

# The American Local and Carriers' Stamps—LXI

## A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 210)

### G. CARTER'S DESPATCH, PHILADELPHIA, PENNSYLVANIA

This local city post, with premises at 90 N. Fifth Street, was established by George Carter in Philadelphia in 1847 and operated for four or five years until 1851 or 1852. Stamps, printed in black on yellowish white wove or laid paper, were sold at 2 cents each. Stamps in the same design were also printed in black on unsurfaced paper, coloured through, in the following colours: blue, green, red and maroon.

While the stamps in black on white paper are not particularly scarce, the stamps on coloured paper appear to be extremely rare and are unpriced in the catalogue. There were two copies in the Caspary collection: 2c. black on blue (36 L 3) pen cancelled, off cover, and a bottom sheet margin copy of the 2c. black on red (36 L 5) on a cover which was sold "as is".

The post also used a prepaid envelope.

The adhesive stamps were usually cancelled with a pen stroke but the post also used a hand stamp, inscribed "G. CARTER'S DESPATCH", in small circular frame, impressed in black. This was not used as a cancellation but simply as a cover mark. It occurs both on stamped and unstamped covers and is recorded on the latter as early as November 1847 and its use may have possibly preceded the introduction of the adhesives by a few months.

### THE STAMPS

#### 2c. BLACK (Scott 36 L 1 and 2) (Illustration and diagram)

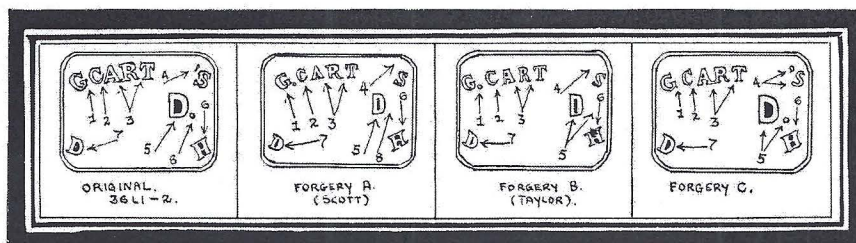
Typographed. The stamp measures approximately 13½-14×10 mm. The inscription, in three lines, reads "G CARTER'S/PAID/DESPATCH", in colourless letters against a solid background. The letters of "G CARTER'S" and "DESPATCH" are serifed capitals. "PAID" is in larger unserifed capitals. There is an apostrophe in "CARTER'S" and a period after "PAID". There is no period between the "G" and "C" of "G CARTER'S". The dark centre of the "D" of "PAID" is shaped like a small solid "D". There is a white rectangular frame line with rounded



Original 36 L 1      Forgeries A Scott B Taylor C

corners and none of the letters of the inscriptions touch the white frame anywhere, although the "S" of "CARTER'S" and the "D" and "H" of "DESPATCH" come close. The letters "ART" of "CARTER'S" are joined at bottom.

- 2c. Black/yellowish white wove paper.
- 2c. Black/yellowish white laid paper.
- 2c. Black/blue unsurfaced paper, coloured through (36 L 3).
- 2c. Black/green unsurfaced paper, coloured through (36 L 4).
- 2c. Black/red unsurfaced paper, coloured through (36 L 5).
- 2c. Black/maroon unsurfaced paper, coloured through (36 L 6).





**FORGERIES OF 2c. BLACK/WHITE (Scott 36 L 1 and 2)****FORGERY A (Scott) (Illustration and diagram)**

Typographed. Printed in black on white wove paper. The inscription is as on the genuine stamp but there is a small period between the letters "G" and "C" and there is no apostrophe in "CARTERS" and no period after "PAID". None of the letters of "CARTERS" are touching at bottom. The dark centre of the "D" of "PAID" is much narrower than on the originals.

2c. Black/white wove paper.

**FORGERY B (Taylor) (Illustration and diagram)**

Typographed. Inscription as on originals. There is a distinct round period between "G" and "C" and there is no apostrophe in "CARTERS". There is no period after "PAID". The letters of "CARTERS" are not joined at bottom. The black centre of the "D" of "PAID" is much narrower than on the originals. Taylor probably copied this forgery from the Scott forgery but there are sufficient minor differences in the shape of the letters to distinguish the two. In addition the Taylor forgery, as usual, occurs in a number of colours, whereas the Scott forgery only occurs in black.

Noted in the following colours:

Black/green glazed surface coloured paper.

BC Bronze/green surface coloured paper.

BC Gold/mauve surface coloured paper.

BC Red/white wove paper.

BC Orange/white wove paper.

BC Brown/white wove paper.

**FORGERY C**

Typographed. This is a much more deceptive forgery and fortunately is quite scarce. There is no period between "G" and "C" and there is an apostrophe in "CARTER'S". The dark inside of the "D" of "PAID" is similar to that on the original, i.e. like a small solid "D". The letters "AR" of "CARTER'S" touch at bottom but the "T" stands free. The "S" of the same word has no serifs and there are no lower serifs to the "T" of "DESPATCH". The stamp measures  $14\frac{1}{2} \times 10$  mm. Only noted in Black/white wove paper.



Envelope Stamp 36 LU 1

**ENVELOPE STAMP (36 LU 1) (Illustration)**

The stamp is impressed in blue in the right upper corner of a buff envelope. It is a flattened transverse oval in shape. Across the centre of the oval in two lines is "CARTER'S / DISPATCH" in colourless letters. The inscription at the top of the oval reads "OFFICE 90 N. FIFTH ST" and at the bottom of the oval, between two stars, is "PAID". There are two more stars each side between the upper and lower halves of the oval.

**KEY TO DIAGRAMS****ORIGINALS (Scott 36 L 1 and 2)****ORIGINALS (Scott 36 L 1 and 2)**

1. No period after "G".
2. Lower curve of "C" comes half way up the "A".
3. Letters "ART" joined at bottom.
4. Apostrophe.
5. Dark centre shaped like a solid "D".
6. Serifs of "H" joined.
7. Dark centre shaped like small "D".

**FORGERY A (Scott)**

1. Small period after "G".
2. Short lower curve to "C".
3. Letters "ART" not joined at bottom.
4. No apostrophe.
5. Narrow centre to "D".
6. "H" further from frame.
7. Narrow centre to "D".
8. No period after "PAID".

**FORGERY B (Taylor)**

1. Period after "G".
2. Short lower curve to "C".
3. Letters "ART" not joined at bottom.
4. No apostrophe. Note shape of "S".
5. Narrow centre to "D".
6. Upper serifs of "H" not joined.
7. Narrow centre to "D".

**FORGERY C**

1. No period after "G".
2. Short lower curve to "C".
3. Letters "AR" joined at bottom. "T" separate.
4. Apostrophe. No serifs to letter "S".
5. Centre of "D" like original. Period after "D".
6. Serifs of "H" joined.
7. Centre of "D" like original.

[To be continued]



## The American Local and Carriers' Stamps—LXII

### A Study of the Forgeries, Reprints and Bogus Stamps

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(Continued from page 239)

#### HARTFORD, CONNECTICUT, MAIL ROUTE

This was an independent mail route in operation from mid-1844 until the end of June 1845. It will be recalled that the Reduced Postage Act was defeated in the House of Representatives during the session 1843-1844, giving the Independent Mail Routes the "raison d'être" for going into business. That Act did, however, finally pass in March 1845, to become effective on July 1st, 1845, after which date the Independent Mail Routes would only have been able to operate illegally, under penalties. The date of the latest cover in the Stern collection—June 30th, 1845—indicates that, at least in Hartford, the ruling of the law was respected.

The Hartford Mail Route was formed by two Hartford residents, Parsons and Fuller. Parsons was then partner in a book store in Hartford, but later dissolved his partnership to become New England superintendent of Adams Express Company, with headquarters in Hartford. Fuller was the terminal agent for Thomson & Co.—an express line situated in Springfield, Mass. Subsequently Parsons relinquished his position with Adams Express to become the first President of the Connecticut General Life Insurance Company and eventually became a Director of the Connecticut Mutual Life Insurance Co. and was also the auditor of the old Connecticut Western Railroad Co. for thirty-six years and agent for one of the prominent savings banks. His death occurred on September 25th, 1898.

Parsons and Fuller conceived the idea that they could profitably run an Independent Letter Route, by express, in competition with the Federal postal service as it then operated. For this they had prepared a design of a top-hatted Messenger, bearing a mail bag, straddling an ocean steamship, one foot being in the Eastern hemisphere, the other in the Western. Parsons, in an interview reported in THE EASTERN PHILATELIST, stated that the idea was suggested to him by a Shakespearian quotation—surely the famous lines spoken by Cassius about Julius Caesar ("He doth bestride the narrow world like a Colossus; and we petty men walk under his huge legs . . ."—Julius Caesar, Act I, Scene II).

