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THE PENNY POST

Official Journal Of The Carriers And Locals Society

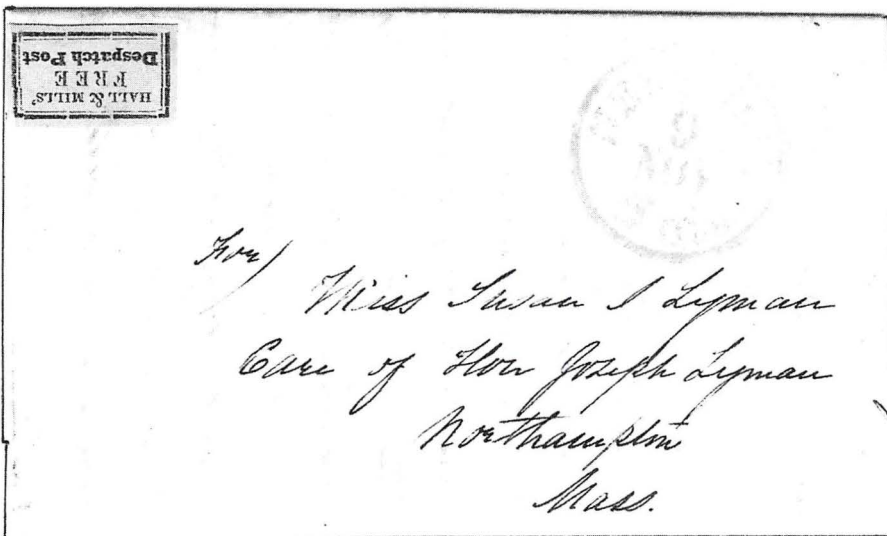
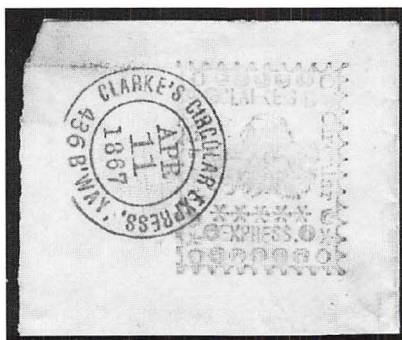


A cover originating in Brooklyn, New York, dated February 5, 1860 to St. John, New Brunswick with three 3¢ and one 1¢ 1857 stamps paying the postage. A black on pink Brooklyn City Express Post, 28L4 stamp, paid the two-cent local post rate to the post office. The red United States / C transit stamp appears at the right. William McNish was the Brooklyn City Express Post proprietor from 1859 to the summer of 1861.
PF 410,300.

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BOYD'S STAMP ISSUES IN GOLD INK
IDENTIFYING A STRANGE BLACK HUSSEY STAMP
THE BROOKLYN CITY EXPRESS POST

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Editor's Message

By
Larry Lyons

I find it amazing that over the last two years we have published so many new discoveries in the field of carriers, locals and expresses. Our journal is dedicated to providing original research articles in these fields and we have been doing it for over 16 years! The private companies in our field operated in the 19th century with a primary focus in the 1840-1860 time period and here we are over 150 years later uncovering new discoveries. I can only say that the enormous spirit of cooperation of our members is contributing to some very special in depth research which would not have been possible without this sharing of information and ideas. I for one find this camaraderie to be extremely satisfying and compelling. We learn from each other and every time we pool our knowledge we contribute to our field.

Our philatelic specialty has risen to the forefront of philately thanks to Vernon Morris who won the 2006 Champion of Champions competition with his exhibit entitled "*Fighting the Fed in Philadelphia: Carriers, Locals and Independent Mails 1835-1867*". On March 31st, Dr. Morris presented his exhibit at the Collectors Club of New York. I was privileged to attend his narrated PowerPoint presentation which was superb. Looking at the ten-frame exhibit I was overwhelmed by the amount of research and knowledge which is presented. The author's conclusions and original ideas are also contained in the exhibit. The knowledgeable presentation along with the fascinating and rare postal history items combined to beat out all others for this esteemed award. My hat is off to Vern in humble recognition of his accomplishment. I am even more impressed with his level of knowledge in this field after only about ten years of collecting.

Special congratulations to Lawrence Lebel for winning a gold medal at APS Ameristamp Expo held in Riverside, California with his one-frame exhibit entitled, "*Conjunctive Usages, Boyd's 1844-1868*".

We have a small dilemma to resolve. The "patient" is a black Hussey stamp which is similar to the brown-red Hussey stamp 87L26, which is Figure L180 in the *Scott Specialized Catalogue*. Our "patient" has a slightly different design, which includes outer border lines as well as other differences indicating a separate printing. The stamp and article are presented by William Steele, a long time collector in our field. The Philatelic Foundation wants our advisement so your participation counts. Let me know your thoughts.

In an article entitled "*Go for the Gold!*", author John Bowman presents his study and thoughts on the three Boyd's types printed in gold ink. Thanks to John for his insightful article.

I have completed an extensive research article on the Brooklyn City Express Post which is presented in this issue. My comprehensive study led to a full understanding of the handstamps, proprietors, period of usage, the various settings, and the forgeries.

At the end of most research articles you will find a note indicating "if you have any additional information please forward same to the author (and editor)". Additional information could be concurrence or an alternate conclusion. Our journal

will present educational responses and allow the readers to draw their own conclusions. Additional census information will appear in later issues of *The Penny Post* as does other opinions, thus the educational process continues.

I would like to take this opportunity to greet new members to the C&LS. I promise to present some general articles which will help the new “students” and solidify some ideas for more advanced “students”. Our foundation is based on this being a life-long learning process in which we are all “students”. As indicated in the first paragraph of this “message”, we are continually advancing the field with new discoveries and more advanced research.

I would be remiss if I didn’t thank our advertisers without whose support our journal would not be possible. Extra special thanks to Scott Trepel for his efforts in our field and for being our patron saint in remembrance of Richard Schwartz. I would also like to thank those of you who have made our “Honors List” by making additional donations above the basic dues. If you haven’t made a contribution to our Society we would appreciate your financial help.

Hope you enjoy this issue of *The Penny Post* and happy collecting to you all.

HONORS LIST

We honor the following members who have generously contributed financial support to the Carriers and Locals Society over and above their basic dues.

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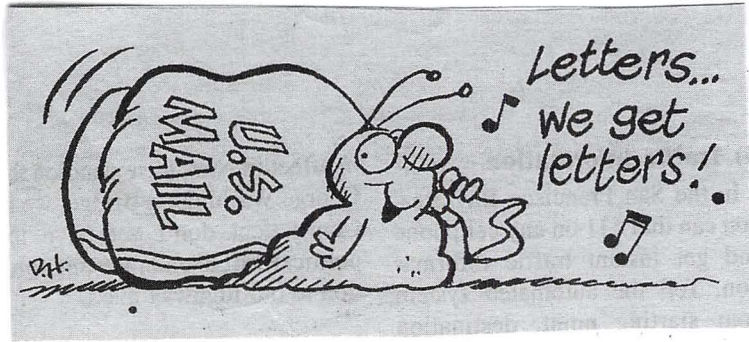
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By
Larry Lyons

Letter from Gordon Stimmell

Here is a scan of a G.A. Mills (109L1) single stamp which was not included in your census in the October 2006 journal. This brings the number of recorded genuine single stamps to seven.

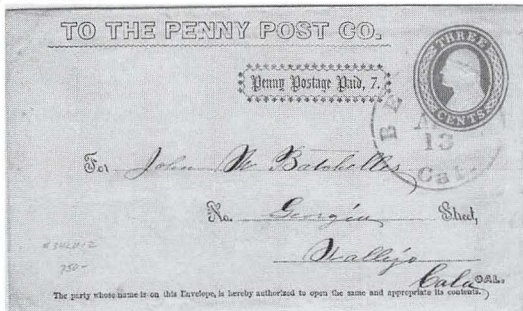


Letter from Norman Shachat

This cover has a 7LB11 adhesive. The date is July 30 (1851). It fits right into the middle of your census.



Letter from Clay Wallace



I very much enjoyed your article and census on the California Penny Post Company (July and October 2005). The enclosed is a scan of a 34LU12 cover dated April 3 (1856) from Benecia. This cover would be the fourth recorded example of this type of envelope.

Letter from Donald Johnstone

This is reference to the notes in the October 2006 issue of *The Penny Post* (page 3), concerned with authenticating genuine Philadelphia red star carrier cancellations. Some years ago I too was interested in this. At the time I was sorting a large accumulation of used Eagle Carrier stamps from a long time dealer. Most showed some evidence of a red cancellation. One or more had a fake red star of modern aniline die. I found the pigment of the genuine cancellations was cinnabar, the natural ore of mercuric sulfide. Research of the U.S. Patent Office reports of the 1850 period provided a clue. My most recent mention in print of the cinnabar containing cancels on Eagle carriers is *Chronicle* 125 /Feb. 1985/ Vol. 37, No. 1, page 23.

I thought this might be of interest.

Letter from John Bowman

Enclosed is a good imitation of the rare Adams & Co. Express adhesive from California. It is an obvious forgery. The cover does not look new to me, but perhaps the imitation was made recently. What do you think?



New Adams & Co. Express Forgery

The Strange Case of the Black Hussey Large “LETTER” Box Type V Stamp

By
William W. Steele

A number of decades ago this writer was successful in purchasing at auction Sir Nicholas Waterhouse’s large reference collection of U.S. carriers and locals. Upon receipt of the collection I was surprised to find that it contained a large number of genuine stamps mixed in with hundreds of reprints and counterfeits.

For instance, the collection contained an unused copy of Hussey’s first stamp. This stamp is not listed as unused by the *Scott Catalogue*. The stamp was in poor condition but after a repair it became a good reference copy.

I also recall that there were included three copies of Hussey’s lake stamp, 87L19. I traded two of them to Elliott Perry for a Boyd local on cover. Mr. Perry had been looking for a couple of copies of this stamp for some time for two customers who needed this stamp to complete their 1862 series of nine.

The color of the 87L19 stamp differed from the 87L11 lake stamp in that it was a more purplish-red color whereas the genuine 87L11 lake stamp is dark carmine, but that is another story.

But the stamp that really caught my eye and the one that I kept coming back to again and again was a rare and mysterious black Hussey stamp picturing the cast iron British letterbox first placed on London street corners in early 1855. This was the year after Hussey started his local post.

This letterbox stamp was similar to Hussey type L180 which is the large “LETTER” stamp on a letter box pictorial with “BASEMENT” at the bottom. It had never been seen in black before. It looked very good to me. It was puzzling as it seemed to contain all of the characteristics of the original type L180 stamps (87L26), but it also contained characteristics not found on the original stamps such as the addition of an extra outer frame line. See **Figure 1**. The black stamp seems to have no corner dots. There are similar red stamps presumably made around the same time which do have corner dots.

The **Figure 1** stamp was sent to Elliott Perry who told me he had never seen this stamp in black. The stamp was pictured on page 33 of his and Warren Hale’s “*Byways of Philately*,” which was printed in 1966.

Finally, about three years ago, I sent the stamp to the Philatelic Foundation for certification. After a long study the Philatelic Foundation was unable to make a determination as to the stamp’s status.

While the stamp was at the Philatelic Foundation it was reviewed and studied by Larry Lyons, one of the top experts in the U.S. locals field and a very astute student of local stamp forgeries. After his study and research on this black Hussey stamp, Larry Lyons, Editor of the Carrier and Locals Society journal, published a comprehensive study of Hussey’s Post in the *The Penny Post*. See Vol. 10, No.1 pages 3-25. Larry Lyons concluded the black Hussey was genuine.

But this was apparently not good enough for the Philatelic Foundation. A couple of months later a certificate was received stating that the stamp was a counterfeit.

Upon receiving the information that the Philatelic Foundation had found the black Hussey to be a counterfeit, I immediately contacted them by phone. My research had convinced me that this stamp was indeed a genuine issue and that I had evidence that I believed they could not successfully refute.

We discussed the probable date of printing and the years of operation of the Hussey's Post. I got the impression that they were of the opinion that the stamp was made after the post had closed, which I believe was not the case. Also they seem to have based their opinion solely on the fact that the stamp contained some characteristics not found on the original Type L180 printing of 87L26. To me this has nothing to do with the status of this stamp.

I finally got permission to resubmit the stamp for re-examination and was told to write a letter explaining why this is a genuine stamp. The stamp and the letter were submitted and nothing has been resolved to this day. This article is an attempt to resolve this issue.

Hussey had what he called "The Rule" which determined which of his stamps were acceptable for postage at his post. Warren Hale mentions "The Rule" in the *Byways* book. Hussey's "Rule" was that he would accept for postage any stamp bearing his name. Of course, there was more to it than that. Hussey was talking about any stamp that was printed from his dies or his plates and which were printed during the operational period of his post.

In late 1875 or early 1876 the Hussey Company had J.W. Scott print some stamps from a small number of Hussey's original dies that had been used to print earlier Hussey stamps. New printing plates were made from these dies, the old plates having long since been erased. These stamps were printed in extremely small quantities. I believe that the black Hussey stamp was of this printing.

This business of J.W. Scott printing genuine stamps for a local post is not unique. Besides these Hussey stamps, six years earlier in 1870 Scott printed the genuine stamp for Crosby's City Post of New York City, *Scott Catalogue* number 54L1. Along the selvage of the full sheet of 25 is imprinted "Engraved by J.W. Scott & Co., 75 and 77 Nassau Street, N.Y." So there is precedent for Scott's printing genuine local stamps.

It was about this time that Hussey was in the process of transferring ownership of this post to Easson and it is believed that these stamps were made to bridge the gap between the Hussey-Easson ownership in case they were needed.

At any rate Hussey stated at the time that these stamps would be accepted for postage at his post since they were made from his dies. As a result of Hussey's statement, the *Scott Catalogue* states in the last sentence of the footnote under 87L26 that these 1875-76 stamps were "available for postage." By reasoning it is not possible for a stamp that was available for postage to be a counterfeit.

Larry Lyons, in discussing this 1875-76 printing in the January 2002 *Penny Post*, (p. 15) states that "these stamps would have been accepted by Hussey for postal use and some are listed in the *Scott Catalogue*." His specific reference was to the 87L52 stamp which was printed at the same time.

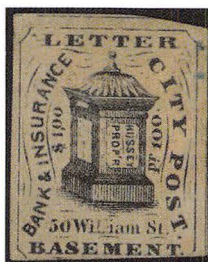


Figure 1. The large “LETTER” stamp in black on a letter box pictorial with “BASEMENT’ at the bottom. How do we categorize this stamp?



Figure 2. The genuine L179 (87L24 and 87L25) stamp is shown at the left and the L179A design is shown at the right. In addition to the heavy triangle under the “ER” in “LETTER” there are other differences between the two printings such as the “B” in “BANK” having an extended protrusion at the bottom and the upper line inside the top left loop being much shorter.



Figure 3. The genuine 87L26 stamp (L180) is shown at the left and the proposed L180(A) stamp is shown in red at the right. In addition to the obvious scratch over the “I” in “CITY” and the additional outer border lines, there are consistent dots of color over the right side of the “N” in “BANK” and under the right side of the “K” on the L180(A) stamps. The second “T” in “LETTER” has a long tail attached to the bottom right.

Figure 2 shows the *Scott Specialized Catalogue* picture of L179 which is a small letter box stamp with “82 BROADWAY” at the bottom. This design was used to print the black 87L24 stamp and the red 87L25 stamp. The blue 87L52 stamp is listed in the *Scott Specialized Catalogue* as being the same L179 design but it is not. **Figure 2** shows the design of the 87L52 stamp which we will call L179(A) for purposes of this discussion. This L179(A) design differs from the L179 design in certain ways which are not limited to the following more obvious characteristics:

1. The L179(A) design has a triangular shape to the left of the “C” in “CITY”.
2. There is no dot under the “A” of “BANK” on the L179(A) blue stamps but it appears on the L179(A) red stamps and the L179 stamps.

The reason for the above analysis of the 87L52 stamp is because it is relative and necessary for our discussion of the large “LETTER” box Type V stamp in question. The large “LETTER” box Type V stamp was also printed in blue and red on the same paper as the L179(A) stamp discussed above.

Figure 3 shows the *Scott Specialized* picture of L180 which was used to print the brown red 87L26 stamp. Also shown is the design of the red and blue stamps printed in 1875-76 which are similar to this L180 design. For purposes of

this discussion we will call the design of the red and blue stamps L180(A). The L180(A) design differs from the L180 design in the following primary ways:

1. There is a scratch of color above the "I" in "CITY".
2. There is an extra border line around the stamp which is only evident on copies where this is not cut away.
3. There is a dot of color over the right side of the "N" in "BANK" and under the right side of the "K".
4. The second "T" in "LETTER" has a long tail attached to the bottom right.

Both the L180 design and the L180(A) designs are shown in **Figure 3**.

George Sloane stated that research indicated that the 1875-76 Type L179(A) and L180(A) stamps were printed from the same stone at the same time. Elliott Perry concurred in this opinion.¹ L179(A) is mentioned here because it is thru L179(A) that the genuineness of the type L180(A) black Hussey can be proved. See **Figure 2** for the L179(A) stamp characteristics. Both these stamps were printed together from single subjects on the plate, first in black, then in red and finally in blue.

¹ *Editor's Note:*

The early student's choice of words seems to be a stumbling block. According to Perry the L171 and L172 designs were the "original" stamps, being the first to picture these designs. Perry called the L179 and L180 designs "imitations" because they imitated the first design. The details are not the same as the first designs and both are designs of original stamps. The subsequent printings of 1875-76 were called "reprints" by Perry because they were similar to a design that had been printed earlier. They were in fact not the same details as previously printed and by today's standards are another "original" design. Perry called forgeries "counterfeits". The John Walter Scott forgery of the L179 design is Forgery B which is a catalogue cut. This design was used to make "reprints" which are attributed to George Hussey. These reprints were printed on thin and thick white wove paper (Wood, June 8, 1864). They do not have the characteristics of the L179(A) design. In addition the L179(A) was produced on different color paper than the reprints.

