

The American Local and Carriers' Stamps—XIV

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 320)

HOURLY EXPRESS POST

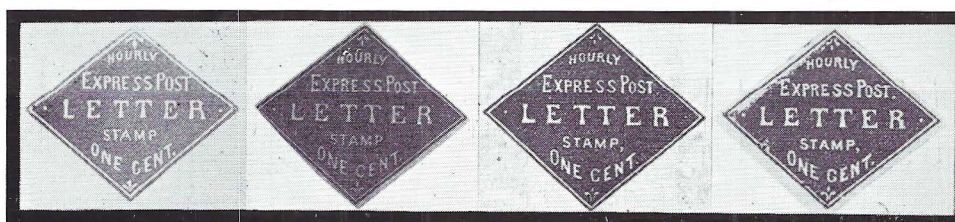
In spite of the fact that Coster states that this post was formed in 1859 and existed for about three weeks, no evidence to support this statement has been forthcoming and it can be taken that the diamond-shaped labels inscribed "HOURLY EXPRESS POST LETTER STAMP ONE CENT" are bogus. The fraud must have been a fairly early one as the labels are noted in Dr. Gray's Illustrated Catalogue of Postage Stamps, 1866 edition, in which a 1 cent. black impression on green was listed.

Four types are known to the writer:

TYPE 1 (Illustration and Diagram)

Typographed. Lettering somewhat irregular. The top word reads "HOURLV" instead of "HOURLY". The letters "S" of "EXPRESS" are badly formed. "ST" of "POST" joined at top. "T" of the same word touching frame at right. The centre stroke of "E" of "LETTER" consists of a short vertical without any horizontal line connecting it to the upright stroke of the letter. The ornaments at top and bottom are larger than in the other types. Noted in shades of Blue on white or grey wove paper. Usually encountered "cut square" and possibly printed in singles.

Dull blue/White wove paper
Greenish blue/White wove paper
Milky blue/Grey wove paper
Milky blue/White wove paper

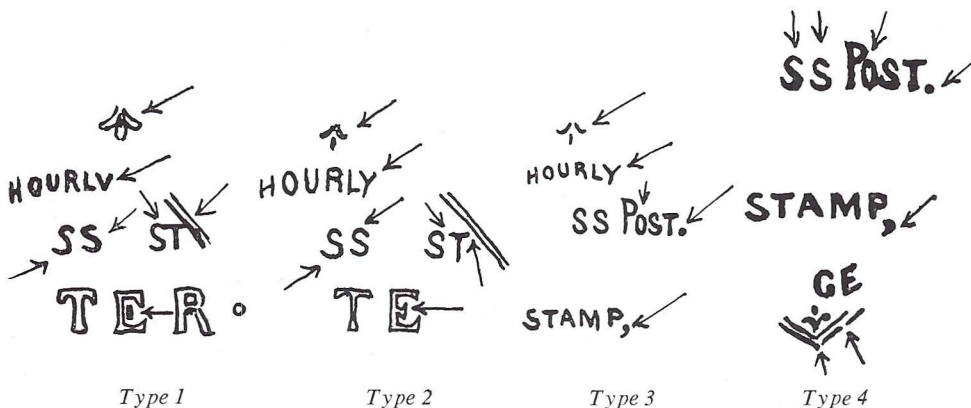


Type 1

Type 2

Type 3

Type 4



Type 1

Type 2

Type 3

Type 4

TYPE 2 (Illustration and Diagram)

Typographed. Thin and regular lettering. There are no stops after the words "POST" and "STAMP". The "T" of "POST" does not touch the frame line and the letters "ST" are not joined. The fleur-de-lys ornaments at top and bottom of the stamp are small. The mid stroke of the "E" of "LETTER" consists of a short horizontal stroke and a thicker vertical. Noted in the following colours and papers:

- (a) Wove paper coloured through
Black/Blue; Black/Yellow; Black/Orange; Black/Magenta; Black/Pink; Black/Green
- (b) Glazed surface coloured paper
Black/Orange; Black/Emerald-green; Black/Yellow; Red/Yellow
- (c) White wove paper
Blue

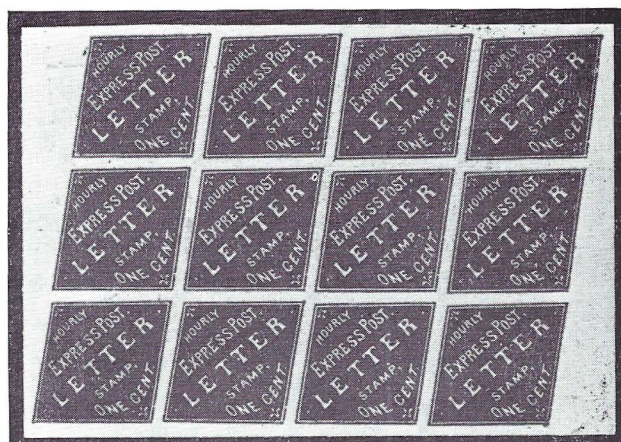
TYPE 3 (Illustration and Diagram)

Typographed. Thin regular lettering. There is a stop after "POST" and a comma after "STAMP". Only noted in Black on green on thick (almost carton) paper coloured through.

TYPE 4

(Illustration and Diagram)

Typographed. This stamp is very similar to Type C and has a stop after "POST" and a comma after "STAMP" as in TYPE C. The lettering is somewhat thicker, notably the lower curves of the letters "S" of "EXPRESS" and "POST". There is a constant break in the frame at the bottom angle of the diamond and a break or dent in the frame at right lower side opposite the end of the right feather of the fleur-de-lys. Only noted in Black on green thickish wove paper coloured through. The green is lighter and brighter than that of Type C. This type occurs in multiple blocks of twelve stamps (4×3 or 3×4, according to which way the block is viewed).



Type 4

INTERNATIONAL LETTER EXPRESS

Coster stated that this Express had no existence — he was probably right. Two types of the stamp were recorded in the Illustrated Catalogue of Dr. Gray (1866) and the stamp is one of the earlier fantasies. There are some five or more types.

TYPE 1 (Illustration)

Typographed. Fancy frame with thin outer frame line. Mis-shapen, angular and apparently inverted letters "S" in "EXPRESS" and "CENTS". "INTERNATIONAL" in large serified capitals. Noted in the following colours and papers:

- (a) Glazed surface coloured paper
Black/Yellow Black/Magenta Black/Vermilion
- (b) Surfaced paper coloured through
Red/Yellow



Type 1

Type 2

Type 3

TYPE 2 (Illustration)

Typographed. Ornamental border, differing from Type 1 and with no outer frame line. Regular lettering and well shaped letters "S" in "EXPRESS" and "CENTS". "INTERNATIONAL" is in small serified capitals.

Noted in Black/Flesh and Black/Lavender-grey. Paper coloured through in both cases.

TYPE 3 (Illustration)

Typographed. Superficially similar to Type 2 but differing in the ornamental border. In type 3 the border is composed of diamonds, scrolls and dots with a small square at each corner. In Type 2 there is a small double circle at each corner.

Noted in black on flesh-coloured paper coloured through. Occurs printed in vertical strips of three.

TYPE 4 (No illustration available)

This is quite similar to Type 3 but the diamonds in the ornamental frame are separated into two halves by a square.

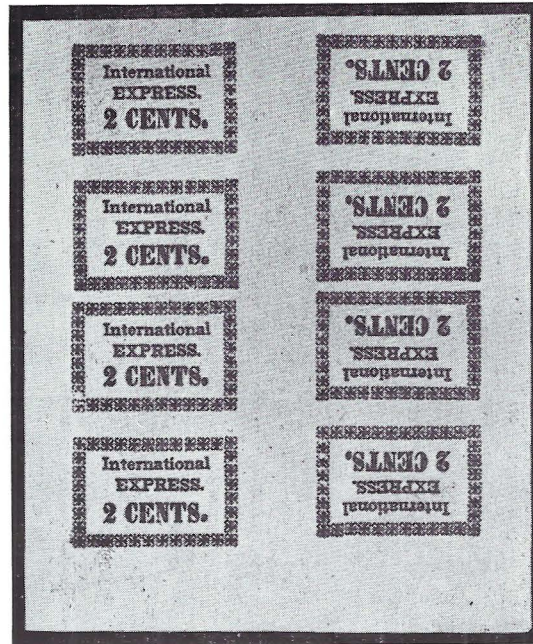
Noted in Black/Yellow.

TYPE 5 (Illustration)

Typographed. Printed in panes of sixteen stamps, in two vertical rows of eight, one row being inverted to the other. Inscribed "INTERNATIONAL EXPRESS 2 CENTS", the word "LETTER" being omitted in this type. Ornamental border without additional frame line. Noted in Black on vermilion glazed surface paper. The arrangement of the sixteen stamps is in eight vertical pairs of two sub-types

which in turn have other characteristics when repeated. The types can be easily identified, the upper having the two last ornaments in the top frame raised, and the lower having the fourth ornament from the N.E. corner damaged on the left. There are many other differences.

[To be continued]



Type 5

Review

The Post Office in the Eighteenth Century by Kenneth Ellis. 176 pp., cloth. Oxford University Press for The University of Durham. 25/- net. Obtainable from Robson Lowe Ltd. Postage 1/6.

