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A triple conjunctive use cover.

Letter dated "Cleveland July 31, 1844". The Wells' Letter Express rate to New York City was prepaid with the Letter Express adhesive which cost ten cents. The postage was divided equally between Wells and Pomeroy's Letter Express. Wells carried the letter to Buffalo and from there Pomeroy carried it to New York City. Wells applied the Pomeroy adhesive to pay Pomeroy. Pomeroy had an arrangement with Boyd's Local Post to deliver letters to street addresses.

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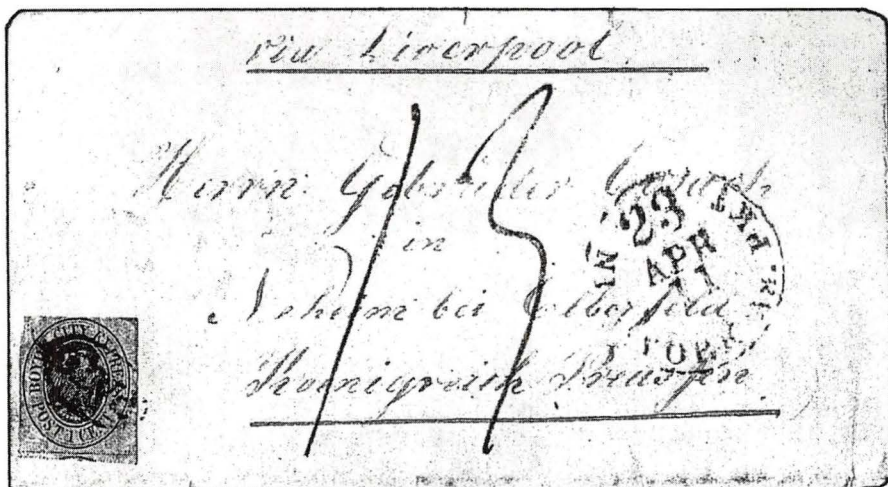
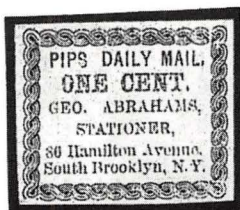
A CONJUNCTIVE COVER

ESSAYS AND PROOFS OF THE FRANKLIN CARRIER

EXPRESS CATALOG UPDATE

McROBISH & CO. – A NEW LOOK AT AN OLD MYSTERY
EXPRESS BUSINESS: ORIGINS AND DEFINITIONS, PART II

Byron J. Sandfield
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EDITOR'S MESSAGE

By

Larry Lyons

I am pleased to announce that *The Penny Post* won a gold medal at APS StampShow. The new judges' numeric evaluating system is very tough and this resulted in only four gold medals being awarded among 28 entries. More important than the gold medal is the much appreciated praise from other magazine editors. I want to thank my section heads and proofreaders for their contributions. Special thanks to the authors whose articles have made *The Penny Post* so respected.

In this issue we present to you an article about understanding independent mail mixed frankings by Scott Trepel which we have illustrated in color. William Sammis has provided an article about an American Letter Mail Company and Kennebec Express conjunctive use. Bruce Mosher has compiled an update to his catalog of *Private Express Labels and Stamps* published in 2002 and it is presented in this issue. Eric Karell gives us an update on Hanford's by revisiting the subject. We have a jointly produced article on McRobish & Co. by Herbert Trenchard and John Bowman which greatly expands and clarifies this subject. Calvet Hahn continues with Part II of his historical article explaining the origins of the express business.

All of the subjects studied by *The Carriers and Locals Society* are contained in this issue. Special thanks to the authors for providing these wonderful articles.

I would like to thank our advertisers for their continued support which makes this journal possible.

I hope that you enjoy this issue of *The Penny Post* and that the articles broaden your knowledge of our special place in philately.

Carrier & Local Society Auction #5

Auction Date: December 11th

Deadline for Consignments: October 31st

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Understanding Independent Mail Mixed Frankings

By
Scott R. Trepel

A *mixed-franking* cover bears stamps of two or more postal administrations. Across a wide range of countries and specialized collecting areas, mixed-franking covers are highly prized. However, the different functions of mixed frankings are not generally well understood. The purpose of this article is to explain Independent Mail mixed frankings and to define them according to the categories applied to all mixed frankings. The covers discussed in this article are historically significant, because they are the earliest examples of mixed frankings in the world. To the author's knowledge, none exist from anywhere else prior to 1844.

Mixed frankings are categorized according to the stamps' relative functions and sequence of application. Years ago, Edwin Mueller devised a complex classification system for mixed frankings. He included everything from mixed-denomination and mixed-issue frankings to multi-country frankings. Collectors tend to place the greatest value on covers with stamps of two or more countries, which in combination pay the postage needed to convey the letter (without a forwarding or penalty charge).



Figure 1. Probably the best-known of all Independent Mail covers, this is the only recorded cover with adhesive stamps of three different firms: in sequence, Wells' Letter Express (three 5c Black on Green), Pomeroy's Letter Express (two 5c Black on Yellow) and American Letter Mail Co. (one 5c Large Eagle).

For the purpose of analyzing Independent Mail mixed frankings, the Mueller classification can be pared down to three basic groups:

Group I—stamps of two or more postal administrations paying their respective portions of a total postage rate.

For example, the combination of stamps of Great Britain and Cuba to pay internal Cuban postage and the British Post Office rate to the destination.

Group II—stamps of two or more postal administrations, with the secondary franking(s) applied by the first postal administration to credit the second postal administration with a portion of the original postage paid.

For example, the combination of a 13c Hawaiian Missionary (paying 5c Hawaiian postage, 2c ship fee and 6c United States postage) with a pair of United States 3c 1851 stamps applied at the Honolulu post office. The 3c pair is effectively an accounting credit to the U.S. government for its 6c share of the 13c received by the Honolulu office when it sold the 13c Missionary stamp.

Group III—stamps of two or more postal administrations affixed at different times to pay either forwarding postage on a redirected letter or postage due on inbound mail.

For example, a cover mailed from London to New York with the one-shilling rate paid by a Great Britain stamp, then forwarded to another city with a United States 3c stamp.

Independent Mail Conjunctive Usage and Mixed Frankings

International mixed-franking covers combine two or more *postal administration's* stamps. Independent Mail mixed-franking covers combine the stamps of more than one *mail-carrying firm* (and its corresponding route). Before categorizing Independent Mail mixed frankings, it is helpful to study the circumstances in which a letter was handled by more than one firm during the journey from its origin to the final destination.

The network of railroad and waterway routes used by the Independents covered a vast territory, from Baltimore to Nova Scotia, and from New York City to Chicago. While some Independents competed for business along similar routes, there was broad cooperation to link routes between cities served by different companies.

A letter or cover, if carried by more than one firm, is known as a *conjunctive usage*. Some conjunctive usages represent a relationship between a feeder route served by a small firm or agent and a principal route operated by one of the large firms. For example, a letter from Maine to New York City might be carried to Boston by Jerome & Co., then by Hale & Co. along its principal southbound route. Jerome's role as an Independent Mail carrier was essentially dependent on Hale.

Other conjunctive usages reflect a relationship of equals among the major Independent Mail firms. For example, to carry a letter between New York City and Detroit, Pomeroy's Letter Express and Wells' Letter Express worked together, with Pomeroy carrying the mail between New York City and Buffalo, and Wells handling the mail between Buffalo and Chicago. The total postage was shared equally.

Mixed frankings on conjunctive-use Independent Mail covers are very rare. Group II mixed frankings, in which the secondary franking represents a credit, are the

norm. Very few covers meet the Group I requirement that each stamp pays its respective share of the total required postage. Before discussing a representative Group I cover, the author will analyze Group II mixed frankings that reflect the postage-sharing policy among Independent Mail firms. In the absence of business records, these covers help to shed light on the mechanics of the Independent Mails.

Group II Mixed Frankings—Stamps as Accounting Instruments

From the sender's perspective, choosing an Independent Mail firm to deliver the letter was a matter of the available options (based on the cities served), and the most convenient method of prepayment was the simplest. Therefore, when we look at the only-recorded triple-combination cover in Figure 1—the cover made famous by Elliott Perry and Richard Schwartz—it is better to start from the sender's perspective.

Figure 2 diagrams the order in which the stamps were applied. The three Wells' Letter Express stamps were applied *by the sender* in Cleveland on August 5, 1844. The advertised Wells rate from Cleveland to New Haven was 18³/₄c (paid by three oval stamps, which were sold for 20 per dollar). The sender did not affix the other stamps (Pomeroy and American Letter Mail), nor would he care about inter-company accounting between Wells and the other firms involved in delivery.

However, the Independent Mail firms had to have a practical arrangement for crediting portions of the total postage to partners who helped carry the letter. In the case of the triple conjunctive-use in Figure 1, Wells gave to Pomeroy a credit of 10c from the 15c by affixing two Pomeroy 5c stamps, which were cancelled "Cd." at one of Pomeroy's offices along the route. In turn, Pomeroy credited 5c to American for its NYC-New Haven portion of the route by affixing the Large Eagle stamp, which was left uncanceled (the "Paid" was applied by American). Obviously, to implement this credit arrangement, the cooperating firms had to buy stamps from one another.

Figure 2. How the stamps were applied and what they represent.

- | | |
|--|---|
| <p>① <u>3 x 5c Wells' Letter Express affixed by sender</u>
15c total postage:
5c for Wells (Cleveland to Buffalo)
5c for Pomeroy (Buffalo to NYC)
5c for American Letter Mail (NYC to New Haven)</p> | <p>② <u>10c credit to Pomeroy</u>
<u>2 x 5c affixed by Wells</u>
5c for Pomeroy (Buffalo to NYC)
5c for American Letter Mail (NYC to New Haven)</p> |
|--|---|



- ③ 5c credit to American
1 x 5c affixed by Pomeroy
5c for American Letter Mail (NYC to New Haven)



Figure 3. Wells' Letter Express 10c Black on Scarlet used with Pomeroy's Letter Express 5c Black on Yellow. Sent from Cleveland to New York City and delivered by Boyd's to 163 Front Street on July 19, 1844.

The triple-combination cover in Figure 1 is a Group II mixed franking, because the Pomeroy and American Letter Mail Co. stamps were used to credit portions of the original postage paid. The sender's prepayment (three Wells' Letter Express stamps) represents the total postage rate. The two Pomeroy stamps (affixed by the Wells office) and one American Letter Mail Co. stamp (affixed by the Pomeroy office) represent credits from one firm to the other. The role of the second and third frankings is analogous to the Hawaiian Missionary and U.S. mixed-franking cover used as an example of a Group II mixed franking.

While the use of adhesive stamps to indicate inter-company credits appears cumbersome, it was an effective way to ensure that the correct amount was credited. It is important to remember that the Independent Mail rates were quoted in $6\frac{1}{4}c$ increments, based on the widely-circulating Spanish silver dollar, which was divided into pieces of eight ($12\frac{1}{2}c$). Half of a piece-of-eight was called a *picayune*. The advertised rate of $18\frac{3}{4}c$ for a letter from Chicago to New York City could be paid in silver. However, to encourage prepayment and volume, the Independents sold stamps at the rate of 20 per dollar (5c each). The advertised $18\frac{3}{4}c$ rate could also be paid with three stamps, which would cost only 15c, saving the sender $3\frac{3}{4}c$ per letter. On such letters, the credits would have to reflect the *actual prepayment* (15c), not the rate in silver ($18\frac{3}{4}c$). Using the other firms' stamps, which were also sold at the rate of 20 per dollar, ensured that the credits did not exceed the correct share of postage.

The cover in Figure 3 is a similar Group II mixed franking. The Wells' Letter Express rate to New York City was $12\frac{1}{2}c$, but could be prepaid with one of Wells' circular stamps, which were sold for 10 per dollar (10c each). The prepaid postage was divided equally between Wells and Pomeroy's Letter Express. Only the Wells stamp was affixed by the sender. Wells carried the letter to Buffalo, and from there Pomeroy carried it to New York City. Wells credited Pomeroy by affixing the 5c Black on Yellow stamp. Both stamps were cancelled with pen marks.

Pomeroy had an arrangement with Boyd's local post to deliver letters to street addresses, which is reflected on the cover in Figure 3 by the Boyd markings. It is not known how Boyd was compensated for its service.

A True Group I Mixed Franking Cover

The cover in Figure 4 is an extremely rare Group I mixed franking with Independent Mail stamps. It is the "purest" form of mixed franking, because each stamp prepays a different component of the total rate required to deliver the letter from its origin to final destination.

There is no origin or date on the cover, but it was probably mailed from a location west of Albany, most likely Buffalo, in August 1844. The destination city is Newburyport, Massachusetts. Three different firms participated in carrying the letter: Pomeroy's Letter Express (from the origin to Albany), Hale & Co. (from Albany to Boston) and H. T. Crofoot's Newburyport Letter Office (from Boston to Newburyport). Crofoot was a Hale & Co. agent (beginning in August 1844) and was probably compensated out of Hale's share of postage.

How can we be sure that both stamps were affixed at the time of mailing? Remembering that the sequence of handling is Pomeroy to Hale, then Hale to Crofoot, the first stamp required would be Pomeroy's. Its placement to the left of and slightly overlapping the Hale stamp precludes the possibility that Hale's stamp was affixed after Pomeroy's. Whoever mailed the letter affixed the Hale and Pomeroy stamps, in that order, each of which paid its respective share of the conjunctive-use postage.

Pomeroy cancelled its stamp with the red "Cd" and applied the "Pomeroy's Mail" straightline. Hale & Co.'s Albany office applied its red oval handstamp at upper left and cancelled the Hale stamp with the red rectangular handstamp. Crofoot applied its blue oval handstamp.



Figure 4. A rare Group I mixed franking with Independent Mail stamps. The Hale & Co. and Pomeroy's Letter Express stamps were affixed at the same time by the sender. Each stamp pays an equal part of the postage.

In the case of the Group I mixed franking in Figure 4, we cannot know if the sender deliberately combined the Pomeroy and Hale stamps, indicating a remarkable familiarity with the Independent Mail process. Another possibility is that the sender travelled west with the Hale stamp and affixed it first, then purchased the Pomeroy stamp to make up the rate because there was no Hale office in the city of origin.

Other Independent Mail Conjunctive Usages and Mixed Frankings

Some conjunctive-use frankings are not mixed—that is, they do not involve stamps of two different firms—yet they represent prepayment that was to be divided between the cooperating Independents. Figure 5 is such a franking. The pair of



Figure 5. July 31, 1844, from Rochester N.Y. to Albany (by Pomeroy) and Albany to Boston (by Hale). The pair of Pomeroy's Letter Express 5c Blue pays 10c postage, which was divided between the two firms.



Figure 6. August 14, 1844, New York City to Buffalo (by Pomeroy) and Buffalo to Detroit (by Wells). Pomeroy's Letter Express 5c Lake prepays postage for the first leg of the trip. The "Collect 6" is Wells' share due from addressee.

Pomeroy's Letter Express 5c Blue pays 10c postage from Rochester N.Y. to Boston (July 31, 1844). Pomeroy carried the letter from Rochester to Albany, then Hale continued along its route from Albany to Boston. The red oval handstamp was applied by Hale's Albany office. The 10c was divided equally between the two firms, but a book-keeping measure was used instead of a mixed franking.

The cover in Figure 6 is an unusual prepaid/collect combination. Pomeroy carried the letter from New York City to its office in Buffalo. From there it was carried by Wells' Letter Express to Detroit. The sender affixed a Pomeroy 5c Lake stamp, which paid for the first leg of the trip. However, Wells had to collect its share of postage from the addressee. Because the discount for stamps (20 per dollar) did not apply, Wells wrote "Collect 6" for the postage due at the full rate.

The cover in Figure 7 (a front only) is the only double-rated franking among the four recorded combinations of Hoyt's Letter Express and Pomeroy's Letter Express stamps. In fact, Hoyt's stamps on cover are known only in conjunction with Pomeroy's stamps. The question raised by these mixed-franking covers is whether Hoyt charged postage in addition to Pomeroy's rates.

David Hoyt was Pomeroy's Rochester agent and started the Hoyt's Letter Express in July 1844. The firm carried mail along the Genesee Valley Canal and connected with Pomeroy for continuing service. Hoyt issued stamps, but few are known, and the latest usage is August 23, 1844, which indicates a brief period of use.

The double-rate mixed franking in Figure 7 proves that Hoyt's adhesive was a stamp of value rather than an advertising label, despite the absence of a denomination. There would be no point in affixing two ad labels (with a corresponding double Pomeroy franking). Hoyt's stamps must have represented prepayment. If Hoyt collected 10c from the sender, as evidenced by his stamps, then what purpose did the Pomeroy stamps serve? Do they represent an additional 10c postage? If not, what was their function and how was Hoyt compensated for them? This question is also posed by the other three Hoyt/Pomeroy mixed-franking covers, all of which are single rates.



Figure 7. Hoyt's Letter Express pair (top stamp has "Letter" error) in combination with pair of Pomeroy's Letter Express 5c Blue, applied at Rochester N.Y. on a cover front to New York City, delivered by Boyd's on August 8, 1844.

One possible explanation is that Hoyt's stamps were initially sold by his offices along the canal to allow patrons to prepay Pomeroy's rates, but they were not accepted by Pomeroy's main office. When a letter was received at Hoyt's Rochester office with one of his Hoyt's Letter Express stamps, a corresponding Pomeroy stamp was affixed to ensure acceptance as a prepaid letter. As a Pomeroy agent, Hoyt received a free supply of Pomeroy stamps, thus it would be possible for him to apply them without incurring additional cost. If this theory is correct, then the mixed frankings on Hoyt/Pomeroy covers represent an unusual circumstance in which the secondary franking essentially validates the primary franking.



Figure 8. Sent by U.S. mail from Mt. Vernon, O., to Rochester, then forwarded to N.Y.C. by Pomeroy. U.S. rate was 37½c. Pomeroy 5c Blue pair pays 10c rate.

Figure 8 shows another unusual Pomeroy cover involving the Rochester office where David Hoyt was based. The sender mailed the letter on August 23, 1844, from Mount Vernon, Ohio, to Rochester. It was sent thru the U.S. post office and rated 37½c due (double the 18¾c rate). In Rochester the receiving party forwarded the letter to a firm in New York City, but opted to use Pomeroy instead of the post office. The double rate was paid by two 5c Blue stamps (the color consistently used at Rochester), and the letter was carried to New York City and delivered by Boyd's on August 31. This cover is a Group III mixed franking, involving the U.S. government mails and an Independent Mail firm for forwarding. It graphically demonstrates the contrast in rates between the post office (37½c) and Pomeroy (10c).

Conclusion

The short-lived Independent Mails provided numerous "firsts" in philately and postal history, including the *mixed franking*. Using Independent Mail covers, it is possible to show examples of the three basic categories of mixed franking. These unusual usages, all dating from 1844 and 1845, make a colorful introduction to the next half-century of international mails, in which mixed frankings were devised to satisfy complex arrangements for prepaying postage.

The Essays and Proofs of The Franklin Carrier

By
Larry Lyons

The aim of this article is to describe and distinguish the known items of Franklin essays and proofs, provide useful information about each item and clarify the subject. Some new colors are noted and the information gathered from other publications is presented. The foundation of this article is based on statements in auction catalog descriptions, previously published articles, correspondence from other collectors and not entirely on personal examination of all items.

The essays of the Franklin Carrier (L01) adhesive can be identified by four major categories. These categories are as follows:

1. 1851 essays by Toppan, Carpenter, Casilear & Co. (L01-E1)
2. 1903 vignette only by Ernest Shernikow (L01-E2)
3. 1903 complete design by Ernest Shernikow (L01-E3)
4. 1952 design by Clarence Brazer (L01-E4)

The distinguishing difference between the 1851 essays, the Shernikow essays and the Brazer essays lies in the die sinkage sizes, some differences in the designs and the finished surface of the essay.

