

THE PENNY POST

Official Journal Of The Carriers And Locals Society

106L1
Black, green

106L2
Black, pink

141L1
Black, dark green

141L2
Black, light apple green

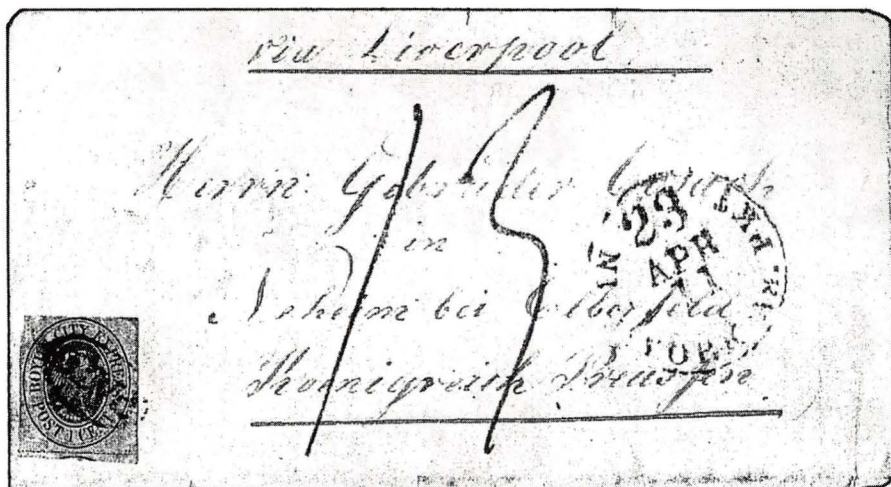
141L3
Black, rose

The Local Post at Union Square began with Charles F. Messenkope in 1848. Joseph E. Dunham followed as proprietor and he in turn sold the post to Phineas C. Godfrey in 1854. The Post operated until early 1856 a span of 7-8 years. Letters brought by the local post to the Post Office presumably went to the one located at 856 Broadway (4 on Plan).

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- NEW JERSEY EXPRESS COMPANY
- MESSENKOPE'S UNION SQUARE POST OFFICE
- AND MUCH MORE

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THE PENNY POST

VOL. 10. NO. 3



JULY 2002

2000 The Carriers and Locals Society, Inc.
APS Affiliate 211

Official Journal Of The Carriers and Locals Society

Published quarterly in January, April, July and October.
Price per issue: \$10.00 for members, \$12.00 for non-members.
Website: www.pennypost.org

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THE PENNY POST/Vol. 10 No. 3 / July 2002

Letter From The President

Our 2002 Annual Meetings of the Board of Directors and Members was conducted on April 6, 2002, at TexPex in Dallas. We had enough proxy votes (barely!) to constitute a quorum of 25% of the membership. Marty Richardson gave the Treasurer's Report, which, after accounting for auction transactions after Dec. 31, 2001, showed the Society had about twice as much in assets (roughly \$16,000) as it did at the end of 2000.

The favorable financial report was the result of several factors: (1) continued substantial financial support from Siegel Auction Galleries in memory of Richard Schwartz; (2) a contribution of \$1000 from a western member; (3) increased advertising revenue, thanks to Larry Lyons; (4) net auction revenue of about \$2000 from our first auction, thanks to Alan Cohen, and extra thanks for absorbing much of the costs of the auction; (5) continued membership renewals, even with the increase in annual dues to \$35; (6) prudent management by our Secretary-Treasurer.

Alan Cohen reported that our first auction hammered at just over \$10,000 for 131 lots. Three-fourths of the lots sold. There were 13 consignors, 28 bidders, and a \$560 hammer price for donated items. Our second auction was also a success. Larry Lyons delivered an Editor's Report to the attendees. Advertising support has increased, as has the page size of the journal. He asked that we prepare more articles aimed at more general topics, since we have had quite a bit of significant research published in some rather narrow areas of interest.

The board voted to hold the 2003 annual meeting at NAPEX. The USPCS will also hold its annual meeting there, so this will make three years in a row that the two societies have convened together. We will plan to coordinate with them at NAPEX.

The album pages for local and carrier stamps in full color that Bob Robie made in conjunction with the Society are now available from Subway Stamp Shop. The sets are \$70, ten dollars of which will be returned to the C&LS for each set sold. A sample page is available on our website.

Members are encouraged to visit the web site at www.pennypost.org. Each item in our auctions will be posted in full color before the end of the auctions. A web bid sheet is also available. In addition, members are encouraged to give us links to any web sites you have dealing with locals, carriers, independent mails or expresses, or their forgeries. We already have links for our advertisers and a few members. If you would like to post something to our website, please let Marty or myself know.

In 2001, *The Penny Post* won three gold medals in national literature competitions. To maintain our record of scholarly research, we need more articles from members. If you cannot write something for the *Penny Post*, please let us know the kinds of articles that you would like to see published, and we will try to accommodate your requests. We are a relatively small organization, with few members who have time to research and write articles. Yet, even a "what's it?" item or cover, or a **one-cover** or **one-stamp** brief article would be greatly appreciated by other members.

When writing an article for *The Penny Post*, please send your draft directly to the appropriate Section Editor as listed in our masthead. The Section Editor will review it and offer comments, or he will submit it directly to the Editor. We cannot guarantee that your article will be published in the next issue of the journal, but it will be published soon after submission and revision. The Editor-in-Chief has the final authority over the content of each issue. It is best to submit the article in electronic form, with text in one file and each image in separate files, preferably scanned at 300dpi or more as a black and white photo image and saved as a TIFF file. This can be done by sending a disk or CD, or by attaching files to an email. The editor will accept articles in any format including typed or longhand if the writer cannot do an electronic form.

There has been some discussion about having members make their exhibits, etc. available on CD for sale by the Society. If you would like to participate, please contact one of your board members or officers. We plan to prepare copies of the Sloane Reference Collection of Blood's, courtesy of Byron Sandfield.

As an original member, let me reflect on our past and present for a moment. The first issue of *The Penny Post* was published in January, 1991, after a small group of dedicated collectors developed a vision for a new specialty organization. The late Richard Schwartz was our first president, and mentor to many of us, as he was friends with Elliott Perry and acquired his collection and research notes on his demise. Dick is acknowledged in *Byways of Philately* in the Boyd's essay section, published in 1966 by Perry and Hale. Dick was succeeded by Steve Roth in 1993, and I succeeded Steve in 2000. Although Steve no longer collects in this area, he was one of the best contemporary students, and has always helped me since I became President. Gordon Stimmell was editor until 1998, when the society became dormant for a while. Gord is our most prolific author, with over 40 articles plus editorials during his tenure as editor. Larry Lyons wanted to rejuvenate the society, and he and I developed a good working relationship right at the outset. Marty Richardson agreed to continue as Secretary-Treasurer, a post he has held since 1996, although he has always been Treasurer for the Society.

The size of *The Penny Post* has grown from its first issue of 32 pages to 72 pages. Member loyalty and continued recruitment have maintained our membership numbers, although I would certainly like to see us grow to over 200 members. Advertising support has increased, and auction sales of locals and carriers during our existence have attracted new members and attention from other philatelists.

Despite the scholarly research reported in our journal's first ten volumes, there remains much to be worked out by collectors. A number of our newer members have been very active in their research efforts, and we hope to continue our tradition of excellence in publishing for many years. Unlike classic US philately, our area has not achieved many of the goals of philatelists in the areas of plating, printing, postal history, varieties, etc.

Member Bruce Mosher has published his catalog of express labels, which is reviewed in this issue. This is as essential an addition to our libraries as Larry Lyons' *Identifier* series. I encourage members to report unlisted items to Bruce, and we hope to publish his updates in *The Penny Post*.

John Bowman

Catalog of Private Express Labels and Stamps, United States 1839-1918, Canada 1841-1926©

By Bruce H. Mosher

A Review by Richard Frajola

This well produced and executed book is the first attempt at a real catalog of the various adhesive labels, stamps, and printed corner cards of the “Express” companies that operated during the classic period in the United States and Canada. As such, it will be welcomed by all of those who have interest in the vast number of companies that handled the movement of mail matter, money letters, newspapers, and packages outside of the confines of the often limited government services provided. It will also be welcomed by the legions of collectors who have the proverbial “mystery box” of stamps and labels that they can’t find listed in the standard catalogs.

The catalog lists and prices over three thousand items. An easy to understand numbering system is employed that begins with an alpha designator for each company that incorporates a final letter as either an Express or a Delivery Company. The next portion of the identification differentiates the specific item as a corner card, complimentary frank, label, or denominated stamp.

A typical entry includes a brief history of the Company including period of operation if known, a black and white illustration of the item, perforation information, size and the specific listing with catalog number, color and valuation. Entry specific references, including published articles and reported usages are provided in many instances. Several of the larger companies, such as American Express, have the emissions segregated by the use of the emission. These include franks for free shipments and passes; labels for instructions or type of operation; and stamps for specific functions. Enlargements of design details are provided when design differences are minute. The book also includes a general bibliography as well as cross-references to other compilations that have appeared in print.

I was pleasantly surprised to find that this book includes many bogus and phantom issues such as Buck’s Richmond Express (a phantom Confederate States express) as well as several S. A. Taylor productions. Many known forgeries are also included. The Western Express franks and Ocean Mail Forwarding Agent labels are generally excluded. For labels that exist in the same design but with different office names, the author uses a shared design number and does not attempt to list all of the offices that used the same design. This convention was certainly prudent given the large number of offices that used the shared designs.

This book is not intended to be the final word on either the adhesives or the actual functions of these companies. It is however, a major step in the direction of an understanding of this complex and fascinating area. Although I might disagree with a few of the specific listings because I believe them to be fakes or forgeries that aren’t so designated, I find myself more often than not compelled to seek out additional information from the sources listed.

I think this book is an excellent value and recommend it to all of the members of the Carriers And Locals Society. Don't leave your home library without it.

© 2002, 223 pages, 8-1/4 by 11-1/2 inches, soft cover, perfect bound. Published by the author, Indialantic, Florida, \$35.00 plus shipping (\$2.00 book rate in United States, \$5.00 letter post to foreign destinations), available from Bruce H. Mosher, P.O. Box 033236, Indialantic, FL 32903, United States.

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The New Bruce Mosher Express Label and Stamp Catalog

---- A Review Commentary

By Calvet M. Hahn

Our branch of philately has been gifted by a new catalog of some 3,000 express labels and stamps. It was a long time coming. Historically, the first real attempt was Harry Konwiser and Larry Mason's 1939 publication of 'Independent Mail Routes' followed by his 1942 'Supplement' and a listing of forwarders and finally in 1947 'Express Company Labels' in the H. L. Lindquist *Stamp Specialist* series of different volumes known by their color. These listings were incorporated into the *Stampless Cover Catalog* by Konwiser. In the new 1972 edition under the editorship of E. Norton Sampson, I made a major attempt to expand the listings. For my private use I have been compiling such listings for well over a third of a century and kept getting daunted by the task that Mr. Mosher has tackled.

Before commenting on this catalog, I wish to make it clear that it is highly recommended and that any reservations, etc. I express are in terms of differences in importance that each of us gives an item as well as matters of personal taste. In some areas of inclusion we use the same approach; others may differ just as different catalogs rarely agree upon price, which is a function of supply and demand at any given time by knowing buyers and knowing sellers, a situation that doesn't always prevail.

Both Mr. Mosher and I made a decision to downplay the express envelopes, a collectable area that others may value more highly. Even the corner cards are given minimal attention. My major quibble in this definitional area is that he ignores handstamped and manuscripted expresses which I feel are quite important following the lead of Konwiser. (A question of taste.) Following the lead of his mentor, the late Sherwood Springer, Mr. Mosher focused on the adhesives, which I chose to literally ignore except as labels. This brought him into listings of the late express stamps and late parcel delivery operations and franks.

This back of the book area has only recently gained more than minimal popularity. At the time of Ferrari, lot 185 in the 3rd sale was a mixed lot of 1,000 locals (\$550 hammer) while lot 166 in the 13th sale was a mixed lot of 1,614 western express covers (\$300 hammer). In the great Knapp sale of 1941, a mixed lot (lot 885) of express labels from fifty companies brought \$50. Including this lot, his entire express label holding of well over 100 lots brought \$334. This included the labels of Adams, American Express, Harnden, Southern Express and United States Express among others. In the early 1970's I gave an express company presentation before the Postal History Society and filled both walls of the New York Collectors Club with express covers. Only three people attended other than myself, one of whom was a guest of mine.

Immensity of the Collecting Field

In February 1998, I gave a seminar before the New York Chapter of the U.S. Classics Society the subject of which was the third largest express company, the

United States Express Company (1854 – 1914). There I showed about 200 covers and labels and noted that the company had over 900 agencies in the 1870's and over 1,000 in the 1880's each of which had several different labels so that the company could be estimated to have had about 4,000 different labels all together of the type I showed. This is more than the face-different stamps issued by the U.S. through to 1950. The Mosher catalog illustrates and lists about one-third (77) of the number of labels in just my U.S. Express Co. holding while listing 191 items (franks, stamps, free shipments, news matter etc.) that I didn't collect or record.

Among smaller companies, Mosher's catalog lists nothing for Aroonstook's Express, eight for the 20th century Atlantic Express and three for the Ayer's companies compared with my records of two Aroonstook labels, one red on white Atlantic Parcel item (his is black on brown) and one Ayer's. He shows four labels and a corner card for Bigelow's Express, while I record six labels and a manuscript and did not record corner cards. He lists one label under Virgil & Co. compared with my record of two labels and a manuscript variety. The day I received the Mosher catalog I noted in *Linn's* an illustration of a block of ten coupons for the Chain Deliveries Express, Inc. (unlisted by Mosher).

The above comparative listing record shows why I was daunted by the Herculean task that Mosher tackled, and why despite the efforts he expended, both his and my listings are still very, very incomplete. This should alert readers to the fact that not being listed is not an indication justifying a high price from dealers. It merely means the cataloger did not see the item or recognize the difference from one he did record.

I just reviewed the New Jersey Express Co. manuscript of Lyons and Bowman, written with the assistance of both Bruce Mosher and Bill Sammis, so as to incorporate a good holding of envelopes and stationery. From my own holding, I picked out five unlisted items that substantially changed the history of the company as it was in the draft manuscript. This change alone indicates both the immensity of the field and the relatively poor quality of the records all of us currently have to work with.

Pricing

Pricing is one area where most catalog users have a variety of opinions that differ from the catalog maker. This is certainly true in an area as little understood and where the quantities are known are such a small percentage of the possibilities as the express label and stamp market. Mr. Mosher clearly states his methods of valuation in his introduction. While I would readily pay more for some listed items and much less for others, his approach is a reasonable and defensible one. The major problem is that if his valuations are realistic, then it would cost in excess of a billion dollars to form a relatively comprehensive collection of the labels considering the number not yet cataloged. Even our wealthiest contemporary stamp collectors have never 'invested' anything like that amount. The high figures ranged from \$5-million to under \$20-million for such U.S. Collections as Kapiloff, Grunin, Hall, Haas, Caspary, etc.

The implications from this valuation consideration are that the field must necessarily be segmented. One wealthy collector could only afford to cover one large express company, the late parcel companies, a geographic area, or a time slice

of companies. We are seeing the beginnings of this segmentation today. For those wishing to exhibit, this segmentation means considerable research efforts need to be expended and then conveyed to the judges. It also means a high degree of 'yo-yo' pricing as collectors enter or leave the specific market segment. The rarity of the material (many labels are only known in 1-3 examples) means only a few collectors can be comprehensive in any segment and when they leave there is little underlying support.

Definitional Quibbles

Mr. Mosher has chosen to define his listings by the use of the word 'express' in the label or stamp, as is his right as cataloger and a useful characterization, but he is not consistent. He includes both the Boston Parcel Post Co. and the West Coast 'Noisy Carrier' operation, both of which did handle parcel but which does not have 'express' in its handstamps or labels. He ignores those that only used handstamps or manuscripts such as Damon & Co's Hudson River Express.

The overlap with locals that utilized that word as an adjective of speedy service such as Bouton's Manhattan Express or the American Express adhesive seems to be to obfuscate the field; it is unnecessary as regular catalogs cover the locals fairly comprehensively. I would have preferred to see them omitted as was done with the Hanford's Pony Express. Conversely, there are a group of companies that provided express-type service of parcel handling that are omitted because they don't use the word 'express' in their names. Several independent mail companies such as Overton, which Mr. Mosher only records as a 'phantom label' did handle parcels, as the company's ads of August and November 1844 indicate. The American Letter Mail ad of April 22, 1844 specifically stated it would receive 'packages and small parcels.' Also omitted is the through-the-lines American Letter Express whose handstamps and labels are familiar to Civil War collectors.

As noted earlier I feel the manuscript expresses should be added. It would have given a better sense of the early history of the parcel expresses, particularly in the 1830s and before. Covering just some of the 'A and B'; letter manuscript parcel expresses I record would include Adams & Co., Adams Express, Bakers' Express, Baldwin's Express, Barnes Express, Barnes Stage Express, Beal's Express, Bee's Express, Beech's Express, Berford & Co's Express, Bigelow's Express, Blake & Davenport Express, Bordentown Stage, Bradford's Express, Brook's & Davis Express, Brown's Express, Brumens Gees Express, Bryant's Express, Bucks Express, and Burlington Stage Express. A similar listing could be made of handstamped expresses.

To add the manuscripts and handstamps would have substantially expanded this catalog. It should be realized how very many express companies are recorded in city directories and newspapers even if their philatelic artifacts are not reported. Boston alone in the 1850s had over 100 expresses operating out of it.

This book is highly recommended.

Smith's City Express Post and the American Express Company

By

John D. Bowman

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Collectors of US locals occasionally come across copies of the American Express Company and the Smith's City Express Post adhesives. Most of the adhesives are generally regarded as forgeries, but what were the original stamps they copied? Because no covers exist from either company with adhesives that are acknowledged as genuine by experts, one must rely on more circumstantial evidence to support an inference that a given example is authentic.

Providing such evidence is difficult. To determine if a post actually existed, potential sources of information include city directories, newspapers, and contemporary accounts of the existence of a post. It is more difficult to associate an adhesive or handstamp with an authentic post. To do this, it is useful to acknowledge the opinions of experts over the years. One might also examine early catalogs and price lists, as well as emissions from early forgers. It is generally believed that the early forgers modeled their productions after original stamps in order to add credibility to their products. Finally, the scarcity of an example might be considered to add evidence to its authenticity, if one accepts the premise that forgeries were prepared in quantity to sell to collectors.

The purpose of this article is to provide such circumstantial evidence about the "PAID" examples of the American Express Company (4L1) and Smith's City Express Post adhesives to support their listing in the *Scott Specialized Catalog of US Stamps and Covers*. The 4L1 adhesive is listed while the Smith's is not.

