

## The American Local and Carriers' Stamps—XIX

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

By DONALD S. PATTON

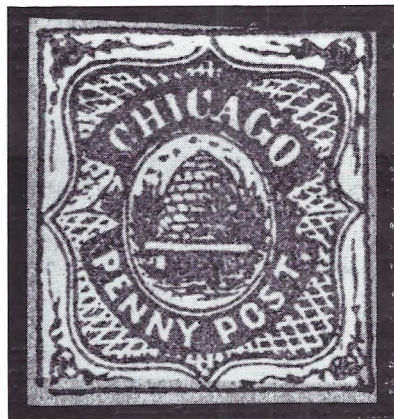
(Continued from page 134)

#### CHICAGO PENNY POST

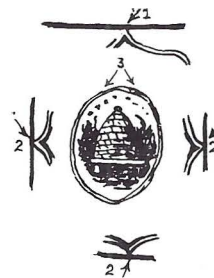
Perhaps the most famous of the Chicago Local Posts and also the one of which least is known. Dated covers bearing the "Beehive" stamp are very few in number. One (ex Worthington collection) postmarked in blue "CHICAGO JANUARY 2 1862" was sold by Harmer Rooke & Company, March 7 1951. A second cover referred to in an article by the late Dr. Hennan\* was associated by Hennan with November 1862, although no specific date was given. A copy in the Waterhouse Sale, not on cover, was recorded as "very fine, lightly cancelled in blue"—but no date was given. Chicago Penny Post stamps or covers were not represented in either the Knapp or Caspary Sales.

Abt, in an article in *The American Philatelist* (Vol. 70, No. 12, p. 940), gives the text of an announcement in the Chicago Tribune, Oct. 18, 1862. This reads:

"THE CHICAGO PENNY POST". A new Penny Post has been established in this city by John Johnson and Joseph F. Coupe, the office of which is at 113 Randolph Street. The proprietors intend this to be the best and safest medium in the city for the transmission of letters. All the mail matter designed to be sent out of the city will be promptly conveyed to the General Post Office in time for the various mails. Boxes have been set up at nearly every business corner in the city and stamps can be procured at those places or at the general office in the Kingsbury block".



Genuine



Genuine

It is true that both Floyd and Brady & Co. used the term "PENNY POST" instead of the more usual "EXPRESS" or "DESPATCH" but in June 1861 Floyd had already disposed of his Post to Charles W. Mappa. While it is certain that Mappa continued to operate Floyd's Penny Post for a time, it is considered unlikely by Abt (*ibid*) that the post continued in service until the autumn of 1862.

If, as seems probable, the announcement in the Chicago Tribune quoted above, refers to the Chicago Penny Post (using the Beehive stamps) then the cover mentioned above (ex-Worthington collection) must have had an erroneous year date, a not uncommon error for dates early in a new year. So little authentic material is available and so few definite facts are known that it seems wisest not to indulge in over-speculation or guesswork and simply to say that the stamp was probably in use during the autumn of 1862 and possibly the early part of 1863.

\* "Chicago—The Stamps and Mail Services of the Private Posts".  
The American Philatelist, Vol. 50, No. 9, pp. 444-456.

**DESCRIPTION OF ORIGINAL****(Scott 38 L1) (Photograph and Diagram)**

The original is typographed on thin somewhat transparent wove paper in dull orange brown. The printing is heavy, rendering parts of the design quite indistinct. The central part of the design consists of an old-fashioned beehive or "skep" resting on a flat board, supported at either end on two short legs. The leg at the right is very indistinct. The beehive is divided by horizontal lines, curving slightly down at either end, into nine segments; each of these is further sub-divided by shorter lines which slope up to the left. At the top of the beehive is a small coloured blob with a small white space within. The ground below the hive is heavily shaded and no detail is visible. At either side of the hive is further dark colour ending above in two or three lines (possibly intended to represent foliage?). Above this at the left side are four distinct dots (probably representing bees), the highest one is above and to left of top of hive; to the right is a fifth dot, then a short line and lower down two very faint dots. The whole central vignette is enclosed in a single oval frame line which merges in several places with the dark oval band carrying the inscriptions—in white on the coloured ground—"CHICAGO" above and "PENNY POST" below. The "T" of "POST" is followed by a period. Outside the band carrying the inscriptions are two or three rows of coloured diamonds or rectangles with white spaces between. The whole is enclosed in a double lined frame which comes to a shield like point in the centre of the upper, lower and each side frame respectively. The whole is further enclosed in a single rectangular outer frame line, with some attempt at scroll decoration within the four corners. The shield like points of the inner frame touch the rectangular outer frame on all four sides of the stamp, but at the top point the left hand line is broken. The outer rectangular frame line is considerably thicker than in any of the forgeries.

**FORGERY A (Illustration and Diagram)**

Typographed. This forgery is very near the original and may have been made from a retouched original cliché. It occurs in several shades of brown and in clearer and blotchy printings. There is also a printing on thin smooth wove paper which is met with in pairs, blocks and multiples and which looks like the work of Hussey. The design of this forgery is practically identical with that of the original but is usually better printed. In most examples the right leg of the stand of the beehive has two vertical lines in it. The shield shaped point at the top of the stamp over the second "C" of "CHICAGO" is open and does not touch the outer frame line in the majority of examples. In the printing on smooth wove paper which is met with in multiples the point is open but the right hand line touches the frame line. The outer rectangular frame line is much thinner than in the original. There appear to have been several printings of this forgery. The following are readily identifiable.

- (a) Fairly stout wove paper.  
Reddish Brown (clear print).                      Pale Chocolate Brown.
- (b) Thin somewhat transparent paper (similar to original).  
Chocolate Brown (blotchy print).
- (c) Thin smooth paper.  
Chocolate Brown (pale to medium shades).
- (d) Thin white wove paper (some examples with distinct mesh).  
Pale Red Brown (shades).  
Pale Grey Brown (shades).  
This printing is met with in multiples.

The best test for Forgery A is the outer frame line which is much thinner than that of originals. Colours and paper differ (except (b) where the paper is similar to that of the original but the colour quite different). In general Forgery A is much better printed than the original and lacks the heavy blotchy appearance of the genuine stamp.

**FORGERY B (Illustration and Diagram)**

Typographed. The hive supports are unshaded. There is no coloured blob at the top of the hive. There is a small period between "PENNY" and "POST". There are five large dots at left of hive and four at right. The shield shaped points touch the outer frame line at bottom and at left side of the stamp; at the right the point is very close to the frame line and at the top the point is blunt, neither line is broken and there is a distinct space between the point and the outer line. Noted in Orange Bistre on thick smooth wove paper.

**FORGERY C (Illustration and Diagram)**

Typographed. The board supporting the hive is thicker at its left end. The right foot has two vertical lines. The top of the hive comes to a point with a white centre. There is a break in the inner oval frame above the letters "OS" of "POST". All four of the points of the inner frame are closed, the top one does not touch the rectangular outer frame line, the other three do. There are five dots representing bees to the left of the hive; to the right there is one dot with a short line on its right and two smaller dots below. Printed in Pale Orange Brown with a pinkish tinge on medium wove paper.



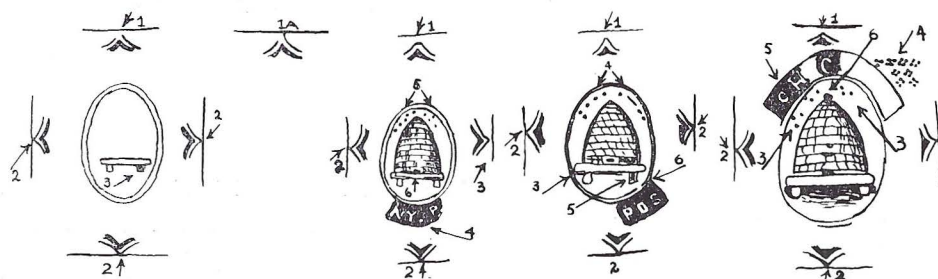
Genuine

Forgery A

Forgery B

Forgery C

Forgery D



Forgery A

Forgery B

Forgery C

Forgery D

## KEY TO DIAGRAMS

## ORIGINAL

1. Thick outer frame line. Point touches frame line; gap in line at left.
2. Thick outer frame line. Point touches frame line.
3. Four dots at left; dot, short line and two tiny dots at right.

## FORGERY A

1. Thinner frame line. Point open and not touching frame.
- 1A. (Sub-type). Thinner frame line. Gap in line at left, point touches at right.
2. Thinner frame line. Point touches frame.
3. Two vertical lines in right leg of hive support.

## FORGERY B

1. Blunt point not touching frame.
2. Point touches frame.
3. Point close to but not touching frame.
4. Period between "Y" and "P".
5. Five "bees" at left and four at right.
6. Small central black opening into hive.

## FORGERY C

1. Point not touching frame.
2. Point touches frame.
3. Left end of hive support thicker than right.
4. Five "bees" at left; three "bees" at right with short line between first and second.
5. Two vertical lines in right leg of hive support.
6. Break in oval frame line above "OS".

## FORGERY D

1. Point not touching frame.
2. Point touches frame line.
3. Six "bees" at left; three at right.
4. Diamond pattern composed of dots.
5. First "C" of "CHICAGO" smaller than second.
6. Solid blob on top of hive.

## FORGERY D (Illustration and Diagram)

Typographed. Both legs of the hive support are unshaded. There is a solid coloured blob at the top of the hive. There are six "bees" to left of the hive and three to right. The first "C" of "CHICAGO" is considerably smaller than the second. All four points of the inner

frame are closed; the top one does not touch the outer frame line, the others do. The diamonds between the inner frame and the inscriptions consist of four dots. This forgery was probably the work of Samuel Allan Taylor. It is much too clearly printed and occurs in a number of bogus colours. Noted in the following colours and papers:

- (a) White wove paper.  
     Reddish Orange.      BC Sepia.              BC Blue (shades).  
     BC Ultramarine.      BC Bright Green.      BC Bright Carmine Red.
- (b) Glazed surface coloured paper.  
     BC Red/Yellow.
- (c) Paper coloured through.  
     BC Mauve/Yellow.      BC Violet/Flesh.      BC Brown/Buff.  
     BC Mauve/Blue.
- (d) Laid paper.  
     BC Brown/Lavender Grey.