The Clarence Brazer essays were made in 1952 by using the Shernikow complete die with the addition of two diagonal lines in the upper right corner and glazing the die sunk area of the card. (See **figure 1**). The Brazer card measures 9.5 x 9.5 mm while the Shernikow card measures 7.5 x 7.5 mm.¹

The full designs made by Ernest Shernikow in 1903 are from a new soft steel die made from the original 1851 transfer roll² the die sinkage is 50 x 50 mm as compared to the original large die essay which was 50 mm high and 57.5 mm wide. The Shernikow die has added top and bottom frame lines as well as added inner side frame lines. (See **figure 2**).

The original issue Franklin adhesive stamp (L01) and the issued Franklin reprints (L03 and L04) do not have top or bottom frame lines and they do not have the double side frame lines seen on the Shernikow essays. (See **figure 3**). The strict definition of an essay means that the design is not exactly the same as the issued stamp. Since the 1952 Brazer printing has two added lines in the upper right triangle and also has additional frame lines at the sides and at the top and bottom it is considered a late essay. The 1903 Shernikow design also has the additional frame lines at the sides and at the top and bottom and it also was a late essay.

The reprints fall into three groups and can be identified by paper thickness and color under ultraviolet light. See the *Lyons Identifier* page 486 for a full description.

¹ "Franklin Carrier Proofs and Essays Revisited" by Donald B. Johnstone, *The Penny Post*, Vol. 3 No. 3, July 1993.

² 2003 *Scott Specialized Catalogue*, page 611.

The 1851 Essays by Toppan, Carpenter, Casilear & Co. (L01-E1)

These essays are quite rare and can be found in five different formats. The design is the adopted design with the addition of top and bottom frame lines. Some have easily distinguished vertical guide lines and rosettes in the lower right corner of the card. (See figure 4).

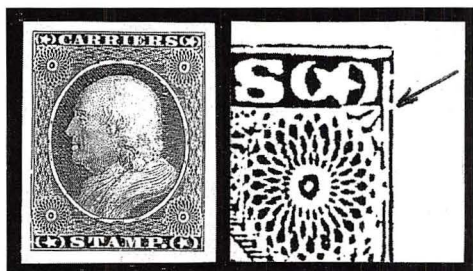


Figure 1. 1952 Brazer Essay

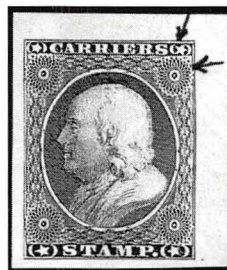


Figure 2. The Shernikow Die

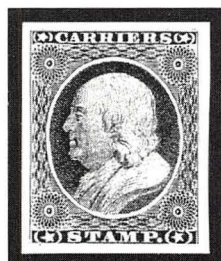


Figure 3. The issued Franklin adhesives and reprints do not have the double side frame lines.

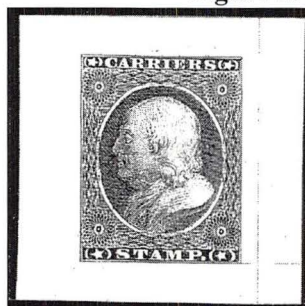


Figure 4. The 1851 Essay.



Figure 5. The Shernikow vignette only.

Die on white paper, black

The paper can be cut close to the design but there is still evidence of guide lines.

- a. Die on pale green india, red
Not recently seen or found in my auction search. This could be the same as 'c' below with the paper being bond not india. Some students confirm my supposition.
- b. Die on gummed thick rose paper, dark blue
This item was sold as L01-E1c in the Meyersburg sale held at the Siegel Galleries, June 25, 1997 lot 1. This would be considered a small die essay of 1851. This description is based on the auction catalog.
- c. Die on thin green bond, red
This recently sold at the Johnstone sale held at the Siegel Galleries on December 19, 2002 as lot 2463. The size is 62 x 54 mm with a die sinkage of 57 x 50 mm. There are traces of rosettes at the lower right.

d. Die on white bond, black

One recently sold at the Johnstone sale held at the Siegel Galleries on December 19, 2002 as lot 2462. The size is 34 x 62 mm. The vertical and horizontal layout lines are especially distinct at the right. A second one showing complete die sinkage 57 x 50 mm, vertical and horizontal layout guide lines and rosettes in the lower right corner is in the Miller collection at the New York Public Library. A third shows both vertical and horizontal layout guide lines and is 42 x 30 mm.

The 1903 vignette only by Ernest Shernikow (L01-E2)

(See figure 5).

a. Die on proof paper

This is known in the following 24 colors: black, carmine, dark carmine, scarlet, red, light red, yellow, orange, orange brown, brown, yellow brown, red brown, dark red brown, dark orange brown, green, (dark green), light green, olive, dark olive, dark blue, ultramarine, steel blue, violet, violet brown, and red violet.³

This was designated by Clarence Brazer as L01-EAa.

The proof paper size is given as 62 x 55 mm in lot 758 of the Hessel sale held at Harmers October 21-23, 1975. It is known in various sizes up to size 65 x 65 mm. The die size is 50 x 50 mm.

b. Die on colored card about 75 x 75 mm. The die size is 50 x 50 mm.

This is known in the following 6 colors: deep red on *pinkish white*, yellow brown on *pale blue*, violet brown on *pale green*, dark green on *pale pink*, dark blue on *pale pink* and violet on *pale yellow*.

This was designated by Clarence Brazer as L01-EAaa.

c. Die on green bond

The die size indicated in the *Scott Catalog* is 49 x 50 mm. In the Hessel sale held at Harmer October 21-23, 1975 in Lot 760 the size of that item was 48 x 46 mm. In the Siegel sale of April 12-13, 1983 in lot 117 the color is described as dark blue on green bond and the size given is 66 x 66 mm, which is the standard size.

The known colors are dull scarlet, dull olive, dark ultramarine, and dark blue. This was designated by Clarence Brazer as L01E-Acc. In Hessel the designation was L01EAC.

d. Die on india

In Harmer's sale of January 26-28, 1988 lot 162 and again in Harmer's sale of June 22-23, 1988 lot 566 we find this item on india as 65 x 65 mm. The Hessel sale held at Harmers, October 21-23, 1975 Lot 759 has 8 colors in india. The die size is 50 x 50 mm.

³ Colors provided by Clifford Alexander. It is possible that there is only green and light green and not three different greens as listed in the *Scott Catalog*. It is believed that the gray-brown listed by Brazer is the olive color.

The 1903 complete design by Ernest Shernikow (L01-E3)

- a. Die on proof paper
The *Scott Specialized Catalog* says the die size is 50 x 50 mm. This is the sinkage size. The sizes of the die sheet are varied and some examples are 61 x 54 mm, 63 x 63 mm and 64 x 64 mm. This is known in the following 18 colors: black, carmine, dark carmine, scarlet, red, yellow, orange, yellow brown, olive, light green, green, olive, dark blue, ultramarine, steel blue, violet, violet brown, and red violet.³

This was previously *Scott* catalogued prior to 1994 as L01-E2a.
The Brazer designation is L01E-Ab.
- b. Die on colored card, about 75 x 75 mm. The die size is 50 x 50 mm.
This is known in the following 8 colors: dull carmine on *pale olive*, brown orange on *pink*, brown on *pale buff*, brown on *pale blue*, gray green on *buff*, gray green on *yellow*, violet on *ivory*, and dull carmine on *pale blue*.
The Brazer designation is L01E-Ac.
- c. Die on blue pelure
This is known in the following 5 colors: carmine, scarlet, orange, brown and dark green.
The brazer designation is L01E-Ad.
In the Hessel sale held at Harmers, October 21-23, 1975, lot 764 has 6 different unnamed colors and gives the size as 55 x 47 mm. The die size is 50 x 50 mm.
- d. Die on Green bond
This is known in the following 4 colors: scarlet, orange, green and dull violet.
The Brazer designation is L01E-Ae.
The size is 66 x 66 mm. and the die size is 50 x 50 mm.
- e. Die on rough surface card
This is known in the following 6 colors: brown, red, light red, violet red, green and violet.
In the Golden sale at Siegel Galleries, November 15-17, 1999 in lot 7, the size of the card is given as 115 x 160 mm. The die size is believed to be 50 x 50 mm.
- f. Die on india
In the Hessel sale at Harmers, October 21-23, 1975 lot 762 had 7 colors.
The size is given as 60 x 64 mm. The die size is 50 x 50 mm.

The 1952 Design by Clarence Brazer (L01-E4)

This is known in the following eight colors: red violet, dark carmine, carmine, dark green, green, orange brown, brown and scarlet. The first seven colors were given in the Carroll T. Sinclair sale at Harmer, Rooke, April 17, 1959 lot 418 and the last color came from the Golden sale lot 5. The Hessel sale had 7 colors.

In the Siegel sale of March 28-29, 2000, lot 119 gives the sizes as 110 x 126 mm and 122 x 119 mm. The Golden sale gives the size as 122 x 125 mm. The Siegel sale of November 6-8, 1985 in lot 1335 gives the size as 3 5/8" x 3 5/8" for two colors, which is 93 x 93 mm. The die size is 50 x 50 mm..

The Brazer designation is L01E-Ag.

The Finkleburg designation is L01E-Ah.

This was designated in Hessel and Middendorf as L01-EAc.

The previous *Scott Specialized* designation was L01-E3b.

Proofs

The proofs of the Franklin carrier fall into the following five categories:

These are all blue stamps.

Designation	Description	Year	Note
L01P1	large die	1851	Exist only as Hybrids, mounted on card to resemble genuine large die proofs.
L01P2	small die	1903	Roosevelt, on gray card. This composite is a different size and lighter color.
L01P2a *	small die	1915	Panama Pacific Issue. Made from the same composite die as the Roosevelt proofs.

* 3-5 printed on soft yellowish wove paper

L01P3	on india known as a block of 4 known with a cracked plate known as block of 8 known as a block of 12 (6 x 2) and (3 x 4) known as a block of 50 known as a sheet of 100 (unique) This sold for \$13,000.00 at Shreves Galleries, May 30, 2003, lot 437.
-------	--

L01P4 on card 1879-1894
 known as a block of 4
 known as a block of 6 (3 x 2)
 known with a cracked plate

The Large Die (L01P1)

This was printed on india paper. The sizes I have seen noted include 143 x 225 mm, 5 1/2" x 8 3/4" which is 140 x 223 mm, 142 x 217 mm, 72 x 82 mm, 76 x 86 mm, and 118 x 155 mm. The die size is 63 x 63 mm.

This is known in the following seven colors: dark blue, green, orange brown, dark violet, light blue, red violet and carmine.

This was sometimes designated at L01E-A.

The Small Roosevelt Die (L01P2)

Eighty-five of the Roosevelt presentation albums were prepared.

The color is blue that is lighter than the issued stamps and reprints and the composite size is different.

The paper is white with good margins and the stamp is usually found mounted on a gray card.

This was sometimes designated as L01E-B.

Trial Colors

The trial colors of the Franklin carrier fall into the following four categories:

<u>Designation</u>	<u>Description</u>
L01TC	Deep green on wove known in a block of 4 (This item has not been examined and could be a thinned down Atlanta proof)
L01TCa	Orange on wove Known in a block of 6 Known with a plate crack
L01TCb	Deep green on india known in a block of 4 known in a block of 12 (3 x 4) Blue on india has also been reported. Known with a plate crack
L01TC (Atlanta)	1881 Atlanta trial color proofs, on card.

The deep green on india trial color was designated by Clarence Brazer as L01TCb. The early designation for this was L01TC3 and sometimes L01TCP3.

Atlanta Trial Color Proofs (L01TC Atlanta)

The trial colors are black, scarlet, brown, green and blue. These were made for display at the International Cotton Exhibition in Atlanta, Georgia in 1881.

Associated Item

63-E1 Vignette only with Franklin facing to the right. (See figure 6).

This is a 1903 reprint by Shernikow that is similar to L01-E2

It is found as follows:

- a. on proof paper (16 colors)
- b. on colored card (8 colors)
- c. on green bond (3 colors)



Figure 6. 63-E1

Acknowledgement

Special thanks to Cliff Alexander for assistance in adding colors not previously known, helping to confirm die sizes and for checking this article for accuracy. Very special thanks to Don Johnstone for his review and input which added greatly to the information contained in this article. Thanks to John Bowman for questioning many items resulting in more research and clarification.

References

1. "Franklin Carrier Proofs and Essays Revisited" by Donald B. Johnstone, *The Penny Post*, Vol 3 No. 3, July 1993.
2. *The Lyons Identifier*, Volume II pages 485-491. This is an update by Donald Johnstone.
3. *Franklin and Eagle Stamps* by Donald B. Johnstone, *U.S.P.C.S. Chronicle* 122, May 1984.
4. "Essays for U.S. Adhesive Postage Stamps", Clarence W. Brazer, *American Philatelic Society Journal*, 1941.
5. *The Essay-Proof Journal*, Carroll Chase, July 1944, Vol I, No 3, pages 123-128.
6. Meyersburg sale, Siegel Galleries, June 25, 1997.
7. Earl of Crawford Sale, Harmer Rooke, March 24-25, 1941.
8. Johnstone sale, Siegel Galleries, December 19, 2002.
9. dos Passos sale, Robbins, September 22-23, 1981.
10. Hessel sale, Harmers, October 21-23, 1975.
11. Carroll T. Sinclair sale, Harmer Rooke, April 17, 1959.

The American Letter Mail Company – Kennebec Express: A Conjunctive Cover

By William W. Sammis

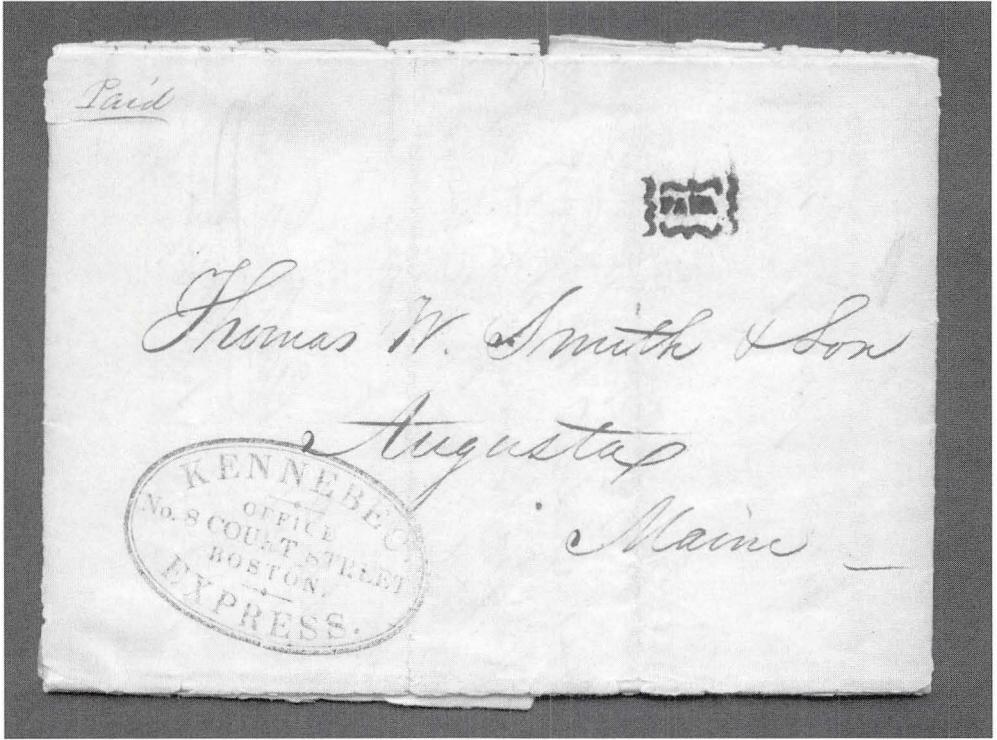


Figure 1

From the early 1840's letter and package express companies in this country realized that in order to attract business they had to offer service to areas beyond those that they covered individually. They extended their delivery range by entering into conjunctive arrangements with companies with whom they shared a junction point.

An editorial in The New York Express¹ dated July 25, 1844 (**Figure 2**) lists the delivery network of the American (Letter) Mail Company from New York City. In fact the American Letter Mail Company did not have offices located at all of these destinations, but they did have arrangements in place to provide service to them.

¹ Perry-Hall unpublished manuscript, "The American Letter Mail Company", p.6-7.

THE AMERICAN MAIL COMPANY, come next, originally established by Mr. Lyndauger Spooner, who has the credit of being in advance even of Judge Story, in writing and publishing an opinion which we considered, and so stated at the time, unanswerable; but for which some of our cotemporaries here and elsewhere reproached both us and him as being guilty of waging war against all law and order, simply for publishing The Company send to the following places from 56 Wall street and 23 Chambers street,

Philadelphia,	Portsmouth, N H	Canadagua, N.Y
Boston, Ms	Newport R I	Rochester, "
Providence, R I	Portland, Me	Batavia, "
New Bedford, Ms	Hallowell, "	Rutland, "
Nabant, "	Augusta, "	West Point, "
Norwich, Ct	Eastport, "	Cold Spring, "
Worcester, Ms	Lubec, "	Newburgh, "
Haverhill, "	Collas, "	Fishkill, "
Salem, "	West Hampton, "	Poughkeepsie, "
Manchester, "	Springfield, Ms	Catskill, "
Danvers, "	Hartford, Ct	Hudson, "
Topsfield, "	New Haven, Ct	East Hampton, Ms
Newburyport, NH	Pittsfield, Ms	Andover, Ms
F. Thomaston, Ms	Albany, N Y	Amherst, N H
West du	Troy, "	Beverly, Ms
Belfast, "	Saratoga, "	Danvers, "
Bucksport, "	Schenectady, "	Pawtucket, R I
Frankfort, "	Utica, "	Woonsocket, "
Hampden, "	Rome, "	Bristol, "
Bangor, "	Syracuse, "	Warren, "
Cananda, "	Auburn, "	Ithaca, "
Bath, "	Genesee, "	Oswego, "
Gardner, "	Natucket, "	Lockport, "
Ipswich, "		Albion, "

OF THE LAKES TO

Erie, Pa	Coumesat, Ohio	Ashtabula, Ohio
Grand River, O.	Cleveland, "	Huron, "
Madusky City, "	Zolado, "	Massena City, "
Adrian, Mich.	Nouroe, Mich.	Detroit, Mich.
Ypsilanti, "	Dexter, "	Orasslake, "
Ann Arbor, "	Jackson, "	Marshall, "
Kalamazon, "	Madison, Wls.	Southport, Wls.
Chicago, Illinois.		

Figure 2

Figure 1 is an example of a cover carried under the conjunctive arrangement in place between the American Letter Mail Company and the Kennebec Express to provide service to Augusta, Maine.

The folded letter contains a copy of a bill of lading and a business letter both dated at Philadelphia, July 9, 1844. The cover was consigned to the Philadelphia office of the American Letter Mail Company and has a manuscript "Paid" as well as



Figure 3.

the distinctive “PAID.” handstamp marking that was used there. **(Figure 3)** The handstamp, in black, is Perry-Hall type AMPD-5.^{2 3}

As was often the practice of the period, the Philadelphia office of the American Letter Mail Company did not affix an originating postmark but only rated the letter, accepted payment and marked it “PAID”.

The American Letter Mail Company carried the letter to Boston, likely by a direct steamship, where it was handed off to the Kennebec Express. The Kennebec Express would have carried the letter from Boston on the Eastern Railroad to Portsmouth, New Hampshire and then on the Portland, Saco & Portsmouth Railroad to Portland, Maine. A steamship would have carried the letter from Portland to Augusta, Maine on the Kennebec River.

It is unknown whether or not there was any fee splitting between the two companies. The American Letter Mail Company perhaps wholly retained the fee, either six or 6 1/4 cents. And, for similar southbound letters paid at Augusta the Kennebec Express would possibly have retained the payment.

It is interesting to note that the Philadelphia office of the American Letter Mail Company used a handstamp of a style similar to AMPD-5 on letters that were accepted unpaid. This handstamp reads “COLLECT.6” **(Figure 4)**⁴. The lettering, all in capitals, is of the same size and font type on both handstamps. A period is used after both “COLLECT” and “PAID”, and the elements that make up the border are the same.

