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# THE PENNY POST

Official Journal Of The Carriers And Locals Society



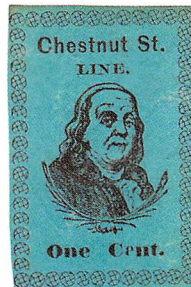
**Blood's Postal  
Envelopes**



**Carter's Colored  
Adhesives**



**Advertising  
Label**



**Chestnut St. Line  
Bogus Stamp**

**Subjects explored in this Issue**

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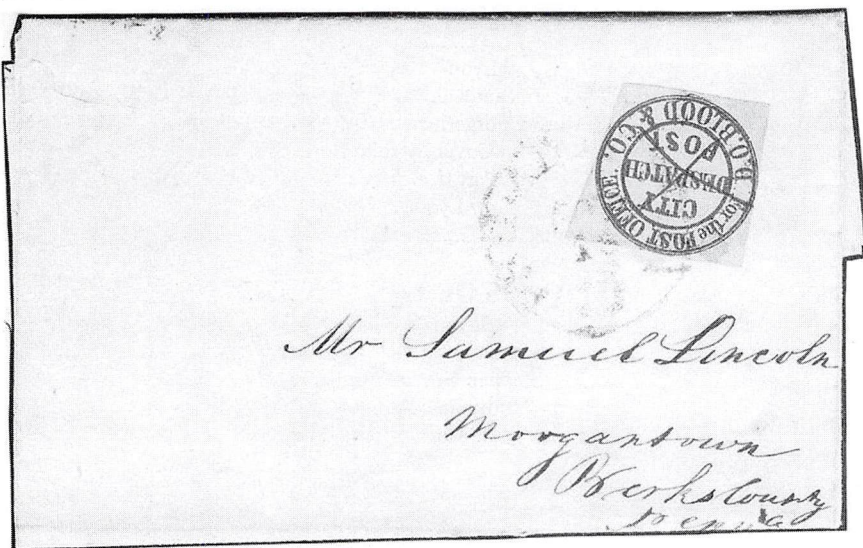
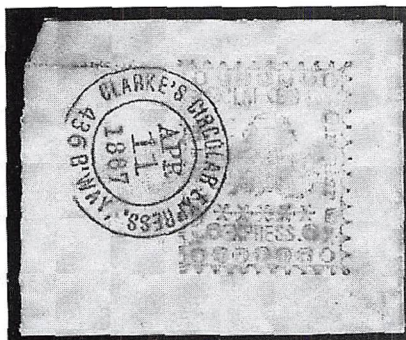
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AND MORE

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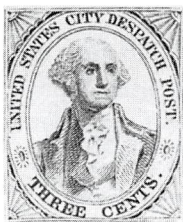
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# THE PENNY POST

VOL. 16 NO. 4

OCTOBER 2008



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# Editor's Message

By  
Larry Lyons

## Writing Articles

Contrary to what you might think it is not that difficult to write an article. First you start by choosing a subject. This could be about a cover or a single stamp which catches your interest. Sometimes I choose a subject on which I know very little and want to know more. The next step is to gather information. A good starting point is to ask me to provide places to look and data from my go-to guys. My go-to guys vary depending on the subject. We have section heads and experts in many separate subjects. After you have assembled and studied what you find you can write informatively. After the article is written, and it can be in any format including handwritten on toilet paper, it will be set up and formatted for our particular *Penny Post* style. The article will then go to a section head and/or other expert in the field for editing. I then go to my two proofreaders to pick up any further errors. The completed article then goes back to the author for a final review. It's as simple as that! Why don't you give it a try?

## More on Exhibiting

I am by no means an expert on exhibiting but I seem to be catching on to the nuances of good exhibiting and I want to share with you what I have learned. For a single frame exhibit the key is to choose a subject that is not one that could be done in more than one frame. If the subject is being shortened to fit into a single frame it should be a multi-frame exhibit and the judges will know this. The judges like very narrow subjects. The opposite is also true. A subject cannot be so sparse it is stretched into a single frame. In this instance you need more material. The next pointer is key to winning a gold medal or better—The exhibit must tell a story! The introduction explains the story you want to tell and the sixteen pages must tell the story. Contrary to what you might hear you do not need overly valuable material. The presentation should include rate studies, maps, scans, plating, history and census research. Philatelic Foundation (PF) certificates should be noted in the descriptions and copies are to be inserted into the back for judges' reference if necessary. It is rewarding to complete and show an exhibit. If you haven't viewed these exhibits at a major show I urge you to do so. It is an awesome experience. I usually read the exhibit descriptions and choose two or three to read closely. A lot can be learned in this manner. Sometimes I take notes and sometimes I write to the exhibitor requesting a scan. Sometimes I receive exhibit viewer mail on pieces I did not know existed and others do give input from their point of view. This leads to revisions which will improve your exhibit for further showings.

## Conclusion

I urge you to expand your philatelic interests and enjoyment by writing articles and preparing an exhibit.

### **This Issue**

Special thanks to John Bowman, Cliff Alexander and Marty Richardson for their joint article on Blood's postal envelopes—Part II. It is a subject which has not been explored and studied until now. I wish to thank Gordon Stimmell for his Carter's colored adhesives study which we would never have without his presentation. I have written some more on John Henry Honour. This is a result of my studies on him for my single frame exhibit. We also have some forgery articles for you. Cliff Alexander has taken the helm in the forgeries department and we will have many more studies in future issues. Welcome aboard Cliff!

I hope you enjoy this issue of *The Penny Post* and Happy Collecting.

## **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.

### **Endowment in memory of Richard Schwartz (\$5,000)**

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# New Forgeries Editor

By  
Clifford Alexander

I am pleased to serve as Forgery Editor for the Society and provide an article for *The Penny Post* each quarter on a subject of possible interest to carriers and locals collectors. I must say at the very beginning that all of us – but especially myself – owe much to John Halstead who has served as Forgery Editor of *The Penny Post* from January 2000 until this summer. Thank you, John.

While I will continue writing the types of research articles that have been published the last few years, the quarterly forgeries column will be shorter and cover a range of subjects for forgeries collectors. Following in John Halstead's steps, the column will continue to periodically report on newly discovered forgeries, and new varieties of types already known. I also plan to include tips to permit collectors to quickly and easily distinguish forgeries of certain posts that may be difficult to identify. And I intend to publish some of the work that I have done to plate the positions of forgeries that can still be found in blocks. This issue's column offers readers "Simplified Identification Tips for Berford & Co. Express."

Periodically, I will alert readers on projects that I have undertaken. For example, I am currently working on the plating of Hussey's forgery of Clinton's Penny Post and Scott's forgery of Wyman's. I am trying to develop a simplified system for identifying the Floyd's forgeries. I am collecting information on the S. Allen Taylor fancy overprint (or moiré) forgeries. And I am doing research on the origin and operation of Windel's Delivery Service. I would appreciate any help you can provide on these subjects.

I know that a number of our readers have large and remarkable collections of forgeries. In the past, my research and articles have benefited greatly from information, pictures and suggestions provided by other collectors. You can expect that I will continue to call on you for advice and assistance for this column.

I invite you to submit an article as a guest writer. Also, let me know if you have an unusual forgery in your collection that might be the subject of an article. And if you are doing research, I may be able to help. Feel free to contact me at [clifford.alexander@klgates.com](mailto:clifford.alexander@klgates.com) or write to me at K&L Gates, 1601 K Street, N.W., Washington, D.C. 20006.

## Future Annual Meetings

2009 Garfield-Perry

2010 ARIPEX

2011 TEXPEX

2012 NAPEX

# Blood's Postal Envelopes

## Part II

By

John D. Bowman, Clifford J. Alexander and Martin Richardson  
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In Part I of this series, we described the embossed designs of Blood's stationery envelopes and the 13 listings in *Scott's Catalogue*: two each for Type I and Type II, seven for Type III and the two new albino listings of Type I.<sup>1</sup> We discussed the five paper colors listed by *Scott* and the two types of laid paper. We provided a preliminary list of the earliest and latest known uses. We also reported on the results of our survey in which we examined 119 envelopes, found over 70 different sizes and categorized them into 14 size groups, ranging from 94 x 53 mm to 163 x 88 mm.

In this Part II, we discuss in more detail the results of our survey of envelopes. We analyze the Blood's Nesbitt envelopes sold by the U.S. Post Office and make recommendations for changes in *Scott's U.S. Specialized Catalogue*. We describe and categorize the eight different patterns of paper cutting and folding used in the manufacture of Blood's envelopes. And we describe the Blood's envelope forgeries.

### Analysis of Size Groups by Scott Number

Table IV lists the number of envelopes in the survey by *Scott Catalogue* number and size group. The total number of Blood's envelopes that we examined was 119. The most common envelope by *Scott* number was 15LU5, which was found in six sizes and was represented by 25 envelopes or 21 percent of the total. The next most common were 15LU7 (14), 15LU6A (11) and 15LU1B (10). The two largest size groups were H (133 x 76) and K (142 x 86) at 28 and 26 respectively, which constituted 46 percent of the survey. Adding up the different *Scott* numbers including the types for each, and not including the unreported varieties, we come up with 50 different types.

**Table IV**  
**Summary of Size Groups**  
**For Blood's Envelopes**  
**By Scott Number**

Scott No.	Design Type	Size Groups (Quantity)	On POD Envelopes?	Total
15LU1	I	H(1)		1
15LU1A	I	G(1)		1
15LU1B	I	C(1), G(6), I(1), J(1), K(1)		10

<sup>1</sup> Bowman, Alexander and Richardson, "Blood's Postal Envelopes," *The Penny Post*, Vol. 16, No. 2 (Apr. 2008) pp.26-34.

Scott No.	Design Type	Size Groups (Quantity)	On POD Envelopes?	Total
15LU1Bb	I		U9	0
15LU2	I	I(1), K(2), M(1)		4
15LU3	II	F(1), K(2)		3
15LU4	II	B(1), H(4), K(4)		9
15LU5	III	A(2), B(4), F(1), G(4), H(7), K(3)		25
15LU5a	III		U7	0
15LU5b	III	A(2), J(1), K(4)	U9	9
15LU5c	III		U1	0
15LU5d	III	B(1), J(1)	U3	2
15LU5e	III	K(1)	U2	1
15LU6	III	A(1), D(1), F(2), H(4), K(1)		9
15LU6A	III	D(1), G(2), H(7), K(1)		11
15LU6Ab	III	H(4)		4
15LU7	III	B(3), E(8), H(1), K(2)		14
15LU7a	III	A(1), J(1), K(1)	U9	4
15LU8	III	F(1), K(1)		2
15LU9	III	K(3), K(4)		7
15LU10	III	M(2)		2

Design Type I entires were prepared by embossing the folded envelope with the backflap open, so that the embossing leaves an albino impression on the back fold under the backflap. None of the other types have embossing that leaves an impression on the back folds of envelopes. This would indicate that, when the Type II design was introduced, the manufacturing steps were changed to emboss the design before folding.

*Scott* 15LU1B (on white wove paper) and 15LU2 (on buff wove paper) are known in seven size groups; *Scott* 15LU1B is known in five size groups; and *Scott*'s 15LU2 is known in three size groups. Thus, there is only one size group in common to both paper colors.

It should also be noted that size types Groups I and F bear a colorless embossed Blood's advertising seal on the back flap. There are three types of embossed seals and all appear to be on envelopes issued early in the history of Blood's.

Type II is represented by 15LU3 and 15LU4. The design is similar to type I but the address is larger and has been revised to "26 & 28 So. 6th." The white on wove 15LU3 is known in two sizes and the buff on wove is known in three size groups. Type II designs are found in four different sizes.

The Type III design, which has the wording "Pre Paid" at the bottom of the circle instead of an address, is known on *Scott* nos. 15LU5-15LU10. *Scott* numbers 15LU5 and 6 are on wove paper, while the remaining 15LU7-15LU10 are on laid paper.



15LU5 is found on white wove paper, in seven size groups. 15LU6 is amber on wove paper, and occurs in various shades, including 15LU6A buff on wove and 15LU6Ab brown on wove. *Scott* listing 15LU5 is found on 7 different size envelopes, and 15LU6, 6A and 6Ab on 6 different sizes.

### **Laid and Watermarked Paper**

The laid paper varieties (15LU7-15LU10) occur on two types of laid paper that we have designated Type A and Type B. Type A paper is diagonally laid with larger lines in both diagonal directions (**Figure 1**), Type B paper is on diagonally laid paper with pronounced herringbone lines and larger lines only in one direction (**Figure 2**). The laid paper varieties are found on 7 different size envelopes.

Both laid paper types can be found with watermark letters from the names of the paper mills that produced the paper. However, these appear to be very scarce.

