

Review

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This third edition of a realistically priced and fully illustrated simplified catalogue of the popular New Zealand stamps, from 1855 to 1963, will be welcomed by many collectors. Do not mis-read "Junior" in the title for "Juvenile": this is an adult guide. The complications for specialists have been eliminated, but watermarks are shown as well as all the necessary perforation differences as, for example, on the 1907-8 issues, sideways on the 1938-52 stamps and for the Arms types of 1931-59.

Useful varieties are discussed—and this, together with the prominence given to the illustrations of the stamps, should attract many more collectors to take up New Zealand—and Pim's "Junior".
R.G.P.

The American Local and Carriers' Stamps—LXV

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

CHEEVER and TOWLE

(Continued from page 135)

FORGERIES

FORGERY A (Illustration and Diagram)

Lithographed. There are no breaks in the envelope to the left of the central envelope, as occur on originals. There is a stop after the "S" and "E" of "S.BOSTON" and "E.BOSTON" but there is no period after the "N" of the latter. The lower curve of the "S" of "E.BOSTON" touches the corner of the envelope below. The ampersand is upright and has a small upper and large lower curve. "DELIVERY" is spelled with an "E" but the cross strokes of this letter are short. The "2" is broad with a pointed foot stroke. There is a period after "ST". The "E" of "TOWLE" does not touch the edge of the envelope though it is very close. The envelope at centre right is inscribed "60 for \$100" as in originals.

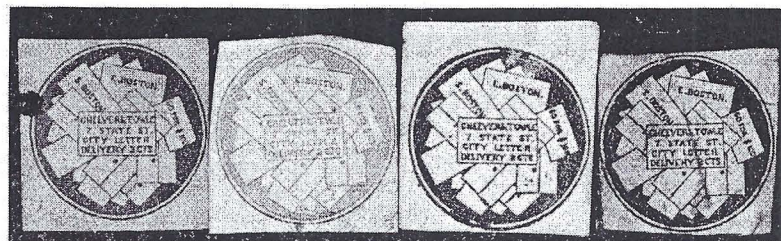
This is a common forgery and has been noted in shades of Blue and Red.

Dark Blue
BC Red.

Blue.
BC Pale Red.

Light Blue.

ORIGINALS

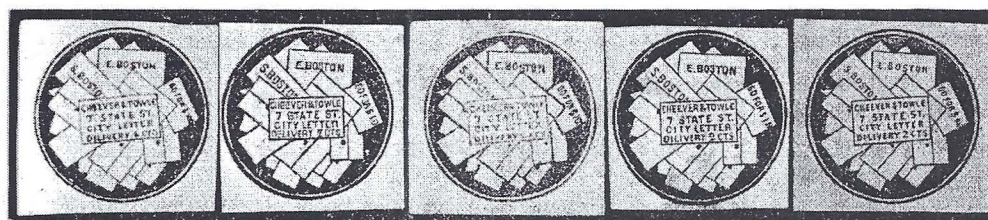


Position 9

Position 4

Type A

Type B



Forgery A

B

C

D

E

FORGERY B (Illustration and Diagram) (TAYLOR FORGERY)

Typographed. There are no breaks in the two envelopes to centre left. There is a period after the "S" and "E" of the two upper inscriptions but none after the "N" of "E. BOSTON". The lower part of the "S" of "E. BOSTON" touches the corner of the envelope below. The ampersand is upright and has a broad upper curve. "DELIVERY" is spelled with an "E", the horizontal strokes of which are long. The "2" is tall and has a flat top and fairly short footstroke. There is a period after "ST"; the "E" of "TOWLE" does not touch the side of the envelope though it comes fairly close. The inscription on the envelope at centre right reads—"60 FOR \$1.0" i.e. the dollar sign has no stroke through it and there is only one "0" in "100" instead of two as in originals. Additionally there is a stop between "1" and "0" which is not found in originals.

This forgery was the work of Taylor and occurs in the usual variety of colours and papers.

Noted in the following:—

- A. White wove paper.
Dull Blue. Light Blue. BC Red.
BC Carmine. BC Brown Purple.
- B. Paper coloured through.
BC Brown/Cream.
BC Dark Blue/Pink. BC Blue/Blue. BC Red/Grey Violet. BC Red/Yellow.
- C. Horizontally laid paper coloured through.
BC Blue/Pink. BC Blue/Pale Purple.

FORGERY C (Illustration and Diagram)

Typographed. There are no breaks in the two envelopes at centre left. There is a period after "S" and "E" of the upper inscriptions but no period after the "N" of "E. BOSTON". The lower curve of the "S" of the top inscription touches the corner of the envelope below; the letters "E. BO." of "E. BOSTON" are placed higher than ".STON". The ampersand is upright, "DELIVERY" is spelled with an "E", the horizontal strokes of which are short. The figure "2" is rather squat with a broad upper curve and a slightly bent footstroke. There is no period after "ST" and the "E" of "TOWLE" does not touch the edge of the envelope but is close. In the envelope to centre right the inscription reads "GO for \$100". The "6" resembles a "G" and the final "0" of "100" is squashed against the edge of the envelope. The "H" of "CHEEVER" is an "N" i.e. "CNEEVER"

Noted in the following colours:—

- Light Blue. BC Red. BC Orange.

FORGERY D (Illustration and Diagram)

Typographed. There are no breaks in the two envelopes to centre left. There are periods after "S" and "E" but none after the "N" of "E. BOSTON". The lower curve of the "S" of the top inscription touches the corner of the envelope below. The ampersand is upright and is well shaped with upper and lower curves equal. "DELIVERY" is spelled with an "I" i.e. "DILIVERY" the figure "2" leans slightly to left and has a large upper curve and short straight footstroke. There is a stop after "ST". The "E" of "TOWLE" does not touch the edge of the envelope but is close. The inscription in the envelope at centre right reads "60 OR \$1.00". There is no stroke through the dollar sign, there is a stop between "1" and the first "0" and both "0"s are very narrow.

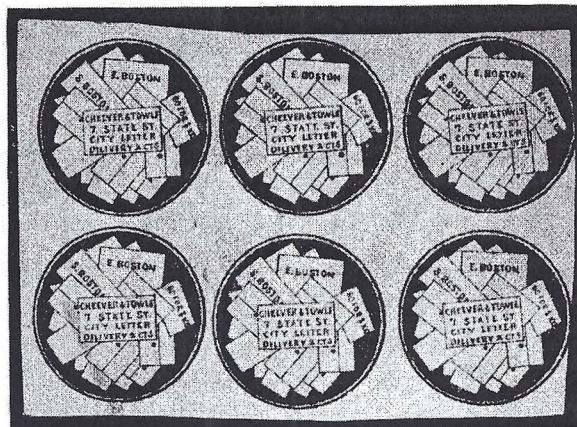
Noted in the following colour:—

- BC Black on stout white wove gummed paper.

FORGERY E (Illustration and Diagram)

Lithographed. No breaks in the two envelopes to centre left. There is a stop after the "S" and "E" of the top inscriptions but none after the "N" of "E. BOSTON". The "S" of "BOSTON" touches the corner of the envelope below. "DELIVERY" is spelled with an "E" but the horizontal strokes of this letter are very short. The figure "2" is squat with a slightly bent footstroke. There is a period after "ST" and the "E" of "TOWLE" does not touch the side of the envelope though it is close to it. The inscription in the envelope at centre right reads "60 FOR \$100". In some examples the right side of the first "0" is broken and the inscription appears to read "60 FOR \$1K0".

Only noted in Red on thin wove gummed paper.



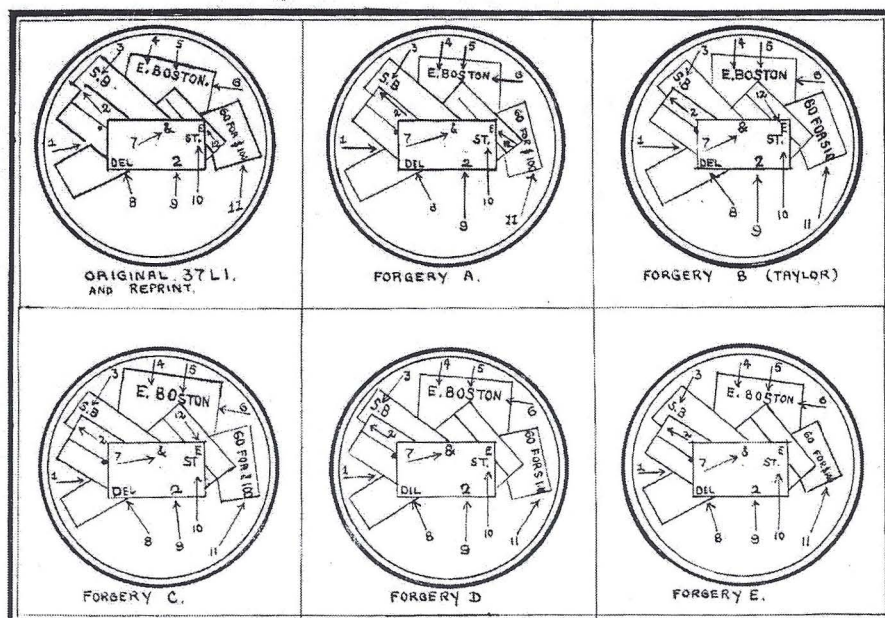
A block of
six
Forgery F

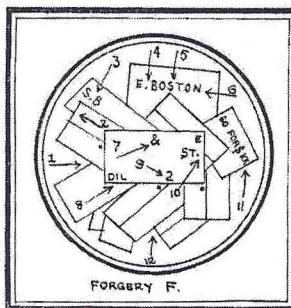
FORGERY F (Illustration and Diagram)

Lithographed. No breaks in the envelopes at centre left. There are periods after the "S" and "E" but none after the "N" of "E. BOSTON" and the "S" of this stands clear of the corner of the envelope below. The ampersand is well formed and is upright. "DELIVERY" is spelled with an "I" i.e. "DILIVERY". The "2" is angled at the junction with the downstroke with the footstroke. There is a small stop after "ST" and the "E" of "TOWLE" is clear of the edge of the envelope. At the bottom of the stamp there is an envelope missing, only sixteen envelopes or portions thereof showing instead of the seventeen shown on the original stamp and on all the other forgeries. An engraved "proof" of this forgery exists as well as the lithographed product.