Perry-Hall notes an example of this collect handstamp used on a cover from Philadelphia to Boston July 26, 1844; the same month in which the **Figure 1** cover, with its paid handstamp, was sent.

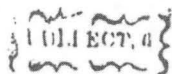


Figure 4

Other facts concerning the **Figure 1** cover are noteworthy.

This is, as far as I know, the only reported example of an American Letter Mail Company-Kennebec Express conjunctive cover.

The July 9, 1844 date makes this the earliest known usage of the type AMPD-5 “PAID” handstamps.

The oval Kennebec Express handstamp, **Figure 5** (@125%), (Blake and Davis type 449⁵) is quite rare. When found, it is in red ink. The handstamp on this

² Ibid. p.37. “PAID in a cartouch (sic) 13 X 8 mm. ...only on covers from Philadelphia.”

³ Perry-Hall illustrates this handstamp on a cover from Philadelphia to Hartford, CT dated 07/18/1844.

⁴ Ibid. p.32. Handstamp type AMC-6.

⁵ *Boston Postmarks to 1890* by Maurice C. Blake and Wilbur W. Davis, p. 91.

cover is in **black**. It is, to the best of my knowledge, a new find. The examples in red ink date from August 23, 1844⁶ and continue until this express ceased operations in either 1848 or 1849. It appears that the Kennebec Express initially used black pad ink but switched to red early in their history.



Figure 5

The previous earliest known cover from the Kennebec Express is dated August 23, 1844 (mentioned above). The **Figure 1** cover is dated July 9, 1844 at Philadelphia. It most likely would have been handed off to the Kennebec Express at Boston on either July 11th or 12th. This is, to the best of my knowledge, a new earliest known usage date for the Kennebec Express.

I invite correspondence from interested members (e-mail: cds13@cornell.edu) and I thank John Bowman for providing the impetus for this work.

Carrier & Local Society Auction #5
Auction Date: December 11th
Deadline for Consignments: October 31st

⁶ The letter, dated August 13, 1844, originated at Boston and similarly to the Figure 1 cover, was addressed to Augusta, Me.

Express Catalog Update

By Bruce H. Mosher

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The following express and delivery company listings are new additions to the *CATALOG of PRIVATE EXPRESS LABELS and STAMPS* published in 2002. The same terminology and conventions used in that *Catalog* also apply below.

UNITED STATES OF AMERICA

— A —

AUSTRALIAN EXPRESS CO. (Unkn.)

Local private mail express company that was operated in the eastern Pennsylvania area by R. J. Howard & Brothers who had a documented agent in Philadelphia.

CORNER CARD

Illustrated image is in the upper left corner of this company's envelopes. Values are for in-period, used, entire envelopes. Only ornamental corner card types are listed.



Year Unkn. Printed 44.5x36.5 mm
AUSX-C1 Black 50.00

— B —

BOSTON & NASHUA DESPATCH EXPRESS CO. (1883^b-88^b)

Local parcel express company that operated between Boston, Mass. and Nashua, N. H.

LABEL



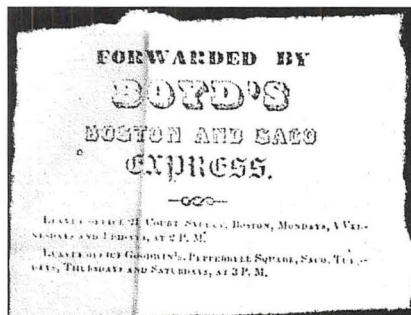
ca. 1885 Imperf. 43.5x23 mm
B&NX-L1 Black/Orange 25.00
[Known used on June 1885 merchandise order]

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BOYD'S EXPRESS (Unkn.)

Local private mail express company that operated between Boston, Mass. and Saco, Maine.

LABEL



Clear illustration not available.

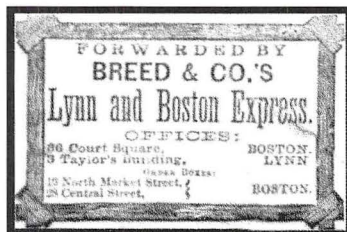
ca. 1851 Imperf. 65x43 mm
BBSX-L1 Black/Buff 50.00
[Only known used on May 1851 folded letter]

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BREED & CO.'S EXPRESS (1863^b-81^b)

Local private mail and parcel(?) express company that operated between Boston and Lynn, Mass. Possibly became J. Breed's Express (1882-90).

LABEL



Breed & Co. reportedly had a Boston office at 36 Court Square from 1872-76.

ca. 1872? Imperf. 51x33.5 mm
BEDX-L1 Black/Buff 25.00

IMAGE SIZES

Illustrations are not to scale relative to each other. Read the dimension entries to obtain actual and relative sizes.

The "ww x hh mm" entries define the outer dimensions of frame rectangles, or other measurable design extremes.

Unknown sizes are marked "Size Unkn." Incomplete dimensions are followed by a plus sign.

New U.S. Express/Delivery Company Listings

— C —

CITY DELIVERY (Unkn.)

Local parcel delivery company that operated in Rochester, N.Y.

LABEL



Horizontal black dashes are present at the edges that approximate the roulette gauge. 'Stamp' value is unknown.

Year Unkn. H. Roul. 11.75, V. Imperf. 46.5x25 mm
CTYD-L1 Black/Cream 15.00

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CLEMENT'S EXPRESS (1849^B-5?)

Local private mail express company that operated between Boston, Holliston, Mendon, Milford, Upton and Uxbridge, Mass.

LABEL

Illustration not available.

ca. 1850 Imperf.? Size Unkn.
CLMX-L1 Black/Orange

[Known used on Nov. 1850 folded letter]

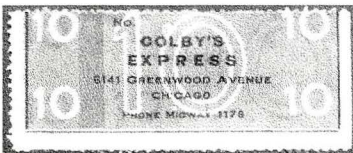
Note: This label sold as part of Lot 105 in the Sept. 19-20, 1985 Christie Auction.

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COLBY'S EXPRESS (1896^C-1913^C)

Local parcel express company that operated in the metropolitan Chicago area. Known as the Colby Brothers Express from 1897-99.

STAMP



"10" = 10 cents. Colby's Express reportedly had a Chicago office at 6141 Greenwood Avenue from 1911-13.

ca. 1912 Perf. 12 57x25 mm
CBYX-S2 10¢ Black over Green/White 15.00

— D —

DAY'S LIGHT PARCEL EXPRESS (Unkn.)

Local parcel express company that operated between Newark, N. J. and New York City.

LABEL



Clear illustration not available.

ca. 1875 Imperf. 61x42 mm
DAYX-L1 Black/Red 25.00

[Only known used on Mar. 1875 merchandise letter]

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DIME EXPRESS CO. (1883^C-85^C)

Local parcel express company that operated in Chicago and suburbs. Also known as the Chicago Dime Express Co.

STAMP



Lavender image of a 'dime' in the center background.

ca. 1883 Perf. 10 59.5x35 mm
DIMX-S2 5¢ Black, Lavender/Light Blue ... 15.00

MOSHER NUMBERING SYSTEM

Permission is granted to use the Mosher numbering system and all item numbers recorded in this article with proper credit.

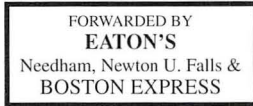
New U.S. Express/Delivery Company Listings

— E —

EATON'S EXPRESS (1859?-99^B)

Local parcel express company that operated between Boston, Needham and Newton Upper Falls, Mass.

LABEL



Constructed from published description. May not be the exact text or design.

ca. 1861 Imperf.? Size Unkn.
ETNX-L1 Black/Orange 20.00

[Known used on 1861 invoice]

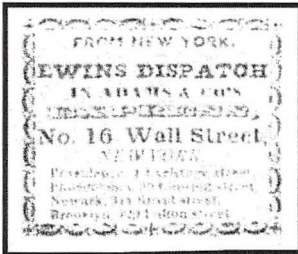
Note: This label sold as part of Lot 1230 in the Nov. 21, 1983 Kaufmann Sale.

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EWINS DISPATCH (Unkn.)

Local parcel delivery company that operated between Philadelphia, Penna. and Providence, R. I. with offices in New York City, Brooklyn, N. Y. and Newark, N. J. "Ewins Dispatch in Adams & Co's Express" is printed on this company's label.

LABEL



Clear illustration not available.

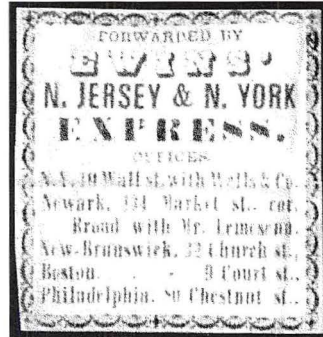
Year Unkn. Imperf. 40x33.5 mm
EWND-L1 Black/Orange _____

[Only known on cover]

EWINS' EXPRESS (Unkn.)

Local private mail and parcel(?) express company that operated between Philadelphia, Penna. and Boston, Mass., with offices in New York City plus Newark and New Brunswick, N. J. "Ewins' N. Jersey & N. York Express" is printed on this company's label.

LABEL



Clear illustration not available.

ca. 1855 Imperf. 44x46 mm
EWSX-L1 Black/Yellow 45.00

[Only known used on Oct. 1855 folded letter]

— F —

FOWLER & CO.'S EXPRESS (1871^B-81^B)

Local private mail and parcel(?) express company that operated between Boston, Halifax, North Hanson, Plymouth and South Hanson, Mass. May have also operated as 'Fowler's Express.'

LABEL



The 'S' appears to be missing from "CO.'S" at upper right.

Year Unkn. Imperf. 32x24 mm
FOWX-L1 Black/Light Brown 20.00

New U.S. Express/Delivery Company Listings

— G —

[The] **GLOBE EXPRESS COMPANY** (1903^R-15^R)

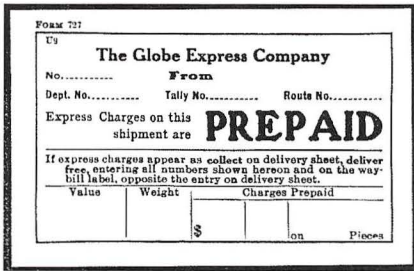
Regional private mail(?) and parcel express company that operated between stations on the Denver & Rio Grande Railroad (1871-1921) and other small roads in Colorado and northern New Mexico. Successor to the Denver & Rio Grande Express Co. on Oct. 1, 1903. Sold to Wells Fargo & Co. on April 30, 1915.

LABELS



"U8" at upper left.

ca. 191_ Imperf. 89x48 mm
GLBX-L20 Black/White 25.00



"Form 727" at upper left, above frame. "U9" at upper left, inside frame.

ca. 191_ Imperf. 76x44* mm
GLBX-L25 Black/Gold 25.00

* Not including "Form 727" inscription.

Ref: Mosher, B. H. "The Denver and Rio Grande Railroad Domestic Express Business," *Western Express*, Dec. 1998, pp 41-43.

— H —

HACKETT'S EXPRESS (Phantom)

Fantasy label from an unknown creator (S. Allan Taylor?).

STAMP

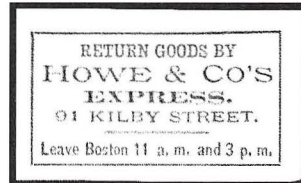


Phantom Imperf. 26x19.5 mm
HAKX-S2 2c Black/White 10.00

HOWE & CO'S EXPRESS (185?-1930+^B)

Local parcel express company that operated between Boston and Natick, Mass.

LABEL



Howe & Co. reportedly had a Boston office at 91 Kilby Street from 1874-95.

ca. 1887 Imperf. 37x19.5 mm
HWEX-L1 Black/Orange 20.00

[Known used on July 1887 merchandise order]

— I —

INTERURBAN EXPRESS CO. (Unkn.)

Local parcel express company that operated via trolleys of the Louisville & Southern Indiana Traction Co. (1903-21).

STAMP



Brown horizontal dashes are present at the edges that approximate the roulette gauge.

Year Unkn. H. Roul. 12.5, V. Imperf. 52x28.5 mm
IRBX-S2 5c Dark Brown/Dull Yellow 25.00

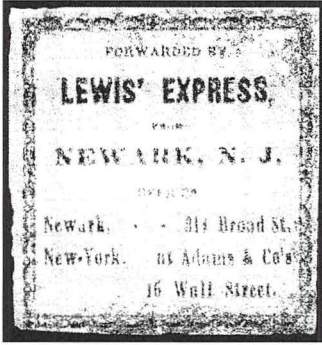
New U.S. Express/Delivery Company Listings

— L —

LEWIS' EXPRESS (Unkn.)

Local private mail express company that operated between Newark, N. J. and New York City.

LABEL



Clear illustration not available.

ca. 1848 Imperf. 45x49 mm
LEWX-L1 Black/Red 50.00
[Only known used on Feb. 1848 letter]

— M —

MAY'S EXPRESS (Unkn.)

Local parcel express company that operated between Boston and Newton Centre, Mass.

LABEL



Year Unkn. Imperf. 57x30.5 mm
MAYX-L1 Black/Light Yellow 20.00

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MERCHANTS' PARCEL DELIVERY CO. *in D.C. (Unkn.)*

Local parcel delivery company that operated in Washington, D. C.

STAMP



Horizontal black dashes are present at the edges that approximate the roulette gauge.

Year Unkn. H. Roul. 16, V. Imperf. 69.5x28 mm
MCPD-S2 10¢ Black/Orange 20.00

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MILLS' EXPRESS (ca. 1848)

Local private mail and parcel express company that operated between Paterson, N. J. and New York City.

LABEL



Clear illustration not available.

ca. 1848 Imperf. 41x57 mm
MLLX-L1 Black/Orange 50.00
[Known used on Sept. 1848 folded letter]

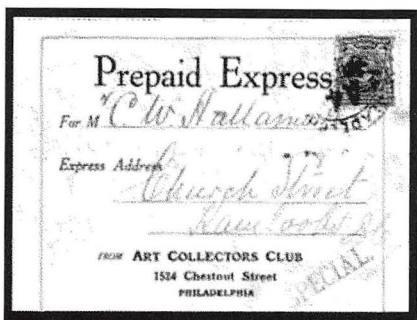
New U.S. Express/Delivery Company Listings

MISCELLANEOUS

Address Label

General address label for use on prepaid express (by a non-specific company) consignments.

LABEL

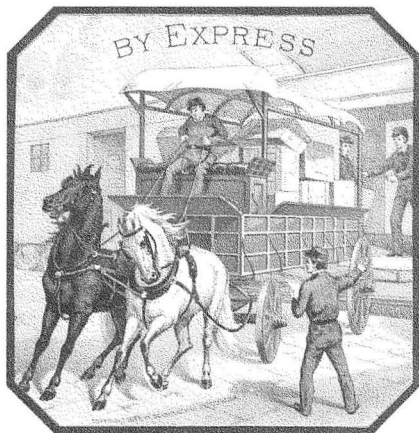


ca. 1902 Imperf. 81x68+ mm
MscX-L1 Black & Light Orange/Buf. 10.00
[Known franked with a 1902. USPOD, 13¢ Benjamin Harrison stamp]

Advertising Label

Sample express label that was offered for sale (seller unknown) in large quantities. Printed in black on the back: "No. 6230. ALSO BLANK. \$12.50 Per 1000. \$1.35 Per 100."

LABEL



Black, blue, cream, red, and tan colors. "COPYRIGHT 1883 BY SCHUMACHER & ETTINGER" printed under the white horse's hoofs.

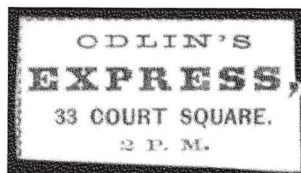
1883 Imperf. 98.5x102 mm
MscX-L4 Multicolored/White 35.00

O

ODLIN'S EXPRESS (1845^b-72^b)

Local private mail and parcel(?) express company that operated between Boston, Mass. and Exeter, N. H.

LABEL



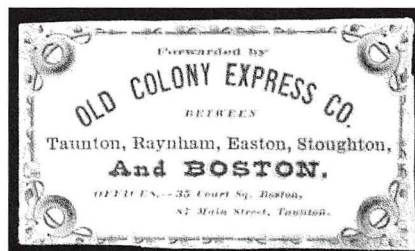
Incomplete label image. Odlin's Express reportedly had a Boston office at 33 Court Square from 1864-72.

Year Unkn. Imperf. 45+x23.5+ mm
ODLX-L1 Black/Yellow 20.00

OLD COLONY EXPRESS CO. (Unkn.)

Local parcel express company that operated between Boston, Easton, Raynham and Stoughton, Mass. via the Old Colony Railroad (1845-93).

LABEL



ca. 1870? Imperf. 84x45 mm
OLDX-L1 Black/Orange 30.00

NOTES

- The cited railroad operating years were taken from William D. Edson's *Railroad Names*, Fourth Edition, 1999.
- Phantom express stamps are fantasy labels that have a potential business name on them, but no confirmation of such a company has been published.
- The *Catalog of Private Express Labels and Stamps* was reviewed by Richard J. Frajola in the July 2002 issue of *The Penny Post*, beginning on page 4.
- ca. = circa., roul. = roulette.

New U.S. Express/Delivery Company Listings

— P —

PEOPLE'S EXPRESS in IL (1885^C-88^C)

Local parcel express company that operated in the Chicago, Illinois area.

STAMP



Train image is present in the round vignette. "THIS 20c STAMP Prepays a Case/200 lbs. or under." is printed just below center. Light green dashes are present at the edges that approximate the roulette gauge. Facsimile signature of 'W. H. Bartow' is along the upper left side.

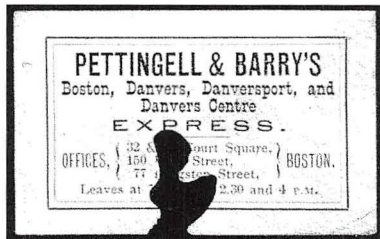
ca. 1887 Roul. 12.9 51x51.5 mm
 PEDX-S4 20c Light Green/White 35.00

----- ◊ ----- ◊ -----

PETTINGELL & BARRY'S EXPRESS (1887^B-1914^B)

Local parcel express company that operated between Boston, Danvers, Danvers Centre and Danversport, Mass. Succeeded by the Pettingell & Dwelly Express.

LABEL



Complete illustration not available. This express reportedly had a Boston office at 150 High Street in 1896.

ca. 1896 Imperf. 49x28 mm
 PGBX-L1 Black/Gold 20.00

— S —

SOUTH SIDE EXPRESS CO. (1889^C-94^C)

Local parcel express company that operated on the south side of Chicago, Ill. Known as the South Side Express and Storage Co. from 1892-94.

STAMP



Clear illustration not available. Facsimile signature of Manager 'H. Crowhurst' at lower right.

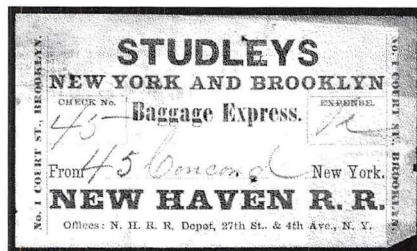
ca. 1890 Roul. 6 78.5x39 mm
 SSDX-S5 25c Red/White 20.00

----- ◊ ----- ◊ -----

STUDLEYS EXPRESS (1852^R-??)

Local baggage express company that operated from the railroad depots in New York City. Warren Studley operated one of the earliest Baggage Expresses that has been recorded. Studleys Express is listed in the 1863 NYC Business Directory (but not in the 1875 NYC Directory.)

LABEL



The New York & New Haven Railroad operated 1848-72.

Year Unkn. Imperf. 115x55.5 mm
 STUX-L1 Black/White 35.00

Ref: Stimson. A. L. *History of the Express Companies and the Origin of American Railroads.*, 1858, p. 200.

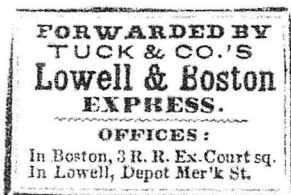
New U.S. Express/Delivery Company Listings

— T —

TUCK & CO.'S EXPRESS (1844?^B-70^B)

Local private mail express company that operated between Boston and Lowell, Mass.

