

The American Local and Carriers' Stamps—XLV

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 274)

BOYCE'S CITY EXPRESS POST, NEW YORK CITY, N.Y.

Any information about the proprietor of this post or its operation is extremely meagre. Coster (ibid) writing in 1882 stated, "This post must have lived about 1856, but I cannot give the exact date". In this he was probably a year or two out; a cover bearing the stamp was sold in the Caspary auction and was dated Dec. 4 1852 (probably the identical cover recorded in the Knapp collection). The Souren collection also contained an example of a copy of the stamp on cover—no date given.

Elliott Perry states that search in the New York City directories in the twelve years between 1847-1859 has revealed the yearly listing of a couple of dozen persons of the name of Boyce, but none with any occupation which indicated any connection with mail service.

The post issued one stamp only, printed in black on green glazed surface paper. It is an extremely rare stamp and probably less than six copies on cover are known. Those examples which are cancelled show a black pen cross.

DESCRIPTION OF ORIGINAL (Illustration and Diagram) (Scott I9L I)

Typographed. Oval format. There are two outer frame lines, the inner one being thinner than the outer. There is an inner oval line which contains seventeen horizontal and parallel lines. These lines are broken or interrupted in such a way as to form the outline of the inscription (in white) "2 CTS". The ends of the seventeen horizontal lines are so shaped as to give the appearance of an inner outline parallel to the small oval frame line but on examination under magnification it is seen that the ends are all separate from each other. Between the inner and outer oval frame lines is the inscription "BOYCE'S CITY" (upper half), "EXPRESS POST" (lower half). Upper and lower inscriptions are separated at either side by a square black dot with rounded corners.

Black on green glazed surface paper.

FORGERIES

FORGERY A (Illustration and Diagram)

Typographed. There are nineteen instead of seventeen horizontal lines in the central oval. The figure "2" has a ball at the end of its upper curve. The ornaments between the upper and lower inscriptions are rounded instead of squares. The apostrophe in "BOYCE'S" is much more curved than in the original.

This forgery was made by or for the Scott concern.

Black on green glazed surface paper.

FORGERY B (Illustration and Diagram)

Typographed. There are nineteen lines in the central oval. The ends of these lines are joined. There is an outline round the inscription "2 CTS". There is a round ornament between the upper and lower inscriptions and this round ornament has a small white dot in its upper part. The apostrophe in "BOYCE'S" is somewhat wedge shaped.

Black on green glazed surface paper.

FORGERY C (Illustration and Diagram)

Typographed. The central oval has a solid background. The figure "2" has a very slightly turned up foot. There is only one, very thick, outer frame line. The head of the apostrophe in "BOYCE'S" is square. The ornaments between the upper and lower inscriptions are round.

Black on green glazed surface paper.

FORGERY D (Illustration and Diagram)

Typographed. The background of the central oval is solid. There is only one thick outer frame line. The figure "2" has a straight foot. There is a well shaped apostrophe in "BOYCE'S". This forgery is the work of Samuel Allan Taylor, and occurs in a number of bogus colours. Noted in the following colours and papers:

- (a) *Surface glazed paper.*
 Black on green. *BC* Black on vermilion. *BC* Black on pale blue.
BC Black on orange. *BC* Black on blue. *BC* Black on deep yellow.
BC Black on pale red. *BC* Black on pink (shades). *BC* Black on yellow.
- (b) *Paper coloured through.*
BC Black on dull green. *BC* Brown on yellow. *BC* Black on pale pink.
BC Brown on white tinted.
- (c) *Wove paper.*
BC Black on white. *BC* Pale chocolate on white.

FORGERY E (Illustration and Diagram)

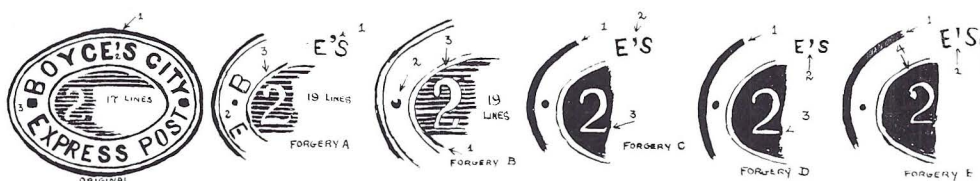
Typographed. The central oval is solid. There is a white irregular shaped flaw at the lower end of the upper curve of the figure "2". The figure has a straight foot. There is a single thick outer frame line. There is a long wedge shaped apostrophe in "BOYCE'S". The "S" of "BOYCE'S" is somewhat top heavy and has a flat upper curve. Noted in the following colours and papers:

- (a) *Glazed surface paper.* Black on green. *BC* Black on vermilion.
 (b) *Wove paper.* *BC* Black on white. *BC* Black on toned.
 BC=Bogus Colour.

KEY TO DIAGRAMS



Original Forgery A B C D E



ORIGINAL

- Two outer frame lines, outer thicker, inner thinner.
- Well shaped apostrophe in "BOYCE'S" on a level with top of "E".
- Ornaments between upper and lower inscriptions are square with rounded corners. There are seventeen lines in the central oval. Not joined at their ends. The fig. "2" outlined, has no ball.

FORGERY A

- Round apostrophe in "BOYCE'S" on a higher level than top of "E".
- Ornaments between upper and lower inscriptions are round.
- Figure "2" has a ball at end of upper curve. There are nineteen lines in the central oval. Their ends are not joined.