Only noted in Red.

BC = Bogus Colour.





KEY TO DIAGRAMS

ORIGINAL AND REPRINT

1. Break at junction of two envelopes; present on all originals and reprints.
2. Break in edge of envelope; on most originals and some reprints.
3. Period after "S".
4. Period after "E".
5. "S" stands clear of corner of envelope below.
6. Period after "N".
7. Ampersand slopes to left.
8. "DEL".
9. Note shape of "2".
10. Period after "ST". "E" of "TOWLE" touches edge of envelope.
11. "60 FOR \$100". Two strokes through dollar sign.

FORGERY A

1. No break at junction of envelopes.
2. No break.
3. Period after "S".
4. Period after "E".
5. "S" touches corner of envelope below.
6. No period after "N".
7. Ampersand upright with small upper and larger lower curves.
8. "DEL".
9. "2" broad with long pointed footstroke.
10. Period after "ST".
11. "60 FOR \$100".
12. "E" does not touch edge of envelope.

FORGERY B

1. No break.
2. No break.
3. Period after "S".
4. Period after "E".
5. "S" touches corner of envelope below.
6. No period after "N".
7. Ampersand upright and with broad upper curve.
8. "DEL".
9. "2" tall with flat top.
10. Period after "ST". "E" does not touch edge of envelope.
11. "60 FOR \$10".

FORGERY C

1. No break.
2. No break.
3. Period after "S".
4. Period after "E".
5. "S" joined to corner of envelope and "STON" lower than "E. BO".

6. No period after "N".
7. Ampersand upright.
8. "DEL".
9. Squat "2" with broad curve and bent footstroke.
10. No stop after "ST". "E" clear of edge of envelope.
11. "GO FOR \$100".

FORGERY D

1. No break.
2. No break.
3. Period after "S".
4. Period after "E".
5. "S" touches corner of envelope below.
6. No period after "N".
7. Ampersand upright.
8. "DIL".
9. "2" leans slightly to left with large upper curve and short straight footstroke.
10. Period after "ST". "E" does not touch edge of envelope.
11. "60 FOR \$1.00". Both "0"s narrow. Stop between "1" and first "0".

FORGERY E

1. No break.
2. No break.
3. Period after "S".
4. Period after "E".
5. "S" joined to corner of envelope below.
6. No period after "N".
7. Ampersand upright.
8. "DEL".
9. "2" squat with slightly bent footstroke.
10. Small period after "ST". "E" clear of edge of envelope.
11. "60 FOR \$100". First "0" broken in some examples reading "\$1K0".

FORGERY F

1. No break.
2. No break.
3. Period after "S".
4. Period after "E".
5. "S" clear of corner of envelope.
6. No period after "N".
7. Ampersand upright.
8. "DIL".
9. "2" angled at junction of downstroke with footstroke.
10. Period after "ST". "E" clear of edge of envelope.
11. "60 FOR \$KK".
12. Corner of envelope missing.

[To be continued]

The American Local and Carriers' Stamps—LXV

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 91)

CHEEVER AND TOWLE, BOSTON, MASS.

This local city post functioned in Boston during the later 1840's and in 1851 was sold to George H. Barker, who continued its operation for a time, probably till the late 1850's.

The name Cheever is an unusual one but search in the contemporary Boston City Directories by Perry has yielded no information. A successor to Towle, however, is still in business, operating a package express between Boston and New York, under the title of "TOWLE'S EXPRESS", and claims to have been established in 1839.

Cheever and Towle's City Letter Delivery used a single stamp of 2 cents denomination, printed in blue on white paper. The stamps were sold at the rate of sixty for one dollar.

It has been said that the original plate, alleged to have consisted of 20 subjects (5×4), was cut into halves horizontally and that one half (5×2) was acquired by a New York dealer probably Hussey or Scott) who made reprints from it. This statement has been attributed to Scott but its accuracy has never been conclusively proved.

Most of the stamps used by Cheever and Towle were cancelled in manuscript with a small black pen cross or strokes, while an oval framed "TOWLE'S CITY POST 7 STATE ST" and a "PAID" handstamp, both struck in red, were also in use as handstamps on the cover. On some examples of the former the address occurs as "10 COURT ST".

Barker used a double circle handstamp, struck in black, inscribed "BARKER'S CITY POST 10 COURT SQUARE". This is known cancelling the Cheever and Towle stamp and has been recorded as late as 1856-7.

DESCRIPTION OF ORIGINAL (Illustration and diagram) (Scott 37 L 1)

Typographed, possibly from a wood block. The stamp is of circular format and is enclosed in a single circle outer frame. On a background of solid blue colour are seventeen envelopes, arranged overlapping each other, and only small portions (corners) show of some of them. The central and uppermost or top envelope, the whole of which is visible, has an inscription in four lines, reading "CHEEVER & TOWLE/7 STATE ST/CITY LETTER/DELIVERY 2 CTS". At top right an envelope is inscribed "E. BOSTON" and at top left another envelope is inscribed "S. BOSTON". At centre right a fourth envelope is inscribed "60 for \$1.00". All the remaining envelopes are without inscription though two or three show a coloured dot, evidently intended to represent a seal or wafer. The letters of all inscriptions are unserifed capitals. There is a period after the "N" of "E. BOSTON" and there is also a period after the "E" and "S" of "E. BOSTON" and "S. BOSTON". The "S" of "E. BOSTON" does not touch the corner of the envelope immediately below it. All originals show a break in the lower outline of the envelope, to the left of the figure "7". There is also a break in the left outline of the same envelope below and to left of "S" of "S. BOSTON".

The colour of the stamp varies from dark (almost indigo) blue to pale blue. Originals are printed on paper of two qualities—a thick opaque and rather stiff paper and a medium less opaque paper, in which the colour of the stamp is visible at the back.

2c. Blue (shades).

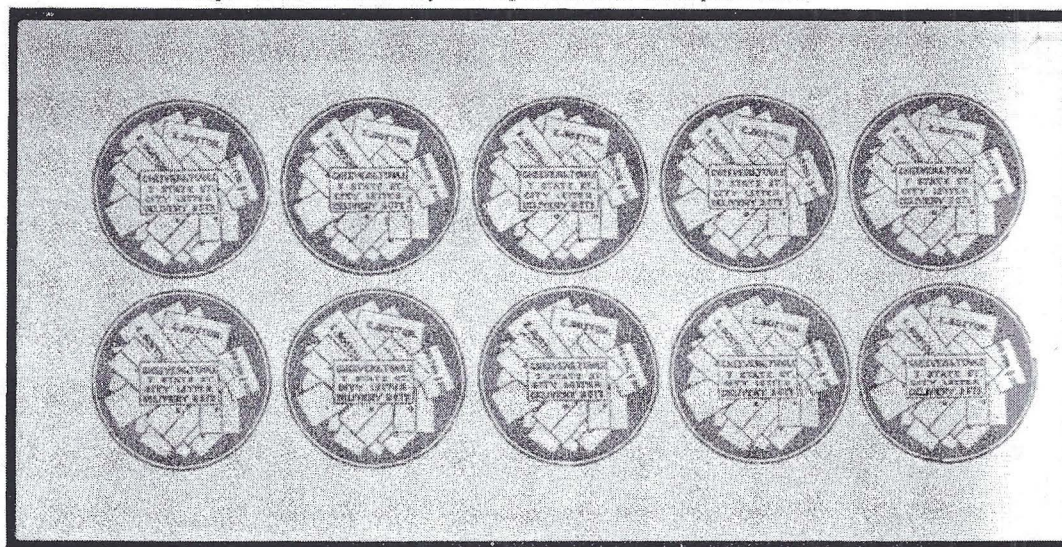
REPRINTS

Reprints exist in blue and other colours on white and coloured papers and were printed in a sheet of ten—two horizontal rows of five. If the reprint sheet was printed from one half of the original plate, it might be expected that, out of a number of originals, some would plate on the reprint sheet while others would not. In practice this is borne out by the writer's examination of a number of originals. Of thirteen originals examined six different types were identified which were definitely not represented among the ten stamps on the reprint sheet. Three other types could have been early states of types on the reprint sheet. And a further three types were definitely identifiable with types on the reprint sheet. This would tend to support the often repeated account that the original plate consisted of twenty subjects in four horizontal rows of five and that reprints were subsequently printed from half of the original plate, horizontally divided. Further material and investigation would be needed to prove conclusively the existence of twenty original constant positional types.