The John Walter Scott forgery of the L180 design is Type V Forgery A of which actual forgeries exist. George Hussey is credited with printing reprints of the L180 design (Wood, #15). The reprints were made in dull rose, rose brown and in carmine

The reprints do not have the characteristics of the L180(A) design. Thus the L179(A) and L180(A) designs are different and should not be considered reprints.

In the past the L179(A) and L180(A) designs were called "reprints" by Sloane, Perry, Patton and Lyons. Lyons, after extensive study, now sees these as genuine new designs.

For reference see Byways of Philately, Elliot Perry, J.W. Stowell Printing Co., 1966, pages 19, 28-29 and 33,35.

It is noted that 87L53 which is the L186 design was made by J.W. Scott.

The Scott Specialized Catalogue does state under 87L26 "reprints of ..., L179, L180 were made in 1875-76 on thicker paper in normal colors and were available for postage."

The blue printing of L179(A) is the stamp that is listed as 87L52 in the *Scott Specialized Catalogue*. The Type L180(A) black stamp, printed from the same stone as Type L179(A) is the stamp we are discussing in this article. 87L52 exists only as a J.W. Scott 1875-76 printing. In at least two instances that I know of, the Philatelic Foundation has called 87L52 a genuine stamp. Yet the Type L180(A) black Hussey printed from the same stone at the same time has been called a counterfeit. This article is an attempt to correct this fallacy.

The black and the red Type L179(A) 1875-76 printings were not given new catalogue numbers of their own because they already had identifiable catalog numbers from the original 1863 printings-87L24(black) and 87L25(red). These stamps differ from the L179 design and new listings will be proposed for these stamps by Larry Lyons. But the Type L179(A) blue stamp presented a different problem. It had no previous printing in blue, and since Hussey stated that these stamps were acceptable for postage, it had to be given its own catalog number by the *Scott Catalogue*, hence, 87L52.

As stated before, 87L52 exists only as a J.W. Scott 1875-76 printing. Also, as noted before, it has on two occasions been called genuine by the Philatelic Foundation. The Type L180(A) black Hussey, printed from the same stone at the same time needs to be evaluated for a possible *Scott Catalogue* listing.

The Historical Record

87L52 has a long history in the *Scott Catalog*. Perry noted that in the 1935 *Scott Catalog* 87L52 is listed as a “reprint error in color, available for postage.” Of course, this was not a true reprint. While it was made from the same die as the original, it was printed from a different stone. Also it was not an error of color. A number of J.W. Scott printings were made in the black-red-blue combination and this was one of them. In 1894 this same listing of black, red and blue appeared in the *Scott Catalogue*. Type L179(A) was at that time called L168. It is our opinion that it was improper to delist these stamps and Larry Lyons will propose their relisting.

Up until the early 1950s Type L180 was known only in the brown-red color of the original. But George Sloane noted that Coster in his 1877 book stated that Type VIII (now Type L180) existed in blue as well as the brown-red regular color. This convinced Sloane that L180 did indeed exist in blue. He spent the next twenty years hunting for this blue stamp and finally about 1955 he found a copy shortly before his untimely death in 1958. Later, according to Perry, in 1963, two more copies showed up in an old album and one found its way into the Dos Passos collection. This left Sloane, Perry and Dos Passos with copies of the L180(A) blue stamp. Later, a fourth L180(A) blue stamp showed up. Sloane’s copy wound up in the Middendorf collection.

The black stamp which showed up in the Waterhouse collection was not mentioned by Coster. It was not known to exist until this writer found it in the Waterhouse reference collection. The black stamp differs from the J.W. Scott 1875-76 blue and red stamps in that it does not contain the colored flaw extending diagonally upward from the “I” in “CITY” (Larry Lyons believes there is a hint of the beginning of this line evidenced by a few tiny dots. See **Figure 1**). This is because the black stamp was printed first and the flaw had not yet appeared on the stone. The flaw first surfaced during the printing of the red stamp, which was printed

second. This writer has a red stamp that shows an intermediate state of the flaw where the flaw is not fully developed. Most red stamps show the fully developed state of the flaw and all blue stamps, which were printed last, show the fully developed flaw.

Concerning the black Hussey Type L180(A), if Sloane's statement is correct that it was printed at the same time from the same stone as type L179(A), then there should be more copies of the black L180(A), around resting undetected in someone's collection. Larry Lyons knows of 15 or 20 copies of the black type L179(A) and we have only one known copy of the black L180(A). Therefore, there should be many more copies of the type L180(A) around somewhere providing they have survived. As of now only this one example is recorded.

One more characteristic of the black L180(A) stamp must be noted. The stamp does not have dots in the four corners. I believe the blue L180(A) stamps also do not have the dots in the corners but the red L180(A) stamps do have dots in the four corners.

Conclusions

To sum up the case for the genuineness of the black Hussey:

1. The black Hussey stamp was an 1875-76 J.W. Scott printing made for Hussey using Hussey's dies.
2. Hussey stated that the 1875-76 J.W. Scott printings were acceptable for postage at his post since they fell under Hussey's "Rule"; that is, they were made from Hussey's dies and were printed during the operational period of Hussey's Post, in 1875-76, a good six years before Hussey's final stamp was issued in 1882.
3. As a result of Hussey's statement, the *Scott Catalogue* states in the footnote under 87L26 that these stamps were "available for postage."
4. The Carriers & Locals Society in *The Penny Post* states that "these stamps would have been accepted by Hussey for postal use and some are listed in the *Scott Catalogue*." (January 2002, *The Penny Post*, p. 15)
5. The Philatelic Foundation has on at least two occasions called the 87L52 stamp made from the 1876-76 J.W. Scott printing L179(A) genuine while calling the type L180(A) black Hussey stamp made from the same printing at the same time a counterfeit. This finding is both inconsistent and illogical.

It is interesting to reflect on how the Philatelic Foundation came to the conclusion that the Black Hussey is a counterfeit. An important clue can be found on the certificate itself where the foundation insists on calling this stamp an 1863 printing. This would have thrown everything off from the very beginning. The Foundation would naturally have found that the black Hussey did not agree with the 1863 printing; therefore, the stamp must be a counterfeit. This is false reasoning because the stamp was not of the 1863 printing. It was printed from the same die as the 1863 printing but a different stone some thirteen years later.

Furthermore, that “different stone” contained another type Hussey stamp which the Philatelic Foundation has rightly called genuine.

It is hoped that this article in addition to the first one by Larry Lyons will move the Philatelic Foundation to issue a genuine certificate for the black Hussey stamp L180(A).

Editor’s Note:

It is my hope that the black Hussey stamp L180(A) receives a certificate of genuineness from the Philatelic Foundation. Once that hurdle has been passed I would recommend new Scott Specialized Catalogue listing as follows:

1875

87L52	L179A	1¢ blue	now listed
87L52A	L179A	1¢ red	new listing
87L52B	L179A	1¢ black	new listing
87L54	L180A	1¢ black	new listing - stamp presented here
87L54A	L180A	1¢ red	new listing
87L54B	L180A	1¢ blue	new listing

Perhaps the Black Hussey stamp was a proof or essay and the others should also have an essay or trial color designation. Pleast let us know your inclination on these stamps for new listings.

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Go for the Gold!

Unraveling the Mysteries of Boyd's Stamp Issues in Gold

By
John D. Bowman
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Boyd's City Express issued three stamps in gold on glazed white paper, long theorized to be for social purposes, such as Valentine's or invitations. The first two were issued under John T. Boyd's ownership, and represent his only deviations from the usual black on green color (Scott Nos. 20L5 and 20L9, **Figures 1 and 2**). The third (**Figure 3**) was issued after the business was acquired by the Blackham's (December, 1860.) This one has been thought to be part of a group of four stamps printed in gold on various colored papers primarily for sale to stamp collectors. It could be argued that the last group is philatelic, but they are currently listed in the *Scott 2007 Specialized Catalog of US Stamps and Covers* (20L19-20L22, **Figures 3-6**).

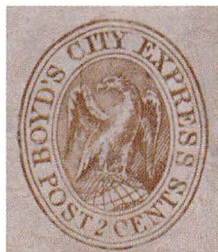


Figure 1. Boyd's Gold on *cream*, 20L5 stamp was probably used late 1848.

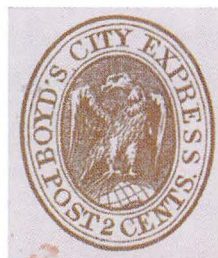


Figure 2. Boyd's Gold on *white*, 20L9 stamp can be found used from Feb. 2, 1853 to Sept. 17, 1857.



Figure 3.
Gold/*white*
20L19

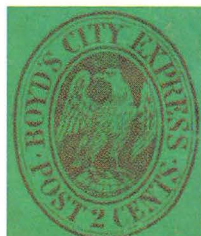


Figure 4.
Gold/*green*
20L20



Figure 5.
Gold/*dark blue*
20L21



Figure 6.
Gold/*crimson*
20L22

Figures 3-6. Boyd's 1861 series of gold ink stamps probably were issued for philatelic purposes but usages on cover can be found.

The purpose of this article is to review these gold stamps, which are very much unlike Boyd's usual postal issues because of their color. Otherwise, they are certainly part of the theme of the oval eagle on globe design seen throughout the early years of this private city post.

Scott 20L5

The gold on white 20L5 is a very scarce stamp (**Figure 1**). It was prepared from the same engraved die that produced 20L4 (first used in 1845), and shows the constant master die crack going down from below the "C" in "CITY" to the top of the eagle's wing. Every example of 20L4 and 20L5 shows this vertical crack, so it clearly originated on the master die used to prepare the plate. In addition, there is no period after "CENTS" and both inner oval lines are equal in width.

Although Patton gives the date of 20L5 as 1846-47, the only year-dated cover (if it is in fact authentic) was used very late in 1848, the same year that 20L7, the successor stamp to 20L4, was issued. The plate used to print 20L4 shows wear over time, most evident in the background shading behind the eagle. However, none of the examples of 20L5 that the author has seen shows any wear. This suggests that they must have been printed during the very first printings (compare 20L5 with **Figure 7A and 7B**, early and late impressions of 20L4 black on green.)

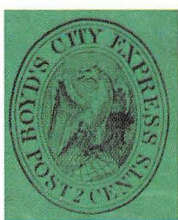


Figure 7A.
Early Impression

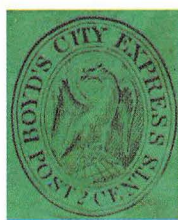


Figure 7B.
Late Impression

Figures 7A and 7B showing the loss of clarity due to wear which is most evident in the background shading behind the eagle.

In order to account for these observations, it would seem either (1) 20L5 may have been a trial color proof, (2) it was printed in a very small quantity in 1845 when 20L4 was issued, and only used rarely over several years, or (3) it was a trial color proof that was saved and used out of necessity in 1848 before 20L7 was available.

The author believes the third theory is most likely. However, only five covers and one stamp used on piece have been identified which purport to bear a 20L5. Two others bear a "20L6," the de-listed black on white version of this design.

Analyzing the 20L5 Covers

In the 9/26/1972 Siegel sale # 417, which included a major holding of Boyd's material, lot 1678 was a 20L5 tied by two strikes of the PAID/J.T.B. cancel with two strikes of a Boyd's oval handstamp on a forwarded cover. The addressee's

last name is Hoffacker. The partial image appears to be that of 20L5; but the date of use is not given. However, the cancellation appears to be type 13, which is known to have been used from 1852-1860, and is the usual cancel for the later gold on white 20L9.

The dos Passos sale by Robbins in 1981 included a 20L6 black on white stamp on cover, cut to shape and tied by a red NY 5 cts CDS to a May 10, 1848 folded letter to Albany. Another purported 20L6 cover was sold in a later Siegel sale with the stamp cut to shape and tied by black grid to a local cover dated Nov. 25, 1848. These covers may bear a discolored 20L5 or a bleached 20L4. The subject of whether 20L6 is an authentic issue is beyond the scope of this article, although one has recently received a PF certificate certifying it to be genuinely used on cover.

Richard Frajola's sale of the Wink Brown collection included a cover front with a Martin Van Buren free frank as president and a 20L5 cut-to shape stamp that was barely tied by red New York & Phila. R.R. postmark (the date appears to be Apr 4 but is indistinct), and a red straight-line "FREE." It is addressed to his son in Washington. (Figure 8).

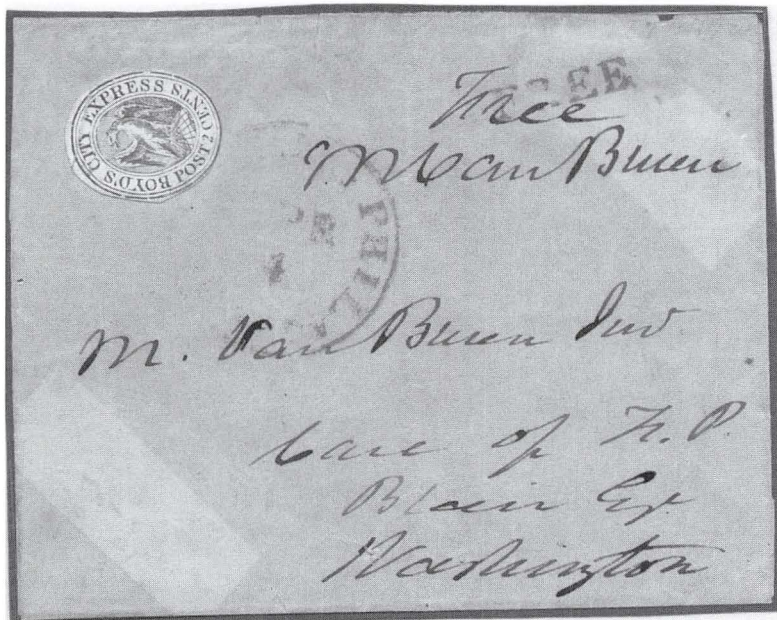


Figure 8. The Gold on cream 20L5 stamp on a cover dated April 4? from the Wink Brown collection.

Another cover is known datelined December 10, 1848, possibly tied by gum staining, and addressed locally to a business (ex-Schwartz). It has a red Boyd oval dated Dec. 13, and received a 2006 PFC. (Figure 9).

A cover with a cut-to-shape 20L5 bearing a small manuscript "C" is known addressed to Mr. John Howard Williams at the American Hotel. It received a PF certificate in 2003 stating "It is a genuine stamp but decline opinion as to whether it originated on this cover, and that the cancellation is contemporary."

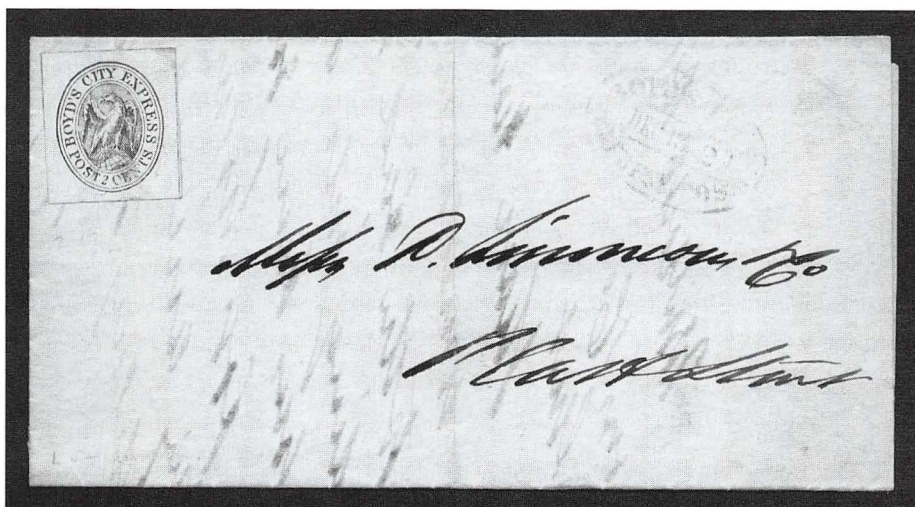


Figure 9. The Gold on *cream*, 20L5 stamp, on a cover datelined December 10, 1848 has a PF certificate indicating genuine usage.

A 20L5 cut-to-shape on a small piece was sold in the June 2006 C&LS auction. It bears a short manuscript dash cancellation and received a PF certificate in 2004 stating "It is genuinely used on piece, the stamp with a small surface scrape at bottom." This pen cancellation appears in a photocopy to be similar in color and width to the one on the preceding cover and would seemingly validate the preceding John Howard Williams cover.

In a 1962 letter from Elliott Perry to Donald Patton in the APS Library, Perry states "Apparently I saw one or two 20L5 several years ago, but have no recollection of it. They are ungettable now. Probably I never owned 20L5 or 20L6." The Philatelic Foundation has thus far granted valid certificates to two covers, a single used on piece and an unused example, as far as the author is aware.

The few possible covers that exist do not seem to suggest that this gold stamp was issued for social purposes; one is dated in 1848. **I believe that because of the clarity of printing, 20L5 was a trial color proof not accepted for general use by Boyd's, until 1848 when it could have been used while the green stamp supply was running low and the next stamp, 20L7, was ordered.**

Supporting this idea that Boyd's ran out of 20L4 stamps before 20L7 was available are the facts that unused multiples of 20L4 may not exist, and unused singles are very rare. The number of covers showing the use of 20L7 in 1848 seems very scarce, with only a handful recorded, of which not all may be authentic. The greatest usage of 20L7 was from 1849 through 1852.

I estimate that only about a dozen examples of 20L5 exist. Hence, it is a key issue for collecting this post. The current *Scott* value for an unused stamp of \$350 suggests that interested collectors should buy this item when they see it offered for sale. Because of their provenance and rarity, the 20L5 covers have brought high auction prices.