Parsons, in the interview, also stated that the stamps were issued in two varieties. One, on buff glazed paper, sold at twenty for a dollar; the second, on pink glazed paper, sold at the rate of ten for a dollar. At this period the government rate was 6½ cents per ½ oz. and 12½ cents per oz. Parsons further stated that the stamps were issued with light brown gum and that not more than 100 of the buff stamp were printed and an even smaller number of the pink stamp. Parsons also said that it was the intention of the partners at first to carry letters only between larger cities such as New York and Boston and, later, as the service developed, to increase the distances and facilities offered by the post.

In actual fact the service found its greatest usage between New York and Hartford and vice versa. In the cancellations on surviving specimens, both on and off cover, the word "South" or "Southern" predominates. Cancellations "East", "West" and "Hartford" also occur, but by far the greatest number are cancelled "South". It is of interest to note that the stamps were precancelled and this must surely constitute one of the earliest examples of this method of cancellation. In addition, evidence of many examples shows that the separation of the stamp from the sheet usually took place before the cancellation was made and that the stamp was cancelled before being affixed to the cover. There is no evidence of the hand-written cancellation tying the stamp to cover. Other occasionally occurring cancellations are a "5c. Steamer"; a paid pen cancellation with a number "2" (indicating double service); a "single paid" on a cover bearing the yellow stamp and a rare red ink "Paid" cancellation of which only one example is known (Stern collection).

Occasional Hartford Mail covers occur with the handstamp of the Hale Hartford forwarding office and a Hale "collect" marking. At least one cover is known (Stern collection) with a marking of Adams Express.

Hale at this period was operating from many New England towns and in all probability there was some reciprocal arrangement between Hale and the Hartford Mail Route. Another contemporary independent mail route at this period was that of Brainard & Co., and while no evidence exists to show that Brainard carried any letters from New York to Troy or



Albany, many Brainard covers show a New York address and Brainard & Co. may well have acted as a receiving house for north bound mail. Stern suggests that in this respect the Hartford Mail Route may have had an arrangement with Brainard. This fact, however, known since the 1940's, has not so far been confirmed.

The cover in the Stern collection bearing the handstamp of Adams Express and the Hartford stamp certainly shows that, in this one instance at least, Parsons, in his dual capacity as Hartford Superintendent of the Adams Express, and proprietor, with Fuller, of a private carrier business, made good use of both services.

### THE STAMPS

The stamp was engraved and printed from a copper plate of twelve subjects, in two rows of six. Each stamp was separately engraved and there are therefore twelve varieties of the plate. Only two colours of the stamp were printed and not three as stated in the Scott catalogue, which lists Black/Yellow (80 L 1), Black/Buff (80 L 2) and Black/Pink (80 L 3). According to Stern (*The Hartford, Conn., Stamps, Collectors Club Philatelist*, Vol. 41, No. 3, pp. 109-117), the stamp listed as Black/Buff is merely a colour changeling of the Black/Yellow stamp, and does not exist as a separate entity. Stern suggests that this stamp (80 L 2) should be deleted from the catalogue.

Despite research by Stern, the name of the engraver of the plate remains unknown.

#### Basic Description of the stamp

The stamp is of square format with a single line frame. A top-hatted messenger or postman, carrying a sack labelled "MAIL" over his left shoulder, is represented as striding across an expanse of water, at each side of which is a land mass covered with buildings. The postman's left foot is placed on the shore at the left of the stamp and the right foot is placed, ready to "take off", on the land at the right of the stamp. The cities are somewhat sketchily drawn, buildings being represented by various lines forming rectangles, squares, triangles and other shapes of various sizes, while on the horizon of each city there are a number of towers or spires, varying in number and position in the twelve different types. On the water and between the postman's legs there is a steamer which is sailing from left to right of the stamp. There is a single funnel, below which is a central paddle wheel. The hull of the vessel is represented by dark shading, and above the hull, at each side of the paddle wheel, is a horizontal line running the length of the steamer and presumably representing an upper deck. The water is conventionally represented by a number of more or less parallel and horizontal lines.

The mail sack has a loop handle at the front, which is grasped by the postman's right hand; the left forearm and hand appear below the mail sack. The number and direction of the fingers on the left hand differs with each of the twelve different types. The face also varies in each type, the variations being noted under each type separately.

The face and the postman's body are shaded with crossing oblique lines. The stamps are placed very close to each other and individual stamps frequently show frame lines or portions of adjoining stamps, if they have been carelessly separated.

As each of the twelve types was separately engraved, each one shows individual differences which enable them to be readily identified. In the type identification lists which follow, the steamer, the right hand, the left hand and the head have been selected as being most easily described and recognised, although there are many other points which might have been utilised. The two cities, for example, show many differences in the arrangement of the lines representing buildings and in the disposition of the spires, but these are not easily described and so have been ignored.

It is, in fact, quite possible to identify each of the twelve types by means of examination of the steamer alone, as no two types are identical in the number of the oblique and vertical lines between the two deck levels on each side of the paddle wheel. For the benefit of the lazy, a quick identification chart is provided, giving the differences in the number of these lines on the steamer!

### PLATING DETAILS OF THE TWELVE TYPES (See diagram and photograph)

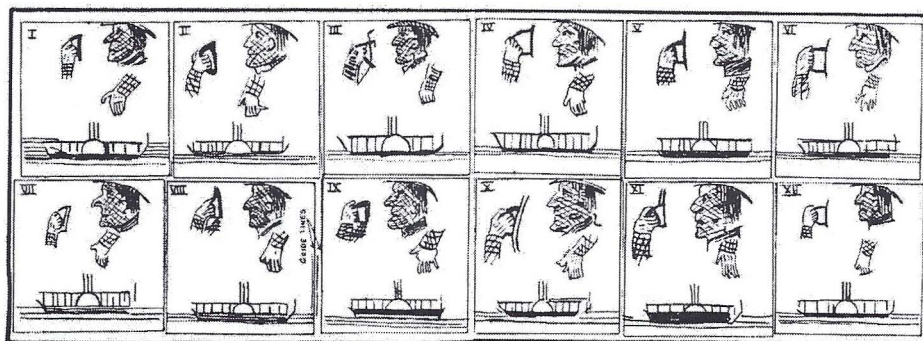
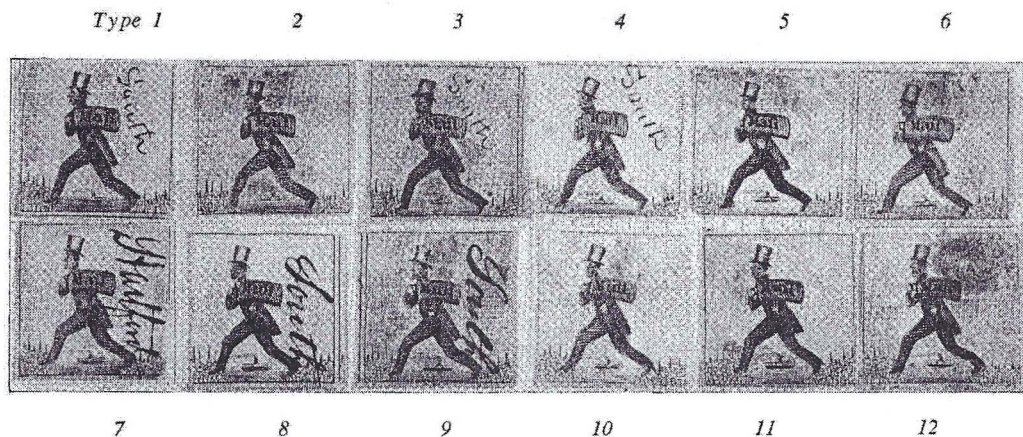
#### TYPE I

The *steamer* is below the water line. The bow rests on the fifth line. At the stern there is one line above the level of the upper deck; the stern rests on the sixth line. There are four vertical lines to the right of the paddle wheel and a fifth vertical line (flagpole) at the bow end; this line is not attached to the upper deck. There are three vertical lines to left of the paddle wheel, a short oblique line and a second oblique line at the stern.

There are five digits on the *right hand*; the space within the bag handle is minimal.

On the *left hand*, the thumb points forward almost at a right angle, and there are five fingers pointing downwards.





**Head:** Nose sharply pointed; jutting chin. There is a strong line from angle of nose to end of eyebrow. The ear is large and oval shaped.

#### TYPE II

**Steamer:** The bottom level of the hull rests on the first line of the water. There are four vertical lines (including the flagpole) to right of the paddle wheel and a short oblique line at the point of the bow. There are six vertical lines to left of the paddle wheel and a short oblique line at the stern.