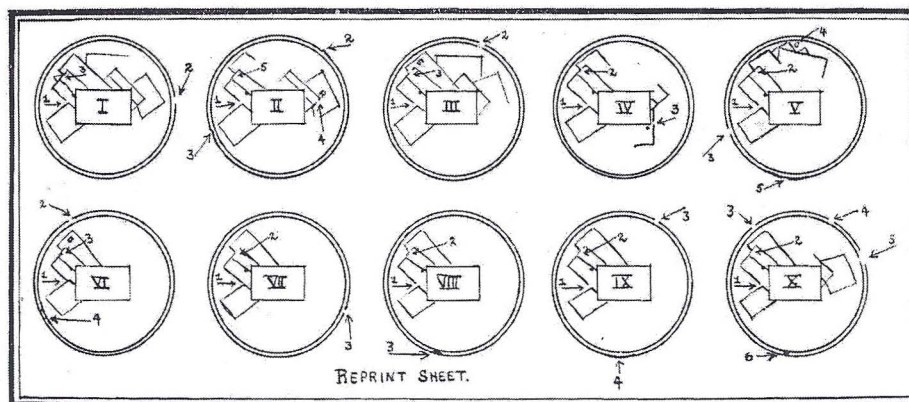
From the practical point of view the identification and differentiation of an original from a reprint can be reasonably accurately made by the consideration and assessment of the evidence offered under a number of points which are listed as follows:—

- (1) All stamps in original types, on coloured or laid papers, are reprints.
- (2) Originals are printed in blue varying from dark (almost indigo) to pale blue. Reprints can occur in similar shades but a bronze-blue, grey blue and wedgewood blue are not found among the genuine.
- (3) Paper of originals is either thick and opaque or medium and semi-transparent. In comparison the reprints show little difference in the paper, unless gummed, the gum being colourless and shiny.
- (4) The impressions of the originals are rougher than the reprints but in originals the lettering is more clean by comparison. Further originals look their age whereas reprints do not.
- (5) The outer blue circular frame is thinner on an original than it is on a reprint from the same sheet position.
- (6) *Constant Positional Type Characteristics.*

In the two tables which follow are given the constant positional type characteristics of the ten stamps on the reprint sheet and also the constant characteristics of six original stamps which are definitely not represented on the reprint sheet.



Reprint Sheet



Reprint Sheet showing Position Characteristics

TABLE A

Constant positional flaws of the ten stamps on the Reprint Sheet (Diagram and Illustration)

- Position 1* Small break in outer circular frame line to right of "\$1.00".
- Position 2* Small dents in circular frame at 2 o'clock and at 8 o'clock. Small break in corner of envelope under "R" of "FOR".
- Position 3* Break in circular frame line above "ON" of "E. BOSTON" (1 o'clock).
- Position 4* Weakness in outer circular frame at 6.30 o'clock. Small break in vertical line of envelope to right of "CTS".
- Position 5* Break in outer circular frame line at 8 o'clock. White flaw in background at top of stamp above "E.B." of "E. BOSTON". Weakness (thinning) of outer circular frame line at 6 o'clock.
- Position 6* Slanting break in circular frame line at 11 o'clock. Roughness (coloured spots) in the circular white frame line at 8 o'clock.
- Position 7* Small break in outer circular frame line at 4 o'clock.
- Position 8* Blob (thickening) on outer circular frame at 6.15 o'clock.
- Position 9* Small break in outer circular frame at 1 o'clock. Thinning (almost a break) in outer circular frame at 6 o'clock.
- Position 10* Small breaks in outer circular frame at 11 o'clock and at 1 o'clock. Large break in outer frame at 2.30 o'clock. Coloured flaw inside outer frame line at 6.15 o'clock.

TABLE B

Type characteristics of original stamps which are not represented on the reprint sheet

NOTE:—As sheet positions have not been identified these are listed alphabetically

- Type A* Three large breaks in the white circular frame at 12, 6.15 and 7 o'clock.
- Type B* Two breaks in coloured frame at 8.50 and 11.30 o'clock, the last an inwards break from a blow.
- Type C* Coloured dash in white frame at 9 o'clock. Break below "V" of "DELIVERY".
- Type D* Small dash in white frame at 7.30 o'clock.
- Type E* Mid stroke of "E" (1st) of "DELIVERY", slopes upwards. Small break in outline of envelope below 2nd "E" (same word).
- Type F* There is a break in the edge of the central lower envelope.

Originals have been seen by the writer which corresponded to Positions 4, 7 and 9 on the reprint sheet. They all appeared to be earlier states of the type in each case.

The identification of an original, therefore, does not depend entirely on the identification of the type. Stamps with characteristics of the genuine stamp and of a type not represented on the Reprint sheet must be originals from the half of the plate which was not used to make reprints. Stamps, however, showing the characteristics of one of the ten types on the reprint sheet could be either originals or reprints and here the identification must rest on a consideration of the paper, colour, printing, width of circular frame line and the other characteristics listed earlier.

The Reprints are met with in the following colours and papers:—

- A. White wove paper.
Blue (Shades). Grey Blue. Bronze Blue.
Wedgewood Blue. BC Red.
- B. Stout vertically laid batonne paper.
Dark Blue. Dark Blue/Grey.
- C. Paper coloured through (bogus colours).
Dark Blue/Pale Blue. Red/Pale Pink.
Red/Lemon Yellow. Red/Straw.
Carmine Pink/Pink. Red/Grey.
Red/Yellow. Deep Blue/Pale Yellow.
Blue/Red (Glazed surface). Deep Blue/Buff.
Dark Blue/Light Green.

[To be continued]

The American Local and Carriers' Stamps—LXVI

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 172)

CITY DESPATCH POST, NEW YORK CITY, N.Y.

The City Despatch Post began operations on February 1, 1842 and was the first local post to issue an adhesive stamp within the United States of America, preceding by about three and half years the earliest of the Postmasters' provisional stamps and by about five and a half years the first of the Government general issues.

The name of Alexander M. Greig, a New York stockbroker has always been closely associated with the City Despatch Post, to the extent that the post is often referred to as Greig's City Despatch Post. Scott's U.S. Specialized Catalogue makes the following statement "The City Despatch Post was started Feb. 1st 1842 by Alexander M. Greig" and later refers to "Greig's Post". This is not strictly accurate for the real proprietor of the post was Henry Thomas Windsor, a British merchant resident in the United States in 1842.

In June 1894 the American Journal of Philately (pp. 284-5) printed an account of the formation of the post, as recollected by Charles Windsor, the son of the proprietor, Henry Thomas Windsor. Charles Windsor's account of the beginnings of the City Despatch Post was as follows:—

THE HISTORY OF THE FIRST INTRODUCTION OF PENNY POSTAGE INTO THE UNITED STATES.

"This post was known by the name of "Greig's Post" and was the very first introduction of the late Sir Rowland Hill's system, adhesive stamps, the greatly reduced charge and other advantages much required at that period in the United States.

The founder, sole proprietor, manager and director was Henry Thomas Windsor, a London merchant, then on a visit to the United States, and residing temporarily in the suburb of Hoboken.

My father sailed from Liverpool in the month of April 1841, and reached New York in May. It was his intention to pass one or, if possible, two years in the United States. Up to the Autumn of that year he spent his time in visiting his friends in Boston, Baltimore and other places, and then proceeded to see some of the grand scenery and wonders of this marvellous country.

On his journeys it struck him that the postal arrangements were very Inefficient and the postage charges excessive. On his return to New York he mentioned the matter to his friend Mr. Greig, who listened to him with great interest, which increased when my father further intimated that he had a mind to venture on the formation of a Penny Post for the city, on the lines of Sir Rowland Hill's system; that he had carefully watched the effect of that system through the years 1840-1841, and had great confidence in its ultimate result, but, he added, "I shall want someone to lend me his name." Mr. Greig at once offered his own, adding that he could be of no further service as the subject was quite new to him.

My father satisfied him that he would attend to the actual work of the project, but that he had more confidence in the success of his Post if brought out in the name of an American who was locally known, than of himself who was a Londoner, and a comparative stranger.

Having agreed to this arrangement they set to work and the Post was started on the first day of the year 1842 (NOTE: Charles Windsor's recollection was here erroneous as the actual date of opening of the Post was February 1st and not January 1st).

I recollect my father telling me how he strained every nerve to get the Post in full working order before St. Valentine's Day, which he expected would be a very heavy day. And it so turned out, for the Post was inundated with letters, and, arrangements not being thoroughly completed, so many complaints of irregularity were made, that he greatly feared it would be the death blow of the Post. His fears, however, proved groundless, for the public continued to support the undertaking, which was attended with such unmistakable success, that it would seem not only to have excited the jealousy of the Government, but also have stimulated the New York postmaster".

The City Despatch Post issued one stamp only, inscribed with the title of the post and the denomination "THREE CENTS". The stamp was engraved and had as its central vignette a portrait of Washington.

In 1840-41 an earlier post, known as the "NEW YORK PENNY POST" had been in operation in the city. This was a local delivery post using handstamps only. Its handstamp, framed in a double lined circle, was inscribed "NEW YORK" (at top), "PENNY POST" (at bottom) with day, month and posting time in the centre. Windsor acquired the goodwill of this post, whether by purchase or other means is not known, and it was re-organised to form the City Despatch Post and it is noteworthy that the first handstamp of the City Despatch Post closely imitated the size and style of the predecessor marking.



During the first week of its existence the Post only delivered stamped and postmarked copies of its printed circular to prospective patrons.

An advertisement of the post fixes the actual commencement of deliveries as on Monday 7th February. A week later the post was swamped with Valentines and on Feb. 16th another advertisement appearing under Greig's name apologised for any inconvenience caused by the "enormous influx of letters" received on St. Valentine's Day "notwithstanding ten additional carriers were on duty".

That Greig believed in the efficacy of advertisement is shown by the following notice of the post which appeared in the Herald from March 31 to Sunday August 14, 1842:—

"City Despatch Post,
46 William Street.

