a year earlier. The location is near the Bowery local post of Abraham Van Winkle. That post was located at 157+ Bowery in the 1850 city directory and operated until 1852. No covers or adhesives have yet been positively identified with this Winkle Bowery Post; however, there are two similar S. Allan Taylor-attributed bogus adhesives. These are 2¢ items that read 'BOWERY /C.C./POST-OFFICE'. **See Figure 13.**

As the late major locals student Elliott Perry noted, only Charles Cole had these initials among the local operators on record. The Bowery Post operated for only one or two years. Perry recognized there was a possibility of a connection between the Cole, Van Winkle and possibly Barry. I should like to propose: a) that Taylor's bogus post items always have a kernel of truth behind them even when the adhesive itself is bogus, and b) that the Cole of the Grand Street local and the Hudson Street locals discussed earlier was the operator of this Bowery post along with Van Winkle, and that Barry took over the Bowery operation from them by 1852. This would mean the late 'CC' adhesives were what were used at the Bowery office from sometime in late 1849 through to 1852. It is also possible that the red City Despatch Post adhesive (160L1) fits somewhere into this period. We have no covers and no dates for this. **See Figure 14.**

Barry used a red handstamp reading E. N. BARRY'S/DESPATCH/POST, **Figure 15**, which is now in my collection. It is one of three surviving covers and sold as lot 326 to David Golden in the sale of the Harris locals at Stolow June 21-23, 1982. The cover bears five strikes of the Barry handstamp and is a Valentine addressed to Mrs. E. Robinson, 206 W. 21st St., New York, well north of the usual operating area of the early local posts. Sloane also recorded another red handstamp on a Valentine.

There is also a mutilated part cover with a black strike recorded and dated 1852. It was reported in the Donald Patton work on New York locals. It sold in the

second John A. Fox auction of Hollowbush material January 4-5, 1966 to Elliot Perry who outbid me and sold it to Hall where I finally acquired it when it sold as lot 417 in the Hall dispersal. It is a wrapper to R. R. Rowley, 252 Broadway.

The Harris sale also had as lot 325 a yellow 40L7 Cole adhesive that had about half of the face rubbed off and which had a manuscript 'Paid E. N. Barry' across the scrapped face. The cover is addressed to Mr. John Totten, 6 John Street. If the cover is genuine it indicates that Barry took over the Cole operation that used the late 'CC' adhesives by early in 1852. Both Richard Schwartz and Gordon Stimmill examined this cover at the Harris sale viewing and neither commented about genuineness which they did on a number of other items.

Both the Van Winkle Bowery Local Post and the E. N. Barry Post local at Bowery and Grand are on the other side of Manhattan from the 1850 listing for Charles Cole at 512 Hudson and the next door Hudson street local at 514. By 1854, or somewhat earlier, Barry had moved west to 12 Thompson Street, where he was a 'letter carrier' and 'news agent'. This street runs between Canal and Washington Square in Greenwich Village, so that now Barry was near Canal Street, and only one or two blocks from the location of the Hudson and subsequent Grand Street offices of those locals. He stayed at this location in 1855 and 1856 with his occupation listed as 'papers'.

It is speculative, but perhaps illuminating, to suggest, as I am, that in the spring of 1849, Charles Cole established a Bowery Post local, following the last of his Cole's handstamp use. This would have been either separately or in conjunction with Van Winkle, who would take over circa early 1850. Cole would then move to Hudson and Grand in 1850 where he operated the Hudson Street local, next door to his home, selling out to Barry in late 1851, but then returning to the field in 1854 to launch the Grand Street local. All were relatively unsuccessful with only a handful of surviving covers among them.

The Yellow/Buff 'CC' Printing

The 'yellow' 40L7 adhesive is unpriced in Scott and rare, if it even exists. I have reservations that it exists other than a mistake in recording buff examples. There are four covers bearing this alleged yellow printing. All have adhesive problems that could have affected the Scott listing.