This is a study on administrative history. The volume is divided into three parts, the first of which deals with the structure of the Post Office. There is not a word of padding and the first chapter, "*The Administrative Inheritance*", including fifty-six references, does not fill eight pages. Having re-read this chapter, the first impression was confirmed—this summary alone is worth the published price to the student who uses source references and to those who need an epitome of the British Post Office up to 1800. The remaining chapters in this part describe the Postmasters General and the Staff, and contain a great deal of information which has not appeared in print before. Part II, "*The Post Office and the Government*", is divided into chapters on Revenue, Propaganda and Intelligence. Here one sees a side of Post Office work with which few students of postal history are familiar. The secret services provided by the Post Office were far more extensive than is generally known. Part III illustrates the work previously described with a record of the career of Anthony Todd, who occupied the office of Foreign Secretary (of the Post Office), 1752-87, and Secretary of the Post Office, 1762-65 and 1768-98. The Epilogue carried the history on to 1860 and the thirteen Appendices enlarge on various aspects which could not be dealt with conveniently in the main text. Dr. Ellis has earned our gratitude by providing a volume which combines the value of a major work of reference with a charming history of a Post Office servant who was remembered as "*a man of singular abilities and generally beloved*".

R.L.

It would be interesting to know when the violet blue was used for we have yet to record dated examples. By violet blue, we refer to the colour resembling a violet (the flower—not the blushing variety) which is printed on thick toned paper and shows on the back an "ivory head" (catherpherosis) on a lavender surround.

* * * * *

THE SIGNIFICANCE OF "RL" in Postal History provides a number of problems—"Ride Letter", "Returned Letter", "Registered Letter" are all obviously possible and our reader, the **Rev. A. G. Birch**, has posed a pretty problem concerning an 1864 cover addressed to Paris, bearing a single 1d. rose-red cancelled at St. Helens "679" (Feb. 29) and a block of four on the left of the cover cancelled "R.L.B.". There is a London datestamp of March 1st and the handstamp "DEFICIENT POSTAGE 2, FINE 3". "R.L.B." is almost certainly "REGISTERED LETTER BRANCH" ("R.L.O." is believed to be "Returned Letter Office"), but the problems are:

1—where were the four stamps cancelled "R.L.B."?

2—how and from whom was the fine collected?

The second question is prompted by the presence of the London Foreign Office stamp "P—D" (Paid to Destination). The 1864 postage rate on a letter to France was 3d. and registration fee 4d., so that the deficiency "2d." was apparently correctly charged.

* * * * *

THE VALUE OF PHILATELIC NEIGHBOURS arose out of a happy evening spent with **Donald Patton** in his Berkshire home. As all our readers know, Dr. Patton has a catholic taste in philately and his contributions in this journal during recent years has included Circular Delivery Stamps, the Romagna and the gigantic manuscript on American Locals, of which only a portion has yet been published. His work on Hamburg in the Philatelic Journal of Great Britain is another masterpiece of philatelic study while without looking up any reference, we remember reading his monographs on Heligoland and Disinfected Mail with great pleasure. The doctor's home is in a lovely old Berkshire village owned by the National Trust and he is now planning to sell part of his land where someone can build a pleasant country cottage (35,000 antique bricks are already on the site). Our suggestion that a philatelist, planning to retire or wanting a country home, who shared Donald's interest in the "local" (philatelic of course) might be interested, brought a sparkle in his eye. For what it is worth, the thought is passed on to any reader of The Personal Touch who is planning a move.

The American Local and Carriers' Stamps—XV

A Study of the Forgeries, Reprints and Bogus Stamps

By **DONALD S. PATTON**

(Continued from page 4)

JOHNSON'S BOX (Philadelphia)

The 1866 issue of Dr. Gray's Catalogue notes this label under the heading "JOHNSON'S FREE P.O. BOX, No. 7, N. 10th St., Philadelphia (bust of A. Lincoln in centre). Rectangular. Black impression on Red."

It is generally accepted that this was an entirely bogus production, which being very successful, was imitated several times.

There are two types of label:

- (1) Portrait of Lincoln.
- (2) A shield-shaped label inscribed "TO THE/ POST OFFICE/EVERY 2 HOURS/ FROM/ JOHNSON'S/BOX/ 7 N. 10TH ST., PHILA."

Lincoln Type

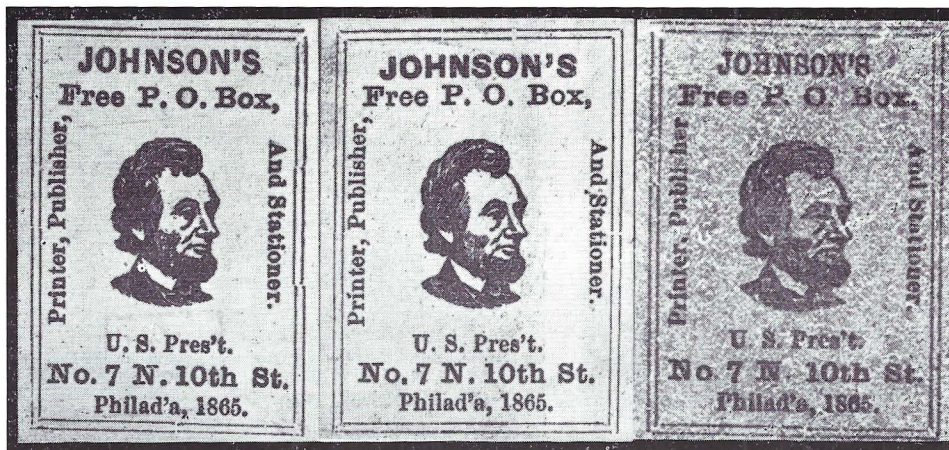
There are three variations on this theme:

TYPE 1 (Illustration and Diagram)

Typographed. Rectangular frame consisting of two thin parallel lines of equal thickness. The lines are interrupted as follows:

Top: Over the first letter "N" of "JOHNSON'S".
 Bottom: Below the second letter "a" of "Philad'a".
 Right: Twice, opposite the "n" of "And" and again opposite the "e" of "Stationer".
 Left: Opposite the beginning of "P" of "Publisher".

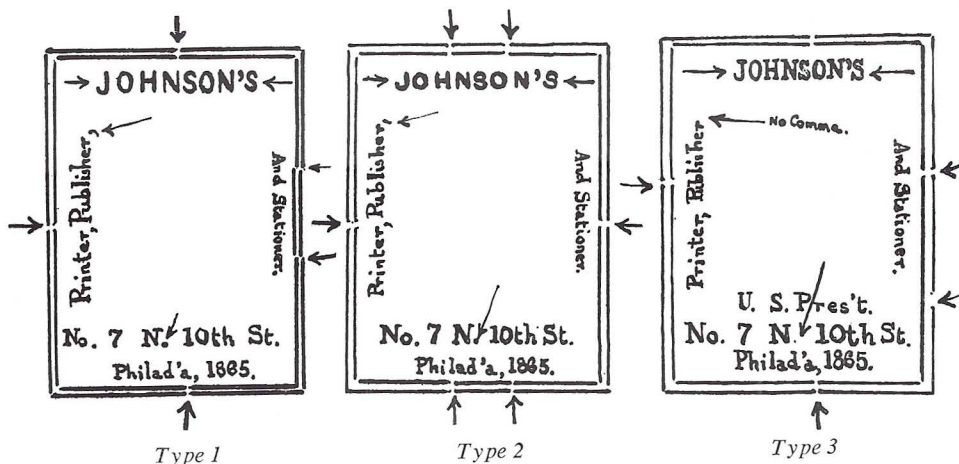
The word "JOHNSON'S" is in tall sans serif capitals. There is a well defined stop after the "N" of "N. 10th St.". Noted in Black on vermilion glazed surface paper.



Type 1

Type 2

Type 3



Type 1

Type 2

Type 3

TYPE 2 (Illustration and Diagram)

Typographed. Rectangular frame lines, as in Type 1, but broken in the following places:
 Top: Twice, over the right upright of "H" and again over the right side of "O" of "JOHNSON'S".
 Bottom: Twice, below the "l" of "Philad'a" and again below the right side of "1" of "1865".
 Right: Opposite the second "t" of "Stationer".
 Left: Opposite the space between "Printer" and "Publisher".

The word "JOHNSON'S" is in sans serif capitals which are shorter and more squat than those of Type 1.

There is a well defined stop after the "N" of "N. 10th St.". Noted in Black on vermilion glazed surface paper.

TYPE 3 (Illustration and Diagram)

Typographed. Rectangular frame lines as in Types 1 and 2 but interrupted as follows:

Top: Above the space between "SO" of "JOHNSON'S".

Bottom: Below the right side of the second "a" of "Philad'a".

Right: Both frame lines are interrupted opposite the upright of "D" of "AND". The outer frame line has a second gap roughly on a line with the inscription "U.S. Pres't".

Left: Opposite the "b" of "Publisher".

The word "JOHNSON'S" is in serified capital letters. There is either no stop or only a very small or rudimentary one after the "N" of "N. 10th St."

Noted in Black on vermilion glazed surface paper; Black on green glazed surface paper.

Editorial Note: It is probable that a multiple block would show that these three types were originally printed se-tenant.

Shield Type

There are at least six (and possibly more) types.

TYPE 1 (Illustration and Diagram)

Typographed. This type appears to have been printed from two clichés producing two sub-types.