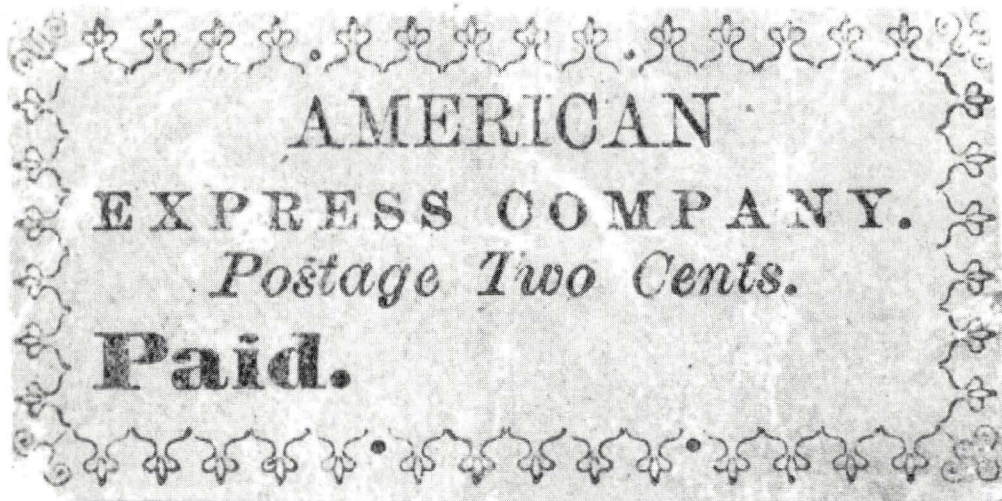


Figure 1. American Express Company, 4L1, PF Certificate # 329789

Scarcity of Examples

After many years, examples of the black on green surface-colored Smith's City Express Post adhesive and 4L1 have surfaced from an ancient collection of locals and forgeries. The Smith's adhesive is the same design that Gordon Stimmell postulated to be the authentic original stamp.¹ Both the Smith's (unlisted) and the American Express Company stamps (4L1) have been variously described as genuine and forgeries over the years, but these newly-found examples bear remarkable similarities. Stimmell illustrates three American Express Company stamps in his article that he describes as genuine; they are ex-MacKenzie, ex-Ferrari, and ex-Tiffany. These stamps match the characteristics of a fourth genuine stamp (**Figure 1**).

The Robert A. Siegel *2000 Rarities of the World* auction (May 13, 2000) included as lot 380 an example of 4L1 mounted on paper with the notation "Ferrari Sale June 18/24." This lot may be ex-Schwartz and possibly ex-Perry. The lot is the same as that illustrated by Stimmell, but with the additional illustration of the notation of the Ferrari sale. It sold for \$8000. The lot description states that "perhaps three or four genuine examples exist." The lot description also notes that the example offered in the 1999 Golden sale "is evidently one of the forgeries."² The Siegel auction of *The Hall Collection – Carriers and Locals* (Nov. 13-14, 2000) offered the MacKenzie example as lot 410, which sold for \$6750. It should be noted that three of the four examples of 4L1 have slightly different placements of the dots in the top and bottom rows of fleurs, suggesting each represents a different typeset position (the fourth, ex-Tiffany, is indeterminate from Stimmell's illustration.) The present author has not been able to identify any additional examples of 4L1 beyond the three illustrated by Stimmell and the fourth illustrated here, and would appreciate input from anyone who knows of other examples.

In 1993, Gordon Stimmell illustrated the Smith's adhesive that was sold in the German sale of Nov. 1921 in New York City by Bartel's as lot 949, and noted that this stamp's whereabouts are unknown today. He opined that this example was likely a genuine example of the Smith's adhesive. He later noted that two other originals of the same type are in the Tapling collection when he reviewed this holding in 1995.³ Recently another example has been discovered (**Figure 2**).

Similarities between 4L1 and the Smith's Adhesive

In his 1993 article, Stimmell points out the similarities in design and typeface of the American Express Post (4L1) and the Smith's City Express Post stamps. The fleurs and corner ornaments are the same, with the American stamp having

¹ Stimmell G. Smith's City Express Post. *The Penny Post* Vol. 3 (3):13-15, 1993.

² In fact, lot 441 of the Golden sale, described as ex-Abt, illustrates the same design as Lyons' forgery E in his *Identifier* and by Donald Patton as forgery E in his *The Private Locals Posts of the US, Vol. I*. This design was printed in several colors, according to Lyons and Patton. It is also the same design seen on cover in the Amos Eno sale (Harmer, Rooke & Co., March 6-7, 1951, lot 188) and the same cover offered later in the Josiah K. Lilly sale (Robert A. Siegel Auctions, Sept. 13-14, 1967, lot 599.)

³ Stimmell, G. A Voyage To View Ancient Treasures. *The Penny Post* Vol. 5 (1):22-23, 1995.

more fleurs, plus four periods or dots in the borders, presumably to accommodate the typesetting. **Figures 3 and 4** illustrate that the type-faces of one line are in fact identical.



Figure 2. Smith's City Express Post – Previously Unreported Example

Postage Two Cents.

Figure 3. Enlargement of 4L1 Type-Face

Postage Two Cents.

Figure 4. Enlargement of Smith's Type-Face

In addition, it appears that the capital letters “E” and “C” in “AMERICAN” match the capital letters in “City Express.” (**Figures 5 and 6.**)

Calvet Hahn provides an in-depth response to Stimmell's article, and describes various contenders to the proprietors of both Smith's and American Express.⁴ He states “there are no contradictions in the census and city directory

⁴ Hahn CM. Did S. Allen Taylor Sometimes Tell The Truth? *The Penny Post* Vol 4 (1):28-30, 1994.



Figure 5. Portion of “AMERICAN” from 4L1.



Figure 6. Portion of “City Express” from Smith’s stamp.

listings to S. Allen Taylor’s remarks concerning the American Express Post and the Smith’s City Express Post.” These remarks were published by Taylor in February 1869 where he stated that the American Express Company was organized by “Jacob T. Smith and — Dobson.”

Hahn later states “Sloane’s records contain a note that in July 1953 John Boker told him that Luff had notes indicating that there were genuine Smith adhesives with a heavier frame and that they were similar to the American Express counterpart.”⁵ He also states “To summarize, **the Smith local is genuine.** [emphasis added] There is some connection with the earlier American Express local created by the Dobson brothers and Jacob T. Smith.” Hahn further suggests that the proprietor of Smith’s local stamp could have been either William C. or Jacob T. Smith.⁶ The present author finds no reason to disagree with any of this research, and there is general agreement among experts that there were genuine adhesives issued by both companies.

However, Hahn disagrees with Stimmell’s conclusion that the stamp illustrated in Stimmell’s article and the example shown here (**Figure 2**) is the most likely contender as the genuine Smith’s adhesive stamp. Hahn concurs that Stimmell’s connection of the typefaces for the Smith’s and American stamps is correct; however, he feels that the lack of Hussey’s imitations of Smith’s in early

⁵ Hahn CM The Incunabula of Philatelic Literature on Locals and Carriers, Part VI. *Collector’s Club Philatelist* Vol 73 (2):85-100, 1994.

⁶ We can’t be sure which Smith succeeded the American Express Company, although the simplest answer is that it was Jacob T. Smith.

catalogs may condemn both the Smith's and the American Express Company stamps that Stimmell suggested were genuine.⁷

Early Catalogs and Price Lists

In Part I of *The Incunabula of Philatelic Literature on Locals and Carriers*⁸ Calvet Hahn notes that Berger-Levrault of Strasburg wrote the first recorded stamp catalog in September, 1861. This was also noted by Herb Trenchard.⁹ The page that refers to the American and Smith's adhesives is reproduced here as **Figure 7**.¹⁰ The Smith's is listed at the third line from the bottom. The Smith's adhesive is also noted in other early catalogs as illustrated by Hahn, including the March 1862 Potiquet, the May 1862 Mount-Brown, and others in his series. Taylor offered his forgeries of Smith's in February 1864 (those attributed to Taylor are more properly termed "bogus"). These early catalogs suggest the existence of an authentic Smith's adhesive, and as Calvet Hahn has pointed out,¹¹ the early forgers were prone to make reprints or forgeries of authentic local posts rather than create fictitious "bogus" or "fantasy" posts.

Trenchard noted that the John W. Kline pricelist of 1864 included many of the locals that Hussey included on his earlier pricelists, but also adds eleven more, including the Smith's adhesive.

Hahn argues that the lack of Hussey imitations of Smith's may undermine the theory that an original Smith's adhesive existed. Hussey reproduced the American Express Company stamp as recorded in the Wood Memorandum book, and listed by Lyons and Patton as Forgery A by Hussey. **This forgery closely resembles the original 4L1 design in the fleurs and corner ornaments.** It is also likely that Hussey issued reprints or forgeries in addition to those recorded in the Wood Memorandum book,¹² so that the Wood's book should not be regarded as the comprehensive listing of his products. The Wood's book only includes printings from March of 1862 through June of 1866.

In the Wood memoranda, there are three entries (printings) for the American Express Company, on Nov. 4, 1862, April 1864, and June 22, 1866, each for a quantity of 1000. At least one of the printings, and probably all three were prepared in vertical panes of three stamps, with each position showing differences in the amount of ink in portions of the outer frame of fleurs and the corner ornaments.

⁷ It should be noted that Hahn's Incunabula Part VI article as published incorrectly associates text references to figures with the actual illustrations. For example, his Figure 72 of Stimmell's proposed original does not appear. Instead, Figure 72 is Patton forgery IV (Lyons forgery B) but is listed in the text as Fig. 73. Sloane type A, not illustrated in Patton (or in Lyons' *Identifier*), is noted in the text as Fig. 74, but in fact a sheet of three is shown in Figure 73. Sloane type B (Lyons forgery A) is listed in the article as Fig. 75, but in fact is illustrated as Figure 74.

⁸ Hahn CM. *The Incunabula of Philatelic Literature on Locals and Carriers. Collectors Club Philatelist* 72:181-187, 1993.

⁹ Trenchard HA. Deceit and Dispersal, Part I. *The Penny Post* 6(3): 22-34, 1996.

¹⁰ Early catalogs contain errors. In this case, for example, Berger-Levrault notes a Boyd's three cent green stamp.

¹¹ Hahn CM. Are There Really Bogus Locals? *Chronicle* 50(4): 257-61, 1998.

¹² Lyons L. Three-part series in *The Penny Post* 9(4), 10(1) and 10(2), 2001-2002.

Etats. Unis, enveloppes, grand, papier jaune: 3^o 6^o 10^o
 " " blanc: 3^o 6^o 10^o
petit, papier jaune: 1^o 3^o 10^o
 " " blanc: 1^o 3^o 10^o
1861, papier blanc: 1^o 3^o 6^o 10^o 12^o 24^o 30^o 40^o 90^o
 " " jaune: 3^o 6^o 12^o 24^o 40^o
 " *Entreprises particulières:*
New York: Metropolitan: rouge: 1^o 5^o 10^o 20^o
 " *double face: 1^o 5^o 10^o 20^o*
American express company postage: 2^o paid
Boyce's city express post: 2^o
Boyd's city express post: 1^o azur. 1^o vert 2^o rouge. 2^o noir. 2^o rouge
 2^o noir. 2^o vert. 3^o vert.
Brady & C^o: 1 cent.
Brooklyn city express post: 2^o
City dispatch post: 2^o C.P.
Essex seller express: 2^o
Broadway post. office.
Messincope union square post office.
M^o: Future city express post: 2^o
Bank & Insurance city post; rond blanc: noir. Carmin
 " *fond jaune: noir.*
Husscop's Bank & insurance city post: 1^o
Union square P.O. to the mail: 1^o
Triv's city express post: 2^o
Smith's city express post: 2^o paid.
Swords city dispatch. Fête de face. Fête de profil.
Warwick's city dispatch petit format: 2^o carmin. 2^o jaune.
 grand " 2^o jaune.

Figure 7. Page from September 1861 Berger-Levrault Catalog

The only other forgeries that imitate the fleurs and corner ornaments of the listed 4L1 for both the American Express Company and Smith's City Express Post are those of Moens, illustrated in Lyons' *Identifier* as forgeries J and

C respectively. Hahn illustrates pages from the Moens 1862 second edition catalog in his *Incunabula* series that show them.¹³

Thus, it appears Hussey and Moens copied a stamp that was very similar to the American Express Company stamp illustrated in this article as a genuine stamp, and in addition Moens prepared a similar forgery of Smith's. This is strongly suggestive that the 4L1 and Smith's are originals, particularly in light of their scarcity today.

Problems with the Argument

Two questions remain: (1) what about the red on orange "To be collected" stamp of Smith's? and (2) why didn't Hussey imitate the Smith's?

The Kline catalog printed in late 1862 includes a black on orange glazed paper listing for a Smith's "To be collected" stamp. In Kline's 1864 price list, he lists two varieties available for this stamp, which according to his 1865 catalog are black on orange and green papers. Are these originals or forgeries? As Hahn has pointed out, only Hussey is known to have made forgeries of US locals in 1862, since Taylor did not advertise US locals until 1864. Yet, there are 34 items that Hussey offered for sale in December 1863 that do not appear in Wood's records. It is apparent that either Wood did not record every printing in this record book, or that Hussey had another source for forgeries. For this discussion, I will refer to this source as Forger X.

There are pronounced similarities in Lyons' forgery C of 4L1 and the forgery A of Smith's and forgery F of Smith's collect stamps. The outer borders of trefoils are connected on all three, and are identical except that the number of trefoils is different. The first two are both printed in black on green and on light green surfaced paper, while the collect stamp is printed in black on orange surfaced paper. It is very likely that all three were produced by the same printer.

The Smith's forgery B and Smith's collect forgery E use the same trefoils but they are not completely connected. Forgery B is known on black on green surfaced paper and forgery E is black on orange surfaced paper. The two Smith's forgeries (A and B) and the two Smith's collect forgeries (F and E) are so similar that it is also likely they come from the same source.

Vertical strips of three are known for the 4L1 forgery A (ascribed to Hussey) and Smith's forgery B. Many Hussey products are known in blocks and strips, while very few other forgeries exist in multiples. It is very possible that Forger X produced all of these products (4L1 forgeries A and C, Smith's forgeries A and B, and Smith's collect forgeries E and F). Forger X may have supplied Hussey, Kline, Moore or other early dealers with stamps as requested. **While it has been supposed that Hussey supplied many of the early dealers with forgeries and reprints, it is also possible that Wood or Forger X may have had customers other than Hussey. It is clear that either Wood or Forger X supplied the stamps on Hussey's early price lists that are not recorded in Wood's records.**

For example, Forger X could have supplied Kline with the Smith's forgery B and later the Smith's collect forgery E. In fact, Forger X could have printed stamps for Thomas Wood.

¹³ Hahn CM. The Incunabula of Philatelic Literature on Locals and Carriers. *Collectors Club Philatelist* 72:219, 1993.

Cal Hahn has noted that there are some notations in the Wood records that have not been explained.¹⁴ For item 28 (International Express) of the Wood records, there is a notation “Prg by Wescott & Co.” For item 31 (Eagle City Post advertising label), it is noted “Wescott & Co Pr’s.” Both items are dated Nov. 4, 1862. There are a few additional notations that suggest Wood may have contracted out printing jobs.

Why didn’t Hussey sell forgeries of Smith’s? Perhaps he didn’t order any. Which is the genuine Smith’s “To be collected” article? Perhaps it has never been seen by the twentieth century authorities. Or perhaps there was never an original, only a fantasy made by Forger X. If there was a postage due stamp used by Smith’s in the period Hahn indicates for this company (ca. 1858-61), it would certainly be unusual. There are not many Boyd’s covers dated during this time period, and none show evidence of collection of fees on delivery. It would be expensive for a small local mail delivery company to print adhesives for postage due when there was little likelihood of collection. By this time, prepayment of US postage was mandatory. Thus, lack of an authentic example of Smith’s collect stamp may be due to its scarcity because there was little demand for it, or it may have simply been a fantasy issue, although fantasy/bogus stamps from 1862 are almost unknown.¹⁵

Conclusions

If the Scott-listed example of 4L1 as illustrated here as **Figure 1** is accepted as an authentic local adhesive, the similarity in type-faces and the border pointed out by Stimmell and the history linking the posts noted by Hahn suggest that **Figure 2** is an authentic Smith’s City Express Post adhesive deserving of recognition. The rarity of both adhesives is another piece of evidence to authenticity. The fact that both stamps were acknowledged in the earliest catalogs provides more support that authentic adhesives existed for both posts.

Since forgeries of these stamps were prepared from the 1860’s onward, early forgers and catalogers evidently believed in the existence of authentic adhesives. It appears there was a Forger X in 1862, who could have been Thomas Wood, or one of Wood’s printers, and whose products appeared in early dealer price lists.

Thus, the convergence of circumstantial evidence suggests that original adhesives were prepared by both the American Express Company and Smith’s City Express Post, and that **Figures 1** and **2** represent examples of the original designs for each company. An original Smith’s collect adhesive could have been issued and later forged, but no examples exist today that are similar to **Figures 1** and **2**. Because of the lack of covers with these adhesives that are accepted by experts as authentic, no final conclusions can be drawn.

¹⁴ Hahn CM. Personal communication, December 2001.

¹⁵ Taylor’s bogus Ker’s stamp has long been believed to have been produced in Montreal late in 1862. See Sessions DF. *Philatelic Fantasies of British North America*. Charles G. Firby Publications, 1999.

Clarke's Circular Express-Adhesive, Cut Square or both?

By

Stephen Gronowski ©2002

The “stamps” (we will see later why I place this word in quotation marks) of Clarke's Circular Express are among the crudest, yet most intriguing of the Local Post emissions.

According to Donald Patton the Post was founded by Marion M. Clarke to carry circulars.¹ There is no evidence that the Post's function was exclusively limited to the delivery of circulars. Apparently the only indication that Clarke was involved in this specific endeavor (as opposed to also delivering letters or packages) is the name of the Post. Nowhere else have I seen other evidence that would indicate that Clarke's business was exclusively limited to the delivery of circulars. In fact the sole copy known on cover is attached to a folded letter and not a circular.

According to Elliot Perry, Marion M. Clarke was listed in the New York City Directory for the years 1866-1867 as “Express, 436 Broadway”.² (2) This is the same address on the “stamps” of the Post. There are no listings for Clarke from 1860-1866, he is listed as Advertising, 436 Broadway from 1867-1870 and once again there is no listing for him from 1870-1873.³ This would appear to indicate that the Post ran for a short time from 1866-1867.