**Right hand:** There are two thumbs and four fingers.

**Left hand:** The thumb points downwards and forwards; there are four fingers pointing downwards and a little finger pointing to right (backwards).

**Head:** Short blunt nose; jutting chin; ear visible, somewhat square.

#### TYPE III

**Steamer:** The bottom level of the hull rests on the second line. There are three vertical lines to the right of the paddle wheel, connecting the upper and lower deck. There is a fourth unconnected vertical line (flagpole) at the bow. There are four vertical lines to the left of the paddle wheel and an oblique line (flagpole) at the stern, not connected to the boat at all.

**Right hand:** Only two short fingers are visible. The coat sleeve is shaded with horizontal lines only and there is no oblique cross hatching.

**Left hand:** No thumb; four fingers pointing downwards.

**Head:** The hat brim is shaded with short oblique lines. There are two strong oblique lines from corner of nose to space between eye and ear. There are two oblique lines running from chin to ear.



## TYPE IV

**Steamer:** The bottom level of the hull rests on the second line. There are five vertical lines connecting the two decks to right of paddle wheel. There is a sixth vertical line (flagpole) at the bow. There are five vertical lines and an oblique line connecting the two decks to left of the paddle wheel.

**Right hand:** There are five short stubby digits; the hand looks more like a foot! Large space within loop of handle.

**Left hand:** Short thumb pointing downwards and forwards. Four fingers curving downwards and slightly backwards. Sharp black definition between second and third fingers. Rudimentary little finger at back of hand.

**Head:** Jutting forehead; eyebrow forked at right end. Oblique line from angle of nose towards ear, curving round below and back towards nose. Pointed chin.

## TYPE V

**Steamer:** Bottom level of hull rests on second line. Four vertical lines connecting upper and lower decks, to right of paddle wheel. The first line at left is attached to the paddle wheel. Five vertical lines connecting the decks to left of paddle wheel; the right hand line is connected to the paddle wheel. The end of the upper deck projects to left of the first line.

**Right hand:** There are four fingers visible; the space within the bag handle is roughly a vertical rectangle.

**Left hand:** Short broad thumb pointing forwards and downwards; four fingers curving downwards and backwards. Two short projections from back of hand; three short oblique lines on back of hand.

**Head:** Rather grim expression. Nose somewhat bulbous; ear indefinite. There is a deep cravat or collar shaded with four oblique lines.

## TYPE VI

**Steamer:** Extra horizontal line to right of paddle wheel, above hull. Extra horizontal line above upper deck to left of paddle wheel. There are four vertical lines between upper and lower decks to right of paddle wheel; the first and third lines are short and do not join the upper deck; the fourth line projects above the level of the upper deck, the end of which is continued to right of this fourth vertical line. There are six vertical lines between the decks to left of the paddle wheel. The second line is short and does not touch the upper deck. There is a seventh (oblique) line at the stern, not joined to the hull.

**Right hand:** Thumb and four fingers visible; wide, roughly rectangular space within loop of handle.

**Left hand:** Bent mis-shapen thumb pointing downwards and forwards. There are four fingers pointing downwards. There is a wide V-shaped space between first and second fingers.

**Head:** Roman nose; horizontal line from base of nose to bottom of ear. Hair at back of neck comes down over collar.

## TYPE VII

**Steamer:** Stern rests on second line; bow rests on third line. There are six vertical lines between the decks to right of paddle wheel. The first touches the paddle wheel; the third and fifth lines are incomplete (not constant?). There is a seventh vertical line (flagpole) to right of bow, completely unconnected to the steamer. There are five vertical lines connecting the upper and lower decks, to left of the paddle wheel, and a short oblique line at the stern.

**Right hand:** Closed; five digits visible; small triangular opening in loop of handle; three short lines on back of hand.

**Left hand:** Short thumb pointing forwards (at right angle to hand). Five fingers pointing downwards.

**Head:** Long hooked nose resembling the nasal organ of Mr. Punch! Rounded outline of ear; jutting chin; collar or cravat with two lines of oblique shading.

## TYPE VIII

**Steamer:** Bottom level of hull rests on third line. There are four vertical lines connecting the upper and lower decks, to right of the paddle wheel. There is a fifth vertical line at the bow (flagpole). There are five vertical lines, joining the two decks, to the left of the paddle wheel, and there is also a short oblique line at the stern.

**Right hand:** Four digits visible; narrow cylindrical space inside loop of bag handle.

**Left hand:** Very short thumb and first finger; second and third fingers longer and little finger short; all fingers pointing downwards.

**Head:** Aquiline nose; square ear. There is a white unshaded space above the cravat.



*Note:* In Type VIII the lower half of the right frame line shows two thin guide lines at each side.

#### TYPE IX

**Steamer:** In all the other types the hull is shaded black; in this type the upper half of the hull is dark and there is a white band along the bottom of the hull; the lower level of this white band rests on the first line of water. There are five vertical lines to right of the paddle wheel; the first is incomplete and the fifth is not joined to the line of the upper deck. There are five vertical lines joining the decks to left of the paddle wheel and there is a very short oblique line both at the bow and the stern.

**Right hand:** Five digits are visible. The space within the bag handle is shaped like an ordinary drinking tumbler.

**Left hand:** There is a short thumb pointing to left (forwards). There are four fingers pointing downwards and there is a wider space between the third and fourth fingers than between the others.

**Head:** "Bruiser" like appearance with bulbous nose and very prominent chin. Hat brim turns down sharply at back of neck. Heavy horizontal line from base of nose to half way towards ear.

#### TYPE X

**Steamer:** Hull rests on second line. The upper deck has a double line to right of the paddle wheel. There are four vertical lines joining the lower deck to the lower of the two lines. The upper of the two horizontal lines of the upper deck is continued to right to join two vertical and one oblique lines, at the bow, which are otherwise not joined to the hull of the steamer. There are five vertical lines and two oblique lines to the left of the paddle wheel. The first of the oblique lines is not joined to the upper deck.

**Right hand:** Five digits visible. Small triangular space within loop of bag; three short oblique lines on back of hand.

**Left hand:** Two thumbs—the upper one is thick and mis-shapen. There are five fingers, all pointing downwards.

**Head:** Pointed nose; prominent slightly curved chin. Brim of hat open at rear. Cravat with three oblique lines; L-shaped line at nape of neck behind cravat.

#### TYPE XI

**Steamer:** Bottom level of hull rests on second line. There are three vertical lines joining the upper and lower deck to right of the paddle wheel. To the right of the third line is a short detached vertical line and to the right of this a vertical line (flagpole) attached to the bow. There are four vertical lines to the left of the paddle wheel; the fourth is joined to the paddle wheel. There is a very short oblique line at the stern.

**Right hand:** Four digits are visible; there are 3-4 short oblique lines on the back of the hand. There is a wedge shaped space within the loop of the handle.

**Left hand:** Thin thumb and five thin fingers all pointing downwards. There are three short lines on the back of the hand.

**Head:** Rather short rounded nose; long upper lip; top and bottom of ear represented by patches of dark shading. Eye and eyebrow like a tadpole.

#### TYPE XII

**Steamer:** The bottom level of the hull rests on the second line. There are four vertical lines to right of the paddle wheel: the first and second are not joined to either the upper or lower deck; the third is joined to the upper deck but not the lower; the fourth line (flagpole) projects up from the bow and is not attached to the upper deck. There are five vertical lines to the left of the paddle wheel, one being joined to the paddle wheel. The first line at the stern is incomplete. There is also a very short oblique line at the stern.

**Right hand:** Five digits are visible; the space in the loop of the handle is roughly rectangular, slightly narrower at the middle.

**Left hand:** There are six fingers—the three at the left are pointing slightly to left and downwards—the other three are pointing downwards.

**Head:** Aquiline nose; long eyebrow line running to first lock of hair. Lower lip projects beyond upper and the line of the lips curves down.