FORGERY B

- The ends of the lines in the central oval are joined.
- The round ornaments between upper and lower inscriptions have a small white dot towards upper end.

- The figure "2" and "CTS" have an outline line round them. There are nineteen lines in the central oval.

FORGERY C

- Single thick outer frame line.
- Square apostrophe in "BOYCE'S".
- Figure "2" has small turned up end to foot stroke. The central oval is solid.

FORGERY D

- Single thick outer frame line.
- Well shaped apostrophe in "BOYCE'S".
- Figure "2" has a straight foot. The central oval is solid.

FORGERY E

- Single thick outer frame line.
- Long wedge shaped apostrophe in "BOYCE'S".
- Top heavy "S" with flat upper curve.
- Irregular shaped white flaw at end of upper curve of "2". The central oval is solid.

[To be continued]

The American Local and Carriers' Stamps—XLVI

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 295)

<p>BOUTON'S MANHATTAN EXPRESS FRANKLIN CITY DESPATCH POST BOUTON'S CITY DISPATCH POST</p>	}	<p>NEW YORK CITY, N.Y.</p>
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Early in 1847 John Bouton became proprietor of the Manhattan Express, which William V. Barr had been operating for about a year. Barr had used a handstamp but is not known to have issued any adhesive stamp. Bouton continued the Manhattan Express in conjunction with another city post known as the Franklin City Despatch Post, which he had already been operating. In 1848 Bouton was using a handstamp inscribed "Bouton's City Dispatch Post", together with adhesive stamps with the same inscription. In 1847 Bouton's office was at 10 Spring Street and in 1848 at 29 Spring Street and 175 Bowery. Spring Street begins at the Bowery and extends westwards towards the North River. All three addresses are within two blocks of the Bowery end of Spring Street and only half a mile north of Chatham Square. Bouton appears to have been a man of enterprise and initiative and must have been in competition with Aaron Swarts of the Chatham Square Post Office. Eventually, perhaps early in 1849, Bouton's post was acquired by Swarts and as early as February 1849 Swarts was using the Bouton "Rough and Ready" stamp (Scott type L 48) with "Swarts" in manuscript added across Bouton's name. Later in 1849 Swarts issued stamps closely imitating the Bouton "Rough and Ready" Dispatch stamps, but whereas Bouton's stamp bore the value "2 cents", no value appeared on the Swarts similar type.

BOUTON'S MANHATTAN EXPRESS

Only one type was in use, typographed in black on pink wove paper. The stamp is rare; two unused examples were represented in the Caspary collection as well as an example used on cover (ex Ferrari). A further example was recorded in the Knapp collection. The Caspary cover bore an oval framed handstamp, struck in red brown, inscribed "BOUTON'S MANHATTAN EXPRESS".

ORIGINAL (Illustration and Diagram) (Scott I7 L I)

Typographed. Double oval frame. Across the centre of the oval is the value "2 CTS". Between the frame lines at top is "BOUTON'S" and between the frame lines in the lower half is "MANHATTAN EXPRESS". Each end of the lower inscription reaches slightly higher than "2 CTS". There is a small apostrophe, without a tail—a period really—in "BOUTON'S". There are periods after "CTS" and "EXPRESS". The lettering of all inscriptions is in unserifed block capitals. The top of the figure "2" slopes somewhat; the junction of the horizontal stroke with the oblique stroke is also sloping. The "S" of "CTS" has a slanting top curve and altogether has a somewhat compressed or hook shaped appearance.

Black on pink wove paper.

FORGERY A (Illustration and Diagram)

Typographed. The foot-stroke of the figure "2" is slightly turned up at the end. The "U" of "BOUTON'S" has straighter sides than in the original. The "C" of "CTS" is somewhat more angular than on the genuine stamp. The cross strokes of the letters "A" and "H" in "MANHATTAN" are not joined to the uprights. This forgery was made by or for J. W. Scott.

Black on Rose or Pale Pink paper coloured through and unglazed.

FORGERY B (Illustration and Diagram)

Typographed. This forgery is probably the work of Samuel Allen Taylor and occurs in a variety of bogus colours. The easiest method of detection is in the "2" and "S" of "2 CTS". In the figure "2" the top is less sloping than in the original and the foot stroke is joined to the oblique stroke by a short vertical piece. The top and bottom curves of the "S" are more rounded and the "S" appears less hook shaped than on originals. Noted in the following colours and papers:

- (a) *Paper coloured through.*
 Black on dull pink. *BC* Black on violet. *BC* Black on green.
BC Black on blue. *BC* Black on grey. *BC* Black on yellow.
BC Black on orange. *BC* Red on pale buff. *BC* Blue on pink.
BC Black on lemon.
- (b) *Surface coloured glazed paper.*
 Black on pink. *BC* Black on bright green. *BC* Black on vermilion.
- (c) *White paper.*
 Red.

BOGUS TYPES

TYPE A (Illustration)

Typographed. Large rectangular format. In a single central oval frame is the inscription in three lines: "BOUTON'S/MANHATTAN/EXPRESS". The inscription is in unserifed block capitals, of which the letters of "MANHATTAN" are the largest and boldest. Outside the oval is a design of small coloured squares with intersecting short lines. The whole is enclosed in a double rectangular frame line. Noted in the following colours and papers:

- (a) *White wove paper.*
 Black. Brown. Blue. Yellow brown.
- (b) *Surface coloured glazed paper.*
 Black on dull blue. Dark blue on grey. Dark red on greenish blue.
 Carmine on lilac. Black on red. Black on green.
- (c) *Wove paper coloured through.*
 Green on pale green. Black on violet. Blue on salmon.
- (d) *Horizontally laid paper coloured through.*
 Red on yellow.
- (e) *Surface coloured paper unglazed.*
 Black on light blue. Black on rose. Black on violet blue.