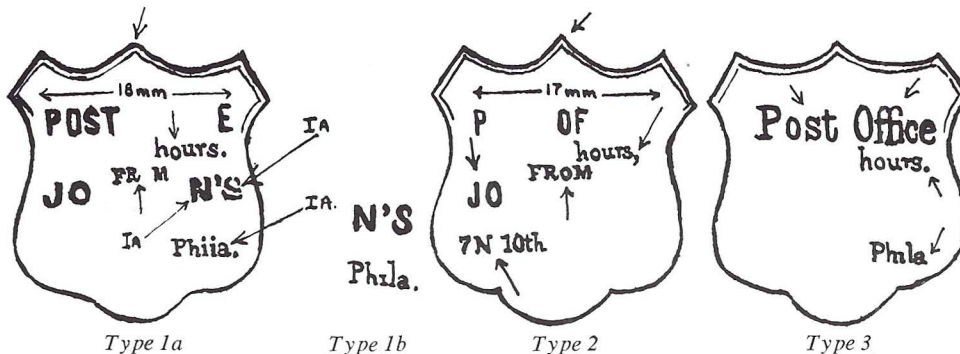


Type 1a

Type 1b

Type 2

Type 3



Type 1a

Type 1b

Type 2

Type 3

Sub-Type A: The word "Phila." reads "Philia.". The second "S" of "JOHNSON'S" is damaged and deformed and the "N" of the same word has a white flaw in the oblique stroke.

Sub-Type B: The last word of the bottom line of inscription reads "Phila.". The "N" and "S" of "JOHNSON'S" are normal and undamaged.

Points common to both sub-types are:

- (i) Slightly dropped "o" in "Hours".
- (ii) Stop after "Hours".
- (iii) Hooked foot to "R" of FROM.
- (iv) Centre point of shield (at top) is blunt

The label is commonly met with in strips of four vertical stamps and in horizontal pairs.

The arrangement of sub-types in the vertical strips (reading from top to bottom) is either A A A B or B B B B. The arrangement of the pairs is A B (horizontally).

Noted in Black on white wove paper.

TYPE 2 (Illustration and Diagram)

Typographed. Centre point (upper border of shield) sharper than in Type 1. There is a comma after "Hours,". "O" of "FROM" smaller than other letters. Narrow "J" in "JOHNSON'S". No stop or only a very faint and rudimentary one after "N" of "N 10th St."

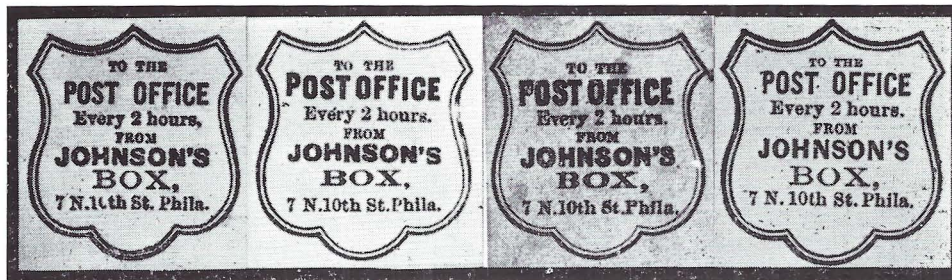
Occurs on white wove paper on the following colours: Blue, Rose, Brown and Violet.

TYPE 3 (Illustration and Diagram)

Typographed. "POST OFFICE" is in upper and lower case type. There is a stop after "hours". Some copies have a small stop after "Phila", others are without stop.

Noted in the following colours and papers:

- (a) Glazed surface coloured paper: Black/Green: Black/Blue.
- (b) Paper coloured through: Black/Buff.
- (c) White wove paper: Red, Pink.



Type 4

Type 5

Type 6

Type 7



Type 4

Type 5

Type 6

Type 7

TYPE 4 (Illustration and Diagram).

Typographed. Comma after "hours" and after "BOX". Stops after "N", "St" and "Phila". This type is superficially similar to Type 1 but the letters of "POST OFFICE" are thinner and the letters of "BOX" taller than in Type 1. Type 1 has a stop after "hours".

Noted in Black on thinnish white wove paper.

TYPE 5 (Illustration and Diagram)

Typographed. The letters of "POST OFFICE" are badly aligned, the "P" having shifted either up or down and the letters "OFF" being higher than "ICE". Letters of "JOHNSON'S" also slightly mal-aligned, the "N" in particular being lower. Flat-bottomed second "S" in "JOHNSON'S". Noted in Black on white wove paper.

TYPE 6 (Illustration and Diagram)

Typographed. "POST OFFICE" and "JOHNSON'S" are in rather heavy and black lettering. There is a stop after "hours". The stop after "St" is very close or joined to the left serif of foot of "P" of "Phila".

Noted in Black on blue-green coloured through and Black on yellow-green coloured through.

TYPE 7 (Illustration and Diagram)

Typographed. This type is very similar to Type 1b but differs in size and spacing of letters of inscription. "POST OFFICE" and "JOHNSON'S" are in thinner letters. The top of the apostrophe in "JOHNSON'S" is square-headed. "POST OFFICE" is 16 mm. in length.

Noted in Black on white wove paper.

Extraordinary prices for German States

Some extraordinary results for many of the fine pieces sold at Robson Lowe's Salerooms were recorded on October 15th.

Among the **UNUSED BLOCKS OF HANOVER**, the following are worth recording:

		<i>Catalogued</i>	<i>Auction Realisation</i>
1851	1/30 th. salmon, block of six	£22.10	£165
	1/30 th. crimson, block of six	£22.10	£270
	1/15 th. blue, block of four	£17	£240
1856	1/15 th. black and blue, block of six	£18.10	£160
		<hr/>	<hr/>
		£80.10	£835

If that is a surprise, let us look at a few **USED multiple pieces**:

1850	1 ggr. block of four	£8	£140
1851	1 ggr. strip of three, seal cancellation	15/-	£52
1853	3 pf. pair with marginal number	£18	£63
1856	3 pf. pair on piece	£16	£45
	1 ggr. corner pair dated 1856	17/-	£57.10
1859	3 pf. a superb block of eight	£16	£160
	1 gr. a block and two strips (10 stamps)	£1.5	£40
	3 gr. orange-yellow, a block	£9	£60
		<hr/>	<hr/>
		£69.17	£617.10

Used singles were a little cheaper, judging by the following:

1851	1/30 th. and 1/10 th. on one piece	£5.10	£33
	1/15 on piece	£2.10	£25
	1/10 th. on piece	£2.15	£18
1856	3 pfg. off paper	£8	£28
	1/30 th corner copy	£1	£19
	1/15 th. corner copy	£2.10	£54
	1/10 th. off paper	£3	£45
		<hr/>	<hr/>
		£25.5	£222

And now for a few **COVERS**:

1851-55	1 ggr. corner strip of three	15/-	£19
1853	3 pf. pair on newspaper	£18	£210
1856	1/30 th. corner copy	£1	£67.10
	1/15 th. corner copy	£2.10	£87.10
		<hr/>	<hr/>
		£22.5	£384

The rare bisects were popular and included the following five pieces realising £1,145:

1851-55 1/15 th. on piece, £120. 1856 1/30 th. on cover, £165. 1856 1/15th on cover, £200.

1859-61 1 gr. on cover, £500. 2 gr. on front, £160.

Twenty-three Hanover lots catalogued at £201.17 realised £2,058.10.

Continued on page 48

Wherever the Exhibition goes it must direct attention not only to the superlative work of Messrs. De La Rue as security printers and as stamp designers, but also to the interest which is to be found, philatelically speaking, in tracing the evolution of many of the issues of the Empire as well as the countries of Europe, Latin America and elsewhere.

W.B.H.



Illustrated above are four of the essays for the 1904 issue which are included in the De La Rue Exhibition now on tour in South America

The American Local and Carriers' Stamps—XVI

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 38)

BROWN(E) & CO.'S CITY POST, CINCINNATI, OHIO

This Post was established in 1852, advertisements of the Post appearing nearly every day in the *Daily Commercial Newspaper* from April 15th to May 17th, 1852. In the *Cincinnati Directory* for 1853 there are two listings of Browne, viz.:

John W. S. Browne, proprietor city penny post, residence 51 Elizabeth St.

City Post (Browne & Co.'s), Central Office, 203 Plum St.

Two stamps were issued by the Post, a 1c. and a 2c. value, both being printed in black on white wove paper.

Both stamps are known used on cover, sometimes in conjunction with the Government 3c. of 1851 and sometimes alone. The cancellation appears to have been either a single circle with "CITY POST" and star, struck in red, black or blue, or a circular "BROWNE & CO CITY POST PAID" struck in blue or red. The former cancellation is also known used after October 1854 by the Government carrier, C. C. Williams (see *Pat Paragraphs*, No. 27, pages 708 and 709).

DESCRIPTION OF ORIGINAL STAMPS

ONE CENT (Scott 29 LI) (See Photograph and Diagram)

Typographed in black on white wove paper. The design consists of a large figure "1" enclosed in a double-lined oval. The background of the oval consists of horizontal parallel lines. The figure is strongly shaded to the right and below. The words "Gibson Cin" occur in script characters, reading downwards, in the shaft of the figure. At the top of the shaft of the figure are three rounded projections. The serif of the figure is formed by a well shaped ball on a narrow neck. The lower serifs are also formed of two balls with a tongue-shaped projection downwards between them. Above the oval occurs the inscription "BROWN & CO.S" in white capital letters on a curved black band. There are two frame lines round the stamp, the inner line being thicker than the outer. The upper end of the top label cuts across the inner frame line and its corners are cut off by the outer frame line. At each side of the oval is a curved black band; that on the left bears the word "CITY" reading upwards and that on the right bears the word "POST" reading downwards. The upper and lower end of each of these bands carries a white pearl. The pearl below "C" in the left hand side band touches the frame of the inscription "CENT" below. The pearl below the "T" in the right hand side band is very close to the frame line below. In the right hand band there is no period after "POST".