#### A NOTE ON THE TYPING OF THE STAMPS

Apart from the characteristics mentioned above, there are many other variations amongst the twelve types; this is particularly so in the arrangement and disposition of the two "cities" on each side of the water. As, however, it is very difficult to describe the rather formless shapes which make up the cities, it was thought better to ignore them and to concentrate on



the rather more accurately described areas of the steamer—the hands and the head. In point of fact the twelve types can be quickly and easily differentiated by the steamer alone, by making use of the number and disposition of the vertical and oblique lines on each side of the paddle wheel, and for the benefit of the lazy, or for those wanting a quick identification of the types, the following abbreviated list will suffice to make a rapid diagnosis.

| LINES TO LEFT AND TO RIGHT OF THE PADDLE WHEEL |         |          |                         |          |         |
|--|---------|----------|-------------------------|----------|---------|
| Type   | Oblique | Vertical | <b>PADDLE<br/>WHEEL</b> | Vertical | Oblique |
| I  | 2       | 3        |                         | 5        | —       |
| II   | 1       | 6        |                         | 4        | 1       |
| III  | 1       | 4        |                         | 4        | —       |
| IV   | 1       | 5        |                         | 6        | —       |
| V  | —       | 5        |                         | 4        | —       |
| VI   | 1       | 6        |                         | 4        | —       |
| VII  | 1       | 5        |                         | 7        | —       |
| VIII   | 1       | 5        |                         | 5        | —       |
| IX   | 1       | 5        |                         | 5        | 1       |
| X  | 2       | 5        |                         | 6        | 1       |
| XI   | 1       | 4        |                         | 5        | —       |
| XII  | 1       | 5        | 4                       | —        |         |

### FORGERIES

#### FORGERY A (Illustration and diagram)

Typographed. The postman's face is darkly shaded except for a light area on the cheek and in this light area there are two diagonal lines. There is a smaller unshaded area on the forehead and this is crossed by one short diagonal line. Otherwise details of ear, base of nose, eye and mouth are all lacking. The mail sack is shaded with vertical lines only. No detail can be made out of the right hand grasping the bag handle. On the left hand there are four short fingers. The postman's coat and trousers are shaded with oblique or diagonal lines only and there is no cross hatching. On the steamer the funnel is solid; below the funnel there is a small mis-shapen paddle wheel, to the left of which there are four short lines connecting the upper and lower decks. To the right of the paddle wheel there are three short lines connecting the decks and at the stern there is a flagpole which extends up to about two-thirds of the height of the funnel. There are five spires or towers in each of the cities.

Noted in the following colours and papers:

- Black/Yellow glazed surface coloured paper.
- Black/Pink glazed surface coloured paper.

#### FORGERY B (Taylor's Forgery) (Illustration and diagram)

Typographed. The postman's hat is narrower at the crown than at the brim. The face is rather "foxy" with pointed nose and chin. The eye is represented as a dark blob, but otherwise the face is shaded with three rows of dark rectangular or triangular dots. The right hand holding the mail sack is formless and rudimentary. The sack carries no inscription at all and is shaded by about eight thick diagonal lines. The left hand reaches further forward than on the original or Forgery A and the hand itself is level with the top of the left thigh. Most of the messenger's clothing is shaded with thick oblique or diagonal lines and there is no cross hatching anywhere. The ship's funnel is open at the top and bottom and, in fact, each side line of the funnel turns outwards at the bottom of the funnel to form the line of the upper deck. There is no paddle wheel and there are no vertical lines between the deck levels. The "Cities" at each side are rudimentary, being formed of a few horizontal lines, together with a number of dots and short lines representing spires or towers. This is Taylor's forgery and has been noted in the following colours:

- BC Black/Green glazed surface coloured paper.
  - BC Black/Pale dull blue paper coloured through.
- BC=Bogus Colour.

#### BOGUS STAMP (Illustration)

This is also a product of Taylor. It is completely fictitious. The inscription reads "HARTFORD/DAILY/MAIL/ONE/CENT". All the letters are unseriffed capitals, the letters of "HARTFORD", "ONE" and "CENT" being about the same size; those of "MAIL" are larger and those of "DAILY" smaller. Above and below each line of the inscription are a number of simple line and scroll ornaments. The label occurs in the following colours and papers:

- Purple.
- Violet.
- Purple/Pale Buff.
- Dull blue-green (vertically laid paper).





Forgery A

Bogus

Forgery B

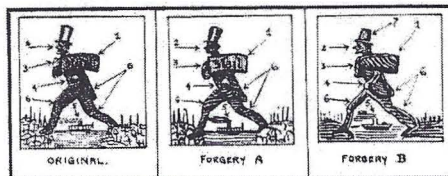
## KEY TO DIAGRAMS

## ORIGINAL

1. Mail sack shaded with crossing vertical and oblique lines.
2. On all twelve types the eye, nose and mouth are visible. Face shaded with crossing oblique lines.
3. Hand identifiable as such on all twelve types and shows from 2-5 digits.
4. Left hand identifiable; number and disposition of fingers varying with each type.
5. Steamer funnel composed of three lines; distinct paddle wheel present on all twelve types.
6. Messenger's clothing shaded with crossing oblique lines.

## FORGERY A

1. Mail sack shaded with vertical lines only.
2. Face darkly shaded; white space on cheek with two oblique lines; smaller white space on forehead with one oblique line.
3. Right hand formless; no digits visible.
4. Four short fingers.
5. Funnel solid; rudimentary small paddle wheel. Four vertical lines to left of paddle wheel and three vertical lines to right; flagstaff at stern.
6. Messenger's clothing shaded with oblique or diagonal lines.



## FORGERY B (TAYLOR)

1. No inscription on the mail sack; shading of about eight heavy oblique lines.
2. Foxy, sharp-featured face; eye represented as dark blob; three lines of dotted shading on face.
3. No hand or fingers visible.
4. Left hand too far forward—at level of top of left thigh.
5. Funnel open at top and bottom; no paddle wheel; no vertical lines.
6. Clothing shaded with short, thick, oblique lines.
7. Hat narrower at crown than at brim.

## ACKNOWLEDGMENT

The author wishes to express his grateful thanks to Francis Stern, of Hartford, Conn., U.S.A., the foremost authority on the Hartford Mail Route, for information and advice, without which this article could not have been written.

Acknowledgment must also be made to the Trustees of the British Museum for permission to reproduce the twelve types of the Hartford Mail Route stamps from the copies in the Tapling Collection.

[To be continued]

## Review

## Gibbons Catalogue 1964. Part III

The 1964 "blue" Gibbons—part III dealing with the foreign Countries of America, Asia and Africa runs true to form in its familiar appearance and excellence of production.

Considerable revision has taken place in this edition especially with regard to prices which have a marked upward tendency, and this applies particularly to the more expensive stamps of all periods. Commemorative stamps generally show an increase in price, and special purpose stamps such as the Scout Fund issue of Thailand have also risen, the latter very considerably. Appreciable advances have been made in air mails, notably the Mexico University set of 1934 and the Chile set of 1927. In a class by itself is the Honduras 25c. on 10c. Air Mail of 1925 which has a list price of £10,000, a price based, we believe, on a single auction realisation in the United States. Most collectors of British Colonials would prefer the two Post Office Mauritius for the same price!

Certain lists have been re-written. These include the first issue of Japan, Uruguay 1859-62 and the pricing of the Israel "tabs" for the first time.

Since the last edition, about fifty pages have been added, and one foresees the time when a further sub-division into continents will have to be made. This would enable other lists to be revised, and some more specialised items included, as in the case of Japan. In this connection it is noticed that in the new list of China the 4c. and 5c. postage due stamps of 1911 have been added, the ½c. and the 20c. remaining in a footnote as unissued.

Indispensable to all collectors, the price is 37/6 plus 2/3d. postage, obtainable from the publishers.

A. L. P.



## Review

**Müller Briefmarken-Katalog 1964 for Switzerland & Liechtenstein.** Published by Marken-Müller AG., Basel 10. 248 pages in glossy paperback. Price 3.50 Swiss francs, postage extra.

This is the 33rd, edition of this pocket-sized specialised Catalogue and reflects clearly the considerable upward trends in the stamp prices of Switzerland and Liechtenstein.

Newly added are current prices for used blocks of four: similar blocks mint are recorded only when they exceed the price of four singles. All prices are in Swiss francs.

Printing and illustrations—including special cancellations—are immaculate, making the catalogue easy to use and a pleasure to handle. There is an Index and Explanation of Marks in English, so that collectors here of these countries should not find any difficulty in making full use of this comprehensive catalogue.

R.G.P.

# The American Local and Carriers' Stamps—LXIII

## A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 285).

### CARNES CITY LETTER EXPRESS, SAN FRANCISCO, CALIFORNIA

Established in 1864 by E. A. Carnes, a former post office clerk. The post is first mentioned in the San Francisco directory for 1864-5 as "CITY LETTER EXPRESS, Geo. A. Carnes, 29 Government House." The post was also mentioned in the 1865-66 directory, the address being given as

"S.E. corner of Washington and Sansome Street."

A third address is given in an advertising card of the post (see illustration). This card, measuring 4 x 2 inches, is printed in deep carmine on glazed white paper and has an impression of Carnes' first adhesive stamp in the top left corner. The address given on the card is

"621 MONTGOMERY STREET, SAN FRANCISCO. Between Merchant and Washington."