At least some Type A paper was produced by Joynson's Mill on the River Cray in southern England. We have seen one 15LU7 cover with "JOYNS" and "1855" watermarks (**Figure 1**). This mill began operation in the 18<sup>th</sup> century and continued until the 20<sup>th</sup> century. William Joynson acquired it in 1834 and operated it until his death in 1873, when his two grandsons inherited it. Paper produced by the mill sometimes also bore the watermarks "Joynson Superfine" or "WJ&S" over "St. Mary Cray Kent."

We have only been able to find three watermark letters on Type B herringbone laid paper "GE'S" (**Figure 2**). They are not sufficient to permit us to identify the paper mill that manufactured the paper. If any readers have more letters or even a complete name, we would very much appreciate seeing a copy of the watermark.

### **Albino Embossed Envelopes**

The *Scott 2003 U.S. Specialized Catalogue* added two new entries (15LU1 and 15LU1A, type L42A) to the envelope section of Blood's, based on a 2002 discovery article in *The Penny Post* by Scott Trepel.<sup>2</sup> He described two albino embossed envelopes (on buff and white) and Siegel Auction Galleries sold a third example on buff in its 2002 Rarities sale (**Figure 3**). Based on Trepel's discovery, the *Scott Catalogue* accepted the albino envelopes as a new subtype of Type I and renumbered the former 15LU1 as 5LU1B. Trepel suggested that the albino and the red colored envelopes, both with "28 South 6<sup>th</sup> Street" address, must have been issued over a short time period, from late 1848 until early May 1849, because Blood's expanded its offices sometime between March 27, 1849 and May 8, 1849.

### **The Nesbitt Envelopes**

As a convenience to customers, Blood's purchased USPO stamped envelopes and imprinted the Blood's design at the top left corner. *Scott* lists seven Blood's designs on USPO envelopes. These are referred to as Nesbitt envelopes after George F. Nesbitt & Co., the company hired by the government to manufacture them. Nesbitt had the USPO contract to manufacture government stamped envelopes

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<sup>2</sup> Trepel S.R., "Blood's First Issue Envelope," *The Penny Post*, Vol. 10, No. 1 (Jan. 2007), pp. 26-29.

from October 25, 1852 to March 31, 1870. Nesbitt reportedly delivered the first supply of 3¢ and 6¢ envelopes to post offices in June, 1853.<sup>3</sup>

The second earliest documented use of a Blood's design on a government envelope is a *Scott* 15LU5c on white wove paper with a November 5, 1853 circular date stamp. However, Blood's most likely began the service shortly after the government envelopes were purchased. Some of the Blood's designs are found on envelopes with a circular Nesbitt seal on the back. These were only found on the early Nesbitt printing.

As noted in our Request for Information at the end of this article, we did receive from member Norman Shachet the earliest reported use so far of Blood's design printed on a government postage stamped envelope. It is a *Scott* 15LU5c with a Nesbitt seal on the backflap (**Figure 4**). The black Blood's cds is dated November 3 and the blue Philadelphia cds indicates that the year was most likely 1853, which would move back by two days the EKV for this envelope from Part I of our articles.

The first envelopes produced were on horizontal laid paper. Nesbitt found that by orientating the knife used to cut the envelopes in a different manner they could reduce the amount of wasted paper. The number of envelopes produced that have horizontal laid lines is thus very limited. The public complained about Nesbitt advertisements on the back of government envelopes, and the USPO in early July of 1853 formally notified Nesbitt it must stop printing its seal on the back flaps.<sup>4</sup> All envelopes produced prior to July 6 or 7, 1853 had the Nesbitt seal and none produced after that date had the seal.<sup>5</sup>

*Scott* lists seven different Blood's on government envelopes. One of these, however, is clearly an error. *Scott* shows 15LU1Bb as having been "impressed on U.S. Env. #U9." The 15LU1Bb is a Type I design with "28 So. 6<sup>th</sup> St" at the bottom of the circle. As noted, in Part I, Blood's initially began operations at 28 South Street but, in the spring of 1849, expanded its offices to 26 South Street, and began issuing the Type II design. Blood's moved to 48 South 6<sup>th</sup> Street in 1852, the year before Nesbitt envelopes were issued. The authors have never seen a 15LU1Bb. And because the Type I design could not have been printed on a Nesbitt envelope, **this listing (15LU1Bb) should be dropped from the Scott Catalogue.**

Identifying Blood's on Nesbitt envelopes is not easy and many published descriptions are unreliable. Some Nesbitt dies have numerous subtypes, as many as 20. In addition, the *Scott* identification for envelopes can be confusing. *Scott* U1 is Type U1 on white. *Scott* U2 is Type U1 but on buff, and U3 is a different type, U2.

*Scott* lists six Type III Blood's designs, with "Pre Paid" at the bottom of the circle, on Nesbitt envelopes. Five of the listings for Blood's are on white wove Nesbitt envelopes with *Scott* Nos. 1, 2, 3 7 and 9. We were able to examine in our survey 15 envelopes with Blood's designs on Nesbitt, and received scans of others from members of The Carriers & Locals Society. The following is an analysis of

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<sup>3</sup> Report of the Postmaster General (1878)

<sup>4</sup> *Thorp-Bartels Catalogue of United States Stamped Envelopes*, Sixth Century Edition, 1954, p. 547.

<sup>5</sup> Undersander, Dan "The Nesbitt Seal on the First Issue of U.S. Envelopes," *Postal Stationery*, (Mar.-Apr. 2002), p. 32

these listings based on our survey, a review of auction catalogues and information from members of The Carriers & Locals Society.

**15LU5a.** This listing is for a white wove envelope with a *Scott* U7. *Scott* U7 is Type U4, which has a noticeably different design from the others in that the “THREE” is significantly larger than in the other designs. We have not been able to find any examples of 15LU5a in our survey, auction catalogue files or the records of the Philatelic Foundation. None of the readers of Part I have sent us an example of this envelope. We believe it does not exist and should be delisted.

**15LU5b.** This listing is for a white wove envelope with a *Scott* U9 and in the most common Nesbitt with a Blood’s embossed design. Nine copies of this envelope were examined in our survey and these came in three sizes.

**15LU5c.** There were two examples of this envelope in our survey (**Figure 4**). It is on white wove paper with a *Scott* U1.

**15LU5d.** This listing is for an envelope on white wove paper with a *Scott* U3. Copies of this envelope in two different sizes were in our survey.

**15LU5e.** This listing is for an envelope on buff wove paper with a *Scott* U2. We had only one example of this envelope in our survey.

**15LU7a.** This listing is for a white laid paper envelope with a *Scott* U9 (**Figure 5**). Three copies of this envelope were represented in our survey, all different sizes. Each was on what we refer to as a Type A laid paper with typical diagonal lines and 90 degrees vergure lines. None were on the fancier Type B laid paper with a herringbone pattern.

**15LU7c (unlisted).** An example is known impressed on *Scott* U2, with Nesbitt seal on backflap and on diagonally laid paper (**Figure 6**).

### Analysis of Envelope Knife Patterns

We have identified eight different paper cutting patterns used in the manufacture of Blood’s envelopes. We will refer to these as the **knife patterns** rather than **knives**, which is a term that refers both to the pattern and a particular size of a folded envelope. Collectors of U.S. Post Office Department (POD) envelopes are familiar with this terminology. Clearly, when Blood’s purchased POD envelopes and applied their embossed design, the entires would be of a POD knife described in UPSS (United Postal Statonary Society) literature and catalogs.

To collectors of stamped envelopes, the word “knives” refers to the shape the envelopes were cut utilizing the steel forms which produced a standard envelope size. The forged steel knife was made in the shape of the unfolded blank envelope. The forms looked like cookie cutters, with an empty center and tall sides that were sharp on one end. The knives were placed on a stack of paper with the sharp side down and a hand operated press pushed the knife through the paper. The cut blanks were removed from the center of the knife and the process repeated.<sup>6</sup>

Blood’s designs on Nesbitt envelopes are only found on the 3¢ Washington, which were made in two sizes and five knives. One of these is Size 3 (83x139 mm), which is common and the size envelope on which all Blood’s designs were added. The other is Size 1 (73x120mm), which is very rare and referred to as the “Ladies

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<sup>6</sup> See Ashbrook, “Envelopes—Some Farther Notes on Early Uses,” *Stamps* (Mar. 6, 1948), at pp. 402-404.

note” size. The 3¢ Nesbitt envelope was made with five knives. However, only three knives were used to make the Size 3 envelope: knives 2, 4 and 5. All of the Nesbitt envelopes in the survey with Blood’s designs were made by Knife 2.

Blood’s envelopes very likely were folded by hand. Workers may have folded a small group at a time before sealing them, which would have contributed to small size differences. A patent for a hand-operated machine was not issued until April 26, 1853. It is possible that Blood’s never had a volume of envelope sales to justify use of, and royalty payments for, a folding machine. The Type II envelopes could have been hand-folded or machine-folded.

Private posts like Blood’s likely ordered small quantities of envelopes from local stationery or paper companies as needed. Over the years, orders may have been distributed to several companies, which may have changed their technologies for preparing orders. We are not aware of any records regarding specific orders, so we only have the historical artifacts of the envelopes to study.

Ashbrook reported that “the first efficient automatic envelope folding machine” was invented by Edwin Hill, Sir Rowland’s brother. It received a British patent in 1845. The first U.S. patent was issued on January 23, 1849 for a foot-operated machine. Jesse K. Park and Cornelius S. Watson patented the first envelope folding machine in the United States in 1849 and were granted patent number 6055 on January 23, 1849. Their treadle-operated folder first glued and then creased and folded the envelopes. Park and Watson were granted patent number 6055 on January 23, 1849, but their machine apparently was never used commercially.<sup>7</sup>

The Blood’s envelopes in our survey were found in eight different knives, or cutting and folding patterns. These are distinguished by two different types of top envelope flaps (**Figure 7**) and three different shapes of cuts at the lower edges of the bottom flaps (**Figure 8**). Table V describes the eight knives.

**Table V**  
**Analysis of Eight Knives Found on Blood’s Envelopes**  
**Patterns Based on Size Groups**

<b>Number</b>	<b>Width of Top Flap</b>	<b>Lower Edges Bottom Flap</b>
1	Wide	Tapered
2	Wide	Straight
3	Narrow	Curved
4	Wide	Tapered
5	Narrow	Tapered
6	Narrow	Straight
7	Narrow	Curved
8	Narrow	Straight

<sup>7</sup> Id.

### Forgeries of Blood's Stamped Envelopes

Forgeries have been made of all three types of Blood's designs. There are no complete envelope forgeries; all are cut squares. As a general matter the forgeries are easy to distinguish from genuine cut squares from envelopes. With one exception, none of the forgeries are embossed. The exception is Forgery A of Type III.

The Larry Lyons' three volume study on forgeries – *The Identifier for Carriers, Locals, Fakes, Forgeries & Bogus Posts of the United States* – has a comprehensive analysis of the forgeries. We will not attempt to duplicate his work but will highlight the principal distinguishing features of the forgeries and provide some new information on colors and paper types.

Lyons lists three different Type I and Type II forgeries and five Type III forgeries. *Scott* is credited with having created one forgery<sup>8</sup> of each type. S. Allen Taylor is credited by Lyons in the *Identifier* with one, but we now know that he also created a forgery of all three types.<sup>9</sup>

**Type I Forgeries.** Lyons lists three forgeries of the Type I “28 So.6<sup>th</sup> St” design and we are reporting a new fourth (**Figure 9**). Forgery A is by Taylor and is from his Form 12.<sup>10</sup> It is distinguished primarily by the misshaped five point star at the right of the design and is found in red on white wove paper. Forgery B is by *Scott* and it can be distinguished from the others because the curve of the “2” intersects the foot stroke in the middle. It comes in red on yellow and pale buff, as well as red on white-wove paper with a pronounced diamond-shaped mesh. In Forgery C, the letters of “So” are larger than in the others. It comes in red and blue mesh paper.

We are also reporting a new fourth Forgery D of Type I. It is found in red on an off white paper and is gummed on the back. This forgery can be easily distinguished from the others. It has a period instead of a star at the left between “for” and “office.” It has no periods under the “th” or “t” of “street”; and the lettering is thinner than in the other Type I forgeries. It is heavily inked and the middle arm of the “E’s” are very short or appear to be missing.

**Type II Forgeries.** Lyons reports four Type II forgeries (**Figure 10**). Forgery A is by *Scott* and comes in the same colors and types of paper as *Scott*'s Type I forgery. It is the only Type II forgery with a period after the “So.” Forgery B is now known to have been created by Taylor and is from Form 12.<sup>11</sup> Like Forgery C, it has no period after “So,” but the lines of the “28” are the same size as those of the “26.” The *Identifier* lists Forgery B in dark red on bluish paper. We have also seen it in red on orange, yellow and green paper colored through.