All the letters of the inscriptions are well formed and well spaced.

ORIGINALS



Key to Diagrams of Originals

ONE CENT

1. Flat topped "R" with straight foot.
2. Note characteristic shape of letter "W".
3. "Gibson Cin" in script characters.
4. Well rounded ball with narrow neck.
5. Three rounded projections.
6. No period after "POST".
7. Pearl under "C" touches frame below.
8. Pearl under "T" close to frame but not touching.

TWO CENTS

1. Flat topped "R" with straight foot.
2. Squarish "O", flat top and bottom.
3. Outline of oval formed by ends of horizontal background lines.
4. Oval outlined by two to three lines.
5. Two lines of shading.
6. Double inner thin line.

TWO CENTS (Scott 29 L2) (See Photo and Diagram)

Typographed in black on white wove paper. The design is generally similar to that of the 1 cent but the upper inscription reads "BROWNE & CO.S". There is a large figure "2" within the oval. The background of the oval consists of horizontal parallel lines. To the right of the figure "2" and opposite the letters "POST" the ends of the background lines are not joined and they form the outline of the oval. To the left of the figure and opposite the letters "CITY" the oval is outlined by two or three lines. The figure "2" is strongly shaded round the ball, to the right of the upper curve and below the foot stroke. Outside this shading and crossing the background lines are two lines of shading which follow the outline of the figure in the following places: below and to left of the ball, to right of the upper curve and below the foot stroke. Within the figure "2" is a narrow single line following the contour of the figure. This line is strengthened by a second line in the following places: within the right and lower part of the ball, to right and left of the upper curve, and along the lower part of the foot stroke. The letters of inscriptions are thicker and broader than those of the 1c. value. The "R" of "BROWNE" is flat topped and has a straight foot. The "O" (same word) is squarish in shape with flat top and bottom outline. The ball of the figure "2" is well shaped and has a fairly narrow neck. The label at the right side of the stamp ("POST") is placed higher than the "CENT" label on the left side and the pearl above the "P" of "POST" is near the lower edge of the upper inscription.

FORGERIES. ONE CENT

FORGERY A (Photograph and Diagram)

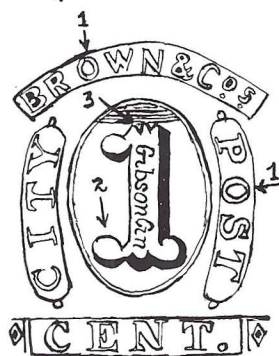
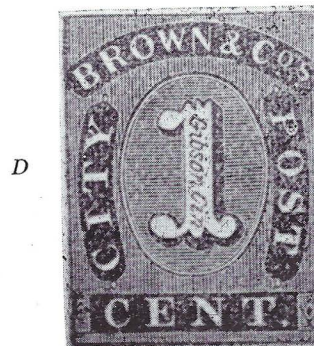
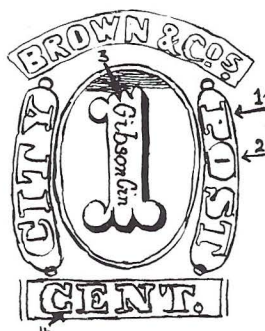
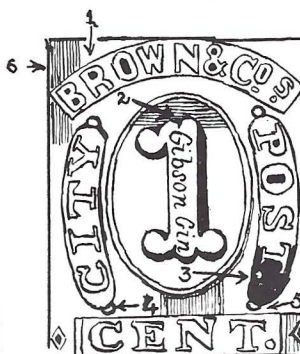
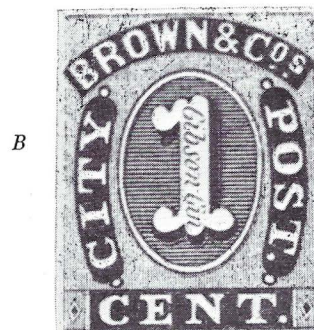
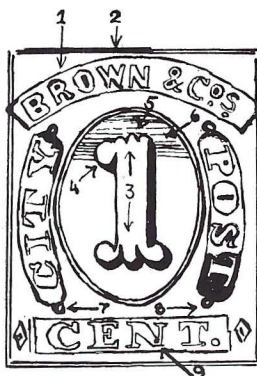
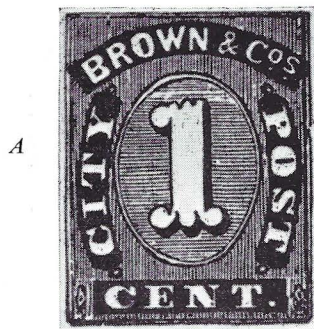
Typographed. The words "GIBSON CIN" are missing. The lettering of the inscriptions is not so neat or regular as those of the originals, and many letters differ in shape from the original, notably the "O"s and "S". The "R" of "BROWN" has a slightly rounded top and the foot tapers, becoming thinner at its upper end. The ball of the figure "1" has a short stumpy neck. The horizontal lines in the oval above the top of the figure are irregularly and widely spaced. Neither pearl of the side bands touches the "CENT" panel.

This is Perry's Counterfeit "B" as described in *Pat Paragraphs* No. 53, page 1782. It was probably the work of Samuel Allan Taylor and occurs in a variety of white and coloured papers.

Noted in the following colours:

- (a) White wove paper:
Black *BC Blue BC Mauve BC Pink BC Purple BC Green BC Pale Red
- (b) Surface coloured paper, more or less glazed:
BC Black/Pink BC Black/Crimson BC Black/Deep Blue

* BC = Bogus Colour.



FORGERY B

(Photograph and Diagram)

Typographed. Superficially this forgery looks good and is quite well produced. The lettering of the inscriptions is regular and the letters well formed. There are, however, three easy tests: (i) there are only two rounded projections at the top of the figure "1"; (ii) there is a period after "POST", not present in originals; and (iii) there is only one frame line round the stamp. Only noted in very intense Black on thin white wove paper.

FORGERY C

(Photograph and Diagram)

Lithographed. This is poorly produced and the background of the oval is much coarser than on the original stamp, many of the horizontal lines being interrupted. This is Perry's Counterfeit "J" (*Pat Paragraphs, ibid*). Noted in Black or in Pale Blue on very thin paper.

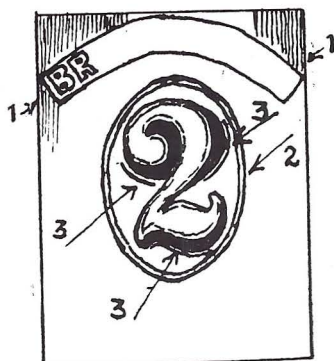
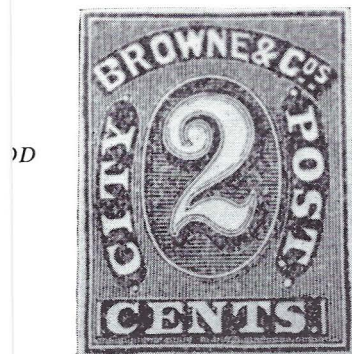
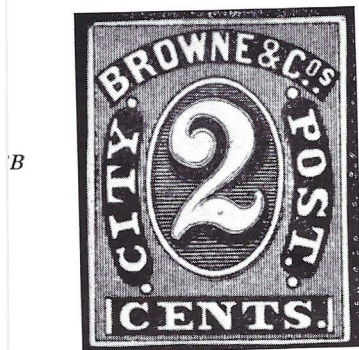
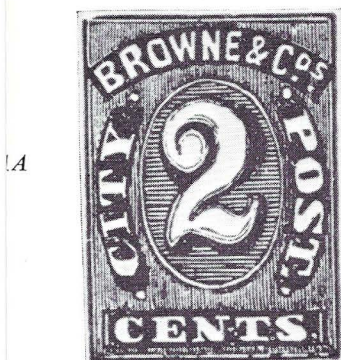
FORGERY D

(Photograph and Diagram)

Typographed. Many of the letters of the inscriptions are too thin, notably "O", "N", "C" and "S". The ball on the left side at the foot of the figure is egg shaped and has too thin a neck. The background lines are coarser than on the original stamp. This is Perry's Counterfeit "C" (*Pat Paragraphs, ibid*). It is said to have been the work of Scott. Only noted in Dull Black on thin slightly yellowish wove paper.

Forgeries. Key to Diagrams:

- ONE CENT: FORGERY A
1. Top of "R" rounder, foot tapers upwards.
 2. Compare "W" with original.
 3. "GIBSON CIN" MISSING.
 4. Ball has short stumpy neck.
 5. Projections not as rounded as originals.
 6. Widely spaced horizontal lines.
 - 7 & 8. Neither pearl touches "CENT" panel.
 9. Constant flaw in "N" of "CENT".
- FORGERY B
1. "R" has big head and rounded foot.
 2. ONLY TWO ROUNDED PROJECTIONS AT TOP OF FIGURE.
 3. PERIOD AFTER POST.
 - 4 & 5. Neither pearl touches "CENT" panel.
 6. ONLY ONE OUTER FRAMELINE.
- FORGERY C
1. Broad "P" with tiny black centre.
 2. Broad "O", narrow black centre.
 3. Three rounded projections.
 4. Flat bottomed "C".
- FORGERY D
1. Thin round "O".
 2. Oval shaped ball and narrow neck.
 3. Three irregular sized and rather sharp projections.



TWO CENTS

FORGERY AA

(Photograph and Diagram)

Typographed. This is the counterpart to the Taylor forgery of the 1c. and occurs on the same variety of coloured papers. Many letters of the inscriptions differ from those of the originals. The horizontal background of notably "BRO" of "BROWNE", the oval is much too coarse.