The earliest example seems to be the Hall lot 583 copy to Robert Wright in Baltimore that is dated May 7, 1848. However, the stamp did not originate on this cover. Previously, the earliest 'yellow' stamp was the July 10, 1849 cover sold in the Morgenthau sale of June 7-9, 1921, described as being addressed to Elmira, N.Y. (presumably to Hathaway) with an uncanceled yellow Cole adhesive in wonderful condition. Next is apparently the present day 'buff' example of December 6, 1849 that is found on a cover addressed to L. G. Hathaway, Elmira, N. Y. This cover was more recently sold as lot 264 in the 1992 Siegel Rarities sale of a portion of the Kapiloff holding, where it was described and sold as 'buff.' The adhesive is now known not to have originated on this cover, being found off-cover as lot 790 in the 1921 German sale.

The third 'yellow' appeared as the Harris sale lot described above as selling at Stolow with the Barry manuscript across the scrapped face. It should date from late in 1851 or early in 1852.

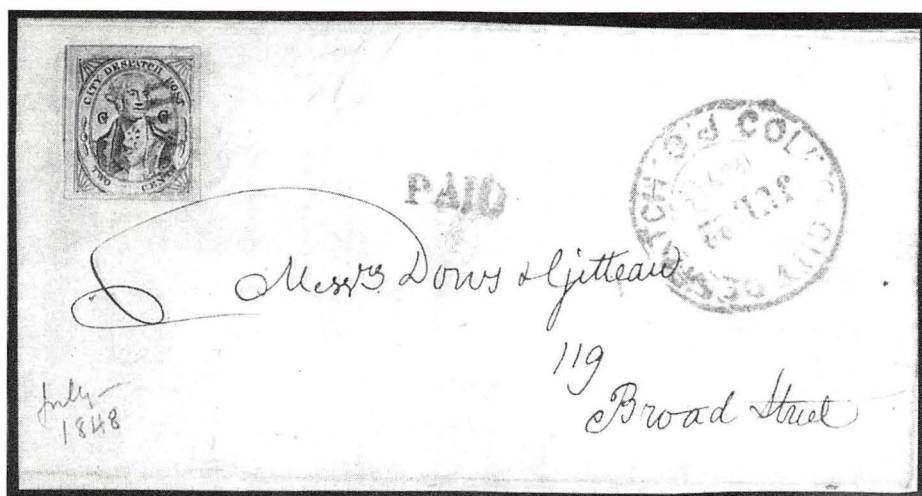


Figure 16. Black on Buff 40L8. Caspary lot 422 and Middendorf lot 512.

The fourth 'yellow' adhesive cover is the ex-Ferrari Valentine addressed to Peter Hall, Pomfret, Ct. and has the black New York 5 Cts. c.d.s. of February 14. This c.d.s. can be dated, by plating its breaks, to 1852² This ex-Ferrari Valentine was lot 273 in the Amos Eno sale of locals most of which were from the Needham holding (Harmer Rooke March 6-7, 1951) where it was described as 'repaired at top.' With restoration, the color could have changed. The adhesive is pen killed which dates it into 1850 or later. The cover subsequently was owned by John Boker.

I record six 'buff' 40L8 adhesive covers in addition to the added adhesive Hathaway 'yellow' now recognized as 'buff'. None of the adhesives are tied and all are killed either by pen or pencil. Again, this technique suggests a change in ownership from the Cole operation of the City Despatch Post local, under which handstamp killers were used.

After the Hathaway December 6, 1849 example, the earliest dated 'buff' adhesive cover is one addressed to H. A. Meakin. It sold as lot 274 in the Eno sale and subsequently as lot 1064 in the Robson Lowe sale of the Patton material on March 11, 1972. It has a pen-killed adhesive found off the cover along with a red City Despatch Post/P.O. handstamp of JAN/6 together with a 'red' PAID. If the 'red' is a correct color reading it is more likely that the color description of the c.d.s. is wrong and that this cover would have to date into the first half of 1848, where it would become the earliest non-green 40L4 item recorded. A real question arises as to whether this ex-Needham buff adhesive, with a manuscript killer, could originate on a cover of that date.

It is more likely that the color description is wrong and that the color is a 'dirty red brown' or 'washy brown' which would date the use into January 1850 and which makes postal history sense. The City Despatch Post/P.O. handstamp is known in just such a shade, from the October 9, 1849 Kapiloff cover referred to earlier as misdescribed as a Cole item to the January 5, 1850 stampless cover, the

²Essays on Postal History by Calvet M. Mahn, published 1970 'The Unpaid 5¢ and 10¢ Rates of New York City' pgs. 24-16.

latest recorded, both of which are in my holding. As a January 6, 1850 cover, this item would represent the latest use of the City Despatch Post/P.O. handstamp by one day. If the stamp originated this would link the buff printings to the City Despatch local but not necessarily to Charles Cole.