**Note:** Forgeries B and C are scarce; the other two series are very common.

*(to be continued)*

## Reviews

### CATALOGUE OF PERU

**Catalogo de Sellos Permanos.** 1957. H. Moll. Lima: Peru. Ediciones Filatelicas Moll, Casilla 131, Gallos 259. (Price \$2.50).

By some means a review of this most useful catalogue has been overlooked. Compiled by Mr. Moll and Don Angel Puppo, with the assistance of other leading specialists in Peru and published by Herbert H. Moll, this is a catalogue which will be required not only by specialists in the stamps of Peru, but also the Pacific War issues of Chile. Each issue is set out with a variety of shades and followed by details of the method of production, numbers printed and dates of issue, where known. The marks found on Chilean stamps during the 1879-1883 War are admirably illustrated and the historical notes valuable. Later issues and telegraphs together with die and plate proofs, where known, are listed and priced. A book which should not be missed.

\* \* \* \* \*

### URUGUAY

**Uruguay 1856-1900.** By Nils Färnström. Swedish Philatelic Handbook. No. 3. Stockholm 1959. Price 3.50 kr.

All the handbooks (there are some half dozen in English, Spanish or French) which have been written about Uruguay are out of print and on this account alone Mr. Färnström's well illustrated little book is of value, even though written in Swedish. He has studied everything upon which he could lay his hands and the result is that in the space of about sixty pages the pre-adhesive period, "Diligencias", numeral types, the provisionals and the genuine cancellations are dealt with and illustrated. Furthermore, the work of Fournier, Sperati and the Spiro brothers of Hamburg all comes in for more detailed attention including the cancellations reproduced by Sperati. Despite the language difficulty, this is a most useful booklet, at a very low price and one which students of the stamps of the Republica Oriental del Uruguay will wish to have handy.

\* \* \* \* \*

**Early Channel Islands Postal History, and notes on other material.** Wm. Newport. Published by the Channel Islands Specialist Society, 33, Halfway Street, Sidcup, Kent. Price 7/9 post free.

This 40 page booklet now brings to completion all the information now available on every aspect of forming a collection of this interesting group of islands.

The eight earlier sections are each self-contained so that only the section or sections of particular interest need be purchased. The first part of this final section covers Postal History—Letter Forwarding Agents, Postal Markings 1794-1830, Ship Letters, Channel Islands Packets, Wrecks, Handstruck Penny and Twopenny Stamps, Roadside Letter Boxes—and in a second part—Parcel Post Labels, Jersey P.O.W. Camp 1915, Stamps with perforated initials of Firms, Regional Stamps and finally a Guide to Values—items which could not be fitted in the earlier booklets.

The publication of the whole series of booklets has covered a long period of time and the author is to be congratulated on the thoroughness and completeness of his work.

B.M.G.B.

# The American Local and Carriers' Stamps—XX

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

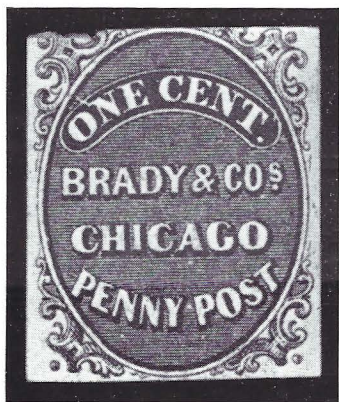
By DONALD S. PATTON

(Continued from page 170)

### BRADY & CO., CHICAGO, ILLINOIS

This post has successfully defied Postal Historians and Catalogers. Hennan (\*) noted that in 1860 a Mack S. Brady was a collection clerk working for the United States Express Company. Nothing else about the Post or its working is known. One or two of the stamps have been recorded on cover, the only apparent cancellation being a red blotch (? cork cancel).

However, a careful examination of the Brady stamp and comparison with forgeries, reprints and fantasies of other posts tends to convince the philatelist of its genuineness even though other proof may, at present, be lacking. The workmanship is certainly not that of the space-filler curios of the 1860's and 1870's.



Genuine

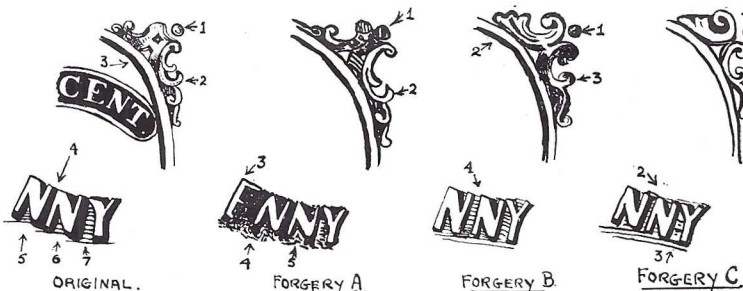


A

B

C

Forgeries



#### DESCRIPTION OF ORIGINAL (Scott 23 LI) (Photograph and Diagram)

The stamp is a fine lithograph. Constitution of printing stone not known but it was divided into rectangles each of which enclosed a stamp design. Portions of this rectangular frame line may show on stamps. (Not visible on the illustration, which is cut close). Medium wove paper. The stamp is printed in Slate Violet or Dark Lavender Grey. The design of the stamp consists of a vertical oval enclosed in two frame lines, the outer thin and the inner thick and dark. At the top on a curved band of dark colour are the words "ONE CENT" in white serified letters. This dark band has a narrow white frame. Below this is the inscription, in three lines, "BRADY & COS/CHICAGO/PENNY POST". The lowest line is curved. The letters of the inscriptions are in white unserified capitals all the letters having dark relief shading to right and below. The background of the oval consists of fine parallel horizontal lines. In many cases these lines are visible in the centres or between the limbs of the letters. Between the two letters "N" of "PENNY", however, no lines are visible and the space between the two letters is filled up by dark and solid shading. Between the lower limbs of each "N" 4-5 lines are visible and there are 8-9 lines visible between the

\*Hennan, *American Philatelist*, op. cit., p. 449.

second "N" and "Y". Outside the oval at each corner of the stamp there is a scroll decoration, somewhat reminiscent of the similar corner ornament on the genuine McIntire stamp. Outside the junction of the two scrolls is a small ball. This has a crescent shaped line within it. In the right upper corner ornament there is a small square gap in the scroll below the ball and below this there is a second "V" shaped gap. The whole stamp is nicely produced, letters of inscriptions are carefully drawn and regular and the shading of the corner ornaments is delicate and fine.

1c. Slate Violet.

1c. Dark Lavender Grey.

#### FORGERY A (Photograph and Diagram)

A coarse lithograph which will not stand up to the fine quality of the original for an instant. In many copies the horizontal background lines are thick, broken or blurred. The corner ornaments are a botched up travesty of the original. The ball is heavily shaded and joined to the centre scroll. There is no square gap below the ball and only a small white space where the "V" shaped gap occurs on originals. The "E" of "PENNY" is defective and resembles an "F". The shading round the letters "ENNY" is blotched and confused. This forgery occurs on thin wove paper and is noted in the following colours:—

Pink (shades pale to deep).	Dull Mauve.	Brownish Mauve.
Violet (shades pale to medium).	Green.	Blue.
Red.		

#### FORGERY B (Photograph and Diagram)

Lithographed. Slightly better looking than Forgery A. The corner ornaments differ from those of the original. In the right upper corner the topmost scroll has three curves at top and is shaped like a cornucopia. The ball is detached and is heavily shaded. The lower scroll is heavily shaded and lacks the fine dotted lines of the original. There is no dark shading between the first and second "N" of "PENNY" and 7-8 lines are visible between the letters. Only noted in Mauve on slightly tinted wove paper with a pronounced mesh.

#### FORGERY C (Photograph and Diagram)

Lithographed. The corner ornaments are over simplified and shown only in thick outline with no attempt at shading. The right upper corner ornament consists of two scrolls with small "V" gap between and separate small ball. There is a narrow gap between the first and second "N" of "PENNY" and traces or lines are visible. Between the lower part of the second "N" and the stem of the "Y" there are two squares each with a dot within.

Noted in:—

Dull Purple on pale buff paper. *black on purple paper*  
Lemon Yellow.  
Wove paper in both cases.

### KEY TO DIAGRAMS

#### ORIGINAL

1. Free standing ball with crescent shaped line within.
2. Fine dotted line within lower part of scroll.
3. "V"-Shaped space, double line at left.
4. Heavy solid shading between first and second "N".
5. 3-4 lines visible.
6. 3 lines visible.
7. 8-9 lines visible.

#### FORGERY A

1. Heavily shaded ball attached to scroll.
2. No dotted shade line.
3. Defective "E", appears as "F".
4. Confused dark shading below and between letters "ENNY".

#### FORGERY B

1. Free standing heavily shaded ball.
2. Dark and confused shading in lower scroll.
3. No solid shading between 1st and 2nd "N". 7-8 lines visible.
4. Upper scroll has three rounded projections.

#### FORGERY C

1. Outlined scrolls; no shading.
2. Solid shading at left between 1st and 2nd "N"; traces of lines at right.
3. Two small squares with dot within between "N" and "Y".

[To be continued]

### Review

**Tibet: The Postage Stamps and Postal History.** By H. D. S. Haverbeck. Published by The Collectors Club, 22 East 35th St., New York 16, N.Y. Price \$2 nett.

The first edition of this study was published in 1952, and the current edition now greatly enlarged, includes the latest discoveries in this field.

Various chapters deal with the postal arrangements of the Tibetan Border Commission; the British P.O.'s and the 1904 Younghusband Expedition; the Chinese Imperial Posts the Tibetan Posts and the posts of the Chinese Peoples Republic.

The stamps and major type cancellations are profusely illustrated and provide a valuable means, by comparison, in the detection of forgeries.