Noted in the following colours and papers:

- (a) White wove paper:
Black *BC Brown BC Blue
- (b) Surface coloured paper, more or less glazed:
BC Black/Deep Blue
BC Black/Orange (shades)
BC Black/Pale Green
BC Black/Crimson
BC Black/Pink
- (c) Paper coloured through
BC Mauve/Blue

It would be reasonable to assume that the colours and papers noted under Forgery A of the 1c. would also occur in the 2c. value and vice versa.

FORGERY BB

(Photograph and Diagram)

Typographed. This is the obvious counterpart of Forgery B of the 1c. value and a horse from the same stable. Like the lower denomination it is nicely produced, occurring in intense Black on white wove paper. There are
* BC = Bogus Colour.

Forgeries. Key to Diagrams:

TWO CENTS: FORGERY AA

1. Constant break in outer frame at corner.
2. Slightly rounded top to "R" and slightly bent foot.
3. Mis-shapen "O".
4. Traces of second line.
5. Long thin end to lower curve of "C".

FORGERY BB

1. Only one outer frame line.
2. Oval outlined all round.
3. Only one line of shading.

FORGERY CC

1. Broad letter "P".
2. Flat topped letter "O".
3. Top-heavy "S", appears inverted (?).
4. Serifs of letter "E" joined.

FORGERY DD

- 1 and 2. Corners of upper label do not cut across vertical framelines.
3. Traces of second line.
4. Neither pearl touches "CENT" label but the left hand pearl is much lower than the right.

NOTE. Of the forgeries, the series A and AA, D and DD are common; series B and BB, C and CC are relatively scarce.

several points of easy recognition which can be summarised as follows:

- (i) Only one outer frame line.
- (ii) The oval is outlined all round.
- (iii) There is only one (rather strong) black line outside the dark shading of the figure "2" in the same positions as on the originals.
- (iv) Within the outline of the figure "2" there is a fine line following the contour as in the originals; there is a second fine line in the following positions only: lower part of the ball and to the right side of the stem of the figure between the upper curve and the foot stroke.
- (v) Letters of inscriptions are thinner and the pearls larger than in the originals.

FORGERY CC (Photograph and Diagram)

Lithographed. This is the counterpart of Forgery C of the 1c. and obviously the work of the same forger. It is roughly lithographed on very thin paper in Black or in Pale Blue. Many letters of inscriptions are too squat and thick, notably "POS" of "POST". This is Perry's counterfeit "J-2" (*Pat Paragraphs*, *ibid*).

FORGERY DD (Photograph and Diagram)

Typographed. This is the counterpart to the Scott forgery of the 1c. The ends of the upper label band do not cut across the vertical frame lines. Only noted in Dull Black on slightly yellowish wove paper.

[To be continued]

WARNING

Recently a number of imitations of forgeries of United States Local stamps have been appearing on the market. These appear to be produced by an off-set lithography process. The reproductions are coarse and the forgeries appear in a wide variety of bogus colours and coloured papers. They are obviously of recent production and would appear to have been copied either from examples or illustrations of common forgeries. In this country they are turning up in several of the provincial auctions in lots of a couple of hundred or so, described as "an accumulation of forgeries of early issues many types and varieties" and with a valuation which is inflated and unrealistic. It seems regrettable that some of the "wide boys" are attempting to cash in on the interest of collectors in the forgeries and bogus stamps of the U.S. Local Posts. But the majority of these forgeries were made to deceive collectors of past generations; a great many of them are now venerably old, a few are almost centenarians! They are of interest and are collectable. To flood the market now, however, with crude and multicoloured imitations is quite another thing and I cannot too strongly deplore the practice. The only way to defeat these merchants is to boycott their productions. No attempt will be made by the writer to describe these reproductions nor will any further notice be taken of them. I beg you dear reader, not to be a sucker and pay good money for a collection of gaily coloured illustrations of forgeries.

YOU HAVE BEEN WARNED

FOR THE THEMATIC COLLECTOR:

The design of the handsome new £1 British Solomon Islands stamp, released by the Crown Agents on November 5th, 1958 embodies the Queen's head and a fascinating coat of arms. The latter shows a lion, a turtle, two types of bird and an insect. Although strictly allegorical the stamp is of great interest to the thematic collector and will surely find its place amongst many other "things that go bump in the night".

A.L.

Letter to the Editor

THE SIGNIFICANCE OF "R.L."

Dear Sir,—In the November "Philatelist", page 34, you ask for information on the above.

Surely the significance of "R.L." in Postal History must be Robson Lowe. Collectors may mark their purchases "R.L.B." signifying "Robson Lowe—bargain" or "R.L.O." meaning "Robson Lowe—otherwise".—Yours,

GEOFFREY OSBORN.

*The American Local and Carriers' Stamps—XVII

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 71)

BROADWAY POST OFFICE, NEW YORK

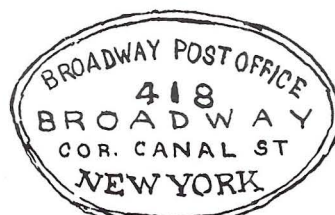
This post was probably started by James C. Harriott during 1849-50 at 416 Broadway. Between 1850 and 1853 Harriott's address is given in New York directories as "422½ (or 422) Broadway". During 1853-54 Benjamin Lockwood became proprietor of the post, and three years later, in 1856-57, Lockwood also became proprietor of the Chatham Square post office (Swarts). Although it was stated by Coster (*American Journal of Philately*, July 1874) that Lockwood sold the Broadway post office to Charles Miller in 1860, no records have ever been found which connect Miller in any way with the post. If Coster was correct Miller must have bought the post just about the date when the Government compelled most of the local posts in New York to cease operation. In fact, however, no records have ever been found to show that the post was in operation after 1859-60.

Although the post existed for almost ten years in a populous section of New York, the scarcity of covers is very noteworthy. In the "Knapp" sale four stampless covers bearing various Broadway Post handstamps were sold; one of these covers also carried a Boyd's City Express handstamp. In the same sale was a cover with the 1c. Broadway Post stamp used with a 3c. Government issue of 1851 and a second cover with a pair of the 2c. Broadway Post Office stamp in gold on black. This value also occurred on two covers in the "Caspary" sale, one of which also carried a "Paid Swarts" handstamp.

CANCELLATIONS



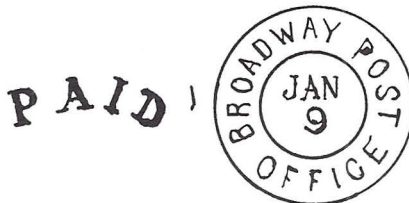
Type 1



Type 3



Type 2



Type 4



Type 5

Some four or more handstamps of the post have been recorded (Types 1-5). Type 2 has been noted on a local delivery stampless cover with curved "PAID" and an additional "PAID - SWARTS" marking. Type 5 was noted on a cover dated Dec., 1859, mailed at Greenfield, Mass., and addressed to Washington, D.C., the letter being forwarded from Washington to "B. Lockwood, Brdway letter office, N. York" from whom a 3 cents charge was to be collected. Postage from Greenfield was paid by a 3c. of 1857 Government issue. This cover would seem to provide evidence that Lockwood was operating the post as late as Dec., 1859.

It seems possible that Lockwood was engaged in an express business — other than mail — at dates later than 1860. In 1860 he appears in N.Y. directories at 422½ Broadway and in 1861 at 9 Chatham Square and at 7 Chatham Square in 1862.

* The author and publishers wish to acknowledge their gratitude to Mr. Elliott Perry for his constructive help in many ways and for the loan of certain photographs illustrating this series.

According to Elliott Perry (*Pat Paragraphs*, *ibid*), it is probable that the Broadway post office rarely, if ever, employed carriers of its own to deliver to street addresses, and that such mail was carried first by Boyd's and later by Swarts; and that the post delivered only to Boyd's, or to Swarts, to the U.S. Post Office and to patrons who held boxes and/or called for their mail at the Broadway post office.

DESCRIPTION OF ORIGINAL (Scott 26 L1 and 26 L2) (Photograph and Diagram)

Typographed from a woodblock. Probably printed in sheets of 100 subjects. Blocks of 32 (4×8) and eleven have been recorded as well as smaller blocks of four and strips. The stamp is octagonal and has two parallel frame lines. The frame lines vary in thickness as follows:

- (a) The outer frame line is thicker than the inner line along the left and bottom of the stamp;
- (b) The outer frame line is thinner than the inner line along the top and right side of the stamp.

The "O" of "BROADWAY" is oval in shape. The distance between the words "POST" and "OFFICE" is 3 mm. The word "POST" is 1 mm. from the inner frame line. There is a fairly prominent bumper projecting in front of the locomotive. Below the bumper is a "cow-catcher" composed of two downward projecting segments. The foremost of these is pointed and the one behind is shaped more like a foot. Both wheels of the locomotive rest immediately upon the line above "POST-OFFICE". The shading between, in front of, and behind the wheels consists of cross hatched lines. The locomotive driver is standing on a platform at the rear; this platform has a horizontal rail just above the level of the driver's knees. The horizontal rail has four or five vertical bars connecting it to the structure below. One bar is visible between the driver's legs, one is visible in front of his foremost leg and two bars behind his second leg. The driver wears a fairly tall hat with brim. Behind the locomotive the shading is arranged in a peculiar whorl-like pattern, not unlike the impression made by a finger print. The smoke from the locomotive is formed in a similar manner. In general it can be said that the smoke and fine lines of the background are not reproduced on any of the forgeries or imitations.