TYPE B (Illustration)

Typographed. Rectangular format but smaller than Type A. Inscription as in Type A, in a central oval, but the letters are more angular than in Type A and in most of them there are small gaps between their strokes. Outside the oval is a design of diamonds with short intersecting strokes and the whole is enclosed in a single frame line. Noted in the following colours:

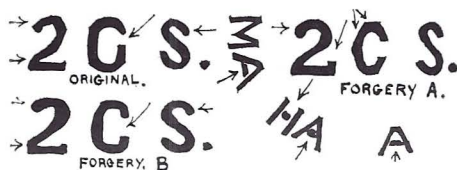
- Red on white wove paper. Brown on white wove paper.



Original Forgery A Forgery B



Bogus Type A Bogus Type B



FRANKLIN CITY DESPATCH POST

Only one stamp was used, typographed in black on green glazed surface paper. As in the case of Bouton's Manhattan Express the stamp is rare; one example, on part cover, was recorded in the Caspary collection; there were two examples in the Souren collection, one of these being endorsed "BOUTON" in manuscript.

ORIGINAL (Illustration and Diagram) (Scott 16 L 1)

Typographed. The stamp is a double framed rectangle with indented corners. The inner frame line is much thicker than the outer one. The inscription across the upper and lower parts of the stamp reads "FRANKLIN, CITY" (top), "DESPATCH POST" (bottom). There is a small comma after "FRANKLIN" and a period after "POST". All four words are in unserifed block capitals. In the centre of the stamp is the word "FREE" in peculiar decorated capitals, the tops and bottoms of the letters being forked and with a dot within the forks. The mid stroke of the two "E"s and the second stroke of "F" are formed by four dots or periods. To the right of, and below the letters are a number of fine parallel horizontal lines.

To the left and right of "FREE" are three curved lines, of which the middle one in each case is the largest; there are two longer curved lines above "FREE" and two similar lines below.

Black on green glazed surface coloured paper.

FORGERY A (Illustration and Diagram)

Typographed. Both frame lines are the same thickness. "FRANKLIN" is in unserifed capitals and the "R" has a long lower limb. There is no comma after "FRANKLIN". The words "DESPATCH POST" are in serifed capitals. There are four lines at each side of "FREE". The letters of "FREE" are a poor imitation of the original; the cross bars of the "F" and "E"s are composed of an elongated diamond. There are no fine lines to the right of and below the letters. This forgery is generally credited to Taylor. Noted in the following colours and papers:

- | | | |
|------------------------------------|-----------------------|----------------------------|
| (a) <i>Surface glazed paper.</i> | | |
| Black on green. | BC Black on red. | BC Black on yellow. |
| BC Black on crimson. | BC Black on pink. | |
| (b) <i>Unglazed surface paper.</i> | | |
| BC Black on orange. | BC Black on pale red. | BC Light red on pale grey. |
| BC Black on salmon. | BC Black on pink. | |
| (c) <i>Paper coloured through.</i> | | |
| BC Light red on pale grey. | | |
| (d) <i>White wove paper.</i> | | |
| BC Red. | | |
| (e) <i>Vertically laid paper.</i> | | |
| Red on lilac rose. | Red on pale green. | |
| | BC=Bogus Colour | |

FORGERY B (Illustration and Diagram)

Typographed. There is a single frame line only. There is no comma after "FRANKLIN". The words "DESPATCH POST" are in serifed capitals. There are three curved lines at each side of "FREE". The letters of "FREE" are an inaccurate imitation of the original. This forgery was made by or for Scott.

Black on green glazed surface paper.

BOGUS TYPES

TYPE A (Illustration)

Rectangular format with single frame line. Inscription in four lines reads:

"FRANKLIN" (old English script, double lined)
 "CITY" (serifed block capitals)
 "DESPATCH POST" (smaller serifed capitals)
 "FREE" (slightly larger serifed capitals)

Noted in the following colours and papers:

- | | |
|---|-----------------------|
| (a) <i>Glazed surface coloured paper.</i> | |
| Black on vermilion. | Black on dull purple. |
| (b) <i>Paper coloured through.</i> | |
| Black on pink. | Black on yellow. |
| (c) <i>White wove paper.</i> | |
| Black. | |

TYPE B (Illustration)

Typographed. Rectangular format. The central oval space bears the inscription "FRANKLIN/CITY DESPATCH POST/TWO CENTS" (in three lines). The whole is enclosed in a double lined rectangular frame. The four corners are filled with spandrel line ornaments similar to, and possibly copied from, those on the Pomeroy stamp. Noted in the following colours and papers:

- | | | | |
|--|----------------------|------------------|---------------------|
| (a) <i>White wove paper.</i> | Black. | Grey violet. | Bronze. |
| | Red. | Carmine. | Pale purple. |
| | Blue. | Deep purple. | |
| (b) <i>Paper coloured through.</i> | Black on purple. | Black on violet. | |
| (c) <i>Surface coloured paper slightly glazed.</i> | Mauve on pale straw. | Red on yellow. | Black on vermilion. |
| | Red on blue. | Black on violet. | |
| (d) <i>Vertically laid paper coloured through.</i> | Black on flesh. | Blue on yellow. | |



Original

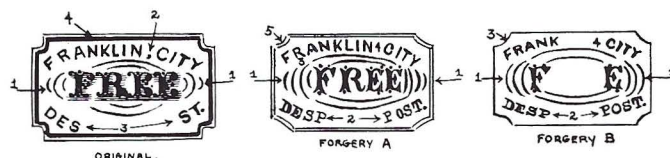
Forgery A

Forgery B



Bogus Type A

Bogus Type B



ORIGINAL.