The existence and status of a series of stamps which are believed to be in use in payment of fees for the transmission of wireless messages is discussed but no definite opinion has been arrived at, but satisfactory evidence is available indicating the use of official stamps for ordinary correspondence.

Three appendices deal with the Tibetan Monetary System, the Tibetan alphabet and the Mount Everest local of 1924.

The collectors of this interesting country will find in this monograph the most comprehensive information yet published on the subject.

B.M.G.B.

## The American Local and Carriers' Stamps—XXI

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

By DONALD S. PATTON

*(Continued from page 195)*

#### ADAMS & CO., CALIFORNIA

The Adams & Co. Express started in California in September 1849, operating solely on the Pacific Coast. Besides running an express and freight business Adams & Co. were also Bankers. The company issued several adhesive stamps, all bearing the portrait of D. H. Haskell, the manager of the Express Business, as well as a Newspaper stamp and postal stationery. In 1854-55 changes were made in the staff and Haskell was replaced by Isaiah C. Wood, as Manager of the Express department while James King became the firm's cashier and banker. In 1855 the banking house of Page, Bacon & Co. failed, starting a run on other banks and producing a financial panic and business depression. Early in 1855 Adams & Co. failed and their California business was purchased by Freeman & Co., they in turn were succeeded by Wells, Fargo & Co.

Neither of the successors to Adams & Co. appear to have used the Adams stamps, which is possibly the reason why they are so scarce to rare. Neither the Caspary nor the Knapp Sales contained any of the Adams stamps on cover. In the former sale was a copy of the Newspaper stamp, cancelled with blue oval framed "ADAMS & CO. GEORGETOWN" cancellation. In the same collection was a bottom left corner block of 12 (4×3) of the 25c. Black (Scott IL 2) Scott IL 3 is generally known as the "Poker Chip" stamp as it was used in place of a "two-bit" (25c.) coin.

At this period small change was scarce in California. The smallest coin in general use, or available, was the "short bit"—the silver 10c. piece called a dime. As late as 1850 or later, United States coinage was only part of the money in circulation in the U.S. and English, French and Spanish money was in common use. The Spanish dollar contained eight reales which Americans called "bits". Expressions such as "two bits" (for 25c.) and "four bits" for a half dollar or 50c. piece are still in use, particularly in the southwest.

Although the Adams & Co. Express was started in 1849 stamps were not issued until some time in 1854 and therefore had a comparatively short life as the Company was taken over in May, 1855 by Freeman & Co.

*(For the above information the author is indebted to Elliott Perry)*

## THE STAMPS

**25 CENTS BLACK ON BLUE WOVE PAPER** (Scott IL 1) (See Illustration and Diagram)

Lithographed. Portrait of Haskell looking to right in oval. Inscription at top of oval reads "ADAMS & CO'S EXPRESS." and the same inscription is repeated in the lower half of the oval. In each corner of the stamp is a circle with serrated margin with "25" (in figures) above and "cents" in very small letters below. Each circle has sixteen serrations (or points). The spaces between the points are unshaded and enclosed by a thin line. At each side of the oval, between the upper and lower inscriptions is a narrow vertical oval with "25 cents" inside (reading upwards). There is a period after "EXPRESS" in both upper and lower inscriptions. The portrait of Haskell is finely drawn and the ear is clearly visible. There is fine shading above the nose, round the line of the jaw and on the neck. The background to the oval is composed of fine parallel horizontal lines and behind, above and to the right of the head to the level of the eye there is diagonal cross hatching. The ends of the horizontal lines form the outline of the oval. Beyond the edges of the horizontal lines there are three frame lines to the oval, the inner and outermost are thin and the middle line is thick.

The stamp is printed in black on blue wove paper.

**\* FORGERY A: 25 CENTS** (Scott IL 1) (See Illustration II and Diagram)

Typographed. Compared with the fine printing of the original this is a coarse production. The circles in the four corners are not truly circular and the serrations are irregular and of varying sizes. There are no fine lines between the serrations. The small word "CENTS" is



I Genuine

II Forgery A



IV Genuine

fairly illegible and reads as "CENS" in lower right circle and "CEPIS" in lower left circle while in the two upper circles the "N" appears as an inverted "V" and the "S" as a small line or dot. No ear is visible on the portrait, the hair is represented by heavy dark shading and there are no waves visible as in the original. There is coarse dotted shading on the

neck and jaw and on the left side of the forehead. There is a period after "EXPRESS" in the lower inscription but none in the upper. The background of the oval is composed of fairly coarse horizontal lines and there is no cross hatching above and behind the head. The horizontal lines are enclosed in a single frame line and outside this there is one thick frame line.

Noted in the following colours:—

Black/Pale Green paper coloured through, on wove and on laid.

BC Pale Brown on wove.

Deep Black and in Grey-Black on horizontally laid.

**25 CENTS** (Scott IL 2) (See Illustration III and Diagram)

A fine lithograph. Wove paper. The stamps are initialed "S.R." usually in black, though stamps are recorded with initials in red and also without initials. The central design consists of a portrait of Haskell looking to left framed in an oval. Above and below in the oval frame is the inscription "ADAMS & CO'S EXPRESS". There is a period after "EXPRESS" in the lower inscription but not in the upper. Between the upper and lower inscriptions is a narrow fancy oval frame (vertical) carrying the inscription "25 CENTS". That on the left side of the stamp reads downwards and that on the right reads upwards. In each corner of the stamp is a circle whose outline is formed by the ends of the fine background lines. In the centre of each circle is "25" (in figures) and below "Cts" in small fine letters. There is a small dot or stroke under the letter "t". Round the circumference of the circles are fine lines with a loop to right looking rather like the letter "p" repeated. The portrait is finely drawn and details of hair and ear are clearly visible. There is a clear parting in the hair running to back of the head. There is fine shading on neck, jaw and chin. The background of the oval is composed of fine parallel and horizontal lines and there are traces of diagonal cross hatching above and behind the head. Towards the lower-part of the oval the horizontal lines are wider spaced than in the upper half. The oval is framed by three lines, the inner and outer of about equal thickness and the middle line very thin. Some of the horizontal background lines cross over the frame lines.

The stamp is printed in Black on white wove paper. The same design occurs in Black on glazed pink surfaced cardboard and this is the stamp which is often known as the "Poker Chip" stamp, having been used in lieu of small change and not for postage. This stamp still exists in sheet form (5 rows of eight) but is not common.

\* See note at the foot of page 235.



The 25c. Black occurs overprinted in red "OVER OUR CALIFORNIAN LINES ONLY". The overprint is in three lines, "OVER" at the top, "OUR CALIFORNIAN" in an upward arc over the top of the oval and "LINES ONLY" in a downward arc over the lower part of the oval. (See illustration IV).

The 25c. Black (IL 2) also occurs surcharged in black "RATE 25c. PER  $\frac{1}{2}$  OZ". The surcharge is in a single line across the top of the stamp. (See illustration V). The surcharge is handstamped.

**\* FORGERY A: 25 CENTS** (Scott IL 2) (See Illustration VI and Diagram)

Typographed. A coarse production when placed side by side with the original. None of the forgeries seen have been initialled. There is no period after "EXPRESS" in either



III Genuine

VI Forgery A

V Genuine

the upper or lower inscription. In the small side ovals is "25 CTS" instead of "25 CENTS" as the originals. The corner circles are irregular. In the upper left circle there is a stroke between the "2" and "5". The drawing of the portrait is coarse. There is heavy dotted shading on the cheek and jaw. The oval is framed by two lines only and the fine central line of the originals is missing. There is a

sub-type of this forgery in which there are scattered shade lines on the forehead and left cheek.

Noted in the following colours and papers:—

Black/White wove paper.

Black/Buff paper.

BC Black/Green glazed surfaced coloured paper.

BC Black/Magenta surfaced paper.

Black/White paper slightly glazed.

BC Blue/White paper.

No forgery has been noted with either the overprint "OVER OUR CALIFORNIAN LINES" or the surcharge "RATE 25c. PER  $\frac{1}{2}$  OZ."

No forgery of the stamp on glazed pink surfaced cardboard has been noted.

**25 CENTS BLACK** (Scott IL 6) (See Illustration VII and Diagram)

Fine lithograph. Portrait of Haskell looking to left in an octagonal frame. Inscriptions at top and bottom of stamp "ADAMS & CO'S EXPRESS". At centre of each side of the stamp the figures "25" in black over a large lightly shaded capital "C", framed in an oblong octagon. The portrait is finely drawn and details of waves of hair, ear and fine shading on forehead and line of jaw are clearly visible.

Printed in Black on white wove paper.

No forgery of IL 6 has been noted.

*NOTE.—On stamps IL 1-2 and 3 there is a two-line imprint outside the stamp design reading vertically in the vertical space between two stamps. This is in very fine script lettering and reads as follows:—"Entered according to Act of Congress in the Year 1853 by I. C. Woods in the Clerk's Office of the District Court of the Northern District of California". The imprint starts (reading upwards) outside the left vertical margin of one stamp and continues (reading downwards) outside the right vertical margin of the adjoining stamp. Portions may be visible on single stamps but the complete imprint is only likely to be visible on a horizontal pair or larger multiple. None of the forgeries shows this imprint.*

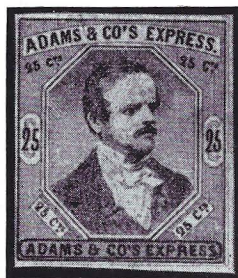
**NEWSPAPER STAMP** (Scott ILP 1) (See Illustration VIII)

Rectangular format. In the centre the inscription in three lines "ADAMS & COS/PAID/EXPRESS" against an engine turned background with scalloped edge, the whole enclosed in an oval band with inscription "ONE NEWSPAPER" at top and "OVER OUR CALIFORNIAN ROUTES" below. Geometrical design outside the oval and the whole stamp enclosed in two rectangular frame lines, the outer thick and the inner thin. The words "ONE NEWSPAPER" are in serified capital letters and the words "OVER OUR CALIFORNIAN ROUTES" in smaller unserified capitals. "ADAMS & COS" & "EXPRESS" are in unserified capitals and both inscriptions are slightly curved. "PAID" in large white capitals, outlined and shaded.