In Forgery C, the lines of “26” are very thin and appear to be etched by an unskilled hand. Lyons lists this forgery in two colors, dark red on green and red on

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<sup>8</sup> Lyons, *The Identifier for Carriers, Locals, Fakes, Forgeries and Bogus Posts of the United States*, Vol. 1 (1998), p. 134-141.

<sup>9</sup> Bowman, Stimmell and Lyons, “S. Allen Taylor's Forms” – Known Colors and Subjects,” *The Penny Post*, Vol. 11, No. 1 (Jan. 2003), p. 22, 31.

<sup>10</sup> Id.

<sup>11</sup> Id.

blue vertically laid. In addition, we have found it in red on white, green on buff, blue on white and black on orange paper with a distinctive weave.

**Type III Forgeries.** Lyons lists five forgeries for this design (**Figure 11**). Forgery A is the only forgery of all of the Blood's stamped envelope designs to have been embossed. As a result, it has the most potential to confuse collectors. In this forgery, a number of the wavy lines above and below the word "Despatch" differ from the other forgeries. In particular, the line immediately below "Despatch" only extends to the "C" and does not go under the "H" as it does in the other Type III forgeries.

The *Scott* Forgery B is found in the same yellow paper shade and types of white paper as the *Scott* Type I and II forgeries. The inner circle line of dots on this forgery is inconsistent. In particular, the dots under the "h" of "Philadelphia" are out of line and the dot below the first "E" in "envelope" is very small.

Forgery C was created by Taylor<sup>12</sup> and has similar characteristics to the Moens' illustration. It is easily distinguished from other Type III forgeries because the "P" of "Paid" appears to be an "F." It also has a thicker left upright of the "H" in "Despatch." Lyons lists this forgery in red, blue, green, black and purple on white wove paper as well as black on gray blue, green and buff colored through paper. We have also found it in black on vertically laid white paper, as well as black on orange and black on dark yellow colored through paper.

In addition, Lyons lists a Forgery D which was copied from, or based upon, the Moens' illustration. Lyons lists this as a gold print on cream wove paper. It is from the "Gold Sheet" described by Elliott Perry in his *Byways of Philately* as having been in the collection of Donald Patton.<sup>13</sup> In fact, we are aware of other printings of this sheet that appear to have the same 155 stamps and duplicates as the gold sheet.

Lyons also lists a Forgery E that is a cut from a catalogue published by J. B. Moens, the 19<sup>th</sup> century Belgian printer. Moens' illustrations are lithographed and have very finely printed features. In addition to the characteristics of the Taylor forgery noted above, cut squares from a Moens' catalogue may have a square border outside the stamp<sup>14</sup> and the number 96 above the box, indicating it was the 96<sup>th</sup> illustration in the catalogue. Later Moens' catalogues also included illustrations of the first two designs, but these are not listed by Lyons.<sup>15</sup>

### **Request for Additional Information for Anticipated Part III**

We are preparing a census of all Blood's envelopes. We hope that readers will provide us with the following information on the Blood's envelopes in their collections: (1) *Scott* number; (2) size in millimeters and/or size group; (3) whether there is a cancel and the type; (4) address; (5) description of any contents; (6) knife type on the back of the entire; (7) watermark, if any, including diagonally laid or wavy type, also any letters observed in the watermark; (8) backflap embossing, colored or albino and (9) any docketing or other feature on the envelope. A scan in

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<sup>12</sup> Id.

<sup>13</sup> Elliott Perry, *Byways of Philately* (1966), at pp. 181-182.

<sup>14</sup> J.B. Moens, *Les Timbre Poste Illustres* (1864), Plate 34.

<sup>15</sup> J.B. Moens, *Catalogue Prix-Courant de Timbre Poste*, 16<sup>th</sup> Ed. (1883).

color at 300dpi would be ideal. The information should be sent to [Balexan231@aol.com](mailto:Balexan231@aol.com).

We have already received important additional information from member Norman Shachet. He has provided scans of three envelopes. One is a *Scott 15LU5c* with a Nesbitt seal on the backflap. The black Blood's cds is dated November 3 and the blue Philadelphia cds indicates that the year was most likely 1853, which would move back by two days the EKV for this envelope. The second is a *Scott 15LU8*, red on amber laid paper with a black Blood's cds dated "Aug 14, 1856." And the third is a *Scott 15LU9* red on buff laid paper with a Blood's two-line cds dated August 16, 1858, a full year and a half later than the LKV listed in Part I of our articles. We expect further refinements to our conclusions as readers provide additional information to us.

### **Postscript**

After two articles on the subject of Blood's envelopes, we have found that this area is difficult to study. It seemed the more entire we examined, the more types of various kinds surfaced. In these articles, we have organized the information into several perspectives for your analysis.

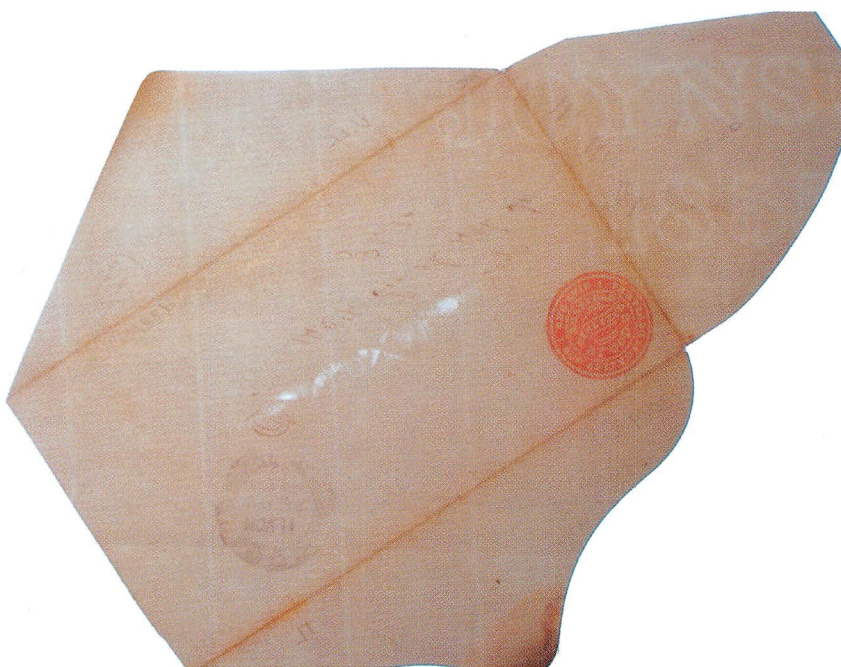
We have found areas in which the US *Scott Specialized Catalogue* can be improved based on our research. We have also pointed out that for any given *Scott*-listed item, a number of subtypes might exist, depending on the envelope knife used, the paper and watermarking type, and the presence of colorless Blood's advertising embossing on backflaps.

### **Errata from Part 1**

The caption for Figure 8 should read "Buff or brown wove paper" not "Buff on brown."

### **Acknowledgements**

The authors would like to thank Larry Lyons, Vernon Morris, Dick Corwin, Norman Sachet and Stephen Gronowski for their very helpful assistance on this project.



**Figure 1. Type A diagonally laid paper, this example showing “JOYN” and “1855” watermarks.**



**Figure 2. Type B herringbone pattern laid paper, with partial watermark “GE’S”.**





Figure 3. 15LU1A, the recently discovered albino on buff entire.

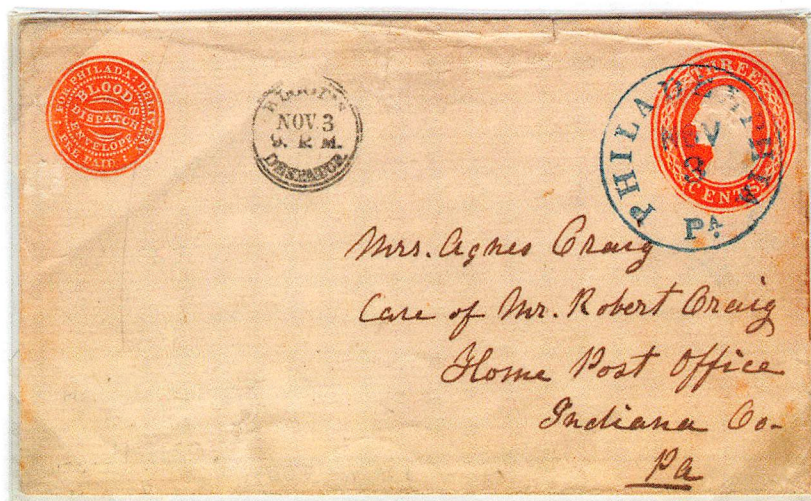


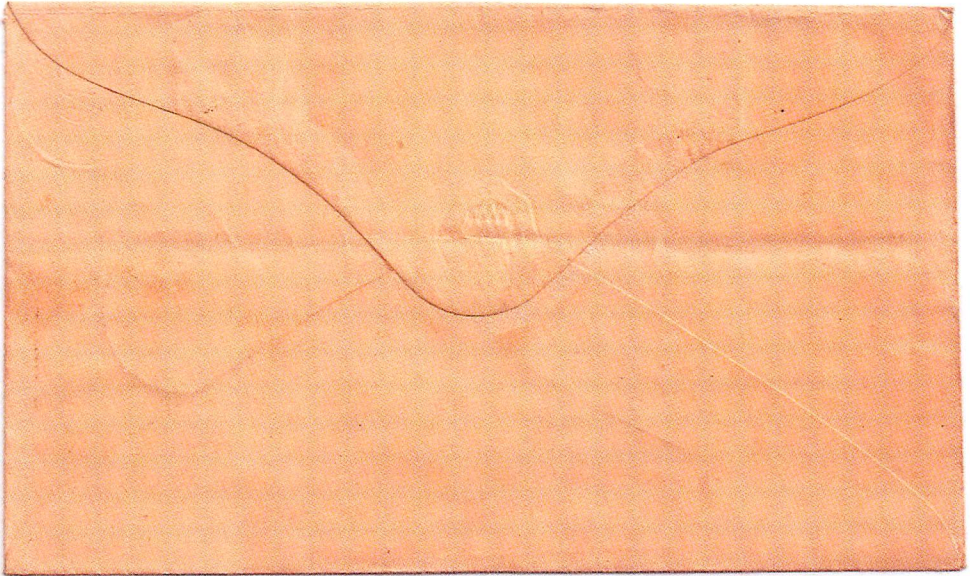
Figure 4. 15LU5c imprinted on US U1, with Nesbitt seal on backflap and on horizontally laid paper.



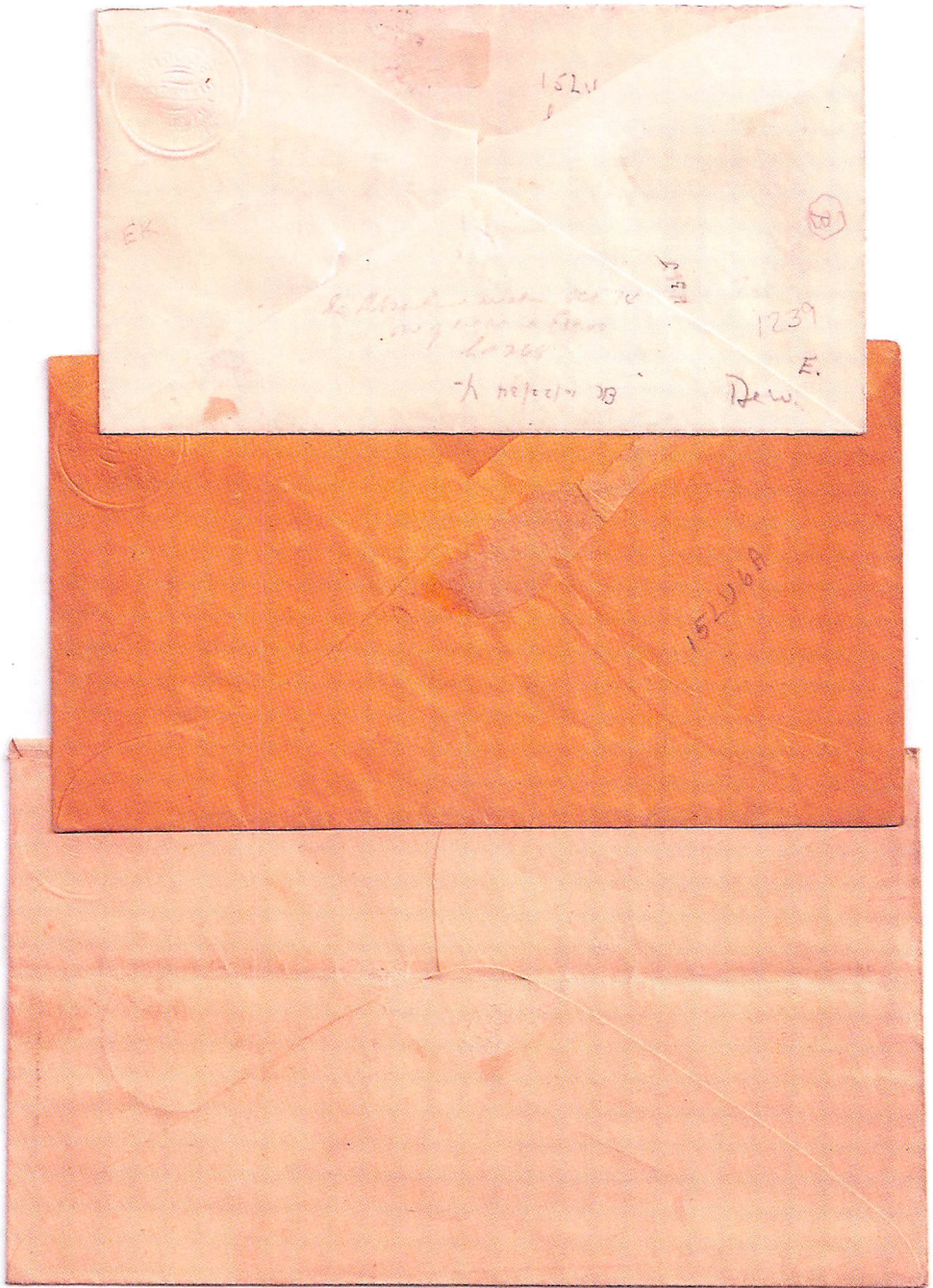
Figure 5. 15LU7a imprinted on Scott U9, white diagonally laid paper.