FORGERY A

FORGERY B

KEY TO DIAGRAMS**ORIGINAL**

1. Three curved lines at each end of "FREE".
2. Comma after "FRANKLIN".
3. "DESPATCH POST" is in unserifed capitals.
4. Thick inner and thin outer frame lines.

FORGERY A

1. Four curved lines at each end of "FREE".
2. "DESPATCH POST" is in serifed capitals.

3. "R" of "FRANKLIN" has a long lower limb.
4. No comma after "FRANKLIN".
5. Both frame lines of equal thickness.

FORGERY B

1. Three lines at each end of "FREE".
2. "DESPATCH POST" is in serifed capitals.
3. Only one frame line.
4. No comma after "FRANKLIN".

The Author is greatly indebted to Elliott Perry, to whom this article was submitted for criticism and advice.

[To be continued]

The American Local and Carriers' Stamps—XLVII

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 9)

BOUTON'S CITY DISPATCH POST

The Post used two stamps; both bear a portrait of Zachary Taylor within an oval, with the words "ROUGH AND READY" inside the upper half of the oval. At the bottom of the oval is the inscription, on a curved label, "2 CENTS". Above the oval is the inscription "BOUTON'S" on a curved ribbon, the ends of which are forked. Below and at the sides of the oval is the inscription "CITY DISPATCH POST", also on a ribbon with forked ends. The background outside the oval is composed of parallel vertical lines with a much thicker outer frame line to the stamp. At the four corners of the stamp the thick outer frame line is incurved.

So far the above basic description applies to both stamps, although in point of fact the portrait is not identical for the two stamps and there are many minor points of difference. The main point of identification, however, which enables the stamps to be immediately distinguished, is that the first type (Scott I8 LI) has a leaf like ornament in each of the indentations at the four corners of the stamp, whilst in the second type (Scott I8 L2) the leaf decoration is replaced by a rounded dot. The first type is printed in black and the second type in black on grey-blue paper.

Examples of Scott I8 LI are rare; the Caspary collection contained two stamps of the first type on cover. The same collection contained examples of Scott I8 L2 on cover, with dates in February, August and October 1848.

DESCRIPTION OF ORIGINAL

TWO CENTS, BLACK (Scott I8 LI) (Illustration and Diagram)

Lithographed. No multiple pieces are known and the sheet and transfer arrangement are unknown.

In each of the four corners of the stamp there is a triangular fan or leaf shaped ornament. Zachary Taylor is represented as a somewhat thin, oldish man, with a rather ascetic expression. The forehead is shaded at the left with short oblique strokes merging into thinner strokes or dots at the right. The nose is practically unshaded except for three or four isolated dots between the eye and corner of the nose. There is some light shading running between the lower corner of the eye and the angle of the nose. Two deep lines running from nose to jaw are represented by short parallel shade lines. The ear is shown as a white outline with a dark round centre at top; it is not unlike an elongated question mark. The eye appears to be looking straight at the "O" of "ROUGH". This word is placed higher than in the second type. There are no shade lines on the "BOUTON'S" label. The outer fork of the ribbon at the right side touches the last thin vertical line before the outer frame. The outer fork of the ribbon on the left side breaks the last two thin vertical lines (which are very close together). There is a small oblique thin line to the right of the "S" of "CENTS". All known copies of originals show this line.

Black on white.

REPRINT-COUNTERFEIT (I) (Illustration and Diagram)

Lithographed. This occurs printed in a sheet of 84 subjects (seven vertical rows of twelve stamps). The sheet is made up of a vertical row of seven transfers repeated twelve times. The design is not identical with that of the original, although very close, and this is, therefore, not a true reprint from the original stone. The twelve stamps of the fourth horizontal row, however, all show the small line after "S" of "CENTS", or traces of such a line, and it may be inferred, perhaps, that the fourth transfer was made from an original. Original stamps, however, cannot be made to plate on the sheet of Reprint-Counterfeits.

The stamps are more lightly printed than originals and the stone shows signs of wear. This is most apparent in the shading of face and forehead. There is no shading on the nose (originals show 3-4 dots). The shading between nose and eye is generally fainter than on originals and there is less of it. The right of the two lines running from nose to jaw is much more faintly drawn than in originals. The background shading of the oval, particularly between the head and the letters "RO", is much fainter or is missing. The stamps are printed on smooth white or yellowish white wove paper of somewhat inferior quality. The sheet appears typical of the work of Hussey.

The seven transfer types making up the sheet arrangement are identifiable by means of constant flaws and single stamps can be identified as regards row position. The transfer types (from above downwards) are as follows:

Transfer I. Dark flaw on lower left part of second "O" of "BOUTON'S". Dark flaw on upper inside curve of "C" of "DISPATCH". Top stroke of "T" of "DISPATCH" thickened at left. (Stamps 1-12.)