Scott 20L9

The gold on white 20L9 is a fairly common stamp in unused condition (**Figure 2**). Four unused blocks of fifteen exist, as well as smaller multiples, but no complete sheet has ever been found. **I have determined that the sheet size was 25 (5 X 5), which has heretofore not been reported.** (However, my reconstruction from blocks of 15 could be a reprint sheet.) Some plating characteristics have been established but I have been unable to identify unique characteristics for every position on the sheet (see blocks of fifteen in **Figures 10 and 11**). In addition, after examining all four blocks of fifteen and a number of individual stamps, it appears that a second plate may have been used. The stamp was likely lithographed, and various flaws are evident on some stamps that do not appear on others from the same position. Generally, the stamps are finely reproduced on a medium thick paper in a bright or dark gold color. The gold color can vary to include silver, gray and perhaps even black. Used examples often show discoloration in the glazing.

The black on green, 20L8, with the same design does not seem to plate to the plate of 25 used for 20L9. Previous students have suggested that 20L8 was printed in a sheet size of 100, thought to be typical for Boyd's. The lack of multiples of 20L8 makes it difficult to determine if used examples of 20L9 share the same plate characteristics of 20L8. The 20L9 could have been originally printed from the same plate as 20L8 (thought to be a sheet of 100) and later reprinted in a new plate of 25. This subject requires further research.

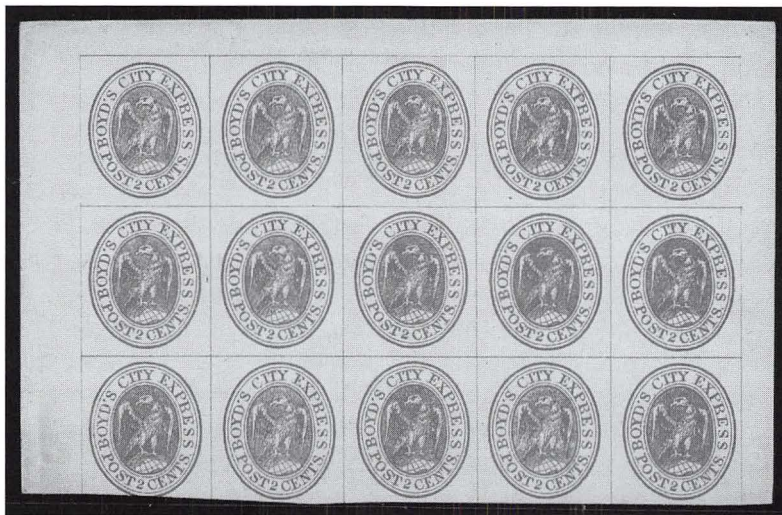


Figure 10. A top block of 15 (5x3) of the gold on white, 20L9 stamp.



Figure 11. A bottom block of 15 (5x3) of the gold on white, 20L9 stamp.

Most dated 20L9 covers occur during 1856, with a few outliers from 1853 to 1857 (See **Figure 12**). Most often, a black “PAID/J.T.B.” is used to cancel the stamp. The heavy glazing on the stamp results in a poor cancellation. While some of these covers could represent a Valentine or other social use, many are not. This stamp sometimes was diecut by Boyd, and it has been said that he prepared boxes of 100 stamps for discounted sale to businesses or other bulk mailing concerns. Diecut stamps are less common than square-cut stamps.

I doubt that more than two or three dozen covers exist with 20L9, making it somewhat scarce but obtainable for most collectors. The current *Scott* value is \$750 on cover, \$12.50 for unused and \$80.00 for used.

Unused singles are easily obtained, whereas multiples are not, and a sheet has not yet been found. The glazing of used examples most often shows discoloration, but any used example (with Boyd’s and/or US handstamp) on or off cover is worth having.

Scott 20L19 – 20L22

The gold on white 20L19 (See **Figure 3**) has long been considered part of the “philatelic” issues of 1861, including gold on green, gold on navy blue and gold on crimson (20L20-22, See **Figures 4-6**). However, the gold on white is very scarce, while the other colors are more easily found. All four are said to exist in tete-beche pairs or blocks because the top row was inadvertently inverted during production of the plate, which consisted of 100 subjects (10 X 10). I have not verified the existence of the Scott-listed tete-beche pair of 20L19, nor used examples or unused multiples of this stamp.



Figure 12. A Gold on white, 20L9 stamp, tied on cover. The “PAID | J.T.B” handstamp is Type 13 which is recorded used from January 15, 1856 to September 12, 1857. The oval Boyd’s handstamp is Type 15 which is recorded used from August 18, 1855 to January 18, 1861. The Type 15 is dateslugged “March 15” so the cover could be year dated either 1856 or 1857.

The gold stamps were printed from the same plate used to prepare 20L16, which was the first two cent stamp issued by the new owners of Boyd’s in 1861, the Blackham’s. John T. Boyd, Jr., assumed the business when his father died in mid-1859, but was unable to maintain it in the face of government opposition. The son of the founder sold the post to William and Mary Blackham, who announced the re-opening of Boyd’s City Express on December 24, 1860.¹ Their first stamps, the two-cent black on red 20L16 and the one-cent lilac or blue 20L17-18, are both known used very early in 1861.

It has long been believed that the one-cent stamps were prepared by altering the two-cent plate. Common to both plates is the fact that the top row on the 10 X 10 sheet was inverted with respect to the rest of the sheet, giving rise to ten vertical tete-beche pairs. I have examined tete-beche pairs and/or sheets of 20L16, 20L17, 20L20 and 20L21 (**Figure 13**), and confirm that all of these stamps were prepared from the same printing plate, with 20L17 (and 20L18) having been altered to “1 CENT.” Because a single position on this plate shows the “1 CENTS” error, it must have been prepared after the two cents plate was prepared. In addition, the one cent stamp was printed in more distinct printing shades than the two listed in *Scott* as lilac and blue-gray. Thus the one cent plate survived and was reprinted several times according to the demands of the post for “to the mails” usage and bulk commercial mail, while only a single printing quantity of two cent stamps (20L16) was printed for the local delivery rate of two cents. **Therefore, it is possible that all of the two cents stamps were printed first, then the plate altered to print the one cent**

¹ John D. Bowman. A Primer on Boyd’s City Express Post. *The Chronicle* 2003 May, 55(2); 87-103.



Figure 13. A Gold on green, 20L20, block of four consisting of two tete-beche pairs.

stamps, with both printings occurring very early in 1861. If so, then the so-called “philatelic issue” might have been printed with 20L16 early in 1861, before the plate was altered to “1 CENT.”

Coster said in 1871 regarding Atlee’s listing of Boyd’s, “I have also a few words to say in defence of the golden, colored paper adhesive series, as he seems to doubt their ever having been intended to pre-pay postage. I will not pretend to say what the original intention in issuing them was, but as I have them all on envelopes on which they have prepaid the postage, they certainly are entitled to a place in collections.”² Atlee responded “Mr. Coster defends the golden trio, as he has them postmarked upon the original envelopes. This proves my New York friend’s information to be correct. Mr. Coster only clinches the opinion expressed in my first paper, that ‘these stamps were certainly sold to frank through Boyd’s post.’ They would have had a place in my list, only, as I said then, and repeat now, ‘it is particularly desirable to omit altogether, when there is the *slightest* doubt.’ Perhaps it may be interesting to Mr. Coster to have the history of these gilt labels, even from a ‘blundering Britisher.’ During the currency of the die, termed by me the fourth, a certain New York imposter brought out some forgeries of that type in divers fancy colours, and in gold, and in silver. These abominations consisted of six values, - 1, 2, 3, 5, 7, and 9 cents; and had a considerable sale in this country (if not in America), to the great detriment of philately. These forgeries are almost certainly the Type X Forgery G which was the subject of an article published in the January 2007 issue of

² Coster CH. Boyd’s Postage Stamps. *The American Journal of Philately* 1871 Aug 4; 4:99

The Penny Post. To checkmate the concocter of this swindle, Mr. Boyd, Jun., who then owned the post, at once caused these golden stamps to be printed. They were sold under facial value, but would, it seems, frank any letter to which they were attached; the proprietor evidently arguing that very few of these labels would serve their legitimate use.”³

Coster dated the gold stamps as 1863, as noted in Hale’s 1931 listing of Boyd’s stamps.⁴ Hale notes in this article that 20L19-22 “were issued principally for collectors, but were accepted for postage.”

In the *Independent Philatelist*, #17, Feb. 1885, Dr. William Mitchell’s publication, the Locals column included a comment from Blackham stating that the gold Boyd’s on green, gold on blue and gold on crimson glazed paper were never used. He quotes George B. Mason as saying that he had never seen one genuinely cancelled in 20 years’ experience. Blackham’s comment raises a question about the *Scott* listings for 20L20-22, since it is very likely that the plates were his. Could the plate for the two-cent stamp have fallen into someone else’s hands?

Although the likes of Coster, Atlee and Mitchell were certainly experts on US locals during their time, it is wise to reflect on their comments. Atlee says that the junior Boyd prepared these gold and colored paper issues in response to forgeries in various values that were created by a New York imposter. If that were the case, this would represent an unprecedented case of a legitimate local post preparing adhesive stamps to compete with a forger. It seems nearly certain that the forgeries to which Atlee referred were prepared following the authentic issues, as was always the case with the early forgers. Atlee was illinformed. No forger of US locals has been identified in New York that operated before 1862, and the junior Boyd sold his post to the Blackham’s in late 1860.

In addition, Coster stated these stamps were issued in 1863, although the current *Scott Catalogue* has been corrected to a date of 1861. Coster’s assertion to Atlee that he owned the gold on colored paper stamps on original cover is questionable. If the Hussey imitation prepared by Wood was made after this stamp was issued, then the Boyd’s stamp must have been issued prior to June 28, 1862, the date of the first printing in Wood’s memorandum book for the 2c gold on white stamp.⁵

A photocopy of an album page in the Richard Schwartz reference files states for 20L16 “There were at least two printings, one of an orange-red surface-colored glazed paper, and one on a redder paper. A quantity of remainders appeared in the mid-1950’s from a find in Boyd’s offices. These were on the orange paper.” Schwartz added a note “Redder, more clear, sharper, 1st printing?” Like Schwartz, this author has been unable to discern two distinct printings of this stamp. The possibility that a reprinting of the two cent stamp was done after early 1861 seems to defy the arguments above.

³ Atlee WD. Boyd’s Express Stamps – Letter to the Editor. *The Stamp-Collector’s Magazine* 1871 Nov; 9:176.

⁴ Hale HWK. Boyd’s City Express Post. *Collectors Club Philatelist* 1931 July; 239-242.

⁵ This printing was of 1000 stamps. A second printing of 1000 is recorded on April 14, 1864 of the same design. Hussey did not issue this stamp in gold on other color papers, only on glazed white. His imitations are readily distinguished from the original Boyd’s stamp.

A third possibility is that a master lithographic stone of "2 CENTS" was created in early 1861. A second stone was then prepared that replaced the value "2" with "1" and the "S" erased on all but one position. The first stone may have been used to prepare the gold varieties at a later time, as well as a second printing of 20L16.

The previous discussion concerning 20L16 seems necessary for the background of the "philatelic issues" 20L19-22. Yet the author has noted only three or four examples of 20L21 used, and no used examples of the other issues.

An example of 20L21 was sold in the Fox sale of Oct. 6, 1961 as lot 577, and has the stamp tied by a black PAID in circle cancel on an envelope addressed to Edman Clarkman Esq, No. 271 Broadway, City. The envelope bears the owner stamp of Clarence E. Chapman on the front. This cancellation (type 23) was used often from late 1867 until 1879. If the cover is genuine, it must have used between these dates, much later than the proposed 1861 date of stamp issue. (George B. Sloane notes on the reverse that "I believe this to be a stamped authentic usage on cover.") It received PF certificate number 339568. If genuine, the PF opinion is clearly based on the old opinion that the stamps were declared valid for postal use by the proprietor. But Blackham who was the owner of the post in 1861 and later, is the only likely printer of these stamps. Accordingly to Dr. Mitchell in 1885, Blackham said these were never used. Which version is most likely true?

Another 20L21 was sold in Siegel #417 in 1972 as lot 1706, described as "tied by long magenta Boyd oval (type 31) on immaculate cover, XF, signed "George B. Sloane." A similar example with Sloane's signature was offered (lot 1707) with a type 36 handstamp tying it to cover. These may have been the same as lot 1370 in Siegel #301, May 12, 1966, which was not illustrated.

Lot 1371 in the Siegel #301 sale was a 20L21 tied by clear purple oval dated Jan. 26, 1883 (type 30) on fresh cover. It was not illustrated, but probably was the same cover as the one described by PF certificate number 207903 and addressed to Philip LaTourette at 54 William Street.

These covers may represent favor uses of the stamps and they may have been handstamped by Boyd's. They are nevertheless rare and created before or not long after Boyd's went out of the mail delivery business. The *Scott* value for the 20L21 on cover is \$150 in italics, but only a few are known, and these have been in the great collections of Emerson, Knapp and Sloane.

The Philatelic Foundation has issued certificates for the previous two 20L21 covers, but no other covers have been certified for 20L19-22, as far as the author is aware.

A single sheet of 20L21 exists, proving the plate layout of 10x10 with top row inverted. Tete-beche pairs or multiples are rare and desirable for all of these stamps.

Conclusions

The first gold on white stamp, 20L5, was likely a trial color proof printed in 1845, but was placed into use in 1848 when supplies of 20L4 were low and before 20L7 was issued. All examples are very scarce.

20L9 is known used mostly in 1856. There could be two or more printings, the first from the plate used to prepare 20L8, and a second in a plate size of 25 (5 X 5). It is the most commonly seen gold on white stamp made by Boyd's.

20L19 (gold on white) is very scarce compared with 20L20-22. It is likely a trial color proof.

The gold on colored paper stamps (20L20-22) may have been philatelic issues of Boyd's, yet they may also have been accepted for legitimate use by the post (per Hale's theory, cited earlier.) However, most of the 20L21 covers seem to be favor usages, in which the stamp is cancelled by a later postal marking, which itself could be fraudulent.

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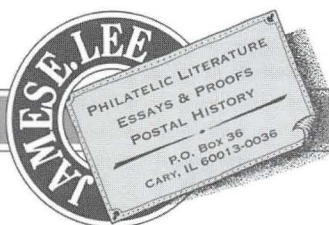
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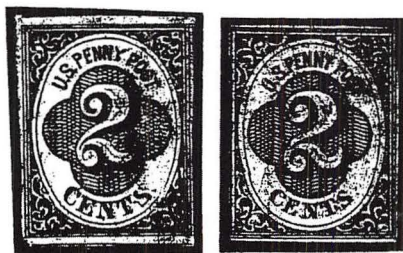
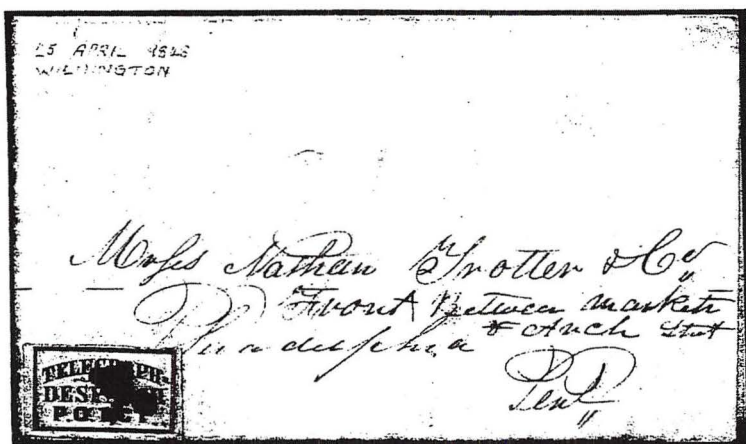
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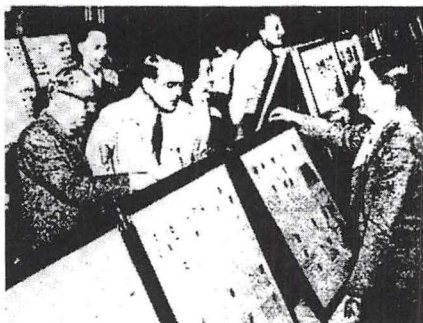
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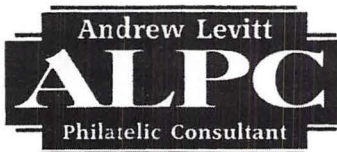
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By
Larry Lyons

The proprietors and dates of ownership of the Brooklyn City Express Post have remained jumbled and speculative. Patton has a section on the local posts of Brooklyn which attempts to infer some of the history of ownership of the various local posts which operated in Brooklyn during the 1844 to 1864 time period.¹ Much of this recording comes from William McNish's statements to Jesse Furlong in the summer of 1880. Jesse Furlong was a student of the local posts and had a good standing as an astute and honorable philatelist. William McNish had been actively concerned and had an interest in the Brooklyn City Express Post from about 1858 to 1861.² In 1889 Furlong published in the American Journal of Philately the account of his interview with McNish. The telling of McNish's remembrances about the history of ownership of the Brooklyn City Express Post took place nearly thirty years after the post had opened its doors for business and Jesse Furlong did not publish the account of his interview with McNish for another nine years. It is quite possible to this author that some of the recollected details concerning ownership of the post could be inaccurate or broadly painted as long ago remembrances. Perhaps a very detailed analysis of the stamps and covers could clear up inaccuracies and produce a more exact history of the ownership of the Brooklyn City Express Post. This is what I have set out to do.

Methodology

This research study will compile tables of census of the various Brooklyn City Express Post adhesives used on covers. The author will also analyze the postal markings on the various Brooklyn City Express Post covers and try to establish dates of usage for each type of adhesive stamp and name the proprietor during that usage period. An original study of the handstamps used during each ownership period will also be researched and presented. In addition a first ever study of the reprints was done to add to the research. Along with the reprints a short review of the forgeries also adds to the study. This author will specifically point out errors he believes were made by previous students which have led to incorrect beliefs.

Some Recorded History of the Brooklyn Local Posts

Before considering the adhesives of the Brooklyn City Express Post, which depicts a dove carrying a letter in its beak, and trying to determine which stamps were issued by the various proprietors of the post, it is interesting to know the details of the preceding earlier posts in Brooklyn and their proprietors.