Principal Office.—Letters deposited before half past 8, Half past 12, and half past 3 o'clock will be sent out for delivery at 9, 1 and 4 o'clock. Branch Offices.—Letters deposited before 7, 11 and 2 o'clock will be sent out for delivery at 9, 1 and 4 o'clock.

ALEX. M. GREIG, AGENT."

The last date of appearance of this advertisement is of importance as being one of the facts which help to fix the date of acquisition of the City Despatch Post by the United States Post Office.



Greig's City Despatch Post
Original (40L1) Forgery A Forgery B Forgery C

DESCRIPTION OF THE ORIGINAL STAMP (Scott 40 L 1) (Illustration and diagram)

Engraved and printed in a sheet of 42 (7d × 6a) in greyish black ink on greyish to white paper. Each stamp on the plate was separated from the next by single vertical and horizontal lines. The design consists of a central vignette of Washington, contained in a double lined oval frame. Above the portrait is the inscription "CITY DESPATCH POST" and below the portrait the words "THREE CENTS". Both inscriptions are in serified capital letters. Between the upper and lower inscriptions, at each side, is an ornament. There is a period after "CENTS" but none after "POST".

The inscriptions are contained in a double lined oval frame which is cut off at the top, bottom and right and left sides of the stamp by the rectangular frame lines framing the stamp. In each of the four corners is a fan shaped decoration consisting of six scalloped segments.

The portrait is finely engraved and the shading on the face and forehead is composed of fine lines and dots, without cross hatching. There is cross hatching on the coat above "ENTS" of "CENTS".

The letters of "THREE CENTS." are of equal size.

HANDSTAMPS USED BY THE CITY DESPATCH POST. (see illustration.)

The post used two handstamps and a canceller.

Type 1.

Double circle frame. "CITY DESPATCH POST" in serifed capitals round the circumference. Date (month followed by days date in figures) across the upper part of the circle; delivery time below. At bottom of circle "N.Y." in inverted position. Struck in red or red-orange; Only known used in February 1842 and again just before the post closed in August of that year.

Type 2.

Similar to Type 1 but "N.Y." is not inverted. Struck in red or red-orange.

Canceller.

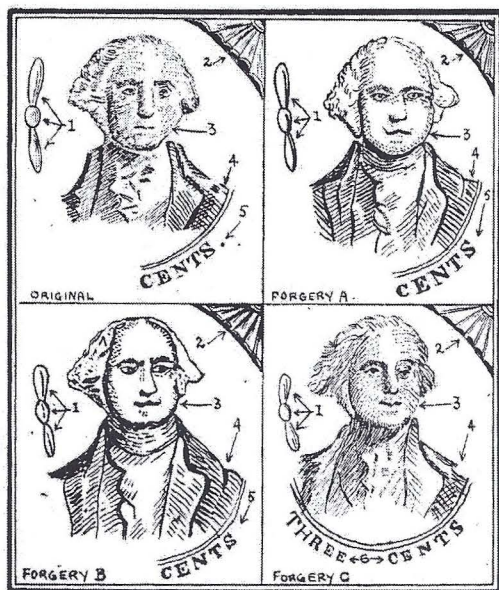
The word "FREE" in a double lined rectangular frame with truncated corners. This was used to cancel the stamps and Types 1 and 2 occur only as a cover mark.

REPRINTS.

In 1892 Dr. Mitchell, a dentist of Bayonne, and a well known philatelist and writer on local post stamps, borrowed the original Greig die from Greig's grandson for the purpose of having reprints made. During the process the die became cracked across the stamp design. The reprints were printed in Black on white, on yellow, on crimson and on green and are now very rare, presumably the total printing was small. The original die is still in existence and in the early 1950's was again used to produce reprints, in black on white. These show the crack on the die.

FORGERIES OF SCOTT (40L1)

FORGERY A. (Illustration and diagram.) (Scott Forgery)



Greig's City Despatch

Typographed in black on white and coloured papers. There is no period after the "S" of "CENTS". The face is shaded with dotted lines. The base of the nose is a straight line with turned up ends. There is often a short line or two dots above the left end of the mouth. The ornaments have only one line in each of the segments and the oval. There is no cross hatching on the coat above "NTS" of "CENTS".

This forgery was produced by or for J. W. Scott and was formerly used as an "illustration" of the genuine in old Scott albums and Catalogues. Noted in the following colours and papers:—

Black/White wove paper.

BC Black/Green glazed surface coloured paper.

BC Black/Pink glazed surface coloured paper.

FORGERY B. (Illustration and diagram.) (Taylor Forgery)

Typographed. Probably imitated from the Scott forgery. There is no stop after "CENTS". The face is shaded with dotted lines. There is a strong outline to the right side of the nose. Washington appears to be wearing a scarf or muffler. There is no cross hatching on the coat at the right side. The "S" of "DESPATCH" is small and malformed.

The ornaments have only one line in each segment and in the ovals. Noted in the following colours and papers:—

Black/White wove paper.

Surface coloured glazed paper. (Bogus Colours)

Black/Green

Black/Yellow

Black/Orange

Black/Pink

Black/Vermilion

Black/Crimson

Black/Pale Mauve.

Paper coloured through.

Black/Pale dull blue.

FORGERY C. (Illustration and diagram)

This forgery is finely lithographed and superficially presents an attractive appearance. It can be instantly recognised by the inscription "THREE CENTS" in which the size of the letters diminishes towards the centre of the inscription, becoming larger again at the end. The letters "EE CE" are smaller than the other letters. There is no stop after "CENTS". On the face there is cross hatching on the side of the nose and also on the edge of the right cheek. There are two fine lines in each of the club shaped segments of the ornaments and one line only in the ovals. Noted in the following colours and papers:—

BC Black/Pale blue green glazed surface paper.

BC Black/Magenta glazed surface paper. BC Black/Pale Crimson glazed surface paper.

SPERATT'S FORGERY



Sperati forgery of the 3c. City Despatch Post and forged cancellations by Sperati.

Sperati is known to have made "die" proof in black on white and on coloured paper, as well as used and unused reproductions. It seems probable that he made two reproductions, the earlier of which has not been seen by the British Philatelic Association. The negative of the second reproduction is dated April 1950 and there is a cliché dated March 1953 which is in all probability a second transfer. The reproductions are often found mounted on pieces of old cover.

For comparison a copy of the genuine stamp should be used. The genuine stamp was line-engraved and the Sperati reproduction made by photo-lithography. The colour of the reproduction is slightly darker than that of the original.

The impression of the reproduction is spotty, the letters lacking definition under magnification $\times 10$.

Specific Tests. (See diagram)

- (1) There is a white spot in the middle of the "I" of "CITY"
- (2) There is a doubling of the lower left serif of the "D" of "DESPATCH" and a small scratch below this letter; the upright of the "T" is broken higher on the left than on the right.
- (3) There is a nick in the bottom right of the "O" of "POST" and a small dot following the top serif of the "S".
- (4) There is a heavy black spot in the loop of the "R" of "THREE".
- (5) The genuine stamp has a smudgy appearance above the "TS" of "CENTS" and this has become a series of dots in the reproduction.
- (6) The inner frame line at bottom is broken immediately following the final "E" of "THREE" and has been partially retouched with curved lines.

CANCELLATIONS (See Illustration)

The cancellation usually occurring on the Sperati reproduction is the "FREE" in serified capitals in rectangular, double lined, frame with truncated corners. This occurs struck in red. One impression of this cancellation, recorded by the B.P.A. is static, i.e. always in the same position on the stamp. A second type of cancellation used by Sperati was an imitation of the City Despatch Post's circular date stamp, Type 2. This occurs struck in red, usually on the piece of cover on which the reproduction has been mounted.

Author's Note: I am indebted to the British Philatelic Association for permission to reproduce the above notes and illustrations from "THE WORK OF JEAN DE SPERATI" published by the British Philatelic Association, in 1955.

KEY TO DIAGRAMS.

ORIGINAL (Scott 40 L1)

Engraved.

1. Two fine lines in each of the club-shaped ornaments and three in the ball.
2. Six folds or scallops; shading consisting of 3-4 fine lines along the lower half of each scallop.
3. Mouth a straight bracket shaped line. Dotted shading of left cheek is fine.
4. Cross hatching of coat to left of lapel.
5. Period after "CENTS".

FORGERY A (Scott)

Typographed.

1. One thickish line in each of the club-shaped ornaments and one line in the ball.
2. Six folds or scallops; shading consists of one to two lines along the upper half of each scallop.
3. Right corner of mouth turns up; heavy dotted shading of cheek.
4. No cross hatching on coat.
5. No period after "CENTS".

FORGERY B (Taylor)

Typographed.

1. One thickish line in each of the club-shaped ornaments and one in the ball.
2. Six folds; one to two heavy lines of shading along upper half of each fold.
3. Mouth thick; left cheek heavily outlined.
4. No cross hatching of coat.
5. No stop after "CENTS".

FORGERY C

Fine lithograph.

1. Two lines of shading in each club-shaped ornament and one line in the ball.
2. Six folds; 1-1½ lines of shading along the upper half of each fold.
3. Shading of cheek consists of oblique lines of dots.
4. Cross hatching on coat.
5. No stop after "CENTS".
6. In "THREE CENTS" the letters get smaller (BE CE) and then larger again.

Letter to the Editor

LORIN'S PARIS POST of 1871

Dear Sir, The enclosed illustration is, I presume, of an advertisement by M. E. Lorin of L'Agence Lorin's Paris Post during the Commune of May 1871.