The card states that "Letters, Notices, Circulars, Invitations; also Packages, Parcels, etc., delivered to all parts of the City." The name Horatio Appleton appears on the card as well as that of Carnes. Carnes issued an adhesive stamp (Scott 35 L 1), a transverse oval, inscribed "CARNES' CITY LETTER EXPRESS," with a bear in the centre. The stamp was sold for 5 cents or 100 for 1 dollar. This stamp also exists surcharged with an "X" in blue, presumably altering the denomination to 10 cents (Scott 35 L 2). The Stamp Collectors' Magazine recorded in 1873 (Vol. XI, page 69) that the surcharged stamp was principally used on St. Valentine's Day, Carnes charging double rates for delivering Valentines.

Carnes also produced a set of adhesives, printed in bronze, gold, silver, black, blue and red, a larger variation of his first stamp, this time with the denomination, 5 c., expressed in the four corners outside the oval and with a five-pointed star above the bear. These were printed in panes of 15 (3 x 5), the last two horizontal rows being *tete-beche*. Whilst Carnes' first stamp had genuine use, the same cannot be said for his second issue which was purely speculative or philatelic, and which is not known genuinely used. It is said that three thousand examples were printed, the majority of which were acquired by a British dealer.

Carnes used an oval framed handstamp, struck in red, inscribed "CARNES' CITY LETTER EXPRESS" and the 5 c. rose stamps (35 L 1) are usually cancelled with a cancellation of dots, struck in black or in ultramarine.

Another handstamp used by the post was "CARNES' EXPRESS/SAN FRANCISCO"—in two lines—the first line in large capitals, the second in smaller letters. A small "PAID" mark is also recorded.



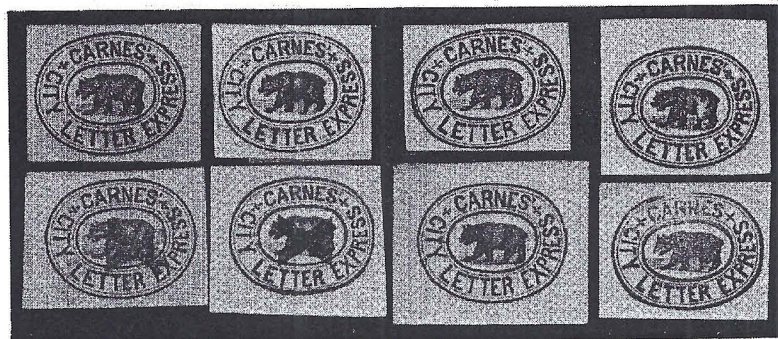


Trade Card (Courtesy of Harmer, Rooke & Co.)

Carnes' City Letter Express was acquired in 1867-68 by Wm. E. Loomis who had already, in 1865, taken over the City Express business established by Gahagan and Howe (q.v.). Loomis did not issue any separate stamp but continued the use of both the Gahagan and Howe adhesives and also Carnes' first stamp (35 L 1). In the case of the latter Loomis had the plate altered by erasing Carnes' name from the inscription and by adding his street address ("S.E. Cor. Sans'e & Wash'n") below the oval.

The stamp also exists overprinted in blue with an "X" or St. Andrew's Cross.

Genuine 35 L1      Forgery A      Forgery B      Forgery C



Genuine  
35 L2

Forgery  
A

Forgery  
D

Forgery  
E

#### DESCRIPTION OF ORIGINAL

(5c.) ROSE (SCOTT 35 L 1) (Illustration and diagram on page 67)

The stamp is typographed—not lithographed as stated in the catalogue. Printed in dull to deep rose on fairly stout white wove paper. In shape a transverse oval, the outer frame consists of two lines, the outer thick and the inner thin. There is an inner oval framing



the central vignette of a bear and the inner oval frame also consists of two lines of which the innermost is thick and the outer thin. Between the inner and outer frame lines is the inscription "CARNES' CITY LETTER EXPRESS." "CARNES'" is at the top and is separated at each side from the rest of the inscription by a diamond shaped ornament, consisting of four arrow shaped segments joined by a stem to a central point. There is an apostrophe after the "S" of "CARNES'". The bear has a thick snout with the end cut off square and there is a short dark line running down the centre of the snout. The mouth is open and the lower jaw somewhat curved, and ending in a pointed tooth. Most of the legs and body of the bear is shaded with oblique lines and dashes running from left (above) to right (below). There are a number of horizontal lines in front of the bear's fore-legs, between the left and right fore-legs, between the fore-legs and the hind legs and between the left and right hind legs. As the number of these lines is different in originals from the forgeries and also varies in each of the forgeries these details are given in a separate table which should be consulted.

(5 c.) Rose (35 L 1).

(10 c.) Rose (35 L 2).

### FORGERIES OF 35 L 1

#### FORGERY A (SCOTT) (Illustration and diagram)

Typographed. Frame and inscription as in originals except that the thick line of the inner oval frame is much thicker than the thick line of the outer oval (in originals both thick lines are approximately the same thickness). The apostrophe after "CARNES'" has no well defined head and tail but is a blunt wedge shape. The bear's snout is beak shaped or somewhat like a roman nose. The end of the lower jaw is connected by a thin line to the back of the roof of the mouth. The bear has a rudimentary eye represented as a coloured dot below the space between the two ears. None of the other forgeries nor the original show any definite attempt to delineate the eye.

An attempt has been made to imitate the diamond shaped ornaments on each side of "CARNES'" but the individual segments are too curved or rounded and insufficiently arrow shaped. The number of lines between the bear's feet and legs differs from the original (see table). Behind the right front leg and attached to the animal's belly is a short stumpy projection.

This forgery is printed in pale dull rose on paper with a very pronounced small diamond mesh and also in deeper rose on stout wove paper. It also occurs overprinted with a transverse "X" in blue.

Pale dull rose on meshed paper (thinnish).  
Dull rose on stout wove paper.

#### FORGERY B (TAYLOR) (Illustration and diagram)

Typographed. Frame and inscriptions as in original; the apostrophe after "CARNES'" has no defined head or tail and is just a short thickish vertical stroke. The bear's mouth is rather wide open and there is a large round coloured patch in the forehead area. The animal's body is shaded with oblique lines, dashes and diamonds. The left front leg has a slightly jutting out piece just about the level of the knee, making the leg look more like the armour-plated limb of a rhinoceros than a bear. There is a short projecting piece attached to the belly behind the right front leg, as in the Scott forgery. The ornaments each side of "CARNES'" are too thin and spindly. The number of lines between the legs are incorrect (see table). Met with in the following colours and papers:—

Dull rose on thin meshed paper (similar to that used for the Scott forgery).

BC Black on white wove paper.

BC Violet on white wove paper.

BC Violet on flesh coloured paper (coloured through).

BC Bright blue on white wove paper.

BC Black on orange paper coloured through.

BC Purple on orange paper coloured through.

#### FORGERY C (Illustration and diagram)

Lithographed. This appears to be a rough lithographed transfer from the original, but is a coarse production. The bear's head is like the original and has a pointed fang in the lower jaw. There is a constant dot of colour just above the snout. There is a large white patch on the bear's left hind leg, in the thigh region. The apostrophe in "CARNES'" is wedge shaped. Noted in the following colours:—

Pale vermillion on white wove paper.

BC Black on white wove paper.

BC Pale blue on white wove paper.

BC Gold on white wove paper.



**FORGERY D** (Illustration and diagram)

Typographed. Well produced and superficially deceptive but will not stand close comparison with the original. It is quite scarce. It is printed in deep rose in a shade very close to some originals. The bear's snout is blunt or rounded, not with a square end as in originals. The head is fairly heavily and uniformly shaded with close parallel oblique lines. Most of the body shading consists of lines of diamonds and rhomboids. The apostrophe in "CARNES'" is slightly curved but lacks the rounded head and pointed tail of the original.

Deep rose.

**FORGERY E** (Illustration and diagram)

Typographed. Printed in dull red on slightly surfaced thinnish paper. There is no apostrophe in "CARNES'". The ornaments each side of "CARNES'" are like tee-totems or peg tops. There is a constant defect in the frame lines above "ARN" of "CARNES'" and the letters "ARNE" of that word are poorly printed.

Dull red on slightly surfaced wove paper.

**TABLE ENUMERATING NUMBER OF LINES BETWEEN THE BEAR'S LEGS  
NUMBER OF LINES**

|           | <i>In Front of<br/>Front Leg</i> | <i>Between<br/>Front Legs</i> | <i>Between Front<br/>and Hind Legs</i> | <i>Between<br/>Hind Legs</i> |
|-----------|----------------------------------|-------------------------------|--|------------------------------|
| ORIGINAL  | 4                                | 4 + dot                       | 7 + short line                         | 4                            |
| FORGERY A | 6                                | 3                             | 7                                      | 5 + dot                      |
| FORGERY B | 6                                | 3                             | 5                                      | 5 + dot                      |
| FORGERY C | 4                                | 4                             | 7 + 2-3 dots                           | 4                            |
| FORGERY D | 6-7                              | 7                             | 8                                      | 6                            |
| FORGERY E | 3                                | 3 + dot                       | 8                                      | 6                            |

**THE PHILATELIC ISSUE** (Scott 35 L 3-4-5-6-7 and 8)

This enlarged variant of Carnes' first stamp was produced in six different colours, including gold, bronze and silver; it was printed in small sheets or panes of fifteen (3 x 5), the last two horizontal rows being *tete-beche*. This sort of combination is highly suggestive of a philatelic or speculative intent and, indeed, it is said, the stamps were acquired by a well known contemporary British dealer. Three thousand copies of the stamps were printed and there is no convincing evidence to show that they were ever genuinely postally used.