The first local post in Brooklyn was the branch of Boyd's City Express Post known as Boyd's Brooklyn City Express Post. Boyd's announced the inauguration of this branch in September 1844. This branch was probably terminated by Boyd

¹ *The Private Local Posts of the United States of America*, Donald Patton, Robson Lowe Ltd, 1967, pages 261-265.

² *Ibid*, page 262.

when the Federal Postal Act effective July 1, 1845 closed the legal loophole to private postal services on “post routes.”

Jones City Express operated for a few months during late 1844 and early 1845. He had an arrangement with Boyd for delivery of his New York letters.

Boyd’s agent in Brooklyn was Wellington Walton who continued to operate the Brooklyn enterprise after Boyd withdrew. The Walton & Co.’s City Express operated from February 1846 into 1847. In early 1847 Walton sold his post to Henry Kidder who ran the post with the help of the brothers Snedeker under the name Kidders City Express. Isaac Snedeker’s initials appear on Kidder’s adhesives as early as 1848. See **Figure 1**.

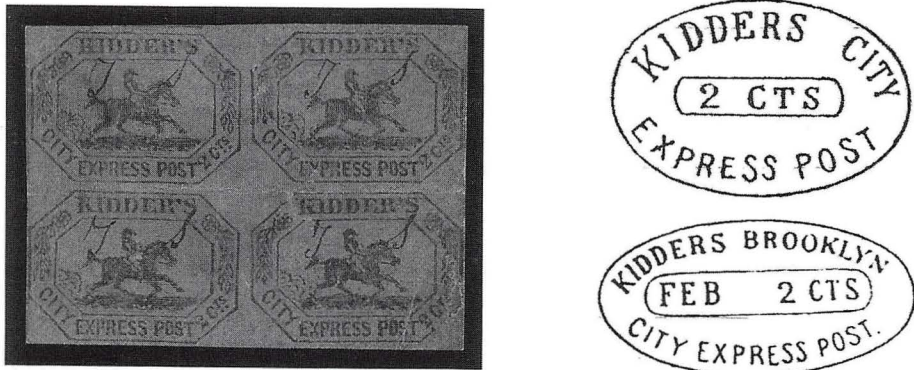


Figure 1. In 1848 Isaac Snedeker was involved in the management of Kidder’s City Express. The “IS” initials on the four stamps in this block are those of Isaac Snedeker. Kidder sold his post to the Snedeker Brothers in 1851. The Kidders handstamps are also shown. These are quite similar to those used by the Brooklyn City Express Post as can be seen in Figure 3.

The History Continues with the Beginnings of the Brooklyn City Express Post

In 1851 Kidder sold his post to the Snedekers. The Brooklyn city directory lists Isaac Snedeker as a letter carrier from 1848-1851 and employed as the “express office” at 69 1/2 Fulton Street in 1852.

The earliest known use of a Brooklyn City Express post adhesive is December 8, 1851. This is the 2 CTS adhesive in black on dark blue which is listed in the *Scott Specialized Catalogue* as 28L5. The Brooklyn City Express Post was under the proprietorship of Isaac Snedeker. Isaac Snedeker continued to operate the post until some time in 1855. In the 1855 directory the address of the Brooklyn City Express Post is given as “6 Court Street” with the name of Henry J. Mellish. Since there exists a September 11, 1855 announcement by Benjamin K. Rogers that he has taken charge of the express formerly known as Snedeker’s it is inferred but without certainty, that Mellish operated the post during perhaps the spring and summer of 1855. Mellish may have only managed the post for a short time for the Snedekers.

Rogers continued to use the 2 CTS adhesive in black on dark blue (28L5) issued by Isaac Snedeker. The 28L5 adhesive was made from setting I. It is the only Brooklyn City Express Post adhesive known with dividing lines between the stamps. See **Figure 2**. This setting was not reprinted. The latest recorded usage of the 28L5 adhesive is June 11, 1858.

In addition to the 28L5 stamp, Rogers issued the 2 CTS black on crimson adhesive (28L3). I speculate, without pinpoint proof, that the 28L3 adhesive was issued late in 1855 or early 1856. There are confirmed usages into 1860. The color of these stamps can be described as black on deep dark red. They were originally described as black on crimson maroon. Black on crimson maroon is a more accurate color name for the reprints. The *Scott Specialized Catalogue* now calls the 28L3 stamps black on crimson. I will refer to them as black on deep dark red.

During 1855-1858 Benjamin K. Rogers lived in Brooklyn and his occupation was listed as "City Express Post" at 69 1/2 Fulton Street. Rogers continued to operate the Brooklyn City Express Post until the summer of 1858 when he entered into partnership with William McNish. The partnership continued until 1859 when Rogers retired.

According to McNish's statements to Jesse Furlong in the summer of 1880, McNish continued to operate the post from 69 1/2 Fulton Street until the summer of 1861 when he sold the business to Jacob Lawrence. I have determined that William McNish had the 2 CTS black on pink glazed adhesive (28L4) issued in 1859. I came to this conclusion based on the eleven covers in the census. The 28L4 stamp was made using setting II and there were multiple printings. The color of the paper varies from pale to medium bright pink and the paper is moderately glazed.

Jacob Lawrence continued the post, still from the same address for about another two years. According to McNish, Lawrence discontinued the use of the pink stamp (28L4) after a short time and had the plate altered and from the altered plate printed a 1-cent value in black on green glazed paper (28L2) and a 1-cent black on blue glazed paper adhesive (28L1). It is stated by McNish that these stamps were used until the post was sold to Waitsill and Gilbert Doremus in 1863. Some of the black on pink glazed adhesives (28L4) are found during Jacob Lawrence's ownership of the Brooklyn City Express Post but I find no evidence of any 1 CT stamps being used under McNish's ownership of the Brooklyn City Express Post. Nearly all of covers with the 1 CT black on blue (28L1) and the 1 CT black on green (28L2) have clear year dates. All of the 28L1 adhesives were used in 1863 and the 28L2 adhesives are found used only between July 1863 and June of 1864. This places the usage of these stamps under the proprietorship of Waitsill & Gilbert Doremus. It is stated by McNish that Waitsill and Gilbert Doremus continued to use the 1 CT stamps prepared by Lawrence. As just stated I don't find the 1CT stamps as being used under the Jacob Lawrence proprietorship. The only stamp I can confirm as being used during the Jacob Lawrence proprietorship is the 2 CTS black on pink glazed adhesive (28L4).



Figure 2. This is the largest known multiple of the 2 CTS black on dark blue adhesives (28L5). This is setting I and is the only Brooklyn City Express Post adhesive known with dividing lines between the stamps.

According to McNish, he handled some 2,500 items per day for three years. This would be more than 500,000 items over that three-year history of the Brooklyn City Express Post. Much of the bulk of these items were school reports, cosmopolitan art journals, and newspapers. I estimate that the stamped mail was perhaps less than 20,000 items or 30-35 items per day based on the number of surviving covers. Gilbert Doremus was a newspaper store proprietor. Waitsill Doremus may have been the son or other relative of Gilbert Doremus. Doremus probably acquired the post as a means of newspaper delivery. The mail delivery using adhesive stamps may have only been about 1% of the business. This may have contributed to a lack of detailed memory by McNish nearly 20 years later when he spoke to Jesse Furlong.

The Brooklyn City Express Post was discontinued in 1864. The latest dated usage is a 1 CT black on green stamp (28L2) on a cover dated June 11, 1864.

According to my research the ownership of the Brooklyn City Express Post can be summarized as follows:

Date	Proprietor
Dec. 8, 1851 - 1855	Isaac Snedeker
Spring & Summer 1855	Henry Mellish (may have been a manager for Snedeker)
Sept. 11, 1855 - 1859	Benjamin K. Rogers
1859 - Summer 1861	William McNish (was a partner with Rogers beginning in the summer of 1858)
Summer 1861 - May 1863	Jacob Lawrence
May 1863 - June 11, 1864	Gilbert & Waitsill Doremus

The Genuine Brooklyn City Express Post Adhesives

It is very important to be able to recognize a genuine Brooklyn City Express Post adhesive. A lot of errors have occurred based on misidentification. It is quite easy to distinguish a genuine Brooklyn City Express Post adhesive. You should follow these following principles.

1. The “R” in “BROOKLYN” looks like it is followed by a period as a result of a separation of the end of the footstroke. This is true of every genuine stamp.



2. The ornament in the top left corner has no break at the right side.



The above two characteristics are enough to positively identify genuine Brooklyn City Express Post adhesives. The black on blue stamps (28L5) will have thin rectangular frame lines.

The Reprints

Without exception the reprints can be identified by a break in the ornament in the top left corner at the right side.



All of the reprints also have a break in the leg of the “L” in “BROOKLYN”.



The Scott Forgery C

This is a pesky forgery because of the colors in which it was printed. At a quick glance the upper left ornament does not have a break on the right side so it is immediately perceived as not being a reprint. It should not then be concluded that it is an original. The originals all have the separated footstroke of the “R” in “BROOKLYN”. The Scott Forgery C has an upturned tail on the “R” in “BROOKLYN” and is the recognizable characteristic of the Scott Forgery C. The current picture of L83 (The black on orange stamp) shown in the *Scott Specialized Catalogue* is the Scott Forgery C. See **Figure 3**.

A discussion of the other Brooklyn City Express Post forgeries will be presented later.

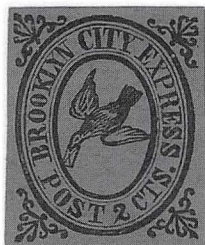


Figure 3. The Scott Forgery of the Brooklyn City Express Post and how to immediately recognize it by just the “R” in “BROOKLYN”.

Adhesives used by the Proprietors of the Brooklyn City Express Post

Based on my research and census evaluation, the various adhesives can be attributed to definite usage periods and the proprietors can be identified. A summary of my findings are presented in tabular form as follows:

Larry Lyons Chart of Stamp Period Usages

<u>Adhesive</u>	<u>Usage Period</u>	<u>Proprietor</u>
28L5	Dec 8, 1851-1858	Snedeker, (Mellish), Rogers
28L3	Fall 1855-1861	Rogers, McNish
28L4	1859-62	McNish, Lawrence
28L7	1859-Summer 1861	McNish
28L1	May 1863-June 11, 1864	Gilbert & Waitsill Doremus
28L2	July 1863-June 1864	Gilbert & Waitsill Doremus

This is somewhat different than the usage periods recorded by Robson Lowe in 1972.³ The Robson Lowe chart is reprinted here for comparison and my further study based on stamp setting types.

Robson Lowe Chart of Stamp Period Usages

<u>Adhesive</u>	<u>Dates</u>	<u>Settings</u>
28L5	1852	I
28L6	1854-55	II
28L3	1855-58	III
28L4	1858-59	III
28L7	1859-61	III
28L1	1861-64	
28L2	1862-64	

I don't know how Robson Lowe arrived at his year dates. I believe he relied on the writings of Donald Patton in 1967.⁴ My evaluation is based on the census tables I have recorded and my extensive study of the handstamps which has never been done before.

It is advisable to present further research based on the study of the adhesive settings. Based on a study of the stamp settings and plating, it can be proved that the black on deep dark red adhesive (28L3) and the black on pink (various shades) adhesives (28L4) were made from setting II. Before I present the stamp setting research a study of the handstamps used on Brooklyn City Express Post covers is in order.

Known Facts Used to Year-Date Covers

There is much supporting data required in order to evaluate covers from the Brooklyn City Express Post. This data aids in determining year dates for covers and can also isolate covers to which the Brooklyn City Express Post stamp may not belong. The supporting data I have used in this research includes but is not limited to the following:

³ USA1, Robson Lowe, March 15, 1972, above Lot 1396.

⁴ *The Private Local Posts of The United States, Volume I*, Donald Scott Patton, Robson Lowe, 1967, pages 274-277, 283.

1. Usage periods for Boyd's handstamps and adhesives and the identification of those handstamps.
 See *Lyons Identifier* Volume III, addended, pages 27-30.
Penny Post, January 2000, Vol. 8, No. 3, pages 26-28.
 Boyd's HS. Type 19 used July 16, 1861 - March 4, 1863.
 Boyd's HS Type 9 used March 20, 1845 - April 11, 1857.
 Boyd's "PAID" type 18 used March 25, 1861-May 26, 1864.
 Boyd's 20L8 stamp used July 23, 1852 - September 28, 1854.
 Boyd's 20L9 stamp used Feb. 2, 1853 - Sept. 17, 1857.
 Boyd's 20L14 stamp used March 27, 1857 - May 29, 1860.
 Boyd's 20L7 stamp used April 4, 1848-Oct. 5, 1854 or
 prob. LKU of July 9, 1853.

2. Usage period for Sanitary Fair stamp WV5. *Sanitary Fairs* by Alvin and Marjorie Kantor, Amos Philatelics, Inc. 1992, pages 90-97.
 Fair held February 22 - March 8, 1864.

3. From the 2007 *Scott Specialized Catalogue*:
 US #10 EKU is July 1, 1851.
 US #11 EKU is Oct. 6, 1851.
 US #25 EKU is Feb. 28, 1857.
 US #26 EKU is Sept. 14, 1857.
 US #24 EKU is Dec. 2, 1857.
 US #65 EKU is Aug. 19, 1861.

4. From the *American Stampless Cover Catalogue*, Phillips, Volume I.
 Brooklyn PAID 3 used 1850-1859.
 Brooklyn PAID/3 used 1851-1854.
 Heavy Brooklyn N.Y. cds used 1850-1859.

The Handstamps of the Brooklyn City Express Post

I have now established five periods of ownership of the Brooklyn City Express Post. I am going to ignore the brief period of time the post may have been managed by Henry Mellish for Isaac Snedeker. There is no evidence that Mellish introduced any new adhesives or handstamps. All of the Snedeker handstamps were in use during Mellish's brief tenure.

Let us now turn our attention to the period of time from December 8, 1851 until September 11, 1855. This is the period of time the Brooklyn City Express Post was under the leadership of Isaac Snedeker. The earliest known use (EKU) cover of December 8, 1851 has a 2 CTS black on dark blue adhesive (28L5) and two handstamps. The red Brooklyn City Express oval is 18 1/2 x 28 mm (Type I) and the red "PAID" (Type I) is 5x20 mm. See **Figures 4** and **5**. There is also a black ring cancel on the adhesive. These are the handstamps that can be attributed to Isaac Snedeker. I find many of the 18 1/2 x 28 mm, Type I, Brooklyn City Express ovals on covers. The latest known use (LKU) cover is dated July 6, 1853. This is based on five year-dated enclosures. Similarly the red "PAID", Type I, 5x20mm handstamp

can be attributed to Isaac Snedeker. This handstamp appears on six of the covers with year-dated enclosures. The latest known use (LKU) cover with the 5x20mm handstamp is dated May 29, 1853. This cover also has the 18 1/2 x 28 mm oval I have attributed to Isaac Snedeker. This author has not personally seen and cannot verify that the July 6, 1853, front only, has the 18 1/2 x 28 mm handstamp but I would suspect that it would.



Type I
18 1/2 x 28 mm
Dec 8, 1851 - July 6,
1853



Type II
18 1/2 x 30 mm
(no slug)
Probably 1853-1860



Type III
18 x 26mm
Probably 1860-early
1863

Figure 4. The handstamps of the Brooklyn City Express Post.



Type I
5x20mm
Dec 8, 1851 - May 29,
1853



Type II
7x22mm
July 1853 - 1858?



Type III
7x22mm
Summer 1858-Summer
1861

Figure 5. The “PAID” markings found on Brooklyn City Express Post covers.

There are thirty-four covers in my census with black on deep dark red (crimson), 28L3 adhesives. The usage period I have established for the black on deep dark red adhesive is fall 1855 to 1861. Benjamin Rogers was the proprietor from September 11, 1855 until 1859, and William McNish was the proprietor from 1859 until the summer of 1861 after becoming a partner with Rogers beginning in the summer of 1858. None of the thirty covers with the black on deep dark red adhesive (28L3) have the 18 1/2 x 28 mm, (Type I) Brooklyn City Express Post handstamp or the 5x20 mm (Type I) “PAID” handstamp, which I previously attributed to Isaac Snedeker. Based on this evaluation I see no evidence that the handstamp devices used by Isaac Snedeker were continued to be used when the company changed proprietors on September 11, 1855. There is evidence that the 2 CTS black on dark blue adhesive (28L5) was in use over the period of 1851 to 1858 which spanned the ownership by Snedeker (Mellish) and Rogers.

Based on a study of the sixty covers in the census which have the black on dark blue adhesive (28L5) I have been able to separate many of the covers into two groups representing the periods of Snedeker ownership (December 8, 1851-September 10, 1855) and the Benjamin K. Rogers ownership (September 11, 1855-1859). With certainty 21 of the covers can be stated to have been used during the Snedeker period of ownership.

Many of the covers with the black on dark blue adhesive (28L5) have the Brooklyn City Express oval handstamp 18 1/2 x 28 mm (Type I) which first saw use during the early portion of the Snedeker proprietorship in conjunction with the 5x20mm (Type I) "PAID" handstamp. The later covers continue to have the 18 1/2 x 28 mm (Type I) handstamp but the 5x20mm (Type I) "PAID" handstamp is replaced with a 7x22mm (Type II), red "PAID" handstamp. See **Figure 5**. I believe the 7x22 mm (Type II) "PAID" handstamp was first introduced about July of 1853. The 7x22mm (Type II) "PAID" handstamp was heavily used.

There is a cover dated April 5, 1860, with a black on pink (28L4) adhesive addressed locally to John Dikeman. This cover, which is Ex. Schwartz, Robson Lowe Sale and ex. Hollowbush has a red Brooklyn City Express oval which measures 18 1/2 x 30 mm (Type II) and has a 2 CTS in the middle but no oval slug around it. See **Figure 4**. The red "PAID" is 7x22mm (Type III). See **Figure 5**. In the "PAID" the front serif of the "P" is connected to the left serif of the "A" and the top serif of the "I" is connected to the serif of the "D". See **Figure 6** for a cover with these handstamps. These handstamps are attributable to William McNish because he was the proprietor of the Brooklyn City Express Post from 1859 to the summer of 1861. William McNish could have created this "PAID" (Type III) handstamp when he was partners with Benjamin Rogers in the summer of 1858. The Type III "PAID" handstamp can be found on two of the sixty covers with black on dark blue adhesives (28L5) and I believe that these were from the summer of 1858 when Benjamin Rogers was proprietor and William McNish was his partner.