This agency was run by MM Lorin & Maury with different local stamps for In-coming, and Out-going mail, these being well known amongst local-post collectors and students of French postal history, as are the imitations of the stamps.

*Paris Post
"Incoming
Local"*

Paris Post "Advert"

*Paris Post
"Outgoing
Local"*



The advertisement label illustrated to scale, is typographed in red, probably by the same press that printed the locals, the same type of frame being used on both. The instructions on this label stated that every letter bound for Paris must be enclosed with 20c. in loose stamps in an envelope, and posted to that address, 10c. of the fee being for the Paris post, and 10c. for commission.

Upon being received by Lorin, the 10c. violet, "In-coming" local would be affixed to the letter for its delivery within the city.

Yours sincerely,

H. F. Rooke.

The American Local and Carriers' Stamps—LXVI

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

CITY DESPATCH POST, NEW YORK CITY, N.Y.

(Continued from page 199)

PURCHASE OF THE CITY DESPATCH POST BY THE UNITED STATES POST OFFICE

Fired by the success of the City Despatch Post, which was delivering nearly half as many letters again each day as the carriers of the New York Post Office, the U.S. Postmaster General ordered John Graham, the New York Post Master to establish a similar service in New York.

Graham forthwith entered into negotiations with Greig and on July 21, 1842 was able to report to the U.S. Postmaster General as follows:—

" . . . I have finally made an arrangement with him (Alexander M. Greig) to appoint him a letter carrier, to buy of him, for the sum of 1,200 dollars all his fixtures and paraphernalia of every kind, and place the new business of a despatch post under his care, conjointly with Mr. William Seymour, who is also a person of high respectability who, I have employed as a clerk, at a salary of 1,000 dollars per annum, as directed by you to superintend the whole concern.

I have ascertained to my entire satisfaction, that, by uniting the business already built up by Mr. Greig with the penny letters received at the post office, now delivered by the regular mail carriers, a sufficient sum will be received to pay a considerable profit to the Department immediately. After deducting all expenses, we shall start with an income of about 2,400 dollars per annum, one half of which will arise from the business already secured by Mr. Greig, as he has an average of about 450 letters per day.

It will be necessary that I should have orders from the Department to pay, out of the general receipts of my office, the 1,200 dollars for the fixtures purchased of Mr. Greig, which is considerably under cost. In order to make them answer, it will be necessary somewhat to vary the name from that designated by you and to call the new establishment the "United States City Despatch Post". By doing this, all the boxes, stamps, etc. already in possession of Mr. Greig, can be used, by simply adding the words "United States" to the stamps and the labels on the boxes".

On August 13, 1842 Greig advertised in the New York press as follows:—

CITY DESPATCH POST.—*The proprietors of the City Despatch Post, having been appraised of the desire of the Postmaster General to establish a Penny Post in the City of New York, by which one of their main objects, the accomodation and convenience of the public, will be effectually maintained have been induced to dispose of their establishment to the United States Government, who will henceforth assume the entire management of it. The proprietors cannot relinquish their undertaking without offering to the public their sincere acknowledgements for the very generous and efficient support which has been extended to them. Nor can they omit their grateful testimony to the liberal spirit in which John Lorimer Graham, Esq., the Postmaster of New York, has conducted the negotiation which has terminated in the result now announced and which cannot fail to be advantageous to the community.*
New York August 13th, 1842. ALEX. M. GREIG, Agent.

P.S. All stamps issued by the City Despatch Post will be received by the Government.

The tone of Graham's letter to the Postmaster General and that of Greig's advertisement, both suggest, that the purchase of the City Despatch Post by the United States Post Office was an amicable and mutually satisfactory transaction and not the arbitrary suppression and transfer of the local and privately run post, as has been suggested by some writers.

The United States City Despatch Post commenced operations on Aug; 16, 1842 and by Nov. 24 it was delivering 762 letters a day. It covered an area of the city measuring about three miles by two and a quarter miles. Within this area there were 112 stations, with collection boxes, which were emptied three times a day. There were also three deliveries a day. Stamps were sold at 3c. each or 2.50 dollars per hundred. Eight carriers were employed.

The post continued in operation for a little over four years and was finally discontinued in November 1846. An announcement in the press of Nov; 28, 1846 reading as follows:—

POST OFFICE, City of New York
November 28, 1846.

By the authority of the Postmaster General the United States City Despatch Post is discontinued.

ROBT. H. MORRIS, P.M.

This notice was immediately followed by a statement that A. B. Mead would operate a private City Despatch Post under the title "Post Office City Despatch" quoting a rate of 2 cents for each letter carried by the post.

MEAD'S POST OFFICE CITY DESPATCH

The post commenced on or about 30th November, 1846 as a City Despatch Post under the management of Abraham B. Mead. Mead who was a former U.S. letter carrier had apparently received the approval of the U.S. Post Office, for the New York Postmaster, in an advertisement, authorised persons in possession of unused three cent stamps of the U.S. City Despatch Post to redeem them at the Post Office or to use them on letters for city delivery, stating that he had made an arrangement with the Post Office City Despatch to pay them for the delivery of such letters. Mead's principal office was located at the corner of Liberty and Nassau Streets opposite the Post Office. Letters were collected from his boxes three times a day and could either be pre-paid or the fee collected on delivery. Three deliveries were made per day—at 9 a.m. and at 1 a.m. and 4 p.m. Stamps were sold at 2c. each or 1.50 dollars per hundred.

THE STAMPS OF THE POST OFFICE CITY DESPATCH

The stamps used by Mead were printed from the original Greig Plate with the word "THREE" altered to "TWO". Stamps can be found which show traces of the word "THREE" and many stamps of the two cent denomination can be plated on the three cent plate. The stamp of the Post Office City Despatch was issued in two colours—Black on Green glazed surface paper and Black on Pink glazed surface paper, the latter being considerably rarer.

The Black/green stamp is known used about the middle of Jan. 1847. Apart from the alteration of the word "THREE" to "TWO" the signs of authenticity are the same as for the stamps of Greig's City Despatch Post.

HANDSTAMPS OF THE POST OFFICE CITY DESPATCH.

(Illustration)

The post used a single circle handstamp inscribed "CITY DESPATCH POST" round the circumference with date and delivery time across the centre of the circle. Letters "P.O." at bottom. Also a "FREE" canceller in rectangular frame with truncated corners, which may have been the original one used by the City Despatch Post or else a copy of it. Also a small unframed "PAID" mark.

FORGERY (Illustration)

There is only one forgery of Mead's stamp and it is uncommon. Probably made by or for Scott, it was produced by altering the value on the Scott Forgery of Greig's City Despatch Post (Forgery A) from "THREE" to "TWO". For the tests for this forgery see under Greig's City Despatch Post. It has only been noted in Black on Green glazed surface paper.



*Forgery of the
2c. of Mead's
Post Office City
Despatch*

THE CITY DESPATCH POST (Charles Coles)

In the latter part of 1847 or early in 1848, Abraham Mead disposed of the Post Office City Despatch Post to Charles Coles. Coles lived at 492 Broadway, near the corner of Broome Street where the office of his despatch post was situated. He also had a city despatch depot at 38 Wall Street, about a mile and a quarter further south. There appeared in the New York directory for 1848-9 a brief advertisement, reading:—

"C. COLE'S POST OFFICE, 492 B'way.
For the reception of Mail and City Letters.

N.B. Letters can be prepaid to all parts of the world; also circulars will be distributed at the lowest rate".

It has been alleged that Coles disposed of the post to Edward N. Barry at some time during the latter part of 1851. The writer has been unable to find any evidence which substantiates this. An Edward N. Barry is listed in the 1852 directory for New York as "postman" but subsequent records do not suggest that Barry was operating a despatch post as late as 1858. Elliott Perry states (One Hundred Years ago 1842-1942 p. 62):—

"No evidence appears that Barry continued the post after 1856, if that long, or which stamps, if any, were used by him. None of the TWO CENTS stamps are plentiful and certainly not plentiful enough to indicate very extensive use of them by Coles or Barry after about 1848".

Coles utilised the Greig-Mead plate for his stamps, probably acquiring it during the latter part of 1847 or early in 1848. Coles had the plate further altered by the addition of one of his initials on each side of the portrait of Washington. The initials were punched into the plate and sometimes occur inverted or sideways. (A variety occurs with one "C" omitted and crudely scratched in by hand). Coles' stamps were printed on papers of the following colours—green, greyish white, vermilion, yellow and buff. The stamps on greyish white paper are the best printed and show little or no wear of the plate and probably represent the earliest impressions of Coles' stamps. The stamps on green glazed paper show considerable wear of the plate and were probably the last in the sequence of the printings, with the yellow and vermilion papers intermediate. The stamp on greyish white paper is known with additional "C" inserted in manuscript between "TWO" and "CENTS".

The tests of authenticity for Coles' stamps are the same as for the stamps of Greig's City Despatch Post, with the difference that the denomination is changed from "THREE" to "TWO" cents (alteration by Mead) and with the addition of the letters "C" "C" on each side of the portrait (See illustration).

- 2 C. Black on greyish white (Scott 40 L 5).
- 2 C. Black on yellow (Scott 40 L 7).
- 2 C. Black on buff (Scott 40 L 8).
- 2 C. Black on vermilion (Scott 40 L 6).
- 2 C. Black on green (Scott 40 L 4).

The coloured papers are glazed surface coloured.



Original

HANDSTAMPS USED BY COLES.

The stamps were generally cancelled by the unframed "PAID" mark, also used by Mead, and sometimes by a pen or pencil stroke or strokes. Coles also used the "FREE" stamp and the circular handstamps, previously used by Mead. Another cancellation which occurs is an open grid cancellation of four bars in black.