1c. Black

2c. Gold on black

FORGERY A (Illustration and Diagram)

Lithographed. The outer frame line is thicker than the inner line all round the stamp. The "O" of "BROADWAY" is round. The distance between the words "POST" and "OFFICE" is 1 mm., and the "P" of "POST" is very close to the inner frame line (about $\frac{1}{2}$ mm.). Both segments of the "cow-catcher" are approximately the same shape. The shading between, in front of, and behind the wheels consists of horizontal lines only. The platform on which the locomotive driver stands has only a short horizontal rail and one vertical rail situated behind him. The driver wears a shallow crowned hat with short brim. There is only little shading behind the locomotive and it consists of horizontal lines, some of them interrupted into a series of short dashes. The smoke of the locomotive is dark and solid below the letters "OAD" of "BROADWAY". The letters of "BROADWAY" are shorter and broader than those of the originals. The body of the locomotive is shaded by horizontal lines (the original is cross hatched) and there are five well marked hoops or bands round the body: one at front, one at the rear, one above each wheel and one between the wheels.

This can be a deceptive forgery; it is well produced and the lines of shading are fine and delicate. It occurs in black both on white and on yellowish white paper. This is Counterfeit C as described by Perry (*Pat Paragraphs*, pages 1444-45).

FORGERY B (Illustration and Diagram)

Typographed. This is a coarse job and is generally attributed to Samuel Allan Taylor. It is to be found in black on white, in colour and in black on various coloured papers. The outer frame line is thicker than the inner all round the stamp. The "O" of "BROADWAY" is round. The "P" of "POST-OFFICE" is practically touching the inner frame line. The wheels of the locomotive do not rest on the line immediately above "POST-OFFICE" but on the third line above. The shading of the background consists of heavy horizontal lines, in many cases broken up into a series of dots and dashes.

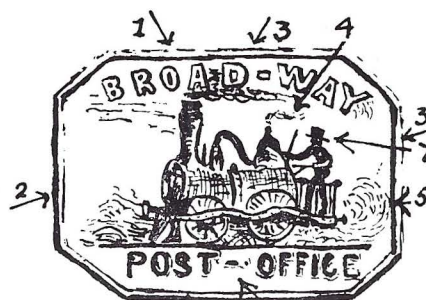
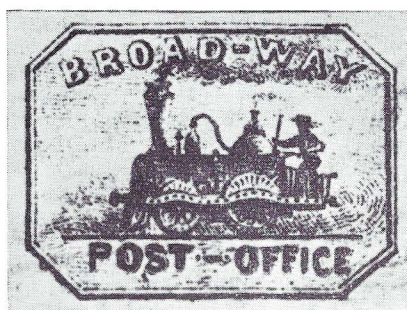
This is Counterfeit B as described by Perry (*Pat Paragraphs*, pages 1444-45).

Noted in the following colours and papers:

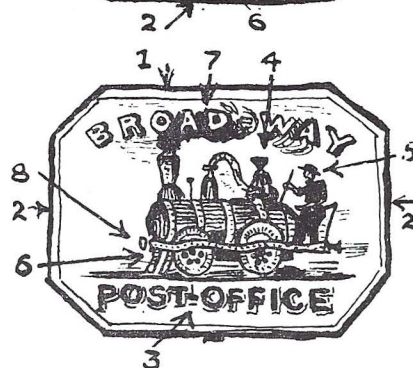
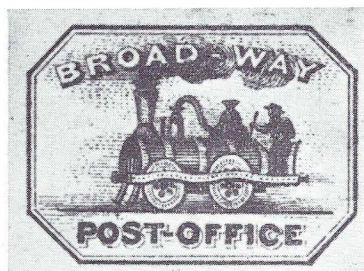
Black/White	*BC Blue/White	BC Green/White
BC Reddish Purple/White	BC Black/Light Blue (paper coloured through)	
BC Black/Royal Blue (glazed surface-coloured paper)		

* BC denotes Bogus Colour.

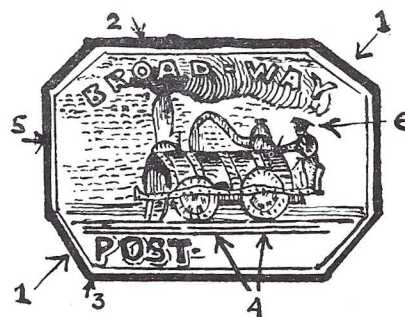
Genuine



Forgery A



Forgery B



Key to Diagrams

ORIGINAL

1. Oval "O" in "BROADWAY".
2. Outer frame line thicker than inner line at left and bottom of stamp.
3. Outer frame line thinner than inner line at right and top of stamp.
4. Small puff of steam from whistle.
5. Whorl-like shading behind locomotive.
6. Distance between "T" and "O" is 3 mm.
7. Driver wearing fairly tall hat with brim.

FORGERY A

1. Round "O" in "BROADWAY".
2. Outer frame line thicker than inner all round the stamp.
3. Distance between "T" and "O" is 1 mm.
4. No steam from whistle.
5. Driver wearing a shallow crowned hat with short brim.
6. Little or no shading between projections of cow-catcher.
7. Heavy black smoke below and round letters "OAD".
8. Short bumper at front of locomotive.

FORGERY B

1. Outer frame line thicker all round the stamp.
2. Round "O" in "BROADWAY".
3. "P" of "POST" practically touching the inner frame line.
4. Wheels of locomotive rest on third line above "POST-OFFICE".
5. Coarse shading consisting of broken horizontal lines.
6. Driver wearing cap or perhaps mortar-board.

FORGERY C (Illustration and Diagram)

Typographed. Occurs both in gold on black glazed surface paper and in black on white paper. Appearances suggest that the black on white printing is a retouch of the gold on black type. The spacing of the words "POST-OFFICE" and the distance of "P" from the inner frame are similar to the original. The body of the locomotive is cross hatched as in the originals. The driver's platform has an arrangement of rails and bars similar to the original. The shading between, in front of and behind the locomotive wheels consists of slightly wavy horizontal lines and there is no cross hatching as in the originals. The background shading of the stamp is too coarse and lacks the fine lines and peculiar whorl-like characteristics of the original.

This is Counterfeit A as described by Perry (*Pat Paragraphs*, pages 1442 and 1445).

Noted in:

Black/White

Gold/Black (glazed surface paper)

FORGERY D (Illustration and Diagram)

Probably typographed. There is a single octagonal frame line and an outer rectangular frame. The whole design is much too small. Letters of "BROADWAY" are solid and not outlined as in the original. Letters of "POST-OFFICE" are not double lined.

This is Perry's Counterfeit E (*Pat Paragraphs*, *ibid*). Noted in:

Black/White paper

Red/White paper

FORGERY E (Illustration and Diagram)

Lithographed. The general appearance of this forgery is very similar to Forgery A, and appearance suggests that it may have been the work of the same forger. If so the original die of Forgery A was probably retouched for the purpose of producing Forgery E. In general Forgery E lacks the fineness of Forgery A and is a coarser production. The most obvious differences between the two forgeries are as follows:

- | Forgery E | Forgery A |
|---|--|
| 1. The projection in front of the locomotive is longer. | 1. Projection is shorter. |
| 2. There is a puff of steam coming from the whistle. | 2. No steam. |
| 3. There are six short lines between the projections of the cowcatcher. | 3. Only three very faint lines not easily visible. |
| 4. The rail of the platform on which the driver is standing slopes gently down from the rear of the engine. | 4. In front of the driver the rail slopes down at a sharp angle. Behind him it is on a level with his waist. |
| 5. The shade line below "P" of "POST" touches the inner frame. | 5. The shade line does not touch the inner frame. |

There are other differences but the above will suffice to distinguish the two forgeries.

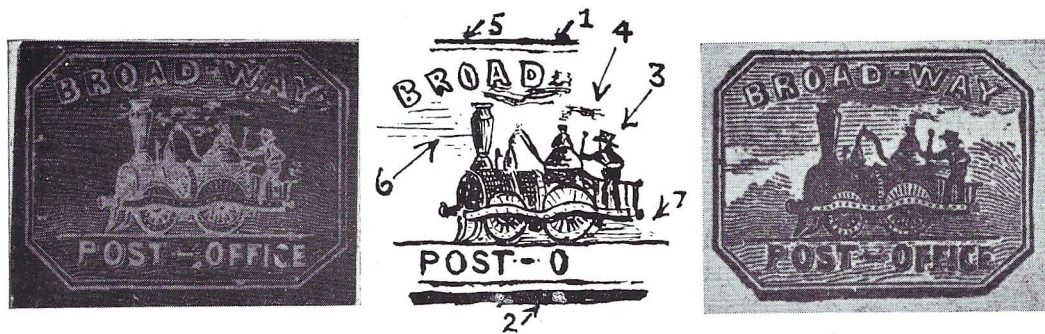
Forgery E occurs in black on thin buff coloured paper and also on greyish white wove paper. There are two settings of this forgery.

Setting I. This occurs in horizontal strips of five alternating with horizontal strips of five of a forgery of the American Letter Mail Company's stamps. (See illustration).