A review of the thirty-four covers with the black on deep dark red adhesive (28L3) indicates eight covers with a Brooklyn City Express Post red oval handstamp that is 18x26mm (Type III). See **Figure 4**. All eight of these covers also have the 7x22mm (Type III) red "PAID" handstamp. On these eight covers the Type III "PAID" is a late use and has parts missing. See **Figure 7**. There are no 2 CTS black on dark blue (28L5) covers with the 18x26mm (Type III) handstamp reinforcing the fact that this handstamp was not in use during the 1851-1858 time period. I theorize that this 18x26mm (Type III) Brooklyn City Express Post handstamp was probably introduced in 1860 based on the disintegration of the 7x22 Type III "PAID" handstamps which appear on these covers. Continuing this line of thought the 18x26mm (Type III) Brooklyn City Express Post handstamp was probably used only in the 1860-early 1863 time period. Since Jacob Lawrence was the proprietor during this time slot the handstamp could have been used by him. The 18x26mm (Type III) handstamp appears on one cover which has the black on pink adhesive (28L4). This cover would probably be from the 1860-62 time period based on my theory.

A summary of my handstamp study can be tabulated as follows:

<u>Brooklyn City Express Post Oval</u>	<u>"PAID"</u>	<u>Usage Period</u>	<u>Proprietor</u>
18 1/2 x 28 mm (I)	5x20 (I)	Dec. 8, 1851-July 6, 1853	Snedeker
18 1/2 x 28 mm (I)	7x22 (II)	July 1853-Sept. 1855 Possible longer?	Snedeker, Rogers?
18 1/2 x 30 mm (II)	7x22 (III)	Summer 1858-Summer 1861	(Rogers), McNish
18x26 mm (III)	7x22 (III late)	1860-early 1863	Lawrence (possibly McNish)



Figure 6. A black on deep dark red adhesive (28L3), tied by a circle cancel. The Brooklyn oval without a slug around "2CTS" is Type II. The "PAID" is Type III, very early. The markings here are similar to the April 5, 1860 Schwartz cover which had a 28L4, black on pink adhesive the approximate dating of this cover is 1858-1860.



Figure 7. The late use of the Type III "PAID" handstamp can be distinguished by missing parts of the letters.

The Black Ring Cancel

A black ring cancel is associated with the Brooklyn City Express Post. This circle is 12 to 12.5mm in size. The black ring circle was introduced by Snedeker. I find evidence of it having been used throughout the history of the post. Some covers have what I describe as a “black smudge cancel”. This could be simply an under inked circle or an overused device. The incredible Sanitary Fair cover of 1864 has the Brooklyn City Express Post stamp tied by a black ring cancel. See **Figure 8**.



Figure 8. The 1CT black on green stamp on cover with the WV5 Sanitary Fair stamp. The fair was held February 22-March 8, 1864.⁵ Siegel sale, May 5, 1995, Lot 1162.

Year Dating Brooklyn City Express Covers

Using all of the compiled known information about handstamps, U.S. stamps, and other factors, probable year dates of covers can be determined. These are indicated in the census between brackets. A lot is accomplished using all of the known identifiable information.

The city directories were also consulted to verify year dates.

There are four covers addressed to James Hughes, Esq. at 136 Bergen St. All four covers have the black on deep dark red, 28L3, stamp which was used by proprietors Rogers and McNish from the fall of 1855 into 1861. These covers all have the Type III Brooklyn City Express Post handstamp which I believe was probably used from 1860 to early 1863. These covers also have the Type III “PAID” handstamp which I found used from the summer of 1858 into the summer of 1861. The conclusion I would draw is that these covers are probably from 1860-1861.

One cover is addressed to the Excelsior Fire Insurance Company at 6 Broad Street. The 1859 city directory confirms the company at this address.

There is a cover addressed to John A. Lott, Esq. at 3 Front Street. This cover has a black on deep dark red adhesive, 28L3 and the same handstamp as the James Hughes covers, so again I would conclude that these covers are probably from

⁵ *Sanitary Fairs*, Alvin Robert Kantor, and Marjorie Sereed Kantor, Amos Philatelics, Inc., 1992, page 20.

1860-1861. The Lott cover has an oval corner of the Atlantic Fire Insurance Co. with an address of 172 Atlantic. The 1859 city directory confirms the Atlantic Fire Insurance Company with an office in Brooklyn. The 172 Atlantic address is not listed until 1860. 1860 is also the first time Lott is listed at 3 Front Street. All of this confirms my dating analysis.

The Plate Settings of the Brooklyn City Express Post Adhesives

Donald Patton did a lot of research on the plate settings used to print the Brooklyn City Express Post adhesives.⁶ His wonderful research includes a study of the flaws on the 2 CTS adhesives and a full plating study on the 1 CT adhesives.

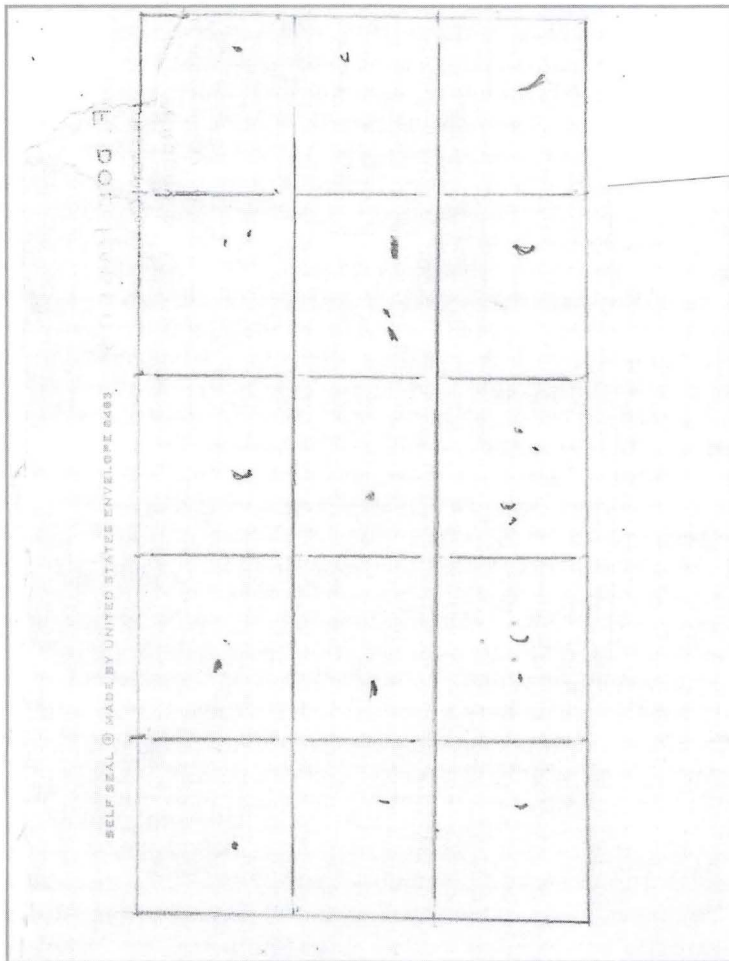


Figure 9. A sketch of the primary black flaws found on the 28L5 block of 15 (3x5).

⁶ Ibid.

Setting I

This setting was used only for the 2 CTS black on blue adhesive (28L5). This is the only Brooklyn City Express Post stamp printed with horizontal and vertical dividing lines between all the stamps. No reprints were made of the black on blue adhesive (28L5) and setting I was not used to make any reprints. There are no tete-beche pairs of the 28L5 adhesive. The size of the plate is unknown. A 3x5 block is known and is pictured in Patton and here in **Figure 2**. See **Figure 9** which shows where the primary flaws are located. There are plate position differences which is evident by black dots and lines within the inner oval around the dove. See **Figure 9**. The color of the glazed paper used for the black on blue adhesive is fairly bright blue. The paper is surface colored and is moderately glazed.

Printings using setting I to produce the 2 CTS black on blue adhesives were in use from Dec. 8, 1851 on into 1858. They were used during the proprietorships of Snedeker, (Mellish) and Rogers.

Setting II

This second setting was used to make the black on pink adhesives (28L4). The setting size is 50 and consists of two cliches of 5x5 placed one over the other. Thus there are 25 different plate positions. Positions 1, 8, 13, 14, 16 and 20 have the stamp inverted. See **Figure 10**. Horizontal and vertical tete-beche pairs are possible. This setting was also used to produce the black on deep dark red adhesives (28L3). I will show proof of this when setting III is reviewed.

The setting II stamps have distinguishable characteristics and can easily be plated. Surprisingly this has not previously been done and is original research presented here. See **Figure 10** and the plating characteristics table. The cliche shown in **Figure 10** is a late piece made from this setting but the characteristics can be used to plate stamps printed earlier from the same setting.

Position	Plating Characteristics for Setting II
1	The inverted dove has a long rectangular tail with no lines inside.
2	The uncolored interior of the dove's tail extends into the dove's body.
3	The dove's tail is very long and touches the inner oval. There is a horizontal line between the tail and the upper wing.
4	There is a baggage flaw on the body of the dove.
5	There is a somewhat squarish box on the dove's body and a unique tail.
6	The dove's tail and wingtip are easily recognizable.
7	The upraised wing of the dove has a diamond shaped tip.
8	The tail of the inverted dove is easily recognized and the envelope is missing some lines.
9	There is a black loop at the end of the dove's tail and a nick of pink at the bottom of the tail.
10	The wing at the right intersects the inner oval with an uncolored spot. There is also an uncolored spot in the "K" of "BROOKLYN".
11	There is a black dot in the oval over the "T" in "CTS". The leg of the "2" does not extend forward.
12	The interior shape of the dove's tail is easily distinguishable.

Position	Plating Characteristics for Setting II
13	The envelope has an additional horizontal line.
14	There is a horizontal line below the inverted dove.
15	The dove's tail has a loop at the left and a slit in the end.
16	The envelope is missing part of the top and end.
17	The tip of the dove's tail is distinguishable. The leg of the "2" does not extend forward.
18	There is a black dot under the "TY" of "CITY" and a diamond shaped flaw on the inner oval where the wing touches.
19	The dove's tail has distinguishable marking within it.
20	There is a black dot below and above the inverted dove.
21	The dove's tail is normal with shading lines and the bottom line of the envelope is missing. The leg of the "2" does not extend forward.
22	There is an indentation in the dove's tail and a pink line of color.
23	There are black flaws outside the inner oval under the "R" and first "S" of "EXPRESS".
24	There are three black dots above the dove.
25	There is a pink opening in the inner oval with a black dot about it. This is below the "TY" in "CITY".

The 2 CTS black on pink stamps (28L4) were printed from setting II. These stamps were used for a period of 4 1/2 years from 1859 to 1862. The proprietors during this period of time were William McNish (2 1/2 years) and Jacob Lawrence (2 years). The black on pink stamps were printed at least five times. I have found them as follows:

1. Light pink with a light glaze.
2. Pink with a smooth moderate glaze.
3. Raspberry with a light glaze.
4. Raspberry with a smooth moderate glaze.
5. Bright deep pink with a heavy glaze.

The 2CTS Unsurfaced Paper Colored Through Stamp (28L7)

Figure 11 shows two examples of the 2 CTS unsurfaced paper colored through stamp. These stamps can be plated to setting II as plated by the 28L4 black on pink stamps. The plating cliché seen in **Figure 10** is a well-used setting. The 28L7 stamps are from a clear and clean early printing. I believe the 2 CTS stamps on unsurfaced paper colored through were printed about 1859. I have shown proof that they were printed from setting II which I will show was also used to make the black on deep dark red stamps (28L3) and the black on pink stamps (28L4).

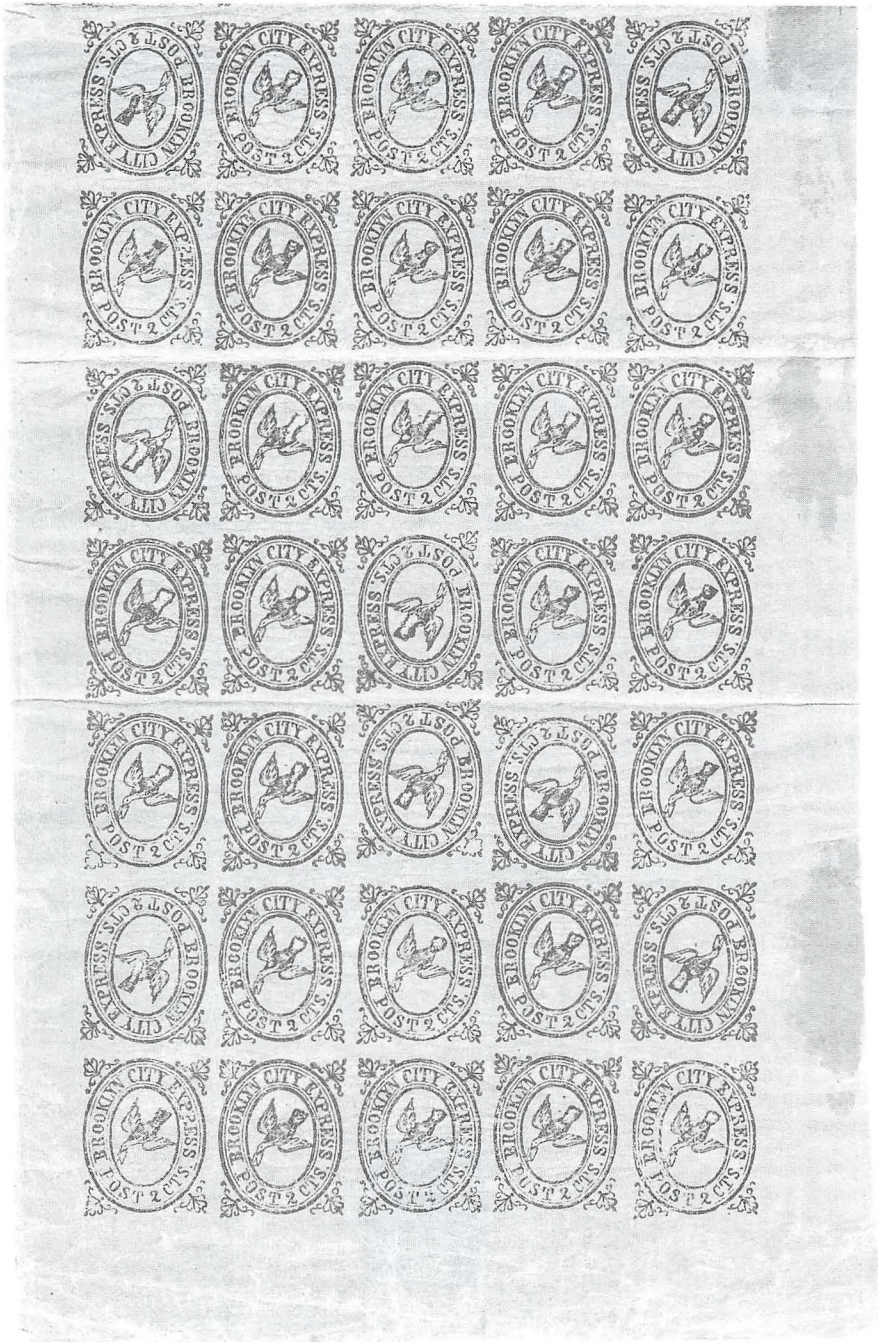


Figure 10. This is setting II consisting of two clichés of 5x5 placed one over the other. There are 25 different plate positions. This is an example of a well-used setting. The top three rows have been omitted here. The focus is on the bottom cliché of 5x5.

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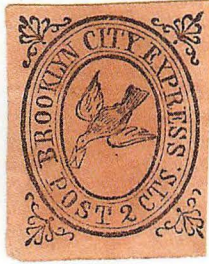
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Baltimore, Maryland 21093

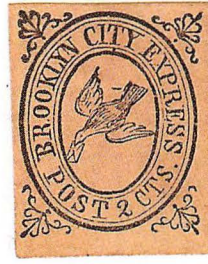
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**28L7 Stamp
Setting II
Position 9**



**28L7 Stamp
Setting II
Position 14**

Figure 11. The 2 CTS stamps on unsurfaced paper colored through (28L7) are clear and clean printings indicating they were produced from setting II earlier than the sheetlet used for plating the black on pink stamps (28L4) shown in Figure 9.

Setting III

According to Patton, setting III was used to print the 2 CTS stamps in black on deep dark red glazed paper (28L3). I find this not to be true. These stamps first appeared in the fall of 1855 and were utilized into 1861. This adhesive was used by proprietors Benjamin Rogers and William McNish.

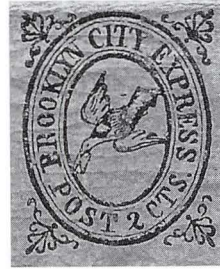
The dates of usage of the black on deep dark red adhesives (28L3) places their issuance prior to the setting II, black on pink (28L4) adhesives.

I have discovered that all of the black on deep dark red adhesives (28L3) come from setting II. I have concluded this by plating these adhesives to the cliché of 5x5 of setting II shown in **Figure 10**. Two examples will be presented here. **Figure 12** shows two black on deep dark red adhesives (28L3). The top stamp has a black horizontal flaw line between the tail and the upper wing. A close study of the four corner ornaments and the lettering lead me to conclude that this stamp is position 3 from setting II. The black on deep dark red adhesives (28L3) were printed in the fall of 1855. This is at least four years earlier before the black on pink adhesives (28L4) were printed. The black on pink adhesives (28L4) were printed at least five times. During all these printings, changes to the appearance of the dove took place, especially in the tail but the horizontal flaw line and the ornaments remained consistent and identifiable.