The third buff example is postmarked SEP/7 in the New York c.d.s. It is addressed to Sarah Woolman, Burlington, N.J. and bears a pencil killed untied buff adhesive. It is ex-Mason and sold as lot 200 in the Norvin Green sale (Mozian January 19, 1956.) By plating, I would assign its New York c.d.s. to the fall of 1850 and question whether the adhesive originated, for the second printing vermilion were regularly used during the fall of 1849, while this cover is almost a year and a half before other buffs believed to be genuine uses on cover.

There is a fourth buff cover found in philatelic literature. It is the Chapman collection 'buff' that was involved in the original Scott listing of the 40L8. In September 1917, Henry Needham described it as a July 22, 1848 cover with a red Cole handstamp. Its history raises doubts about the entire buff printing.

This 'Needham buff' cover ended up in the Caspary collection and sold as lot 422 in the Harmer sale of the Caspary material, **Figure 16**. Herbert Bloch described it as 'grayish' in writing up the lot. It also was offered as lot 512 in the Middendorf dispersal where Richard Frajola also called it 'black on grayish'. In fact, comparing the color photographs of the Middendorf offering, this cover (lot 512) and lot 517, an unused buff, show a remarkable similarity in shade in my copy of the catalog (Mr. Trepel disagrees based upon his copy of the catalog.). This similarity raises the question of whether or not some of what are now described as 'buffs', may not be off-color black on grayish 40L5s? At least one example has been so reassigned by two major students.

Finally, there is the Hall collection buff example on a cover to Caldwell & Ghrisky, Philadelphia dated January 28, 1852. It is not tied but there are indications that it originated. The date suggests a successor company produced it.

The Wakeman buff cover that is ex-Boker is dateable to May 17, 1852 when the New York c.d.s. is plated. It becomes the latest of the yellow/buff examples and confirms that several of them were used in 1852. The use is consistent from 1850 onward if the Woolman cover is accepted and from 1852 otherwise.

The buff/yellow printing is no sharper in impression than the first vermilion printing, despite the lighter paper and higher color contrast with the black printing ink. If the items we know today as yellows or buffs represent a separate buff printing, as seems reasonable rather than discolored 40L5s, then the dated covers indicate the printing would be the last made for the City Despatch Post local, even later than the late worn vermilion.

This concept of the last printing being of the 'buffs' means the old plate would have had to be cleaned prior to the printing of the buff/yellows in order to obtain the clarity of impression found on them. I have not seen this suggestion previously offered in print as a possible solution for the observed printing differences. What we would have is some discolored 40L5s misidentified as buff in 1848 and then a late printing of real buffs as the last emission of the local. If the Hathaway buff cover were accepted, this printing would take place in December 1849 under the last days of the Cole administration or more probably under the aegis of a successor post which received the plates when acquiring the City Despatch Post

and decided not to continue operating under that name.

What seems more likely is that young Cole sold off the City Despatch and began to operate his own local under the Hudson Street name. The new owner may have been Barry or Van Winkle, both of whom eventually decided to operate under his own name. It is that successor who probably issued the City Despatch Post red adhesive (160L1) probably about April or May 1850. The date fits with the Bowery local of Van Winkle, whose adhesives have not been identified by anybody. If this is a Van Winkle item, he could have used it prior to his take over of the City Despatch Post from Cole or alternatively after he disposed of that operation to Barry who kept his handstamps for the Valentine trade.