Transfer II. Thickening of upper frame line above space between "B-O" of "BOUTON'S". Small break in top outline of leaf ornament in left upper corner. White flaw in lower end of "T" of "DISPATCH" at right side. (Stamps 13-24.)

Transfer III. Break in outline tip of nose. Small white flaw lower side of right arm of "T" of "POST". Upper curve of "S" of "DISPATCH" is thickened. (Stamps 25-36.)

Transfer IV. Small oblique line or traces of a line to right of "S" of "CENTS" (as in originals). Small white flaw in upper surface of right arm of "T" of "DISPATCH". Short stroke joining the second and third horizontal lines below "Y" of "CITY". (Stamps 37-48.)

Transfer V. The apostrophe in "BOUTON'S" has no tail. Small dark flaw at right side of "B" of "BOUTON'S", at junction of upper and lower curves. Slight thickening of upper frame line above second "O" of "BOUTON'S". (Stamps 49-60.) In addition positions 54-60 have a dark flaw between "T" and "S" of "CENTS".

Transfer VI. Small dark flaw at top left of first "O" in "BOUTON'S". Tiny dot below "D" of "DISPATCH". Small dark flaw on upper surface of "I" of "CITY". (Stamps 61-72.)

Transfer VII. White flaw at top of left arm of "T" of "DISPATCH". Tiny white flaw at right side of second "O" of "BOUTON'S" (not constant). Small dark spur at junction of upper and lower curves of "S" of "CENTS". (Stamps 73-84.)

NOTE: Several of the transfer signs given above are small and insignificant and need good magnification to be seen. In the composite diagram some of the transfer signs have been intentionally exaggerated.



18 LI Original Reprint I Reprint-Counterfeit II Scott's Forgery

SECOND REPRINT-COUNTERFEIT (II)

This is only known in singles and the sheet formation or transfer type arrangement is unknown. It is lithographed. It occurs printed in Black and also in four other colours—namely, Pale Grey Green, Dull Blue, Brownish Lilac and Red. All examples seen by the writer have a small line, or traces of one, after the "S" of "CENTS", but none of them will plate on the fourth horizontal row of the Hussey sheet of 84 (described above).

This second Reprint-Counterfeit is very close to the original and is better printed than the stamps of the Hussey sheet. The shading of the face and forehead approximates to that of the original. The dots on the nose can be seen in most examples. The background lines are clearer and more in evidence than on examples of the Hussey Reprint-Counterfeit.

Stamps in exactly similar colours (except Black) exist for the Swart's George Washington stamp (Scott I36 L9). The identical colours, general resemblance in printing and paper and the fact that both groups show the same fluorescence under the mercury vapour lamp, indicate that they were both made at the same time and by the same printer.

According to Elliott Perry the Bouton Reprint-Counterfeits in Red, Blue, Grey Green and Brownish Lilac were the work of Samuel Allan Taylor. Perry states this on the grounds that examples of these Reprint-Counterfeits have been found in envelopes of Taylor material.

With this opinion the writer cannot agree. The printing of the stamps and the colours used do not look like the work of Taylor; both are far too good. Without further evidence it is not possible to do more than surmise, but it seems perhaps likely that these (and the similar Swart's Reprint-Counterfeits) were the work of Hussey and should be regarded as a

small trial or experimental printing made from an original stamp or transfer, which may possibly have been used later in the production of the Reprint-Counterfeit sheet of 84.

Deep Black.
Brownish Lilac.

Pale Grey Green.
Red.

Dull Blue.

The paper used is thicker and better quality than that used for the Hussey sheet of 84. Examples occur with smooth shiny gum.

FORGERY OF TWO CENTS (Scott 18 LI) (Illustration and Diagram)

Typographed. There is no shading between the angle of the nose and corner of the eye. There are no dots on the nose. The junction of the hair with the forehead is smooth and there are no ends of hair projecting beyond the forehead as in originals. The ear is narrower and more compressed than in the original. There are two or three short lines in front of the "B" of "BOUTON'S". There are no background lines in the oval between the letters "RO" and the nose. This forgery was made by or for J. W. SCOTT.

Black on greyish white wove paper. BC Black on green glazed surface paper.

BC=Bogus Colour

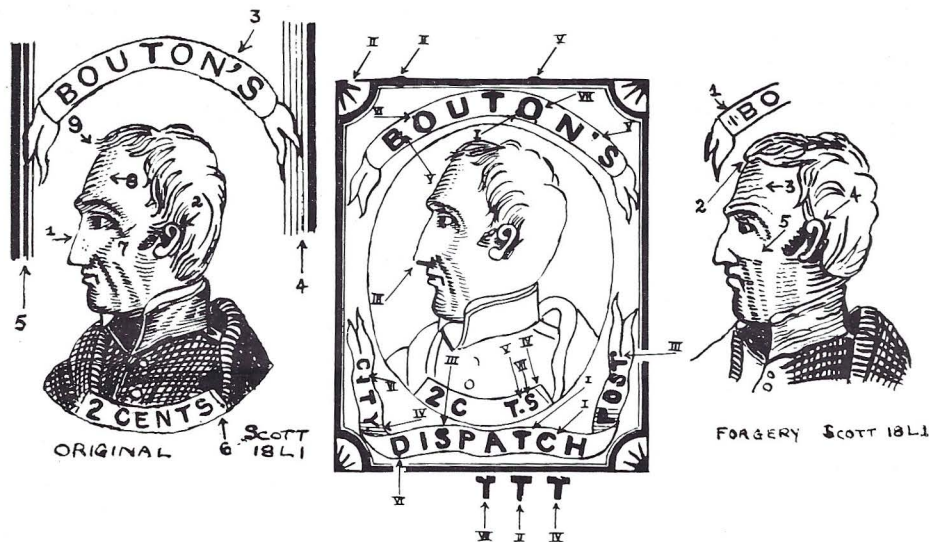


Diagram of Reprints
(Composite)