The design is a variation of the original stamp with, this time, the value, 5 c., expressed in the four corners of the stamp. There is also a five-pointed star above the bear.



*Reprint No. 1*

**DESCRIPTION OF ORIGINAL** (Illustration and diagram)

Lithographed. Oval frames and inscriptions as in the first type. The ornaments on each side of "CARNES'" are similar to those of the first type. There is no apostrophe after "CARNES'". The bear's snout is cut off square; the lower jaw is rounded and a thin line is carried back to the roof of the mouth, representing the tongue. The eye is represented as an inverted "V" with a dot inside and two short parallel lines running to



the right from the base of the "V". Outside the oval is a figure "5" in a single line small oval frame; the small oval is filled with a number of parallel horizontal lines, the interruptions of which form the outline of the figure. Above the bear's head is a symmetrical five-pointed star and the sides of the opposing points are in line with each other.

5c. Bronze.  
5c. Black/white.

5c. Gold.  
5c. Deep Blue.

5c. Silver.  
5c. Red.



*Original*  
35 L 3-8

*Reprint*  
No. 2

*Forgery*  
A

*B*

### REPRINTS

Horizontal strips of three stamps, spaced 11 mm. between, are encountered with the left hand example printed in red, the middle stamp printed in bronze and the right hand stamp printed in dark blue. These strips are usually gummed. The impressions are coarser than those of the original printing but the impressions on the strips show all the characteristics of the originals, including the break in the thin line below the ornament between "SAN" and "CARNES". These strips appear to have been printed from a transfer made from the original stone.

In addition single stamps are met with printed in pale vermilion, light blue and dull bronze, the printing and impressions of which are even coarser in execution; the break in the thin line below the ornament between "SAN" and "CARNES" does not show and the background of the small ovals containing the numerals is solid.

These single stamps appear to be impressions—probably much later in date—from a transfer, probably from the first reprint (strips).

*Horizontal strips of three (spaced 11 mm.).*

5c. Red.

5c. Bronze.

5c. Dark Blue.

*Single impression (coarse printing).*

5c. Pale Vermilion.

5c. Dull Brown.

5c. Pale Blue.

### FORGERIES OF CARNES' PHILATELIC ISSUE

#### FORGERY A (TAYLOR) (Illustration and diagram)

Typographed. The bear's eye is drawn as an oval below a line, which projects to right; the pupil is a coloured dot. The effect is to give the animal a somewhat sinister and mean expression. The bear has no tail. The small ovals in the corners are filled in with horizontal lines whose interruptions form the outline of the figure "5" (as in originals) but in many cases these horizontal lines are merged together so as to give the impression of a continuously outlined figure against a solid background. There is no break in the thin inner frame line below the ornament to the left of "CARNES". The "S" of the inscriptions is less flattened at top and bottom than that of the originals.

This forgery exists in a wide variety of colours and papers:—

(a) *In the issued colours.*

Bronze.  
Black.

Gold.  
Blue.

Silver.  
Red.

(b) *White wove paper.*

Pale dull yellow.  
Orange.  
Purple brown.

Dull green.  
Mauve.  
Red brown.

Pale Green.  
Pale Violet.  
Dark blue.

Deep green.  
Pale blue.  
Sepia.



*(c) Paper coloured through.*

|                  |                     |                   |
|------------------|---------------------|-------------------|
| Black/pale pink. | Black/pale red.     | Black/blue.       |
| Black/salmon.    | Black/deep rose.    | Black/dull green. |
| Black/yellow.    | Black/green glazed. | Blue/blue.        |
| Blue/yellow.     | Blue/pink.          | Green/grey.       |
| Green/yellow     | Red/straw.          |                   |

*(d) Vertically laid paper coloured through.*

|               |              |                   |
|---------------|--------------|-------------------|
| Red/greenish. | Blue/yellow. | Black/pale green. |
| Red/flesh.    | Black/pink.  |                   |

*(e) Surface coloured paper.*

|                         |                   |                   |
|-------------------------|-------------------|-------------------|
| Black/deep bright blue. | Black/deep brown. | Black/pale green. |
| Black/red orange.       | Black/purple.     | Gold/green.       |
| Gold/blue.              | Gold/purple.      | Gold/mauve.       |
| Gold/deep brown.        | Blue/blue.        |                   |

Groups B, C, D and E are all in bogus colours.

**FORGERY B (Illustration and diagram)**

Typographed. Very crude. The bear resembles a pig. Its mouth is open and the snout tilts up at the front. There is a small dot representing the eye. The body is shaded with oblique lines running from right (above) to left (below), i.e., the lines slope the opposite way to those in the originals. There is no tail. The ornaments each side of "CARNES" are rough crosses. The letters of the inscriptions are badly formed and many show small breaks. The star is flattened and mis-shapen. The bear's right front leg comes down lower than the left front one and the two front legs have the appearance of being crossed. Printed on white to yellowish thin to medium paper in the following colours:—

Carmine Rose.

Black.

Blue.

**POSTAL STATIONERY (Illustration)**

Oval framed impressions are sometimes encountered in blue and in dull rose in two types. The smaller of these types, in pale blue, has a double lined oval frame (outer line thick, inner line thin) and there is a constant break in the thick frame line at the left apex of the oval. The inscription reads: "CARNES" at top and "EXPRESS" at bottom, "paid 2 cts." in a straight line across the middle of the oval. "CARNES' EXPRESS" is in heavy unserified capitals; "Paid 2 cts." is in upper and lower case letters. The second and larger type has a double oval frame; both frames have thick outer and thin inner lines. Between the two frames is "CARNES & CO" at top in large serified capitals, and "CITY PACKAGE EXPRESS, 621 Montg. St." in smaller serified capitals at the bottom. Across the centre of the oval is the denomination in heavy figures and upper and lower case block type—"15 Cents" or "25 Cents".

It is not known whether these oval stamps, which are generally met with as cut-outs, are genuine or fraudulent. The larger type in rose has the appearance of being authentic but the smaller type in blue has a very questionable look.



Postal Stationery



## KEY TO DIAGRAMS

## ORIGINAL (SCOTT 35 L 1)

1. Square ended snout; horizontal line dividing snout.
2. Curved lower jaw with pointed fang.
3. Four horizontal lines in front of front leg; lowest line has dot attached near foot.
4. Diamond shaped ornaments consisting of four arrow shaped segments.
5. Apostrophe with round head and curved thin tail.
6. Four lines and a dot between front legs.
7. Seven lines and a short line between front and hind legs.
8. Four lines between hind legs. Uppermost line curves down at right.

## FORGERY A (SCOTT)

1. "Beaky" snout; Roman nose shaped.
2. Fang curved back to touch roof of mouth.
3. Six lines in front of front leg.
4. Segments of ornaments too thin and not arrow shaped.
5. Thick wedge shaped apostrophe.
6. Three lines between front legs.
7. Seven lines between front and hind legs. Black projection from belly.
8. Five lines and a dot between hind legs.

## FORGERY B (TAYLOR)

1. Black patch in forehead region.
2. No fang.
3. Six lines in front of front leg.
4. Tee totem shaped ornaments.
5. Narrow rectangular shaped apostrophe.
6. Three lines between front legs.
7. Five lines between front and hind legs; upper two dotted. Black projection from belly.
8. Five lines and dot between hind legs.

## FORGERY C

1. Square ended snout. Constant dot of colour in front of forehead.
2. Pointed fang in lower jaw; thicker than in original.
3. Four lines in front of front leg; second line interrupted.
4. Imitation of diamond ornaments; thicker and less pointed than originals.
5. Wedge shaped apostrophe.
6. Four lines between front legs.
7. Seven lines and 2-3 dots between front and hind legs.
8. Four lines between hind legs. Top line broken.
9. Large white unshaded patch on left rear leg.

## FORGERY D

1. Rounded blunt snout.
2. No fang in lower jaw.
3. 6-7 lines in front of front leg.
4. Poorish imitation of diamond shaped ornaments.
5. Slightly curved wedge shaped apostrophe.
6. Seven lines between front legs.
7. Eight lines between front and hind legs.
8. Six lines between hind legs.
9. Most of body shading composed of regular rows of diamonds or rectangles.