FORGERIES OF COLES STAMPS FORGERY A (Illustration)

This is the same as Forgery A of Greig's City Despatch which was made to serve as a forgery of Mead's stamp by altering the value from "THREE" to "TWO CENTS" and which, by the addition of the letters "C" "C", becomes, in its third state a forgery of Coles' stamp. It was probably made by or for J. W. Scott and for many years featured in the old Scott catalogues and albums. The tests for this forgery are the same as those given under Forgery A of Greig's City Despatch Post.

This forgery occurs printed in black on white and coloured papers similar to the original and also on a bluish grey paper.

Examples occur without the alteration of the word "THREE".

- Black on white wove paper.
- Black on green glazed surface coloured paper.
- Black on yellow glazed surface coloured paper.
- Black on bluish grey paper.
- Black/Red glazed surface coloured paper.



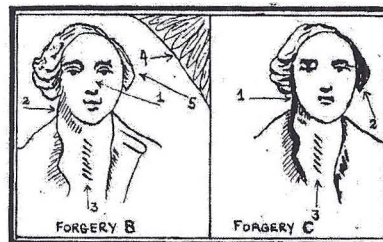
Forgery A

Forgery B

Forgery C

FORGERY B (Illustration and diagram)

Typographed. This is the commonest forgery. The portrait is that of a much younger man. There is no shading on the forehead or cheeks except for a few short parallel lines on the right side. The collar and stock are not represented. There are seven short more or less parallel lines of diagonal shading down the centre of the chest between the coat lapels. There is a stop after "POST" and "CENTS". There are no ornaments between the upper and lower inscriptions. There are nine segments in the spandrel ornaments, shaped rather like feathers and with only slight traces of shade lines in each segment. This forgery occurs in a variety of colours and papers.

*Cole's City Despatch.*

- | | | | |
|----|--|---|-------------------------------|
| A. | White wove paper.
Black.
Pale red. | Dull violet.
Green. | Pale Brown.
Pale Purple. |
| B. | Surface coloured paper, more or less glazed.
Black/Yellow.
Black/Blue.
Black/Crimson. | Black/Red.
Black/Magenta.
Black/Violet. | Black/Green.
Black/Orange. |
| C. | Paper coloured through.
Brown/Yellow. | Red/Pale Green. | Black/Pink. |

Some examples of this forgery have smooth whitish gum.

FORGERY C (Illustration and diagram)

Typographed. Apparently copied from Forgery B. It is considerably less common than Forgery B. The execution is cruder than that of the previous forgery. The letters of the inscriptions are badly drawn. "CITY" is smaller than "DESPATCH". The "O" of "TWO" is small and mis-shapen. There is no shading on the face and only six short diagonal parallel lines down the centre of the chest. There is a small stop after "CENTS" but none after "POST". Noted in the following colours:—

- | | | |
|--|-------------|----------------|
| Glazed surface coloured paper.
Black/Green. | Black/Pink. | Black/Crimson. |
|--|-------------|----------------|

KEY TO DIAGRAMS.**FORGERY B**

1. No shading on nose or cheeks.
2. Oblique shade lines side of neck.
3. Seven short diagonal shade lines.
4. Spandrels with 9-10 feather like segments.
5. Wig on left side of face shaded.

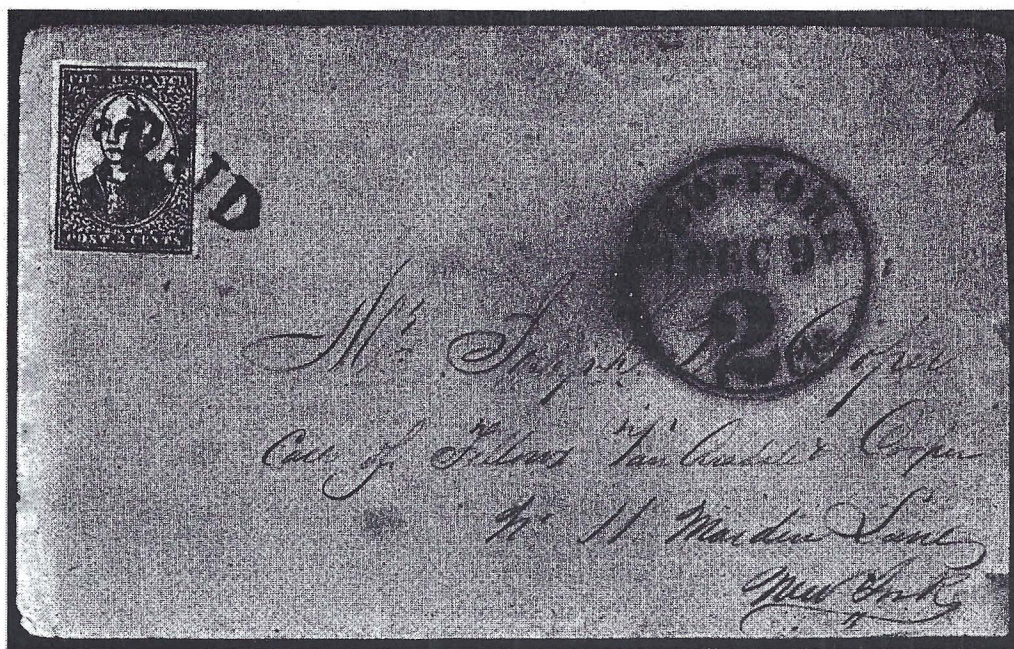
FORGERY C

1. Solid shading side of neck.
2. Wig left side of face solidly shaded.
3. Six short diagonal shade lines.

CITY DISPATCH, NEW YORK CITY, N.Y. (?)

The authentic history of the 2c. Red City Dispatch Post is still unknown. In his U.S. book Luff stated that it was the successor to the United States City Despatch Post, and therefore belonged among the New York Carriers' stamps. This assumption by Luff appears to have been made without sufficient evidence and Perry (One Hundred Years Ago) suggests that there are reasons for believing that the stamp was not issued until much later than 1846, or was first issued late in 1846 and re-issued some years later. By the date when Barry is supposed to have become proprietor of the post, or during his ownership, the plate used for the TWO CENTS stamps with "C. C." may have become quite unserviceable. If so the typographed 2c. red stamp may have been issued to replace the engraved TWO CENTS design. At this date, in the early 1850's the post evidently had so little use for stamps that few of the crude 2c. were used and even fewer have survived, which may account for their extreme rarity.

The fact that the 2c. red typographed City Dispatch Post does not have the words "UNITED STATES" or the letters "U.S." in its title is strongly against its use as a Carriers' stamp. All carrier stamps in regular use in New York between 1842-1851 include such official designation.



Original Scott 160 L1

DESCRIPTION OF ORIGINAL (Illustration and diagram) (Scott 160 L1)

The stamp is roughly typographed, possibly from a metal cliché made from a wood cut. The design consists of a portrait of Washington in an oval. Above, at the top of the stamp, is the inscription, "CITY DISPATCH" in serified capitals, in white, on a dark panel; below, at the bottom of the stamp, also in white serified capitals on a coloured panel, are the words "POST. 2 CENTS". There is a round stop after "POST". There is a thickish rectangular frame line round the stamp and between this and the edge of the oval the remaining space is filled in with decoration, consisting of small white crescent (mainly) shapes on a coloured background. In the portrait the nose is slightly curved to right and there is dark shading down its left side. The mouth is represented as a slightly bent thickish line with either one or two shorter and thinner lines below. The shading on the wig is patchy and there are few curved lines. There is no shading on the cheeks but dark shading on the neck accentuating the line of the left cheek. There is an irregular shaped white space below the chin and below this is rather patchy shading apparently meant to represent a stock.

The right lapel of the coat, which comes slightly higher than the shoulder line, is outlined in white. Above the middle of the left shoulder are two short projecting points. The coat and its lapels are pretty solidly shaded but there are some oblique shade lines on the left side of the coat which run from above (right) downwards (to the left). The oval has two frame lines, the inner thinner and the outer much thicker. The stamp is printed in red which varies from dull to a brighter red. The stamp is known cancelled with a red unframed "PAID" and also with pen strokes.

Original
160 L1

FORGERIES

FORGERY A (Illustration and diagram)

Typographed. Probably made by or for Scott and for many years served as the catalogue illustration. The nose is much straighter and narrower than in the original. There are two short lines of shading at the right side of the nose and the left outlines of the nose is formed by two close lines. Below the end of these a hook shaped projection onto the left cheek represents the left nostril. The left side of the cheek, from the eye to the chin is shaded with a number of short sloping lines. The left side of the wig is much more uniformly shaded than in the original,

with mainly curved lines representing curly locks of hair. In place of the white patch below the chin, found in the original, is something which looks strangely like a clerical "dog collar". There is no white outline to the right lapel of the coat and both lapels are shaded with oblique curving lines. The portion of the coat to the right of the right lapel is shaded with oblique cross hatched lines. There is also dark cross hatching on the left side of the coat. There are three frame lines to the oval; the centre one is thicker than the inner and outer lines. Noted in Rose and in Red.

2c. Rose (shades).

2c. Red.

Both clear and coarse impressions occur.



*Forgery
A*

*Forgery
AA*

*Forgery
B*

*Forgery
C*

*Bogus
Stamp*

FORGERY AA (Illustration)

In the opinion of Elliott Perry (*ibid*) this is a separate forgery. If so it is a very close and accurate imitation of Forgery A. The main differences are in the letters of the inscriptions. The "C"s of "CITY" and "DISPATCH" have a longer upper serif; so also have the "T"s of all four words. There are also differences in the letters "S" and the figure "2" is narrower and has a more turned up foot stroke. Noted in the following colours:—

Carmine.