The manufacture of the Post's “stamps” was almost certainly unique among Local Posts. According to Patton they were printed from a typographed stereo through inked ribbon onto rather coarse paper in blue and black. The Post also utilized a dated double circle handstamp inscribed “CLARKE'S EXPRESS” (above), “436 B'WAY” (below) with the date in the center. This was also struck through a ribbon.⁴

Clarke's “stamps” were printed on wove paper (Scott's #50LU1) and diagonally laid paper (Scott's #50LU1a and #50LU2) respectively. A total of six copies of the Post's “stamps” are known. Five of these copies are on diagonally laid paper (3 printed in blue although one is presumptive since it is only known from a black and white photograph in the Ferrari collection and 2 printed in black) while a sole example on wove paper is known (printed in blue). The example on wove paper (from the Lilly, Golden collections) is once again the only known copy on cover. **See Figure 1.**

Perhaps the most significant controversy surrounding Clarke's Circular Express is whether or not the “stamps” of the Post are adhesives or cut squares from Postal Stationary.

¹ The Private Local Posts of The United States of America, Donald Patton, 1967, Pg. 140.

² Pat Paragraphs, Elliot Perry, 1981, Pg. 404.

³ Ibid.

⁴ The Private Local Posts of The United States of America, id.

Patton seemed to be of the opinion that these “stamps” were in fact adhesives, as he makes reference to the fact that they were printed on “rather coarse porous paper”. Nowhere does he mention in *The Private Local Posts of the United States of America* that they were cut out of envelopes. Similarly Perry referred to

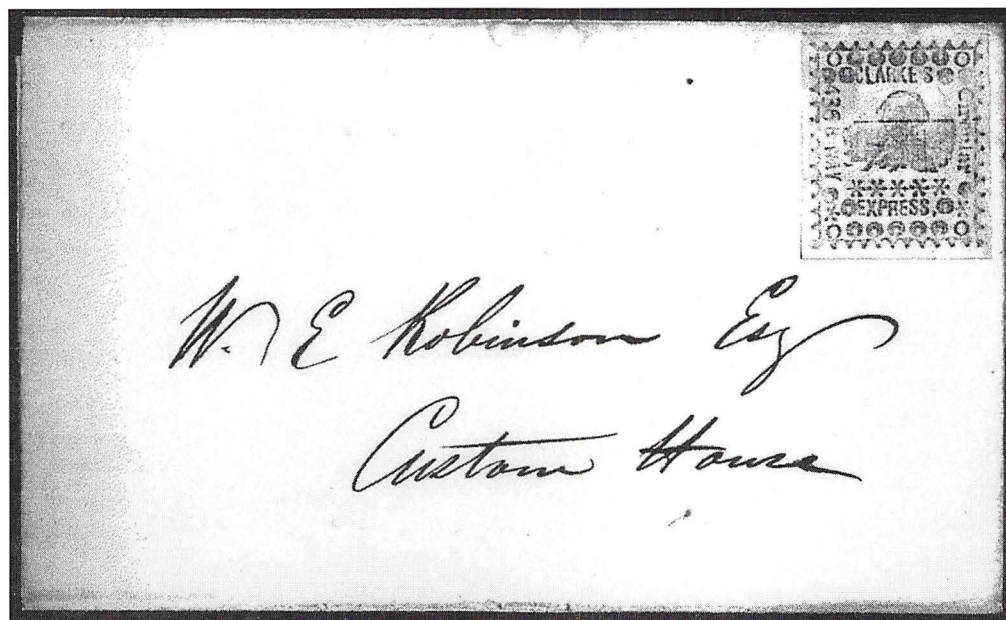


Figure 1. 50LU1 in blue ink. The only example on wove paper and the only example of this post known on cover.



Figure 2.



Figure 5.

Black on Diagonally laid paper. The two known copies.

them as “stamps” in Pat Paragraphs and makes no mention of a belief that they are cut squares.⁵ Conversely, the 2002 Scott’s Specialized Catalogue specifically states that the “stamps” are “Cut squares from envelopes or wrappers”. The basis for Scott’s contention is unknown.

This article will examine the nature of these “stamps”, with an attempt to ascertain whether they are adhesives, cut squares or perhaps both.

1). Wove paper versus diagonally laid paper

Although I am far from an expert on paper types used for adhesives and envelopes during the 1850’s and 1860’s, it does help to look to the types of paper used during the 1850’s and 1860’s by other Local Posts for their adhesives as well as by the United States Post Office for their Postal Stationary.

According to Scott’s Specialized Catalogue, laid paper for United States Postal Stationary was “used almost exclusively from 1853-1915.” Scott’s also states that “Wove paper has been the rule since 1915.” In fact Scott’s #U1-W57 (envelopes as opposed to wrappers) issued from 1853-1864 were almost exclusively printed on DIAGONALLY LAID PAPER.

As previously set forth, five of the six known copies of Clarke’s Circular Express “stamps” are on diagonally laid paper. I do not believe that this is mere coincidence. Assuming that Clarke issued Postal Stationary, it is not a giant leap of faith to assume that he would have used envelope stock similar to that used by the United States Postal System for their Postal Stationary (i.e. diagonally laid paper as opposed to wove paper) during the same relevant time period (i.e. the Mid-1860’s). Based on such I believe that it is a logical conclusion, that the five examples of Clarke’s Circular Express on diagonally laid paper are in fact cut squares from Postal Stationary issued by the Post.

What then of the sole example of the Post known on wove paper? It is intriguing that this is the only known copy on cover. This of course would lead to the conclusion that this was an adhesive issued by the Post (assuming that this is a genuine usage).

To this end it is helpful to look at the other papers utilized by the Local Posts and Carriers during the 1850’s and 1860’s.

A quick survey of the local Posts and Carriers that issued adhesives during the 1850’s and 1860’s (one must remember that very few Local Posts existed in the 1860’s as compared to the 1840’s and 1850’s) reveals the following adhesives on wove paper:

Carriers

- A). Boston Carrier-#3LB2, 1851.
- B). Honour’s City Express-#4LB3, #4LB5-21, 1849-1860.
- C). Williams’ City Post-#9LB1, 1854.
- D). Bishop’s City Post-#10LB1, 1854.
- E). Philadelphia Carrier-#7LB1-5, 1849-1850.

⁵ Pat Paragraphs, id at pg. 404-405.

Local Posts

- A). Browne's Easton Despatch-#30L3, 1857.
- B). City Dispatch-#41L1, 1860.
- C). Frazer & Co.-#69L2-5, 1845-1851.
- D). Metropolitan Errand and Carrier Express Co.-#107L1-107L4, 1855.
- E). Priest's Despatch-#121L2A-121L9, 1851.
- F). Sullivan's Dispatch Post-#135L2-135L3, 1853.
- G). Swarts' City Dispatch Post-#136L2-136L12, 1849-1853.
- H). Teese & Co. Penny Post-#137L1, 1852.
- I). Wells, Fargo and Co.-#143L6, 1861.

One can ascertain from the above, it was a relatively common occurrence for Carriers and Local Posts to be printed on wove paper during the 1850's to 1860's. Few were printed on diagonally laid paper. It is therefore not an illogical conclusion to assume, that if Clarke were to issue an adhesive, he would do so on wove paper. This combined with the previously mentioned Scott's Specialized Catalogue statement that wove paper was rarely used for United States Postal Stationary until 1915 (assuming that Clarke used stock similar to that used by the United States Post Office), leads me to conclude that the sole example of the Clarke's Circular Express on wove paper, is in fact an adhesive and not a cut square from an entire. Whether or not it actually belongs on the cover is an entirely different matter. It would be interesting to see if W. E. Robinson was listed in the New York City Directory as working at the custom House in the period from 1866-1867. This would tend to prove the authenticity of the cover.

2). The Company Handstamp on the five known copies on diagonally laid paper

It is a relatively interesting phenomenon that all the copies of the Clarke's Circular Express on diagonally laid paper have been struck with the company handstamp. The sole example on wove paper is uncanceled. This would not be so unusual as these were in fact adhesives (Clarke certainly would have wanted to cancel the stamps to prevent their reuse). If though one follows my conclusion that these are in fact cut squares, this occurrence is rather unprecedented.

Even the most nominal student or collector of Postal Stationary is aware of the fact that it is not uncommon for the design (the actual franking marking) to be left uncanceled on an entire. Simply put the Postmaster had no fear that the entire would be reused if a cancellation was placed ANYWHERE on the entire. Certainly no Postmaster would accept the cutout design portion attached to an envelope as valid postage.

Assuming that the five examples of Clarke's Circular Express on diagonally laid paper are in fact cut squares, it seems highly unlikely that they would bear company handstamps. This would tend to suggest that these are in fact adhesives that they were cancelled by Clarke to prevent their re-usage.

I believe this anomaly is explained as follows. Clarke was simultaneously issuing both adhesives AND entires. These were of the same design and

manufactured using the same process. In essence they were indistinguishable. Clarke was therefore most likely concerned that patrons would cut out the designs from used entires and try to use them as unused adhesives. To prevent this from occurring, Clarke cancelled the designs on all his entires when they were used.

Of course my theory is rendered somewhat incongruous when one realizes that the sole adhesive on cover is in fact uncanceled! Assuming that this cover is a genuine usage, it does seem somewhat odd that Clarke would be concerned about cut square being reused but not about adhesives.

3). Other Local Posts that issued adhesives and Postal Stationary

If Clarke did in fact issue both adhesives and Postal Stationary, he certainly was not unique in this regard among his Local Post brethren. Adams & Co.'s Express (#1LU1-1LU4), Bayonne City Dispatch (#9LU1), Bicycle Mail Route (#12LU1-12LU2), Blood's Penny Post (#15LU1-15LU10), Boyd's City Express (#20LU1-20LU54), California Penny Post co. (#34LU1-34LU15), G. Carter's Despatch (#36LU1), Hussey's Post (#87LUP1-87LUP3), Jenkins' Camden Dispatch (listed in Scott's Specialized as a corner card but considered by many authorities to be Postal Stationary), Mercantile Library Association (#105LU1), Metropolitan Errand and Carrier Express Co. (#107LU1), Wells, Fargo and Co. (#143LU1-143LU3) and Westervelt's Post (#144LU1-144LU5). It should be noted that the Metropolitan Errand and Carrier Express Co. envelope (#107LU1) was printed on diagonally laid paper.

The designs on the Bayonne City Dispatch, Bicycle Mail Route, Boyd's City Express, Hussey's Post, Jenkins' Camden Dispatch, Mercantile Library Association and Wells Fargo and Co. Postal Stationary are identical or nearly identical to some of the adhesives issued by these Posts. In fact as is the case with Clarke's Circular Express, the Postal Stationary of the Bayonne City Dispatch, Bicycle Mail Route, Jenkins' Camden Dispatch and Wells Fargo and Co. appears to have been printed from the same device or plate as the adhesives.

4). Henry Needham's mention of another Clarke's Circular Express on cover

Elliot Perry in Pat Paragraphs makes reference to Henry Needham's contention in his History of U.S. Local Stamps, that a second copy of Clarke's Circular Express existed on a cover dated April 15, 1867.⁶ It should be noted that the Caspary/Hall copy of the black on diagonally laid paper stamp bears an April 15, 1867 company handstamp. **See Figure 2.**

It would be a gross understatement to say that Perry had a pathological loathing of Needham's writings. Pat Paragraphs is replete with criticism of both Needham's methodology and conclusions.

In this specific instance, Perry quickly casts dispersion on Needham's contention that a second cover existed. He noted that the copy described by Needham matched the characteristics of the forgery of the stamp (i.e. the address reading upwards as opposed to downwards as is the case on genuine examples).

⁶ Ibid.

Nonetheless it is interesting that the cover mentioned by Needham has the same date as the cancel on the Caspary/Hall copy. I believe that in some way Needham was making reference to this copy. I will trust Perry on this one and just believe that Needham's contention was spurious. Even if he was making reference to the Caspary/Hall copy, it is possible that it was never on cover. This would be in line with my contention that this "stamp" and the others on diagonally laid paper are cut squares and not adhesives.

5). The existence of counterfeits gives credence to the contention that Clarke issued adhesives

The Larry Lyons *Identifier for Carriers, Locals, Fakes, Forgeries And Bogus Posts Of the United States* identifies two different types of forgeries for Clarke's Circular Express. **See Figures 3 and 4.** These are easily distinguishable from the original, by the fact that on both the address reads upwards. On the original the address reads downwards.

It is highly improbable that the early counterfeiters of local posts would forge a cut square from an entire and try to pass it off as an adhesive. Therefore it is likely that either Clarke Circular Express adhesives existed (i.e. on wove paper as previously set forth) when these forgeries were made (the counterfeiters emulating these adhesives) or that the forgers believed that the cut squares were in fact adhesives (see section below on the non-existence of entires). It is also possible that the forgers were making cut squares to sell.

6). The Boker/Richardson/Golden copy of the black on diagonally laid paper "stamp"

In terms of the adhesive versus cut square controversy, the most significant copy of Clarke's Circular Express is the Boker/Richardson/Golden copy of the black on diagonally laid paper "stamp". **See Figure 5.** At the lower left hand corner of this copy is the trace of an address. This would indicate that at one time this "stamp" was in fact part of an entire and that the address was written up into the design. A less plausible explanation is that the sender of the letter could have addressed the envelope over the adhesive. I believe that the former explanation is more plausible and this once again gives credence to the copies on diagonally laid paper being cut squares and not adhesives.

7). Why are there no surviving entires of the Post?

It is mildly perplexing, that although 5 cut squares (assuming that they are not adhesives) exist, not a single complete entire has survived. One would think that at least one entire would survive.

Perhaps the answer to this question lies in the very nature of early stamp collecting. Locals and Carriers were popular even among the earliest of stamp collectors such as Hunter, Chapman and Ferrari (who in fact owned a copy of the "stamp" on diagonally laid paper). Unfortunately it was not always in "vogue" among these individuals to collect Postal History as opposed to off cover stamps.

These early collectors (Ferrari most notably) would on occasion engage in the diabolical practice of removing a stamp from a cover to which it belonged.

It is my belief that early dealers in Locals realized that Clarke Circular Express “adhesives” would be much more appealing to the collectors of the day. Therefore they removed the design from any entire that they found and sold them as “adhesives”. Deception was probably not on their mind. Instead they likely wanted

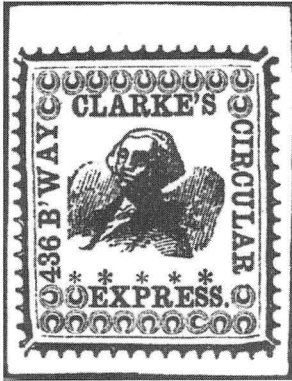


Figure 3. Forgery A.



Figure 4. Forgery B.



Figure 6.



Figure 7.



Figure 8.

The three known copies of 50LU1a, blue on diagonally laid paper.

the items to be more appealing to clients who may have still preferred off cover items. How times have changed.

8). Why is there such a wide discrepancy in the number of known adhesives versus the number of known cut squares?

One would think that the production of adhesives would be somewhat less costly than that of Postal Stationary (paper would cost less than envelopes). Why then does only one adhesive exist (assuming that the copy on wove paper is an adhesive) while five cut squares are known?

Perhaps Clarke felt that in the competitive New York City market (Boyd's was still active) he needed the convenience of pre-stamped envelopes to gain an advantage.

I feel that the answer may lie in the nature of the Post's business. Although Clarke was most likely not exclusively limited to carrying circulars, the name on the Post indicates that this very likely could have been its principal function. Therefore it is possible that Clarke would have preferred manufacturing more envelopes than adhesives, so that circulars could be placed inside them for mailing.

9). The shade of the wove paper copy

As noted by Scott Trepel by his description of the item in the Golden sale, the shade of the wove paper copy is actually purplish blue as opposed to the blue color of the diagonally laid paper copies. It is therefore probable that these items were printed using different inks. This lends somewhat to my conclusion that Clarke issued both adhesives and Postal Stationary.

10). Conclusion

Based on the above I believe that the sole copy of Clarke's Circular Express on wove paper is in fact an adhesive, while the other five copies on diagonally laid paper are cut squares. I would suggest that Scott's Specialized Catalogue change the listing for the wove paper copy from #50LU1 to #50L1. The listing for the blue copies on diagonally laid paper should be changed from #50LU1a to #50LU1, while the listing for the black copies on diagonally laid paper should remain as #50LU2.

Census of Clarke Circular Express adhesives and cut squares

Blue (dark purplish blue) on wove paper, Scott's Specialized #50LU1 (#50L1?)

1). Uncancelled on cover addressed to W.E. Robinson, Custom House-Ex Lilly (Lot 719, Realize \$135, 1967), Golden (Lot A981, Realized \$5,250, 1999) and European collection. **Figure 1.**

Blue on diagonally laid paper, Scott's Specialized #50LU1a (#50LU1?)

2). Cut square with Company datestamp-Ex Richardson (Lot 1682, Realized \$450, 1983), Golden (Lot A982, Realized \$4,000, 1999) and Gronowski collection. **Figure 6.**

3). Cut square with Company datestamp- Ex Lilly (Lot 718, Realized \$165, 1967), Boker, Robson Lowe sale (Lot 1834, Realized 550 SF, 10/26/73), Golden (Lot A983, Realized \$3,000, 1999) and Lyons collection. **Figure 7.**

4). Cut square with Company datestamp-Ex Ferrari (1924). Current whereabouts unknown. Since this copy is only known from a black and white photograph in the Ferrari catalog, it is only a presumption (first set forth by Scott Trepel in the Golden collection catalog) that it is blue and not black. **Figure 8.**

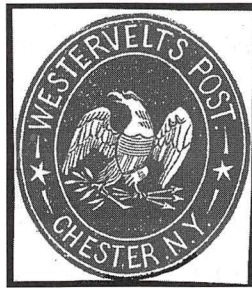
Black on diagonally laid paper, Scott's Specialized #50LU2

5). Cut square with Company datestamp-Ex Boker, Robson Lowe sale (Lot 1835, Realized 900 SF, 10/26/73), Richardson (Lot 1683, Realized \$425, 1983), Golden (Lot A984, Realized \$5,250, 1999) and European collection. **Figure 5.**

6). Cut square with Company datestamp dated April 15, 1867-Ex Caspary (Lot 722, Realized \$140, 1957) and Hall (Lot 594, Realized \$3,250, 2000). **Figure 2.**

EDITOR'S CHALLENGE

By
Larry Lyons



144LU1-5 Envelope Corners
Westervelt's Post

This typographed design of 1865 was crude compared to Boyd's embossed envelope corners which were introduced in 1864. Patton shows a picture of a used cover from the Ezra Cole collection on Page 319. That envelope corner is red-brown on orange (144LU2). I have two black on bluish cut squares (144LU3). One is horizontally laid and the other is vertically laid.