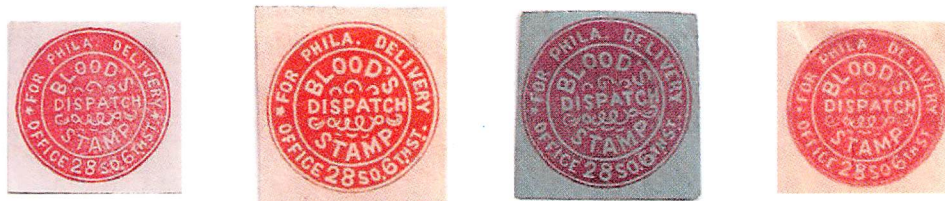
Figure 6. Unlisted 15LU7c imprinted on Scott U2 with Nesbitt seal, buff diagonally laid paper.



**Figure 7. Two types of top envelope flaps.**



**Figure 8. Three types of bottom flap edge cuts.**



Unlisted

Figure 9. Four types of Type I design forgeries.



Figure 10. Three types of Type II design forgeries.



Figure 11. Five types of Type III design forgeries.

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# Carter's "Ribbed Paper" Adhesives

By  
Larry Lyons

In November 1992, Steven Roth wrote the definitive article on G. Carter's Despatch<sup>1</sup>. In that fine article we learn some key information. George Carter was a tobacconist with a shop at 90 N. 5<sup>th</sup>. He also operated a local post presumably from this same location. This location was within the Old City of Philadelphia which allowed the operation of his local post as long as it did not traverse the boundaries of this area. The earliest recorded usage is November 15, 1848. A November 27, 1848 usage is also known; both were reported by George Sloane. The latest recorded cover which was firmly dated and listed in Sloane's notes was March 26, 1851. Carter's stationery envelopes, 36LU1, are known used in December 1851 and early 1852. Most of these do not appear to have received Carter's services. They originated in Baltimore and could have been remaindered envelopes, but this cannot be definitively concluded.

George Carter had two different types of handstamps. See **Figure 1**. One handstamp indicates "PAID" and the other indicates "2 CTS" when postage was due. There are two types of "PAID" handstamps attributed to George Carter. See **Figure 2**.

All of Carter's handstamp markings are reported in black only. The handstamps were not used to cancel his adhesive stamp; all were applied to the face of the envelope or the folded letter. As Steve Roth points out, there does not seem to be any discernable pattern explaining when one form of "PAID" handstamp was applied rather than another. The usage of his "PAID" handstamps appears to have been randomly selected. Covers exist having adhesive stamp but no handstamp, others exist bearing the adhesive and one of the "PAID" handstamps. Covers also exist having an adhesive stamp and two different types of "PAID" handstamps. Stampless covers also exist. Since the Carter's adhesive received only a manuscript "X" it is up to a philatelic forensic expert such as the Philatelic Foundation to determine if the cover is a genuine usage of the adhesive. A *Scott Catalogue* description could read "pen cancelled, not tied, but appropriately used on this cover". The *Scott Specialized Catalogue* now has a line listing as "on cover, tied by pen cancel". Ten examples have been certified by the Philatelic Foundation. Rarely the Philadelphia circular date stamp ties the Carter's adhesive. An example is shown in **Figure 3**. The *Scott Specialized Catalogue* does not have a listing for such an example. I believe one of these sold for five times the catalogue value of the manuscript tied adhesive.

## The Laid Paper Variety

This author puts forth an educated guess that the number of Carter's covers with adhesives is somewhere north of 60. Of this number approximately 25 are the ribbed paper variety, 36L1a. An example is shown in **Figure 4**.

---

<sup>1</sup> G. Carter's Despatch, Steven M. Roth, *The Penny Post*, November 1992, Vol. 2, No. 4, pages 22-28.



Figure 1. The two different genuine Carter's handstamps.

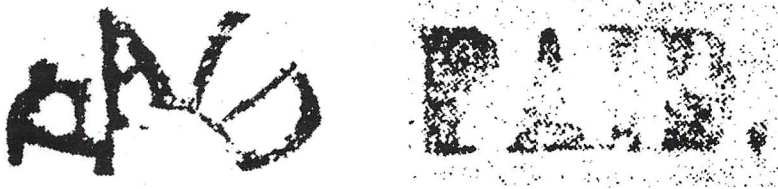


Figure 2. The two different genuine Carter's "PAID" handstamps.

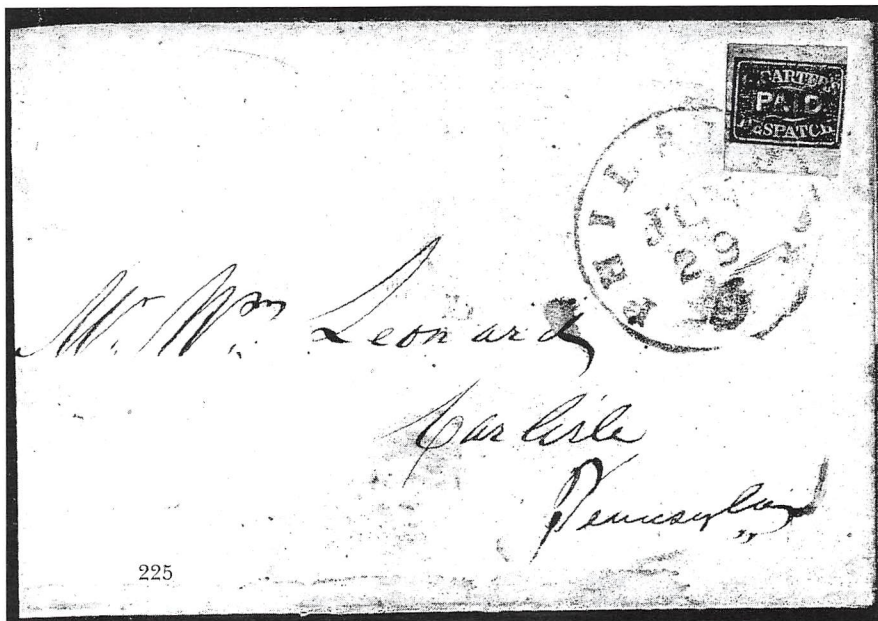


Figure 3. A Carter's cover where the Philadelphia cds tied the Carter's adhesive to the cover.

The *Scott Specialized Catalogue* refers to 36L1a as “ribbed paper”. First, it is not ribbed paper. As first pointed out by Gordon Stimmell and repeated here, it is vertically laid paper. The normal Carter adhesive is on wove paper. As to why the scarcer laid paper came into existence has been speculated by Gordon Stimmell that perhaps during the printing of the stamps, the outside wrapper sheets, which were often a different, slightly thicker laid paper, might have been used so as not to have wasted the paper.<sup>2</sup> This is a plausible explanation. The stamps were printed in a single row of indeterminate length but Elliott Perry noted at least five positions.

The 2009 *Scott Specialized Catalogue* lists the ribbed paper variety on cover, 36L1a, as \$300.00 in italics for a pen tied example. Italics in the *Scott Specialized Catalogue* indicates an item which trades very seldom or for inexpensive items it represents a warning. For an unknown reason the wove paper type, 36L1, is also listed in italic for \$225.00. In 1994 the wove paper 36L1 on cover was \$175.00 and the ribbed 36L1a on cover did not have a price. I believe that 36L1 stamps on average covers can be bought for \$150.00 to \$175.00 but I also believe it would be difficult to find a laid paper stamp on cover. The laid paper can be seen by holding the cover up to the light. Most auctioneers probably have not held a cover up to the light to check for laid paper. This could possibly explain the relatively low number of known covers with laid paper. It is possible that more exist than are recorded.

The example as shown in **Figure 4** was photographed by backlighting the scan.



**Figure 4. A Carter’s 36L1a ribbed paper stamp. The stamp has a red stripe across the middle.**

#### **Carter’s Adhesive on Cover with the 5¢ 1847 Stamp**

There are three recorded examples of a U.S. 5¢ 1847 stamp on cover to pay the U.S. postage on a cover brought to the Post Office by Carter’s and additionally having the Carter’s adhesive. This item is listed in the *Scott Specialized Catalogue* with a dash for the price. One such example is shown in **Figure 5**.

<sup>2</sup> The Carter Originals, Gordon Stimmell, *The Penny Post*, November 1992, Vol. 2, No. 4, pages 29-31.





**Figure 5. A Carter's adhesive on cover with a U.S. 5¢ 1847 adhesive. George Carter took this cover to the Philadelphia post office for mailing to Lawrenceville, N.J.**

#### **Acknowledgement**

Special thanks to Gordon Stimmell for his assistance with the contents of this article. The next article concerns Carter's colored adhesives and is co-authored with Gordon.

#### **Census of Laid Paper Carter Covers, 36L1a**

	<b>Address</b>	<b>Date</b>	<b>Recorded</b>
1.	Robert Shippan	Oct	Siegel, Aug. 14-15, 1973, Lot 466.
2.		1850	Siegel, Jan. 6-7, 1966, Lot 265, No picture.
3.	Rev. Charles W. Nassau Easton, Pa.	Jan. 20, 1850	Knapp, May 6, 1841, Lot 1165. Siegel (Schwartz), June 27, 29, 2000, Lot 1698. Harbor, June 20-22, 2007, Lot 356.
4.	Rev. Charles N. Nassau Easton, Pa.	June 6, 1850	Siegel (Schwartz), June 27-29, 2000, Lot 1696.
5.	W.F. Rhee 263 Chestnut Philadelphia	Curved "PAID"	Siegel (Schwartz), June 27-29, 2000, Lot 1697. PF 361,550.
6.	Samuel Bettlek		Schuyler Rumsey, April 15-17, 1999, Lot 1132. Spink, October 10, 1997, Lot 349. Christies, June 11, 1989, Lot 2927. PF 321,244.

	<b>Address</b>	<b>Date</b>	<b>Recorded</b>
7.	Mrs. Catherine Besson Flemington N.J.	March 1850	Robson Lowe, Sept. 10, 1981, Lot 773.
8.	"Beaver Meadow"		Siegel, March 31-April 1, 1965, Lot 752.
9.	Pres. P & R Railway		Siegel, March 31-April 1, 1965, Lot 753.
10.	Virginia		Siegel, March 31-April 1, 1965, Lot 754.
11.		April 30, 1849	Robson Lowe, March 1, 1973, Lot 1798.
12.	Philip Ripley Esq. Hartford, Conn.	July 1850	Stimmell collection.
13.	Rev. U. Ward Washington City, D.C.	June 15, (1850)	Stimmell collection.
14.	Aaron Thompson, Esq. 103 Walnut St. Phila.	No date.	Stimmell collection.