Table V
Cole Adhesive Covers

Date	Scott #	Tied	Addressee	Sources and Notes
10/22/47	40L4	Y	Miss Annilse Coose, North Castle, N.Y.	Earliest 'CC' cover; tied light green adhesive; contents dated 10/16/47. Knapp lot 1181; Norvin Green lot 294 Mozian 1/19/56, Hall lot 570.
11/4/47	40L4	N	Miss Margaret Odell, 129 Fulton	FREE; Boker lot
11/10/47	40L4	N	Rev. B. M. Hill, 354 Broome St.	PFC 145326. Did not originate.
11/25/47	40L4	Y	Harriet Van Valkenbush, Macon, Ga.	Lot 824 Robert Kaufmann 9/16/81
1/27/48	40L4b	Y	Miss Summers, 160- Broad Newark, N.J.	Position 25 double transfer. Hall lot 572
2/8/48	40L4	Y	R & S Milligan, Bath,	Boker holding; lot 937 Golden sale
2/8/48	40L4	N	To Boston	Black FREE; lot 340 Kaufmann 3/10/81
2/14/48	40L4b	N	N.A.	Valentine with stamp on the back; lot 597 Kaufmann 1/25/85
2/15/48	40L5c	N	Page & Lewis	Valentine Eno lot H. Rooke 3/6/51; lot 289 Fox 3/18/67; New York c.d.s.
2/17/48	40L4	Y	Samuel Coke, Derby, Ct.	Bright green; lot 415 Caspary; lot 264 Eno sale; lot 415 Caspary; lot 164 Mercury sale 2/2/65; lot 1048 Patton sale Lowe 3/15/72

Date	Scott #	Tied	Addressee	Sources and Notes
2/17/48	40L5	N	Mr. Lord, 13 Broadway, New York City.	Position 40; Patton lot 1055 (Lowe 3/15/72); Kapiloff lot 260 1992 Rarities; PFC 267179
2/29/48	40L4	N	Mr. Charles Appleton, Lawrence, Mass.	Grid killer; Caspary lot 427
3/17/48	40L4	N	Miss Margaret Odell	FREE; badly stained; Caspary photo 664; lot 758 Kenedi 6/8/76
3/23/48	40L5c	N	Jacob Nicholson, 64 So. High, Baltimore	Adhesive cut out and replaced; Hall collection lot 576
3/29/48	40L5c	Y	Miss Seely, Warwick, N.Y.	Manuscript 'C'; black PAID; lot 1769 Siegel 9/29/72; lot 491 Wolffers 4/29/92
3/31/48	40L5a,40 L5c	N	Miss Caroline M. Abart, Canandaigua, N.Y.	Position 36; ex-Mason; Figure 29 in Perry APS booklet.
4/13/48	40L5c	N	C. Washburn, Lowell, Mass.	Black PAID; Lot 815 Mozian sale 8/4/64; lot 303 Harmer 8/27/65; Boker holding
4/--48	40L4	Y	Samuel Ruggles	New York 2¢ drop; lot 195 N. Green Mozian 1/19/56; lot 423 Siegel 3/10/65; black PAID
			First Cole Handstamp	
5/7/48	40L7		Robert C. Wright & Co. Baltimore, Md.	Bistre yellow; Hall collection lot 583. Adhesive did not originate as it sold off-cover in the German sale as lot 790. .
5/12/48	40L5	N	Cashier of the State Bank of New York	Black PAID; Cole handstamp; 'politeness of Mr. Gurney; lot 1406 Kelleher 3/5-6/91; lot 250 Kapiloff; Boker holding; PFC 243332
5/26/48	40L5c	N	John Eleu, Indiana	Lot 429 Costales 5/27/51; lot 84 Wm. Fox 4/10/74; lot 134 Boker Mohrmann sale 10/73

Date	Scott #	Tied	Addressee	Sources and Notes
5/27/48	40L5c	N	Judge Oakley, City Hall	Lot 806 Mozian 2/12/62
6/3/48	40L5c	N	Blair & Reis Washington	DNO PFC 110015A; black grid; lot 322 Harris sale Stolow 6/21/82
6/15/48	40L5c	N	Mr. George. Thompson, Hayneville, Ala.	Red Cole and PAID; Caspary lot 423; lot 165 Mercury 2/2/60; lot 1059 Patton Lowe sale 3/15/72; illustrated pg. 121 in Patton book
6/27/48	Stampless	N	James R. Wood, 67 East Broadway	6/24 contents; red Cole; Horace Greeley letter; lot 235 Siegel 3/26/96
7/8/48	40L5b	N	L. Vanderlyn, Kingston, N.Y.	Clipped corners; red Cole and PAID; Caspary lot 423; Patton lot 2057 3/25/72; ill. Pg. 121 in Patton.
7/11/48	40L5	N	Abe Pappem, 7 Nassau	Red Cole 7/10 handstamp and PAID; lot 258 Kapiloff 1992 Rarities
7/18/48	40L4	N	Mary Auden	Kapiloff lot 665; 1994 PFC
7/22/48	40L5	N	Dows & Gitteau, 119 Broadway	Position 42; 1991 PFC 236606; red Coles and PAID; Caspary lot 422; Middendorf lot 512; lot 242 Siegel 3/26/96; ex-Chapman where described as 'buff'.
8/2/48	40L5	N	N.A.	Patton lot 1056 Lowe 3/15/72
8/26/48	40L5	Y	Mr. Daniel Cummings, Chelsea, Mass.	Ex-Mason; two black City Despatch Post handstamps; figure 30 in Perry booklet; Duckworth lot 218 Harmer Rooke 3/27/63; ex-Boker; Kapiloff lot 257 1992 Rarities; lot 240 Siegel 3/26/96; PAID and N.Y. c.d.s. of 8/27.
9/2/48	40L5	N	George Bulkley, 88 South Street	PFC 114039; black City Despatch and PAID; lot 321 Harris sale Stolow 6/21/82; Kapiloff lot 259