## FORGERY E

1. Rounded snout ending pointed.
2. No fang in lower jaw.
3. Six lines in front of front leg.
4. Crosses instead of diamond shaped ornaments (like tee-totems).
5. NO APOSTROPHE.
6. Three lines and a dot between front legs.
7. Eight lines between front and rear legs.
8. Six lines between hind legs.

## ORIGINAL (SCOTT 35 L 3-8)

1. Small single framed oval with parallel and horizontal lines, the interruptions in which form the outline of the figure.
2. Diamond shaped ornaments; tiny white circle at intersection not seen in heavily printed copies or reprints.
3. Five-pointed star; the sides of opposite points if continued are in a straight line.
4. Eye is drawn as a coloured dot within an inverted "V"; two roughly parallel horizontal lines to right.
5. Stumpy tail.

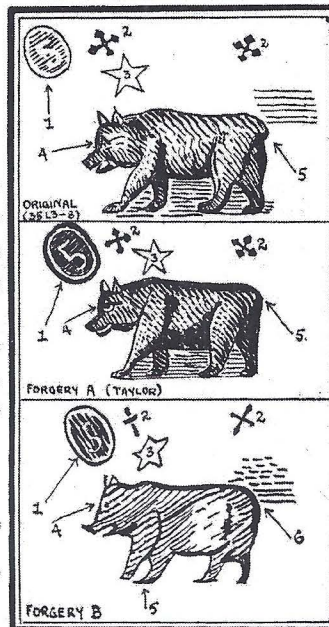
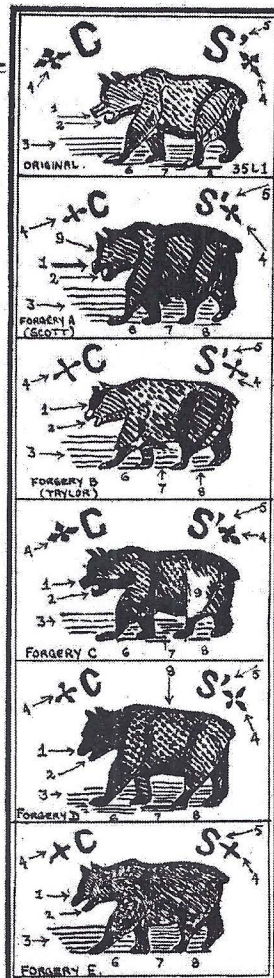
## FORGERY A (TAYLOR)

1. Parallel lines much closer and in heavily printed copies run together giving the impression that the figure is outlined.
2. Imitation of ornaments on originals; no white circle at intersection.
3. Five-pointed star; sides of opposite points are not aligned.
4. Eye drawn as coloured circle in oval with dark line above and to right. Bear has "mean" expression.
5. No tail.

## FORGERY B

1. Vertical lines in the small oval.
2. Crude crosses.
3. Flattened mis-shapen star.
4. Bear looks like a distressed pig; pointed upturned snout. Eye is a coloured dot.
5. Right leg comes down lower than left and appears to cross over.
6. No tail. Body shaded with oblique lines from right (above) to left (below).

[To be continued]





## The American Local and Carriers' Stamps—LXIV

### A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 68)

#### CITY DISPATCH, PHILADELPHIA, PENNSYLVANIA

See Philatelist, Vol. XXIII, pages 243 and 262.

#### CITY DISPATCH, ST. LOUIS, MISSOURI (Illustration) (Scott 42 L1)



Scott 42 L1

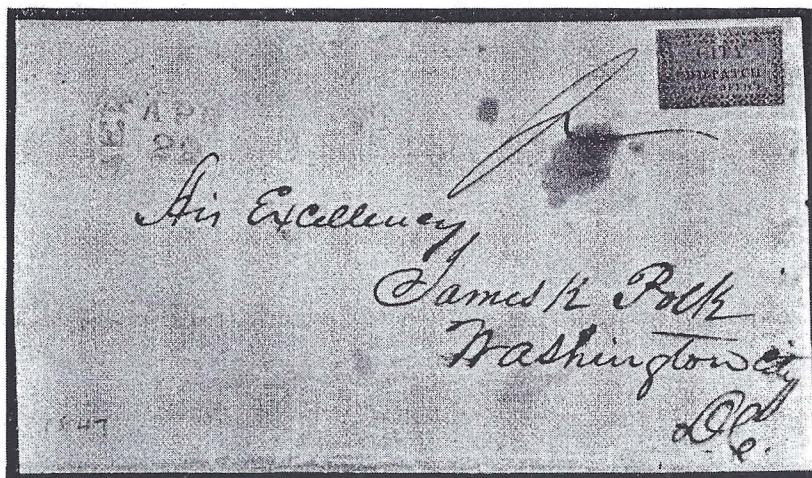
This local city post, operating in the early 1850's, may have been run by T. J. Denny, but the evidence for or against is not clear, and is contradictory. The post issued a stamp printed in black on blue paper, which is of rectangular format and has a double line frame. In the centre is a rather top heavy figure "2" in a small circle, in white on a black ground. Above are the words "CITY DISPATCH" in serified capitals and below is "CENTS" in upper and lower case block letters. Scroll ornaments fill in the corners. The stamp is very rare and there was no example in the Caspary collection. Copies of the stamp occur initialled in Ms.; with initials "T.D."

There are no forgeries.

#### CITY DISPATCH POST OFFICE, NEW ORLEANS, LOUISIANA

(Illustration) (Scott 43 L1 and 2)

A local post operating in New Orleans in 1847. Very few details of the post have survived and the name of the proprietor is unknown. The post issued a stamp which is typographed in black on green or pink glazed surface coloured paper. It is a small rectangle with ornamental border and has the inscription, in three lines, "CITY/DISPATCH/POST OFFICE". A copy of the stamp on green paper and three copies of the stamp on pink paper were in the Caspary collection, all on cover. None were cancelled. No forgeries have been recorded.



Scott 43 L1 and 2



### CITY EXPRESS POST, PHILADELPHIA, PENNSYLVANIA

(Illustrations) (Scott 44 L1-2-3)

A local post operating 1846-50. Little or nothing is known about the post or its proprietor. Two stamps were issued. The first, of which only one copy is known, is type-set and has the inscription "CITY/EXPRESS POST/2 CTS", within an ornamental border. This unique copy is on a cover dated 1 July, 1846, from Philadelphia to Baltimore, Maryland. The stamp is barely tied by a small "PAID" in oval frame. The second stamp, which occurs printed in black on pink paper and in red on yellow paper, has a design of a dove bearing a letter in its beak, with "CITY EXPRESS" above in unserifed capitals and "POST" below in larger unserifed capital letters.

Probably only four copies of this stamp are now in existence. A copy of the Black/pink stamp was in the Knapp collection, later in the Y. Souren collection. There were two copies of the stamp on pink paper in the Caspary collection and one copy of the red on yellow stamp, said to be the only copy known. Also in the Caspary collection (Lot 711 in the sale) was a circular handstamp, inscribed "CITY EXPRESS POST, 2 CTS", black on buff, cut circular, apparently initialled and said to be an "unlisted adhesive or cut out handstamp from envelope".

No forgeries of either of the City Express Post's stamps are known.



Scott 44 L1-2-3

### CITY LETTER EXPRESS MAIL, NEWARK, NEW JERSEY

The proprietor of this local post was Augustus L. Peck, who in 1856 had a news-office at 324 Broad St., Newark. Advertisements of Peck & Co.'s "CITY LETTER EXPRESS" first appeared in the Daily Advertiser for June 12, 1856, and thereafter daily until September 29th. The service was for the delivery of letters to the Mail and to all parts of the city. Peck provided 68 Box Stations in various parts of the city, a complete list of these appearing with his first advertisement. His main office was at 324 Broad Street. Peck's partner was Thos. R. Jacques of the City News Office at 324 Broad St. Besides letters, packages of all kinds could be delivered or collected to or from all parts of the city and Peck's advertisements also stated that arrangements had been made for goods to be sent per Express to all parts of the country. In this Peck was probably soliciting business for the New Jersey Express Company, which had been in business for about a year. For local letters Peck charged 2 cents which could be pre-paid or not. The charge for delivery of letters to the Post Office was one cent. Letters were collected and distributed three times daily. Packages were charged two cents and upwards, according to weight and size. Peck also advertised that "Persons wishing their letters called for at the Post Office are requested to apply to the box agents for information". At this date in Newark there was no official U.S. carrier delivery.



The post issued two stamps which were on sale "at all of the receiving houses and also at the principal office, 324 Broad Street".