This stamp occurs in Black/Claret unsurfaced paper coloured through.

No forgeries noted.

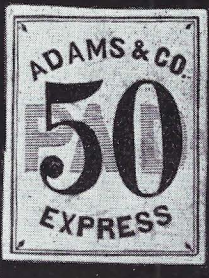
\* See note at the foot of page 235.



VII



VIII



IX

#### ENVELOPES (Scott IL U1, IL U2, IL U3) (See Illustration IX)

These occur printed in black on U.S. Envelopes of the 1853 issue. The design is a simple one consisting of the large figures "50" in black over the word "PAID". The letters of "PAID" are formed by horizontal lines and the letter "I" does not show. Above and below are the words "ADAMS & CO" & "EXPRESS" in unserifed capitals. The whole is framed in a double rectangular frame line with slight ornamentation inside each corner.

\*50c. Black (On U.S. No. U 9)

50c. Black (On U.S. No. U 10).

50c. Black on plain buff envelope.

\* Note:—This stamp is known cut out and used as an adhesive.

The author is indebted to Elliot Perry for permission to use Illustrations, Nos. I, IV, V, VII and VIII.

#### KEY TO DIAGRAMS

##### 25 CENTS BLACK (Scott IL 1). ORIGINAL

1. Diagonal cross hatching behind, above and to right of head.
2. Open ends of horizontal background lines form outline of oval.
3. Clearly visible ear.
4. Three frame lines, middle line thick, inner and outer lines thin.
5. Period after "EXPRESS".
6. Serrated circle with sixteen points. The space between the points is unshaded and connected by a fine curved line. Inscription "CENTS" in fine script characters.

##### FORGERY (Scott IL 1)

1. No cross hatching in the oval.
2. Ends of horizontal lines joined by single frame line round oval.
3. NO EAR VISIBLE.
4. Single thick line round oval.
5. No period after "EXPRESS".
6. Irregular circle and points. Points not connected by thin lines. Inscription reads "CINI".

##### 25 CENTS BLACK AND 25 CENTS BLACK ON PINK SURFACED CARD, ORIGINALS

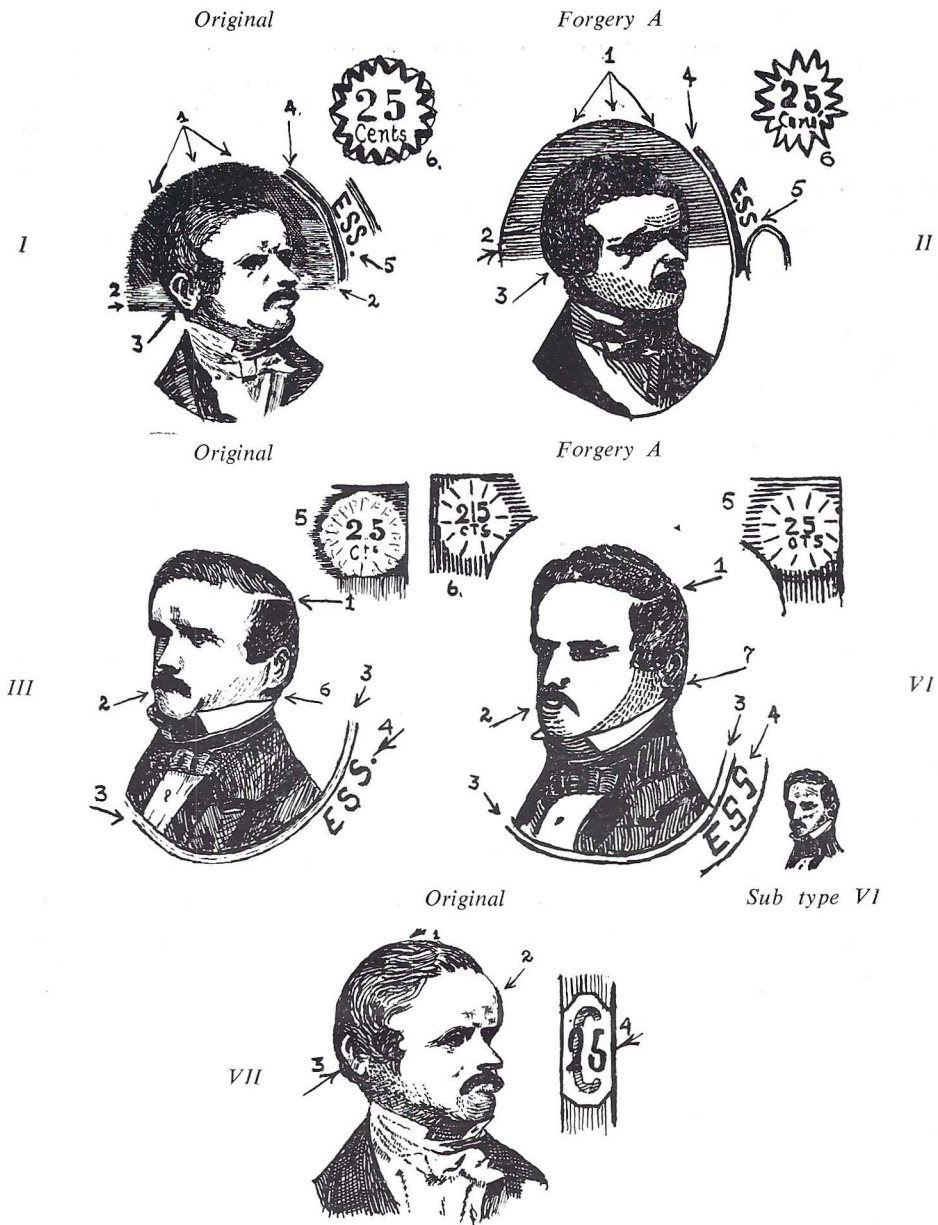
(Scott IL 2 and IL 3)

1. Clear parting in hair.
2. No trace of mouth showing below moustache.
3. Outline of oval consists of three lines, outer and inner of medium thickness, middle line very thin.
4. Period after "EXPRESS".
5. Corner circle formed by ends of horizontal and vertical lines, 25 centrally with "CTS" in fine script letters below. Round circumference of circle several fine lines with loops like letters "P".
6. Very fine shading on cheek.

##### FORGERY (Scott IL 2)

1. Short parting in hair.
2. Lower lip or mouth shows as round white half circle below moustache.
3. Only two frame lines of equal thickness round oval.
4. No period after "EXPRESS".
5. Irregular circle with short lines instead of "p" shaped objects as in originals.
6. Vertical stroke between "2" and "5".
7. Heavy dotted shading on cheek.

Sub-Type has irregular shade lines on forehead and cheek.



**25 CENTS BLACK (Scott IL 6). ORIGINAL**

1. Clearly visible waves in hair.
2. Fine shading on forehead.
3. Well drawn and clearly visible ear.
4. In side panels framed in upright elongated octagon with unshaded background is "25" in solid black on lightly drawn and shaded large capital "C".

[To be continued]

NOTE: Just before this issue went to press, Dr. Patton found two further forgeries of Scott Nos. IL 1 and IL 2. These will be illustrated and described in the June issue of this journal.

## Reviews

**Stamps are Money.** By R. J. Sutton. Stanley Paul & Co. 178-202 Great Portland St., London W.1. Price 18/- nett.

That stamps are money is obvious even to a casual observer but to the great majority of collectors the main enjoyment of the hobby of stamp collecting lies in the intellectual and cultural benefits which result from the formation of their collections. In this hobby, individual taste and inclination (and purse) are the only factors which govern the choice of what is collected and the collector would hardly be human if its catalogue value was not used as a yard-stick in the process of its formation. Whether the expenditure is large or small, there is always the prospect of some monetary return, or even profit, in addition to immeasurable pleasure and enjoyment of the hobby if the collection is sold.

Though in general agreement with the above remarks, the author, while stressing the over-all importance of experience and knowledge, indicates in an extensive survey of advantageous methods of both speculation and collection, how it is possible to achieve "pleasure for leisure" and even financial profit.

The book is most pleasantly and interestingly written but one is left with the feeling that it is possible both to have one's cake and eat it, which a majority view would not uphold.

**World's First Air Stamp Italy 1917.** By L. H. Harris. Available from J. C. Crimlisk, 9 Victoria Ave., Filey, Yorks. Price 3/6 (50c.).

This sixteen page brochure deals with the first official airmail stamp authorised for use on experimental mail-carrying flights between Turin and Rome.

The stamp selected was the 25c. rose (1903) Express stamp for inland letters overprinted "EXPERIMENTO POSTA AEREA/MAGGIO 1917/TORINO-ROMA. ROMA-TORINO" and special cards and cancellors were prepared to commemorate the flights which were carried out by a private aeroplane company.

The flight was originally scheduled for 19th May, but owing to bad weather it had to be delayed till 22nd May from Turin, while that from Rome to Turin did not take place till 27th May.

The pilot's description of the flights, illustrations of the three special cards and cancellors struck are given in detail. A faked card and forged cancellations are also described and illustrated.

### The Anglo-Boer War Philatelist.

The first number (March 1959) of Volume 2 of the official publication of "The Anglo-Boer War Philatelic Society" has been received. Application for membership should be made to Hon. Sec./Treasurer, "Allways", Rudheath, Norwich. 7/6 per annum, U.S.A. and Canada \$1.50 which includes the magazine post free.

B.M.G.B.

## The American Local and Carriers' Stamps—XXII

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

By DONALD S. PATTON

(Continued from page 235)

#### ADAMS & CO.'S EXPRESS

As indicated in the last chapter two more forgeries were discovered after the type had been set. They are described below.