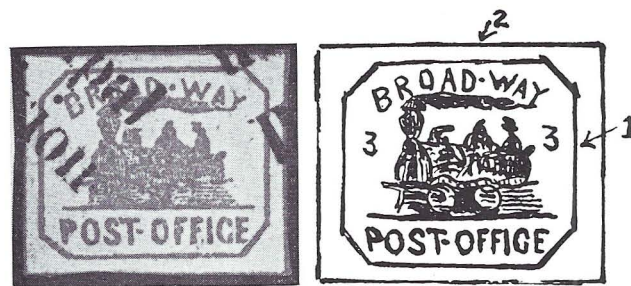
Setting II. The second setting is the complete sheet of 84 stamps in 12 horizontal rows of seven. This setting has been made by a new transfer set up in three horizontal rows of seven, providing a setting of 21 stamps. A second transfer has been taken of the setting of 21 and applied below the top setting to form the top half of the sheet. Another transfer has then been taken of the top half of the sheet to form the bottom half of the sheet. The setting of 21 stamps can be easily confirmed by a number of minor flaws and the settings can be quite easily reconstructed into their 21 different types. For example, the third row of the setting bristles with obvious varieties in which the second stamp has a retouch over the "A" in "WAY", the third stamp has an almost central dot in the background to the left of and in front of the engine, the fourth stamp has a larger dot on the ground in front of the engine and the seventh stamp has a retouch below the "P" of "POST".

The fact that the top two settings were used to make a transfer for the lower half of the sheet may be deduced by the spacing between the settings, which is identical. Had the original setting been transferred four times then the spacing between the first and second and third and fourth, would be bound to show some difference, which is not the case.

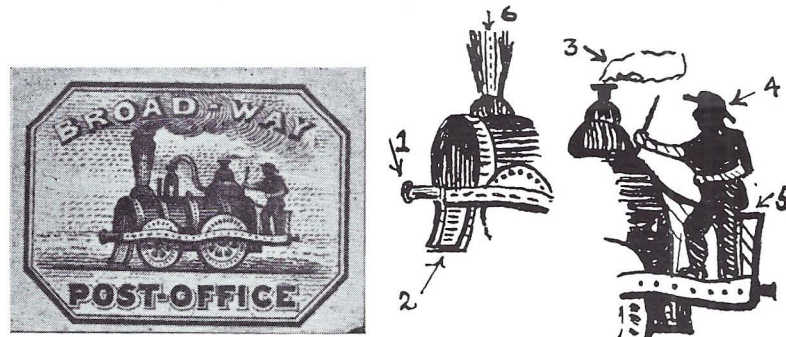
Forgery E is Perry's Counterfeit D (*Pat Paragraphs*, page 1444).



Forgery C



Forgery D



Forgery E

Key to Diagrams

FORGERY C

1. Outer frame line thicker than inner all round the stamp.
2. Outer frame line retouched in the black/white stamp.
3. Driver wearing a short sloping-sided top hat.
4. Small puff of steam from whistle.
5. Oval "O" in "BROADWAY".
6. Coarse shading consisting of horizontal lines.
7. Shading behind, between and in front of engine wheels consists of horizontal lines (originals cross hatched).

FORGERY D

1. Only one frame line round stamp.
2. Outer rectangular frame line.
3. No background shade lines.

FORGERY E

1. Bumper at front of locomotive is longer than in Forgery A.
2. Six short horizontal lines between projections of cow-catcher.
3. Outlined puff of steam from whistle.
4. Driver wearing low-crowned hat with turned down brim.
5. Rail slopes gently down from engine to below driver's buttocks.
6. White band with dots vertically up centre of funnel.

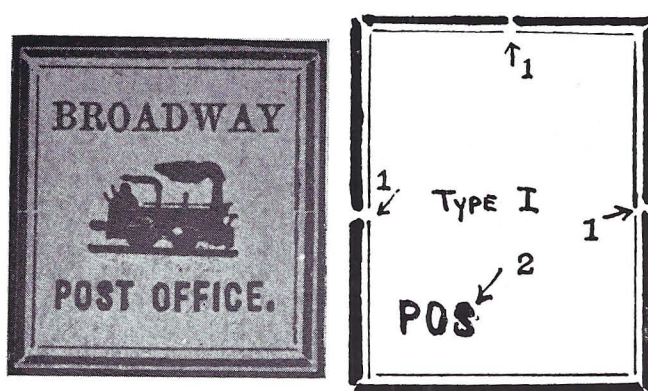


Forgery E

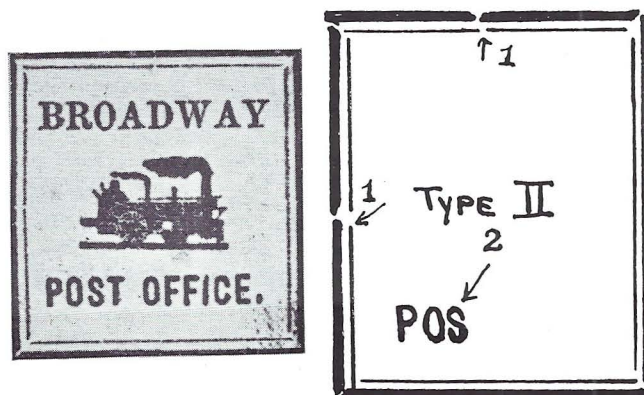


Forgery E—Setting 1

Forgery E—Setting II. The lower four rows of a complete sheet of 84. The three lower rows form a complete setting, the types in the top row in the illustration being repeated in the bottom row.



Forgery F—Type I



Forgery F—Type II

Key to Diagrams**FORGERY F—TYPE I**

1. Breaks in both frame lines at top and sides of stamp.
2. Upper loop of "S" filled-in.

FORGERY F—TYPE II

1. Breaks in both frame lines at top and left sides of stamp.
2. "S" of "POST" normal.

NOTE—Forgeries A, B and E are common. Forgeries C, D and F are relatively scarcer, especially D which is uncommon. The gold/black variety of Forgery C is probably the most deceptive of the lot. The others should not deceive the observant collector.

FORGERY F (Illustration and Diagram)

Typographed. This is a completely bogus type or fantasy, of square format and with the locomotive in reverse! There are two minor types, possibly from different printings. Alternatively both types may exist in the same block or sheet, but this cannot be determined as only singles are available for description.

Type I. There is a small break about the centre of both frame lines of the top and both sides of the stamp but no break in the bottom frame lines. The upper loop of the "S" of "POST" is partly filled in with a black flaw.

Type II. There is a small break in both frame lines at the top and left side of the stamp but no breaks in the frame lines at bottom and right side. The "S" of "POST" is normal.

Noted in the following colours and papers:

- | | | |
|---|--------------|-----------------|
| (A) Surface-coloured paper, more or less glazed | | |
| Black/Green | Black/Flesh | Black/Vermilion |
| Black/Orange | Black/Yellow | |

- (B) Vertically laid paper — Black/White

Forgery F is Perry's Counterfeit F (*Pat Paragraphs, ibid*).

[To be continued]

The American Local and Carriers' Stamps—XVIII

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 105)

BRONSON AND FORBES, CITY EXPRESS POST, CHICAGO, ILLINOIS

This Post was established in the early months of 1855 by Charles E. Bronson and G. F. Forbes at No. 5. The Masonic Temple, Dearborn Street, opposite the United States Post Office. Case & Company's Chicago Directory gives the names of the partners as "Bronson & Fobes". However both the stamps of the post and the postal marking give the name as "Forbes" and it is probable that the Directory entry contains a typographical error.

Directory advertisements indicate that the Post had two collections a day, at 9 a.m. and at 2 p.m. and made two deliveries, at 12 noon and at 4 p.m. A uniform charge of 2 cents per letter was made.

Until recently only one variety of the stamp was known to collectors, printed in black on thick green paper coloured through. Lot; 654 in the Caspary Sale of Carriers' and Local stamps, however, was a second hitherto unrecorded variety printed in Black on Lilac paper, used on a small piece and tied by a red circular Express cancellation. If accepted as authentic this will presumably be listed as Scott 27 L 2.

The Post used a circular dated cancellation (diameter 28 mm.) bearing the words "BRONSON & FORBES CITY EXPRESS POST" in the upper and lower segments of the circle.

The stamp is comparatively scarce and only a few covers are recorded. One cover in the Caspary Sale showed the local stamp in combination with a Government 1851 3 C. issue.

A cover dated March 21st 1855 was sold at auction by the Collectors Shop, New Haven, bearing a Bronson & Forbes stamp, pen-cancelled, this is the earliest date recorded and indeed the only recorded date of use during 1855. The latest date of use on cover is Jan. 7th 1857.

(The author is indebted to Henry Abt's articles on the Private Posts of Chicago, *American Philatelist*, Vol. 70, pages 775-777 and Vol. 71, pages 31-33, for the above information.)

DESCRIPTION OF ORIGINAL STAMP. TWO CENTS

(Scott 27 L1) (Photograph and Diagram)

Typographed, possibly from a single wood-cut die. Three of the specimens in the Caspary sale had extraordinarily large margins, supporting the woodcut theory. The stamp also occurs on cover cut round. Paper thick green, coloured through. The central vignette, of oval shape depicts an old fashioned locomotive approaching, head on. The central oval is framed by two lines of more or less equal thickness. Surrounding the central oval is the inscription "BRONSON & FORBES' CITY EXPRESS POST" and outside this are three frame lines, the two inner ones of equal thickness and the outer one very much thicker. The letters of the inscriptions are regularly spaced, well drawn and do not touch the frame lines anywhere. There is an apostrophe after the "S" of "FORBES" and a period after "POST". The "R"s of "BRONSON", "FORBES" and "EXPRESS" have a turned up end to the right limb. Two short lengths of track (rail) are visible in front of the locomotive. Between them and in front of the cow-catcher are two parallel lines, representing a tie or sleeper. Partially covered by the cow-catcher but visible at either side are sections of another sleeper. Above the cow-catcher is an unshaded horizontal bar and above this at each end are two round white objects representing either bumpers or headlights, probably the former. Each white circle has a black crescent within. At the top of the locomotive's boiler is a small white square, just below the funnel or smoke stack. This contains two short vertical lines at left and two slightly longer ones at right. The rest of the front of the boiler is shaded with vertical lines but there is a trace of cross hatching at bottom centre. Behind the boiler rises the cab, with two oblong windows each side of the triangular funnel from which a single cloud of smoke is emitted. The smoke is shown as heavy dark horizontal and parallel lines against a solid background. The background of the central oval is dark and solid in the upper part and at each side of the cab but from about the level of the cow-catcher up to just above the bumpers there is oblique heavy shading at each side; at each side this shading slopes down from left (above) to right (below)

*Forgery A**Genuine**Forgery A*

(2 C.) Black/Green paper coloured through.