I have never seen a red on white (144LU1), black on buff (144LU4) or black on white (144LU5) envelope or cut square. Does anyone have one? If you do, please send me a color copy.

The first reprint is known red on white and the second reprint is known black on white. The reprints are easily distinguishable. See the *Lyons Identifier*, pages 1179-1180, 1176.

Moens' Brooklyn City Express: A Close Look at Forgery F

By

John Halstead and Larry Lyons

In the preface of the *Lyons Identifier* on page viii we read that Jean-Baptiste Moens purchased plates and restored them to make "private reprints". He produced one of the finest illustrated stamp catalogs. The cuts in his catalog were reproduced but it is not known whether the forgeries were made before or after the printing blocks left his possession.

The above information was from the book *Philatelic Forgers: Their Lives and Works* by Varo E. Tyler.

The above suggests that Moens started by seeing an original plate. If this is true and he saw an original which is pictured in the *Lyons Identifier* on page 269 he would have seen a broken foot on the "R" in "BROOKLYN" and other lettering flaws. This seems to be the case for all positions on the original plate. Since all of the lettering and the "2" are different in the Moens cut from the original we can see that he started by changing all of the lettering (the bird also does not match the original). His creation is a somewhat good likeness of the original.

The original 2¢ Brooklyn City Express Post stamps were made in five colors and have Scott catalog numbers 28L3-7. We don't know if Moens' forgeries of all of the colors exist. John Halstead has a black on dark blue stamp and I have a black on orange-red stamp and a black on blue-green stamp which is a color similar to the genuine 1¢ Brooklyn City Express stamp 28L2. The color of John Halstead's stamp was not known when the *Lyons Identifier* was written in 1995-96 so the black on dark blue (or dark bluish purple) does not appear on page 279 of the identifier where the colors are listed for Forgery F. Curiously there is a listing of red on white that comes from Patton's "*The Private Local Posts of the United States of America*", page 280.

Patton notes that Forgery F is a scarce forgery. The only copy that he examined was cancelled with heavy black bars. The photograph in the *Lyons Identifier* of Forgery F appears on page 272 and is from the black on blue-green stamp.

Now we have had a chance to examine the three stamps together. (Black on dark blue, black on blue-green, black on orange-red.) The black on blue-green is the easiest stamp on which to see details. The other two are dark and difficult to examine (and to photograph). The dark blue stamp is shown in **Figure 1**.

John Halstead has provided the impetus for this article by finding lettering differences on his dark blue stamp.

It is believed that Moens did not make multiple plate positions of his cuts so all three printings had to come from the same plate. There is a break in the inner frame line under the "R" in "BROOKLYN". This break is very large and clear on the blue-green and red stamps. The break appears as an indent on the dark blue stamp. There is a dent in the bottom of the "C" in "CITY" which is clear on the dark blue and blue green stamps. There are enough matches of small details to be



Figure 1. Moens' Forgery F
The dark blue stamp.

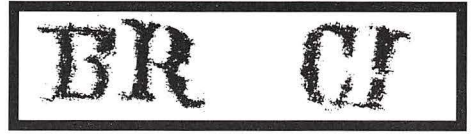


Figure 2. Lettering from the
blue-green stamp.

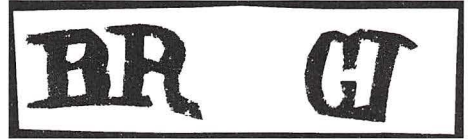


Figure 3. Lettering from the
dark blue stamp.

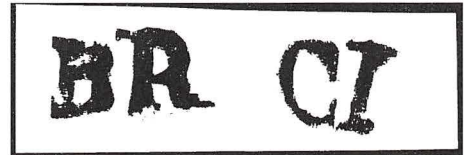


Figure 4. Lettering from the
orange-red stamp.

certain that these are the same Forgery F's and that they are from the same position which we believe to be from a plate of one.

There are small differences in the different color printings and this is what John Halstead is bringing to our attention.

The indent in the "R" of "BROOKLYN" is clear on the blue-green stamp and the red stamp. It also could be true that the tail of the foot of this same "R" is different on the dark blue stamp. **Figure 2** shows letters from the blue-green stamp. **Figure 3** shows letters from the dark blue stamp and **Figure 4** shows letters from the orange-red stamp.

At the beginning of this article we stated that Moens restored plates. It certainly looks like the letter "R" in "BROOKLYN" was restored/replaced after the dark blue printing. Similarly the "I" in "CITY" has its serifs miraculously restored on the red stamp.

The Forgery F should not be confused with Forgery H which is itself a forgery after the Moens' cut. The descriptive differences of Forgery H on page 275 of the *Lyons Identifier* are tailored to distinguish this Forgery from Forgery F.

FORGERY F TWO CENTS LITHOGRAPHED (MOENS)
(BLUE-GREEN STAMP)

1. The bottom right serif of “I” of “CITY” is short.
2. The bottom right serif of the “T” of “CITY” is short or missing.
3. There is a line connecting the “EXP” of “EXPRESS” at the bottom and a line connecting the “XP” at the top.
4. The middle bar of the first “E” of “EXPRESS” touches the top serif.
5. The loop of the “P” of “EXPRESS” is connected to the upright.
6. The upper wing has rounded feathers, giving a scalloped look.
7. The tail has a break in the middle.
8. The “2” has a wavy curved footstroke.
9. The “C” of “CITY” has a protuberance on the lower left side.
10. There is a borderline around the stamp.
11. There is a faint black dot between the upper wing and tail.

Color: Back on blue-green SC glazed.

FORGERY F1 TWO CENTS LITHOGRAPHED (MOENS 1864)
(THE CATALOGUE CUT)

Displays the identifying characteristics of Forgery F with the exception of:

4. The middle bar of the first “E” of “EXPRESS” does not touch the top serif.
9. The entire left side of the “C” of “CITY” is misshaped.

(Note: Items 4 and 9 are from the cut in the original French edition of Moens.)

FORGERY F2 TWO CENTS LITHOGRAPHED (AFTER MOENS)
(DARK BLUE STAMP)

Displays the identifying characteristics of Forgery F with the exception of:

1. The upper left and lower right serifs of the “I” of “CITY” are entirely missing.
4. The middle bar of the first “E” of “EXPRESS” is a large roundish dot which touches the upper serif.

Color: Black/Bluish purple SC slightly glazed.

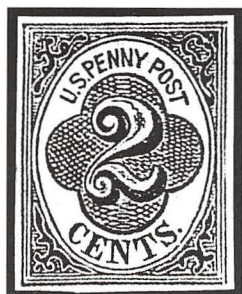
SC = Surface Colored

CT = Colored Through

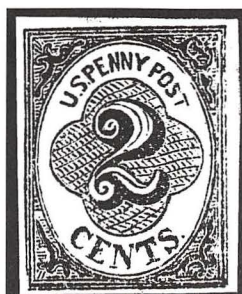
Forgery Update

By
John P. Halstead

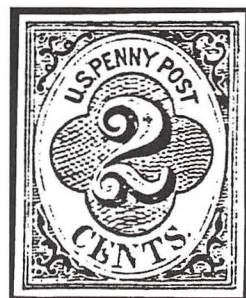
U.S. Penny Post
St. Louis, MO



Forgery A



Forgery B



Forgery A1

Forgery A of Numeral Type 1 (Scott?)

1. The numeral “2” has a vinal design in the top loop which is much longer than in the original.
2. The “2” is well clear three of the intersections of the four leaf design but very close to the bottom right intersection.
3. The “S” in “POST” does not touch the “O” and the top narrows toward the end where there is a slight swelling of the line.
4. The “N” in “CENTS.” does not touch the “T” and the “N” has a very long top serif extending to the left. The comment about a “hook” does not appear to be relevant.
5. The “T” in “POST.” does not touch the “T” and has a long right cross arm.
6. The lettering in “Cents” is taller and more slender than in the original.
7. **In the bottom curlicue of the “2” formed by the downstroke meeting the footstroke, the narrow end of the shadow curls all the way round to the center dot, unlike the original.**

Provenance? Possibly Scott? He began production of forgeries about 1875/76. The first mention of this forgery in the literature available to me is in Coster’s *U.S. Locals*, 1877, p.56. It then appears in the following:

- Scott’s article in the *American Journal of Philately*, Feb. 1889, p. 56.
- Moen’s 1891 catalog, French edn., Pl.73.
- Scott’s 1890’s albums.
- Luff’s *Postage Stamps of the U.S.*, 1902, p. 168.
- E. Perry’s *Pat Paragraphs*.

Only black is mentioned in any of these as the color. Blue is not mentioned. It is believed only to exist in black.

Editor's Note: This forgery is quite rare.

FORGERY B of Numeral Type 1 (Taylor)

1. The numeral "2" has double lines in the top loop and a single line in the footstroke.
2. The "2" doesn't touch any of the intersections of the four leaf design.
3. The "S" in "POST" does not touch the "O" and the top loop is narrow and straight. (Actually, my black copy has what looks like a tiny serif at the end of the top loop).
4. **The background is not true crosshatching. It consists of solid lines NE-SW with short dashes between in a NW-SE direction.**
5. The "S" of "U.S." has an incomplete bottom loop.
6. The upper serif of the "S" is quite different from Forgery A.

FORGERY A1 published in *The Stamp Collector's Magazine*, vol. 10 (1872): 164

This forgery is very similar to Forgery A with the following exceptions:

1. The corner ornaments are not exactly the same.
2. The "2" is quite clear of all the intersections of the four leaf design.
3. The top serif of the "N" in "Cents" is normal, and its upright is missing.
4. The top serif of the "S" in "Cents" is different from Forgery A.
5. The mouth of the "Y" is wider open than in Forgery A.

Editor's Note: The original type 1 is Scott Catalog number 8LB1 and the original type 2 has been given catalog number 8LB2. The St. Louis star and shield stamp has been given Scott Number 8LB3.

Johnson's Box Shield Type



Forgery 1c



Forgery 1d

FORGERY 1c

- 1-5, 9-11. The ID characteristics of 1-5, 9-11 of Forgery 1a are repeated.
6. The final “S” of “Johnson’s” is only slightly deformed.
 7. There is no white flaw in the second “N” of “Johnson’s”.
 8. There are no breaks in the inner frame line.

This is altogether a much finer production than either Forgery 1a or 1b.

The Halstead collection contains two copies of this forgery; one on white wove paper, gummed .0042” thick, and one on yellowish wove paper w/o gum, .0038” thick.

The Lyons collection also contains two copies of this forgery. Lyons suggests that this could be an early printing of type 1a before the “S” was broken.

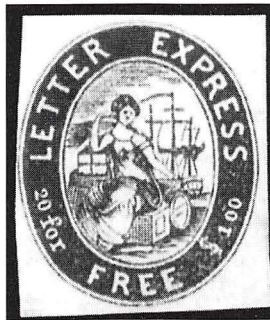
Note: The Lyons collection contains a vertical strip of four which is 1a, 1a, 1a, 1b. and a vertical strip of four which is 1b, 1b, 1b, 1b. The Lyons collection also has a horizontal pair which is 1a, 1b. This could suggest a cliché size of 8 with two different cliché settings.

FORGERY 1d

9. The final “S” in “Johnson’s” has a top serif.

Note: Lyons suggests that this is another printing variety of 1a.

Letter Express Type I - Goddess



Forgery C2

FORGERY C2

- 1-5 & 7. The ID characteristics of 1-5 & 7 of Forgery C1 are repeated.
6. There is only a faint trace of vertical lines in the crate under the left elbow of the goddess.
 8. **There is no break in the inner oval to the left of the S sign.**

Colors: Dark dull rose
Black on pale yellow C.T.

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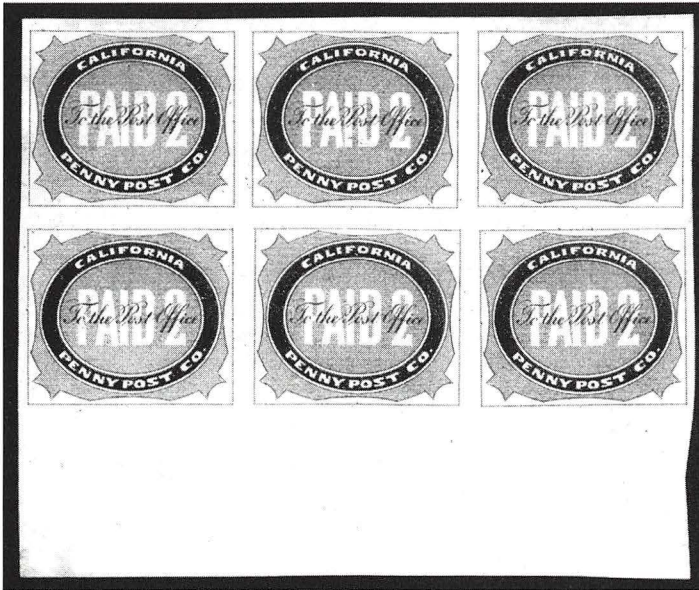
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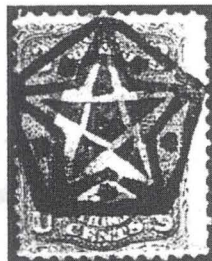
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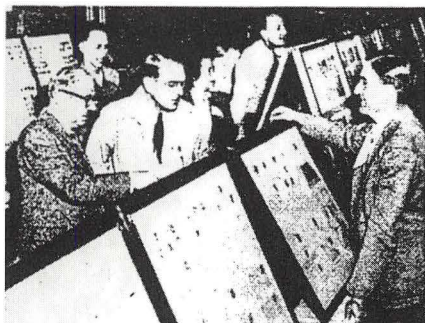
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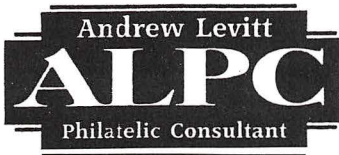
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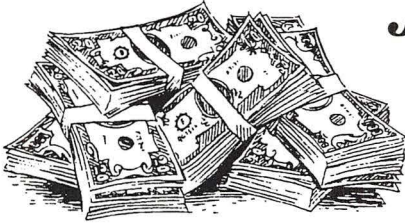
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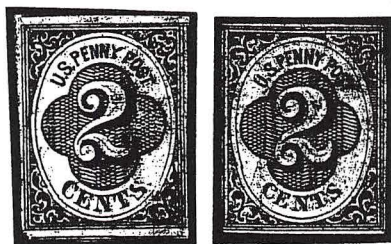
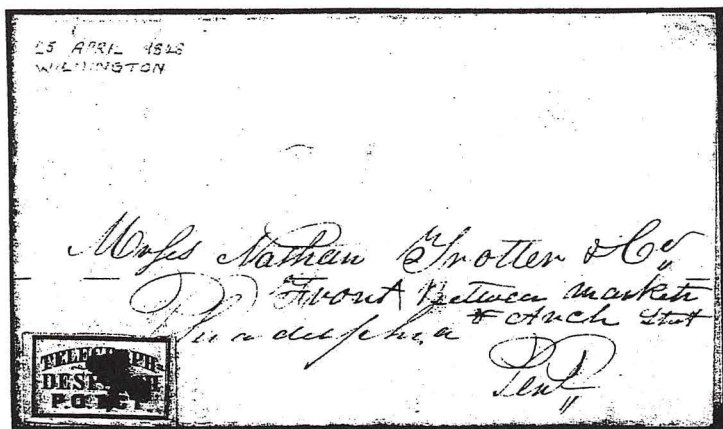
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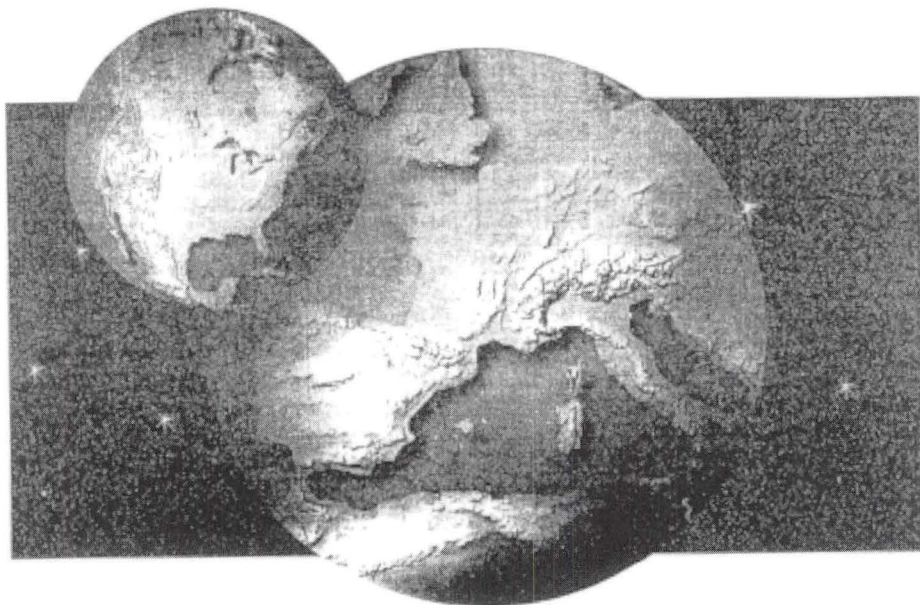
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THE PENNY POST/Vol. 10 No. 3 / July 2002

New Jersey Express Company

By

Larry Lyons and John D. Bowman

Do you have a copy of the New Jersey Express Company embossed design with a horse's head in the middle? Most of us can find them as cut squares from time to time in group lots of locals, cinderallas, back-of-the-book, and in dealers' hands. However, one must be persistent to locate any published information about them! Elliott Perry did write about them in *Pat Paragraphs*¹ and a brief listing is provided in the *American Stampless Cover Catalog*.²

Perry regards these items as more of a corner advertising card than a postage stamp; however, a few covers exist which seem to have been transmitted outside of the US mail and may represent express or independent mail usage. No cancellations of this company have been noted.

Forgeries exist as embossed cut squares, and represent one of the very few cases where embossed forgeries of US locals or expresses exist.

History

According to Perry, the New Jersey Express Company had offices at 162 Market Street in Newark, NJ and at 168 Broadway in New York City. They began operation in the latter part of 1854 or in early 1855.³ The company continued in operation at least through 1875, which was about 15 years after it was acquired by the Adam's Express Co. Apparently in 1856 they used an office in the Ferry building on West Street in New York, but otherwise were at their Broadway location. The distance between their offices in NJ and NY was about ten miles. The company ultimately established several offices in New Jersey and some in Pennsylvania, and later was acquired by the Adam's Express Company, probably in the fall of 1860.