#### FORGERY B (Illustration X and Diagram)

Typographed on thinnish wove paper. Slightly less crude than Forgery A. The background to the central oval consists of horizontal lines only and there is no cross hatching. In the portrait a very rudimentary ear is visible. At the back of the head above the ear there is a dent in the outline. There is dotted shading on the jaw and chin and left side of forehead. There is a somewhat misshapen small period after "EXPRESS". The four circles in the corners of the stamp have each sixteen serrations or points as in the originals but in the forgery these serrations are unequal and irregular. The word "CENTS" is reasonably legible in each circle.

Wove paper. Black/Pale Grey Blue.

**FORGERY B** (Illustration XI and Diagram)

Typographed on medium wove paper. Slightly less crude than Forgery A. Little or no parting is visible. Vestiges of an ear can just be made out. The cheek, jaw and left temple are shaded with dotted lines. There are three lines on the left wing of the collar (none on originals). There are three or four lines on the shirt front but no button or stud is seen (stud present in originals). There is a stop after "EXPRESS" in the lower panel but it is more comma shaped than circular. The circles in the corners contain sixteen lines each. The left upper circle has an almost indecipherable "CTS"; the right upper circle has a "C" only. The two lower circles have one or two meaningless lines where the letters "CTS" should appear.

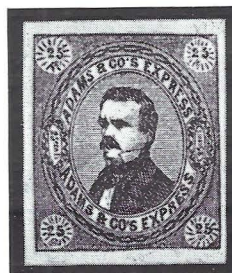
Medium wove paper. Grey Black.

**KEY TO DIAGRAMS****FORGERY B** (Scott IL 1)

1. Horizontal lines only; no cross hatching.
2. Dotted shading on forehead.
3. Circle with sixteen irregular and misshapen serrations.
4. Small period after "EXPRESS" in upper panel.
5. Dent in outline of back of head.
6. Rudimentary ear visible.

**FORGERY B** (Scott IL 2)

1. No parting visible.
2. Misshapen circle with sixteen irregular lines; small "c" visible.
3. Vestiges of ear. Dotted shading on jaw and cheek.
4. Three lines in left wing of collar.
5. Misshapen period after "EXPRESS" in lower panel.

*Scott IL 1**X — Forgery B**Scott IL 2**XI — Forgery B**X — Forgery B**XI — Forgery B*

[To be continued]

# The American Local and Carriers' Stamps—XXIII

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

By DONALD S. PATTON

(Continued from page 274)

### ADAMS' CITY EXPRESS POST, NEW YORK, N.Y.

#### GENERAL

In the 1840's Alvin Adams of Boston operated a package express between Boston and New York, via the Boston and Worcester Railroad (later the eastern end of the Boston and Albany line) to Worcester, the Norwich and Worcester Railroad to Norwich, Connecticut, and Long Island steamboats to New York. His partner in Adams & Co. in New York was William B. Dinsmore. At this period Harnden's Express was operating via the Boston and Providence Railroad and the Providence and Stonington line to Stonington, Conn., and thence by steamboats to New York via Long Island Sound. Eventually Adams & Co. obtained this part of the business which Harnden had begun and in time extended to Philadelphia and many other places becoming one of the largest and most profitable businesses connected with transportation.

It does not seem ever to have been proven that the Adams concern carried mail in competition with the U.S. Post Office and it has never been definitely determined that a connection existed between Adams' Express and Adams' City Express Post.

According to Elliott Perry the "Report" that the stamps are known on cover from Boston, New York and Philadelphia has not been substantiated and in point of fact only covers emanating from New York appear to have been recorded and very few of them.

For some years, commencing in 1850, the express office of Adams & Co. was at 59 Broadway in New York. However research by Perry and others has uncovered no record of Adams' City Express Post either in New York, Philadelphia or Boston.

No Adams' City Express Post stamps or covers were represented in the Knapp Sale. There were three Adams' City Express Post stamps on cover in the Caspary Sale of U.S. Locals. All three covers emanated from New York. Two of the covers bore the 2c. Black/Buf (Scott 2L 2) and the third the 2c. Black/Grey (Scott 2L 4).

#### THE STAMPS

In the Scott Catalogue four stamps, in two types, are listed under Adams' City Express Post. In the first type (Scott L7) the name "ADAMS" appears in the left side panel of the stamp and both 1 and 2c. denominations are listed under this type, printed in black on buff thin wove paper. It is open to doubt whether a 1 cent value ever existed in this type and Elliott Perry states that he has never seen this stamp.

No forgeries or reprints of the stamps with "ADAMS" in left side panel have ever been noted.

In the second type (Scott L8) the name "ADAMS" in the left side panel is replaced by ornamentation consisting of branching scrolls.

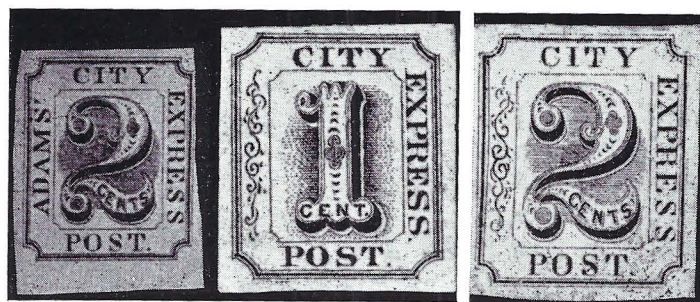
Both 1 and 2c. denominations exist in this type, printed in black on greyish thin wove paper. There is some reason to believe, as is shown later, that there may also have been originals in the second type printed in blue on white paper. These are not listed in the catalogue.

#### DESCRIPTION OF ORIGINALS

##### 2 CENTS BLACK/BUFF (Scott 2L 2) (See Illustration and Diagram I)

Typographed. Rectangular format with inscriptions "ADAMS'" at left side, "CITY" at top, "EXPRESS" at right side and "POST" at bottom. The outer frame consists of three lines, a thicker middle line and an inner and outer thinner line. Inside the inscriptions is a single thin inner frame line enclosing a large figure "2" on a lined background.

In the word "ADAMS'" the two "A's" are shorter than the other letters and there is a wedge shaped apostrophe at the end of the word. The large figure "2" has a small circle within each ball and each circle contains 6-7 horizontal lines. Above the upper ball, in the neck of the figure are four black ornaments, the lower two of which are roughly triangular. In the thick part of the curve of the figure is a four lobed ornament again shaded with horizontal lines. Above and below this there are six black ornaments. Above the circle in the lower ball are four more dark ornaments; the foot of the figure contains the word "CENTS" in double lined capitals and above the "S" are three black ornaments. The background to the figure is composed of horizontal shade lines and below the comma shaped projection on the inner side of the figure these horizontal lines are cross hatched by diagonal lines. There is dense black shading below each ball, under the neck of the figure, beneath the foot and to the right of the large curve. Outside this black shading is a single line with a white space between it and the dark shading.

*Original a**Original b**Original c***NOTE:**

It is probable that the 1 Cent in this type listed by Scott (2L 1) does not exist. No reprints or forgeries are known of the 2 Cents (Scott 2L 2).

**1 CENT BLACK/GREY (Scott 2L 3) (See Illustration and Diagram II)**

Typographed. Rectangular format. Inscribed "CITY" (at top), "EXPRESS" (at right) and "POST" (at bottom). Ornamental branching scroll like decoration in left side panel. The centre consists of a large figure "1". The top of the figure consists of three rounded projections; the upper serif of the figure has a narrow neck and an oval ball pointing upwards. Within the ball is a dark-shaded diamond ornament. The two lower serifs of the figure consist of two balls; across the bottom of the figure with the "C" in the left ball and the "T" in the right one is the word "CENT" in capital letters. Inside the complete outline of the figure is a single thin line following the outline. Down each side of the stem of the figure is a second thin line within the first. In the middle of the stem of the figure is a four lobed ornament with double outline shaded with vertical lines within. This is centred nearer the left side of the figure than the right and actually touches the innermost line at the left side. Above this ornament are six dark ornaments. The lower three are more or less crescent shaped and grading in size becoming smaller towards the top of the figure. The fourth and fifth ornaments are dark lines and the sixth is represented by a dot. Below the four lobed ornament are four crescent shaped dark decorations diminishing in size from above down. The inner line of the outline touches the foot of the "E" of "CENT" and the bottom of the right limb of the "N". There is dense black shading outside the figure in the following positions—below the whole foot of the figure, along the complete length of the right side of the figure, between the two projections at top, to the right of the oval ball and below the neck of the upper serif. The background to the figure consists of horizontal lines which at both sides of the stem of the figure are broken into shorter lines or dashes at their extremities. On each side of the stem there is diagonal cross hatching. The ornament in the left side panel consists of a series of scrolls with branches and a number of dots and lines.

**2 CENTS BLACK/GREY (Scott 2L 4) (See Illustration and Diagrams I and III)**

Typographed. This stamp is identical in design with the first type (Scott 2L 2) except that the word "ADAMS" in the left side panel is replaced by a decoration consisting of branching scroll like ornaments, with short lines and dots. This is superficially similar to the decoration in the 1 Cent (Scott 2L 3) but is not identical.

**REPRINTS (Illustrations and Diagrams II to V)**

It is stated in the Scott catalogue that "these stamps have been reprinted on white wove, yellowish and pelure papers". This statement is inaccurate. No reprints of the 2c. inscribed "ADAMS" (Scott 2L 2) occur and as already stated it is probable that a 1 Cent stamp in

*Reprints*

this type does not exist at all. Reprints of the second type exist for both denominations and occur printed both in black and in blue on thin white wove paper. This would appear to be a true reprint in that the design is accurately reproduced in both values but in general the printing shows considerable wear and many of the cliches show constant flaws or damage which enable them to be positioned on the sheet. Originals do not show these signs and cannot be plated or typed on the reprint sheet.

The 1 Cent reprint is printed in a sheet of 25 subjects (5×5). The 2 Cent

reprint is printed in a larger sheet of 50 subjects which are arranged in five panes of ten subjects (2×5), the two lower panes being printed sideways in relation to the three upper panes (see diagram VI). Below are given lists enumerating the positional types on the sheet of each value; these lists together with the composite diagrams of the constant flaws should enable single copies to be identified and typed for position. A small number of stamps are encountered which do not "plate" on the reprint sheets. These stamps are printed in blue on yellowish white paper, somewhat thicker than that of the reprints; most of the copies examined by the writer are gummed. The printing, especially the triple frame line, is clearer and better than that of reprints. The probability is that these stamps are originals, although this colour appears never to have been catalogued.