(2 C.) Black/Lilac (previously unrecorded).

FORGERY A (Photograph and Diagram)

Typographed. No apostrophe after "FORBES". The period after "POST" is very small, merely vestigial. Between the tracks in front of the cow-catcher there are three ties or sleepers, represented by pairs of parallel lines rather close together. The lowest pair is unbroken; the middle pair is interrupted by the apex of the cow-catcher and the upper sleeper is represented by two parallel lines each side of the cow-catcher. Those on the viewer's left are together in most examples. The windows of the cab are narrower than those on the original or other forgeries. The front of the engine is shaded with vertical lines only and these have run together in heavy black shading on the left hand side. The small square below the funnel is devoid of lines. The white circles representing bumpers have no crescent marks within them. The shade lines to the (viewer's) right of the locomotive slope down from right (above) to left (below). This is Abt's Counterfeit Type C (*American Philatelist*, Vol. 71, pages 32-33). Noted in:- Black/Green glazed surface coloured paper.

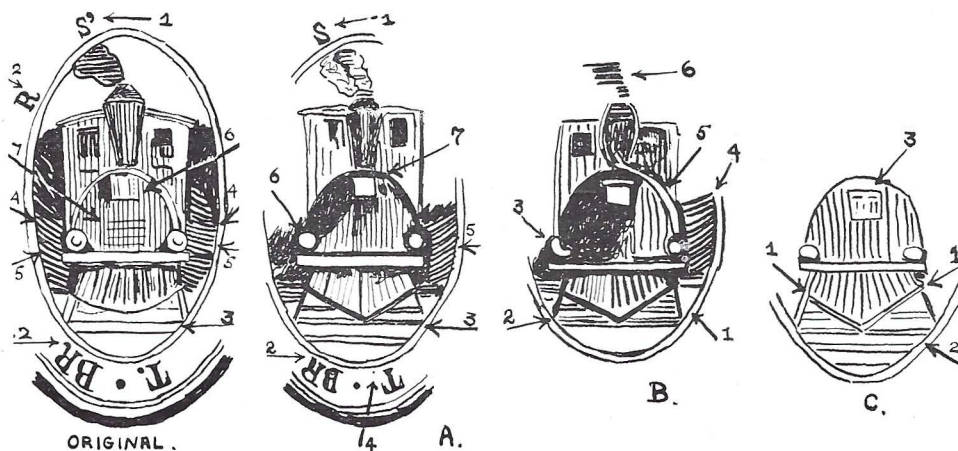
*Forgery B**Forgery C*

FORGERY B (Photograph and Diagram)

Typographed. No apostrophe after "FORBES". Between the railway lines seven lines are visible at the viewer's right and five at the left. All the lines are interrupted by the cow-catcher except for the lowest line. The headlamp or bumper at left is represented by a white crescent; that on the right is a small white blob. The left hand cab window is much smaller than the right one. There is a curved white line round the right side of the boiler. The white square below the funnel has no shade lines within. The smoke from the funnel is represented by thick horizontal lines. This forgery is met with on a variety of papers and in many colours. It would appear to have been the work of Samuel Allan Taylor. It is often very badly printed and in such examples many of the points of identification will not be visible owing to the running together and blurring occurring during printing. This is Abt's Counterfeit A. (*ibid*).

Noted in the following colours and papers:

- (1) Glazed surface coloured paper.
- | | | |
|----------------|---------------|------------------|
| Black/Crimson. | Black/Lilac. | Black/Vermilion. |
| Black/Green. | Black/Yellow. | Black/Scarlet. |
| Black/Mauve. | Brown/Orange. | Deep Brown/Grey |
- (2) Paper coloured through
- | | | |
|-------------|--------------|---------------|
| Red/Lilac. | Red/Mauve. | Black/Yellow. |
| Black/Blue. | Black/Lilac. | Black/Pink. |
- (3) White wove paper.
Bistre Brown.
- (4) Fancy Papers.
Black/Vermilion surface coloured horizontally ribbed paper with an overprint in gold of crossed lines forming diamonds.
Black/White wove paper with an overprint in brown of diamonds and circles (composed of dots).



KEY TO DIAGRAMS OF ORIGINAL AND FORGERIES

ORIGINAL.

1. Apostrophe.
2. "R"s with turned up foot.
3. Two unbroken lines in front of cow-catcher.
4. Strong shading from L. to R.
5. Bumpers have small black crescent.
6. White square with four vertical lines.
7. Traces of cross-hatching.

FORGERY B.

1. Seven lines to right of cow-catcher.
2. Five lines to left of cow-catcher.
3. White crescent.
4. Shade lines slope wrong way.
5. Strong white line round rt; half of boiler.
6. Horizontal lines representing smoke.

FORGERY A.

1. NO APOSTROPHE.
2. Foot of "R" does not turn up.
3. Three sleepers; lower pair of lines unbroken; middle pair just broken by apex of cow-catcher; upper sleeper represented by two parallel lines each side of cow-catcher.
4. Vestigial period after "POST".
5. Shade lines slope wrong way.
6. No crescent mark in the bumpers.
7. No shade lines in the white square.

FORGERY C.

1. Sides of cow-catcher consists of two parallel lines.
2. Two sleepers broken by cow-catcher; one complete sleeper and single line in front of cow-catcher.
3. Four vertical and two short horizontal lines in white square.

FORGERY C (Photograph and Diagram)

Typographed. No apostrophe after "FORBES". There are seven lines between the railway tracks, representing three sleepers and the upper surface of a fourth. The three lowest lines are not broken by the cow-catcher the other four lines are interrupted. The two sides of the cow-catcher are represented by two parallel lines, instead of one line as in originals and the other forgeries. The white square on the front of the engine has four vertical lines in it and above them two short horizontal lines. This is Abt's Counterfeit B. (ibid).

Noted in:

Black/Bluish Pink glazed surface paper.

NOTE: Forgery B is common but the other two forgeries are relatively scarce.

[To be continued]

CHILDREN ON STAMPS

The set of stamps recently issued in the Netherlands depicts five designs of children at play. The games illustrated are very similar to those played in this country and the set provides an unusual touch for the thematic enthusiast—it could be incorporated in a "children on stamps" collection or in one dealing with games or recreation.

THE QUEEN ON CAYMANS

Since her accession to the throne the Queen's head has been portrayed on many stamps. Surely, one of the most attractive is the striking new £1 Cayman Islands stamp which is due for release by the Crown Agents on January 6th, 1959. This dark blue stamp is a beautiful example for those who collect "Queens on Stamps".

A.L.

**The Last Post**

A faithful friend is the medicine of life.

CHARLES HARRY FRETTINGHAM died at his home in Bournemouth on the 29th December after an illness that had lasted over a year. There can be no stamp collector in Nottingham or its neighbouring cities who has not benefited from Harry's friendship and advice on philatelic matters, and our own memories go back over thirty years to when he first welcomed us into his home and the genial brotherhood which he had fostered in the Notts Philatelic Society. For many years he served the Society as Secretary and took his turn in lending dignity to the Presidential chair. Even in the days of L. O. Trivett and John Langham he was recognised as a zealot who found his pleasure in giving joy to others through his beloved hobby. He formed distinguished collections of the stamps of the United States, Canada, Great Britain, Norway and Netherlands and had given many displays to Societies in the Midlands and in London. He was a fellow of the Royal Philatelic Society and a founder member of the Society of Postal Historians as well as a member of many other societies. He was a quiet man of retiring nature who never sought the limelight, but there must be hundreds of collectors who knew and loved him and who will share in the inevitable sense of loss at his passing.

To his widow and his family we send our sincere sympathy.

R.L.

PHILATELIC EXHIBITION AT CHELTENHAM

The usual series of interesting Art Exhibitions at the Cheltenham Art Gallery will be broken during March 1959 when the Cheltenham Philatelic Society will be responsible for filling the gallery with stamps. This formidable project involves the preparation of 100 frames of philatelic material, all of which with the exception of a small Post Office exhibit will be provided by Cheltenham members.

The exhibition will last for a fortnight and the opening ceremony at 2.30 p.m. on Saturday, 7th March will be performed by Ewart Gerrish, Esq., O.B.E., President of the Royal Philatelic Society, London, supported by Councillor C. G. Irving, Mayor of Cheltenham.

The purpose of the exhibition is to interest the general public in philately and the emphasis will therefore be on a wide variety of material with only a limited number of specialised exhibits. The highlight of the exhibition will undoubtedly be a selection from the large collection of Gloucestershire Postal History owned by Mr. R. C. Alcock.

An explanatory talk by A. Toms, Esq., M.B.E., President of the Cheltenham Society will be given on Monday, 9th March, under the title "Introducing the Cheltenham Philatelic Exhibition".