Date	Scott #	Tied	Addressee	Sources and Notes
9/25/48	40L6	Y	C.W. Houghton	First vermilion use; black City Despatch and PAID; Harris lot 323 Stolow 6/21/82; lot 176 Sheriff sale Siegel 6/18/86
9/27/48	40L6	N	Rev. Schraeder, St. Anns' 87 Clement's Place	Black c.d.s.; Middendorf lot 516
9/27/48	40L6	Y	Rev. Williams, 27 Grove	Ex-Boker; lot 492 Wolffers 4/29/92
10/3/48	40L6	N	Jos. Johnson	Ex-Colonel Green; black City Despatch and PAID; lot 198 N. Green sale Mozian 1/19/56
10/4/48	40L6	N	P.M. Morris, P.O.	Ex-Mason; black City Despatch and PAID; lot 297 Mozian 1/19/56; Middendorf lot 515
10/5/48	40L4	N	S.E. Lewis, Naugatuck, Ct.	Killed by FREE; Boker holding
10/14/48	40L6	N	Galt Lyte, Sullivan, NY	Boker holding; no City Despatch but NYC c.d.s.
10/21/48	40L4c	N	Phebe A. Miller, 518 High St., Norwich	Position 6 (big pupil), ex-Ackerman and Mason. Lot 571 in Hall collection
11/18/48	40L6	Y	--lurland & Co. Boston	Kapiloff lot 262 1992 Rarities
11/19/48	40L6b	N	Hon. Hirsh Belcher, M.C., Farmington, Maine	One of two known; tied through paper by 4-bar grid. Lot 580 Hall collection
11/22/48	40L6	N	Gumoni Cranfield	NYC c.d.s.; lot 257 Salkind 11/9/70
11/23/48	40L5	N	Malloy & Co. New Haven	Position 2; ex-Mason; Perry booklet figure 32
12/12/48	40L5	N	Elwell, Springfield, Ms.	Lot 1248 Harmer 3/16/61; Middendorf lot 504
12/26/48	40L5	N	Halsey, New York City	From French steamer; position 42; Eno lot 270 Harmer-Rooke 3/6/51; Caspary .lot 424
12/2/48?	40L5c	N	S.B. Ruggles, 24 Union Sq.	Stamp did not originate; Hall collection