### DESCRIPTION OF ORIGINAL (Scott 45 L1) (Illustration and diagram)

The design of the stamp closely resembles the 1c. stamp of the Metropolitan Errand & Carrier Express Company of New York, then in business, but is smaller and has a larger numeral of value. The stamp is lithographed and is heart shaped or shield shaped and



Original — Scott 45 L1

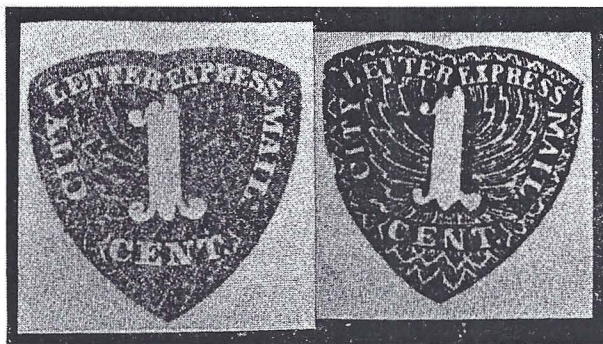
there is a thin outer line which follows the outline of the stamp. This is not present on any of the forgeries. There is a large figure "1" in the centre of the stamp. The upper serif of the figure is represented by a ball on a short stem and so also are the right and left lower serifs. The top of the shaft of the figure has two rounded projections and there is a similar projection at the bottom of the shaft above the letters "EN" of "CENT". The inscription reads "CITY" (reading up, left side) "LETTER EXPRESS" (across top) "MAIL" (reading down, right side) and "CENT" (across lower part of stamp). The letters of the inscription are serified capitals. "EXP" and "MA" are joined at the foot. Most of the other letters are close but not actually touching or joined. There is a rounded stop after "CENT". To the right and left of the figure there is a leaf pattern formed by lighter and darker crossed fine lines. Doubtless the original die was engraved and the leaf design produced by fine engine turning but in the process of transferring the design to a lithographic stone a considerable amount of the fine detail has been lost. The top of the "A" of "MAIL" is sharp.

### 2c. "CITY LETTER/EXPRESS/CITY DELIVERY" (Scott 45 L2)

This stamp resembles the foregoing and is also heart or shield shaped and has a large figure "2" in the centre. Above the figure is the inscription in three lines, "CITY LETTER/EXPRESS/CITY DELIVERY" and below the figure the word "CENTS". The stamp is excessively rare, only one copy, on cover, being known.

### FORGERIES OF THE 1c.

#### FORGERY A (Illustration and diagram)



Forgery A

Forgery B

Lithographed. There is no fine line round the stamp outline, as in the original. The serifs of the figure "1" and the projections at top and bottom of the shaft should be compared with those of the original. The top of the letter "A" of "MAIL" is broad and flat. The letters "XP" are joined at the foot, but not the "E", though it is very close. Noted in the following colours:

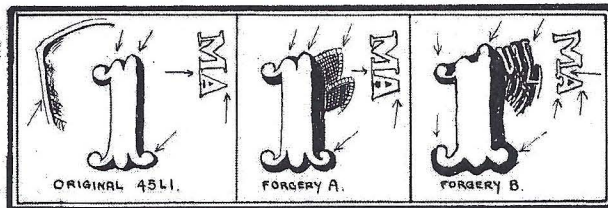
Red. BC Black.  
BC Blue/Pink.  
BC Black/Green.

The coloured papers are coloured through.



**FORGERY B** (Illustration and diagram)

Typographed. Coarse. The ball at the top of the figure has a very narrow neck. The balls at the foot of the figure are mis-shapen and unequal in size. The leaf pattern is represented by zig-zag white lines and dark shading between. The projections at the top of the figure are mis-shapen. The letters "MA" of "MAIL" are joined at the foot; the top of the "A" is more pointed than in the preceding forgery but not so pointed as in the original. Some examples of this forgery have a fine RECTANGULAR frame line round the stamp. Noted in the following colours:



Red. BC Black.

Both Forgery A and Forgery B are uncommon.

There are no forgeries of the 2c. stamp.

BC=Bogus Colour



Scott 46 L1

**CITY MAIL CO., NEW YORK CITY, N.Y.** (Illustration) (Scott 46 L1)

This local post was owned and operated by Overton & Co., probably in conjunction with their independent mail route, which operated mainly between New York and Boston, also Albany. When Overton & Co. were forced to give up their independent mail route, by the passing of the Act of 1845, the City Mail Co. continued to operate for a time.

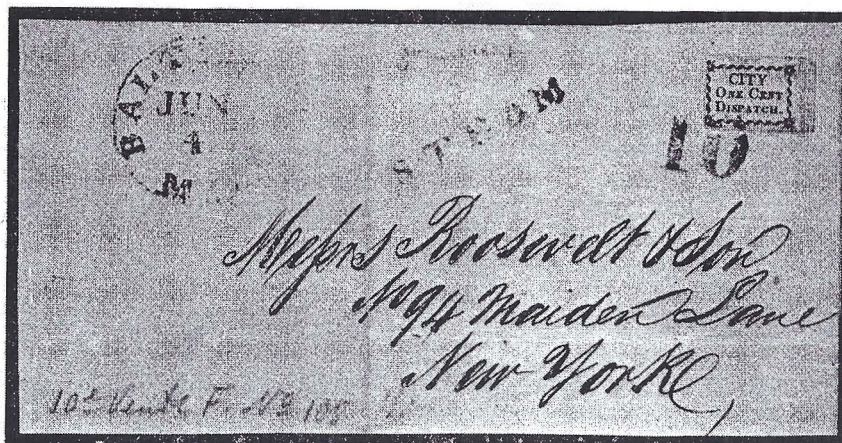
The stamp, no value expressed but said to be of 2c. denomination, is of rectangular format and is printed in Black on greyish paper. Within an ornamental frame is the inscription "CITY MAIL" (at top in double lined unsierified capitals) and "FREE STAMP" (in smaller capitals, below). Above, between and below the inscriptions are bracket shaped lines. An uncanceled copy on cover figured in the Caspary collection. Copies are also recorded with a red "PAID" cancellation in rather large capitals. The stamp is rare and no forgeries are known.

**CITY ONE CENT DISPATCH, BALTIMORE, MARYLAND**

(Illustration) (Scott 47 L1)

Little or nothing is known about this post which was a local service, operating in Baltimore in the early 1850's. The stamp issued by the post was typographed and is a small label with frame consisting of a wavy line and with an ornament at each corner. The inscription, in three lines, reads "CITY/ONE CENT/DISPATCH". The stamp is printed in Black





Scott 47 L1

on pink wove paper. Only one copy has survived, on cover; formerly in the Ferrari collection, it later found its way into the Caspary collection and figured as Lot 718 in the Caspary Sale of U.S. Locals.

No forgeries are known.

**CLARK & CO., NEW YORK CITY, N.Y.**

See Philatelist, Vol. XXI, page 161.

[To be continued]

## Letter to the Editor

### THE MYSORE STATE ANCHE

Dear Sir, Following the publication in the June issue of The Philatelist of my article on "The Mysore Anglo/Native Handstruck Postage Stamps of 1830", Mr. Padgham wrote a very interesting letter dealing with these Handstruck postage stamps, which contained the suggestion that they pertained to the Mysore State Anche. I partly dealt with his letter in my last communication to you of the 17th September, when I was on furlough in the U.K., but could not answer the point concerning the origin and destination of the letters involved which might throw some light on whether or not they were conveyed by the Imperial Post or by the Mysore State Anche.

On my return to India, I have now had the four covers examined, and although the Kanarese manuscript is difficult to read, as it has changed in character since that time, it seems that all four covers were addressed to the Srirangapatam Taluk (better known to the British as Seringapatam Area), three of the covers having emanated from Bangalore, and one from Mysore. It is apparent, therefore, that my covers travelled exclusively within the territories of Mysore State, and although this is not indisputable proof that they must have been carried by the Mysore State Anche, it certainly does not contradict it.

It is considered that examination of many more covers of this nature would be desirable before coming to a definite conclusion that they were local-post mail, and perhaps an examination of Dr. Parson's cover bearing the Honsoor bilingual postmark might provide further corroborative evidence.

Yours faithfully, D. HAMMOND GILES.

### SIERRA LEONE "1853-1859-1863" OVERPRINTS

The B.P.A. and P.T.S. Joint Standing Committee have been advised by the leading catalogue publishers in this country that there are a number of varieties of overprint which seem to have been deliberately arranged and that they do not propose listing them.

### BRITISH LOCAL ISSUES

The collecting public are again reminded that "stamps" issued by a number of Islands around Britain are described by the G.P.O. as "local carriage labels".

The B.P.A. and P.T.S. have requested their members to use this description whenever these labels are offered for sale.