The envelopes of the NJ Express Company may have been used to transmit money, orders for merchandise or other express usages. They could have been used to give notice of a package ready for delivery, and may also have served to frank the company's own inter-office mail. One cover in Calvet Hahn's collection has an embossed belt buckle in the upper left corner which is the second original type II as shown in **Figure 7**. This cover is addressed to H. Hillings, agent of the N.J. Express Co. who had replaced F.W. Rankin. The cover is pre-1860 so the agent must have changed by then. Used envelopes are very scarce.

The ASCC states that the New Jersey Express Company operated in and around 1858 between Newark, NJ and New Brunswick, NJ, and New York City. It

¹ Perry E. "New Jersey Express Co." *Pat Paragraphs*. Bureau Issues Association compilation, 1981, pp. 439-440.

² Anon. "New Jersey Express Company – 1858." *American Stampless Cover Catalog, Volume II*. David G. Phillips Publishing Co. 1987, p. 27.

³ However, before his article in *Pat Paragraphs* #49 on this company, Perry had written to Henry Abt in 1943 that the "New Jersey Express Co. began operation about 1856 and used stamped envelopes with the horse's head for its own mail."

also states “Examples are recorded for the foreign mails to Liverpool and for domestic delivery.”

Figure 1 is the earliest recorded advertisement for the company dated May 31, 1856 which was apparently from the preceeding year (December 17, 1855). The ad lists A.S. Dodd as superintendent. A.S. Dodd had earlier run the A.S. Dodd Express, which merged with the Westcott Express to form the Manhattan Express in 1853—a company that operated out of the Adams Express building in 1853. This strongly suggests Alvin Adams backed the N.J. EXPRESS COMPANY. In 1854 Adams also had a Newark office at 315 Broad St. The C. Peck is Cyrus Peck who had an office at 251 Broad Street in Newark, NJ in 1856-59 and at 18 Wall Street in New York in 1860. He may be the Peck of Rice & Peck, who was involved with the Erie R.R. Express operation that eventually became part of the U.S. Express Company.

The distance between the Newark office at 162 Market St. and the New York offices at 168 Broadway (in 1855-56) and their later offices at 442 Broadway at the Adams Express Company was about ten miles. By 1860 offices were known in Bordentown, Bristol, Burlington, Elizabeth, New Brunswick, Princeton, Rahway and Trenton, N.J. as well as at 320 Chestnut St. Philadelphia. Offices at Perth Amboy and Woodbridge, N.J. followed and by the 1870s there was an office at Old Bridge, N.J., with operations proceeding from the N.J. South R.R. Pier in New York. **Figures 4, 11, 13 and 14** show express label designs for the New Jersey Express Co.


Originals

There are three major design types of originals, one with “New Jersey” above the horse’s head and “Express Co” below, the second with all the lettering around the horse and a “garter” belt below, and the third is a rectangular label or envelope imprint with an allegorical design containing a small horse’s head between two figures, one holding a flag and the other holding a cornucopia.

One of the original first design types is shown as **Figure 2**. The design is printed in blue on a buff diagonally laid envelope, and is addressed to Newark and bears a Newark post office handstamp dated July 10, 1858. Note that there is a dot below the “o” of “Co” and that the horse’s left ear points between the “J” and “E” of “JERSEY.” More noticeably, the horse’s mane at the bottom of its neck is combed upwards. This is original *Type I* and is the same as the cut illustrated in the ASCC. It is also the same as Perry type A. The ASCC describes it as blue or green, while Perry describes it as greenish-blue. The envelope in Figure 2 is unusual in that it bears a Newark post office marking, which might represent a circular rate given that it contains a printed notice. If this is the case, it is likely that the embossed NJ Express Co. frank represents a corner card rather than an express or mail service of the company. Looking closely at the Hussey forgeries A and A1, which are presented on page 49, we see a white line connecting the left ornate design and the left side of the inner oval. The Hussey forgery has the horse’s left ear pointing toward the “J” of “JERSEY” and has a dash below the “o” of “Co.” instead of a period. **Figure 3** is an unused embossed entire with all the above described characteristics of the Hussey forgery. This entire is blue on orange wove paper. We believe this to be proof that Hussey prepared embossed entire envelopes in addition to the embossed cut squares

EXPRESSES.

SPECIAL EXPRESS NOTICE. GREATLY REDUCED RATES.

 **THE NEW JERSEY EXPRESS COMPANY** having made arrangements with the direct Rail Roads to Philadelphia, are prepared to forward by Passenger lines, twice daily, all kinds of Freight and Packages for the South and West, at REDUCED RATES, and with unparalleled despatch.

Shippers from Newark may rely upon their goods, valuable parcels, jewelry packages, &c., being *delivered in advance of any lines out of New York, and at a saving of the time and expense of sending to New York.*

Heavy Freight, per 100 lbs.

Newark to Philadelphia.....	\$ 50
" " Baltimore.....	1 00
" " Washington.....	1 50

Hat Cases,

Newark to Philadelphia.....	\$ 75
" " Baltimore.....	1 25
" " Washington.....	1 75

Freight will be forwarded (if requested) from Philadelphia, by *fast freight lines*, at low rates, for all points South and West.

BETWEEN NEWARK AND NEW YORK.

LEAVE OFFICE.

No. 163 Market st., Newark,
at 8½, 8¾, 9¾ and 11¼ A. M.
At 1¼, 1¾, 2¾ and 3¾ P. M.

LEAVE OFFICE

No. 168 Broadway, N. York.,
At 10, 10½ and 11¼ A. M.
At 12¼, 2¼, 3¼, 4¼ & 5 P. M.

Leave Newark for Elizabeth, Rahway and New Brunswick, at 12¼ and 5¼ P. M.

Leave Newark for Princeton, Trenton, Bordentown, Burlington, Bristol, Philadelphia and the South and West, at 11 A. M. and 4 P. M.

Each Express in charge of a Special Messenger.

C. PROK, Treas., Newark.
F. W. RANKIN, Agent, New York.

A. S. DODD, Sup't

d17

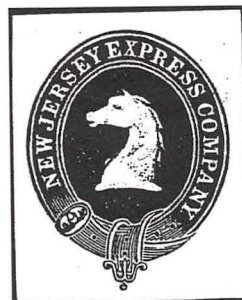


Figure 5. Embossed belt buckle envelope corner, Original Type II.



Figure 7. Embossed belt buckle envelope corner, Second Original Type II.

Figure 1. Advertisement May 31, 1856.



Figure 2. Embossed envelope corner, Blue on Buff diagonally laid. Dated July 10, 1858. Contents: Printed notice of package on hand.

Original Type I

which are found on the save wove paper as well as on laid paper (Forgery A1). Lot 978 in the Lowell S. Newman & Co. auction of December 14-15, 1995 may be a used example of the Hussey embossed entire.

There is a blue Adam's Express Company, 59 Broadway, embossed eagle design that has the same Hussey characteristics and will be presented in an article in the next issue of *The Penny Post*. Used examples are known of the Adam's Express Company embossed entires; a similarity to the New Jersey Express Company entire is discussed here.

The example shown in **Figure 3** is embossed through the face, reverse and backflap of the envelope.⁴ This suggests that the envelopes were printed one at a time by the letterpress method. Unused entires of Boyd's first postal stationery also exist using the letterpress method, and it is unclear if these are originals or reprints. On page 226 of *The Lyons Identifier* the Boyd's City Post cut square is described as a forgery with the notation underneath that it was previously called an essay. That description was a result of a 1997 consultation between the two authors of this article. Page 225 of the *Lyons Identifier* lists the reprints and paper types.

George Hussey advertised the New Jersey Express Company cut squares for two cents in his first price list late in 1863,⁵ while Edward Moore listed them as early as April 1863, in his British price lists. Stafford Smith and Smith of Bath, England, did not include them in his October 1863 price list, although they were included in Alfred Smith & Co.'s 6th edition in 1866. E. C. Hall of Hartlepool did list the New Jersey Express Company in his May 1, 1863 price list from England. Both Isaac M. King and John W. Kline included this post in their 1864 US price lists, and S. Allen Taylor listed it in his first price list in February 1864.⁶ Although these examples are not illustrated in the price lists, it is likely that they are cut squares, as they are not priced higher than other forgeries on the list which exist only as cut singles. In addition, none of the forgery types show the horse's mane combed upward in the lower neck of the horse.

The second original design type, **Type II**, is shown in **Figure 5** as a cut square and in **Figure 6** as a used entire. This is the type with the belt buckle at the bottom. It is usually printed in dark blue on orange diagonally laid paper, but it also exists embossed in blue on white unlaidd paper, and in blue on white unlaidd paper that is not embossed, **Figure 7**. This can also be found on orange wove paper. Lot 979 in the Newman sale mentioned above seems to be the blue on white unlaidd paper. The laidd paper normally shows diagonal lines running down from left to right, but is also known with the diagonal lines running up from left to right. The third original design type, **Type III**, is known as a label in black on yellow and black on manila, **Figures 8 and 9**. **Figure 11** is a used example of **Type III**. **Type IIIA** is a woodblock-type impression on a black on buff entire, **Figure 10**, and as a label, **Figure 8** in black on

⁴ Because the impression strikes through to the back of the envelope, an albino impression cut square can be made by cutting it out of the back of the envelope.

⁵ Trenchard HA. "Deceit and Dispersal – Hussey and Taylor and Their Products." *The Penny Post* 6(3):29, 1996.

⁶ Trenchard HA. "Deceit and Dispersal – Hussey and Taylor and Their Products, Part II." *The Penny Post* 6(4):4-7, 1996.

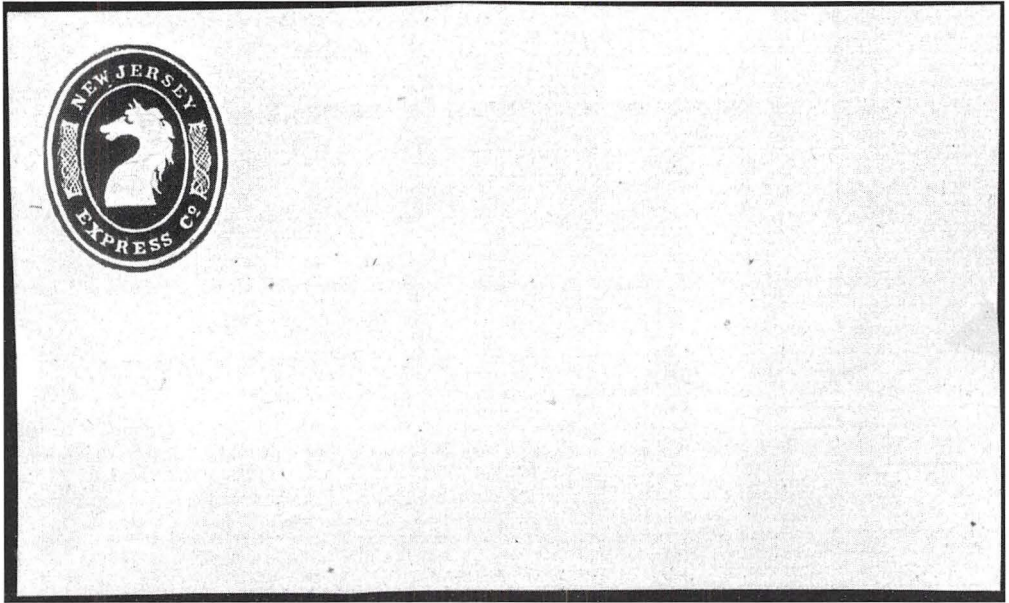


Figure 3. Embossed entire of Hussey Forgery A.

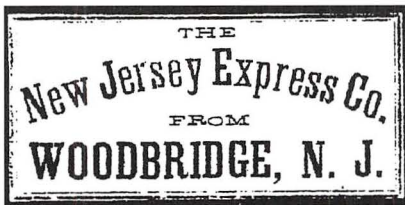


Figure 4. New Jersey Express Company labels.
Courtesy of Bruce Mosher.

deep yellow, *Type IIIB*. The woodblock-type impression shows damage or incomplete inking in the top frame lines above "JER" of "JERSEY," and the woman

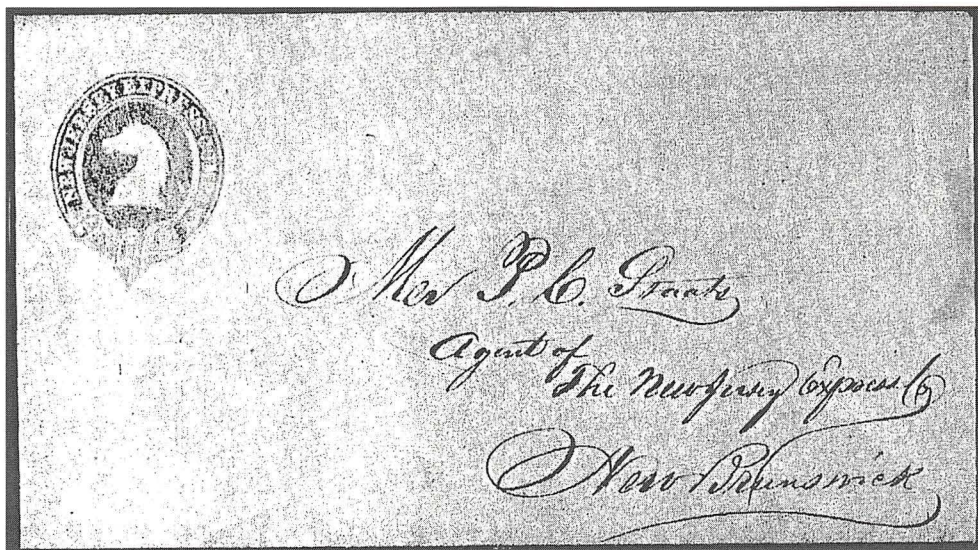


Figure 6. Original embossed belt buckle on cover to New Brunswick.
Dark Blue on Orange Buff.



Figure 8. Label with same top border breaks as envelope imprint
Figure 11. Black on Deep Yellow.



Figure 9. Labels in Black on Yellow
and Black on Manila.

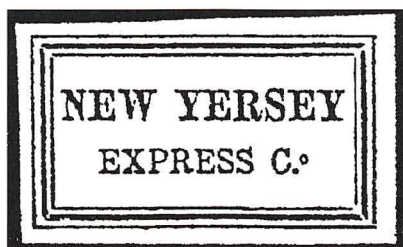


Figure 12. Phantom label.
Courtesy of Bruce Mosher

at the right has her left arm disconnected from her body. In addition, there is a large white flaw at the top of the cornucopia. The labels show a scratch at the left part of the design from the frame line extending down at about 45 degrees into the background below the buildings to the left of the left person. The name of the company and the small horse's head link this design to the company that produced the first two designs.

Forgeries

Forgery A is a Hussey product, although it is not included in the Thomas Wood Memoranda book, which has entries from March 1862 through June 1866. These are the most common cut squares to be found, and occur primarily in shades of blue or dark blue on orange wove paper, with some examples in blue on orange laid paper, suggesting a second printing. The example illustrated shows a portion of the same (or similar) design placed adjacent to the full design. Forgery A shows the left ear of the horse pointing to the "J" of "JERSEY" and a dash below the "o" of Co."

Forgery B is thought to be an S. Allen Taylor product. It is easily distinguished by the presence of parenthesis-shaped marks at the top and bottom of the lathe-work, and by the period after "Co." There is a dash under the "o" of Co." The lathe-work has the appearance of five links in a chain. It is found in a red or pink-red shade on white wove paper, and less commonly in brown. It is not embossed.

Forgery C is a Moen's 1864 catalog cut. Like the Taylor forgery, the lathe-work appears like five links in a chain so was likely modeled after Forgery B.

Forgery D is embossed and shows the horse's mane as five separate swatches. The horse's mouth is closed and the lathe-work is different from the other forgeries. It is seen as a cut square in blue or dark blue on orange wove paper.

Forgery E is an embossed version of the belt-buckle Type II original, but the lettering is taller, the horse is resting on a piece of rope, the horse's mouth is closed, and the mane is composed more of individual strands of hair on both front and back of the neck and head.

Forgery F is a forgery of the original type III that is strikingly similar, except that the center arms of both "E"s in "JERSEY" and the second one in "EXPRESS" are detached from the upright. There is no scratch at left or damage at the top as on the originals. This forgery is by or from Moen's.

A bogus label is typeset with "NEW YERSEY" and "EXPRESS C.o" in two lines within a rectangular border of three frame lines. It is shown in **Figure 12**.

Conclusions

The New Jersey Express Company prepared at least two, and probably three, major designs for embossed stationery. It did not use a cancellation. It may have been intended as a corner advertising card or as a means of identifying inter-office mail, as it does not appear to have been sold to the public for the purpose of transmitting mail. Used entires are scarce, and may or may not represent usage as an independent mail company. Forgeries often appear as uncanceled cut squares, with Forgery A also found as an embossed entire. The other forgeries are easily distinguished from originals. The originals first appeared in the late 1850's and early 1860's, while the first forgeries appeared in the early 1860's. The question of whether to categorize the originals as corner advertising cards or independent mail usages



Forgery A.
By Hussey



Forgery A1.
By Hussey



Forgery B.
By S. Allan Taylor



Forgery A.



Forgery A1.



Forgery B.

29.



Forgery C.
1864 Moen Cut



Forgery D.



Forgery E.



Forgery C.



Forgery D.



Forgery E.