Date	Scott #	Tied	Addressee	Sources and Notes
--/30/48	40L4	N.	Joseph H. Johnson	Knapp 1179; lot 193 N. Green sale; has Cole advertisement added
--/--/48	40L6	N	N.A.	Black Coles handstamp; Sinclair lot 588 Harmer Rooke 4/16/59
--/--/48	40L5a	N.	N.A.	Black PAID; Duckworth lot 221 Harmer Rooke 3/27/63
--/--/48	40L5a	N	N.A.	Red City Despatch, black PAID; NYC c.d.s.; lot 452 Harmer Rooke 1/26/61; Duckworth lot 230.
--/--/48	40L5	N	N.A.	Black grid; NYC 5¢ c.d.s.; Duckworth lot 219 Harmer Rooke 3/27/63
--/--/48	40L5	N	Rebecca c/o Beck, Yonkers, N.Y.	Red PAID; Waterhouse lot 877 Harmer Ltd. 6/30/55; lot 649 Harmer 4/1/69; lot 2056 Robson Lowe 3/25/72
12/27/47	40L6	Y	Miss Emily Perry, South Woodstock, Ct.	Dateline Christmas Eve 1847; killed black grid; tied NYC 27/DEC c.d.s. lot 261 Kapiloff 1992 Rarities. (misdate-lined or the stamp DNO.)
1/14/49	40LB6	N	N.A.	Black PAID, red City Despatch; lot 879 Waterhouse sale Harmer Ltd. 6/30/55; lot 404 Harmer 5/28/56 (Old listing; no longer listed)
1/23/49	40LB6	N.	E.L. Litchfield, Detroit	Contents of 1/21; black grid, no City Despatch; illustrated Patton pg. 124; Eno lot 273 Harmer Rooke 3/7/51; Caspary lot 427; Lot 167 Mercury sale 2/2/68; Patton lot 1061 Lowe 3/15/72; not a worn impression
2/5/49	40L4	N	To Boston	Red City Despatch; black grid; lot 366 Harmer Rooke 3/7/51

Date	Scott #	Tied	Addressee	Sources and Notes
2/14/(49)	40L4b	N	Stamp on back	Valentine; Eno lot 265 Harmer Rooke 3/6/51; lot 597 Kaufmann 1/25/75; has City Despatch and FREE
			End of Cole local	
3/1/49	40L4	N	Ruth Seely, Norwich, NY	Black grid; Sanfield stock
3/7/49	40L6	Y	Pierpont Malloy & Co., New Haven, Ct.	4-bar grid, Hall lot 379
3/19/49	40L6b	Y	L. C. Clark 62 Wall St.	Red CDP handstamp and PAID; Hall lot 581
4/6/49	40L6	N	N.A.	Black grid; worn state; Lot 1062 Lowe 4/15/72
4/11/49	40L6	N	N.A.	Black City Despatch and grid; worn impression; lot 1403 Harmer 10/12/57
4/22/49	40L6	N.	Miss C. Noyes, New Canaan, Ct.	Part cover; worn impression; black grid; lot 1404 Harmer 11/12/53; lot 138 Fred Rich 5/8/62 sale
6/9/49	40L4b	N	S. W. Collins, Collingsville, Ct.	Position 13; left 'C' entered by hand sideways; faulty; indistinct pencil killer; NYC c.d.s. lot 507 Middendorf dispersal
6/10/49	40L4	N	R. C. Wright, Baltimore	Late impression; lot 136 Mozian 1/19/66
7/10/49	40L7	N	To Elmira, N. Y..	Has superb uncanceled 40L7
10/5/49	40L4	N	S. E. Lewis, Naugatuck, Ct.	Late impression, red FREE; lot 217 Harmer Rooke 3/27/63; Boker holding
10/15/49	40L6	N	John Moore, 216 Front	Caspary lot 426 where termed 1847 which is much too early; lot 524 Middendorf
10/19/49	40L6	N	From Bluff Springs to Jessup & Co. N.Y.	Worn impression; Lot 1301 Harmer 11/12/58; lot 85 Wm. Fox 4/10/74; lot 135 Mohrmann 10/73

Date	Scott #	Tied	Addressee	Sources and Notes
12/6/49	40L8	N	L. G. Hathaway, Elmira, N.Y.	Uncancelled and creased adhesive; ex-Emerson; lot 264 Kapiloff 1992 Rarities; stamp did not originate, being known on a different Needham cover.
--/--/49	40L6	N	To Farnsworth, Me.	Worn impression; New York 10¢ c.d.s. grid killer
12/26/49	40L4b	N	Abendrath & Bros., Portchester, N.Y.	Worn impression, pen killed; Sanfield stock
1/5/50	Stampless		Charles Williams, 192 Front St.	Dated 1/2/50 conjunctive with Bush's Brooklyn local. Brownish City Despatch c.d.s. Latest reported stampless
1/6/50	40L8	N	H.A. Meakin	Latest City Despatch and PAID (described as red but probably brownish); defective; seems pen- killed; ex-Needham. Lot 274 Eno sale Harmer Rooke 3/6/51; lot 1064 Lowe 3/11/72. Stamp DNO
			End of City Despatch	Post markings
1/8/50	40L6	N	N.A.	Worn state; French sale lot 958 at Willi auction 10/27/62
2/16/50	40L6	N	N.A. Providence, R.I.	Black grid killer; lot 263 Kapiloff 1992 Rarities
3/7/50	40L4b	N	Abendrath & Bros. Portchester, N.Y.	Pen killed; Caspary lot 418; Golden lot 939
4/20/50	40L4	N	N.A.	Brown FREE; /s/Sloane; lot 1050 Patton sale Lowe 3/15/72
5/27/50	40L4	Y	Sarah Spencer, Providence, R.I.	Worn impression; pencil killed; tied NY c.d.s.; lot 1768 Siegel 4/28/72; lot 256 Siegel Kapiloff 1992 Rarities; lot 239 Siegel 3/26/96