BC Red/Yellow paper coloured through.

BC Black/Yellow glazed surface coloured paper. Rose.

FORGERY B (Illustration and diagram)

Typographed. This is Taylor's forgery and is fairly scarce. The nose is narrow and has a projection to right at its foot, making the whole thing look rather like a thin leg with foot attached. There is no shading on the right cheek but a number of short oblique lines at the left of the nose between the left eye and the projection at bottom of the nose. There is shading between the left eye and the chin, along the left outline of the left cheek, consisting of short oblique lines and dots. The wig at left is uniformly shaded with curved lines. The mouth is "cupids bow" shaped. There is no white outline to the right lapel of the coat, which is shaded with oblique lines. There is no cross hatching anywhere on the coat. The oval has four frame lines. There is a very small thin stroke after the "T" of "POST". The figure "2" has a rather long straight foot stroke. Only noted in the following colours:—

Black/Deep bright blue.

Black/Grey green horizontally laid.

FORGERY C (Illustration and diagram)

Lithographed? Uncommon. The nose is straight and narrow with a hooked projection to right, representing the left nostril. The left eye is bigger than the right. There is little shading on the left cheek. The eyebrows are very thick and dark. There is a white space below the chin. There is no white outline to the right lapel. The oval has three frame lines. Only noted in:

Black/Straw.

BOGUS STAMP (Illustration)

This rather uncommon fraud combines a portrait copied from Forgery A of Greig's City Despatch Post, with the frame of Forgery A of the City Dispatch Post. Noted in the following colours:—

Light Blue.

Deep Blue.

Milky Blue.

Dull Blue/Orange (dull) coloured through.

KEY TO DIAGRAMS.

ORIGINAL (Scott 160 L1)

1. Distinct white edging to right coat lapel.
2. Nose fairly broad; slightly curved to right; dark shading down left side.
3. Irregular white space below chin, on front of neck.
4. Two short projecting points middle of left shoulder.
5. Patchy shading of wig; not many curved lines.
6. Two frame lines; outer thicker.
7. Oval "O" with narrow centre.
8. Foot stroke of figure "2" straight and appears to be separate from rest of figure.

FORGERY A (Scott)

1. No white edging to right coat lapel.
2. Narrow rather straight nose. Two short lines of shading at right side. Left side of nose formed by two close lines with hook shaped projection below.
3. Left side of cheek shaded with short oblique lines; shape of mouth typical.
4. Rounded fold instead of two short triangular projections as in original.
5. Wig uniformly shaded with curved lines.
6. Oval with three frame lines; middle one thick.
7. Round "O" with broader centre.
8. "2" with fairly large round head and slightly wavy foot stroke.

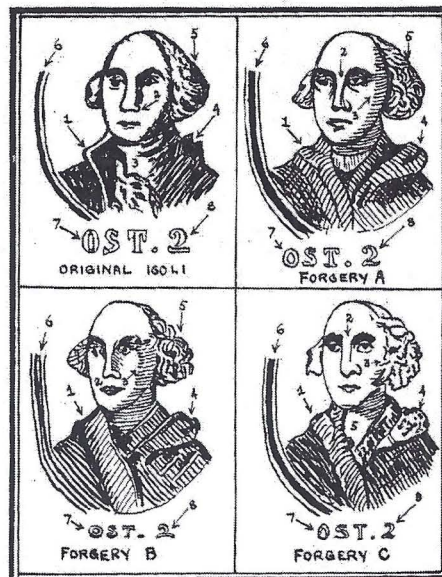
FORGERY B (Taylor)

1. No white edging to right coat lapel.
2. Narrow straight nose with projection at right bottom; no shading on right cheek; oblique short lines of shading at left edge of nose.
3. Shading down left cheek consisting of short lines and dots. Mouth a Cupid's Bow.
4. Rounded fold middle of left shoulder. Original has two short triangular projections.
5. Curly wig; uniformly shaded.
6. Four frame lines to oval.
7. Round "O" and broad centre.
8. Small rudimentary stroke or dot after "P" of "POST". Figure "2" long fairly straight foot stroke.

FORGERY C

1. No white edging to right coat lapel.
2. Straight nose with hook at bottom right. No shading at all.

3. Very little shading on left cheek. Wig with less shading than other two forgeries. Large left eye.
4. Rounded folded at left shoulder, without much shading.
5. White unshaded area front of neck below chin.
6. Three frame lines, middle much thicker.
7. Rather narrow mis-shapen "O".
8. Sloping "2" Smallish head, slightly bent foot stroke.



City Dispatch, N.Y.

(To be continued)

PHILATELIC CONGRESS AND EXHIBITION: PRETORIA

The 1964 PREPEX National Philatelic Exhibition will take place in the Supper Room of the Pretoria City Hall from 12th to 17th October, 1964.

The Exhibition is organised jointly by the three Pretoria philatelic societies, i.e. the Pretoria Afrikaanse Filatelistesvereniging, the Railway Philatelic Society and the Pretoria Philatelic Society.

The XXVI Congress of Philatelic Federation of Southern Africa will be held simultaneously in the Pretorius Hall of the Pretoria City Hall from the 13th to 15th October, 1964. All communications should be addressed to:

The Exhibition Secretary, PREPEX, P.O. Box 514, Pretoria.

WHITSUN BURGLARY

Thieves broke into 408 Strand, London, W.C.2, over the Whitsun holiday and after unsuccessfully attempting to break into the main offices of The Argyll Stamp Company Ltd., in four different places, they broke through a structural wall into the side office, where they took up part of the floor in an effort to enter the Jeweller's shop underneath.

C. Angus Parker will be spending some time on this upset and much regrets any consequent delays in dealing with the firm's correspondence or writing to clients about outstanding transactions.

Review

The Postal History of Yukon Territory. By R. G. Woodall. Published by the Author at Forest Cottage, Holtwood, Wimborne, Dorset. Pages 140 (8"×10"). 2 Photo plates and 55 line illustrations. Price 42/-, Postage 1/3.

Of all the wild lands into which postal systems have penetrated, the Yukon must be the best known—from the fiction story angle. Now Mr. Woodall presents its postal story, and this is as spiced with adventure as anything R. M. Ballantyne or Jack London ever wrote.

The earlier of this book's twenty chapters deal fully with fur traders, missionaries, prospectors and storekeepers—those adventures who were the first letter writers and carriers in the far north from 1843 to 1896. The North West Mounted Police and Canadian Post Office also arrived ahead of the discovery of gold, and letter services begun by the Hudson's Bay Company and a Russian trader, Ivan Lukeen, became organised. Maps here aid us to trace the trail-blazers, while historic photographs show dog, horse and canoe mail transports.

The second part of the book covers the Gold Rush on to 1900, when river and ocean steamers came into prominence on the mail runs. One was rumoured to be carrying a million pounds worth of gold. It was, in fact, two millions! Mr. Woodall brings us up-to-date in his book's third section to see how two world wars, aeroplane services and the Alaska Highway have affected the Yukon's postal history.

This valuable volume in modern looseleaf format is the sum of several years' research. Included besides the full text are all the known Yukon postal cancellation types of every kind: illustrated, tabulated and as far as possible valued in the "Catalogue" chapter. It is worthy of a welcome by every postal historian, who is at heart also an adventurer along strange trails.

R. G. Woodall has certainly brought us back a nugget from the Klondike.

R.G.P.

The American Local and Carriers' Stamps—LXVII

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

CORNWELL'S MADISON SQUARE P.O., NEW YORK CITY, N.Y.

In the mid-1850's there was considerable dissatisfaction with the state of the government mail service in the Broadway, Fifth Avenue and Madison Square district of New York. This is evidenced by a letter which appeared in the *New York Tribune* of May 17, 1855. The writer of this letter stated that efforts were being made to establish a new Post Office at the junction of Broadway and Sixth Avenue. The letter continued:—

"Taking this point as centre we have a population of full 200,000 who reside from three to five miles above the Nassau Street office and who are greatly inconvenienced by the present arrangement for the delivery and mailing of letters. We have but one delivery per day for all the mails on city letters and the post boxes are only emptied once or twice a day. If letters for the steamers are dropped in any of our boxes after 6½ to 7 o'clock A.M. they will not be taken down till from 1 to 2 P.M. and consequently lay over till the next steamer day.

If a letter be dropped in a box say at 32d-st at 8 A.M. for a party in the Fifteenth or Eighteenth Ward, it will not reach its destination until the next day and sometimes not then. If you should drop a letter in the Nassau-st Office at 10½ A.M. for delivery above twenty-fifth-st it will not reach its destination in twenty-four hours. If we want a few stamps, a journey of over three miles has to be made for them.

These, Mr. Editor, are some of the reasons which have impelled this movement and have caused many of our best citizens to favor it. We have no desire to disturb the postal accommodations of the vast commercial interests down town, by an attempt to move the present Post-Office up, but we have no disposition to submit longer to the vexations and annoyances of the present system, even if a change should take some of the perquisites and patronage of Postmaster Fowler.

Petitions are now being circulated by citizens residing at the above Madison Square and it is requested that all who feel an interest in the matter will put forth an effort to further the object. Stop at No. 1,090 Broadway and sign one".