The black on deep dark red adhesive (28L3) shown at the bottom in **Figure 12** has three black dots above the dove and this is found in position 24 on setting II. A study of all of the other stamp characteristics on this adhesive indicate an exact match to position 24 on setting II.



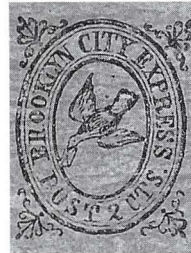
**Black on deep dark red 28L3 stamp.
Plates to Position 3
Setting II as established by the black
on pink stamps (28L4).**



**Position 3, Setting II of the black on
pink stamp (28L4).**



**The black on deep dark red
28L3 stamp
plates to position 24,
Setting II as established
by the black on pink stamps (28L4).**



**Position 24, Setting II of the black on
pink stamp (28L4).**

**Figure 12. The black on deep dark red stamps (28L3) can be plated to
setting II. Two examples are shown here.**

No one has previously proven that the black on deep dark red adhesive (28L3) came from setting II. Patton had presumed that the black on deep dark red adhesive (28L3) came from a scarce setting III. There is an obtainable supply of black on deep dark red adhesives (28L3) available in used condition. The stamp has a present *Scott Catalogue* value of \$70.00 with a cancel and \$60.00 unused. I find the stamp to be scarce to rare unused. I believe the unused *Scott Catalogue* value to be a reflection of the black on maroon reprints, which are easily found and the fact that no unused 28L3 stamps have come to market.

Patton reports the existence of one sheet of setting III adhesive in black on orange (28L6).⁷ He says Perry has recorded it. He then presumes the black on maroon stamps and the black on orange stamps came from the scarce setting III of 25 (5x5). I have already shown the black on deep red adhesives (28L3) came from setting II. I further strongly believe that a setting III doesn't exist. My belief is based on two possible scenarios.

⁷ *The Private Local Posts of the United States of America*, Donald Patton, Robson Lowe Ltd, 1967, page 275.

1. The first possibility is that a pane or sheet of the black on deep red adhesives does exist but it will plate to setting II. The color of these stamps could be orange red with really only a hint of orange. I have one such stamp and to me it clearly belongs in the deep dark red category, with a hint of orange. I would never consider this stamp to be orange.
2. There exists, or existed, a sheet of black on orange stamps (28L6) but there is a break in the top left ornament. This sheet would probably consist of two clichés of 6x4 repeated “work and turn” with the second cliché turned tail to tail to the first. There would be six tete-beche pairs. The spacing between the two clichés would be 2.5mm. These stamps would plate to setting IV. I own a pair of tete-beche black on orange stamps which meet this description. It is my belief that these were previously misidentified. One of the reasons they were misidentified is because the panes of setting IV stamps have been described as having larger gutter margins between the clichés. I will show that this was just another error among many made in the early study of the Brooklyn City Express Post adhesives.

According to Patton, a setting III consisted of two clichés of 25 (5x5) repeated “work and turn” with one cliché over the other. Thus the pane consisted of 50 stamps. The pane includes five vertical tete-beche pairs produced by the clichés of 5x5 being printed upside down to one another.

There is only one completely distinguishable shade of the 28L3 adhesives. This is as follows:

1. Deep dark red with a light to moderate glaze. It could be called crimson red. The key word here is “red” not crimson maroon.

I believe that all of the black on crimson maroon stamps with a heavy glaze are remainders (reprints) from setting IV.

Setting IV

Setting IV has a cliché of 24 (6x4) repeated “work and turn” to make a pane of 48 stamps. There are two varieties of this setting. In the first the upper cliché of 24 is “tail to tail” to the lower cliché and in the second the upper cliché is inverted and it is “beak to beak” with the lower cliché. There are, therefore, vertical tete-beche pairs with some “tail to tail” and some “beak to beak”. Patton reports “beak to beak” tete-beche pairs with a gutter space of 13-14mm and “tail to tail” tete-beche pairs with a gutter space of 5-6mm. I report also seeing a black on pink “beak to beak” pane with tete-beche pairs separated by 10mm. I also report seeing black on orange and a black on pink “tail to tail” panes with tete-beche pairs separated by 8.5mm and 6.5mm.

I have a black on orange “tail to tail” tete-beche pair with a spacing of 2.5mm. The problem is I cannot confirm a black on orange stamp without a break in the top left ornament. The break in the top left ornament has been used to identify reprints. There is also a break in the leg of the “L” in “BROOKLYN” which is a characteristic of setting IV. If setting III does not exist, as I have postulated, then the black on orange stamp is only found from setting IV.

It has long been believed that the black on deep dark red stamps (28L3) were printed from setting III but I have plated these original stamps to setting II. Similarly I have plated all black and orange stamps to setting IV.

It was believed that setting IV was used to only make reprints of the stamps on pink, orange and crimson maroon papers. There is another possibility: Setting IV was used to make the genuine black on orange stamps and was also used to make stamps on pink, orange and crimson maroon papers. The latter three printings were never put into use and were remaindered.

The evidence for the genuine printing of some black on orange stamps from setting IV include the following:

1. A tete-beche pair of black on orange stamps from setting IV has signs of gum which appears to be original.
2. Robson Lowe believed that the black on deep dark red (28L3), black on pink (28L4), and black on pink unsurfaced paper colored through (28L7), were all printed from the same setting. I confirm this to be true. Robson Lowe called this setting III but we know it now as setting II as named by Patton. Robson Lowe believed the black on orange stamp (28L6) came from a separate setting. This information comes to us, from the Robson Lowe chart of stamp period usages. Robson Lowe also indicated his belief that the black on orange stamps were printed in 1854-55.
3. According to Jesse Furlong writing in 1889 about his interview with McNish he stated that Rogers issued the black on orange stamp (28L6). Rogers was proprietor from September 11, 1855 to 1859.
4. One cover exists with a black on orange adhesive that is dated August 6, 1857. It is from setting IV.
5. A black on orange stamp from setting IV can be identified with pencil scratches similar to those found on other Brooklyn City Express Post covers. This stamp has traces of original gum. See **Figure 13**.
6. William McNish stated in the Jesse Furlong account that “none of the 2cent stamps have ever been reprinted, for the reason that the original plate was altered from 2 to 1 cent.”⁸
7. The clarity of the doves seems to indicate these stamps were printed early, perhaps in 1855 as recollected by McNish and as indicated by Robson Lowe in his chart.

⁸ *Pat Paragraphs*, Elliott Perry, Bureau Issues Association, Inc. 1981, page 388.



Figure 13. A black on orange stamp from setting IV. The stamp has a “pencil scratch” cancel, some original gum, and a pre-printing paper fold.

I have done an extensive and exhaustive study of the stamps from setting IV. I conclude that the setting IV stamps do not plate to any setting I or setting II stamps. They stand alone with their own characteristics which we currently recognize as the characteristics of “reprint” stamps.

The Black on Orange, 28L6, Adhesive

William McNish specifically recalled the printing of the 2CTS black on orange stamps by Rogers. Benjamin Rogers was the proprietor of the Brooklyn City Express Post from September 11, 1855 to 1859. My belief is that Rogers created setting IV in late 1855 or in early 1856. Rogers also created setting II which was used to print the black on deep dark red (28L3) stamps, the black on pink stamps (28L4), and the black on pink unsurfaced paper colored through (28L7) stamps. I believe only the gummed 28L6 setting IV stamps to have been prepared for use. I believe setting IV was used to print what we identify as the black on pink reprints, the crimson maroon reprints and the ungummed black on orange reprints. Perhaps these were prepared in 1862 and did not find usage because the rate was reduced to one cent and new stamps had to be issued. I think the black on orange reprints were all printed from setting IV with spacing larger than 2.5mm between the clichés and these stamps were not gummed.

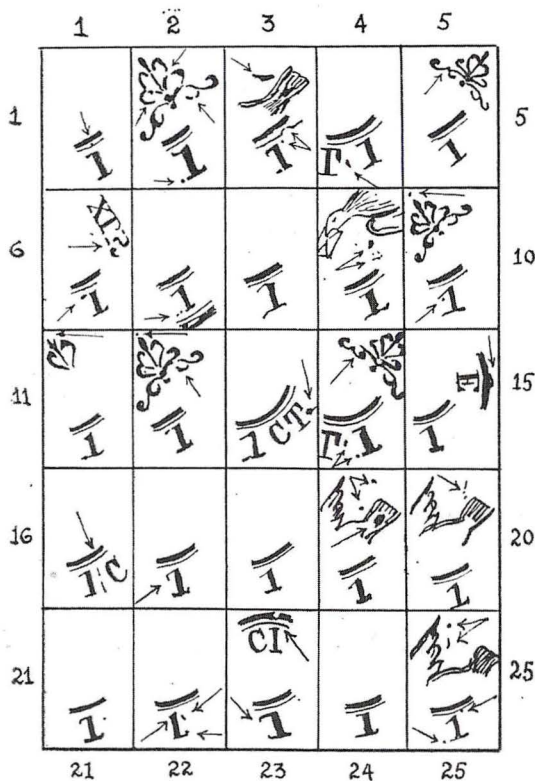
I prefer the term remainders for the issued but not used stamps from setting IV. This is quite similar to the Pomeroy stamps. Since McNish stated the 2CTS stamps were not reprinted, the setting IV stamps must have been unused remainders.

I also believe that the early labeling of the setting IV stamps as reprints caused collectors to remove these stamps from covers. Some could still exist in forgery collections.

The 28L6 cover which is dated October 12, 1861 is plausible. The May 10 cover would have to be 1862 (or 1863) for it to be genuine since the 1CT stamp period began in May 1863. The three-cent stamp was removed and replaced on this cover. The August 6, 1857 cover is a very poor piece which I believe to be genuine. The “pencil scratch” cancel on the black on orange, 28L6, covers is not found on the early covers of 1851-1857. It can be found on some of the one-cent covers of 1863-1864.

The 1CT Stamps

The stereotypes used for the 2CTS stamps were used to make the Brooklyn City Express Post 1CT stamps. At each stamp the “2” was erased and the “S” on “CTS” was eradicated. A “1” was inserted in place of the “2”. Each figure “1” was drawn separately and no two are alike and the stamp has been plated by the characteristics of the “1” by Donald Patton.⁹ This is repeated here. See **Figure 14**.



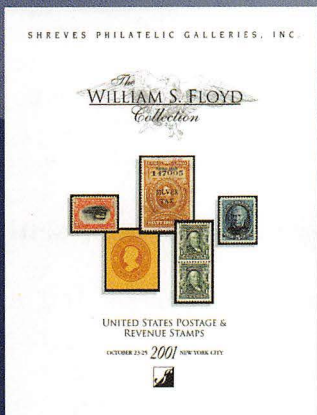
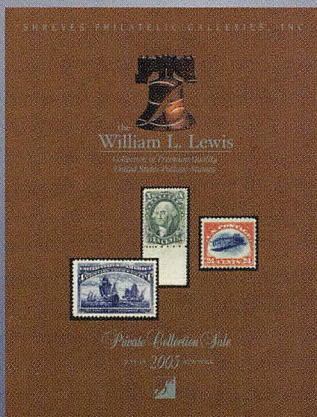
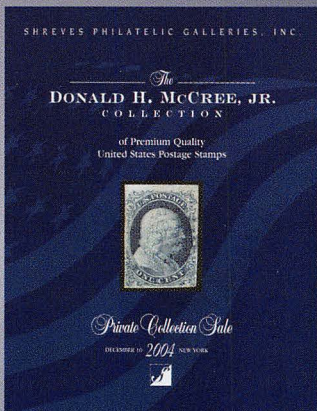
1c. (28 L1 & 2) showing characteristics of figure 1 in the 25 plate positions

Figure 14. The 1CT stamps can be plated to the cliché by the “1” which is different on every stamp.

There are other characteristics in some of the plate positions of the 1CT stamps which distinguish them. Position 10 is shown in **Figure 15**. In position 10 a portion of the eradicated “S” on “CTS” still remains.

I have extensively studied the 1CTS stamps. It has previously been believed that the “1 CTS” stamps came from the “2 CTS” stamps. This is an obvious conclusion, especially after seeing the position 10 stamp shown in **Figure 15**. The question not previously answered is which plate setting did the 1CT stamps come from?

⁹ Patton, Page 283.



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Figure 15. The 1CT stamp from position 10 which shows a portion of the eradicated “S” from the 2CTS setting.

Position 6 on the 1CT sheet is of interest because it shows the “R” in “EXPRESS” missing its main upright and part of the front leg. It almost appears as a “P” followed by a period. See **Figure 16** at right. Checking the 2CTS setting I, multiple of 15 (28L5), which is shown in **Figure 2**, one can see this position in row 3, stamp 1 is extracted and shown in **Figure 16** at the left. Checking the 2CTS setting II for the black on pink stamp (28L4) one can find this stamp again in position 21. This is also shown in **Figure 16** at the center. This proves that at least one position from setting I was used again in Setting II and yet again for the 1CT setting!

The 28L5 stamp (**Figure 16** left) from setting I was printed in 1851. The 28L4 stamp (**Figure 16** center) from setting II was printed in 1859, and the 1CT, (28L1 and 2), stamps (**Figure 16** right) were printed in 1863.



Setting I
28L5, Row 3, Stamp 1



Setting II
28L4, Position 21



1CT Setting
28L1, 2.
Position 6

Figure 16. Proof of a stereo being used for three different stamp settings.

I have been able to plate match some of the positions from the 1CT stamps to settings I and II. My findings are as follows:

Plating Matches

1CT Plate Position	2CTS Black on Blue (28L5)	2CTS Black on Pink (28L4)
3	Row 2 Stamp3	Position 3
4		Position 16
6	Row 3 Stamp 1	Position 21

1CT Plate Position	2CTS Black on Blue (28L5)	2CTS Black on Pink (28L4)
7		Position 14
9	Row 2 Stamp 2	
19		Position 24
23		Position 12

It is noted that none of the stamps from settings I, II or the 1CT stamps plate to setting IV. Setting IV position 8 has a bold dot in the “P” of “EXPRESS” which is not found on the other settings.

1CT Cliché Gutter Spacing

I have only found the 1CT stamps on sheets with the cliches “beak to beak”. The 28L1, black on blue stamps can be found with .5mm or even no space between the cliches. I also report the black on blue stamps with spacings of 3, 3.5, 4 and 7.5mm between the cliches. The 28L2, black on green stamps can be found with the following spacings between the cliches: 2.0, 2.5, 4.0, 5.0, 6.0, 6.5 and 7.5mm.

The Brooklyn City Express Post Forgeries

There are ten forgeries of the 2CTS Brooklyn City Express Post stamp and seven forgeries of the 1CT stamp. Detailed information can be found in the *Lyons Identifier* on pages 269-280.¹⁰ Additional information, clarification and corrections will be presented here. Clear pictures are presented in **Figure 17**.

The 2CTS stamps

Forgery A was arranged 6x2 tete-beche over another group of 6x2. I have found the tete-beche arrangement to be “beak to beak”.

Forgery A1 has a distinct break in the outer oval above the “T” of “CITY”.

Forgeries B and G are attributed to S. Allan Taylor. Forgery B can be easily distinguished from Forgery G by three black dots which appear between the “B” of “Brooklyn” and the “P” of “POST”. The identifier gives six other differences. I note Forgery G as being very plentiful and Forgery B as being less plentiful. These seem to be from different forms.

¹⁰ *The Identifier for Carriers, Locals, Fakes, Forgeries and Bogus Posts of the United States*, Larry Lyons, 1998.

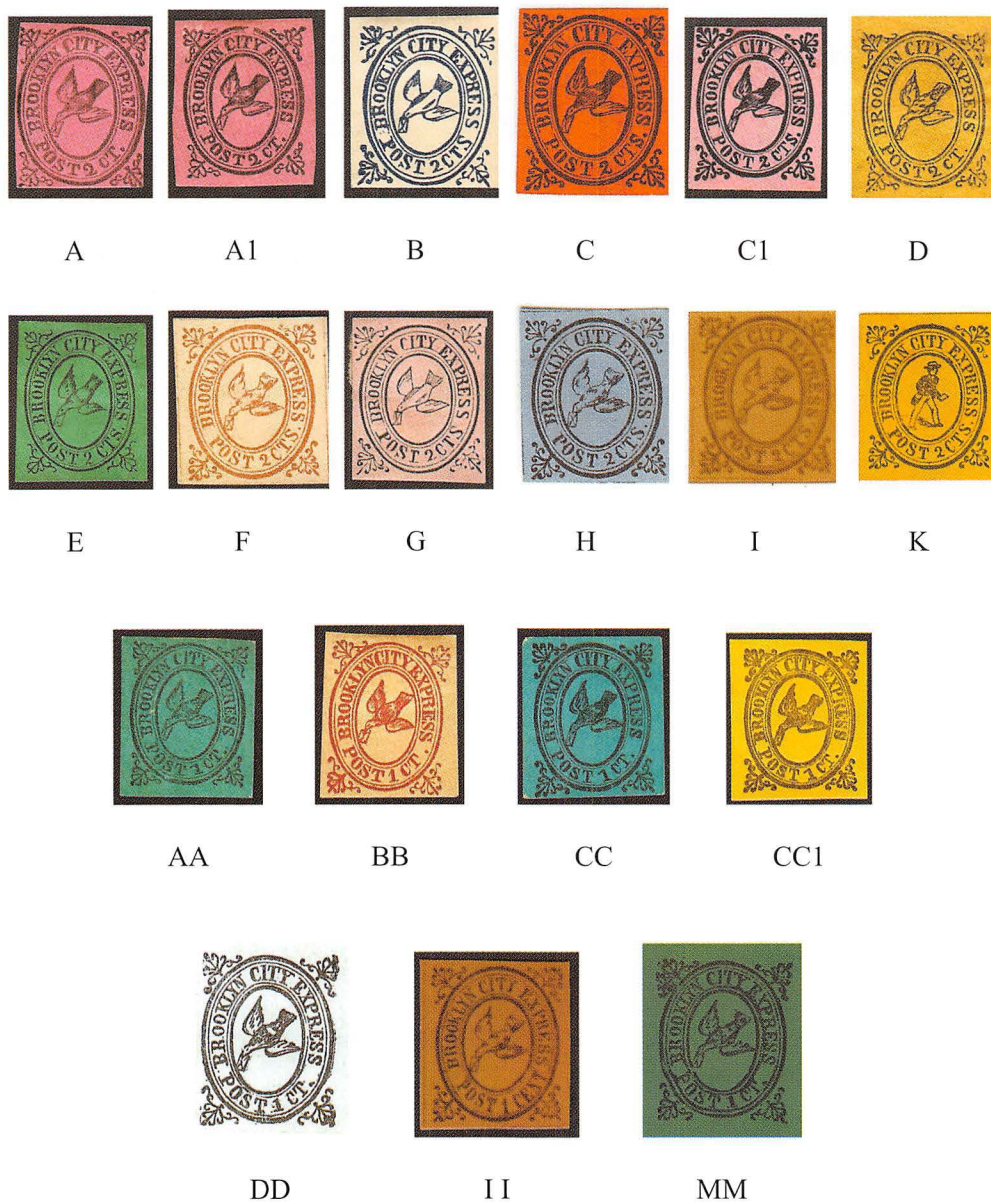


Figure 17. The Brooklyn City Express Post forgeries.