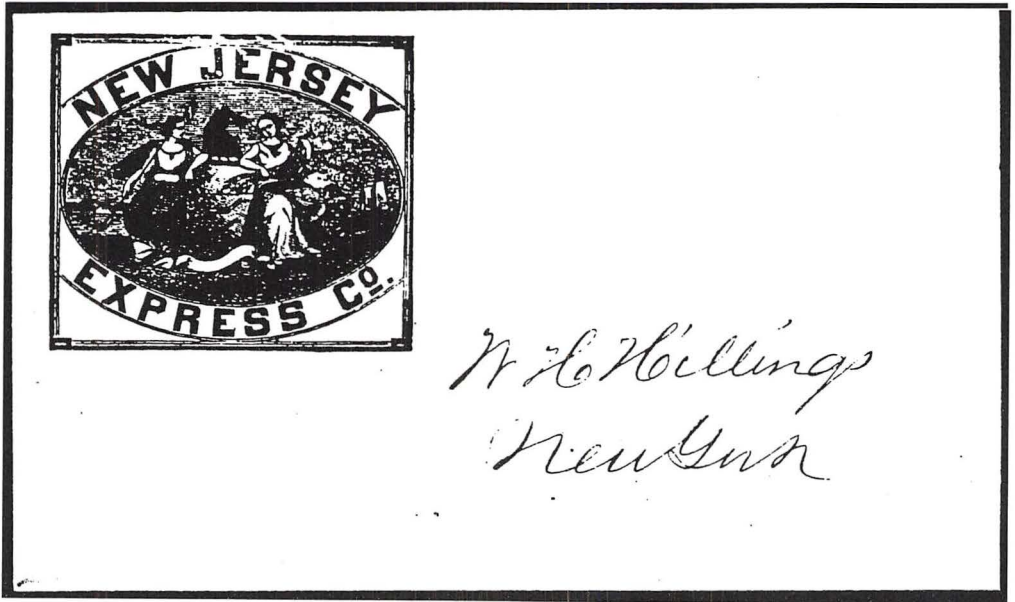


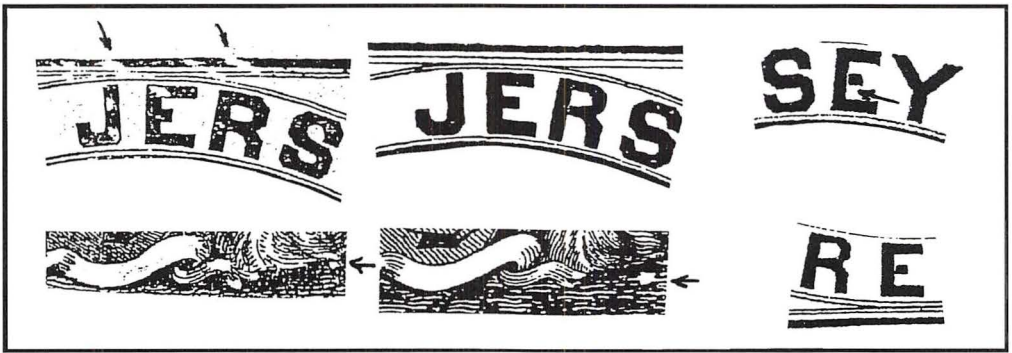
Figure 10. Imprinted illustration on envelope.
Black on Buff, no date.



Figure 11. Used label with
different details.
Type III



Forgery F. Moen illustration
from Planche 74.



Original

Original

Forgery F

remains open to speculation.

Bibliography

- Pat Paragraphs, Elliott Perry, Bureau Issues Association, Inc., 1981.
History of the Express Business, Stimson, 1881.
George Sloane notes.
Henry Abt notes.

Acknowledgment

This article was written jointly by Larry Lyons and John Bowman. We wish to acknowledge assistance by Bruce Mosher, Bill Sammis, and Cal Hahn.

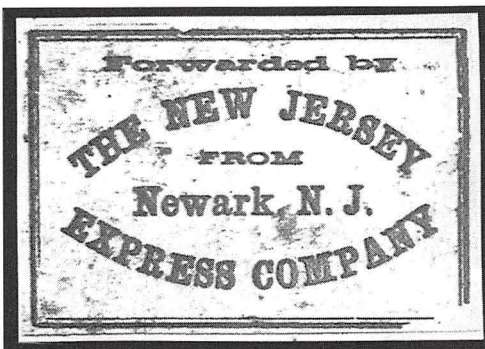


Figure 13. Black on green labels from the Calvet Hahn collection.

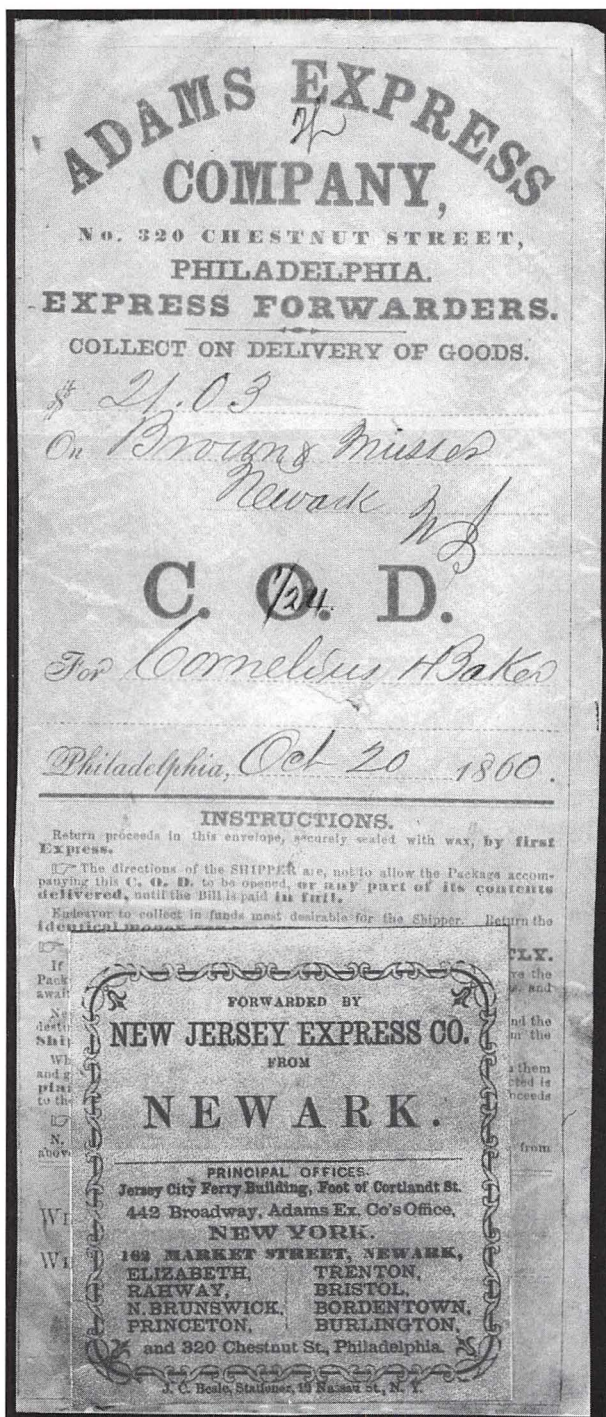


Figure 14. New Jersey Express Co. label, black on red, on Adams Express Company envelope dated October 20, 1860. The N.J. label shows 442 Broadway as the address of the Adams Express office. (reduced 15%).
 Calvet Hahn collection.

The Mess at Messenkope

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The ownership of the Messenkope Union Square Post located just to the south of Union Square at 14th Street in Manhattan began with Charles F. Messenkope by 1848. Joseph E. Dunham followed Messenkope as owner. Dunham in turn, sold the post to Phineas C. Godfrey. Godfrey supposedly operated the post until late 1855 or early 1856. Consequently the post existed over a seven or eight year period. The ownership sequence is confirmed by city directory listings for the three men:

“Charles F. Messenkope (Messenkope)

- 1846-48—No listing
- 1848-49—Letter carrier 42 Third Ave.
- 1849-50—Letter carrier 41 Third Ave.
- 1850-51—Clerk, 20 Tenth (Messenkope)
- 1851-52—Clerk, 13 E. 11th St.
- 1852-53—Grocer 15 E. 21st St, Residence 917 Broadway
- 1853-54—Grocer
- 1854-55—Grocer
- 1855-56—Grocer
- 1856-59—No listing
- 1859-60—Butcher 158 9th Ave

Joseph E. Dunham

- 1849-50—No listing
- 1850-51—Union Square P.O., 848 Broadway; Residence 488 Broome
- 1851-52—Post Office, 848 Broadway,
- 1852-53—Post Office, 64 E. 14th St. Residence 62 E. 14th
- 1853-57—No listing
- 1858-59—Confectioner, 442 Canal St.

Phineas C. Godfrey

- 1850-54—No listing
- 1854-55—Books and Post Office, 833 Broadway
- 1855-56 and 1856-57—Books, 831 Broadway”

These listings indicate that Messenkope began in 1848 and that Dunham took over early in 1850 and Godfrey in 1854. The Messenkope green stamp has been known since the first days of organized philately being listed in Berger-Levrault’s first catalog and being illustrated in the supplement to the Moens 1862 edition, where the two later Union Square items are also shown. A 1¢ value was assigned to the green Messenkope by 1863, but the value was still in dispute as late

as a Siegel description of 1971, which raises questions about the value of the pink 106L2, which has a 2¢ denomination in the *Scott Specialized*.

The adhesives include Scott #106L1 a black on green lithographed glazed surface paper adhesive and 106L2 a black on pink lithographed glazed surface paper; both reading MESSENKOPES/UNION SQUARE/Post Office, with an image of the little Union Square mermaid statue in the center. Subsequently the adhesives were Scott #141L1 a 1¢ black on dark green typographed adhesive and 141L2 a 1¢ black on light apple green typographed adhesive both reading 'UNION SQUARE/P.O./TO THE MAIL/ONE CENT/ N.Y./CITY.' as well as Scott #141L3 a black on rose 2¢ typographed adhesive that reads 'UNION SQUARE /P.O/CITY/DISPATCH/TWO CENTS.'

The postal markings used by the posts include a manuscript cancel reading 'Union Square Post office/Broadway/New York City' and three handstamps, the first reading MESSENKOPE'S/UNION-SQUARE/POST-OFFICE in an orange-red 45 x 30mm oval and the second replacing the Messenkope name with DUNHAM'S, while the third is a red 31mm circle reading DUNHAM'S /Union/Place/POST-OFFICE. The usual killer is a manuscript line or "X".

The Post Under Messenkope

It has long been assumed that Messenkope issued and used both Scott #106L1 and 106L2 and that his remainder adhesives were issued and used by Dunham and Godfrey. There is now evidence that this is not correct. The correct sequence of events seems to be that the post used manuscript until the fall of 1849 at which time the recording copy of the manuscript postmark is found dated August 31, 1849, **Figure 1**. It was replaced by the rare if not unique Messenkope oval on the recording cover from the Middendorf sale, lot 672 on an ex-Chambers sale (lot 977) envelope posted at Charleston S.C. September 17, 1849 that is addressed to Mrs. Horatio Allen c/o Horatio Allen, New York where Messenkope added a directional '25 Clinton St.' **Figure 2**. The Scott #106L1 stamps were issued very shortly before or after that September date.

In 1888, J. Walter Scott reported an example of the 106L1 adhesive on a cover of October 5, 1849. The earliest tied example I record was an example used September 5, 1849 tied by a crease and two strikes of a magenta 'PAID' (according to the Siegel description of lot 166 in the sale of 5/22/63, which description also termed the adhesive a 2¢ stamp). It is on a 5¢ 1847 cover to J. M. Fonda, Poughkeepsie that I first record as lot 44 in a Harmer sale of 5/17/54. On the other hand, the earliest certified 106L1 example I record is a combination 106L1/1847 cover to Chicago dated November 6, 1849, **Figure 3** (next page). The latest tied use is a Dunham issued October 27, 1852 certificated cover (PFC 26327). It will be discussed later.

The new 1847 census book by Tom Alexander¹ lists about twenty combinations of Messenkope stamps with 1847 covers. They would divide into those handled in the Messenkope period and those handled by his successor Dunham. The Frank Levi Auction Record Census shows nine 1847 covers

¹ Thomas J Alexander **The United States 1847 Issue: A Cover Census**, 2001 Published by the United States Philatelic Classics Society

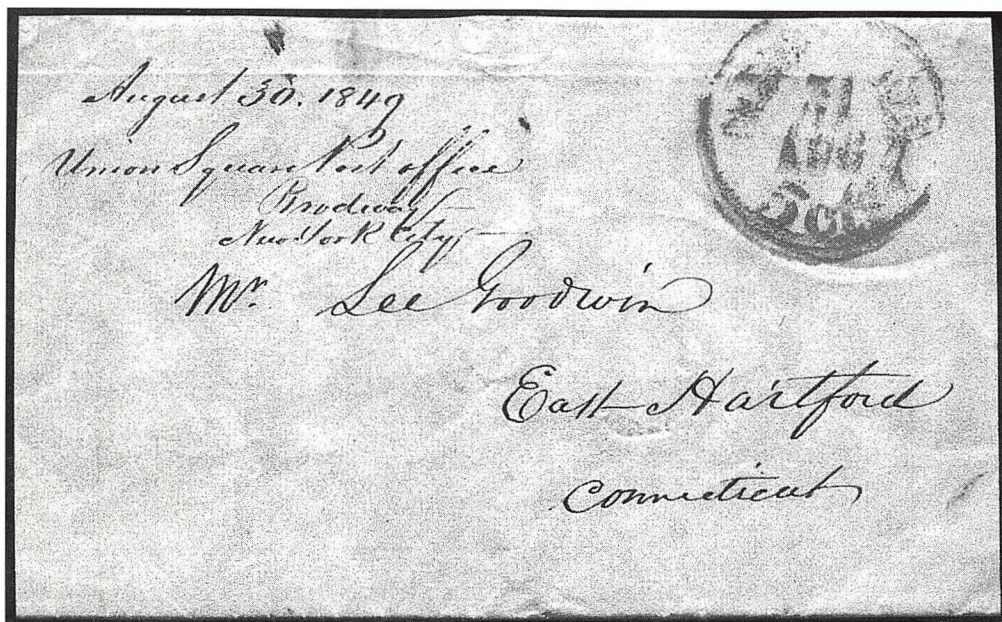


Figure 1. Messenkope MS postmark on cover dated Aug. 31, 1849.

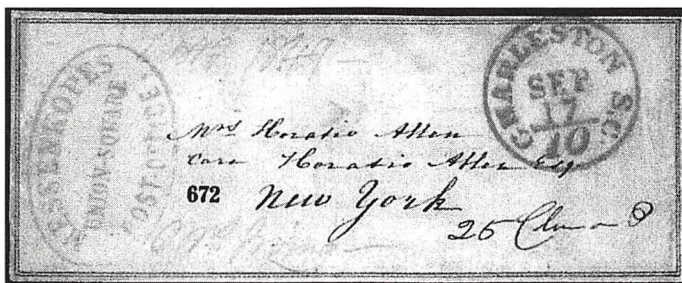


Figure 2. Messenkope oval handstamp on cover dated Sept. 17, 1849.

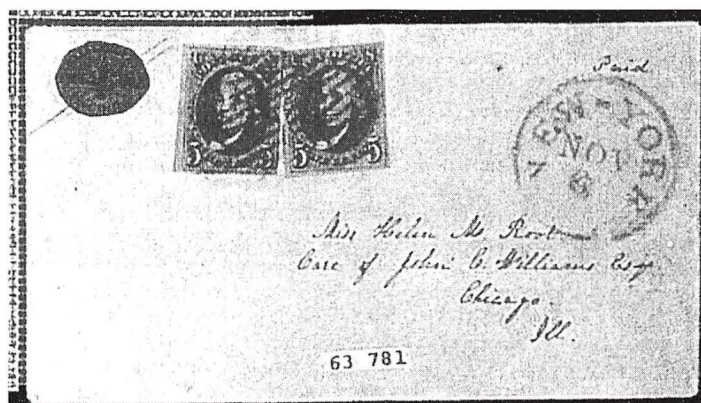


Figure 3. Messenkope 106L1 adhesive cut to shape with two 5¢ 1847 stamps on cover to Chicago dated November 6, 1849.

associated with the Messenkope operation, of which four fall into the Messenkope operation period. A number do not overlap the Alexander census.

Other than the three covers discussed above, the earliest Alexander census report is: 1) a Messenkope handled November 28, 1847 item with two 5¢ 1847s to Mary Louise Ingram, Trenton, N.J., which is almost certainly a misread 1849 date.

2) A January 17th Messenkope/1847 cover combination (listed as 1847 in the census but actually 1851 so that it is a Dunham item) to Julius Palmer, Boston that has a dark brown first printing 5¢ Franklin, with two tears. This item was given PFC 224599, (no date noted); it is a late use of the first printing sent to New York in December 1850 just before the first delivery of the new fifth printing. The New York cds is an old 1842 one brought back into use from June of 1849 to May 1852.

3) The third item bears a cut-to-shape 106L1 example tied by pencil to a November 6, 1849 combination cover with two 5¢ 1847s addressed to Helen Root c/o John C. Williams in Chicago; it has PFC #63781. 4) The Alexander census records a 5¢ 1847 adhesive combination cover of November 9th but gives no information about it other than date. It is probably the repaired cover to Wm. Anderson with a November cds (lot 417 Siegel 5/12/75 sale) in the Levi records. 5) Next is a November 22 (sometimes read as 20), 1849 combination cover with two 5¢ 1847s tied by a round grid (known October 1849 to October 1850) to Mary Louise Ingram, Trenton, N.J. Two 1847s seems unlikely (Harmer lot 2138 in the sale of 12/7/68), although the cover might be double weight. 6) A solo 106L1 adhesive cover to-the-mails use has a red cds of November 30th and is addressed to March & White, Cincinnati. This cover has PFC #269462. 7) John Boker had another solo 106L1 example tied with a red New York 5¢ cds of December 12, 1849 on a cover addressed to Messrs. Abendroth's iron foundry at Port Chester, N.Y. 8) The only tied example earlier than the aforementioned manuscript and handstamp covers is a solo 106L1 cover addressed to B. R. Curtis, Boston which is posted with a red New York December 21st cds, described in the Middendorf sale (lot 674) as datelined 1847, but which is probably a poorly written 1849, a view confirmed by its earlier description in the Blake auction at Paige on June 10, 1955, where it was lot 91.

Beginning in 1850 the Messenkope era items include: 9) A 1847/106L1 cover to Essex Watts, Saugerties N.Y. dated January 1, 1850. 10) A January 12, 1850 adhesive combination cover to Henry Bowers, Philadelphia that has PFC 98563. 11) Last of the Messenkope handled is a tied solo 106L1 adhesive example with a black January 24th cds. Addressed to Mrs. Wilber, c/o Henry Tyler, Canandaigua, N.Y. this cover was given PFC #276881. All the rest of the 1847/106L1 adhesive combinations fall into the following Dunham period of operation.

In my opinion, any covers with Messenkope adhesives dated before August or September 1849 are highly suspect as to the adhesives having originated on them. Adhesive uses under Messenkope are scarce with under a dozen covers that can be identified as being handled by him. One of the Hand correspondence items that did not receive a railroad route agent marking is a cut-to-shape 106L1 cover postmarked with a September 15th New York 5¢ cds that is known from late October 1848 to September 12, 1849. It bears PFC 235192. It is either the earliest Messenkope adhesive item with a certificate or the certificate is in error and the untied stamp did not originate.