KEY TO DIAGRAMS

ORIGINAL (Scott 18 LI)

1. Four dots on nose.
2. Strong white outline of ear, resembles elongated question mark.
3. Apostrophe in "BOUTON'S" with longish tail to left.
4. Outer side of right hand fork of ribbon touches last thin line.
5. Outer side of left hand fork of ribbon breaks last two lines which are very close together.
6. Oblique line to right of "S".

7. Note shading below eye and on cheek between eye and corner of nose.
8. Forehead shaded with short oblique lines at left; dots at right.
9. Three to four ends of hair at top of forehead.

FORGERY (Scott 18 LI)

1. 2-3 short lines to left of "B".
2. No projecting ends of hair.
3. Forehead shaded with oblique lines.
4. Ear narrower and more compressed laterally than original.
5. No shading between eye and corner of nose.

[To be continued]

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BOUTON'S CITY DISPATCH POST

(continued from page 52)

DESCRIPTION OF ORIGINAL

TWO CENTS BLACK ON GREY BLUE (Scott 18 L 2) (Illustration and Diagram)

Lithographed. There is a rounded dot in each of the four corners of the stamp. Zachary Taylor is represented as a younger and much more pugnacious man than on the first type. The forehead is shaded with short oblique lines at left, and dots at right. There are 4—5 ends of hair projecting above the forehead. There is oblique shading on the side of the nose and also below the eye. The top of the ear is pointed. Within the oval at each side of the portrait there is shading consisting of horizontal lines. At the left side these lines reach up to the level of the eyebrow but they do not come behind the letters "GH" of "ROUGH". Lower down the lines reach to the inner frame line of the oval and appear behind and at the left side of the letters "ROU". In the upper label there are about five lines to the left of "B" of "BOUTON'S" and four lines to the right of "S". There are 3—4 lines between "B" and "O".

Black on Blue Grey.

FORGERIES OF TWO CENTS BLACK/BLUE GREY (Scott 18 L 2)

FORGERY A (Illustration and Diagram)

Lithographed. Zachary Taylor is represented as a younger man of pugilistic type. There is some cross-hatched shading at the corner of the eye. There is also cross-hatching of the background lines of the oval between the coat and lower half of the profile and the frame line of the oval. The top of the ear is not nearly so well defined as in the original. There are four lines to the left of "B" of "BOUTON'S" and six lines to the right of "S". Some examples show traces of 2—3 lines between "B" and "O". Others show none. This forgery appears typical of the work of Hussey and is printed in black on rather thin white wove paper and also on thin greyish white wove paper, both un gummed. It also occurs in red on thicker, better quality white wove paper, gummed. The type in red is uncommon.

Black on thin white or thin greyish white wove paper.

BC Red on thicker white wove paper.

FORGERY B (Illustration and Diagram)

Lithographed. Quite finely printed in a greyish black. There is very little shading on the forehead, none at all on the nose or between eye and angle of nose. The ear is ill defined and much less pointed than in the original. The background lines in the oval are less distinct than in the original and do not reach up to the letters "OUG" of "ROUGH". There are four lines to the left of "B" and three lines to the right of "S" of "BOUTON'S". There are no lines between "B" and "O". There are dividing lines between each stamp.

Greyish black on yellowish white paper.

FORGERY C (Illustration and Diagram)

Typographed. There is very little shading on the forehead and no shading on the nose or between nose and eye. The ear is a meaningless patch of white with three or four lines across it. Only one button is visible on the coat. There are four lines to the left of "B" and three to the right of "S" of "BOUTON'S". The apostrophe in "BOUTON'S" is rather rectangular.

Grey black on white wove paper.

FORGERY D (Illustration and Diagram)

Typographed. Seven short oblique lines of dots shading forehead. Otherwise no shading on rest of forehead, nose or cheek between nose and eye. There are no buttons visible on coat. The background lines of the oval only come up as far as level with the middle of "U" of "ROUGH". There are two long and two short lines to the left of "B" and three lines to the right of "S" of "BOUTON'S". This forgery was made by or for J. W. Scott.

Black on yellowish white paper.

FORGERY E (Illustration and Diagram)

Typographed. Crude! Forehead shaded by oblique lines of dots. Heavy dark line at corner of nose; no shading between nose and eye. No buttons visible on coat. White flaw top of "T" of "CENTS". Long wedge shaped apostrophe in "BOUTON'S". This forgery may have been copied from Forgery D.

Black on white paper.

Black on pale grey blue paper.

FORGERY F (Illustration and Diagram)

Typographed. Very coarse. There is no shading on the forehead or cheek between nose and eye. There is a thick curved line at corner of nose. The inscription in the label at the bottom of the oval reads "I CENTS". The "E" of "CENTS" is narrow. The shading on the lower lip and chin is confused and there is a heavy curved line parallel with the lower outline of the jaw. The inscription inside the oval at left reads "CROUGH". The background lines of the oval are not parallel and are of uneven thickness. Opposite the chin and coat they end short, leaving a white space between them and the outline or chin and coat. At the tip of the nose they are thick and blurred and merge with the outline of the nose.