LABEL



Year Unkn.	Imperf.	39x26 mm
TUKX-L1	Black/Orange	30.00

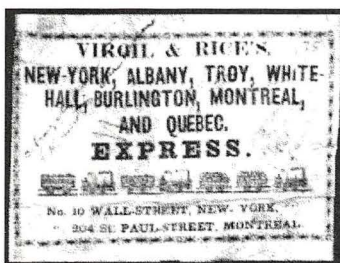
[Only known on cover]

— V —

VIRGIL & RICE'S EXPRESS (1843^R-50^R)

Regional private mail and parcel express company that operated between New York City; Albany, N. Y.; Troy, N. Y.; Whitehall, N. Y.; Burlington, Vermont; Montreal, Canada and Quebec, Canada.

LABEL



Year Unkn.	Imperf.	47.5x31 mm
V&RX-L1	Black/Orange	50.00

Ref: Anonymous, *A Leaf of Express History*, 1880, pp 11-14.

— W —

WEST CHESTER STREET RAILWAY [DELIVERY] CO. (Unkn.)

Local package delivery company that operated via trolleys of the West Chester Street Railway (1891-1929) in West Chester, Penna.

STAMP



"5" = 5¢. Facsimile signature of Treasurer 'John W. Woodside' at lower right.

Year Unkn.	Perf. 12	49.5x23 mm
WCRD-S2	5¢ White/Green	15.00

WILLIAMS' EXPRESS (185?[?]-95^B)

Local parcel express company that operated between Boston, Foxboro', South Walpole and Wrentham, Mass.

LABEL



ca. 1866	Imperf.	Size Unkn.
WMSX-L1	Black/Yellow	15.00

[Known used on 1866 merchandise order]

COMPANY DATES

The superscript capital letters after some company **start and end years** denote the literature source for the cited date.

All superscripts (except for "R" superscripts) define the first and last annual Business Directory containing the company name. These dates may, or may not, be the actual business start and termination years because old Business Directories were not always entirely accurate.

- B = Boston Business Directory
- C = Chicago or Lakeside Business Directory

The "R" superscript after a year defines the business start or termination date that was reported in the referenced article/book at the end of that company's listings.

Question marks in the company start or end year position indicate the author's best estimate, or the specific year is unknown.

New U.S. Express/Delivery Company Listings

COMMONWEALTH OF CANADA

FISHWICK'S EXPRESS (Unkn.)

Local private mail express company that operated in the Maritime provinces of Canada. Possibly the successor to Fishwick's Colonial Express. "Fishwick's Express and Merchants' Forwarding Company" was incorporated in Canada in 1878, it is not known if this was the same company represented by this label.

LABEL



Clear illustration not available.

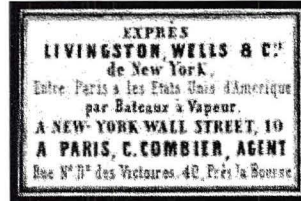
Year Unkn. **Perf. ?** **Size Unkn.**
 FSWX-L1 Black/Orange _____
 [Unique, only known on cover]

OVERSEAS EXPRESSES

LIVINGSTON, WELLS & CO. (1845-48?)

Transatlantic private mail express company that forwarded mail between New York City and Paris, France. May also have forwarded mail to other European cities.

LABEL



ca. 1848 Imperf. Size Unkn.
 L&WX-L10 Black/Light Blue 75.00
 [Known used on July 1848 docketed cover]

ACKNOWLEDGEMENTS

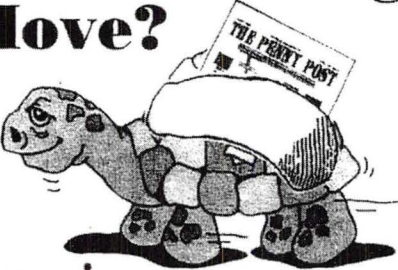
The following individuals are sincerely thanked for their timely contributions of express material that made this Catalog update possible.

John Bowman, Dale Forster, Calvet Hahn, Ken Higgins, George Kramer, Larry Lyons, Denny Peoples, Schuyler Rumsey, Bill Sammis, Don Scott, and Leigh Stein.

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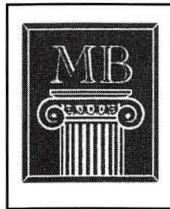
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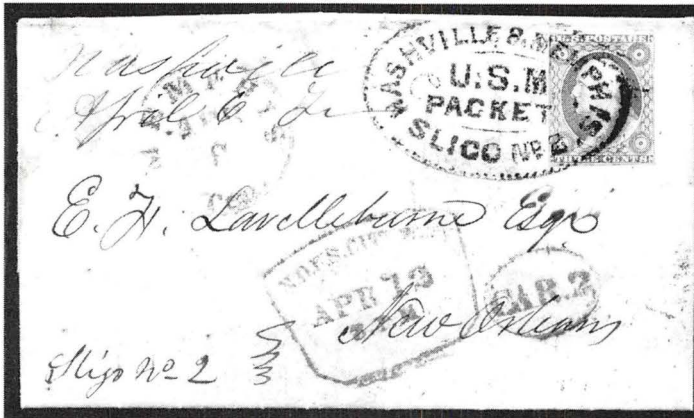
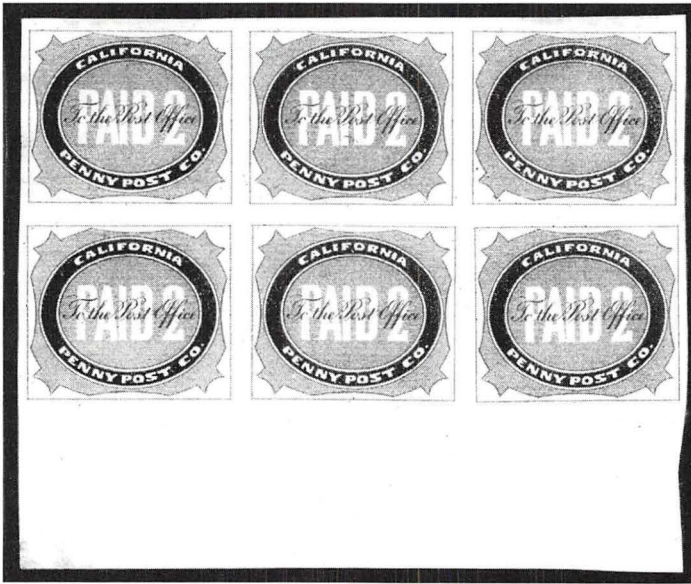
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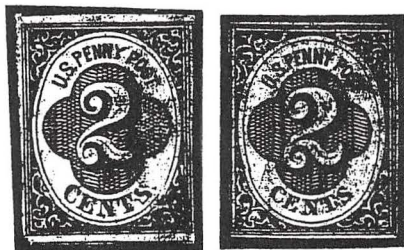
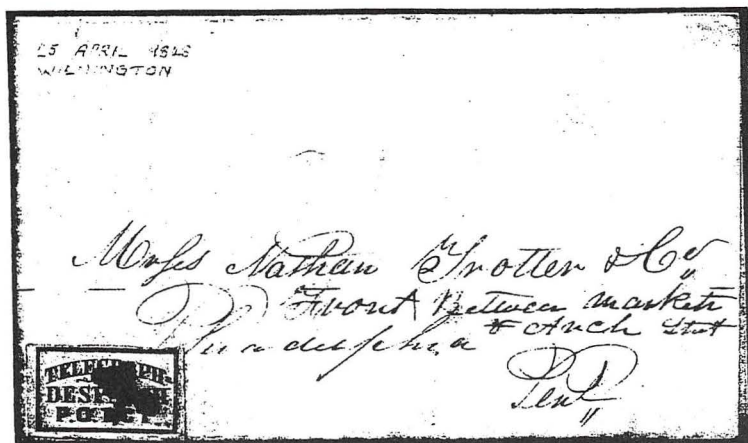
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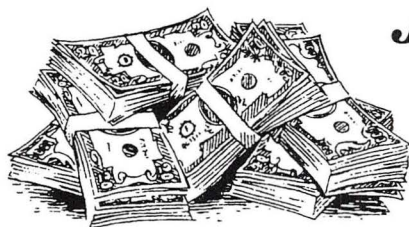
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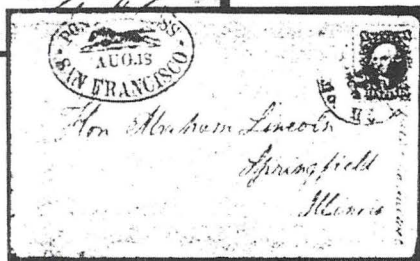
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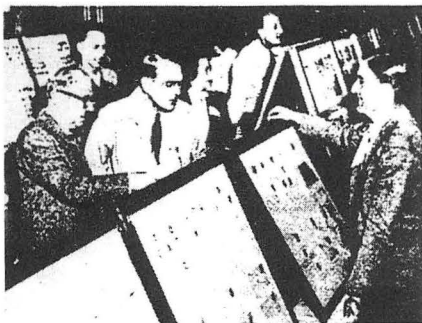
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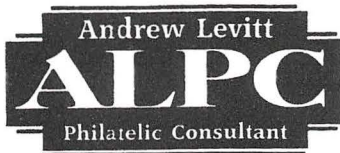
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Hanford's Revisited

By
E. J. Karell

In the October 2000 issue of the *Penny Post* I presented a short article discussing the pro's and con's of a suspect Hanford's cover [1]. Included in the discussion was a timeline presenting the periods during which the different Hanford's markings were used and a review of the combinations of markings found on letters carried by Hanford's. That article left open two questions regarding these markings. One was the general question as to the time frame during which the different markings were used. The other was whether the presence of the "PAID" marking on a cover also implied that an adhesive should be there. Since that time I have received some valuable feedback from other members of the society, and had the opportunity to examine some new material. So I thought it might be time to revisit the question of Hanford's usages.

To recap – Hanford's used three basic hand-stamped markings. The first was an open oval bearing the name of the post, all varieties of which I'll call Type I for simplicity. I won't go into these here as Calvet Hahn has already discussed them in some detail in [2]. The Type I handstamp was followed by the oval handstamp bearing the same horse and rider design as the adhesive, which I'll call Type II. This handstamp was struck in both red and black. Finally, there was also a straight-line "PAID" marking struck in red. The timeline in **Figure 1** presents an updated version

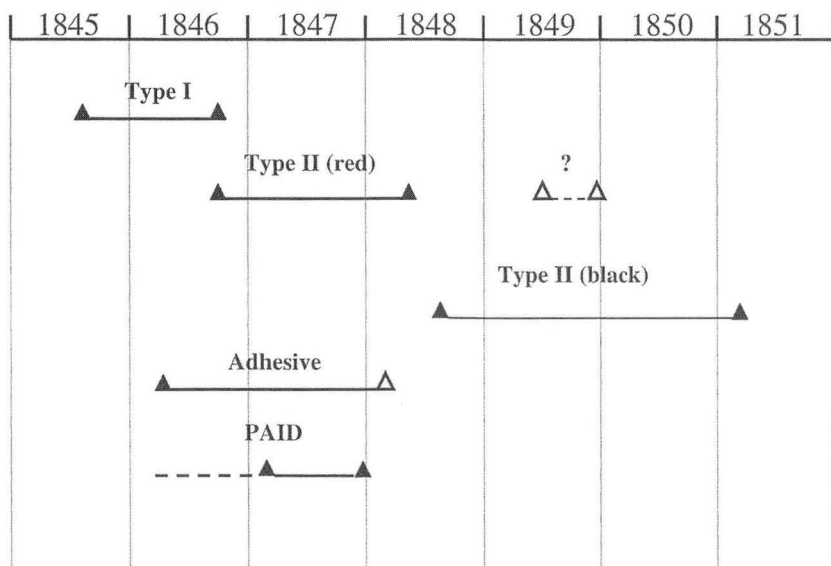


Figure 1. Periods of known usages of the different Hanford's markings. Dashed lines and open triangles indicate uncertainty.

of the periods of use of the different markings and the adhesive. A census of the various covers used as the basis for this timeline are provided both in Table 1 and in the tables in the appendix to this article.

The principal changes between this timeline and the one in my prior article relate to the degree of overlap between the different markings. Based on information received from Calvet Hahn, a possible late usage of the Type I, and an early usage of the Type II (red), were removed. This removed overlap between the Type I and Type II (red). Also an early usage of the Type II (black) was removed. The net result is a sequential transition from the Type I to the Type II (red) in October 1846, followed by a period starting around July 1848 when the Type II started to be struck in black. Adhesives overlapped the Type I handstamp from around March 1846 through October 1846. The adhesive overlapped the Type II (red) from October 1846 through the end of the usage of adhesives, which seems to have been early 1848.

For a period of time, at least in 1849, the Type II may again have been struck in red. **Figure 2** illustrates a Type II (red), datelined Montville [NJ] December 15, 1849. This example also lends credence to a previously reported, but questioned, Type II (red) dated July 10, 1849 [2].

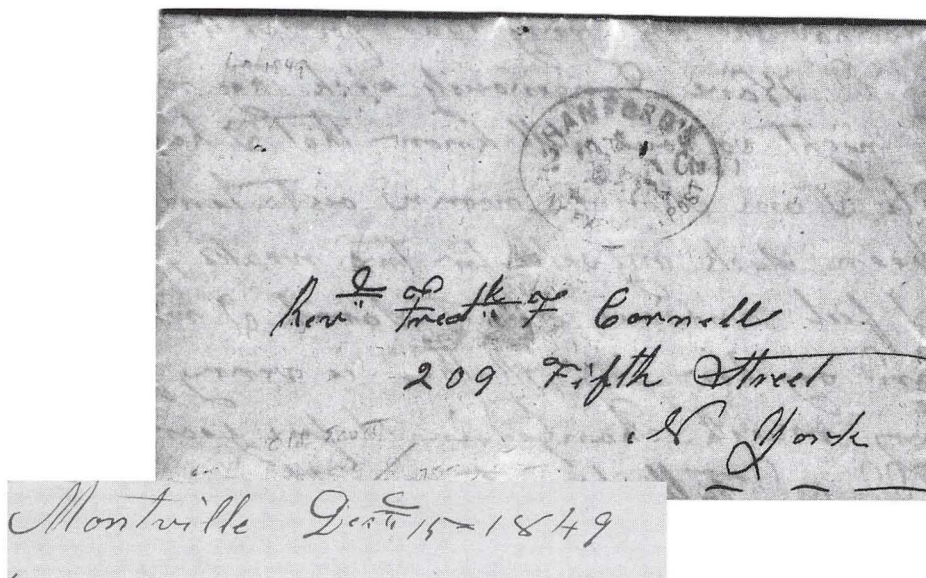


Figure 2 and 2a. Hanford's Type II (red) on fls dated Montville [NJ], December 15, 1849 with letter dateline.

I've included a scan of the letter's dateline (**Figure 2a**) because it may be that I've misread the date 1847 for 1849. While I admit some difference between the 9 in the dateline and the 9 in the address I don't consider them mutually exclusive. In addition, there is another example from this correspondence sold in the Kaufmann 7/13/83 sale which has the 9 in the address written in a similar way to that in the dateline for this example.

The timeline in Figure 1 also includes information on the use of the straightline “PAID” marking. Table 1 provides a listing of published examples bearing the “PAID” handstamp that form the basis for the timeline.

Table 1. Covers bearing “PAID” Marking.

Markings	Date	Addressee	Reference
Adhesive +Paid	No date.	J. B. Mitchell Esq.	Golden # 1155
Adhesive + Paid	No date.	John Greig Esq.	RAS sale 825 lot # 1789
Adhesive + Paid	?-?-48	(?) Ireland Esq.	RAS 6/22/66 lot 1650
Adhesive + Paid + Type I	Unk. But prior to 10/46	Morning Courier & Enquirer	Ref [2]
Adhesive (removed) + Paid + Type II (red)	2-24-47	Mr. L. Cobb Jun.	See Figure 3 below. Part of Golden # 1164
Adhesive (?) + Paid + Type II (red)	12-27-47	N. Currier	Ref [1]; status of adhesive questioned
Adhesive + Paid + Type II (red)	Unk.	Unk. (On piece)	Waterhouse lot # 896
Adhesive + Paid + Type II (red)	Unk.	A. B. Belkensop Esq.	RAS sale 825 lot # 1790
Adhesive + Paid + Type II (red)	Unk.	Unk.	Fox 2/8/60 lot 1295

The new item on this list is a folded letter sheet dated February 24, 1847, illustrated below in Figure 3. Relegated to a remainder lot in the Golden sale, it was originally put forward as an example that the “PAID” marking was used on stampless Hanford’s covers.^a However, a second look shows that an adhesive had been removed from the upper left corner sometime in the past. While I can’t prove when it was removed, or even if it was a Hanford’s adhesive to begin with, the place it had been matches the size of the Hanford’s adhesive and the location of the docketing seems to have taken the presence of an adhesive into account.

In conclusion- even if we assume that adhesives were fraudulently added to every one of the covers listed in Table 1 above - we can still establish that the straight-line “PAID” was in use during the same period of time as the adhesive. As far as I can tell the marking was not used in conjunction with the Type II (black), at which time the adhesives were no longer in use. Given the strong links between the

^a See the Editor’s note in [1] on page 20.

PAID” marking and adhesive, the status of local use covers ^b with an adhesive but without the “PAID” marking should be questioned.

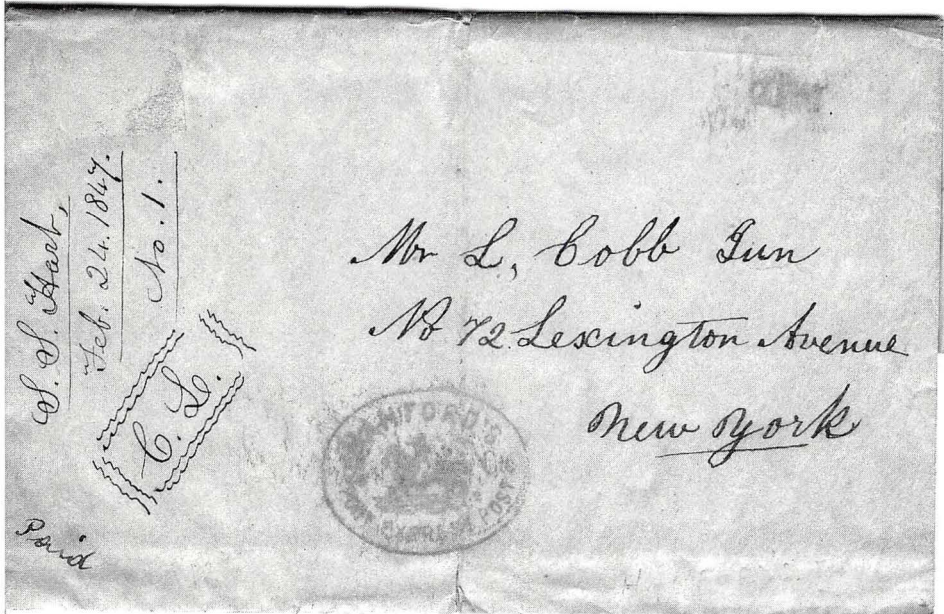


Figure 3. Folded letter sheet dated Feb. 24, 1847 with Type II (red) and straight-line “PAID”. Adhesive removed from upper left-hand corner.

The relative scarcity of Hanford’s adhesives on local letters indicates that by far the majority of letters carried locally were carried “collect”. It is interesting to speculate as to why the post seemingly gave up on adhesives in early 1848 while continuing to carry letters into 1851. Were all letters taken as collect or was prepayment made mandatory? Assuming mandatory prepayment goes against the fact that Hanford’s already had used a “PAID” marking, and it seems inconsistent that they would stop using it on local letters. Most probably they ran out of adhesives and felt that the volume of business did not warrant the cost of reprinting them. Subsequent letters would then simply be handled as most had always been, that is “collect.” Whether they continued to handle “to the mails” letters remains unknown.