Date	Scott #	Tied	Addressee	Sources and Notes
9/7/(50?)	40L8	N	Sarah Woolman, Burlington, N.J.	Ex-Mason; pencil killed; brown cover; NYC c.d.s. unrecorded after 6/51; lot 200 N. Green sale Mozian 1/19/56; Middendorf lot 518; probably DNO as too early with a long time gap to next item.
			Late Uses	
Undated	40L8	Y	John Totten, 6 John St.	Tied by pencil 'Paid E.N. Barry' Harris lot 325 Stolow 6/21-12/82.
1/28/52	40L8	N	Caldwell & Ghrisky, 40 Commerce St. Phila. .	Pen cancel on stamp that originated; ex-Knapp; lot 299 N. Green sale Mozian 1/19/56; Hall lot 582.
2/14/52	40L7	N	Peter Hall	Valentine; grid and pen killer; repaired; Ex-Ferrari, Needham, Boker; lot 273 Eno sale Harmer Rooke 3/7/51; dated by breaks in the cds.
5/17/52	40L8	Y	Mrs. H. Wakeman, Southport, Ct.	Ex-Boker; has a New York Paid 3 handstamp which dates it to 1852; pencil killed.
12/26/52	40L4a	Y	Mr. Thorn, Goshen, N.Y.	Worn impression 'Due 3' #11 over local; lot 1359 . Mozian 6/3/65
12/14/5-	50L4a	N	Schoonmaker & King	Worn impression; pen-killed, 3¢ #11; lot 859 Kaufmann sale 9/14/77

Sources: Kapiloff lots 1-70 Siegel 2/17/93; lots 208-268 1992 Rarities; 333-337 1993 Rarities; 339-365 1995 Rarities; 624-665 Siegel 5/4/95; Middendorf sale Frajola private treaty; Meyersburg Siegel 6/25/97; Hollowbush sale J. A. Fox 1965-1966; Hall sale Siegel 11/13-14/2000; Boker photo file located in the library of the New York Collectors Club.

Printing Summary

To summarize the 'C.C.' printings, the earliest would be the green (40L4), followed by the grayish (40L5), then the vermilion (40L6). Next, after a possible shift in ownership or location, would be the unlisted worn green impressions (40L4 variety) and the worn vermilion unlisted 40L6. Last would be the yellow/buff printing. These may be an attempt at a second 40L5 printing.

The history of the companies that produced the first adhesives is fairly clear. It begins with the New York Penny Post operation, probably under the aegis of

Barnabas Bates. This operation ran from January 1840 through to January 15, 1842 when an Englishman named Windsor, who employed Alexander Greig as his operating agent, bought the remnants of the operation. Greig ordered stamps printed immediately; they were ready in time to apply them on announcements of the new Greig local February 1, 1842, but before it went into actual operation. Arrangements to buy the operation out were made in the summer of 1842 and the U.S. City Despatch, authorized by the U.S. Postmaster General, took over August 16, 1842.

Greig remainders were recognized and used and at least one Greig sheet of adhesives was manuscript overprinted 'United States' which is recorded used on August 16, 1842; however, new adhesives were ready almost immediately. There were some seven printings under government auspices. The most unusual feature was a political move in 1843 to establish an intercity general issue provisional service to further the President's ambitions to be elected in his own right. It ended with the recognition that Tyler could not be elected. With a new rate structure in 1845, a decision was made to create a surcharged adhesive for those items dropped at the post office for carrier delivery during the 1846 Valentine season.