The Post Under Dunham

Dunham bought Messenkope out early in 1850 and may have employed Messenkope as a clerk during that spring, based upon the city directory listing. In *Pat Paragraphs*² Elliott Perry clearly states Messenkope was out by 1850. This acquisition date is contradicted by the *Scott Specialized*, which reports the acquisition took place in 1851. Several crossed out Messenkope adhesives found dated in 1850 refute the view in the *Specialized*. Dunham used the Messenkop green adhesives as well as his own handstamp. The earliest Dunham proprietorship cover I have been able to record is a stampless cover dated Washington, D.C. January 30, 1850, seen as **Figure 4**, with the Dunham handstamp orange red oval that is used from this date onward into the spring of 1852. It was put on the rail line northbound where it got a straightline red BALTIMORE R.R. and a circled 5 in red. Her father wrote it to Miss Helen Root, 43 Lafayette Place c/o Rev. Abbott (Helen having returned from Chicago), where it was received the same day according to docketing. I would contend Dunham, as Messenkope's successor, issued all Messenkope adhesives from at least this date onward.

During the Dunham period, covers were handstamped when used primarily for bulk mail or circulars. A few green adhesives have the Messenkope name crossed out: (lot 1744 dated 3/25/50 in the Richardson sale, a cover dated 1/19/52 sold as lot 300 in the Siegel 3/26/96 sale and lot 1352 in the Golden sale untied on a 9/24/1850 cover). However, no such example has yet been certified by the Philatelic Foundation. The closest connection is PFC 231187, a cover example dated 15/MAR inside a New York cds that plates to 1850-51. It's a second cover addressed to Essex Watts at Saugerties, N.Y. The certificate says the cross-out ink has been added; in my opinion it looks it.

Typically Dunham killed adhesives by pen or pencil. Dunham also used two PAID handstamps. The scarcer one is an encircled PAID oval, which is found used on 2/24/52, 3/3/52 and 4/22/52 covers; more common is the earlier curved PAID, which is similar to that found used by the New York post office.

There are several Messenkope 106L1 adhesive combinations with the five-cent Franklin that fall into the Dunham period. Among these is a cover bearing a dark reddish brown 1847, killed with a New York round grid use of February 7 (1850) addressed to Sarah Gilbert, Utica (Pelander lot 15 in his sale of 9/24/54); a March 4th example (PFC 70069) ex-Garrett, of an orange brown five cent, killed with the New York 13-bar grid that is addressed to Edward Lassell, Williams College, Williamstown, MS (lot 222 in the Siegel 5/20/69 sale); an April 3, 1850 cover to Julius Palmer, Boston; a December 16, 1850 cover to Julius Palmer, Boston; the previously cited 1/17/51 Palmer cover; a fourth Palmer find cover of February 26 (1851); an orange brown 5¢ combination dated March 5, 1851 to Sylvester —, Northampton, MS (lot 174 Siegel sale of 1/12/71); a fifth Palmer find cover dated February 7 (1851); and a sixth Palmer cover dated March 5, 1851 APS certificate 25274. As can be seen the Palmer covers, except for the first fall in a narrow dating sequence of December through March in 1850-1851. That first (April 1850) example needs to be reexamined to see if it is not an 1851 use.

² Elliott Perry *Pat Paragraphs*, page 469 in reprint compilation by George Turner and Thomas Stanton Published 1981 by Bureau Issues Association.

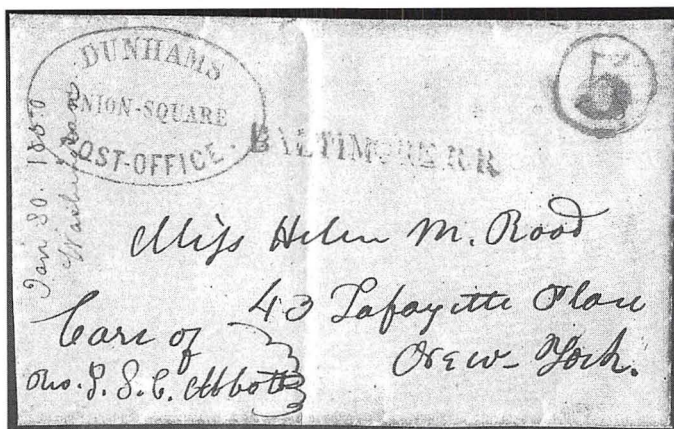


Figure 4. Earliest recorded Dunham proprietorship cover dated January 30, 1850, with orange-red handstamp which saw useage from this date into spring of 1852.

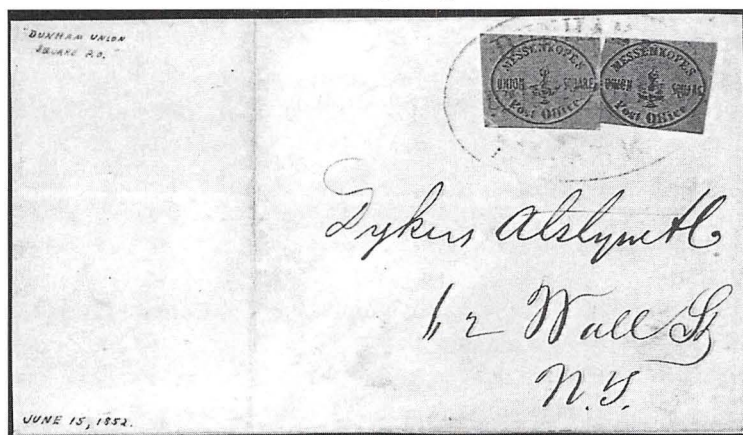


Figure 5. Two Messenkope 106L1 adhesives on cover dated June 15, 1852, Boker collection.



Figure 6. Pair of Messenkope 106L1 adhesives on cover. Ex. Chapman, Caspary, Middendorf, Golden.

One of the unusual examples used during the Dunham period is a to-the-mails cover that had the **local adhesive applied over a Scott #11**. It sold as lot 156 in the Paige 36th sale of 12/3/1963 and was a nearly 4-margin 106L1 example tied over a bottom sheet margin #11 by a New York City black cds of December 16th that was addressed to Wallace Burleigh. I do not record it appearing at auction again during the past 40 years; however, it does have PFC 110946.

There are also six 106L1 examples used with railroad markings, all on the New York and New Haven, with the Remele N14a (Towle 70D1) pre-July 1851 red route agent marking. Five of these are from the same 'Hand' correspondence, probably all sent within a month of each other in 1850 or 1851. The earliest few could be under the Messenkope proprietorship with the later under Dunham's ownership. One is touch-tied by a January 12, 1850 strike and is directed to Mrs. Catharine Hand, Madison, CT. It sold as lot 123 in the Kelleher sale of 2/1/77 and again as lot 515 in the Siegel 10/6/81 sale. Another two are not tied but sold as lots 48 and 49 in the Stolow sale of 12/11/1963. The photos don't show the dates, but a fourth example is January 21st according to PFC 285175, which noted the red cds had been enhanced and a decline opinion given as to whether the local originated. The year would be 1850 or 1851. The other could be an earlier fall of 1849 use under Messenkope. The fifth is a January 14, 1850 or 1851 use (misdated by Stimmell as 1849 before 106L1 adhesive were issued) that is illustrated in *Penny Post* April 1993 page 29³. The sixth cover has a January 19th cds of 1851 and bears a 10¢ rate to Hamilton Abbott, Farmington, ME. It has PFC 236744, which 'declines an opinion' as to whether the untied adhesive originated. Only cds wear or contents could determine whether the Hand covers are 1850 or 1851.

There is a New York & New Haven 5¢ 1847 cover that does not bear a 106L1 but is a Dunham operation item. It has the Dunham oval on a May 13, 1851 cover bearing a 5¢ orange brown adhesive that was addressed to Mrs. Polly Alexander in New Haven. It was part of the Duane Garrett holding. A non-railroad item from the Hand find is discussed earlier.

There is also **one transatlantic use** that was sent from New York on March 26, 1851 via the Cunarder *Asia* to Somerset, England reaching Liverpool April 5th. This cover sold as lot 229 in the Gibbons, Ltd. sale of 11/15/1972 and has a B.P.A. certificate.

Several examples of two green stamps on a cover are known: a) Boker's 6/15/52 use, **Figure 5**, to Dykers Alslyne & Co. /s/ Costales (Mohrman sale lot 156 10/15/73), with the adhesives tied by a Dunham's oval, b) lot 298 Siegel 3/26/96 with two singles on undated local use lady's cover to Mary Wilbur 15 Stone Street, and c) Caspary's ex-Chapman vertical pair, seen as **Figure 6**, on a local use cover rated 10 in pencil to Messrs. Duyekwicks at the World office 156 Broadway (Middendorf lot 673, Golden lot 1350) that also has the red-orange Dunham oval and two adhesives (both killed by a curved PAID). However, none of the covers appear to justify a double rate. Further there is refuting cover evidence that suggests they may represent a revaluation to 2¢.

³ Gordon Stimmell "A Messenkope's Update" pages 29-31.

A New Pink Adhesive

As no example of the black on pink adhesive, Scott 106L2, is known prior to the Dunham takeover, that stamp must be a Dunham issued adhesive and **should so be listed in the *Scott Specialized***. There are seven known examples of 106L2, which was not cataloged as late as the Scott 1888 listing (the discovery copy was 1887) although his forgery list includes this color. Further, a pink forgery was among the items in Taylor's packet #34 issued circa 1872-3 as Taylor advertised packets 1-31 in the December 1871 *Stamp Collector's Record*. A certificated example of this Taylor forgery E is known.

Census

The known covers in date order are: 1) An example on a folded notice of September 25, 1850, ex-Caspary, addressed to Dr. Benjamin Drake, upon which it did not originate being known off-cover as lot 7812 in the Worthington sale according to Scott Trepel who identified the substitution. 2) The Boker copy, which is on a July 5, 1850 cover addressed to D. E. Ritter, 514 Hudson, near Amos. Although tied by a stain, this stamp appears to have been soaked and may well not have originated.

Next in order is: 3) First of the N.B. Milliman covers addressed to Sandy Hill, N.Y. written March 12, 1851 and posted with a 5¢ New York cds and an uncanceled untied pink adhesive. (Signed by Costales this sold as lot 425 in the 1939 Kelleher Emerson sale, lot 322 in the Kelleher Leland Powers sale 3/12/41 and lot 501 in the Harmer Rooke Schenck III sale 10/17-20/1950. 4) A second Milliman find cover dated March 20, 1851 with an untied adhesive (lot 195 Paige sale 6/4/54). 5) A third Milliman cover dated March 27, 1851 that bears an irregularly cut pink adhesive 'tied' by a crease. This cover contained a bundle of papers and thus had the New York quadruple rate '20' cds. (This ex-Mason cover sold as lot 675 in the Frajola Middendorf sale.) 6) The discovery copy cover, which was found by C. F. Rothfuchs, a Washington, D.C. dealer in 1887. It is an undated ex-Needham cover addressed to Mrs. Peter A. Jay, Washington D.C. with a toned pink adhesive example that probably did not originate despite the orange-red PAID, which appears to tie it. 7) Last is a cover bearing an April 4, 1851 New York cds with FREE above addressed to the Fourth Auditors Office, Washington and containing several papers. The pink adhesive on this cover is tied by a red grid of dots and is the only tied example, **Figure 7**. (It sold as Caspary lot 871; Middendorf lot 676).

A few of the local post's adhesives are known killed by a field of dots, notably the pink example above killed with red dots. A black field of dots is seen tying the subsequent 141L2 (lot 737 in the John Fox Mayflower sale of 11/20/67). This cover, which is addressed to James Schott 24 South St. Philadelphia, has PFC 209242 and is postmarked October 4th. The cds appears to be a worn use of one introduced in September 1854, dating the cover to 1855 or later.

The double uses and the pink adhesives might represent a shift to a basic 2¢ rate by Dunham in 1851-2 to finance his move to a new location. Needham contends the pink was a 5¢ value and the green was 2¢ under Messenkope and 1¢ under Dunham, a view not otherwise accepted. A single pink adhesive is used on a quadruple rated cover (#4 in the pink adhesive census list above), which seems to refute the double rate hypothesis. The seemingly unique Dunham's Union Place

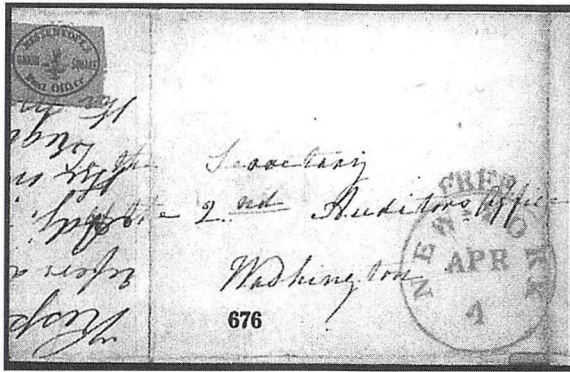


Figure 7. Messenkope's Pink 106L2 adhesive. Ex. Caspary, Middendorf.

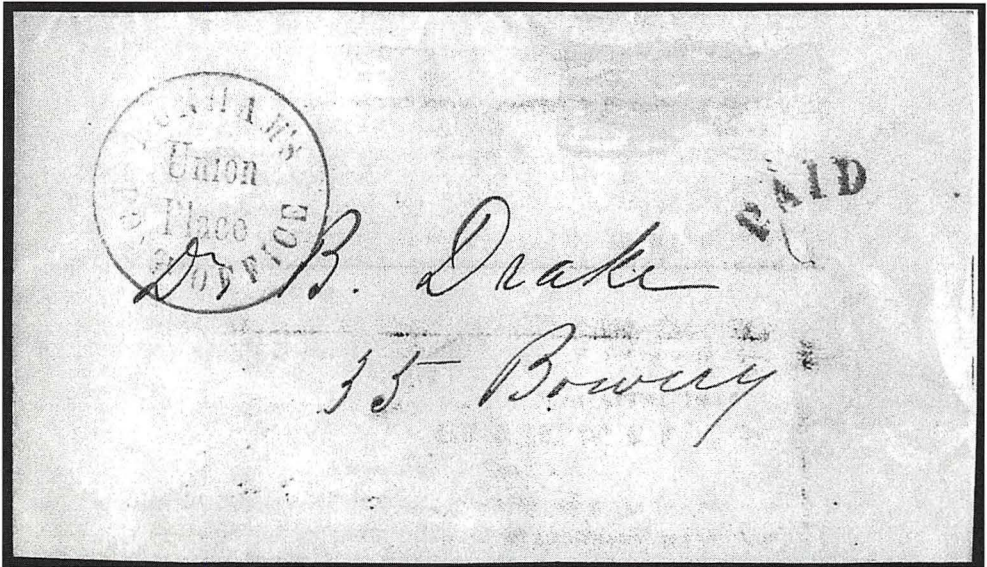


Figure 8. Dunham's Union Place Post Office round dull red handstamp on cover dated April 1, 1852.

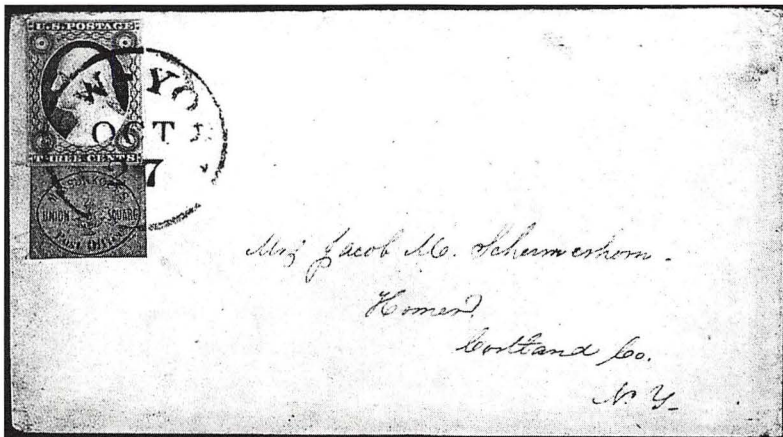


Figure 9. Latest use of 106L1 adhesive, Oct. 27, 1852. Ex. Boker, Golden

handstamp, **Figure 8**, dated April 1, 1852 reflects and dates the shift to the posts' new 1852 location at 66 E. 14th Street, which faces on Union Place. (In 1853/54 the city directory's branch post office list showed the Union Place 'branch' was at Broadway near 13th St.) This Union Place cover also illustrates a late use of the Dunham curved PAID. Other than an April 22nd, April 28th and the above Boker two-adhesive 106L1 cover of June 15, 1852, I do not record any covers with the Dunham oval used after this new handstamp's date.

I record combination 106L1 and 1847 covers as follows: a June 3, 1850 example to Toronto via 'Hudson Riv. Mail' (Barr lot 169 on 1/24/57), an October 15, 1850 (lot 417 Siegel sale 5/12/75), February 7, 1851 to Utica (lot 61 in the Harmer 5/14/69 sale), and a March 1, 1851 to Massachusetts (lot 222 Siegel sale 5/20/65).

Some Messenkope adhesives used on to-the-mails covers during early 1852 can be dated by the use of the New York integral grid cds. The 3-bar grid between the month and day is known from early January through the end of the year 1851 and a handful are seen tying Messenkope stamps on 2/8, 2/18 and 3/12/1852; it is succeeded by a 2-bar grid in August 1852 that continues in use running into April 1853; however, I do not note any of these on Messenkope adhesive covers I've examined. Also, the old 1842 New York cds reuse period ended in October of 1852 so any use on a later month can be ascribed to 1851 or earlier.

The Dunham /Messenkope operation began to lose steam by the summer of 1852, with only a few pieces that can be dated after the introduction of Dunham's Union Place circle handstamp. As noted earlier the latest use of a 106L1 I record is a certificated (PFC #16327) cover with the 106L1 tied together with a 3¢ dull red on a cover addressed to Jacob Schermerhorn, Homer, N.Y., **Figure 9**. The adhesives are tied by a black New York October 27th cds of the type issued in 1842 and brought back into reuse from June 1849 to October 1852 in red and black. It is ex-Boker and sold as lot 1349 in the Golden sale, where it was ascribed to 1851. However, the 3¢ cent dull red was not released until October 1852⁴.

There seem to be no multiples of the pink 106L2 and among the largest multiples of 106L1 is a vertical strip of three illustrated in the Stimmell article.

While there were a number of forgeries of 106L1, only S. Allan Taylor made a 19th century forgery of 106L2. A certificated example (PFC 244382) of this Taylor forgery E is known. Stimmell noted that the unattributed forgery C (with a candlestick instead of a mermaid) is also known with a Kidder forgery D and showed an example with an apparent Kidder handstamp. As Kidder handstamps were replaced between July 1, 1851 and early 1852 by the Brooklyn City handstamp the unknown forger shows a contemporary knowledge of postal history.