Acknowledgements

I’d like to thank Calvet Hahn for his detailed review of my draft article and for providing much of the information making up the appended Tables. I’d also like to thank Ellen Stuter of the APS Research Library for her prompt response in providing auction catalog listings that I needed. If you haven’t done so already it is well worth taking the time to get acquainted with the APRL staff and their capabilities. Finally, I would ask members who own items not listed or who have information that can fill in some of the blanks to please contact me via the editor.

^b “To the mails” letters bore only the adhesive, uncanceled and with no additional Hanford’s markings.

References

1. Eric Karell, "A Precanceled Hanford's?" *Penny Post*, Vol. 8 No. 5 (October 2000), 18-22.
2. Calvet M. Hahn, "The Pony that Couldn't Spell," *U.S. Cancellation Club News*, (Winter issue 2000) Whole # 234, 8-10.
3. Calvet M. Hahn, "Mystery Mail," *Stamp Collector*, (23 August 1983) 14-15.

Appendix: Census of Hanford's Covers Used to Prepare Timeline.

Table A1. Covers Bearing Type II (red) Handstamp.

Date	Description	Reference
10-27-46	William Fish 21 Stuyvesant St.	Illustrated in [3]
3-16-47	D.B. Hunt (sp?) 23 City Hall Place	Illustrated in Patton M. Bennett 12/2/01 lot 2409
3-19-47	From Riverhead L.I.	Kaufmann 7/13/83 lot 1050
5-17-47	On blue fls from New London, Ct	Knapp lot 1247
7-30-47	Annotated "Free B.W. Stone please deliver"	Golden lot 1160
8-31-47	C.P & E Williams 192 Front St.	Hall lot 662
12-31-47	From England, with 78L1 adhesive	Caspary lot 817
4-12-48	11 Pine Street	Golden lot 1159
12-15-49	Rev. Fred. Cornell 209 Fifth St.	Illustrated in Figure 2
??	Rev. Fred. Cornell 209 Fifth St.	Kaufmann 7/13/83 lot 1049
??	On circular with 78L1 adhesive	Waterhouse lot 895

Table A2. Covers Bearing Type II (black) Handstamp

Date	Description	References
7-1-48	D.D. Kingsland 55 Broad	RAS sale 825 lot 1787; Kelleher sale 548, lot 146
7-7-48	Institute of the Blind W/ Boyd's marking	RAS sale 825 lot 1788
9-11-48	not available	Mentioned but not illustrated in [3]
10-6-48	Mr. Mitchell No. 11 Pine	Part of Golden lot 1164
1-16-49	not available	Golden lot 1163
1-30-49	Jones and Son	Illustrated in [3]
2-19-49	From Boston	RAS 3/26/96 lot 278
3-4-49	Mr. Mitchell No. 11 Pine	Part of Golden lot 1164
3-22-49	not available	Part of Golden lot 1164
7-4-49	not available	Part of Golden lot 1164
11-9-49	not available	Golden lot 1162
12-14-49	A. Woodraft and Robinson 44 Front St.	Golden lot 1161. Note that the catalog lists as 1847
5-15-50	From Boston	R. Lowe Basel 3/15/72 lot 1125; R. Lowe 9/9/81 lot 789
12-14-50	On blue illustrated lettersheet	Hollowbush IV lot 284
12-??-50	Printed auction cat. of Daniel Webster's wine cellar.	R. Lowe Basel 3/15/72 lot 1126 M. Bennett 12/2/01 lot 2410
2-7-51	Warren Willkin 8 Ferry St.	Illustrated in [3]

Table A3. Adhesive Only (to the mails) Usages.

Date	Description	Reference
2-12-46	Tied (?) by ms. cancel To: Hartford, Ct	Zimmerman 12/3/74 lot 186; RAS 3/26/96 lot 279
3-13-46	Tied by cds on FLS to Canada	RAS 9/26/72 lot 1821
7-29-46	Tied by NY cds on FLS to B (J) Walker, Secretary of Treasury	Fox 3/31/61 lot 629; RAS 9/26/72 lot 1820
10-?-46	To: North Bennington, Vt	Hall lot 664
1-7-47	To: Philadelphia	Knapp lot 1243
2-10-47	To: Major R. S. Baker Watervliet Arsenal, NY	Rumsey 11/01 lot 492
4(?) -16-47	To: New Haven, Ct	Kaufmann 7/10/81 lot 360; RAS 6/27/00 lot 1790
5-7-47	Tied by NY cds to Mr. Zantzing, Philadelphia	Caspary lot 818; R. Lowe Basel 3/15/72 lot 1122
8-18-47	Tied by NY cds to Taunton, Mass	Golden lot 1154
9-7-47	Tied by docketing to James K. Polk, President	Illustrated in Lyons Vol.1 pg. xxv
1-8-[48] note 1848 is most probable see reference [2]	Tied by NY cds to Washington, DC	RAS 9/26/72 lot 1819; Wolffers 4/29/92 lot 519
4-28-48	To Paxton, Mass	Apfelbaum 9/20/68 lot 38
8-12-?? No year date	Tied by NY cds to Cornelia Boardman, New Milford, Ct	Hall lot 663

McRobish & Co. – A New Look at an Old Mystery

By Herbert A. Trenchard and John D. Bowman
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In 1864, several European philatelic sources reported a new US local stamp issued by McRobish & Co. for their Acapulco, Mexico to San Francisco, CA steamship line. The year 1864 was a time when Europe was being flooded by US locals previously unrecorded, so one more did not make much difference to the cataloguers. But within nine months of its listing (and illustration) two letters appeared in the philatelic press from San Francisco residents repudiating the existence of its stamps.

Although several European dealers continued to offer them for sale through 1868, by 1870, the McRobish & Co. stamps were either dropped from their catalogs or listed as “bogus” items. None of the US dealers who were already recognized as sources of many bogus items recorded the McRobish stamp among their products. Except for Charles H. Coster, who condemned them in his 1877 book, no mention at all was made in the United States of this stamp.

No new information supporting the possible authenticity of McRobish & Co. and its stamps has come to light in the subsequent 140 years. No source of the McRobish stamp has yet been identified.

It wasn't until 1914 that a photograph of a McRobish stamp appeared (**Figure 1**). Since that time, most of the noted students of US locals, steamship stamps, fakes, fantasies or cinderellas have written about the McRobish stamp and added photographs of new McRobish & Co. stamp designs. But none answered the questions: are they genuine? Who created them?

In this article, we will review the events of the 1860's when the McRobish stamps were “discovered,” sold and discussed, and finally deleted from the catalog. Then, using the information reported by later researchers, we will give our opinion as to the source of the McRobish stamps and our reasons. The questions of whether there was a genuine McRobish & Co. steamship line and whether it issued any stamps remain unanswered, except that the data against their authenticity are very strong.

In the final section of this article, we will illustrate the twelve bogus McRobish & Co. “1 real” stamps that are known to us, and give their origins. We will include a section on what we believe is a totally bogus McRobish “1/2 real” stamp, which first appeared on the philatelic scene in 1963.

The “Discovery”

In February 1864, J-B Moens distributed his final group of lithographic plates illustrating stamps that had come to his attention.¹ It was an ambitious and expensive project which he began in 1862 and continued to the end of 1863. In plate

¹ J.-B. Moens. *Illustrations de manuel du collectionneur de timbres-poste*, Bruxelles, 1862-63. Issued in 17 booklets. Booklet No. 17 contained lithographic plate 54, illustration no. 119, of the McRobish stamp, and was distributed about February, 1864.

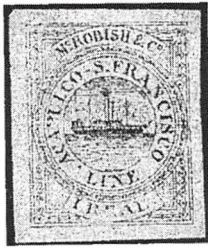


Figure 1.

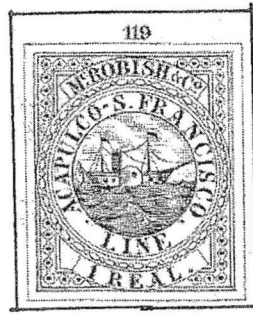


Figure 2.

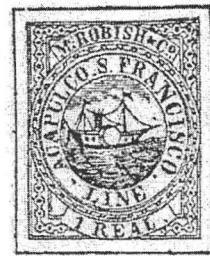


Figure 3.

54, illustration no. 119 of (mostly) US locals displayed for the first time a likeness of the McRobish & Co., Acapulco – San Francisco Line, 1 real stamp (Figure 2). This lithographic plate was the last of Moens' series on US locals and the only one which bore a foreign currency rate (in fact, it is the final plate in the 1864 catalog, plate 54.) Within a month, Moens issued his *Les Timbres-Poste Illustres* in which he included all the lithographic plates he had prepared from 1862-1864.² On page 116, he lists for the first time in philately the McRobish & Co. stamp. Moens listed it in three colors: blue, green and rose. (There are no prices in his catalog.)

Two months later, in *The Stamp-Collector's Magazine* (published by Stafford Smith and Smith, stamp dealers in Bath, England), editor Dr. C. W. Viner reports the new McRobish & Co. stamps, listing them as printed in blue and pink.³ A woodcut illustration accompanies the brief report (Figure 3). Although this woodcut has noticeable differences from the Moens lithograph, they agree in the major details, especially in the frame, and in the boat displayed in the center.

It has been suggested by some students that the two illustrations are similar because the woodcut was copied from the lithograph. But if Dr. Viner had used the Moens listing (three colors), why did he only list two colors? It is clear that both had seen copies of the same basic stamp.

During 1864, three dealer pricelists included the McRobish stamps. Alexander Baillieu (Paris) listed the stamp in two colors in his 1864 priced catalog (second edition) and offered them for sale at the astonishingly high price of three francs each.⁴ The price was completely out of proportion to the prices of the other US locals which were in the same list. Their prices were 25 centimes each (most of the other US locals listed were from George Hussey.) Baillieu must have had very few stamps and believed they were quite scarce.

² J.-B. Moens. *Les timbres-poste illustres...* 4th edition, 1864. The set of plates in reference one above is included. The McRobish stamp is described on page 116. An English language version was published in London, *Postage Stamps Illustrated* (1864), including the lithographed plates. The McRobish is described on page 128 of the English edition. [The 1st, 2nd and 3rd editions did not contain any "illustrations."]

³ [Dr. C. W. Viner (editor)]. "Newly-issued or unedited stamp." *The Stamp-Collector's Magazine*, Vol. 2, (May 1, 1864), p. 73.

⁴ A. Baillieu. *Guide de l'Amateur de timbres-poste*, (second edition.) Paris (1864), Nos. 753-54, p. 51.

Another dealer, Wilhelm Georg (Basel, Switzerland) also listed the McRobish stamp in his 1864 catalog, two colors, rose and blue, and with a price of three Swiss francs.⁵ To be fair, one should note that the Georg pricelist is essentially identical to the Baillieu 1864 pricelist, so that Georg may not have actually had the stamps but relied on his Parisian *confreere* for his listing.

The famous British stamp firm of Stafford Smith and Smith (Bath) included the woodcut (**Figure 3**) taken from its stamp journal (*The Stamp-Collector's Magazine*) of the McRobish on the cover of their fourth edition catalog (1864) and in the illustration plates, but did not list them in the text.⁶

Two letters appeared in the "Correspondence" column of the November 1, 1864 issue of *The Stamp-Collector's Magazine* which cast strong doubt on the authenticity of its stamps:⁷

McROBISH & CO.'S 'ACAPULCO AND SAN FRANCISCO' STAMPS.

To the Editor of the 'Stamp Collector's Magazine.'

Dear Sir, - After very diligent inquiry of merchants here who have business in Acapulco, I am unable to learn anything of the McRobish and Co. stamp, engraved in your May number, am inclined to think it a 'sham.'

Your obedient servant,

San Francisco

HENRY MARSHALL.

To the Editor of the 'Stamp Collector's Magazine.'

Sir,- Knowing that you are desirous of always exposing any rascality in the postage stamp line, I beg leave to give you some information concerning McRobish & Co., a cut of which stamp is given in your magazine. That no such party ever existed, in the matter of carrying the mails from Acapulco to San Francisco, I am fully qualified to state, and that, too, on the authority of several parties given below. These parties, no doubt, thought that by sending their stamps to Europe and thus avoiding this place, no exposure would take place, and they consequently would be well off with their ill-gotten gains. If, on the other hand, these parties can prove their genuineness, I will prove, by the following gentlemen, plying that they never sent a package by the steamers between the two points.

Hoping this information will be of use to you, and the question of McRobish & Co. be set at rest.

I remain, yours respectfully,

San Francisco

J. H. APPLGATE, Jun.

References:- Captains Hudson and Pearson, of the P.M.S.S.Co.'s steamers, who have been in the employ of the Company over thirteen years; *All* the employees of the P.M.S.S.Co.; Wells, Fargo, & Co., San Francisco Post-office.

⁵ W. Georg. *Katalog über alle seit 1840 bis 1864 erschienenen Briefmarken*. Basel (1864), Nos. 1437-38, p. 78.

⁶ Stafford Smith and Smith. *A Descriptive Price Catalogue of British, Colonial, and Foreign Postage Stamps, fourth edition*. London, Bath (1864). The McRobish woodcut is illustrated on the cover and the illustration pages. The fifth edition (1865) contains the same illustrations.

⁷ [Letters to the editor] *The Stamp-Collector's Magazine*, Vol. 2 (Nov 1, 1864), p. 175. Letters from Henry Marshall and J. H. Applegate, Jr., both San Francisco residents.

These two letters, especially the one of J. H. Applegate, Jr., should have put to rest any thoughts that the McRobish & Co. stamps were genuine. And in the end they did. But several European dealers continued to list the stamps, and to offer them for sale. Notably, Baillieu (Paris) listed the McRobish stamp in his 1865 price list, in the two colors rose and blue, and at the 3 francs each price.⁸

The Parisian dealer Arthur Maury listed McRobish in his first pricelist (1865) in two colors; rose and blue, but did not price them.⁹ In his second edition (1866), Maury expanded his McRobish listing to four colors: blue, rose, green and *doré* (bronze, gilt).¹⁰ They were listed for sale at 25 centimes each, a price consistent with his prices for the other listed US locals, most of which were obtained from George Hussey. The listing of the bronze is a first, and indeed his listing exceeds all other dealers with four colors. It would appear that not only did Maury have more colors than any other dealer, but he had them in quantities typical of the other (mostly Hussey) US locals. Where did he get them?

Dr. Viner, still editor of *The Stamp-Collector's Magazine*, took over the preparation of the long-running catalog of Edward A. Oppen for its eighth edition issued in 1866.¹¹ The McRobish are listed in three colors, blue, pink, and green, but are not priced. Did he have any copies, or was he already wary of them? His journal and this catalog were both published by Stafford Smith and Smith, who hadn't listed them earlier, and published the letters that called them bogus.

In the February 7, 1867 issue of *The Stamp-Collector's Magazine*, new editor Overy Taylor wrote an article titled "Some Suspicious Characters," in which he revisited the McRobish & Co. stamps.¹² We quote him in total for the section on McRobish:

Amongst known imposters, perhaps the most remarkable, from its rarity, is the Acapulco and San Francisco stamp. We remember the identical pair of stamps which were the subject of notice in the sixteenth number of *The Stamp-Collector's Magazine*. They were as unlike the generality of fraudulent shams as could possibly be. They appeared to have been printed a long time back, for the colors were by no means fresh, the paper also looked old, and the gum at the back was cracked in all directions in a most genuine manner.

We never saw any more of these spurious rarities, and for a long time hoped against all proof that they might eventually turn out to be respectable, orthodox stamps; but in vain. There was no Acapulco line, no McRobish & Co.; the stamps issued with that inscription had a name, but not a local habitation – were, in fact, but mere fancies of the overwrought brain of some too-imaginative dealer.

⁸ A. Baillieu, *op. cit.*, 3rd ed. (1865), Nos. 760-61, p. 50.

⁹ A. Maury. *Catalogue complet des timbres-poste avec leurs prix de vente pour les collections*, Paris (1865). Nos. 707-08.

¹⁰ A. Maury, *op. cit.*, 2nd ed. (1866). Nos. 223-26, p. 30.

¹¹ C.W. Viner. *Postage Stamp Album and Catalogue of British and Foreign Postage Stamps*. London (1866), p. 44.

¹² Overy Taylor. "Some Suspicious Characters." *Stamp-Collector's Magazine*, Vol. 5 (Feb. 1, 1867), pp. 17-18.

Probably most collectors must acknowledge to a fond credulity respecting some stamp which has been subsequently proved a humbug; our weakness, we confess lay toward these Acapulco stamps, which we fear were indubitably cheats. Being so, however, it is pleasant to know that they did such a limited amount of harm. To the best of our belief, very few indeed ever came into this country, and the number of the victimized must have been proportionately small. What was the cause of their non-production we can hardly imagine. Was their author frightened at the exposure? Was his conscience troubled with the thought that he had added another to the million-and-one swindles whereby the world lives or dies; or did he join one of the States armies, and, rushing into the field, 'Foremost fighting, fall,' with a large assortment of McRobish stamps beautifully printed and ready gummed in his pocket? History saith not, and we, *à-la-Thackeray*, will turn the picture of this unsuccessful cheat to the wall.

Note that Overy Taylor considered it remarkable that this "known imposter" is a rarity. He no doubt meant this by comparison to the George Hussey and S. Allan Taylor stamps that were flooding the British market at that time.

The year 1868 saw the final listing of McRobish among the other US locals as items for sale. Arthur Maury, in his third edition (1868) included a comprehensive list of US locals.¹³ Maury repeated his earlier listing of the McRobish in four colors (rose, blue, green, bronze) at 25 centimes each. This was the last time Maury listed the McRobish.

Trenchard has analyzed this pricelist, noting that while most of the items listed are George Hussey's products, and some can be attributed to S. Allan Taylor and J. W. Kline; some are not attributable to any known source.¹⁴ One of these unattributed items is McRobish & Co.

J.-B. Moens issued his important *Timbres d'Offices Américains* in 1868.¹⁵ It included the most comprehensive list of US locals to that time, offered many for sale at given prices, but also noted that none of the listed items were guaranteed genuine, and were sold "as is." The McRobish was still listed in three colors (blue, rose, and green) that Moens listed in 1864, and were, as in the past, unpriced.

Moens included seven of the eight lithographic plates illustrating US locals (mainly) from his 1864 publication. He did not usually include plate 54, which had the McRobish lithograph. Instead, he included a woodcut (**Figure 4**) of the McRobish stamp in the text and also on the cover (**Figure 5**). A close examination of this woodcut indicates that it is identical to the woodcut used by Stafford Smith and Smith (**Figure 3**). The use by Moens of the woodcut from the Smiths may indicate that there was a degree of cooperation between these two philatelic giants not previously noted. It was a way to reduce costs. Certainly, Moens' lithographs were expensive to reproduce, so it made sense that he would soon drop them in favor of relatively inexpensive woodcut illustrations. After 1868, Moens began using woodcuts in all his catalogs.

¹³ A. Maury, *op. cit.*, 3rd ed. (1868). Nos. 223-226.

¹⁴ H.A. Trenchard. "Deceit and Dispersal – Hussey and Taylor and Their Products." *The Penny Post*, 6(3) (July 1996); 6(4) (Oct 1996). For the Maury analysis, see pp. 16-19.

¹⁵ J.-B. Moens. *Timbres d'Offices Américains*. Bruxelles (1868), nos. 7247-7249, p. 24.