Both the new local and federal postal administrations turned away from considerations of a dispatch post toward attempts to find a way around the limitation on a general postal adhesive issue caused by the Senate's elimination of its authorization in the March 3, 1845 laws. With rising private competition, a decision was made to eliminate the government's dispatch post in the fall of 1846 and create a private operation under a former carrier, Abraham Mead. His operation was short-lived.

Cummings, a well known local operator, next took over sometime between Valentines Day and May 15, 1847. Cummings had begun operation by December 1845 using a handstamp oval, and, during the 1846 Valentine season introducing 'cupid' adhesives in shades of green. He followed with lettersheet adhesives in green (55L2) and then yellow (55L3), which are known in the summer of 1846 in conjunction with a spreadwing eagle handstamp in black and later in red.

Cummings introduced a rose lettersheet adhesive (55L1) and a new locomotive handstamp by November 5, 1846. Both the green and yellow lettersheet adhesives are found used later but it is not clear if they are remainders of earlier printings or second printings. Alfred Cummings, along with James Wright, took over the Mead City Despatch operation sometime between Valentines of 1847 and May in that year.

The Cummings and Wright operation of the City Despatch was relatively unsuccessful and lasted until October 1847 at which time both a new adhesive, the green 'CC' (40L4), and a new proprietor (Charles Cole) took over. Cole introduced a grayish adhesive (40L5) for the Valentine trade and a vermilion adhesive in September 1847. His own handstamps were not introduced until May 1848 and lasted into the Valentine season of 1849.

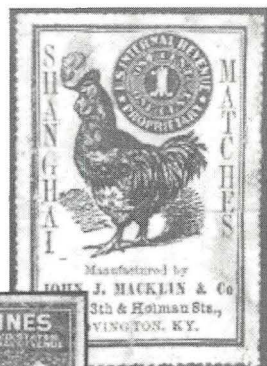
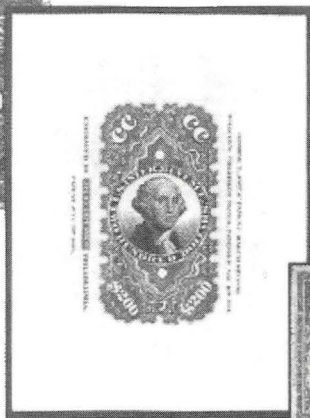
At this point something happened. Cole abandoned use of his handstamp while new worn impression printings were made. One clue as to what occurred is the S. Allen Taylor Bowery CC fantasy printing. Cole may have joined with Abraham Winkle or E. N. Barry; however, the date appears too early for the latter. Further, although Barry has been reported as Cole's successor, the evidence seems

to be he did not enter the locals picture until late 1851 or early 1852. During 1850 Cole was independently operating the Hudson Street local, located next door to his home, and, in 1854 probably operated the Grand Street local. As an operating local the City Despatch Post/P.O. operation does not seem to have lasted past the spring of 1850, when the last handstamp is recorded. However, CC adhesives are known used later. These could have been printed under a joint Cole/Winkle operation that **may** have been responsible for the worn printings of the Cole adhesives as well as the City Despatch adhesive (160L1).

Adhesive Printing	Quantity (Sheets)	Earliest Use
40L1 (Greig)	60-70	February 1, 1842
6LB2 rosy buff (U.S.)	1	August 1842
40L1 surcharged (U.S. provisional)	1	August 16, 1842
6LB3 blue gray (U.S.)	95-150	August 19, 1842
6LB4 green (U.S.)	1	November 1842
6LB5d yellow green or dark green (U.S.)	100	December 2, 1842
6LB5 bluish-green (U.S.)	25	January 19, 1843
6LB5b blue or light blue (U.S.)	175	September 5-12, 1843
6LB6 dark blue (U.S.)	125	March 4, 1844
6LB7 red surcharged 2¢ (U.S.)	1-2	February 14, 1846
40L2 green (Mead)	85	November 8, 1846
40L3 pink (Cummings)	20	May 15, 1847
40L4 green 'CC' (Cole)	30	October 22, 1847
40L5 grayish 'CC' (Cole)	60	February 15, 1848
40L6 vermilion 'CC' (Cole)	30	September 25, 1848
40L4 worn green 'CC' (unknown)	30	March or April 1849
40L6 worn vermilion 'CC' (unknown)	20	April 1849
40L7/8 yellow/buff (unknown)	10	January 8, 1852 or slightly before

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