### Census of Carter's Covers with US #1

	<b>Address</b>	<b>Date</b>	<b>Recorded</b>
1.	Robert Miles Robinson Lawrenceville Boarding School Care of Mssrs. N.J.	May 2, ca. 1849	Siegel, May 20-21, 1869, Lot 221. Siegel, Oct. 7-8, 1980, Lot 492. Bennett, March 23, 2002, Lot 17. Frajola, June 15, 1985, Lot 350. PF
2.	Mess. Samuel Thompson & Nephew New York	Sept. 28 (1849)	Harmers, Dec. 3, 1968, Lot 2137. Siegel, March 31-April 1, 1965, Lot 751. Siegel, Dec. 2-4, 1952, Lot 798. PF 351,973.
3.	Mess P.J. Stuart & Co. New York	Sept. 29(1849)	PF 363,426.
4.	Mr. Issac Osborne Rahway, N.J.	Nov. 26, 1849.	Stimmell collection

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# Carter's Colored Adhesives

By

Larry Lyons and Gordon Stimmell

Some Carter adhesives exist with color. Gordon Stimmell reports stamps with a bright red wash or maroon wash, overall blue paper or buff paper. Those colors have been mentioned in early literature but have never been shown in color, until now.



Figure 1. Bright red wash stripe across PAID, black pen stroke across DESPATCH, to Wilmington Del. dated January 28, 1851.



Figure 2. Overall blue paper, front and back of stamp as well. Undated to Rev. Ward in Washington City, Ex Gibson. With small black penstroke.



**Figure 3. Overall maroon wash. Incoming from Rising Sun Sept 10, 1849 to Philadelphia. Ex Geo. Lyttles? Sale, 1909, with Carter PAID hs and PAID straight line.**



**Figure 4. Stamp on buff paper on a cover dated November 26, 1849. The Carter's adhesive received a killer "X". The U.S. stamp is the 5¢ 1847 issue.**

Additional colored Carter's adhesives can be found in the Caspary sale held at Harmers, March 18-21, 1957, Lots 699 and 700.

#### **Acknowledgement**

All of the information contained in this article was supplied by Gordon Stimmell. The captions were written by Gordon Stimmell. It is always a pleasure for us to work together. Gordon Stimmell is the section editor for the Carriers and Local Section for *The Chronicle*, the journal of the U.S. Classics Society.

# Simplified Identification Tips For Berford & Co.'s Express Forgeries

By  
Clifford Alexander

There are three known types of Berford Forgeries. The *Lyons Identifier* lists the authors as J. J. Casey (Forgery A), S. Allan Taylor (Forgery B) and J. W. Scott (Forgery C). They can be easily identified from each other by certain recurring characteristics of each denomination.

## Three Cent

1. Forgery A: There are 4 blunted gears at the top.
2. Forgery B: The period after the "N" in "NY." is missing. (This is the only Berford forgery by Taylor.)
3. Forgery C: The gears of Forgery C are thinner than A and not blunted at the top.

## Six Cents

1. Forgery A: The "s" of "COs" is blurry.
2. Forgery C: The "s" of "COs" is sharp.

## Ten Cents

1. Forgery A: There is no flaw in the second "a" of "California."
2. Forgery C: There is a white flaw above the cross bar of the "a" in "California."

## Twenty-Five Cents

1. Forgery A: The "O" in "BERFORD" is broken at the top.
2. Forgery C: The "O" in "BERFORD" is not broken.

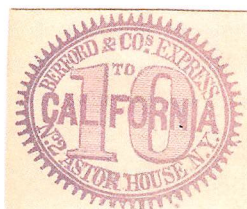
**Forgery A  
(J. J. Casey)**



**Forgery B**  
(S. Allan Taylor)

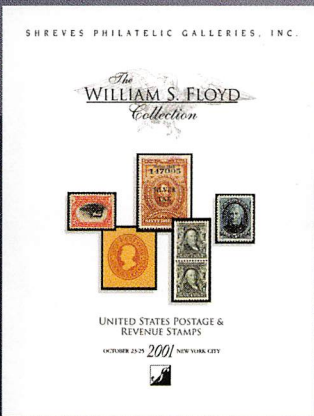
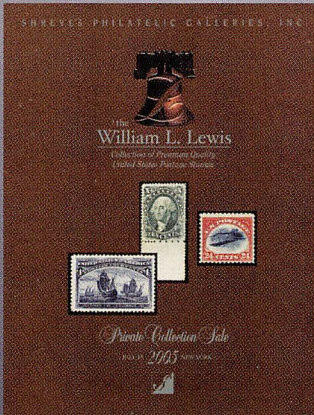
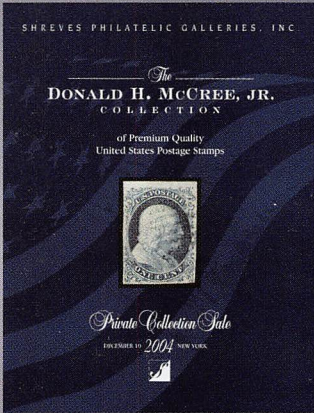


**Forgery C**  
(J. W. Scott)



Fake cancel

Fake cancel



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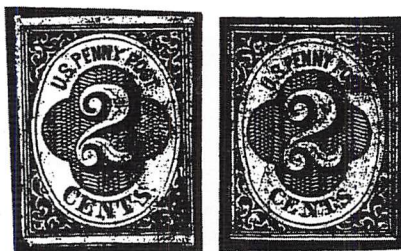
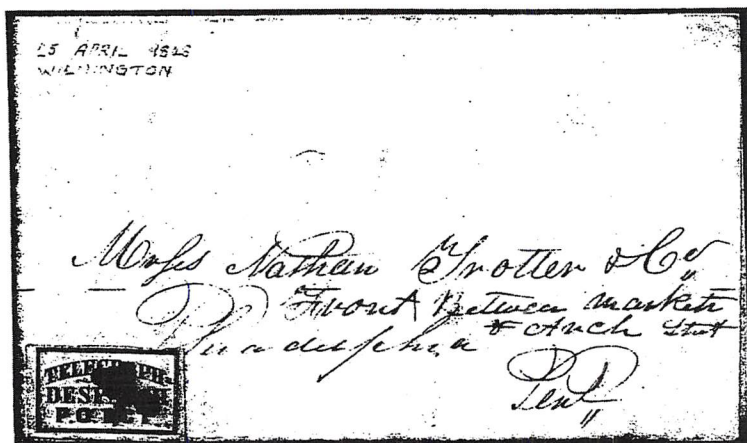
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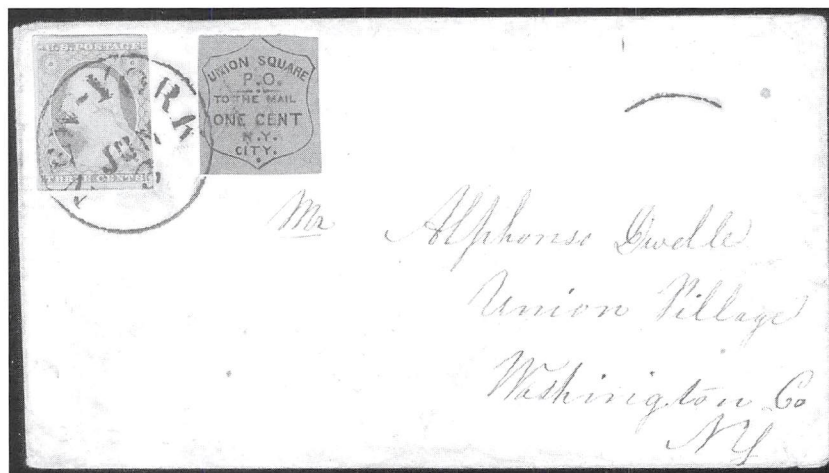
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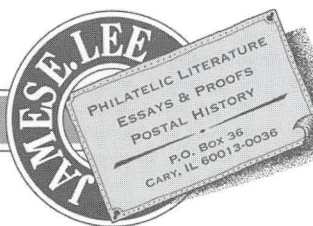
For a complete listing visit our website: [www.jameslee.com](http://www.jameslee.com).

## Books

- *The Fresno and San Francisco Bicycle Mail of 1894*, Cooper, 1982, 134p, HB. \$50.00
- *The Chatham Square Post Offices and Swarts City Dispatch Post*, Hall, 1941, 34p, CC. \$10.00
- *Handbook of Private Local Posts*, Hurt & Williams, 1947 ed., 169p, HB. Covers local posts of the world (Billig's handbook no. 6). \$40.00
- *Boyd's Local Posts in New York City: 1844-1882*. Patton, 49p, CC. \$15.00
- *The Local Posts in Brooklyn, NY: 1844-1882*, Patton, 28p, CC. \$10.00
- *Private Local Posts of the United State: Volume 1 – New York State*, Patton, 1967, 350p, HB. \$45.00
- *U.S. Letter Carrier Stamps of Philadelphia under the Fee System*, Perry, 1954, 18p, CC. \$10.00
- *Byways of Philately: Privately Owned Posts and Early Locals*, Perry & Hale, 1966, 281p, HB. \$37.50
- *One Hundred Years Ago*, Perry & Hale, 1942, 68p, CC. Story of City Dispatch Posts. \$30.00
- *Pat Paragraphs*, Perry, 1981 reprint, 648p, HB. \$55.00

## Auction Catalogs

- *Amb. J. William Middendorf II Collection of Carriers and Locals*, Frajola net price sale no. 4, • 1990, 787 lots, illustrated. \$25.00
- *Alfred Caspary Collection of U.S. Carriers and Locals*, HRH, 1957, 1046 lots. \$40.00
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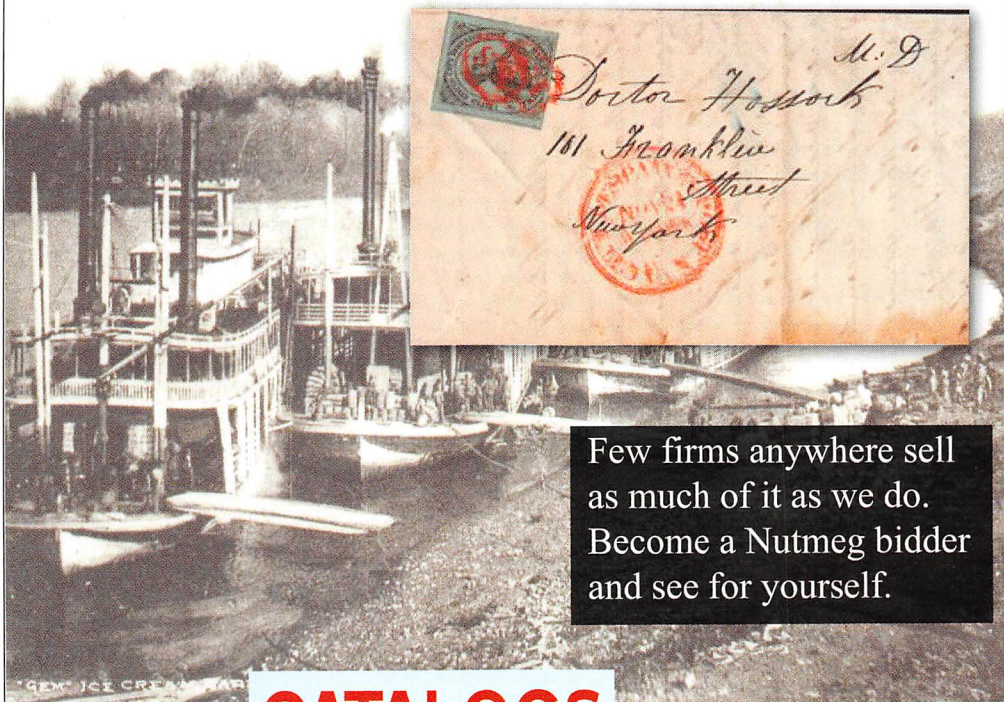
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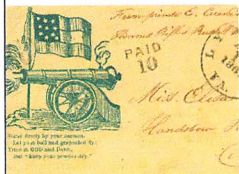
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# Earliest Known Usages of Boyd's Stamps on Cover

By  
John D. Bowman

The purpose of this article is to update the earliest known usages (EKU's) of Boyd's stamps used on cover from a 2000 article in the *Penny Post*.<sup>1</sup> Latest known usages (LKU's) are largely irrelevant because stamps were purchased by companies in some quantity and used as needed. The only important LKU's are the stamps in use just before Boyd's went out of business in 1860, and then the one representing the last known adhesive use of the post.

The earliest known use of Boyd's is a stampless cover dated June 26, 1844 (ex-Hahn). The earliest stamped cover is 20L1 dated June 27, 1844.

## Earliest known uses (EKU's):

- 20L1 – June 27, 1844
- 20L2 – Sept. 12, 1844
- 20L3 – Feb. 14, 1845<sup>2</sup>
- 20L4 – May 30, 1845<sup>3</sup>
- 20L5 – Dec. 10, 1848
- 20L7 – Mar. 25, 1848 (?) with Gay's Express manuscript per Golden's records<sup>4</sup>
- 20L8 –
- 20L9 – July 23, 1852 according to Patton –BUT could be 20L8 to Berlin Harmer's
- 20L10 – Sept. 20, 1854<sup>5</sup>
- 20L11 – Dec. 17, 1855
- 20L12 – June 24, 1856
- 20L13 – May 14, (1856) or LeBel May 5?
- 20L14 - Mar. 27, 1857
- 20L15 – June 11, 1860 Abt says May 19 diecut, Lebel has May 19
- 20L16 – Feb. 3, 1861
  
- 20L17 – Jan. 18, 1861

---

<sup>1</sup> Bowman J.D. "Periods of use of Boyd's stamps and cancellations." *The Penny Post* 8(3):25-28.