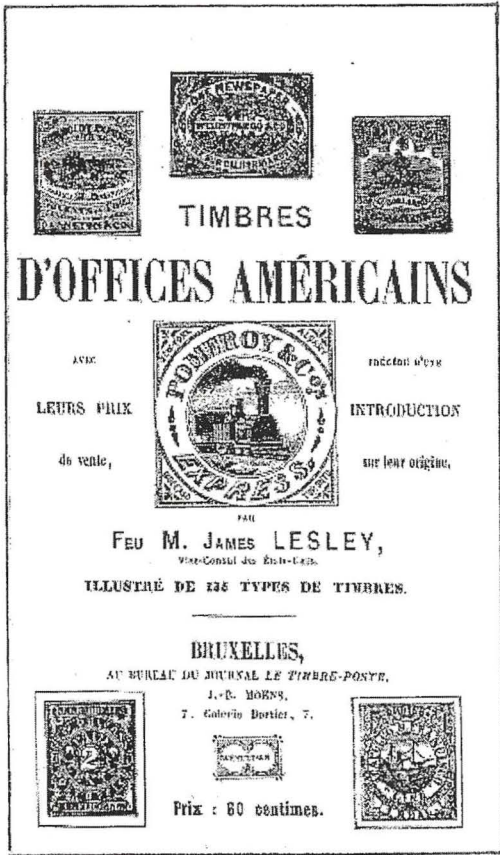


Figure 5.

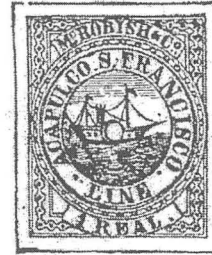


Figure 4.

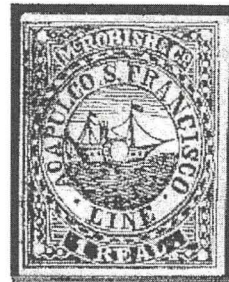


Figure 6.

The Repudiations

By 1870, the listing of McRobish among the bogus was universal. Dr. John Edward Gray, in his 1870 catalog, listed them among the “forged local United States stamps.”¹⁶

Edward L. Pemberton, a serious student of US locals and those especially used in California and the western US, called them “an old swindle.”¹⁷

Charles H. Coster stated that McRobish and Co. “never existed” in his 1877 locals book.¹⁸ He repudiated it again in his second locals book published in French by J.-B. Moens in 1882.¹⁹

¹⁶ Gray JE. *The Illustrated Catalogue of Postage Stamps for the Use of Collectors*. 5th ed. (1870), p. 184, “Forged Local United States Stamp, McRobish, San Francisco, Acapulco.”

¹⁷ [E. L. Pemberton, ed.] *The Philatelic Journal*. Vol. 1 (Aug. 15, 1872), p. 145.

“McRobish and Co., an old swindle.”

¹⁸ Charles H. Coster. *The United States Locals and Their History*. New York (1877). On p. 8, “McRobish & Co. Never Existed.”

J.-B. Moens completely dropped the McRobish from his fifth edition catalog. But he included his woodblock illustration (No. 1712) in his sixth edition (1882-83) among the items of dubious, questionable or outright bogus emissions.²⁰ He did the same in his last pricelist (seventh edition, 1892-93) with the woodblock listed as number 2017.²¹

Thus ends the early history of the McRobish & Co. stamps. None of the pricelists or catalogs issued by any American stamp dealer contained a mention of these stamps. S. Allan Taylor never mentioned McRobish & Co. in his pricelists or his journal *Stamp-Collector's Record* which ceased publication in 1876. While we know today that Taylor did create one or two McRobish stamps, it is clear that he was not responsible for the initial and subsequent McRobish events of the 1860's and 1870's.

Enter Fred Melville

In 1914, in his journal *The Stamp Lover*, Fred J. Melville, the renowned student of bogus and cinderella stamps, included a photograph of a McRobish & Co. stamp, the first ever.²² It was in an article titled "That Mysterious Steamer" devoted to the local stamp of the *Cie Franco-Americaine – Gauthier Freres et Cie* which once had been called a bogus issue but was by then recognized as a genuine emission. In it, Melville illustrated a cover that had helped verify the authenticity of the Gauthier-Freres stamp.

Melville noted that Charles H. Coster had said in 1877 that this stamp "never existed" and at the same time had declared that the McRobish & Co. stamp was "entirely fantastical." Melville asked: on what grounds did Coster make that declaration? Without further comment, he showed a photograph (**Figure 1**) of a McRobish stamp, unused, with large margins and with a steamship in the center clearly different from the Moens lithograph and the Stafford Smith and Smith woodblock.

In 1915, Melville gave more details about his McRobish & Co. stamp. In his monograph, *Stamps of the Steamship Companies, A Rough List* (1915), he listed: "McRobish & Co., Acapulco-S. Francisco Line (bogus) 186...(?), design as illustrated, on white wove paper, imperforate."²³ He showed two types, A (see **Figure 1**) and B (see **Figure 6**). Type A is the same stamp shown in his 1914 photograph, and he noted that he has three colors, blue, rose and bronze. He stated that type A is "the type illustrated in Lesley's *Timbres d'Offices Americain* (1865)."²⁴

¹⁹ C.H. Coster. *Les Postes Privées des États-Unis d'Amerique*. Bruxelles (1882).

²⁰ J.-B. Moens. *Catalogue prix-courant de timbres-poste etc.* 6th ed. Bruxelles (1992-83). Woodcut illustration, plate 78, No. 1712.

²¹ Moens, *op.cit.*, 7th ed. Bruxelles (1892-93). See plate 73, No. 2017.

²² Fred J. Melville. "That Mysterious Steamer." *The Stamp Lover*, Vol. 6 (March, 1914), p. 199, including photograph.

²³ F.J. Melville. *Stamps of the Steamship Companies, A Rough List*. (1915) pp. 15-16, including photograph.

²⁴ Melville's reference to "Lesley's" is incorrect. He is actually citing J.-B. Moens' monograph cited here as reference 15. The "Lesley" was James Lesley, an American

Melville's comparison to the Moens woodblock (**Figure 4**) is based on the similarity of the spelling and the frame description, and the fact that the center illustrates a steamboat. But strictly speaking, the boats differ in many regards, as can be seen by examining the figures.

Melville's type B is photographed but it is a very poor copy, cut well into at the bottom left. He describes it as "a counterfeit of A," and as can be seen it differs from A in marked ways, most notably that "McRobish & Co." at top and the "1 real" at bottom are colorless renditions in the ribbons that are fully colored. Melville's only copy of type B was in green.

Comparison of type B to the Moens lithograph (**Figure 4**) and the Stafford Smith and Smith woodblock (**Figure 3**) indicates that except for the color-reversed labels as stated above, they are very similar. Most notable is the steamboat which shows the paddle wheel, the two masts with pennants, and the central funnel. It will be reported later in this article that Melville's type B is one of two McRobish types attributed to S. Allan Taylor (**Figure 6**).

In his 1923 book *Phantom Philately*, Melville showed the same two photographs as in his 1915 monograph, gave more historical details, slightly inaccurate, and opined that there may be other colors unknown to him.²⁵

Studies in the 1960's and Later

The next important student of bogus and cinderella stamps to study the McRobish stamps was Harry F. Rooke. His first paper appeared in *The Philatelist* of February, 1961.²⁶ In it, he revisited the work of Melville, calling Melville's type A as the "original," Melville's type B, the first forgery, and adds a second forgery. What Rooke meant by "original" was that in his opinion the Melville type A stamp is identical to the ones seen (and offered for sale) by the dealers of 1864 (**Figure 1**)! He did not say this "original" is a genuine stamp issued by a real steamship company named McRobish & Co.

Rooke showed a photograph of his "original," and although it is a different stamp from Melville's type A, it is identical in its design features. Rooke also noted that he has it in all four colors recorded by Melville: blue, rose, green and bronze! The importance of that statement is that these are the exact four colors reported for the McRobish stamp in the 1864-68 period, and most notably by Arthur Maury.

Before we discuss further the significance of Rooke's "original," we should mention the other McRobish stamps pictured in his articles. Rooke's "first forgery" is identical to Melville's type B (**Figure 6**), although Rooke's stamp is in better condition. Rooke also has more colors: red, black on gray-blue paper, and black on ochre paper (Melville's was green). Subsequent research has noted that this particular McRobish is one done by S. Allan Taylor.

Rooke's "second forgery" shows the telltale frame lines around it typical of the Moens lithographic illustrations. Rooke described it as being in red with a large

diplomat living in Nice who had written one of the earliest articles (Nov. 1863) on US locals. This article was reprinted in Moens' 1868 monograph; Lesley had died a few years earlier.

²⁵ F.J. Melville. *Phantom Philately* (1923), p. 136, including photographs.

²⁶ Harry F. Rooke. "Forgeries of the Bogus Issues for Central and South America." *The Philatelist* Vol. 27 (Feb. 1961), pp. 133-34, including photographs.

dated postmark and in gold on card. The last description exactly describes the famous “gold sheet” which contains multiple copies of likenesses closely resembling the Moens lithographs made in 1863-64 (**Figure 7**). This “gold sheet” is described in Hale and Perry in their famous book.²⁷ There is a similar sheet of these Moens lithograph look-alikes in red on soft yellow paper in the collection of Herbert A. Trenchard, and the McRobish stamp in that sheet is identical to the Rooke “second forgery.” (In fact, the “red sheet” and “gold sheet” each contain two identical McRobish stamps.) Since Rooke’s copy in red has a cancel seen on other McRobish stamps, it must be that his copy was cut from the “red sheet.” The depicted “second forgery” showed no “cancel” but did show the frame lines which also appear in the “red sheet.”

Rooke depicted a “new forgery” which he was shown by H. C. L. Fletcher, another student of bogus and cinderella issues (**Figure 8**). In Rooke’s view, it was very close in design to the “original” - “it looks good enough to be the original.”

Subsequent articles on the McRobish stamp showed further photographs of the previously reported types and new types. These will be cited in our section in which we show the twelve distinct designs seen by us. In that section, we also report on a second type of McRobish with the “postage rate” of half-real. But in the following section, we will give our views on the origin of the original McRobish stamps.

The Source of the McRobish “Bogus”

As we have shown, the McRobish stamps were distributed to a small number of European dealers in late 1863. Two stamp firms, Stafford Smith and Smith in Bath, England and J.-B. Moens in Bruxelles reported on them in early 1864, and each showed a likeness of the stamp, one a woodcut (Smith) (**Figure 3**) and the other a lithograph (Moens) (**Figure 2**). Neither process produced an accurate rendition of the stamp, but since both are similar, they must have been modeled after the same stamp. But the Smith group described two colors (pink, blue) while Moens described three (pink, blue, green). Neither group ever offered these stamps for sale, indicating that they had very few from the start.

The dealers Baillieu (Paris) and Georg (Basel) also received the stamps, listing only two colors (rose, blue), and offering them at unusually high prices for such items. They only got a small number and only two colors.

The Parisian dealer Arthur Maury, in his 1865 pricelist, listed only two colors for the McRobish stamp, and did not price them. But by his 1866 edition, he listed four colors (rose, blue, green, bronze) and priced them at 25 centimes each, typical of the prices asked for the various US locals supplied to him by George Hussey and others.

Melville and Rooke, examining a number of different McRobish stamps available to them concluded that the one illustrated in Melville (1914) looked like what they call the “original” stamp (**Figure 1**). They concluded it looked like the typical stamps produced in the 1860’s.

²⁷ Elliott Perry. *Byways of Philately* (1966). See Chapter XIX, “Gold Sheet,” pp. 181-82.

Subsequent writers concurred with this opinion. As Rooke has noted, the “original” exists in four colors (rose, blue, green, bronze). These are the colors sold



Figure 7.

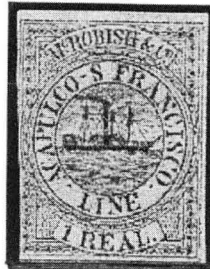


Figure 8.



Figure 9.

by Maury, strongly indicating that only he had the full set of “originals” and had them in quantity enough to sell them at prices typical of Hussey products.

Was Arthur Maury the source of the McRobish stamps? It is impossible to say – but he and only he had the full set of colors known today for the “original,” and he had them in sufficient quantity to sell them cheaply. If Maury was not himself the creator of the McRobish fraud, he was at least the beneficiary and the prime source of the product.

Although Arthur Maury today is hailed as one of France’s (and philately’s) leading pioneer dealers, he was at one time a creator and source of forgeries. Varro Tyler lists him among the notorious forgers known to philately.²⁸ He is in “good” company when it comes to early dealers who today are honored for their lifetime contribution to philately. J. W. Scott and J.-B. Moens both stand accused of manufacturing reprints and imitations in their philatelic careers. Scott soon stopped this practice but his products and later products made by others from his plates dogged philately for a long time. Moens acquired plates directly from postal systems, which allowed him to have a long-running and no doubt profitable business from his many “reprints.”

Maury probably did not profit much from the McRobish creation. The letters from the San Francisco residents in 1864 and the subsequent rejection of them by the other catalogers and dealers gave McRobish a short life. It is a fact today that the McRobish “originals” are rare, whereas many of the later “imitations” are relatively common. It remains to be shown whether Maury was the source of other US local forgeries that cannot be accounted for by the products of Hussey, Kline and Taylor.

²⁸ Varro E. Tyler. *Philatelic Forgers, Their Lives and Works*. (1991). For Arthur Maury, see pp. 78-79; for J. W. Scott, pp. 110-112; for J.-B. Moens, pp. 81-83.

McRobish – 1 Real – Compilation of Known and Reported Types

We have identified 12 different designs of the McRobish stamp. All but one of them has been reported before in the philatelic press, although no previous publication has included all of the types. We have arranged and numbered them so they coincide with the *Identifier* of Larry Lyons. Lyons lists the first six types.²⁹

In a very important paper, Harry F. Rooke identifies ten of our twelve bogus types in his May 1971 article, including six new bogus designs.³⁰ D. M. Stirling, in two papers, depicts two of our forgeries for the first time.³¹

Using Lyons's nomenclature for the six types illustrated in the *Identifier*, the following listing summarizes what is known to the authors about the various McRobish & Co. stamp types.

Bogus 1. First depicted by Melville²² in 1914, he called it the "original" design in 1915 (Melville type A).²³ This was also identified by Rooke (his type 2), Stirling, Ingham and the Williams brothers.^{32,33} It occurs in blue, rose, green and bronze on wove paper, both thin and medium. The bronze sometimes appears brown without a metallic tone. The medium paper fluoresces a buff color under longwave UV while the thinner papers are light yellowish. The medium paper stamps the authors have examined have larger margins. There is a dash between Acapulco and S., a period after the S, and dashed vertical lines outside each side of the value tablet. There is no side-wheel. (**Figure 1**).

There are at least three varieties of bogus 1. The first is a "normal" variety, the second has a dot of color between the arms of the second "C" in "FRANCISCO" (**Figure 9**), and the third has a colored "U"-shaped flaw above the "o" of "Co" (**Figure 10**). The medium paper examples the authors have seen are of the third type.

Bogus 2. First depicted by Rooke (type 3). It is one of two bogus issues associated with S. Allan Taylor. The top and bottom inscriptions, as well as the chain border, are negative (white on colored background) as opposed to the originals (color on white background). They are from Taylor forms B4 and B5, and possibly others.³⁴ Please refer to the January 2003 issue of *The Penny Post* for the ink color and paper types associated with these forms. (**Figure 6**). In addition to the types reported in this article, the authors note examples in blue on white, green on white, dark green on white, green on yellow, green on pale gray, black on white, and red on off-white.

²⁹ Larry Lyons. *The Identifier for Carriers, Locals, Fakes, Forgeries and Bogus Posts of the United States*. (1998). See Vol. 2 for "McRobish & Co.," bogus listings, illustrations and colors; Vol. 3 for illustration sources.

³⁰ H.F. Rooke. "Acapulco to Frisco by Bogus Boat." *S.P.A. Journal*, Vol. 33 (May 1971), pp. 568-573. This is the most comprehensive article to date.

³¹ D.M. Stirling. "The Mythical McRobish." *The Philatelist* Vol. 29 (June 1963), pp. 202-03; Vol. 30 (Jan. 1964), p. 97.

³² Fred Ingham. "The McRobish S. S. Co. Stamps." *Mexicana* Oct, 1965, pp. 344-345.

³³ L.N. and M. Williams. "Cinderella Stamp Corner." *Stamp Magazine (U.K.)* Oct, 1963, p. 503.

³⁴ John D. Bowman, Gordon Stimmel and L. Lyons. "S. Allan Taylor's 'Forms' – Known Colors and Subjects." *The Penny Post* Jan. 2003 11(1): 22-37.



Figure 10.

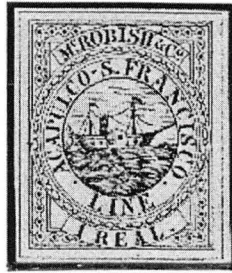


Figure 11.



Figure 12.

Bogus 3. Lyons identifies this forgery as a cut-out from Moens' lithographic plate, and lists it only in black. His source of his photograph is D. M. Stirling who lists it in rose, blue, green and bronze, the same colors as Bogus 1. Rooke does not list it. It is the finely executed design in Moens' 1864 catalog. The authors have an example in black on white with an outer border, typical of Moens' catalog illustrations. In addition, there are two examples without the outer border, in black on colored-through paper in gray-green and flesh, both gummed, and both with heavier inking than the Moens lithograph that might best be described as "after Moens." (Figure 11).

Bogus 4. This forgery was first depicted by D. M. Stirling, whose copy has a cancel "1.5/64." Lyons depicts a copy with cancel "15.4/62." Rooke lists it as type 4a and in carmine. It is similar to the Moens lithograph. Lyons gives six colors: blue, rose, red, green, brown and yellow. The authors have noted rose, blue and brown. It is noted uncanceled and cancelled as above in two lines. Other cancellations noted include "21.8/61," "1.8/62," and "1.10/62 (or 60)." (Figure 12).

Bogus 5. Rooke first depicts it, calling it a "new forgery" in his 1961 article. He later calls it his type 1. Rooke called it a "possible essay" because it is so similar to the "original" (Bogus 1). Lyons gives the colors as carmine and pale rose, whereas Rooke describes it as carmine on laid paper. The authors have seen copies in blue and dull carmine, both on horizontally laid thin paper. (Figure 8).

Bogus 6. Rooke first identified it in his 1961 paper, later calling it his type 4. It is depicted by others. Lyons identifies it as from the "gold sheet," but it is also known in red, probably from the "red sheet." The authors have noted copies in dull purple on thin card (gummed), red on thin card, and gold on yellow colored-through (gummed). An outer frame line surrounds the stamp (Figure 7).

Bogus 7. This is Rooke's type 7. He was the first to identify it. The design has a new center design of a three-masted sailing vessel, and Rooke notes it in red on white, buff or colored papers. Except for the central design, the stamp most closely resembles Lyons bogus 3, the first Moens illustration. (Figure 13).

Bogus 8. First depicted by Melville (1915), it is now related to S. Allan Taylor Bogus 2. Rooke describes this as type 3a, a copy of Taylor's forgery. The design is heavily inked and the circle at the lower right corner is incomplete. The

authors note these in deep black on bright buff surface-colored, brown on yellow surface-colored, violet on pink surface-colored, and carmine on pale greenish surface-colored papers. There are vertical scratches in the design, noticeably through the “C” in “Co” that are not present on the Taylor originals. (Figure 14).

Bogus 9. This is Rooke’s type 5, copied from the woodcut used in the Smiths’ *Stamp-Collectors’ Magazine* and Moens’s 1868 catalog. Rooke reported green or red on white or colored papers. The authors have noted examples in black on ivory and black on bright deep blue papers. (Figure 15).

Bogus 10. Another example first depicted by Rooke as his type 4b. This is another bogus example that is similar to the Moens lithograph. The sky is heavily shaded and the “LC” of “ACAPULCO” is joined. He reports it in red or black on white, buff or colored papers. (Figure 16).

Bogus 11. This is Rooke type 6, a crude reproduction copied from the Smiths and Moens woodcut. Rooke described it as a better production of Bogus 9 with a new center design consisting of a sleek clipper ship with much rigging. The flags fly in one direction while smoke blows in the other. He noted it in brown on white, buff or colored papers. The authors note specimens in brown on gray horizontally laid paper and in brown on buff horizontally laid paper. (Figure 17).