Under the Mercury Vapour Quartz lamp the paper of Reprint sheets becomes a greyish lavender blue. Those stamps printed in blue which do not "plate" on the Reprint sheets show a greyish yellow paper under Ultra Violet light.

**ADAMS' CITY EXPRESS POST**  
**REPRINT SHEET (5×5). ONE CENT. DETAILS OF TYPES**

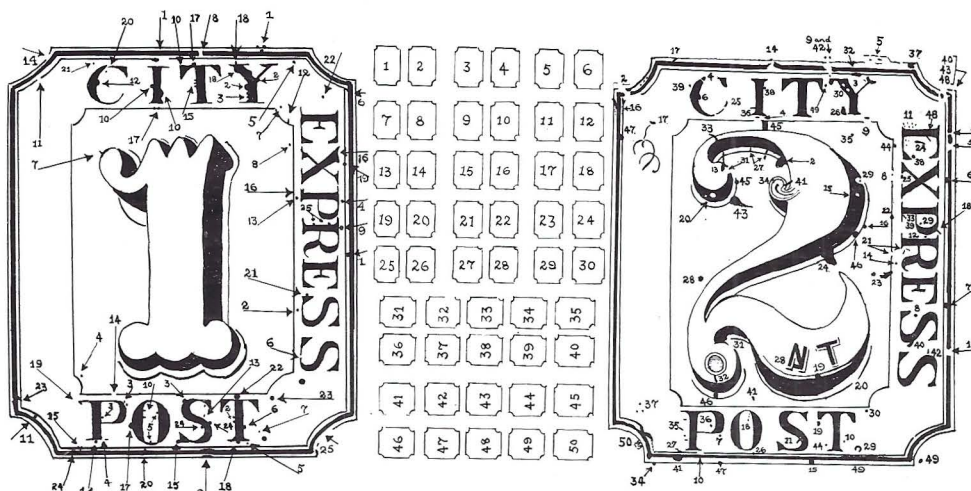


DIAGRAM IV

DIAGRAM VI  
2c. arrangement of  
Reprint Sheet

DIAGRAM V

**Type 1.** Break in inner frame line above "I" of "CITY". Coloured flaws on outer and middle frame lines above "Y". Coloured dot between inner and middle frame lines opposite space between "RE" of "EXPRESS".

**Type 2.** Coloured bulges on "Y" of "CITY" on side of stem at left and at junction of stem and right limb. Coloured dot under first "S" of "EXPRESS". Two dots left side of upright of "T" of "POST".

**Type 3.** Two small dots outside upper part of loop of "P" of "POST". Another small dot inside loop of "P". Dot on upper loop of "S" of "POST". Two small dots on left side of stem of "Y" (CITY).

**Type 4.** Tip of right serif broken in "P" of "POST". Dot over "P" of "EXPRESS". Tiny dot inside left lower curve of inner frame.

**Type 5.** Two tiny dots inside "O" of "POST". Small dot below right serif of "T" (same word). Small dot inside upper frame to right of "Y" of "CITY".

**Type 6.** Small coloured line bridging the space between inner and middle frame lines at lower end of right upper curve. Break in lower curve of 2nd "S" of "EXPRESS". Dot right side of stem of "T" of "POST".

**Type 7.** Small coloured line projecting from ball of fig. "I". Small dot to left of and above period after "POST". Tiny dot outside upper part of curve of inner frame line top right corner.

**Type 8.** Break in centre frame line, upper margin, over "T". Dot inside upper end of right inner frame line opposite first "E" (EXPRESS).

**Type 9.** Thickening of middle frame line below "S" of "POST". Dot top of "R" of "EXPRESS".

**Type 10.** White flaw in left serif of "T" of "CITY". Dot each side of "I" of "CITY". Two short lines inside "O" of "POST".

**Type 11.** Break in inner frame line of left upper curve. Dot between inner and middle frame line of lower left curve.

**Type 12.** Bulge inside curve of "C" of "CITY". Short coloured line on curve of inner frame line at top right.

**Type 13.** Two coloured dots inside upper curve of "S" of "POST". Dot below "P" of "EXPRESS".

**Type 14.** Small break in inner frame line above "P" of "POST". Break in outer frame line upper left corner.



**Type 15.** Three spots on left side of upright of "T" of "CITY". Spot attached to lower serif of "S" of "POST". Three small coloured dots on and below inner frame line to left of "P" of "POST".

**Type 16.** Upper left serif of "X" deformed. Left serif of foot of "P" of "EXPRESS" is bifurcated. Small spot under foot of "P" of "POST".

**Type 17.** Two small dots on frame line under "T" of "CITY". Dot on left side of horizontal of "T" (same word). Dot left side of "O" of "POST".

**Type 18.** Small spot above left arm of "Y" of "CITY". Small bulge below serif on left on same letter. Dot under "T" of "POST".

**Type 19.** Dot on inner frame above "X". Small hook on left serif of "P" of "POST".

**Type 20.** Break in top of "C" of "CITY" and small dot inside curve same letter. Dot on middle frame line below "O" of "POST".

**Type 21.** Dot on lower serif of first "S" of "EXPRESS". Small dot above "C" of "CITY".

**Type 22.** Dot above "E" of "EXPRESS". Large coloured flaw above "T" of "POST".

**Type 23.** Dot to right of "T" of "POST". Coloured line between inner and middle frame lines left lower corner.

**Type 24.** Dot each side of lower curve of "S" of "POST". Dot on middle frame line to left of "P" of "POST".

**Type 25.** Outer curved frame line weak or missing right lower corner. Two tiny dots left side of upright of "R" of "EXPRESS".

**NOTE:** Many of the type signs mentioned above are small and faint and require the use of a good glass. On the whole the marks are easier to distinguish on the printings in blue and less easy in the black printing especially on pale or poorly printed copies.

## ADAMS' CITY EXPRESS POST

### REPRINT SHEET. TWO CENTS. DETAILS OF TYPES

**Type 1.** The upper frame line is damaged or defective along practically its whole length. There is a large upward bulge on the thick middle line to right of "Y" and a smaller upward bulge to left of "C". (Not shown on Diagram.)

**Type 2.** Damaged left upper corner at junction of left frame lines with curved portion. Dark flaw at right inside upper curve of "2".

**Type 3.** Both serifs of "Y" are defective. The upper frame is defective and damaged particularly over letters "T" and "Y".

**Type 4.** Inner frame line broken under "T" of "CITY" and there is a dot under the foot of "T". Thin upper frame line damaged and with several small projections. Break top curve of "C" (CITY).

**Type 5.** To right of "Y" the outer thin frame line is broken and lifted and there are 2-3 small dots or lines in the break. Small break in thick frame line above "E" and partial break above "PR" of "EXPRESS".

**Type 6.** Coloured dot between inner and middle frame lines above "X" of "EXPRESS". Small coloured dot inside curve of "C".

**Type 7.** Coloured dot between inner and middle frame lines above space between "ES". Dot to right of "P" of "POST".

**Type 8.** Break in inner frame under "X" of "EXPRESS". Dot in gap. Dot inside curve of 1st "S" of "EXPRESS".

**Type 9.** Break in inner frame line below "Y" of "CITY". Small raised line in the gap. Break in mid and outer frame lines over "Y". Two dots in gap.

**Type 10.** Break in inner frame line under foot of "P" of "POST". Tiny dot to right of "T" (POST).

**Type 11.** Small stroke inside lower curve of "S" (POST). Small dotted flaws above and inside "E" (EXPRESS).

**Type 12.** Small dot between "PR" (EXPRESS). Break in thick frame line above space between "SS".

**Type 13.** Coloured flaw in upper right part of ball of "2" extending upwards on to the white shading.

**Type 14.** Break in middle frame line over "IT". Small dot over the break. Small dot under right foot of "R" (EXPRESS).

**Type 15.** Dot between middle and outer frame lines under "ST" (POST). One or two white flaws in the dark shading to right of upper curve of "2".

**Type 16.** Small dot at edge of white shading of curve of "2" opposite "P" of "EXPRESS". Dots and flaws upper end of left frame below corner.

**Type 17.** Small oblong dot above tip of ornament in left side panel. Small oblique line between middle and outer frame lines of top frame to left of "C" of "CITY".

**Type 18.** Short line on loop of "P" (between "PR"). Three faint lines inside upper part of "O" of "POST".

**Type 19.** Dot on the edge of the lower curve of figure "2" below and between letters "NT" of "CENTS". Tip of left serif of "T" of "POST" broken.

**Type 20.** Two white flaws in dark shading below upper ball of "2". Break in the line outside the dark shading below foot of "2" (at right).

**Type 21.** Two dots or short lines inside lower part of "R" of "EXPRESS". Small break in inner frame line below same letter.

**Type 22.** Dot on inner frame line opposite foot of "P" of "EXPRESS". Top of "C" of "CITY" broken (similar to Type 4).

**Type 23.** Irregular shaped coloured flaws inside inner frame line opposite space between "RE" of "EXPRESS".

**Type 24.** Large coloured flaw extending from the dark shading of fig. "2" towards the tip of the figure. Midstroke of first "E" of "EXPRESS" is broken.

**Type 25.** Small dot between legs of "X". Breaks in lower curve of "C" of "CITY".

**Type 26.** Blob on left serif of "Y". Tiny dot on inner frame line below "O" of "POST".

**Type 27.** Coloured flaw on inner frame line to left of "P" of "POST". Two short lines across the white space inside upper curve of "2".

**Type 28.** Coloured dot to left of narrow part of fig. "2". Flaw between legs of "N" of "CENTS".

**Type 29.** Small dot inside loop of "P" of "EXPRESS". Period after "POST" not inked inside and is horse-shoe shaped. White flaw at top of dark shading to right of curve of "2". Dot inside this flaw.