<sup>2</sup> Henry Abt says JW Scott reported a Feb. 3 use. Abt also says that he saw EJ Sampson's Feb. 11 cover. These covers have not been seen to my knowledge.

<sup>3</sup> Richard Schwartz noted an Apr. 4 cover, while Abt stated that JW Scott reported May 4. These covers have not been seen to my knowledge.

<sup>4</sup> Abt says JW Scott records Apr. 4. The Lowe sale of Patton had an Apr. 28, 1848 and a June 11, 1848 cover. Most 20L7's are 1849. 20L7a is early 1850.

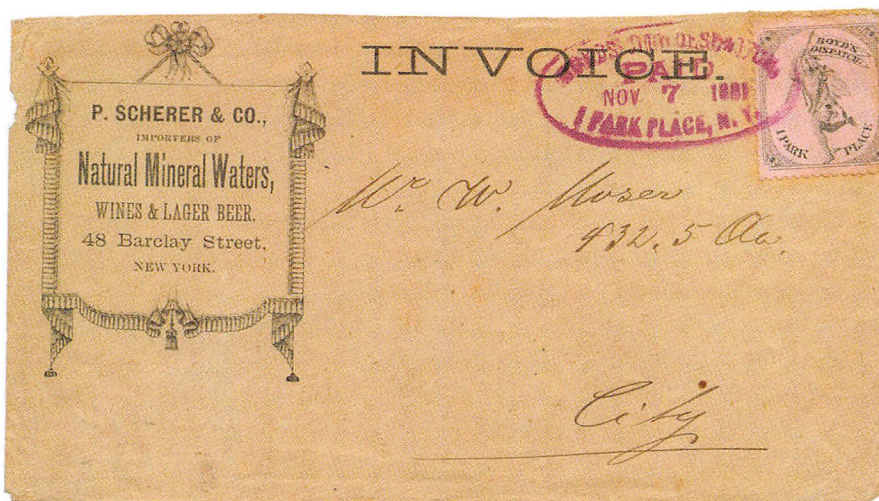
<sup>5</sup> Abt says JW Scott listed the earliest date of this stamp as July 3, 1854.

20L18 – Mar. 12, 1861  
 20L21 –  
 20L23 – May 2, 1866  
 20L24 – May 29, 1866<sup>6</sup>  
 20L33 – May 5, 1877 (Marty)  
 20L35 –  
 20L36 – July 11, 1877  
 20L43 – July 10, 1878 (Schwartz records)  
 20L43A – July 5, 1878  
 20L44 – Nov. 15, 1878  
 20L46 – Mar. 8, 1879  
 20L47 – Apr. 3, 1880 (Golden records)  
 20L50 – June 17, 1881  
 20L52 – Jan. 10, 1883  
 20L53 – Jan. 9, 1882  
 20L54 – Nov. 7, 1881 (Marty)  
 20L56 – Feb. 16, 1882 (Mazza)

**Important Latest Known Uses (LKU's):**

20L14 LKU – Apr. 19, 1860  
 20L15 LKU – July 19, 1860  
 20L56 LKU – Oct. 24, 1885

The 20L56 LKU above is the latest dated use of any Boyd's stamp.



**20L54 on cover dated Nov. 7, 1881. This is the EKU for this stamp.  
 Compliments of Martin Richardson.**

<sup>6</sup> Richard Schwartz recorded a cover dated Sept. 4, 1865 but could be 20L25.

# Things You May Find in Locals Collections

## Part II Advertising Labels

By  
Larry Lyons

In the last issue of *The Penny Post* we explored the world of footwear license stamps. In previous articles we have presented forgeries of Western Express franks and Sanitary Fair stamps and forgeries. This article will show a variety of advertising labels. I happen to be friendly with Art Groten, one of our Society members, who specializes in “oddball labels”. Art explored this area deeply and has won medals for exhibits in this Cinderella area. This is an overlapping collecting area to our own since our forgeries are part of the Cinderella area of collecting. There is a Cinderella Society to which some of our members belong.

In this article I will present 3 covers and 59 stamps for your educational knowledge and enjoyment.

The first cover presented has a forwarding label from a boarding house. See **Figure 1**. Many hotels and boarding houses offered the service of bringing mail to and from the post office. A few issued a forwarding label to indicate the service was performed. Handstamps are also known. In this instance, we gain the knowledge of the name of the boarding house and the name of the proprietor of the boarding house as well as the date the service was performed. The date is May 26, 1889.

The second cover presented has an advertising label that acts as an early form of return address for a tobacco company in Portland, Connecticut. See **Figure 2**. The date of the cover is March 30<sup>th</sup>. The 1869 stamp is a U.S. #114 and is first known used on March 27, 1869.

The third cover presented has an advertising label from a stationery and bookseller in Baltimore, Maryland. See **Figure 3**. The name of the store is “The Monumental Book Store” and the label features the monument. The U.S. stamp is #65 which has an earliest known use of August 19, 1861 so this cover dated January 14<sup>th</sup> is from 1862 or later.

**Figure 4** shows five different labels. The first is a Detroit Journal advertising frank for prepayment of a 14-word ad. The second is a return address label similar to the one shown on the cover in **Figure 2**. The third stamp is a promotion by Sylvanus Stall for his Lutheran yearbook in Lancaster, PA in 1884. The fourth stamp is a mining advertisement. Art Groten tells us it is known in green and in brown from around 1882 and it was issued by “The mines, miners & mining interests of the U.S.” The fifth and last stamp in **Figure 4** is a savings stamp. Art Groten finds this label in green and in red. He believes it may be from the Chicago Fair, or it may not. It’s a 5¢ bank savings stamp from the Columbian Building & Savings Co.

**Figure 5** shows a large selection of bank savings stamps which were identified and classified by Art Groten who researched and assembled this group of labels. These items are seldom seen.

**Figure 6** shows a large selection of union/commerce labels which were also identified and classified by Art Groten who assembled this group of labels.



Based on the above we now have categories for the oddball labels we may encounter in a large locals collection.

Some labels commemorate events. **Figure 7** shows two labels from this category. One is from the New York World's Fair from 1939 and the other is from the Vancouver Golden Jubilee held in 1936.

Some items we may encounter in a locals collection are actually genuine essays of unissued stamps. Some are forgeries of actual essays. Two stamps that are forgeries of essays are shown in **Figure 8**. The genuine essays can be found in the *2009 Scott Specialized Catalogue* on page 689. These are types 73-E4 and 73-E5. Many other types are shown and one should gain at least some familiarity with the various essays by simply reviewing the *Scott Specialized Catalogue*.

There are many foreign forgeries that were made by S. Allan Taylor. I have enough information to present a separate article on this subject and I hope to do so in the future. For now I will show a few examples because they can be found in forgery collections. See **Figure 9**.

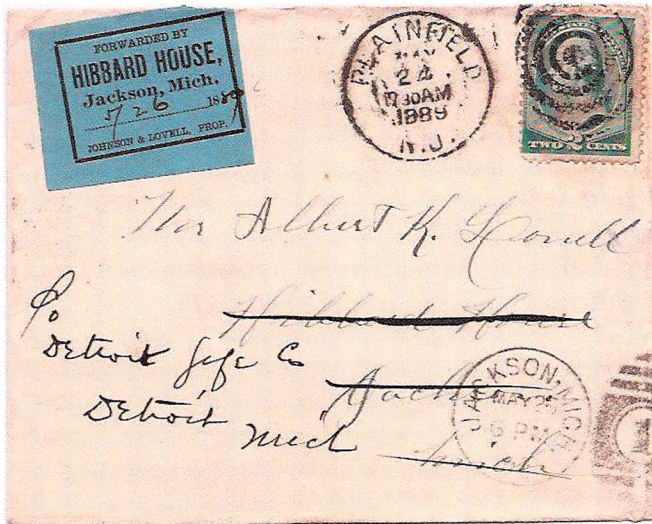
There are a lot of state tax stamps that can get mixed in with a locals collection. **Figure 10** is an example.

There are many other oddities that you may encounter. If you have something that you can't identify, drop us a line and we'll see if we can get a response that will help.

I will leave you with **Figure 11** and the question, "What is it?"

### Acknowledgement

Special thanks to Art Groten for providing most of the material presented in this article.



**Figure 1.** A boarding house forwarding label on a May 26, 1889 cover.



Figure 2. A tobacco advertising label on a cover with an 1869 stamp.

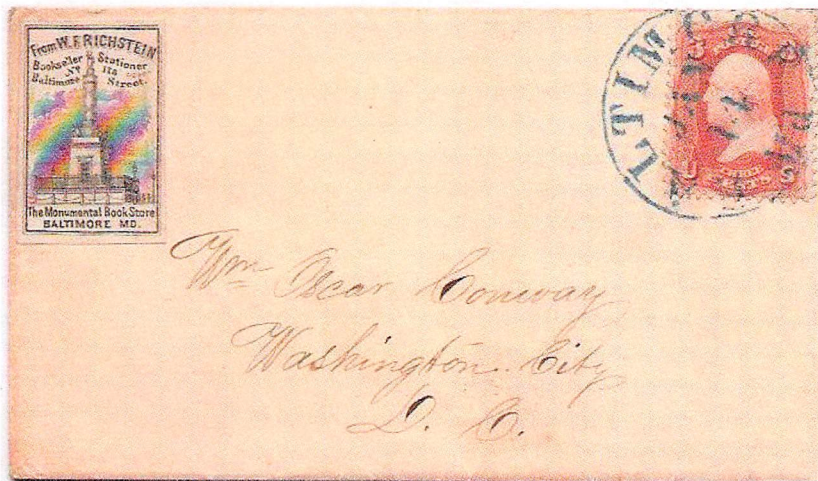


Figure 3. Advertising label from a stationery and bookseller in Baltimore, ca. 1861-62.



Figure 4. Various advertising labels.



Figure 5. A selection of bank savings stamps.



Figure 6. A selection of union/commerce labels.



Figure 7. Labels commemorating events.



Figure 8. Forgeries of actual essays.



Figure 9. Foreign forgeries made by S. Allan Taylor

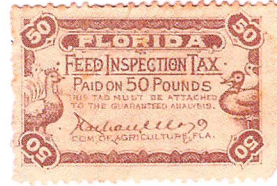


Figure 10. State tax stamps.

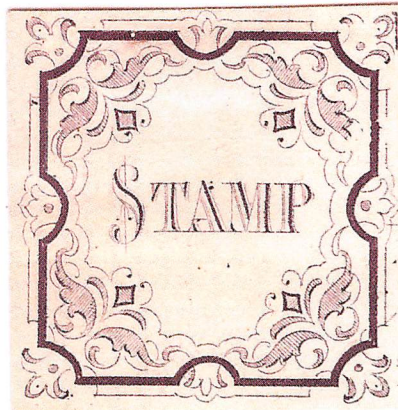


Figure 11. What is it?

# The Chestnut Street Line Bogus Stamp

## My Opinion: It's a Taylor Creation

By  
Larry Lyons

I've been working on a long term project studying the stamps that were produced by S. Allan Taylor. One of the goals of my study is to identify forgeries and bogus posts that were created by Taylor. The study involves grouping the various forgeries by color and paper to perhaps ultimately reassemble the "forms" that Taylor made. This is not an easy task and it could prove to be impossible, but certainly some progress on identifying his forgeries can be done. I have thus far identified more than 375 different Taylor color printings. Of these 94 were previously identified by Sherwood Springer and assembled into form groups. I have not yet completed the study but it is quite far advanced. I have thus far spent about 2000 hours on research and can now pretty definitively identify Taylor's work.

This article is as much about how to prove a stamp was made by Taylor as it is about the stamp being proven here.

The Chestnut Street Line bogus post is shown in **Figure 1**. It is a rare stamp. I previously had only seen one copy in black on yellow glazed surface colored paper. One color is not necessarily enough to establish the creator of that stamp. I have been receiving scans of forgeries from Cliff Alexander to help identify colors and paper types I may not have seen previously. Cliff's examples of the Chestnut



**Figure 1. Five examples of the Chestnut Street Line. A previously identified bogus post with the forger unknown.**

Street Line piqued my interest. I was seeing colors I am familiar with and associate with Taylor so I requested that he send me his five examples for closer evaluation. Cliff obliged and I have been able to place these five stamps into groups of Taylor forgeries printed in the same colors on the same paper types. This conclusively proved to me the Chestnut Street Line bogus stamp was produced by S. Allan Taylor. Presented here are the results of my study of this stamp. I have not yet completed my research and more examples belonging to these color and paper groups could surface as my research continues. I believe you will agree there is sufficient evidence presented here to prove the Chestnut Street Line bogus post was created by S. Allan Taylor.