Bogus 12. This item was never reported before. It resembles Bogus 9, which is similar to the Smiths’ and Moens woodcut, but the “S’s” in “S. FRANCISCO” have been replaced by an “S” with its upper curve going too far down and touching the middle curve. The value is 10 reals. The authors note a copy in violet-brown on flesh or deep buff medium wove paper. The central design is very similar to that of Bogus 9, but with much wear in the lines of the sky and sea. (Figure 18).

McRobish – Half Real – Probable 20th Century Fantasy (Double Bogies?)

In 1963, the Williams brothers illustrated an entirely new design of McRobish with a “half real” inscription.³⁵ Their comments are reported in total below:

In none of the articles or books that we have seen is there any mention of an essay for the McRobish stamp, so that it came as a considerable surprise to us when a letter arrived from a reader, J. G. Walker, of Durban, South Africa, enclosing a photograph of what he states is claimed to be a unique example of a half real essay for this issue. The design, now illustrated, differs substantially from that of the specimens known so far, and the only points of similarity are in the fact that a ship appears in the centre, with the wording “McRobish and Co. – Acapulco, Mex.” above and below, while the denomination is in Spanish currency. Mr. Walker writes that the “essay” is printed in black on white paper.

We thought at first that this specimen might have been the work of the notorious Samuel Allan Taylor, although it does not bear much, if any, resemblance to his usual products. Dr. D. S. Patton, to whom we showed the photograph, admitted never having seen or heard of it before, and thought it was not like Taylor’s handiwork although, as he put it, “he was capable of anything.”

³⁵ L.N. & M. Williams, *op. cit.*, p. 503.



Figure 13.

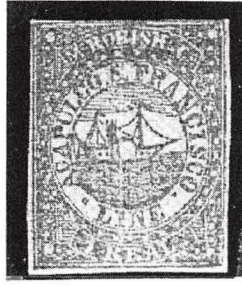


Figure 14.

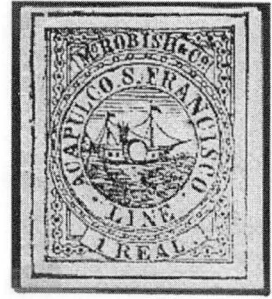


Figure 15.



Figure 16.

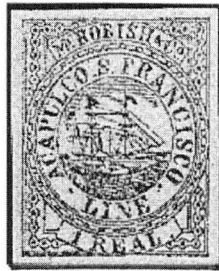


Figure 17.



Figure 18.

An interesting point is that this “essay” bears, in minute lettering, an imprint in the lower margin, reading “B. R. Anderson Engraver Port Royal Jamaica” at the left, and “Lith Gleaner Press” at the right. If any reader can provide a clue to the origin of the “essay”, or supply any information about it, we shall be glad to publish it in a forthcoming article.

Fred Ingham in 1965 illustrated two examples of a cruder version of the Williams’ “essay.”³⁶ He noted this as an “essay(?)” in his listing, and described it as “perforated and imperforate on wove papers of various colors in various colors of inks, gum, and no-gum, some with a purported ‘cancellation’ and a ‘T’ Post-due overprint.”

Harry F. Rooke also noted this item in his 1971 article. Rooke referred to the Williams’ “essay” and then stated:

However, some terribly crude copies of the design appeared soon after. These were so poorly produced that in many cases the corner figures were handstamped over in red or black. Copies exist in black, dull red or brown on a dazzling array of papers, sometimes perforated 11 or even rouletted. They come with a variety of cancellations or overprints, such as “T”, “TOO PAY”, or “FAUX.”

³⁶ F. Ingham, *op. cit.*, p. 344.

They are in fact reminiscent of those "UTAH POSTAGE" weirdies mentioned in the article referred to earlier, which someone calling himself Belvedere Benson of Arkansas sent to the writer. These were described by Robson Lowe as an extension of the Utah myth, probably as a joke. So maybe our Arkansas joker expected us to continue laughing at this load of "McRubbish" too. With friends like that, there is no need for enemies.

In *Cinderella Stamps* (1970), the Williams brothers again discuss McRobish & Co., including the possible essay, but illustrate a different and much cruder example than in their earlier article. This illustration seems to show the cruder design tied to a piece with "McROBISH AND COMPANY" two-line handstamp.

Harry F. Rooke wrote an article in 1988 in *The Philatelist – P.J.G.B.* that illustrated several of the McRobish stamps.³⁷ In it he notes:

A mysterious 1/2 real McRobish design was reported as a possible photographic essay by L. N. & M. Williams in *Stamp Magazine* of September 1963 (and subsequently in their book *Cinderella Stamps*, page 107). This may have been a leg-pull from the *Federation of Philatelic Phooie* that was based in Durban. Even this appears to have been copied from their illustration, because extremely crude modern imitations are known in several colors, and 'decorated' with such various handstamps as FAUX, TO PAY, T., etc. All of which helps the issue to continue earning the nickname given to it by Fred Melville in *Phantom Philately* – that of "McRubbish"!

Bogus A. This is a completely new design, first noted by L. N. and M. Williams in Britain's monthly *Stamp Magazine* for October 1963. As mentioned above, there is a tiny imprint at bottom, and the corners contain the numbers "1/8/6/3," presumably a year date. The value is half-real, and the Williams brothers reported seeing a photograph of this stamp. (See **Figure 19** for scan of 1963 Williams' illustration.)

Bogus B. This is a crude imitation of Bogus A, with only the corner numeral "6" clearly printed; the others are indistinct. Rooke noted these in black, dull red or brown on an array of papers, sometimes perforated 11 or even rouletted, but most imperforate. They sometimes have the year numerals overprinted in red or black. Several cancellations were noted by Rooke, including "T," "TO PAY," and "FAUX." Rooke noted these examples reminded him of the later Utah Postage articles. (**Figure 20**).

It seems likely that the Bogus B items were prepared after the Williams' 1963 article. In his 1988, Rooke mentions a "leg-pull from the *Federation of Philatelic Phooie*" that was based in Durban. The authors have seen nothing further from the *Federation*, and wonder if Rooke was using tongue-in-cheek to suggest the Durban supplier of the Bogus A item was behind a further group of fantasies imitating the McRobish & Co. bogus "half real" items.

³⁷ H.F. Rooke. "Phantoms, Part 14 – Locals amongst the Phantoms (among the locals)." *The Philatelist – P.J.G.B.* Vol. 8 (Mar-Apr 1988), p. 75.

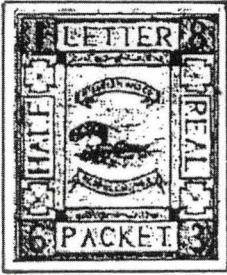


Figure 19.

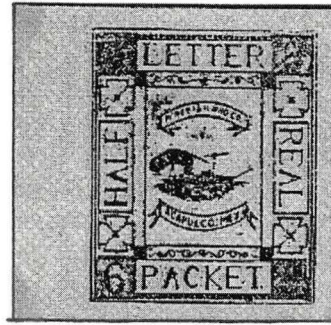


Figure 20.

Bogus	Lyons	Rooke	Figure	Comments
1	1	2	1	“Original”
2	2	3	6	Taylor
3	3		11	Moens Litho 1864
4	4	4a	12	Like Moens Litho
5	5	1	8	“possible essay”
6	6	4	7	“gold, red sheets”
7		7	13	Similar to Moens
8		3a	14	Similar to Taylor
9		5	15	SCM/Moens 1868 Woodcut
10		4b	16	After Moens
11		6	17	Similar to Woodcut
12			18	Like Woodcut, new type
A			19	“Essay(?)”
B			20	Durban frauds (?)

Acknowledgements

We thank the many students of the McRobish & Co. stamp for their publications over the past 140 years. We ask all of today’s students to offer us any further information about this “old swindle,” or as Fred J. Melville called it, the “McRubbish” stamp.

We particularly thank the Smithsonian Institution for the use of the many price lists and catalogs of the 1860s which reside at the Smithsonian Institution Libraries Branch at the National Postal Museum.

Notice the Photographs

By
Larry Lyons

The following *Express Business* article by Calvet Hahn contains seven pictures of covers from predominately the 1785-1815 period of time. During this time period the paper was handmade. These covers exhibit all of the imperfections common to covers on this early paper. One of the main problems is that the paper allows the writing on the reverse to bleed through. The paper is also dark cream in color which shows in reproduction as appearing dark and worn. When the reproduction is lightened to fade out the cream paper the writing is sufficiently lightened to lose its appealing characteristics. The editor has decided that the handwriting is of prime concern and therefore the reproductions appear to show covers which are in poorer condition than they really are.

The following **figure 23A** is presented followed by Part II of the *Express Business* article by Calvet Hahn.

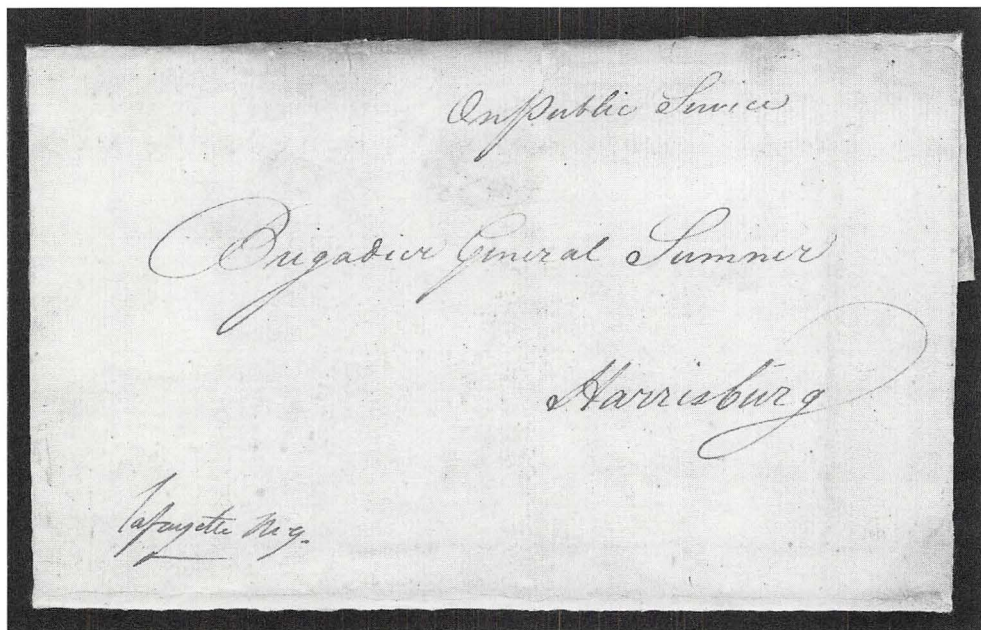


Figure 23A is a letter from Major General Lafayette in July 1781 written around the time of the battle of Greenspring to one of the author's ancestors at Harrisburg, P.A. Although Lafayette had been a Major General in the American army since July 31, 1777, he had just received the equivalent rank (maréchal de camp) in 1781.

Lafayette was tasked with the defense of Virginia on March 25, 1781 to the conclusion of the October 1781 Battle of Yorktown. By a forced march from Baltimore he reached the vicinity of Richmond by April 29th. He was joined in late May by 800 of Wayne's Pennsylvania Line. Following the Battle of Yorktown at which he fought he returned to France.

EXPRESS BUSINESS: Origins and Definitions

By

© Calvet M. Hahn 2002

Part II

The Development of Stage Monopolies During the Confederation

A major transportation shift occurred just prior to the Revolution but was really effectuated in the Confederation period. This was a shift from horse and rider to wheeled vehicles, such as the stage wagon and stagecoach. The earlier colonial shift had been from foot traffic along narrow trails to horse and rider so that this introduction of wheels was the second major transportation change affecting the speed of express mails and express packages. It was to be paralleled in the early Federal period by the introduction of the steamboat on the waterways.

Stagecoaches were used to carry the mails and also to carry parcels.¹ One of the earliest stage lines to be revived after the British evacuated Philadelphia during the war was **Joseph Borden's stage** north to New Brunswick. Then came the **Morristown stage**, which connected with the route from Philadelphia through Trenton and Princeton to Elizabethtown at Princeton in 1780. **Gershom Johnson** of Philadelphia, who had been in command of several hundred New Jersey wagon teamsters and was **deputy wagon-master general** in the militia, was the key organizer. In 1781 he also established a line of stages between Philadelphia and Baltimore. A competing stage line was organized by Charles Bessonnet, postmaster of Bristol, PA and landlord of the tavern there. This line was absorbed by 1783 by Johnson and service was upped to six times a week north from Philadelphia to Newark and on to New York the next morning.

Nathaniel Twining, a lieutenant in the 4th Maryland and keeper of a tavern on the Susquehanna River, joined with **Gabriel Van Horne**, a tavern-keeper in Baltimore and the owner of a line of Revolutionary express riders between the Susquehanna and Baltimore, to open a stage line between Baltimore and Alexandria, VA in the spring of 1783, and in 1785, Van Horne got the Maryland legislature to grant him a 3-year monopoly. In May 1784, Twining got the Virginia legislature to give him a 3-year stage monopoly south from Alexandria to Richmond along with his partner, **John Hoomes**, an innkeeper at Bowling Green and future postmaster (1790) of that town. Hoomes, in turn got the right to the stage route from Richmond to Norfolk and Portsmouth. As will be discussed a bit later when his *Memorial* is quoted, Twining's operation was a subscription post involving both letters and parcels, particularly those of the subscribers.

¹ What is referred to as a stagecoach is not the Concord stage familiar from movies etc. That was not created until 1827. The earlier stagecoaches were open wagons with a wooden superstructure having unpadded backless benches entered from the front. They were adapted from the earlier canvas covered wagons, which carried either people or freight.

In New England, **Jacob Brown**, a Hartford, CT innkeeper, opened a stage line between New Haven and Springfield, MA. early in 1783. Meeting this stage, Captain **Levi Pease**, owner of the Pease Tavern at Shrewsbury, MA, and a confidential transportation agent during the war at which time he won Lafayette's confidence, set up a line to Boston advertising to begin Monday, October 20, 1783. He worked with a Shrewsbury friend, Reuben Sikes a young blacksmith. A Worcester postmaster and an important newspaper publisher, Isaiah Thomas, encouraged him by consigning his *Massachusetts Spy* newspaper on Pease's stage for delivery in Boston. Initially often running without passengers, Pease's stage line so prospered that by 1785 he owned the Boston Inn opposite the Boston common, while Sikes moved to Hartford and Brown moved to New Haven, where he ran a tavern opposite the college green. Pease also won the first U.S. government mail contract by stage January 7, 1786. Pease was the first to advertise that his stages had what we now call **express men** who would travel on the stages and execute commissions and transact any business.²

North of Boston **John Stavers**, brother of Bartholomew the mail stage pioneer, ran stages to Portsmouth, NH with a younger associate John Greenleaf. The final link in a continuous line of stages running 800 miles from Portsmouth, NH to Portsmouth, VA was provided by **Talmadge Hall** (innkeeper at Norwalk, CT, but earlier Quartermaster of the Invalid Regiment at Fishkill in 1783, who leased the Roger Morris mansion at Washington Heights and later moved there). In the *New York Packet* of October 15, 1784, Hall highlighted the occasion, stating that,

"He had erected a genteel stage wagon with four good Horses, in order to convey ladies and gentlemen and their baggage, in one day and a half, from New York to Stratford Ferry, 74 miles, which compleats the whole line from Richmond in Virginia to Boston as there are stage wagons erected on every other part of the road."

Hall was later part of the Van Wyck stage line, organized by **Isaac Van Wyck** (a Fishkill, NY inn keeper), **John Kinney** (innkeeper at Kinderhook, NY) and himself. This group had won an exclusive 10-year stage contract between New York and Albany from the New York legislature in 1785 and advertised to begin running June 2, 1785. They had the right to appoint postmasters along their route!

The Van Wyck stage route (which will be discussed later) was one of only two that were not on the old main post road from Maine to the Carolinas. The second was the **Lancaster stage** company route west from Philadelphia to Lancaster, PA. In the March 21, 1781 *Pennsylvania Gazette*, is the following,

"The Lancaster Stage, established by Weaver and Schaffer, will set out from Adam Weaver's at the sign of the Black-Horse, in Donnegall-street, in Lancaster, on Monday the 16th of April, and come in to Philadelphia on Tuesday; set out again from the sign of the King of Prussia, in Market-street, Philadelphia, on Friday, and return to Lancaster on Saturday. Mr.

² Harlow, Alvin F. *Old Waybills* 1934 on page 4 quotes the advertisement from the January 31, 1789 *Boston Sentinel* stating two trusty persons would ride the stages from Boston to New York for this purpose.

Schaffer will drive himself...and supply any person with the English and German Newspapers.”

Express Activity Controversy During the Confederation Period

Two major controversies occurred during the Confederation period that involved back of the book items of interest. One was how to handle newspapers³ the other was the stagecoach subsidy. Newspapers had not played a major role in American politics during the colonial period although printers did. There were only 37 newspapers in 1775 and by the end of the war the total was down to about 20. Publishers had set up the subscription posts in 1774-5 because if the newspaper did not pay for the use of the post rider they were to be excluded from the mails; expensive postal rates meant little use of the posts so the only solution was the cheaper subscription posts. In the *Ordinance of October 18, 1782*, the PMG was authorized to license riders to carry newspapers at such moderate rates as he established.

Hazard proposed charging 2/90th of a dollar for each 50 miles and suggested each publisher might send one copy to each other publisher as far as the next capital city of a state free. This meant 283 free newspapers exchanged between Portsmouth NH and Philadelphia. In other words to exchange newspapers the newspaper publishers no longer had a need for a separate **independent mail subscription post**. With reduced rates there was also a diminished need for a newspaper subscription post to expand their individual newspaper markets.

To speed the letter mail late in the Confederation period, Hazard put the mails back on horseback rather than in stagecoaches. This meant that bulky newspapers were delayed and stage contractors lost an advantageous subsidy. Further, publishers wanted even more favorable rates than Hazard proposed; they wanted a subsidy. With Hazard's dismissal by George Washington, this became possible. A major subsidy was incorporated into the *Postal Act of 1792*⁴ with the result that by 1800 80% of the mail by weight was newspapers, a figure that continued up to the Civil War and that newspaper postage contributed only about 10% of the revenue. The proposed lower first class mail rate scheme put forth in the *Postmaster General's Annual Report* of November 28, 1789 was abandoned. High first class mail rates continued to be needed to subsidize the preferential newspaper rate. That cushion disappeared in the Panic of 1837, the great 19th century depression, and set the stage for the reoccurrence of a private independent mail system.

The importance of the debate over newspaper subsidies needs to be seen in light of the fact that newspaper exchanges in the colonial period was a major factor in helping unite colonists of disparate interest into a common cause.⁵ As Richard Merritt concluded,

³ See Part VII of my 'Post Office During Confederation' series in *Collectors Club Philatelist* January-February 1992 for a more extensive treatment of the problem.

⁴ Postmaster General Pickering's analysis of how the subsidies worked is found in my 'Informed Commentary on the First Comprehensive Constitutional Post Office Act' *Collectors Club Philatelist* March-April 1990, pages 111-112.

⁵ Merritt, Richard *Symbols of American Community, 1735-1775*, page 180. 1966 Yale University Press; Kraus, Michael *Inter colonial Aspects of American Culture on the Eve of*

“Growth of far reaching habits of and facilities for inter-colonial communication preceded the creating of unified political institutions among the colonists.”

New York newspaperman and the wartime postmaster of New York summed it up for the Revolution,

“As a mere Conveniency, the Carriage of Newspapers is of Importance to more than twenty Times as Many persons as the Carriage of Letters is, and there are very few persons but who are much more solicitous to receive their Newspapers, than Letters, by the Post...”⁶

The second major disagreement that ended Hazard’s postal career was the subsidy of stagecoach operators. **Figure 25** is an example of a cover carried by the **Stavers mail stage** on March 2, 1786. It originated at Newburyport and notes that not having a private conveyance the writer is using the mail stage to Boston and asks that the annexed letter be forwarded to the addressee so as to avoid double postage. He also discusses shipping goods to Boston and New York by ship.