**Type 30.** Two small white flaws on left arm of "Y" of "CITY". Dot to right of "T" of "POST", just below corner of inner frame line.

**Type 31.** Break in outline of both upper and lower ball of figure "2".

**Type 32.** Flaw between inner and middle frame lines above "Y" of "CITY". Line between small shaded circle and edge of lower ball of "2".

**Type 33.** Small line on right serif of foot of "P" of "EXPRESS". Line across narrow part of "2" above upper ball.

**Type 34.** Line across the upper left part of the small decoration projecting from the upper inner part of "2". Dot on outer frame line lower margin near corner.

**Type 35.** Several small dots to left of "P" of "POST". Small dot to right of upper part of "2" below "Y".

**Type 36.** Short line projecting from left side of "I" of "CITY". Small dot inside loop of "P" of "POST".

**Type 37.** Square flaw inside outer frame line at top right corner of stamp. Three dots in form of triangle lower end of left side panel.

**Type 38.** Tip of lower serif of first "E" of "EXPRESS" detached. Tiny dot on right side of "I" of "CITY".

**Type 39.** Small line on right serif of foot of "P" of "Express" (similar Type 33). Tiny dot to left of top of "C" of "CITY".

**Type 40.** Damage and break right upper corner of stamp. Dark flaw on lower curve of first "S" of "EXPRESS".

**Type 41.** Dent in thick middle line of lower frame to left of "P" of "POST". Line or stroke between ornament and side of "2". Dot inside inner lower frame line above "O" of "POST".

**Type 42.** Diagonal white flaw across upper frame lines to left of "Y" of "CITY". Dot below this on level with serif of "Y".

**NOTE:** Types 1, 3 and 4 show varying degrees of damage and distortion of upper frame lines. In a large number of the Types the thin outer frame line at right side of stamp is weak, defective or missing in greater or lesser degree.

Many of the points of identification in the various types consist of comparatively small lines or dots and a good glass is essential. In general the flaws show best on the blue printings and are not so distinct on the printings in black, particularly on the lightly printed sheets.

**Type 43.** Irregular dark flaw below and to right of upper ball of "2". Damage and breaks upper right corner of stamp.

**Type 44.** Dot on inner frame line below first "E" of "EXPRESS". Tiny dot to left of lower part of "T" of "POST".

**Type 45.** Large dark flaw connecting top of figure "2" with inner frame line below "I". Dot at the upper end of the line outside the dark shading below the upper ball of "2".

**Type 46.** Dark flaw projecting from the black shading at upper curve of "2" opposite "PR" of "EXPRESS". Short line in the white space below lower ball of "2".

**Type 47.** Dot on thin outer line of lower frame below and to right of "P" of "POST". Dot between inner and middle lines of left frame near top.

**Type 48.** Damage and break right upper corner of stamp. Short line inside upper part of first "E" of "EXPRESS".

**Type 49.** Extensive flaws in loop of "P" of "EXPRESS" (not shown). Small dot between upper part of "T" and "Y" of "CITY".

**Type 50.** Break in middle frame above first "E" of "EXPRESS". Damage of frame lines in curve of lower left corner. Flaws outside this curve.

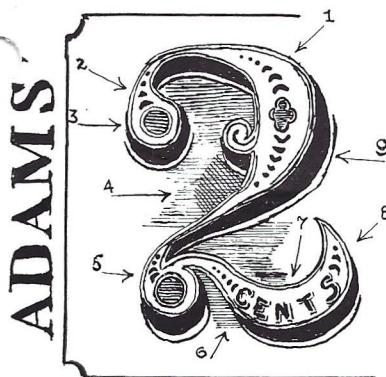


DIAGRAM I  
Original (2L 2)

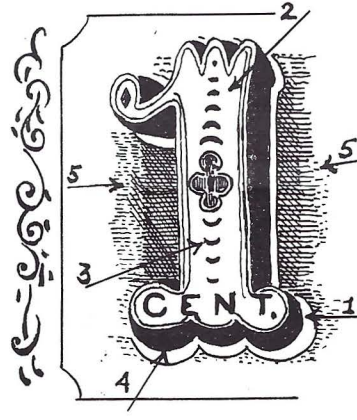


DIAGRAM II  
Original (2L 3) and Reprint



DIAGRAM III  
Original (2L 4) and Reprint

The figure "2"  
is identical with  
that on 2L 2

### KEY TO DIAGRAMS

#### 2 CENTS ("ADAMS" in left side panel) (Scott 2L 2) (Diagram I)

1. Six ornaments above the four lobed ornament in curve of "2".
2. Four ornaments above upper ball of figure.
3. Inner ball has six horizontal lines.
4. Cross hatching on inner side of figure.
5. Four ornaments above lower ball.
6. Five ornaments to left of "C" of "CENTS".
7. "N" narrower at top than bottom.
8. Three ornaments after "S".
9. Six ornaments below four lobed ornament.

#### 1 CENT ORIGINAL AND REPRINT (Scott 2L 3) (Diagram II)

1. Period after "CENT".
2. Six ornaments above the four lobed ornament in centre of fig. "1".
3. Four ornaments below the four lobed ornament.
4. Inner line touches bottom of "E" of "CENT".
5. Cross hatching at both sides of fig. "1".

(The Forgeries will appear in the next issue)

# The American Local and Carriers' Stamps—XXIV

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

By DONALD S. PATTON

(Continued from page 303)

### FORGERIES

#### ONE CENT

##### FORGERY A (Illustration and Diagram VII)

Typographed. The ornamentation in the left side panel differs from that of the originals. The upper part of the ornament ends in a hook shaped line. The four lobed ornament in the centre of the figure "1" breaks the line at left but is some distance from the line at right. Above this ornament are four lines and the same number below. Shading to right and left of the figure is composed of thick black lines and dashes. There is a period after "CENT" and "POST" but none after "EXPRESS". Letters "RE" joined at foot. Examples of this forgery occur with large margins (? printed singly) on vertically laid paper. Also with small margins on thin wove paper.

- (a) Thin wove paper.  
Black. Grey Black. Dull Blue.
- (b) Vertically laid paper, with large margins.  
Black. Dull Blue.

##### FORGERY B (Illustration and Diagram VIII)

Typographed. The "C" of "CITY" has a short lower curve. The right upper serif of "T" of "CITY" is longer than the left one. The ornament in the centre of the figure "1" touches the inner frame line at right and is very close at left. There are five lines above and below this ornament. There is a period after "CENT", "POST" and "EXPRESS". The ornament in the left side panel is a better copy of the original than in Forgery A but there are discrepancies. The letters "EXPRE" are taller than "SS".

Wove paper.  
Blue.



Forgery A

Forgery B

Forgery C

Forgery D

##### FORGERY C (Illustration and Diagram IX)

Typographed. Ornament in left side panel shows many discrepancies. There are three rather thin lines below the ornament in the centre of the figure "1" and four lines above. "CENT" is in very thin letters and there is no period after the "T". There is a period after both "POST" and "EXPRESS". The letters "XP" and "RE" are joined at foot. The "O" of "POST" is flat bottomed.

- Wove paper.  
BC Black/Yellow. BC Black/Deep Pink. BC Black/Blue.
- B.C. = Bogus Colour.

**FORGERY D** (Illustration)

(?) Lithographed, on very thin pelure paper which is gummed. This forgery closely resembles the originals in design but is poorly printed, many details being blurred, in particular the horizontal lines of the background.

Noted in Black and Pale Blue.

This forgery is easily detected by the poor printing and by the very thin pelure paper.

**TWO CENTS****FORGERY AA** (Illustration and Diagram X)

Typographed. This forgery is the counterpart of Forgery A of the 1 Cent and occurs in the same shades and papers. The large ornament in the upper curve of the "2" is roughly diamond shaped and contains four short lines and a long one. Above this ornament is a dot and then three lines; below are three lines. There are only two lines in the upper part of the upper ball and three in the upper part of the lower ball. The upper and lower serifs of the "X" are joined. The ornament in the left side panel differs markedly from that on originals. Like Forgery A of the 1 Cent this forgery occurs with wide margins on vertically laid paper and with smaller margins on wove paper.

(a) Thin wove paper.

Black.

Grey Black.

Dull Blue.

(b) Vertically laid paper, wide margins (? printed singly).

Grey Black.

**FORGERY BB** (Illustration and Diagram XI)

Typographed. This forgery is almost certainly the counterpart of Forgery B of the 1 Cent. There are four lines above the large ornament in the curve of the figure and three lines and three dots below. Three lines and a dot above the upper ball and three lines and a dot above the lower ball. Four lines to the left of "C" of "CENTS". The horizontal shade lines at right of figure start just below the level of "P" of "EXPRESS". There are breaks in the inner frame line (a) above "PO" of "POST" and (b) below 2nd "S" of "EXPRESS". The ornamentation in the left side panel differs from the genuine. Only noted in Dull Blue on wove paper.

I have not seen examples of a forgery of the 2 Cents on coloured papers which would match Forgery C of the 1 Cent.



*Forgery AA*

*Forgery BB*

*Forgery DD*

*Forgery EE*

**FORGERY DD** (Illustration)

(?) Lithographed. This is the counterpart of Forgery D of the 1 Cent. Like that forgery it is printed, very badly, on thin pelure paper. In general the design closely resembles that of the originals but there are two constant flaws present which make this forgery readily detectable; there is a coloured line projecting upwards from the lower serif of "C" of "CITY". This line touches the upper serif and reaches nearly to the left upper serif of the "I" (in some instances joins it). There is a break in the inner frame line above and to left of "O" of "POST". These two constant flaws, together with the poor printing and very thin paper make this forgery readily recognisable.

Thin pelure paper (gummed).

Black.

Grey Black.

Blue (shades).

**FORGERY EE** (Illustration and Diagram XII)

(?) Lithographed. I have not seen the counterpart of this forgery in the I C. Elaborate and rather finely drawn ornamentation in left side panel, differing from originals. Four lines above the large ornament in the curve of figure "2" and four lines and a dot below. Four lines or dots in the upper part of both upper and lower ball. Tops of "XP" joined; "RE" joined at foot. There is a period after "EXPRESS" (none in originals). There is a thin outer frame line outside the stamp.