Forgery C was made by John Walter Scott and I have in this article presented this as a difficult forgery, easily mistaken for a genuine stamp. I note a variation I call Forgery C1 which has a black line under the “ITY” of “CITY” between the thin and thick inner ovals.

Forgeries D, E, F and H are scarce to rare. Forgery I is from the gold sheet.

Forgeries J and J1 were identified in the Sloane’s Reference collection and were repeated in the *Lyons Identifier*. I now do not believe these to be forgeries.

They are very late printings of the genuine black on pink 28L4 stamp. They can be found as tete-beche pairs. These stamps plate to the genuine setting II as shown in **Figure 9**. They can be found with original gum.

1CT Stamps

Forgery AA was made by the same forger who made the 2CTS Forgery A stamp. The Forgery AA stamp was printed in the same 6x2 over 6x2 format as the Forgery A stamp and tete-beche “beak to beak” stamps can be found.

I have found Forgery CC1 to be of French or German origin. I know this because the paper and ink matches other forgeries known to be European in origin. My stamp was found in a German forgery collection. This forgery was presented in *The Penny Post* of July 2002, Vol. 10, No. 3, pages 26-28.

Forgery DD has been attributed to George Hussey. This forgery can be difficult to identify because it is a forgery of position 25 on the original 1CT sheet. The ornament at the top right is a distinguishing characteristic. See **Figure 18**.

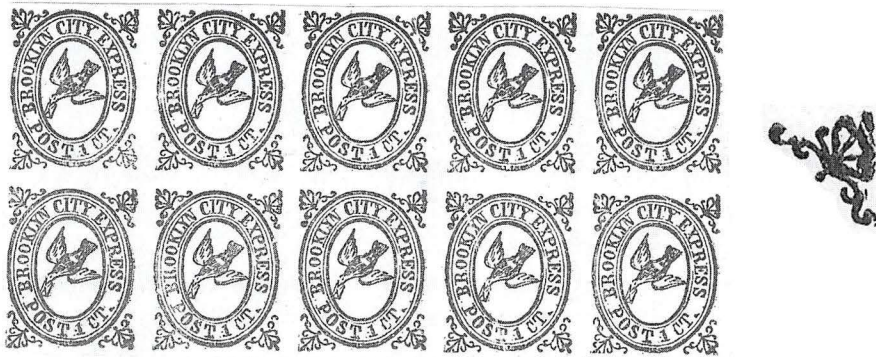


Figure 18. Forgery DD by Hussey can be identified by the ornament at the top right.

Forgery MM was presented in *The Penny Post* of July 2002, Vol. 10, No. 3, pages 26-28.

The Boyd's Connection

As indicated earlier in this article, Boyd's Brooklyn City Express Post was the first local post to operate in Brooklyn beginning in September 1844. Boyd's probably terminated this activity when the Federal Postal Act effective July 1, 1845 closed the legal loopholes to private postal services using “post routes”. Boyd's agent in Brooklyn was Wellington Walton who continued to operate the Brooklyn enterprise after Boyd withdrew. Walton eventually sold his post to Henry Kidder who ran his post with the help of the brothers Snedeker. Snedeker was the first proprietor of the Brooklyn City Express Post. The Brooklyn City Express Post continued its connection with Boyd's. There are covers being delivered in New York City by Boyd's as well as covers coming from New York City handled by Boyd's. It seems that the succession of proprietors of the Brooklyn City Express Post continued to use the Boyd's connection. This is evident by the following table which

lists the number of covers handled by Boyd's in association with various Brooklyn City Express Post adhesives under the noted proprietors.

Brooklyn City Express Post adhesive	# of Boyd's conjunctive covers	Usage Period	Proprietor
28L5	7	Dec. 8, 1851-1858	Snedeker (Mellish), Rogers
28L3	6	Fall 1855-1861	Rogers, McNish
28L1	3	May 1863-June 11, 1864	Gilbert & Waitsill Doremus

Conclusions

The various Brooklyn City Express Post adhesives have been matched up with the proprietors who used them and the period of usage of each stamp has been determined. The earliest known (EKU) use of a Brooklyn City Express Post adhesive is December 8, 1851 and the latest known use (LKU) is June 11, 1864.

The handstamps of the Brooklyn City Express Post and the "PAID" markings have been identified and the periods of use have been determined. The proprietors using the various markings have been identified.

The stamps in setting II have now been plated. The settings used to print the various color stamps have been identified. It has been proved that setting II consisted of some stereos from setting I and that the ICT setting consisted of stereos from both setting I and setting II.

A census of the various covers has been established and the covers have been analyzed based on the markings, stamps and other factors which can be used to establish year dating. These factors can confirm or reject origination usage of the adhesive on the cover.

The forgeries have been reviewed and new information, clarifications and corrections have been presented.

The 28L5, black on dark blue, block of 15 should be listed in the *Scott Specialized Catalogue*.

Anyone with additional information is urged to forward same to the author.

Census Tables

By
Larry Lyons

28L1 Black/Blue 1¢ May 1863-June 11, 1864

Proprietor: Gilbert & Waitsill Doremus

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
May 28, 1863	Mrs. Moorhead & Co. Pittsburgh, Pa	pencil scratches 3¢ #65 Brooklyn P.O. cds	Bennett, June 7-8, 2004, Lot 560.
1863	John J. Staff Esq. New York	Boyd's hs, (Type 19) and "PAID", (Type 18) pencil PAID "2" pencil scratches	Siegel (Golden), Nov. 15-17, 1999, Lot 828. Siegel (Kuphal), Nov. 15-16, 2006, Lot 1429. Ex. Chapman
_____ 1863	Mrs G. Woodward Office _____ New York	Boyd's hs ties 28L1 "COLLECT / 1 CENT."	Siegel (Golden) Nov. 15-17, 1999, Lot 823. Ex. Emerson, Knapp Laurence & Stryker, May 7-10, 1948, Lot 634.
July 21, 1863		Brooklyn cds pencil cancel US #65	Harmer Rooke, March 6-7, 1951, Lot 246.
1863	Mr. A. B. Schureman 552 Broadway New York	Boyd's Type 19 Boyd's Type 19 known Used July 16, 1861 - March 4, 1863	
Prob. (1858-61) PDNO	D. Lindley ___ Esq. So. Brooklyn	Brooklyn oval 18½ x 30 (no slug) red PAID 7x22 ink smudge	Butterfield, Oct. 7, 1996, Lot 1829.
1850-1859 DNO		"PAID 3"	Lazarus, Sept. 15-16, 1961, Lot 241
_____, 1858 DNO	Chas. Wm. Woolsey c/o E. Woolsey Esq. New York	"5" in circle red PAID	Kukstis, May 2, 1998, Lot 440.

28L2 Black/green 1¢ July 1863 to June 1864

Proprietor: Gilbert & Waitsill Doremus

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
June 11, 1864	Mrs. William H. Pierce Fall River Mass.	pencil scratches 3¢#65 Brooklyn P.O. cds	
Nov. 9, 1863	Miss Ada R. Evans Care Daniel Evans At Leboro, Mass.	3¢#65 Wedge cancel Ties 3¢ and 28L2 Brooklyn P.O. cds	Siegel (Hall), Nov. 13-14, 2000, Lot 516.
July 21, 1863	Mrs. H. Olmstead New Haven, Conn	3¢#65 wedge cancel Brooklyn P.O. cds pencil scratches	Siegel (Golden), Nov. 15- 17, 1999, Lot 829.
April 18, 1864	Mrs. Anna M. Travis Peekskill Westchester County, NY	Brooklyn cds 3¢#65 pencil scratches	Siegel (Golden), Nov. 15- 17, 1999, Lot 824. Siegel (Kuphal) Nov. 15-16, 2006, Lot 1430.
1864 Fair held Feb 22 to March 8, 1864	Mr. Henry M. Needham Mansion House Brooklyn	with WV5 Brooklyn & LI fair 1864 cds tied by ring cancel	Siegel, May 5, 1995, Lot 1162.
April 16, 1864	A.G. Stewart Esq. Broadway New York	US #65 Brooklyn double circle cds ties 28L2	Siegel, Sept. 27-28, 1994, Lot 121 PF 123,510 Wolfers, April 26, 1974, Lot 614.

28L3 Black/deep dark red 2¢ Fall 1855 - 1861

Proprietor: Benjamin Rogers, William McNish

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
Prob (1859-61)	Miss Sarah Reynolds No. 5 Columbia Cottages Columbia St. Brooklyn	Paid 7x23mm tied by black circle 12½mm Brooklyn red oval 18½x30mm (no slug)	Bennett, June 7-8, 2004, Lot 561. Aldrich, June 23, 2001, Lot 549. Christies, Oct. 30, 1986, Lot 996.
April 16, 1856	Samuel Cooper Esq. Washington City	Boyd's Type 11 NY cds	Bowman collection.

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
(Prob 1860-61)	James Hughes Esq. No. 136 Bergen St. Brooklyn	Paid 7x22mm Brooklyn red oval 18x26mm Black circle 12½mm Stamp Horizontal PAID vertical	Weiss, July 6, 1999, Lot 2889. Kukstis, July 12, 1997, Lot 110. Siegel, March 23-24, 1994, Lot 442. Frajola (Middendorf), May 1991, Lot 444. William Fox, April 3-4, 1991, Lot 280. Ivy Shreve & Mader, Dec. 12-14, 1990, Lot 2224. Frajola, Jan. 13, 1989, Lot 510.
March 31, (1856-61)	Edward Tin Pover 48 th St. Btwn 8th & 9 th Ave. New York	1¢ 1857 Carrier cds E Station hs	Lyons collection.
July 27	Charles E. Satterlee Vermont House Bratteboro, VT	Brooklyn cds 3¢ #10 black circle tied by filing fold	J&H Stolow, Oct. 25, 1982, Lot 33.
March 31 (1858-61)	Mr. Edward Innpower 48 th St. btwn 8 th & 9 th Ave N.Y.	red N.Y. carrier cancel ties 1¢ #24 which is on top of 28L3	Siegel (Golden, Nov 15-17, 1999, Lot 825. Siegel, Sept. 26-28, 1972, Lot 173. PF 350,496
Nov. 3 (1855-56)	Troy House corner	Boyd's date stamp type 9 Type 9 1845 - April 1857	Siegel, June 10-12, 1969, Lot 304.
(pos. 1860-61)	Abr Schenek	Paid 7x22mm Brooklyn red oval 18x26mm black circle tie	Siegel (Golden), Nov. 15- 17, 1999, Lot 830.
March 31 (1856-57)	to N.Y.	Boyd's datestamp Type 9	Siegel (Golden), Nov. 15- 17, 1999, Lot 831.
Aug 31 (1857-61)	Hugh Holmer Esq. 121 Market St. Newark, New Jersey	3¢ #25 tied by NY cds circle cancel	Kukstis, July 12, 1997, Lot 112 (#26) Siegel, March 23-24, 1994, Lot 441. Frajola, Nov. 26, 1988, Lot 378. Frajola, Sept. 14, 1986, Lot 277.

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
(Prob 1860-61)	James Hughes Esq. No 136 Bergen St. Brooklyn	Paid 7x22 Brooklyn red oval 18x26mm Black circle PAID upside down Stamp horizontal	Bowman collection.
	Miss Annie Vogh 72 State, corner of Henry St., Brooklyn	black circle tie	Siegel (Kuphal), Nov. 15-16, 2006, Lot 1431.
1856		ring cancel	Robbins, (dos Passos), Sept. 22-23, 1981, Lot 1876.
	to Belleville, N.J.	3¢ #11 NY cds.	Harmers (Caspary), March 1957, Lot 655.
(Prob 1860-61)	Miss Catherine E. Murdock	Brooklyn red oval 18x26 red "PAID" 7x22 ms Paid	Kaufmann, Jan. 25, 1984, Lot 778.
Nov. 14	Rev. Zachariah Greene Hempstead LI	N.Y. cds Paid 3 cts	Suburban, Nov. 15, 1997, Lot 203. Kaufmann, Jan. 25, 1984, Lot 779.
Aug. 1, 1859	General William L. Morris Grove St. N.Y.	Boyd's datestamp ties 28L3 & J T.B Boyd's 20L14	John Kaufman, Dec. 1, 1980, Lot 352. PF Robson Lowe, Nov. 28, 1975, Lot 808. Robson Lowe, Oct. 26, 1973, Lot 1870d.
Feb. 27		Brooklyn black oval "PAID 3" in red	Edson Fifield, March 30, 1948, Lot 1330.
April 5, 1860	John Dikeman 347 Brooklyn	Brooklyn red oval 18½ x 30 (no slug) red "PAID" 7x22 ring cancel	Siegel (Schwartz), June 27-29, 2000, Lot 1678. Robson Lowe, Sept. 10, 1981, Lot 771. Fox (Hollowbush), July 8, 1966, Lot 625.
	Brooklyn	Boyd's City Exp. Post cancel ring cancel	John Kaufmann, July 10-11, 1981, Lot 332.
(Prob 1860-61)	Chapman, Esq. Brooklyn	red "PAID" 7x22 Brooklyn red oval 18x26	Bowman collection.

Date	Addressee	Handstamps	Auction/Record
(Prob 1860-61)	Excelsior Fire Insurance Co. 6 Broad St. Corner card to Jan H. Watson Esq. 231 Henry St. Brooklyn	Brooklyn red oval 18x26 red PAID 7x22	Kukstis, July 12, 1997, Lot 111. Wolfers, Oct. 13-14, 1993, Lot 1273. Wolfers, April 29-30, 1992, Lot 481. William Fox, April 10-11, 1974, Lot 75. Siegel, May 12-14, 1966, Lot 1378.
Aug. 12, 1859		28L3 tied by Boyd's cancel Paid J.T.B., 20L14	William Fox, April 10-11, 1974, Lot 76.
(Prob 1860-61)	James Hughes No. 136 Bergen St. Brooklyn	Paid 7x22mm Brooklyn red oval 18x26mm Black circle Stamp skewed	Bowman collection. (other Hughes covers exist)
(Prob 1860-61)	John A. Lott Esq. No. 3 Front St. Brooklyn oval corner of Atlantic Fire Ins. Co.	Brooklyn red oval 18x26 red PAID, 7x22 tied by ring cancel	Bennett, Nov. 21, 1999, Lot 212. PF 334,729 Ventura sale 143, Lot 194. Schuyler Rumsey, Dec. 1-3, 1998, Lot 1094.
Dec. 2, 1857	A.D. Dayton Esq. Fourth Audition Washington, D.C.	US #26 NY cds	Bennett, Nov. 12, 1999, Lot 213. PF Frajola (Middendorf), May 1991, Lot 443. Ivy, Shreve & Mader, Dec. 12-14, 1990, Lot 2223. Siegel, March 23-24, 1994, Lot 443. Kukstis, July 12, 1997, Lot 109.
(Prob 1860-61)	James Hughes Esq. No. 136 Bergen St. Brooklyn	Brooklyn red oval 18x26 red PAID black ring ties stamp 28L3 vertical	Nutmeg, April 24, 2001, Lot 1250.
	Miss Cornelia Parke Box 186 Springfield, Mass.	New York cds ties #11	Siegel, March 15-19, 1988, Lot 615. PF 176,643
1857	Mr. Hugh Helmer	US #26 tied by Brooklyn cds (1857)	John Fox, Sept. 20, 1967, Lot 242.

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
(Prob 1860-61)	Catherine E. Murdock 30 Main St. Brooklyn	Brooklyn red oval red paid 7x22mm	Suburban, Nov. 15, 1997, Lot 202.
1855	legal notice	N.Y. cds due "5"	Suburban, May 30, 1998, Lot 102.
Prob. (1859-61)	Gordon Bogart Brooklyn	Brooklyn red oval 18½ x 30 (no slug) red PAID 7x22	John Fox, March 10, 1967, Lot 284.
May 7 (1857-61)	Mrs. Wm. T. Wheefat Portville, N.Y.	US #26 tied by Brooklyn cds black ring cancel	Kukstis, July 12, 1997, Lot 113.
1859	Hanes Esq. Chicago	US #26 NY cds	PF 176,642 PF 252,891

28L4 Black/pink (gl) 2¢ 1859 - 62

Proprietor: William McNish, Jacob Lawrence

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
1862	Boston	3¢ #65 tied Brooklyn cds ties 28L4	Siegel, Sept. 26-28, 1972, Lot 1755.
Prob. (1861-62)	Miss S.C. Peet Brooklyn	Paid 7x22 Brooklyn red oval 18x26 black ring	Siegel (Golden), Nov. 15- 17, 1999, Lot 832.
May 29, ___ Prob 1859 or 1860.	Miss Hanley Ohmstead New Haven Conn	3¢ #26 Brooklyn cds black ring	Kaufman, Jan. 9, 1987, Lot 589. William Fox, May 29, 1981, Lot 2.
	Mr. John Graham 197 Fulton St. Brooklyn	Brooklyn red oval red "PAID"	Kaufmann, Sept. 16, 1981, Lot 806.
(1861-62)	Mrs. C.E.M. Edwards Plattsburgh, N.Y.	US #65 (1861) tied 28L4 circle tied	Harmers, Nov. 6, 2003, Lot 221. PF
Sept. 7, 1862	William R. Gray No 34 India St. Boston, Mass.	US #65 28L4 tied by N.Y. Double oval cds	Siegel (Schwartz) June 27- 29, 2000, Lot 1679.
June 11	Aaron Claffin Hopkinton, Mass	U.S. #26 N.Y. cds	Bowman collection.
Aug 14	James Candy Esq. Maryland	N.Y. cds/ 3cts	Bowman collection.