#### **Black on deep yellow orange buff PCT (paper colored thru)**

In **Figure 2** we see eight examples of this color stamp. The Arthur's City Post is Taylor's Bogus 1. The C&W Bridge Despatch is Taylor's Bogus 4A. The Charleston P.O. stamp is a good match and the Warwick's is Taylor's bogus 14. The Clinton's is Taylor's Forgery D. Also shown is Cumming's Forgery B Type I, Letter Express Forgery B Type II and Brown & McGill's Forgery C. Some of these examples may not have been printed at the same time. There are at least 4 more forgeries of this color paper used by S. Allan Taylor.

#### **Black on thin yellow PCT**

In **Figure 3** we see Taylor's Clinton's Forgery D and Taylor's Hourly Express Post Bogus 2. Also we find Hanford's Forgery B, Letter Express Type II Forgery B and Robinson Forgery E. There are at least 18 more examples of this color paper used by S. Allan Taylor on other Taylor forgeries.

#### **Black on dull yellow S.C. glazed**

In **Figure 4** we see Taylor's Kerr's 3 Pence, Bogus 3A and Bogus 2 as well as Taylor's Boyce's Forgery D and Robinson & Co. Forgery E. Also shown is a Hall & Neill's Taylor Bogus 1 which is also a perfect color match. We also have a Clinton's Forgery D which could also be in this group and a Cumming's Forgery C. There are at least 15 more of this color paper used by S. Allan Taylor.

#### **Black on blue green glazed S.C. (Surface Colored Paper)**

Shown in **Figure 5** is Taylor's Kerr's City Post 3 Pence Bogus 2 and Robison Forgery E by Taylor. Both are perfect color and paper matches for the Chestnut Street Line Bogus Post. I also have a Boyce's Forgery D in this color and a Cumming's Forgery C. There are at least 8 more of this color paper used by S. Allan Taylor.

#### **Black on green S.C. unglazed on white paper**

This is a Taylor color with many examples probably from multiple forms. Thus far I haven't assembled the forms so I will show in **Figure 6** a Boyce's Forgery E, a Messenkope's Forgery E, a C&W Bridge Despatch Bogus 5 and a 3<sup>rd</sup> Avenue Post Bogus A.

These are all Taylor creations. Also shown are examples of Letter Express Type II Forgery B, Cumming's Forgery C, and Brown & McGill's Forgery C. I record more than 20 Taylor subjects printed in this color.

Already there is evidence in the five color groups of several Taylor forgeries that were printed at the same time. The groups prove that the Chestnut Street Line was produced by S. Allan Taylor.

### Acknowledgement

This article would not have been possible if Cliff Alexander had not had these stamps and loaned them to me for review. Much thanks. The research continues with many more discoveries to be demonstrated.



Figure 2. Examples of Taylor forgeries. Black on deep yellow orange buff PCT.



Figure 3. Examples of Taylor forgeries. Black on thin yellow PCT.





Figure 4. Examples of Taylor forgeries. Black on dull yellow S.C. glazed.



Figure 5. Examples of Taylor forgeries. Black on blue green glazed S.C.



Figure 6. Examples of Taylor forgeries. Black on green S.C. unglazed on white paper.

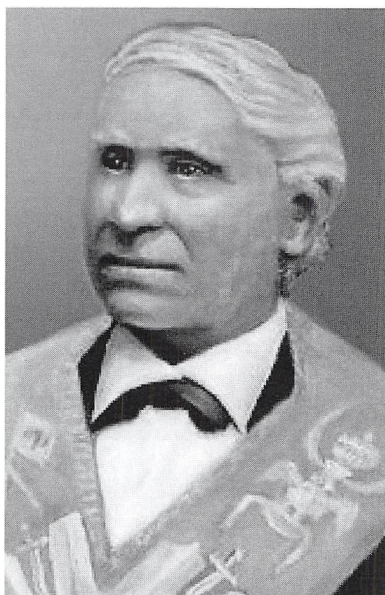
# John Henry Honour D.D.

By  
Larry Lyons

Very little has previously been written about John Henry Honour who in 1849 was the first appointed letter carrier in the city of Charleston, South Carolina. The Charleston carrier department was first announced in a May 8, 1849 advertisement in the city newspaper, *The Charleston Mercury*. The appointed first superintendent of the carrier department was Dr. John H. Honour. Carrier service was provided by a group of carriers all related by marriage. The name of the carrier appears on all of the issued carrier adhesives except the second design of the Honour's City Post. Between 1849 and 1859 Honour, Kingman, Martin and Steinmeyer issued adhesives bearing their names and they provided the carrier service in Charleston. **Figure 1** is a picture of John Henry Honour as it appeared in the *Scottish Rite Journal of Freemasonry*.

## Carrier Service

In 1849 carrier service began in Charleston under the leadership of John Henry Honour. In those early days carriers received no salary but were permitted by Congress to collect a fee of two cents for every letter they delivered.<sup>1</sup>



**Figure 1.** John Henry Honour as he appeared in the *Scottish Rite Journal of Freemasonry*.

---

<sup>1</sup> *Carriers in a Common Cause: A History of Letter Carriers and the NALC*. (National Association of Letter Carriers), Mikusko M. Brady, Washington D.C. 1986.

It is reported that most citizens chose to pick up their mail at the Post Office. Carrier service was available to bring letters to the post office or pick up one's mail at the post office and deliver it to the citizen. The charge was two cents per ounce per letter. The carrier stamps were issued and sold by the carriers themselves. Free delivery in eastern cities with 50,000 or more people started on July 1, 1863 which was the date of the first day of the battle of Gettysburg. **Figure 2** shows a map of the city of Charleston.

### **History of John Henry Honour**

It is very helpful to know the history of the man who was Charleston's first superintendent of their carrier service. An understanding of Honour's biography contributes directly to related facts concerning his activities as a carrier.

John Henry Honour was born December 20, 1802. He was the son of Reverend John Honour of Charleston a local preacher in the Methodist Episcopal Church. His mother was Mary Wilhelmina, daughter of John Philip Frederick Hartung who was a teacher of music and was the organist in St. John's Lutheran Church. His father died of malaria in September 1829 when John Henry was almost 27. His mother survived until 1838.

John Henry Honour was sent to school at an early age and he left school just before he was thirteen, having learned all that was taught. The local school taught nothing beyond the simplest rudiments of the English language. His father had not the means to educate him further. John went to work with his father at a saddle and harness making business for two years after which he became a clerk in a commission house on East Bay Street. At this job he learned bookkeeping from one who was regarded as the best bookkeeper in Charleston. After this John Honour was a clerk in a ship chandler's store and continued on for the same boss who engaged in a general commission business dealing with cotton, rice and West India produce. He then moved on to being a bookkeeper for a wholesale dry goods merchant. He did jobs of this type until 1837 when at the age of 35 he was elected cashier and bookkeeper of the Charleston Insurance and Trust Company which was just newly organized. In 1846 he was elected president of said company upon the resignation of Mr. Thaddeus Street, who had been president from the beginning when John Honour was hired.

In 1822 at the age of 20, John Henry Honour married Miss Ann Caroline Bize, daughter of Mr. Daniel Bize, a carpenter working in Charleston. Both John Honour and his wife were of German parentage descendent through their grandmothers. John and Ann had thirteen live born children and one still born child. Five of their children died young and eight reached a mature age and were married. They had an abundant supply of grand and great grandchildren.

Following in his father's footsteps, John Henry Honour was a member of the Methodist Episcopal Church. In 1834 he was one of a considerable number who protested against certain exercise of authority by their pastor and the bishop. Having been excluded from the church on that account, they founded the Methodist Protestant Church. That congregation petitioned for his examination and licensure as their reverend. John Honour answered this by regarding it as a call of God and was fully ordained to the ministry. Dr. Honour would fulfill this office for nearly fifty years. He never became a pastor but was at the center of his own congregation.

John Honour held political office. He was thrice elected Alderman and under two administrations he temporarily acted as Mayor of Charleston. He held many positions of esteem. He was elected Commissioner of the Orphan House, of the Alms House, of the Poor of Charleston Neck, of Markets, and Trustee of Charleston College. He was Supervisor of the High School and Trustee of the Apprentice's Library. He was the first President of the "Methodist Benevolent Society for the Relief of the Sick and Poor". He was president of an insurance company and a director of the People's Bank and of the Bank of the State. He presided over the first successful Building and Loan Association in Charleston. He was a member of the German Friendly Society and for a long time was Chairman of their Committee on Charity. He was a member of the Fellowship Society for nearly fifty years as well as its Treasurer.

John Henry Honour was a very well known and highly respected man in Charleston. In May of 1849 Charleston needed a superintendent of letter carriers and John Henry was the perfect choice with his heavy background and experience in bookkeeping.

John Honour was a Free Mason and was one of the Guard of Honour at the bier of John C. Calhoun in 1850. In 1860 he was member of the Convention that decreed the Secession of South Carolina. **It was this political event that led to his retiring as head of the Carrier Department.**

In 1865 Reverend John Henry Honour led his Methodist Protestant Church to coalesce with the Zion Lutheran Church on Morris Street to become the Wentworth Street Lutheran Church. He was active in the Lutheran Church through the early 1870s. In 1877 Newberry College conferred on him the degree of Doctor of Divinity. Dr. Honour was often heard to say that he had preached in all the protestant pulpits of Charleston outside the Protestant Episcopal Church.

The bits of information making up the biography of John Honour show his directness and good sense which was his style. His diction was good, allowing him to be eloquent. He was known to be honest and frank, earnest and dignified. People thought him to be remarkably intelligent with great tact and compassion. He was very genial. He enjoyed the respect men had for him. He also never compromised on a principal or a duty.

For a long while before his death, Dr. Honour suffered from cataracts which finally rendered him blind. Shut off from his accustomed activity, having survived his contemporaries and unable to amuse his mind, he was determined to undergo an operation for cataracts in spite of his old age. His operation was said to have been successful, but the shock of the undertaking was too great and he passed away on November 26, 1885 at the age of 82. His funeral service was at the Wentworth Street Lutheran Church. He was buried in Charleston's Magnolia Cemetery. Most of the city turned out to praise him.

During his life John Honour rendered indispensable services to his fellow men. Edward T. Horn, who wrote most of the biographical sketch, was a Lutheran minister in Charleston.<sup>2</sup>

Another source of information is *The Old Exchange History*<sup>3</sup> Here we learn information about the post office.

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<sup>2</sup> *Online Newsletter*, John Henry Honour, D.D. by Edward T. Horn.

The post office moved to the Exchange Building in 1815 with Thomas Bacot as Postmaster. Bacot had been appointed postmaster by George Washington in 1791. The almanac of 1825 reports the Charleston Post Office to be “the best and most convenient in the United States”. The Old Exchange Building housed the Charleston Post Office from 1815 to 1896 with brief interruptions due to earthquake and war. A picture of the inside of the Post Office is shown in **Figure 3**.

In 1831 the newly formed South Carolina Railroad was contracted by Bacot to carry the mail. This was among the first occasion of mail by railroad and soon followed throughout the United States. This rapidly increased and improved mail service.

After serving for 42 years as Postmaster, Bacot died in 1834 and was succeeded by Alfred Huger, a graduate of Princeton and a former State Senator.

When Northern abolitionists began mailing anti-slavery literature to Southerners through the post office, many Charlestonians became infuriated. They felt the politically anti-slavery mail was inappropriate and they rectified the matter by destroying the pamphlets that came to the post office. The pamphlets were seized at night and burned in front of The Citadel which is the present day Marion Square on Calhoun Street. The next night Postmaster Huger met the crowd with a shotgun and was prepared to die if necessary to protect the integrity of the U.S. Mail. The people backed off.

In 1849 letter carriers began providing delivery service to the residents of Charleston. This service was provided until the outbreak of the Civil War. The contract carriers led by John Henry Honour were bonded and sanctioned by the Post Office. The carrier fee was two cents per letter. The regular U.S. postage also had to be paid.

On December 20, 1860, South Carolina became the first state to secede from the Union. With the termination of the Federal postal service within the Confederacy, Confederate postmasters were obligated to create their own postage systems. Though a unionist, Postmaster Huger remained as Charleston’s Confederate Postmaster because his loyalty to his state was greater.

The South Carolina succession delegates voted 169-0 to secede from the Union. Charleston was represented by nine parishes. Representing St. Philip’s & St. Michael’s parish was a contingent of 22 individuals of which John Henry Honour was present. John Henry Honour cast his vote for the succession of South Carolina from the union.