BC Orange on white wove paper.

1842 Original Forgery A Forgery B Forgery F



Forgery C Forgery D Forgery E

KEY TO DIAGRAMS

1. Forehead shaded with short oblique lines at left and dots at right.
2. Shading of short oblique lines at side of nose and below eye.
3. 4-5 ends of hair project above forehead.
4. Two buttons on coat.
5. Top of ear pointed. Central dark patch, roughly diamond shaped.
6. Shade lines to level with eyebrow.

FORGERIES OF SCOTT 18 L 2**FORGERY A**

1. Some of the shade lines are open at left.
2. Cross hatching to right of eye.
3. Less shading side of nose.
4. Two buttons represented by white circle with crescent shaped mark within.
5. Background lines level with "G" of "ROUGH". Cross hatching present.

FORGERY B

1. Little shading on forehead.
2. No shading on nose or between angle of nose and eye.
3. Two buttons represented by two irregular white patches.
4. Background lines reach as far as level with "G" but are shorter and do not reach past the letters "ROUG".

FORGERY C

1. Little shading on forehead.
2. No shading on nose and to right of eye.
3. Only one button on coat.
4. Shade lines level with "G" and do not pass beyond letters "ROUG".
5. Constant flaw in "O" of "ROUGH".

FORGERY D

1. Dotted shading on forehead.
2. No buttons on coat.
3. Background lines level with "U".
4. No shading on nose or upper lip.

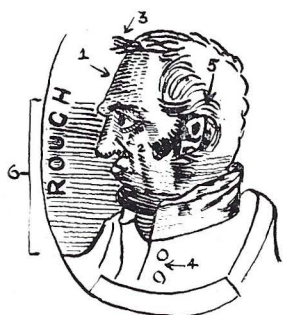
FORGERY E

1. Heavy angled eyebrow with thin line running vertically up over forehead.
2. Heavy line at corner of nose. No shading on nose.
3. No buttons on coat.
4. White flaw top of "T" and hook shaped "S" in "CENTS".
5. Background lines level with "U".

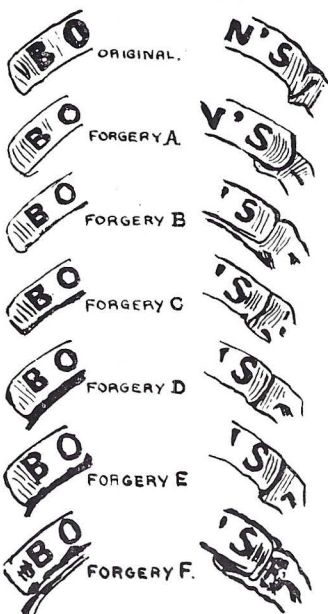
FORGERY F

1. No shading on forehead.
2. No shading on nose or on cheek between eye and corner of nose.
3. Label reads "I CENTS".
4. Irregular and confused shading between lower profile and frame line of oval. Inscription reads "CROUGH".

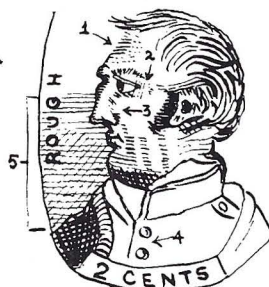
BC=Bogus Colour



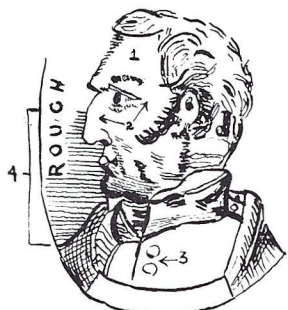
ORIGINAL SCOTT 18 L2.



UPPER LABEL SCOTT 18 L2 ORIGINAL AND FORGERIES.



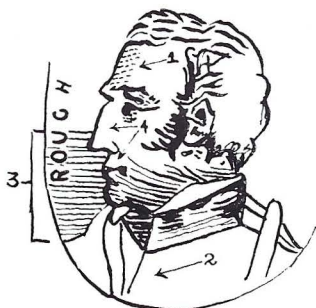
FORGERY A SCOTT 18 L2.



FORGERY B SCOTT 18 L2.



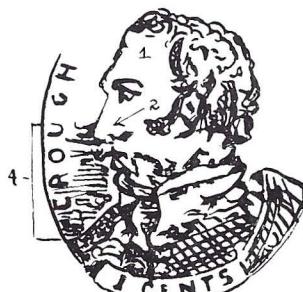
FORGERY C SCOTT 18 L2



FORGERY D SCOTT 18 L2.



FORGERY E SCOTT 18 L2.



FORGERY F. SCOTT 18 L2

UPPER LABEL OF SCOTT 18 I. 2. ORIGINAL AND FORGERIES (See Diagram)

ORIGINAL

5 lines to left of "B". One long and two short lines between "B" and "O".
4 lines to right of "S". White centre of "O" a narrow oval.

FORGERY A

4 lines to left of "B". Two lines between "B" and "O" (some copies). Six lines to right of "S". White centre of "O" round.

FORGERY B

4 lines to left of "B". No lines between "B" and "O". Three lines to right of "S". White centre of "O" round.

FORGERY C

4 lines to left of "B". No lines between "B" and "O". Four lines to right of "S". White centre of "O" round.