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
May 4, 1859	G.L. Siedentek Esq. Easton, Pa	US #26 (1857) black ring N.Y. cds	Siegel (Kuphal), Nov. 15-16, 2006, Lot 1432. Siegel, March 25, 1993, Lot 359. Harmer Rooke, March 6-7, 1951, Lot 249. Ex. Piller Kaufmann, May 13, 1989, Lot 905.
Feb 5, 1860	Skinner St. John New Brunswick	3 - 3¢ #26 1 - 1¢ 1857 black ring New York cds	Lyons collection.
April (1859-60)	Shackelford Lawrence, Co	US #26 N.Y. cds black ring	Bowman collection.

28L5 Black/dark blue 2¢ 1851 - 1858

Proprietor: Snedeker (Mellish), Rogers

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
(1852-53)	Edwd Bayer Esq. 280 Bridge St. Brooklyn	Brooklyn red oval 18½ x 28mm (slug) red "PAID" 5x20mm bl. ink smudge cancel front only Paid JTB under stamp	
	Mrs. Julia M. Dicter 71 Henry St. Brooklyn	Brooklyn red oval 18½ x 28 (slug) red PAID 7x22½ bl. ink smudge cancel	Wolfers, April 21-23, 1993, Lot 1523. Wolfers, April 29-30, 1992, Lot 483.
	Mrs. Julia M. Dicter 71 Henry St. Brooklyn	Brooklyn red oval 18½ x 28 (slug) red PAID 7x22½ black ink smudge	Kukstis, July 12, 1997, Lot 117.
	I. Lindley Boyle Esq. cor Columbia & President Sts. South Brooklyn	Brooklyn red oval, slug red PAID 7x22½ bl. ink smudge cancel	Siegel (Kuphal), Nov. 15-16, 2006, Lot 1434. Siegel, Jan. 18-19, 2000, Lot 943. PF 293,962
Oct. 10 (1852-54)	Mrs. Mervin Kierney Buckland, CT	bl. ink smudge cancel Brooklyn P.O. cds P.O. "PAID/3"	Bennett, June 13-14, 1999, Lot 2335. Ventura sale 133, Lot 193. PF 316,910
May 16	CT	Brooklyn P.O. cds ties 2#11 and 28L5 blk ink smudge cancel	Siegel, Sept. 26-28, 1972, Lot 1754.

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
March 10	Sarah Thorne Orange County	Brooklyn cds red PAID/3	Bowman collection.
1852	Mr. Augustus Campbell 232 Atlantic Ave. Brooklyn NY to Brooklyn	Brooklyn red oval 18½ x 28 red PAID 5x20 ms Pd on 28L5 Boyd's 20L7	Siegel, Sept. 20-24, 1974, Lot 1484.
	Brooklyn	Brooklyn red oval 18½ x 28½ red "PAID" 7x 22½ blk ink smudge	Zimmerman, May 17, 1976, Lot 196.
Nov. 24	Mrs. Powers & Weighton Philadelphia	US#11 and 28L5 tied by Brooklyn cds blk circle	Siegel (Schwartz) June 27- 29, 2000, Lot 1681. Robbins, (dos Passos), Sept. 22-23, 1981, Lot 1878. Lazarus, Oct. 17-18, 1967, Lot 436. John Fox, Nov. 12, 1959, Lot 588.
(1852-54) But Prob. (1853-54)	Miss Cathrine Olsop 56 Montague Place Brooklyn LI	Brooklyn red oval 18½ x 28 red "PAID" 7x22 Boyd's 20L8 blk ink smudge ms "PAID 3 Cents"	Siegel (Golden), Nov. 15- 17, 1999, Lot 826. Ex. Hollowbush
Jan. 27, 1854	Per U.S. M. Steamer Washington to Hanover Germany	Brooklyn cds N.Y. Pkt cds "30"	Siegel (Golden), Nov. 15- 17, 1999, Lot 827.
May 29, 1853	Mr. Wilkinson Cinton Hotel Atlantic St. Brooklyn from N.Y.	Brooklyn oval 18½x28 (slug) "PAID" 5x20 Boyd's 20L8	Kaufman sale 3, Lot 108.
Prob. (1858)	Miss Schroeder 73 Henry St. Brooklyn LI	Brooklyn oval 18½x30 PAID 7x22, ms "Paid" blk ink smudge	Harmers (Caspary) March 28, 1957, Lot 658.
July 6, 1853	Abraham Schanck?	front Brooklyn oval	Harmers(Caspary), March 28, 1957, Lot 659.
May 21, 1852	Robinson Attn Guilford	3¢ US #11 Brooklyn cds	Kaufmann, Sept. 16, 1981, Lot 807.

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
Sept. 18	Mr. George E. Woodward Madison, Wisconsin	3¢ US #11 Brooklyn cds	Laurence & Stryker, May 7-10, 1948, Lot 635. Knapp, May 6, 1941, Lot 1136.
Jan. 4 (1858)	Mrs. William Weston Hoverdale, Penn	3¢ US #26 Brooklyn cds blk ink smudge	Frajola, March 21, 1992, Lot 267. Robson Lowe, March 15, 1972, Lot 1397. Patton, Page 281. Fifield, March 30 1948, Lot 1331. Patton, page 281.
Feb 2	E Woodward Milwaukee, Wisconsin	3¢ US #11 Brooklyn cds ties 3¢ and 28L5	Siegel, June 4, 1970, Lot 425 Siegel (Hall), Nov. 13-14, 2000, Lot 515. Harmers (Caspary), March 28, 1957, Lot 660.
Dec. 6, 1852	Mrs. Hawley Olmstead New Haven, Conn	Brooklyn cds, ms PAID 3 handstamp PAID/ 3 red	Siegel (Golden), Nov. 15-17, 1999, Lot 833. PF 349,325
Oct. 29, 1853	Rev. S.J. Burton New Haven, Conn	3¢ US #11 Brooklyn cds ink smudge	Siegel (Golden), Nov. 15-17, 1999, Lot 834. PF 350,413
		Brooklyn oval 18½x 28 (slug) PAID 7x22	Robson Lowe, USA1, March 15, 1972, Lot 1396.
Feb. 14	I Lindley Boyle Esq, cor Columbia & Pres Strts South Brooklyn	Brooklyn red oval 18½x 28 Brooklyn PAID blk ink smudge pencil 3	Siegel (Golden), Nov. 15-17, 1999, Lot 835.
Feb. 22	Suffern, N.Y.	Brooklyn cds, "5"	Siegel (Golden) Nov. 15-17, 1999, Lot 836. Ext. Abt
Prob. (1858)	Mr. & Mrs. David M. Stone 295 Pearl St. Brooklyn	Brooklyn black oval 18½x 30mm black Paid 7x22 blk ink smudge	Siegel (Golden), Nov. 15-17, 1999, Lot 837.
Oct. 21, 1857	Long Island Ins. Co. Brooklyn	Boyd's "PAID J.T.B." Boyd's datestamp pencil cancel	Siegel (Golden), Nov. 15-17, 1999, Lot 838.

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
Prob. (1852-53)	Jermain Spooner 75 Clinton St. Brooklyn	Brooklyn red oval, slug 18½x 28 red "PAID" 5x20 ink smudge	Siegel (Golden), Nov. 15- 17, 1999, Lot 839.
Oct. 9 (1852-54)	Marshall Gramitz Stratford, Conn	Brooklyn cds Paid/3 Ring cancel	Drews, Aug. 23-25, 1991, Lot 798.
Prob. (1852-53)	Miss. E.B. Desdata Mortimer 25 So. Warren St. Brooklyn	Brooklyn red oval 18½x 28 red PAID 5x20	Robson Lowe, Oct. 26, 1973, Lot 1870b. Ex. Emerson
May 21	Mr. S.T. Burton New Haven Conn	Brooklyn cds ms "Paid" ink smudge #11 tied by cds	Nutmeg, Nov. 29, 2005, Lot 5903. Harmers, Sept. 28.
July 6, 1853	Mr. Abraham Schanck Penil St. Brooklyn, LI	oval 18½x 28 ms "Paid" ink smudge	Kukstis, July 12, 1997, Lot 114. Siegel, March 23-24, 1994, Lot 444. Frajola, March 21, 1992, Lot 268. Frajola, July 28, 1990, Lot 258.
May 18 (1852-54)	F.W. Porter Esq. 146 Chestnut St. Phila	Brooklyn cds red "Paid / 3" ring cancel	Frajola, Sept. 9, 1989, Lot 382. PF 216,746
Sept. 10	To the Manager of the Bank of the United States Phila, Penn	Brooklyn cds due "5" ink smudge	Frajola, April 22, 1989, Lot 314.
Dec. 19	Mr. T.J. Wisgand corner of 15th & Ras Street Philadelphia	Brooklyn cds 3 PAID pencil cancel	Frajola, April 22, 1989, Lot 315.
		Brooklyn oval 18½x28 red PAID 7x22	William Fox, April 10-11, 1974, Lot 77.

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
July 1, 1852	Augustus Campbell 233 Atlantic Ave. Brooklyn NY to Brooklyn	Brooklyn oval 18½x28 red PAID 5x20 28L5 on top of Boyd's stamp ring cancel	Mohrmann, Oct. 16-17, 1973, Lot 127. Gibbons-Merker, Sept. 24, 1976, Lot 3897. Gibbons-Merker, Oct. 11, 1974, Lot 1311. William Fox, April 10-11, 1974, Lot 78.
Dec. 8, 1851 says EKU	Hon. John Vanderbilt Brooklyn	Brooklyn oval 18½x28 red "PAID" 5x20 ring cancel	John Kaufmann, March 22, 1980, Lot 777. Gilbert Burr, May 16, 1958, Lot 389. John Kaufmann, Nov. 14, 1972, Lot 221.
Oct. 29,	Mr. Geo. E. Woodward Monroe, Green County, Wisconsin	3¢ U.S. #11 ring cancel	Weiss, Feb. 9, 2002, Lot 2452. PF
	Mrs. Julia M. Dictor Care of R. Malloren, Esq. Mc Building Brooklyn	Brooklyn oval 18½x28 red PAID 7x22 ink smudge	Frajola, Sept. 9, 1989, Lot 383. Frajola, Sept. 14, 1986, Lot 278.
(1852-54)	Miss Dornelia E. Boardman Conn	Brooklyn/N.Y. cds with NY in middle PAID/3	Kaufmann, May 13, 1989, Lot 906. Ex. Knapp.
Oct. 22	Rev. S.J. Burton Box 1212 New Haven, Conn	US#11 and 28L5 tied by Brooklyn/N.Y. cds	Siegel (Kuphal), Nov. 15-16, 2006, Lot 1433. Siegel, March 25, 1993, Lot 360. Frajola (Middendorf), May 1990, Lot 445. John Fox, March 31, 1961, Lot 599. Ex. Piller.
Prob. (1858)	Julia Dictor 33 Fulton St. Brooklyn	Brooklyn oval 18½x30 (no slug) red PAID 7x22	Butterfield, Oct. 7, 1996, Lot 1830. PF 313,611
1853	Mr. No. 4 Brooklyn	Brooklyn oval 18½x28 (slug) Boyd's 20L8 red PAID	John Kaufmann, June 9, 1979, Lot 512.
May 28		Brooklyn cds ties #11 and 28L5 which is below #11	Harmer Rooke, Dec. 2-5, 1940, Lot 125.

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
	James Brooks Esq. Cabinet Warehouse @ Sanor & Fulton St. Brooklyn	Brooklyn oval 18½x28 (slug) red PAID 7x22 black ring	Siegel, May 4, 1995, Lot 734.
Nov. 17	Mr. S.T. Burton New Haven, Conn	US #11 and 28L5 tied by Brooklyn cds ink smudge	Siegel (Schwartz) June 27-29, 2000, Lot 1680.
May 21	Burton New Haven, Conn	US#11 tied by Brooklyn cds ink smudge	Siegel (Schwartz) June 27-29, 2000, Lot 1682.
Nov. 29	Mrs. Mervin Kierney Buckland, Conn	Brooklyn cds matching due "5" black streak	Bennett, June 7-8, 1998, Lot 623. PF 316,912
	Thomas Brooks Esq. 127 Fulton St. Brooklyn	Brooklyn oval 18½x28 tied by PAID 7x22	Kukstis, July 12, 1997, Lot 115. Wolfers, Oct. 13-14, 1993, Lot 1274. Ex. Judd. Wolfers, April 29-30, 1992, Lot 482.
Jan. 4	Mr. George E. Woodward Jamesville, Rock County Wisconsin	US#11 tied by Brooklyn cds black streak	Kukstis, July 12, 1997, Lot 116. Wolfers, Oct. 13-14, 1993, Lot 1275. Ex. Moody Wolfers, April 29-30-1992, Lot 482. Harmers, (Moody), Nov.27, 1950, Lot 282.
June 30 (1858)	Mrs. Lady C. Locke Bresno Bluff	US#26 tied by Brooklyn cds ring cancel	William Fox, Jan. 24-25, 1990, Lot 720. Manning, Nov. 21, 1981, Lot 852.
(1853-57)	Mrs. George J. Gallagher No. 270 Jay St. Brooklyn, N.Y. N.Y. to Brooklyn	Brooklyn red oval PAID 7x22 ms Paid 3¢ Boyd's 20L9	Robson Lowe, March 15, 1972, Lot 1400.
June 11, 1858	Hopkinton, Mass	US#11 N.Y. cds	Robson Lowe, March 15, 1972, Lot 1401.

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
Aug. 12 (1852-54)	Mrs. Marvin Kierney Buckland, CT	Brooklyn cds PAID/3 black streak	Schuyler Rumsey, Nov. 11- 13, 1999, Lot 1847.
Jan. 5	Mrs. Marvin Kierney Buckland, CT	Brooklyn cds Due "5"	Weiss, July 6, 1999, Lot 2890. PF 316,911
		Brooklyn cds	Apfelbaum, Feb. 23-24, 1968, Lot 69.
	Canada	Black "10" U.States/6"	
May 28, (1857)	Mr. New Haven, Conn	Brooklyn cds ties #11 and 28L5 next to each other	Harmer, July 15, 1968, Lot 468. Ex. Chase
	Julia M. Dicter 275 Pearl Street Brooklyn	Brooklyn oval 18½x28 red PAID 7x22	Eastland, June 19, 1970, Lot 506.
(1852-53)	Louis Harndenbergh 185 Fulton St. Brooklyn	Brooklyn oval 18½x28 (slug) red PAID 5x20 Blk smudge	

28L6 Black/orange 2¢

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
May 10 (1862 or 63)	Mrs. J.R. Farmer Concord, Mass	pencil scratches 3¢ #65 Brooklyn P.O. cds	
Aug. 6, 1857	Hon. John C. Skinner 49 Fulton St. Brooklyn	"PAID" 7x23mm Brooklyn red oval 18½x30 pencil scratches front only	
Oct. 12, 1861		3¢ #65 tied Brooklyn cds	Siegel, Nov. 19-21, 1973, Lot 2079.

28L7 Black/pink ungl. 2¢ 1859-Summer 1861

Proprietor: William McNish

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
Prob. (1858-61)	Schenck	Brooklyn oval 18½x29½ (slug) Paid 7x23	Robbins (dos Passos), Sept. 22-23, 1981, Lot 1879. Ex. Lilly Siegel (Lilly), Sept. 13-14, 1967, Lot 670. PF 104,235
	South Brooklyn	Brooklyn oval black ring	Eastland, June 19, 1970, Lot 507.
Nov. 1859		Boyd's hs	Rare Stamp Exchange, May 2006.

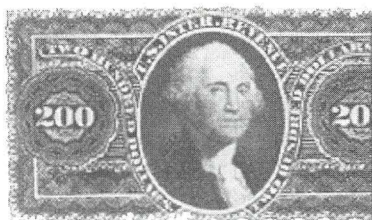
Stampless
Proprietor: Snedecker

<u>Date</u>	<u>Addressee</u>	<u>Handstamps</u>	<u>Auction/Record</u>
	Mr. George Pratt	Brooklyn oval 18x26 hs "3"	Kaufmann sale 4, Lot 293.
(1852-3)	Mr. Nathaniel Lendini	Brooklyn red oval 18½x28 red PAID 5x20	Bennett, Feb. 10, 1999, Lot 608.
Dec. 1853	N.Y. Medical Times	Brooklyn oval 18½x28 (slug) Red PAID 7x22	Schuyler Rumsey, Nov. 30, 2000, Lot 705. Newman, Nov. 8-9, 1995, Lot 700.
	____ Church Esq. 230 Washngtn	Brooklyn oval 18½x28	Robert Chambers, Dec. 1, 1950, Lot 899.
1851-53	Nathaniel Gardiner 89 Remson St. Brooklyn	Red PAID 5x20 Brooklyn oval 18½x28	Bowman collection.

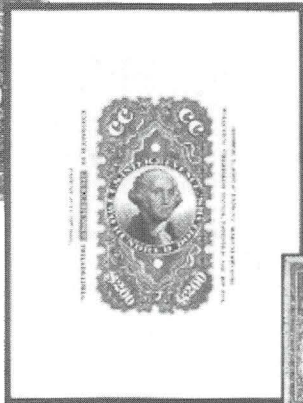
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DNO = Did not originate
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DO = Decline opinion on origination
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