Both A. C. Kline and Hussey offered possibly bogus or forged green Messenkope adhesives in price lists that Herbert Trenchard dated to 1864-5 in personal correspondence to me. In his series on Hussey in *Chronicle* #177 (February 1998), Trenchard alleges the Messenkope offering may be a Hussey creation citing the cited Stimmell article, but that article specifically states Stimmell had not been able to prove his conjecture and that one of the copies of forgery C has

⁴ Wilbur F. Amonette, M.D. "Color Study of the Three-cent Stamp of the United States 1851-57 Issue", *Chronicle* #78, May 1973 page 87.

very un-Hussey-like characteristics. So far no Hussey fake of the green Messenkope has been identified.

The Union Square Adhesives and Covers

Were the Union Square adhesives issued by Dunham and some successor? Patton⁵ reports one of the rare dark green 141L1 adhesives is found on an 1852 Knapp cover (Knapp sale 1372, actually lot 1371). In the Knapp photo files this is a March 22nd cover to Canada with a black unpaid New York 10¢ cds, whose outer rim breaks plate more like an 1854 use than an 1852. The Canadian '6' exchange rate on the cover wasn't adopted until June of 1853 making this cover inevitably 1854 or later. Patton's source for the year is unknown. A similar February 26th piece was lot 1927 in the Siegel Schwartz dispersal. It also has to be 1854 or later. Another example with a February 2nd New York 10¢ cds received PFC 148091. It, too, has to be an 1854 or later use. Golden sale lot 1563 had the biggest single trove of the dark greens, where three are found. Another was lot 1559 dated November 11th from Fergusonville, N. Y. (a P.O. opened June 18, 1853) where breaks in the cds suggest it is an 1853 use and most likely an 1854 or 1855 use. Analysis of these two covers shows that the dark green printing rather than being the first Union Square adhesive was probably the last green adhesive printed. A large work and turn block of 18 of 141L1 received PFC #93875.

There are two items, **and two only**, that seem to link Dunham and the Union Square P.O. adhesives. One is lot 40 in the L&S auction of 12/1/1979. This has a partial strike of the Dunham oval and two untied pen-cancelled cut-to-shape apple green 141L2 adhesives on a cover addressed to R. L. Douglas, c/o the Freeman firm at 21 Park Row. If the adhesives originated, (and PFC 97913 is a decline opinion on that) this item would push the date of the Union Square adhesives back into the spring or summer of 1852 when the Dunham handstamps were last recorded. The second is a Scott 141L3 rose adhesive piece tied by the Dunham oval and signed by Sloane from the Schwartz collection (lot 1931 in the Schwartz disposal at Siegel 6/29/2000), **Figure 10**, that seems to establish that the Union Square operation originated in early 1852 rather than late 1852 or 1853 and that the Scott 141L3 was the first adhesive of the operation. As will be seen, this conclusion seems to be incorrect.

While the *Scott Specialized* records a cover with the Union Square rose 141L3, I was not able to locate such a cover in the auction literature available to me other than the Schwartz piece. However, there are three items that have been recorded by the Philatelic Foundation. One can be discounted. It has PFC 101159 and is a Scott 141L3 'tied' by three PAID strikes. It is addressed to Mr. William at the Mansion House (a New York hotel). This opinion holds that the paid killers are bogus and that the 141L3 adhesive didn't not originate on the cover. The other two items add to the confusion.

The second item is a cover with a barely manuscript-tied adhesive on a cover to James Kay, of Kay & Brothers, Publishers, Philadelphia. It also has a brownish carmine #11 (brownish carmine is found in both 1852 and 1856) tied by a New York cds of May 28th and a manuscript 'Guaranteed original/H.C.N.' of Henry

⁵ Donald S. Patton **The Private Local Posts of the United States, Vol. I**, page 249.

Published 1967 by Robson Lowe, Ltd. London

Needham. The cds is not the old 1842 one brought back for use as late as October 1852 discussed earlier. Rather, it appears to be a black cds used from 1856 to 1860, which would confirm a late brownish carmine use and **date the 141L3 as a late use**. The third certified item (PFC 255843) confirms this, being a 143L3 tied on piece by a black New York July 30th cds with a Scott #35, (whose earliest recorded use is April 29, 1859) dating this cover to 1859 or later. Confirming the late appearance of 141L3 is the fact that a full sheet of 120 of these 2¢ rose stamps survived, but only these few used examples.

The late use date of certified 141L3 pieces conflicts sharply with the idea of a Dunham connection with the Union Square operation whereby his handstamp is used on Union Square adhesives in the early days. It raises suspicions about the genuineness of the Dunham oval handstamp on Union Square adhesives, which logically should have taken place prior to the Dunham Union Place circle handstamp known in April 1852. .

The Union Square post was operative both in 1852 and 1853 and its stamps are also found used later. Two covers with the scarce 1853 year dated cds of New York establish that the Union Square post was operative in 1853; one is lot 787 in the Siegel sale of 5/4/72 which has a July 12, 1853 postmark; however, the 141L1 is not tied. The other is a North & South Package Express illustrated corner card cover that sold at John Fox as lot 686 in the 3/31/61 sale. On this cover the #11 is tied by a December 7, 1853 cds and the 141L1 is tied by the Dunham oval PAID. A third example of an 1853 use of Union Square adhesives is lot 494 in the David Phillips sale of 5/26/79. This is a cover dated February 24, 1853, a date I can confirm by matching plating characteristics of 1852, 1853 and 1854 strikes of the unpaid black New York 10¢ cds. The Hall sale lot 787 has a 141L2 tied by a January 19th 1¢ cds that can be plated as an 1853 use, establishing that the Union Square adhesives as being issued almost at the beginning of 1853, **Figure 11**.

Union Square Covers in 1852

Three covers from the Golden sale and one from the Cipolla sale push the date of the Union Square adhesives back into the summer or fall of 1852. The earliest (Golden lot 1560) is an August 18, 1852 cover addressed to Madam Schuyler, Dobbs Ferry, N.Y. It has an untied cut-to-shape apple green Union Post adhesive and a tied 3¢ is the appropriate brownish carmine shade for 1852. It did not sell. The second lot 299 in the Cippola sale at Rieger 4/5/83) is an untied August 27, 1852 cut-to-shape example on a cover to France). The third (Golden lot 1561) is docketed Sept/52 but the cut-to-shape apple green adhesive is untied while the 3¢ brownish carmine is killed by a SEP/20 black New York cds. The cover is addressed to Elizabethtown, N.J. The last cover is Golden lot 1558 with both the apple green local and the 3¢ 1852 brownish carmine being killed by black New York cds's of November 10th. **Figure 12**. Further the cover, addressed to Emily Blackwell, Chicago (the first American female physician) contains a letter datelined Monday the 8th (1852). This cover confirms the Union Post had an adhesive-using operation in the fall of 1852, with only the **Figure 9** cover overlapping any of these four. If the three non-tied adhesives are ignored, then the change to using Union Square adhesives occurred between October 27 and November 8, 1852. Otherwise it would be during the summer of 1852.



Figure 10. Union Square Post Office, rose adhesive 141L3.
Ex. Schwartz.

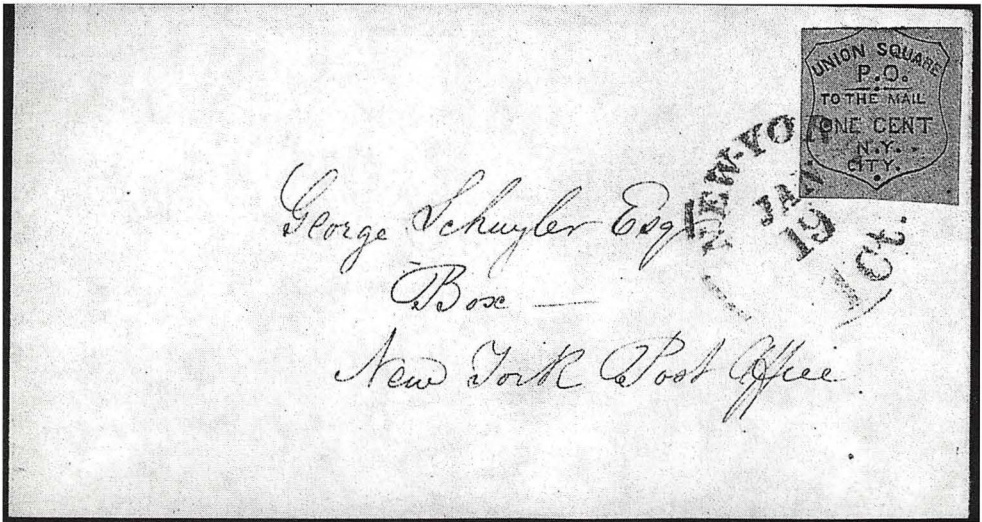


Figure 11. Union Square Post Office, light apple-green adhesive, 141L2 on cover dated January 19, 1853.

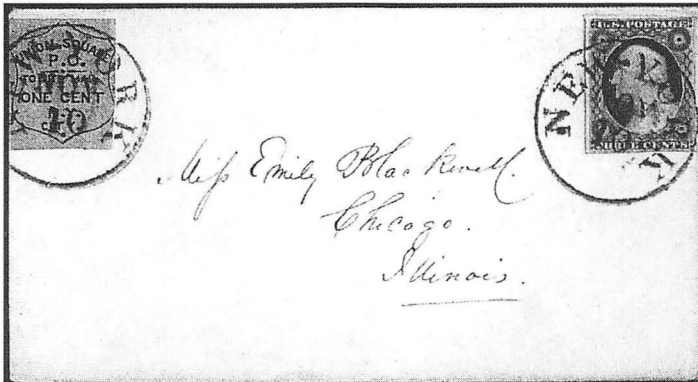


Figure 12. Union Square Post Office, light apple-green adhesive, 141L2 on cover dated November 10, 1852.

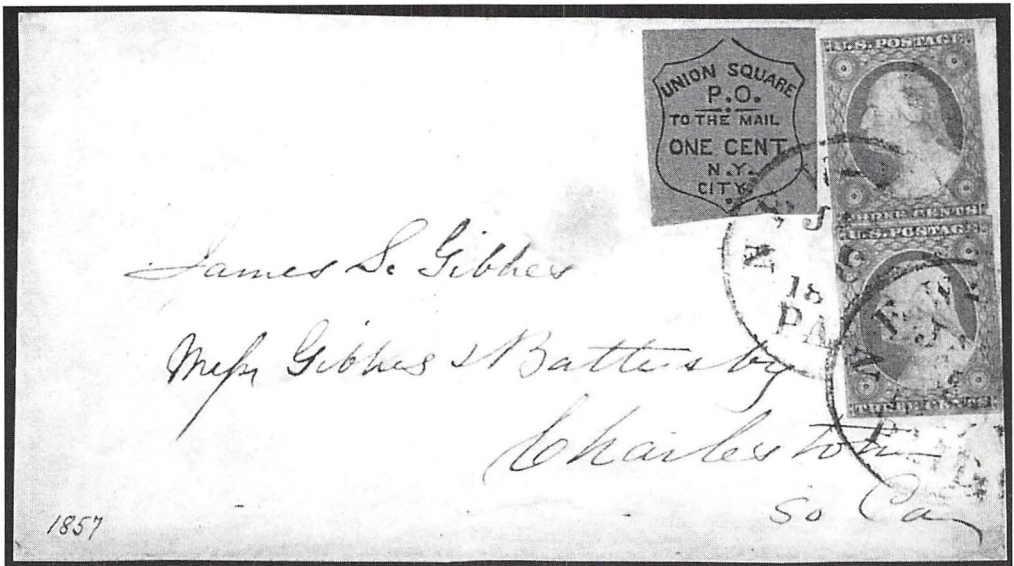


Figure 13. Latest recorded Union Square use, 141L2 on cover which can be dated January 9, 1857.

As an example of the latest recorded Union Square use, the Boker holding had a 141L2 tied with a vertical pair of Scott #11 by a year-dated January 9, 1857 New York cds. It is addressed to James S. Gibbes, Charleston, S.C., **figure 13**. This cover extends the dates of the post's operation for two years beyond the previously reported limits. The July 30, 1859-or-later rose adhesive certified piece discussed above extends the operation even further.

The oft-times unreliable Needham is the source for the statement that Hussey made quantities of reprints of the Union Square 141L3 adhesives in 1861⁶,

“The reprints were made on some of the remainder paper used in printing the originals; time, however, had faded the pink somewhat. The reverse of the originals will be found a much deeper rose color than the reprints. Gum on originals was of a heavy brown tint and crackly; on reprints, if any, it is thin without color.”

Both 141L2 and 141L3 are known as reprints with Needham's description applying to the 141L3. The forgeries of both the 141L1 and 141L3 adhesives are well illustrated and discussed in Larry Lyons **Identifier** volumes. Lyons does not discuss reprints.

Who Operated the Union Square Post?

The record of stamped covers shows the Union Square adhesives were being used by late 1852 but who issued them? The city directory listings show no listings for either Dunham or Godfrey in the 1853/4 edition compiled in the late spring of 1853. They do indicate that a Union Place local operation was operating as the existence of stamped covers confirms. According to the directory listings Godfrey

⁶ Henry C. Needham “United States Local Stamps. A Concise History and Memorandum”, *American Philatelist* 1921 pg. 213

first appears as the operator listed some time prior to compilation of the 1854/5 directory in the spring of 1854. If Dunham gave up his Messenkope/Dunham operation in the fall of 1852 he would still be listed in the 1852/3 directory, as he is. Godfrey could have been missed in the alphabetic listings or have been a 'late listing' in the 1853/4 directory; it was not an unknown occurrence in directory compilations. It is suggested that Godfrey replaced Dunham sometime in 1852 and was the operator who issued 141L1, 141L2 and 141L3, but this may not be correct.

Secret Ownership of Broadway and Messenkope?

An intriguing complication to the complexity of the problem is added by Charles Coster's statement in the July 1874 *American Journal of Philately* that the Broadway local was started by James C. Harriott,

"who was succeeded by J. C. Dunham (about 1854), B. Lockwood (about 1855), and, I believe, Charles Miller (1860)..."

-Relying upon this statement and its repetition by Needham, and Abt, Gordon Stimmell in his Broadway Post office article⁷ suggests Dunham may have been a silent partner in that local circa 1854 when Lockwood acquired it. This suggestion picks up a reference from Needham⁸ that Lockwood acquired the post from Messenkope in 1853-4, a view that I felt Perry rather adequately destroyed in *Pat Paragraphs*. Needham, in turn, apparently relied upon Coster.

There are problems with this thesis of silent partners in the Broadway post in 1854. The Broadway artifact evidence is that **something occurred at Broadway, not in 1854 but in 1852**. Mr. Herriott's name was removed from the Broadway handstamps in April 1850, perhaps presaging secret partners at that time. Stimmell states "when the black on white stamp came into use in 1853, the company handstamps ceased." He allowed a single exception—the Boker cover. This exception is belied by lot 511 in the Hall sale where the black handstamp and curved Paid tie a pair of the Broadway adhesives and lot 1377 in the Siegel sale of 5/13/66, reported in the Levi records, where a red handstamp and a Broadway adhesive are found on a cover signed by Perry. There are older handstamp and black on white adhesive combination covers but the adhesives are untied. Too, Sloane signed on the famous Caspary fake gold adhesive cover, showing that two major authorities did not feel there was a dichotomy between the adhesives and handstamps.

In handstamp evidence the black Broadway oval begins February 10, 1852, while the red ends February 28th the same year, suggesting some change was involved about that time. There was no other reason to change colors as both colors are seen used with a handstamp paid marking as well. If the cited adhesive covers are to be believed, adhesives were introduced at just that time as well. If we assume adhesives mark the introduction of Mr. Lockwood's Broadway proprietorship (with Dunham as a silent partner) this event occurred in the spring of 1852. It would mean Mr. Dunham was involved in four different posts at the same time in 1852

⁷ Gordon Stimmell "New Light on Broadway" in *Penny Post* July 1995 pg. 14.

⁸ Henry C. Needham "United States Local Stamps: A Concise History and Memorandum" page 119 *American Journal of Philately* 1920

(Dunham's Messenkope, Dunham's Union Place, Union Square and Broadway). While Lockwood is known to be a backer of various locals, this is the only evidence Dunham was also. However unlikely, it is a possibility.

While further directory search may not shed more light, no one of the interested authorities who wrote on the subject seems to have checked the Brooklyn directory or any of the Jersey towns to see if Dunham and/or Lockwood lived there in 1854/5. We know that several local operators did live outside Manhattan (Hussey, Hanford and Lockwood for example, lived in Brooklyn). It might also be fruitful, if possible, to check genealogies and the 1850 census concerning Dunham. Was he from a wealthy family or old enough to have amassed enough wealth to invest in several locals at the same time? Was he a teenager just getting started? The era of his operation (the 1850s) was one of the economic golden ages of American history so rapid business expansion was not unexpected.

Conclusions

There are a number of controversial conclusions that can be drawn from this reexamination of the Messenkope local. These need to be studied further for contradictory evidence:

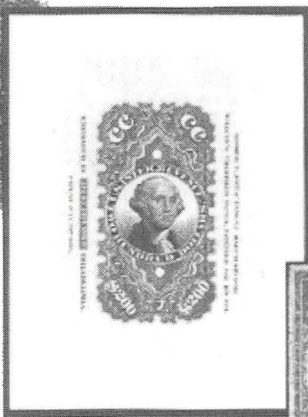
- 1) Messenkope used manuscript postmarks initially until August 1849, then a handstamp and then an adhesive, which was introduced in or about mid-September 1849.
- 2) Dunham acquired the post in January 1850 using his own handstamp and Messenkope adhesives.
- 3) The rose 106L2 is a Dunham production issued circa March 1851, with it and the two-106L1 adhesives on a cover representing a rate change in 1852 introduced to pay for a move to new quarters.
- 4) There was a change of ownership in the fall of 1852, probably to Godfrey who issued the Union Square adhesives, which are known used as early as November 8, 1852. This was about six months later than the shift in ownership at the Broadway local, which occurred circa February 1852.
- 5) The Union Square adhesive sequence is light apple green in 1853, dark green in 1854-5 and the rose no earlier than 1856.
- 6) The field of dots killer is probably bogus as its recorded uses are so disparate in time sequence
- 7) The 141L1 and 141L3 were produced **no earlier than 1856** and would represent operations under the Godfrey proprietorship, not under Dunham. They might even represent a **new unknown ownership** such as Lockwood (who circa March 18, 1856 acquired Swarts whose black handstamps cease being used about a month later, although use to-the-mail of adhesives continued) or Miller, as Union Post use extends into 1859, well past the dates assigned to Godfrey's proprietorship.
- 8) In regard to reprints, there is no evidence that Hussey made them although he may have sold them. If he did it would be from original plates of the Messenkope, which might explain the supply of this 106L1 adhesive.
- 9) The large supply of unused 141L1 probably represents remainders when the 141L2 and 141L3 were released circa 1856 just as Godfrey's operations were winding down. It is possible a new owner came in at that time.

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