Only noted in Black on thin wove paper.



*The two types, the first may be an original  
XIII XIV*

**POSTAL STATIONERY ETIQUETTES** (Illustrations XIII and XIV)

These are frequently encountered in old time collections as square cutouts. Design consists of the American Eagle with thirteen stars above, thunderbolt in left foot and olive branch in right framed in a circle, with outside and above "ADAMS EXPRESS COMPANY" and below "59 BROADWAY, N.Y.". The lettering and design is embossed in white against a blue background, on variously coloured papers.

These cut-outs are probably reprints from a design originally used as an etiquette and struck on envelopes and/or postal stationery.

There are two types, one with shaded shield containing "A E/Co" which is only known to the writer in blue on yellow. The second type has the shield similarly embossed but without colour, the lettering is smaller, the outer rim serrated and the details of the eagle differ.

Noted in Blue on white, toned, drab, yellow, orange and pink wove papers.

**KEY TO DIAGRAMS****FORGERY A (1 Cent)** (Diagram VII)

- |   |                                      |
|---|--------------------------------------|
| 1. Prominent upper serif "C".                       | 5. Four lines below centre ornament. |
| 2. Hook shaped line at top of decoration.           | 6. Period after "CENT".              |
| 3. Four lines above the centre ornament.            | 7. Heavy dark shading.               |
| 4. Centre ornament breaks inner frame line at left. | 8. "RE" joined at bottom.            |
|   | 9. No period after "EXPRESS".        |

**FORGERY B (1 Cent)** (Diagram VIII)

- |  |  |
|--|--|
| 1. Compare ornamentation in left side panel.     | 6. Centre ornament touches inner frame at right; almost touches at left. |
| 2. Short lower curve to "C".                     | 7. Period after "EXPRESS".   |
| 3. Right serif of "T" is longer than left.       | 8. Letters "EXPRES" taller than "SS".                                    |
| 4. Four lines and a dot above centre decoration. | 9. Period after "CENT".  |
| 5. Five lines below centre decoration.           | 10. Period after "POST".   |

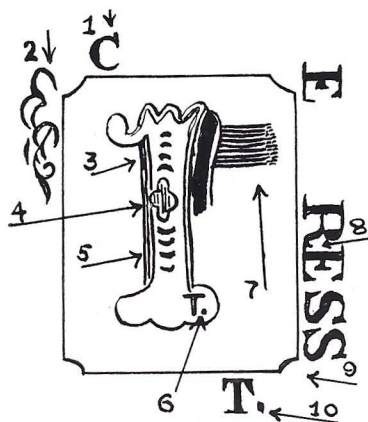


DIAGRAM VII  
Forgery A

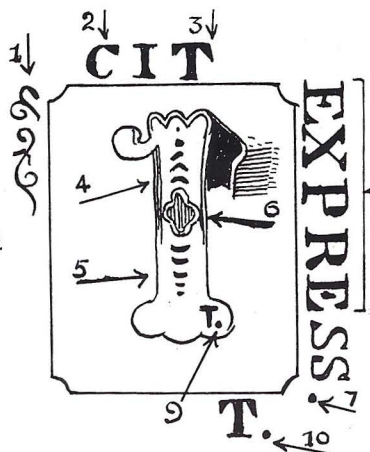


DIAGRAM VIII  
Forgery B

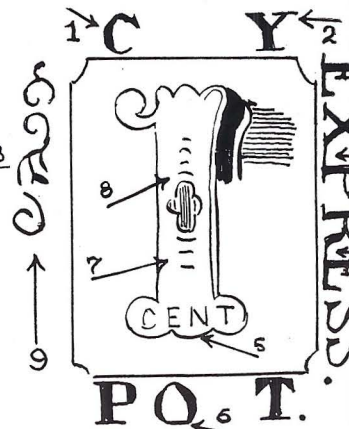


DIAGRAM IX  
Forgery C

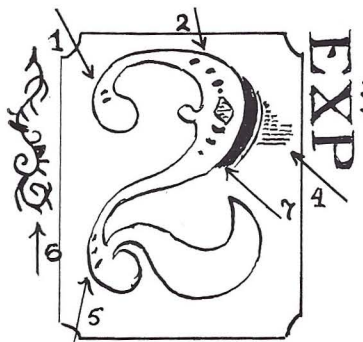


DIAGRAM X  
Forgery AA

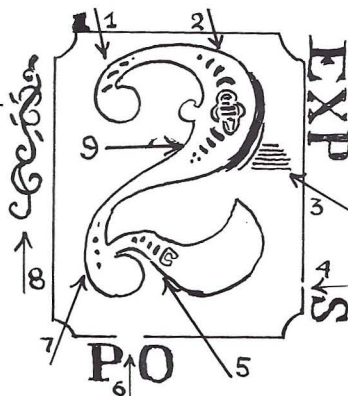


DIAGRAM XI  
Forgery BB

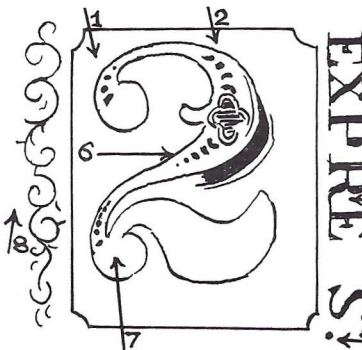


DIAGRAM XII  
Forgery EE

KEY TO DIAGRAMS

FORGERY C (1 Cent) (Diagram IX)

- |   |  |
|---|--|
| 1. Characteristic shape of "C". Long thick upper curve; short thin lower curve. | 5. "CENT" in thin letters.                 |
| 2. Right upper serif of "Y" is long.  | 6. Flat bottomed "O" in "POST".            |
| 3. "XP" joined at foot.   | 7. Three thin lines below centre ornament. |
| 4. "RE" joined at foot.   | 8. Four thin lines above centre ornament.  |
|   | 9. Compare decoration in left side panel.  |

FORGERY AA (2 Cents) (Diagram X)

- |   |  |
|---|--|
| 1. Only two lines in upper ball of "2".         | 4. Shading starts opposite centre of "X".                            |
| 2. Three lines and a dot above centre ornament. | 5. Three lines in lower ball of "2".                                 |
| 3. Upper and lower serifs of "X" are joined.    | 6. Ornamentation in left side panel differs markedly from originals. |
|   | 7. Three lines below centre ornament.                                |

**FORGERY BB (2 Cents) (Diagram XI)**

1. Four lines above upper ball of "2".
2. Four lines above centre ornament.
3. Shading starts just below level of "P".
4. Break below start of second "S".
5. Four lines to left of "C".
6. Break in inner frame line above letters "PO".
7. Four lines above lower ball of "2".
8. Compare ornamentation in left side panel.
9. Three lines and three dots below centre ornament.

**FORGERY EE (2 Cents) (Diagram XII)**

1. Four lines in upper ball of "2".
2. Four lines above centre ornament.
3. "XP" joined at top.
4. "RE" joined at foot.
5. Period after "EXPRESS".
6. Four ornaments below centre decoration.
7. Five to six ornaments above lower ball of "2".
8. Marked discrepancies in ornamentation in left side panel.

[To be continued]

## The Indian "Overland Postage Due"

By VERNON ROWE

**I**N an article dealing with some of the supplementary marks applied to mail despatched from Burmese Post Offices (The Philatelist Vol. 25 No. 5 February 1959) I casually referred to a circular handstruck mark enclosing the words "Overland Postage Due" and also said that it was thought to have been applied at Bombay—but was it, also what occasioned the need for the surcharge on an apparently fully pre-paid cover?

When drafting the above article, the mark, having been applied outside Burma, was not given more than a passing mention because it was presumed to be a relatively common one and to have been thoroughly researched into in the past, but when a second cover was found, this time bearing a "Rangoon Unpaid" and Overland Postage Due, certain enquiries were made with the result that it would appear that very little is generally known about this handstamp and in consequence it was suggested that the meagre results of a preliminary piece of research should be put into print, in the hope that other collectors would come forward with information or alternative suggestions so that, collectively, the true facts of the "where", "why", also "for how long in use" can be conclusively ascertained.

To begin with it soon became obvious that the handstruck mark was NOT a frequently seen item, in fact it was quite elusive, which does not help matters. The "where" question brought out so many alternatives that they will be dealt with in a separate paragraph. The "why" was self-evident, but what land area was concerned; across part of Egypt (Alexandria to the Red Sea) was considered probable at first, but rejected later in favour of Europe. If the G.P.O. separately sorted mail pre-paid for the quicker trans-Europe to the Mediterranean route from that pre-paid for the slower all-the-way-by-sea route, then presumably the occasional item pre-paid for the latter route but bagged in the former became eligible for the application of the handstamp in question (the two Burmese covers both originated in England).

As for the "where" of application—this is rather a confused question to answer by the look of it, as it may well be that it depends upon the area of ultimate destination of the cover. Subject to confirmation or alternative evidence to the contrary, it is suggested that mail with destination in Bombay and places further from England was sorted by the Sea Post Offices on the boats whilst in transit from Aden to Bombay and presumably they applied the "Overland" mark. The difficulty in accepting this very feasible suggestion is two-fold—when was mail addressed to Somaliland handstruck (one cover at least is reported to exist)? Was it at Aden and if so, was it bagged separately from Indian mail? Further, the two covers to Burma (1901 and 1903 respectively) do not bear any "Sea Post Office" handstamp which would surely have been applied in addition to the "Due" unless the application of the former was in itself an indication that the mail was fully pre-paid and in order. (Query—was Sea Post Office still being applied to the vastly increased volume of mail carried in the years mentioned?)

Lastly, for how long was the "Due" handstamp in use and what were the two limits? Unfortunately this data is not available from any other material that has been reported as existing—the cover to Somaliland and another to Ceylon—it having been taken for granted that the latter was trans-shipped at Bombay.