The "new Post-Office" which it was proposed to establish at the junction of Broadway and Sixth Avenue, was almost certainly Cornwell's Madison Square Post Office which was opened by Daniel H. Cornwell, at the North-east corner of Broadway and 22nd Street, probably in 1855 and which was sold or transferred to Henry Bentley at some time in 1856. Advertisements in the New York papers, of dates in August, 1856, show that Bentley was then operating the post and could receive mails for Europe at the Madison Square Post Office. Apart from the formation of Cornwell's Post (a private one) the letter quoted above did not bring about any improvement in the government postal services and it was not until 1857 that six U.S. Mail Stations designated by letters A to F, were opened in the Broadway, Fifth Ave., Madison Square and 23rd Street districts. It is probable that when these Mail Stations were opened the Madison Square P.O. suffered a falling off of its patronage and there is no evidence that it continued in operation till the end of 1857, if as long. Its life, therefore was fairly short, probably from late 1855 to end of 1856 or early 1857.

The post issued a stamp printed in red on pale blue paper and also in red on white paper; no value was expressed but it was probably of 1c. denomination. An oval framed handstamp was used, inscribed "CORNWALL'S" (at top), "MADISON SQUARE" (across centre) "POST OFFICE" (at bottom). Cornwell's name is incorrectly spelled in the handstamp but this was never, apparently, corrected. A cover in the Caspary collection was franked with the red/white stamp, tied by the oval cancellation and this cover also showed a "PAID SWARTS" in truncated rectangular frame (ex Knapp).

The Knapp collection also showed the Cornwell handstamp, in black, on a cover to St. Joseph, Mich., franked with a 3c. 1851, dated May 1856.

DESCRIPTION OF ORIGINAL (Scott 52 L 1 and 2) (Illustration and diagram)

Typographed. Small upright rectangular format with single outer frame line. Truncated corners with a small coloured circle in each corner, outside the frame. The circle in the S.E. corner is usually open, the other three are filled with solid colour. Small central oval frame containing head and shoulders portrait of Washington (?). The right coat lapel is shaded with 7-8 short lines; the left lapel is solid. The stock or shirt front has a series of zig-zag lines at left and a row of short scalloped lines at right. The portrait's forehead is shaded at left with four short oblique lines. The mouth is a slightly bow-shaped line of more or less equal thickness throughout its length. At lower right and left of the bust there are a number of oblique shade lines. Inside the oval frame line is the inscription "POST OFFICE - MADISON SQUARE". The letters of "POST" and "UARE" of "SQUARE" are crossed by the oblique shade lines. Between "OFFICE" and "MADISON" there is a stroke or hyphen. Except in heavily printed copies this is not filled in with solid colour. The "Q" of "SQUARE" has rather a long tail which almost touches the "S". Above the oval is a curved ribbon bearing the word "CORNWELL". There are a number of shade lines at each end of the ribbon. At the left end there are four short lines above the "C" and 3-4 short lines below the letter. At the right end of the ribbon there are two lines joining the horizontal of the letter "L" to the upper frame line of the ribbon. In most copies examined by the writer there is a small coloured dot in the right half of the "w".

Below the oval there is an ornament consisting of a small circle and two narrow triangles. At each lower corner there is a fleur-de-lys ornament. The remainder of the background of the stamp is filled with vertical and parallel lines.

(1c.) Red on blue paper coloured through. The blue is a rather pale grey blue.

(1c.) Red on white wove paper.

FORGERY A (Illustration and diagram)

Typographed. Printed in a small sheet of 8 (two horizontal rows of four), the space between stamps being 5-8 mm. Also occurs in strips of three arranged horizontally, the space between stamps being approx. 16 mm. Right coat lapel shaded with six lines and three dots. There are two series of zig-zag lines on the shirt front, somewhat similar to those of the original but above and between them is a circle with a coloured dot in the centre. Four short oblique shade lines at left of forehead and one line going right across the forehead at top. The mouth consists of two lines, joined at left the upper of which turns down almost at a right angle on the right side. The "A" of "SQUARE" has no cross bar and the tail of the "Q" is shorter than in the original. The stroke or dash between "OFFICE" and "MADISON" is solid. In the ribbon there is one shade line or part of a line to the right of the "C" and part of a line is visible in the curve of the letter. There is a dot above the upright of the final "L" of "CORNWELL" and three lines joining the horizontal stroke of the letter to the edge of the ribbon. There is no coloured dot in the right half of the "w".

Dull pink on smooth rather thin wove paper. Gummed. Dull red on slightly thicker white wove paper. Ungummed. The strips of three are printed in the dull red shade and the small sheets in the dull pink colour.

This forgery was probably printed by-or for-Hussey.

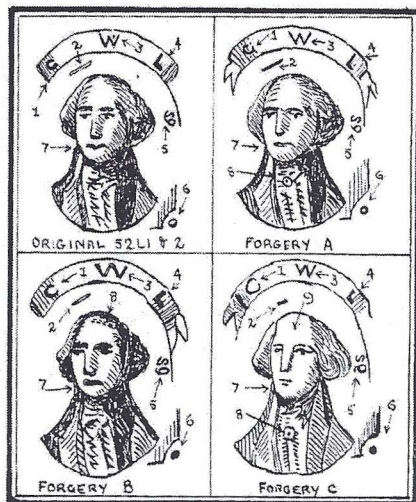
Genuine Forgery A Forgery B Forgery C Forgery D



The small sheet of Forgery A

FORGERY B (Illustration and diagram)

Typographed. Right coat lapel shaded with seven lines and a dot; the top line is longer and reaches almost up to the neck. There is very little shading at the left of the forehead but there are two lines of dotted shading at the right. The mouth consists of a single thick line, tapering slightly to the right. There is a short vertical line between the "o" and "s" of "POST" and the word appears to read as "poist". The stroke between "OFFICE" and "MADISON" is not filled in. There are parts of three shade lines above and below the "c" of "CORNWELL". There is no coloured dot in the "w". The ball in the S.E. corner is solid. This appears to be a rather scarce forgery. Only noted in dull red on white wove paper. This is Scott's Forgery.



FORGERY C (Illustration and diagram)

Typographed. Six lines in the right lapel of the coat. The left lapel is not filled in with solid colour as in the original and each of the other two forgeries but is shaded with oblique lines from top to bottom. The whole of the forehead, up to the hair line at the left, is unshaded. The mouth consists of a short thin line with a dash below. The tail of the "Q" of "SQUARE" points to right instead of to left. There is only a short solid hyphen between "OFFICE" and "MADISON". There are no shade lines above or below the "c" of "CORNWELL". On the shirt front there is a circle with coloured dot within and below this two rows of short oblique strokes. The ball in the S.E. corner is solid.

Noted in the following colours:—

Dull pale red. Pale orange.
Green. Pale purple.

FORGERY D (Illustration)

This appears to have been made from a lithographic transfer of Forgery A and has the same recognition signs. It occurs in pale dull red on white wove paper.

KEY TO DIAGRAMS

ORIGINAL

1. 4 lines above and 3-4 lines below "C".
2. Hyphen not filled in.
3. Small coloured dot in "W".
4. 2 lines joining horizontal of "L" to ribbon.
5. Long tail towards "S".
6. Ball not filled in.
7. Mouth a thickish bow shaped line.

FORGERY A

1. One line at right of "C"; part of line within curve.
2. Hyphen solid.
3. No dot in "W".
4. Three lines joining "L" to ribbon.
6. Ball not filled in.
5. Tail shorter; more downwards.
7. Mouth consists of two lines, joined at left; upper line turns down at right.
8. Circle with dot inside.

FORGERY B

1. 3-4 lines above and 3 lines below "C".
2. Hyphen not filled in.
3. No dot in "W".
4. 2 lines joining horizontal of "L" to ribbon.
5. Tail fairly short.
6. Ball solid.
7. Mouth a thickish line, tapering slightly to right.
8. Two lines of dotted shading.

FORGERY C

1. No shade lines above or below "C".
2. Small solid hyphen.
3. No dot in "W".
4. 2 lines joining horizontal of "L" to ribbon. No lines below.
5. Tail of "Q" turns to right.
6. Ball solid.
7. Mouth two thin lines; lower one shorter.
8. Circle with dot within.

DOUGLAS CITY DESPATCH, NEW YORK CITY, N.Y.

This local city post was established by George H. Douglas in 1879. The post was short lived and the remainders were sold, in an imperforate state, by the printers. The post issued stamps, in two types. There are no forgeries.



59 L2

59 L3

DESCRIPTION OF ORIGINAL (59 L 1 and 2)
(Illustration)

Typographed. Perf. 11½. Inscribed "DOUGLAS CITY DESPATCH" in white unserifed capitals on a background of intersecting fine lines like fish netting. There is some ornamentation above and below "CITY" and in the four corners of the stamp. There is also a white circle above "GL" of "DOUGLAS" and below "A" of "DESPATCH". No denomination is expressed but the stamps were of the value of 1c. The catalogue lists, but does not price, a variety, printed on both sides. Imperforate copies are remainders.

(1c.) Pink (59 L 1)

(1c.) Blue (59 L 2)

DESCRIPTION OF ORIGINAL (59 L3-4-5-6) (Illustration)

Typographed. Perf. 12½. Inscription, in white letters, on a coloured oval, "DOUGLAS/CITY/ DISPATCH/251", above the oval, on a curved label "ONE 1 CENT" and below the oval, also on a label, "BROADWAY". Printed in vermilion, orange, blue and slate blue. Imperforate copies of the vermilion and blue stamps are remainders.

1c. Vermilion (59 L 3)

1c. Orange (59 L 4)

1c. Blue (59 L 5)

1c. Slate Blue (59 L 6)

(to be continued).

ADEN CENSOR MARKS 1914-19 (page 214)

A check list will be published in a future issue