The tally of votes for succession includes a vote cast by Eustace Bellinger. He is listed as a representative of St. Bartholomew’s parish. It is likely that this is the same Bellinger who was a letter carrier working for John Honour. **Figure 4** is a cover signed by Bellinger for receiving the carrier fee. The “2” on the stamp was written by Bellinger.

For historical reference it is important to note that Charleston was ravaged by a severe fire on December 13, 1861. This disaster is known as the Charleston conflagration.

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<sup>3</sup> [www.oldexchange.com/html/history.html](http://www.oldexchange.com/html/history.html)

## Honour's City Post

My first article on this subject can be found in the October 2007 issue of *The Penny Post* on pages 56-72. In that article the six types or designs of Honour's stamps are presented with a discussion on each design. On page 61 of that article the designs are presented in the order of issue and it is shown that the *Scott Specialized Catalogue* lists the designs in an improper order. Basically design type II which is the 4LB3 stamp without the Honour's name and a "2" in the center was only used in 1854 and was the fifth design and not the second. See **Figure 5**. A census of the various stamp designs can be found in that article including census information on the special varieties and the *Scott* listed error stamps.

On page 60 of that article it was recommended that the formerly listed 4LB10 stamp be relisted in the *Scott Specialized Catalogue*. This presently unlisted stamp is the type 4 design (Scott Picture C13) on pink pelure paper. See **Figure 6**. It was Lot 1187 in the Kuphal sale held at the Siegel Auction Galleries on November 15-15, 2006. The auction description states "we guarantee this stamp to be on pelure paper with pink color" The cover has a Philatelic Foundation certificate. This is the only example of this stamp with a comma after "Paid,". There is a second example of the design type 4 stamp on pink pelure paper on cover. This example also has a Philatelic Foundation certificate. See **Figure 7**. This new listing is *Scott* design picture C13. This example is also unique being the only example with a period after "Paid." I am disappointed to report that this new listing does not appear in the 2009 *Scott Specialized Catalogue*.

In the April 2008 issue of *The Penny Post* on pages 56-58 there is an article authored by Scott Trepel entitled, "A New Paper for Honour's First Carrier Stamp". The unique bluish gray stamp of the first design found on cover is cut to shape and is on an inbound cover. This new paper should receive a *Scott Specialized* listing as 4LB1A with a notation that the cover is unique. The design picture is C8.

There is another special cover which should have a *Scott Specialized* listing. This cover is shown in **Figure 8**. This is an example of a 4LB11 stamp tied on cover to a foreign destination. The cover was addressed to Cork (Ireland) and redirected to Queenstown where it was presumably delivered on April 8, 1856. This is a very rare usage of the carrier stamp. In fact it is the only Honour's cover to a foreign destination that I have recorded. The American Mail handstamp is rare and is dated April 7, 1856. This cover previously was sold by Wolffers, on April 29-30, 1992 as Lot 397. This cover was auctioned by David Feldman, S.A. in Geneva in early 2007. The lot number was 60084 and the selling price was 20,573 Euro (Approximately \$25,000 U.S.). The cover has a Swiss philatelic certificate of authenticity. This usage of an Honour's carrier stamp on cover to a foreign destination deserves a listing in the *Scott Specialized Catalogue*.

## Concluding Remarks

The biographical information on John Henry Honour adds greatly to the philatelic story of his time as the head of the Charleston carrier department. His retirement from this position was due to his voting on December 20, 1860 for South Carolina's succession from the Union. His biographical information speaks of a man of integrity who was much admired in the religious community and among the citizens of Charleston.

I have presented three covers which should receive listings in the *Scott Specialized Catalogue*.

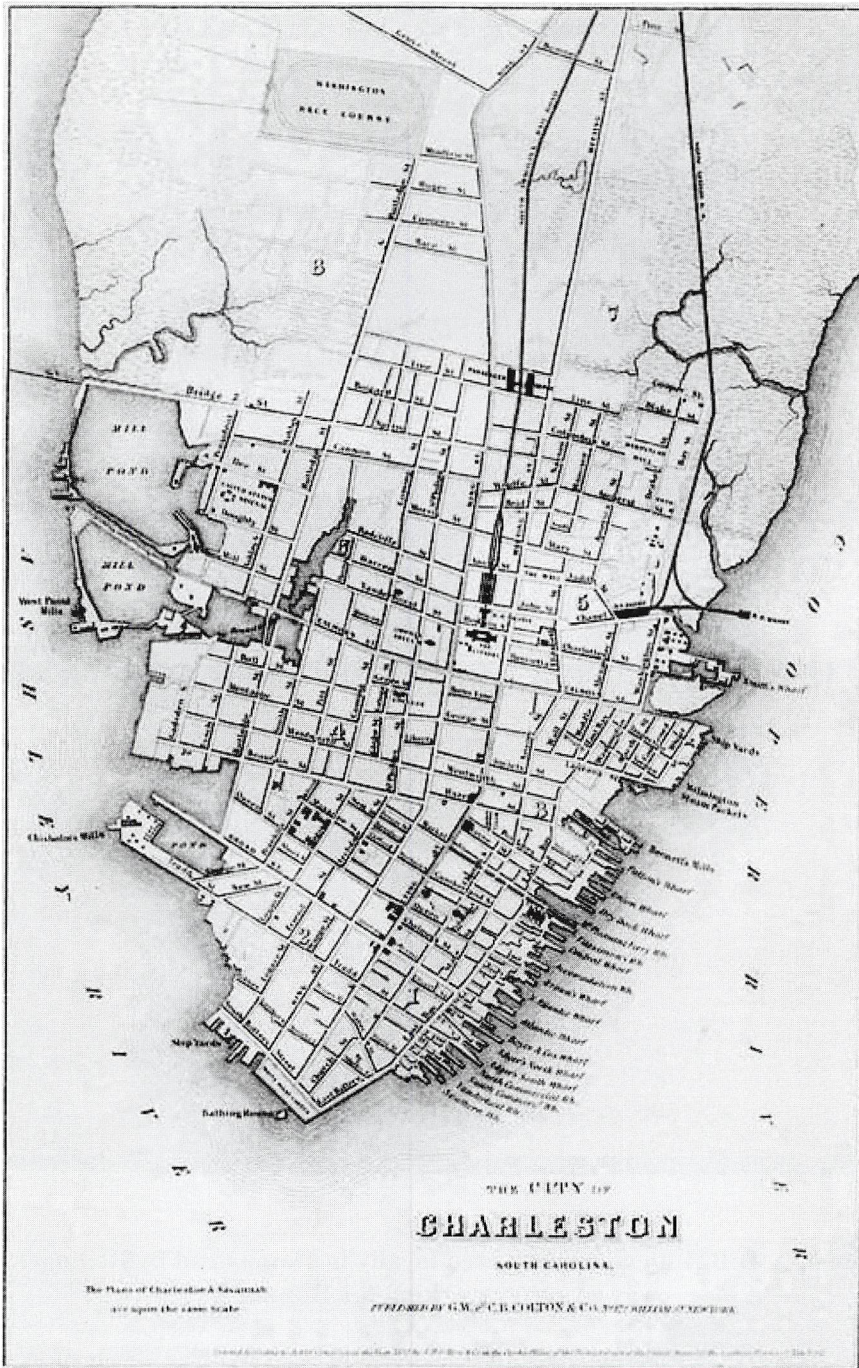
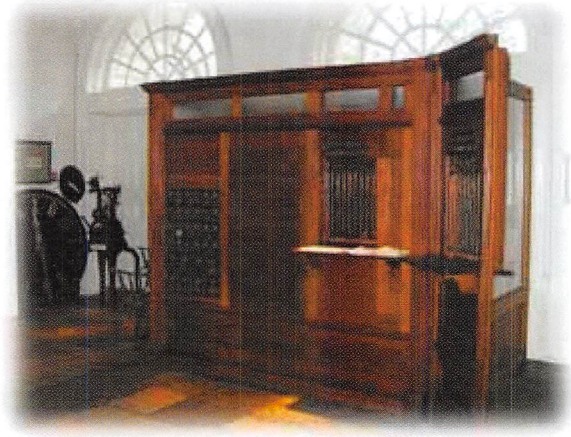


Figure 2. A map of Charleston, S.C., circa 1860.



**Figure 3. A view of the interior of the Charleston Post Office which was housed in the Old Exchange Building from 1815 to 1896 with only a few brief interruptions due to earthquake and war.**



**Figure 4. A 4LB11 on cover delivered locally in Hampstead by Bellinger who was a carrier working for Honour's.**



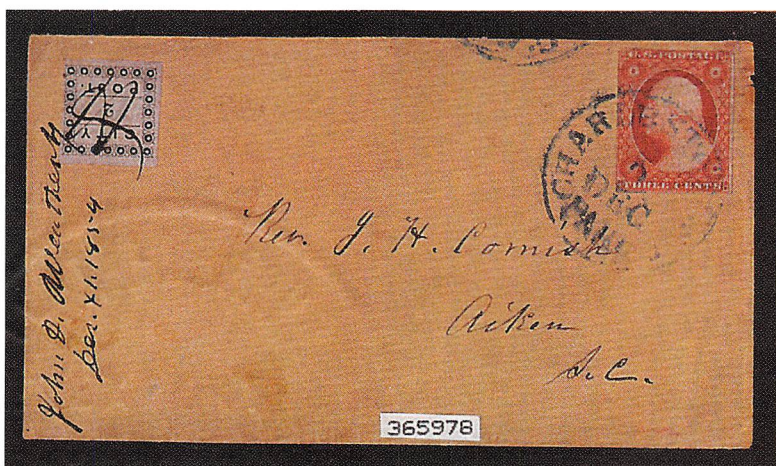


Figure 5. A 4LB3 Honour's carrier stamp on cover to Aiken, South Carolina. The carrier service was 2¢ to the post office and the U.S. fee was 3¢ for the government postage. The cover is docketed December 1, 1854.



Figure 6. A 2¢ black on pink Honour's stamp on a cover to Bristol, Rhode Island. The cover is dated October 4 (probably 1852). The year date is established by the brownish carmine 1851 issue 3¢ stamp. This is the only recorded example with a comma after "Paid,".

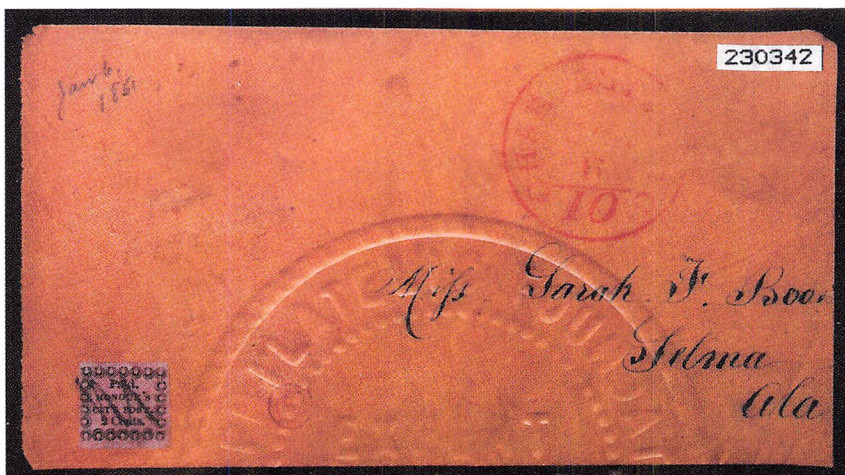


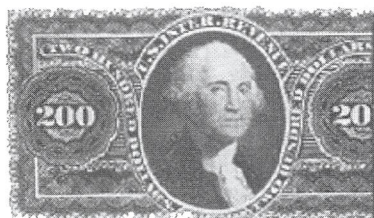
Figure 7. A 2¢ black on pink Honour's stamp on a cover to Selma, Alabama. The cover is dated January 6, 1852. The 10¢ rate was for mail going over 300 miles per ½ oz. This rate was effective July 1, 1845. This is the only recorded example of this stamp with a period after "Paid."



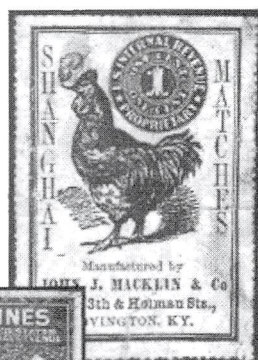
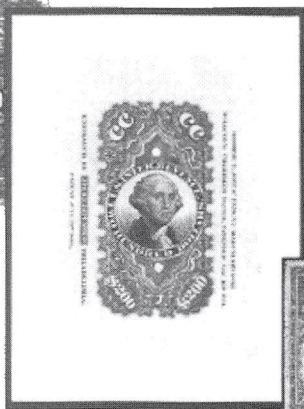
Figure 8. The only recorded example of any Honour's stamp on a cover to a foreign destination. This cover dated March 19 (1856) was addressed to Cork, Ireland and redirected to Queenstown.

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