Hazard had tried putting the mails on the stages but found the major stage owners wanted rates that he could undercut by using the competitive horse mails. Washington, however, wanted to subsidize the stage lines in the south and therefore removed Hazard as soon as he became President. Furthermore, stage operators remembering the free-wheeling days of the era just before the war were not initially disposed to obey the Post Office Ordinance of 1782, which provided that no one other than the postal authorities could carry and delivery letters, packets or other dispatches for hire.

Two events highlight this disagreement. First in time was Hazard’s lawsuit against Gershom Johnson in late 1783. Johnson’s practices were probably typical of the stage operators of the period and his line was probably selected for the suit because of the volume of letters. As Hazard explained in the *Annual Report of the Postmaster General of December 23, 1784*, the stages between Philadelphia and New York were carrying many, many letters for pay in violation of the *Ordinance* so he asked the Attorney General to institute a suit. Johnson applied to have the suit discontinued promising no pay should be received for letters sent by his stages in the future but Hazard did not feel he had the authority to discontinue a suit once instituted.

The second event, apparently inspired by the suit, was Nathaniel Twining’s *Memorial* before Congress of April 4, 1785 in which he offered to carry the mail by stage from New York to Norfolk, VA describing how the merchants offered,

the American Revolution; page 102-3 Columbia University Press 1928; Davidson, Phillip *Propaganda and the American Revolution, 1763-1783*, page 235, 1941. Norton Press 1973 reprint.

⁶ John Holt to Samuel Adams January 29, 1776 cited in ‘John Holt, Printer and Postmaster’, by Paltsits, Victor H. *New York Public Library Bulletin #24* (September 1920).

“Their annual Subscriptions, by which means your Memorialist was under obligation to convey all Packages and Letters which were offered by the said Subscribers.—That your Memorialist in a short period became sensible those engagements counteracted the Ordinance of Congress, and greatly injured the revenue of the Post Office.—That under this Consideration he was stimulated to set forth to your Honbl Body a proposition for conveying the Mail by Post Stages...”⁷

A second response to the Johnson suit was the previously cited approach by stage owners (Twining, Van Wyck, Van Horne etc.) to the state legislatures to obtain a monopoly on various routes.

The stage proprietors were then in position to charge monopoly prices for carrying the mails, which is exactly what happened in 1786 when Hazard was ordered to use them and contracted with the four major stage operators to use stages to carry the mails from Portland, ME to Augusta, GA. Talmadge Hall, for example, wanted a 40% increase in pay for the same service on the Boston to New York route. Van Horne’s state stage monopoly in Maryland was renewed twice and when his postal contract ran out in June 1794 Postmaster General Pickering was so disgusted with Van Horne’s performance that he purchased horses and sulkies with public funds to carry the mail across Maryland, creating the first government owned mail stage.

As passenger service was the most profitable, the stages left first thing in the morning and arrived late at night. This did not meet postal needs as merchants had no way to reply to letters they received unless they operated at night. Further, the main stage contractors subcontracted out the service, keeping the emoluments for himself, and the subcontractors had no incentive or obligation to handle the mails effectively. Their drivers were not under oath. Hazard sought Alexander Hamilton’s legal opinion as to whether he could require the main contractors to provide **route agents** to handle the mail and was told no.

Hazard was authorized to extend the postal system by private contractors under authority such as the *Resolve of February 15, 1787* which authorized him to give seven year exclusive contracts to any persons who gave satisfactory security to carry letters and packets provided the postage charge was no higher than that for similar letters on the post road and provided such contract did not occasion postal expenses.⁸

To cut costs and speed service, Hazard put the mails back on horseback, but with the election of George Washington as President, and Washington’s desire to create stage service throughout the south, this decision was reversed and Osgood replaced Hazard. Costs continued to mount as the stage line monopolies were subsidized during the early Constitutional period.

⁷ Note that what Twining is describing is a ‘subscription stage line’ financed privately by merchants.

⁸ Rich, Wesley Everett, *The History of the United States Post Office to the Year 1829*. 1924 Harvard University Press on page 62 notes, ‘Thus was introduced into the American Post Office a device which has been of great assistance in developing the postal service, the private post road.’ Actually subscription posts had been introduced earlier in colonial times, but not necessarily as part of the postal system legislation.

The Confederation era decision by Congress to support stagecoaches as a fast basic means of transportation meant that they became the source of the **express parcel operations** rather than the earlier and slower stage wagons that were used for the bulk conveyance of goods. A similar division occurred somewhat later with the rise of the steamboat. Waterways had been a major source of goods transport from the earliest days of colonial development; however, the rise of the steamboat industry after 1807 meant there was a new fast express **water parcel express** also available.

A Confederation era boat item is seen as **figure 26**. It is an ex-Faultstich letter discussing goods sent by **manor sloop**. Written by Peter R. Livingston May 12, 1785 to the wife of Gerrit Smith, Astor's partner and philanthropist, enclosing three crowns to purchase Hyson tea. Peter Livingston adds,

“Our three boys go down again to return to Princeton as their time is up. I sent you by them £5 4 that a received at Albany the 7th Inst. for lands sold in Saratoga... We send your Pott (sic) back, packed with fresh butter and a Cog (keg) with 150 eggs...Please keep the Cogs until the Manor Sloop comes down when we shall order the Boys to call for them... The Boys will take the Mattress, Blanket & Sheets with them. The rest of the things will be sent with our Sloop the last of this Month.”

A particularly insightful observation is found in the cited Olenkiewicz article when he quotes Washington's letter of March 16, 1780 to Udny Hay⁹, on the use of the **parcel express wagons** to supplement or replace the horse expresses,

“When the Army requires the services of the waggons now employed as expresses and should the necessity continue for extending the number of express riders beyond the establishment you will use your discretion, proportioning what you may be obliged to call in to the real exigency of the case, and dismissing them as soon as that exigency is over. However, useful the number of stationary expresses which you point to, may be considered, yet we must not attempt any further innovation on this at this time.”

Early Express History Under The Constitution

There is no mention of a postal express function in the PL&R's of 1792 or 1794. Nevertheless there were military expresses. Several of the earlier “military express” letters have appeared in various articles. One from 1797 addressed to Col.

⁹ As noted on page 335 of Part V of my 10-part ‘Post Office During Confederation’, *Collectors Club Philatelist* September-October 1991. Hay asked on April 20, 1785 for the contract to carry the mail between Albany and Canada; a request that was not acted upon until July 22, 1788.



Figure 25. Cover carried by Stavers Mail Stage on March 2, 1786 from Newburyport to Boston.

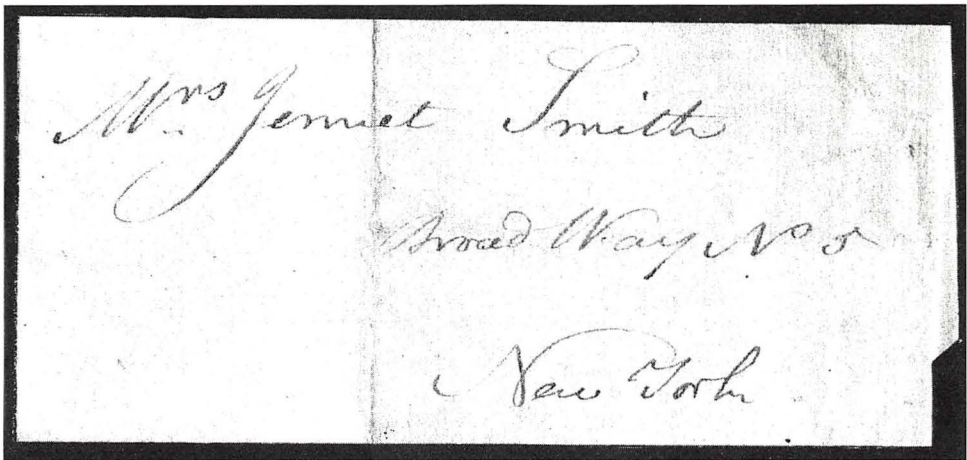


Figure 26. Confederation cover sent by Manor Sloop. Letter dated May 12, 1785.

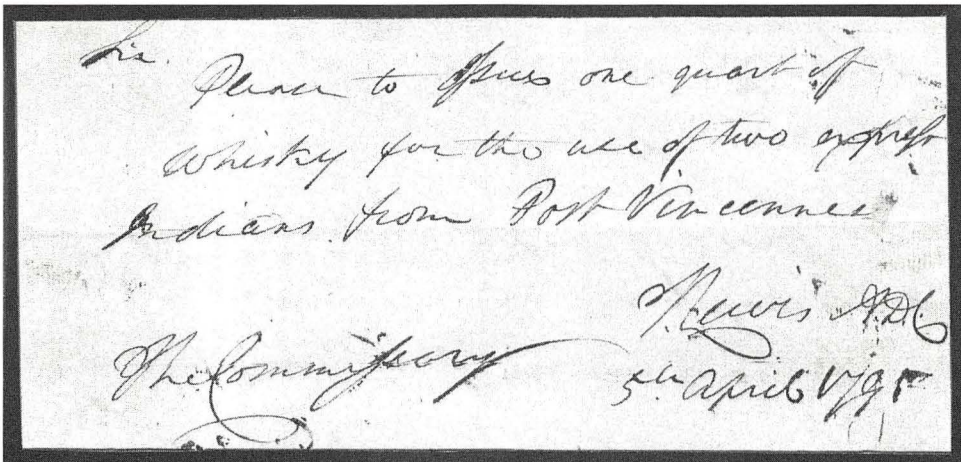


Figure 27. A pay order sent by two express Indians out of Post Vincennes, April 5, 1795.

Henley, Knoxville, TN, who was fighting the Cherokee Indians at the time was discussed by William Tower.¹⁰ Another was an 1801 “express” letter from Detroit to Cincinnati discussed by Arthur R. Bostwick.¹¹ Indians carried some of these letters. A pay order for a quart of whisky from the commissary for the use of two Indian express riders who rode out of Post Vincennes is recorded on April 5, 1795, **figure 27**.

An example of such an express letter is seen as **figure 28**, an ex-Leonard Persson letter to Major Kamtrammck, the commanding officer at Post Vincennes, IN between 1789 and 1793. Unfortunately the contents are missing.

Seemingly, the postoffice did not become involved until October 24, 1803, when Postmaster General Gideon Granger informed Samuel H. Smith that,

“A line of express is established from this Office to the Natchez, to commence on this day week and to continue three months from that time,”

and asked him to insert a notice in his Washington newspaper.

This service went into effect as seen by indications of a **postal “express mail”** from the Chickasaw Agency (McIntoshville, MI) in an entry for paying Thomas Love \$10 for riding express from there to Ft. Pickering that was certified by the second postmaster Samuel Mitchell in his 1804 accounts for the quarter ending 12/31/1803¹². This seems to have been authorized by the October 7, 1803 Treaty of Tellico with the Cherokee Nation authorizing mail transit through the Indian nations.

While not express mail, the bulk of newspapers in the mail led Postmaster General Habersham to purchase three ships for a coastwise packet service. The ships sailed from New York to Philadelphia and then to Charleston, from whence the mails went inland. One shipment alone weighed 500 pounds. Nevertheless the service died after sixteen months because it was expensive and the need to take on freight and passengers to defray costs made it difficult to have a regular schedule.¹³

Further to the extent that **“money letters”** or remittances are considered part of the collectable express operations in the 1836-1866 period, the postoffice was involved much earlier. As early as 1802, Postmaster General Granger notes¹⁴,

“The mail has become the channel of remittance for the commercial interest of the country and in some measure for the government; its contents cannot be too well secured and guarded...”

Postmaster General McLean added in 1828,

“No inconsiderable amount of the active capital in the country, in some form or another passes through the mail.”

¹⁰ Tower, William ‘A Sheaf of War Covers’; pg 36 in *The Stamp Specialist* 1943 Vol. II.

¹¹ Bostwick, Arthur R. “By Express From Detroit to Cincinnati in 1801” *Stamps* September 18, 1976.

¹² Oakley, Bruce C., Jr. “*A Postal History of Mississippi, Vol. I*”, 1980, page 18.

¹³ Keilbowicz, Richard B., *News in The Mail*, pages 47-48. 1989 Greenwood Press.

¹⁴ Pages 22 and 183-4 in *American State Papers Class III Post Office Department*.

An unusual three-combination money cover, **figure 29**, is that from Hamilton Ontario postmaster E. Richie of July 4, 1834 who franked this “money letter” that is addressed to Capt. Sherman at Fort George Niagara “on board of Steam Boat Oswego”, the new 134-ton American steamboat, sending on \$40.65 received from Elias Trowbridge of Rochester NY. It is a triple combination because it is a) a money letter in the mails, b) it is a cross border item and c) carried by and addressed to a steamboat.

By 1855, Pliny Miles estimated that merchants transmitted \$100-million through the mails in a given year—double the federal budget.¹⁵

The Express Mails of 1807

On February 16, 1807, Postmaster General Granger appointed five supervisors to superintend a **government express mail** into the newly acquired Louisiana Purchase from Washington to New Orleans. It was to run between Washington and New Orleans via Athens, GA. Dr. William R. Cozens was to supervise the route from Washington to Danville, VA, Baylis Elkim was to superintend from Danville to Athens, GA using a public horse, Dennison Darling, postmaster of the Lower Creek Nation, AL, was to supervise the line from Athens to Ft. Stoddert, MI (he was to headquarter at Coweta AL (on the western Alabama bank of the Chattahoochie River, although the Post Office records mistakenly put it at Ft. Mitchell, GA), while Ft. Stoddert postmaster Edward Gaines was to superintend the road from there to ‘the Cockles’¹⁶ and New Orleans postmaster Blaize Cenas was to superintend the route from ‘the Cockles’ and New Orleans.¹⁷

This express, possibly initiated as a means of keeping an eye on the Aaron Burr/James Wilkinson ‘conspiracy’¹⁸ to create a kingdom in Mexico, did not carry newspapers and was still being run in March 1809 when Granger stated it travels on horse one hundred miles every 24 hours; the riders ride 100 miles without rest. It apparently ended by 1810 at which time a military road had been constructed from Milledgeville, GA to Ft. Stoddert and the mails were routed via Milledgeville.

On page 13 of his book, Stets also recorded an express mail to Cleveland and Detroit established about December 5, 1807 because of the possibility of war with England. The November 30, 1807 letter telling the Cleveland postmaster the operational particulars is found on page 153.

As Granger wrote the postmaster of Warren, Ohio, he had also entered into a contract to run an express mail from Washington to Detroit in 8_ days; the mail was never to exceed 18 pounds and if it was becoming too heavy, newspapers and other large packages, other than government, were to be excluded. It apparently lasted through the winter of 1807-1808.

¹⁵ Miles, Pliny “Post-Office Improvement,’ *New York Quarterly* page 24.

¹⁶ This appears to be on the Pearl River, either at the mouth or at Favre’s farm, 10 miles upriver about 168-miles from Ft. Stoddert or 110-miles if causeways could straighten the route. The express mail went from there to New Orleans 53-miles by boat.

¹⁷ Stets, Robert J. *Postmasters & Postoffice of the United States 1782-1811*, pages 11-12. La Posta Publications 1994.

¹⁸ Hecht, Arthur ‘The Burr Conspiracy and the Post Office Department’ pages 128-145 *Missouri Historical Society Bulletin* 12 (1956).

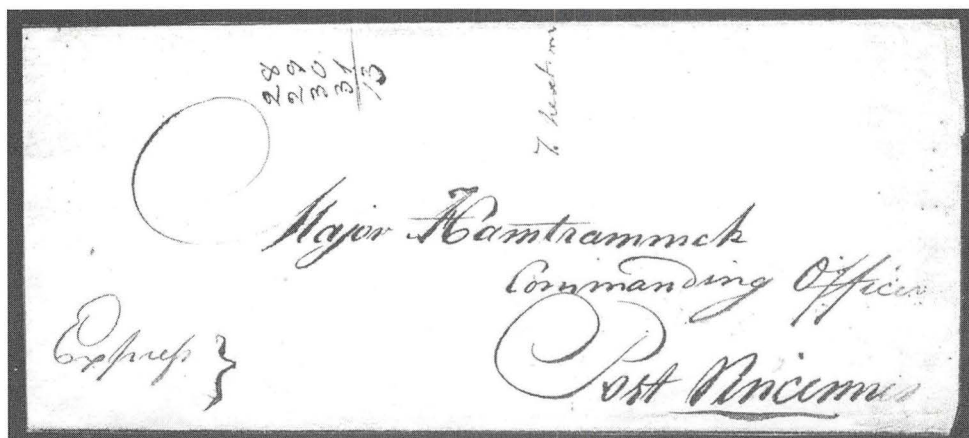


Figure 28. Express letter to Post Vincennes, about 1790.

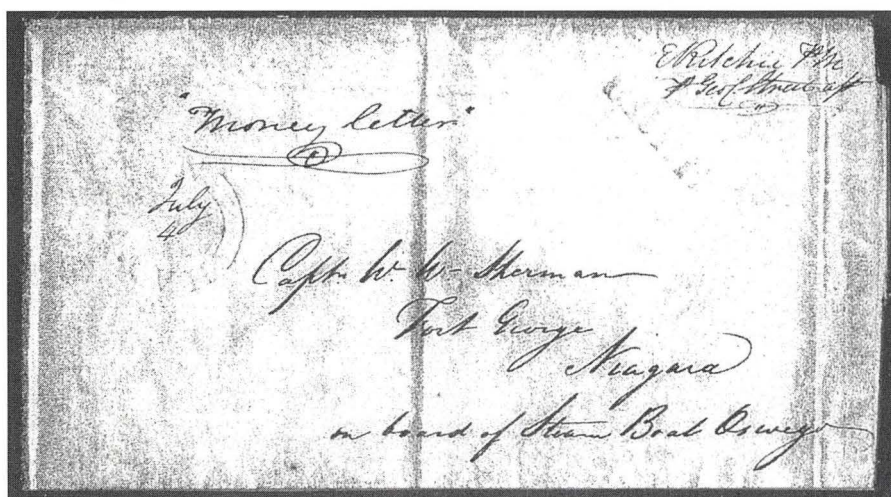


Figure 29. A money letter in the mail which crossed a border and was carried by and addressed to a steamboat. July 4, 1834.

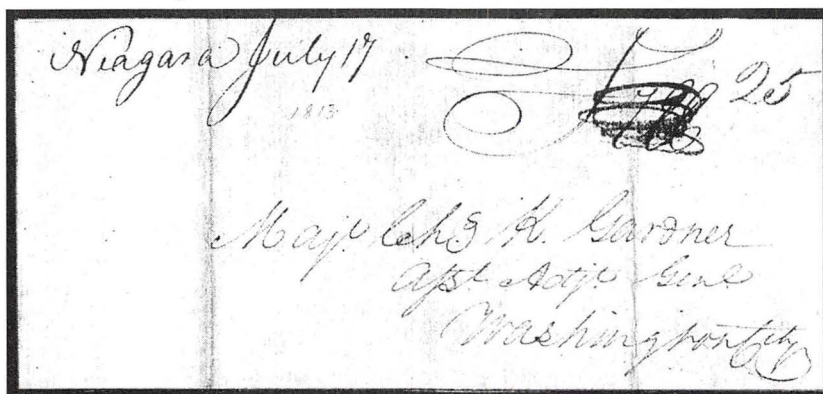


Figure 30. Letter is dated July 15, 1813 at the Camp at Ft. George in occupied Canada.

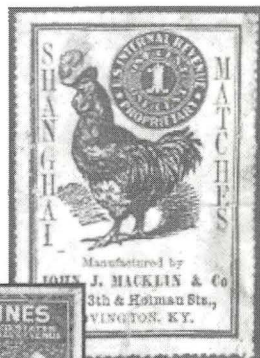
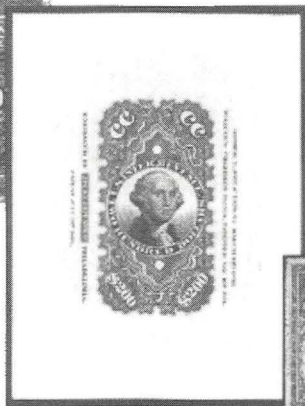
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