FORGERY D

4 lines (2 long and 2 short) to left of "B". No lines between "B" and "O". Three lines to right of "S". White centre of "O" round.

FORGERY E

4 lines to right of "B". No lines between "B" and "O". Three lines to right of "S". White centre of "O" round.

FORGERY F

3 short thick vertical lines and one short horizontal one to left of "B". No lines between "B" and "O". About four lines to right of "S". White centre of "O" a broad oval.

The Author is greatly indebted to Elliot Perry, to whom this article was submitted for criticism and advice.

The American Local and Carriers' Stamps—XLIX

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 75)

BRADWAY'S DESPATCH, MILVILLE, N.J.

Little authentic is known about this post or its proprietor. Its single stamp was noted in the 4th Edition of Dr. Gray's *Illustrated Catalogue of Postage Stamps* (1866) as follows:

BRADWAY'S DESPATCH (MILVILLE).

Impression on coloured paper, oblong. Gilt on bluish paper.

Milville is a small inland town in South Jersey, about forty miles south-east of Philadelphia. Its population in the 1850's was probably in the neighbourhood of 5,000-6,000. Elliott Perry suggests that the post was a purely local one and was probably operated in Milville by a local resident named Bradway. A copy of the stamp on cover was sold in the Caspary auction. Probably not more than two other copies of the original stamp are known. The Caspary cover was dated 1857 and was addressed to Phoenix, R.I., the government postage being pre-paid by a 3c. red (1851) tied with the MILVILLE, N.J. circular date-stamp. The local was pen-cancelled.

ORIGINAL (Scott 2I LI) (Illustration)

Typographed. The stamp is an oblong rectangle with a frame consisting of a single line. The inscription, in three lines, reads:

BRADWAY'S (serifed capitals)

DESPATCH (unserifed capitals—larger bolder letters)

MILVILLE. (serifed capitals—the letters are smaller than those of "BRADWAY'S")

There is an apostrophe in BRADWAY'S and a period after MILVILLE.

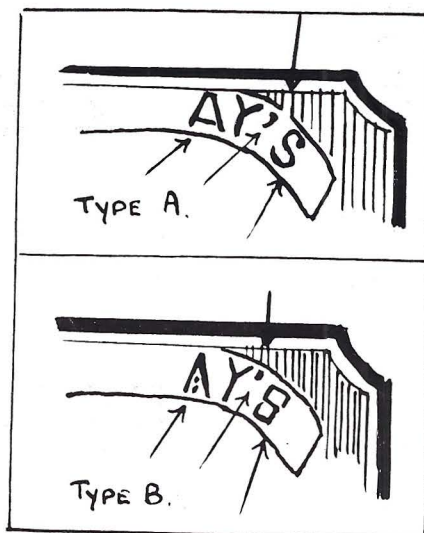
Gold on blue lilac paper.

ORIGINAL



BOGUS

Type A Type B



"THE ROBERT S. LEVY JAPAN" — Interim Report


This sale took place on 20th and 21st February and realised a total of £22,175 6s. A full report will be given later but amongst the outstanding realisations were £1,350 for an unused sheet of the 100m. deep blue plate II 1871 imperforate Dragons and £480 for a similar sheet of the 500m. blue-green plate I.

PLATE 9

Printed with plate-units IX and X, at least 2 different settings with the x-flaw placed thus:—

	IX x	X x
<i>1st setting</i>	9/1/93	9/1/173
<i>2nd „</i>	9/2/109	9/2/?

The major flaws are:—

13	14			
	<i>1st setting</i>	9/1/83	} <i>Slightly curved line</i> } <i>over AN.</i>	
	<i>2nd „</i>	9/2/99		
	<i>1st setting</i>	9/1/109	} <i>Leaning P.</i>	
	<i>2nd „</i>	9/2/125		
	<i>1st setting</i>	9/1/170	} <i>The upright of P slightly</i> } <i>cut off (looks like 3/160).</i>	
	<i>2nd „</i>	9/2/?		

Unfortunately I only have the upper half of a sheet from the 2nd setting. Minor flaws are few, only about 30, a third of which are located in the upper left quarter-pane of the settings mentioned here.

Values known:— 3 ps., ½a., 1½a., 2a., 3a., 3½a., 6a. and 8a.

MAJOR ERRORS

½a. inverted overprint: This error comes from a sheet of plate 8, 4th setting. I have only seen mint copies, but Martin quotes it used.

9 ps. inverted overprint and pairs inverted, one without overprint: I have a photograph of a sheet found in Karachi that proves that these varieties occur in plate 8, 2nd setting. During printing the sheet was not only turned upside down but also partly folded. This folding resulted in 7 stamps in the 16th row and 2 in the 20th row not being overprinted. No genuine used copies have been reported, the only "used" copy seen proving to be a forgery (see below).

9 ps. deep blue overprint: I have seen a pair and 2 singles, they were not plateable, but the print and the cancellation may indicate them as belonging to plate 8 or 9. No mint reported.

1½a. inverted overprint: I have not seen this error; however, since it seems that all or nearly all 1½a. printed in Peshawar belong to plate 4; the error probably originates from this plate. Apparently only known used.

3a. double overprint: Printing was done with plate 3. One of the overprints is rather faint. Most copies are mint, but used copies are known.

3½a. inverted overprint: Although I have only seen few copies I feel almost sure that they are from plate 9. All copies seen bear the cancellation Sadiq Gahr Palace, Bahawalpur, from January, 1949.

FORGERIES

In a lot I once bought in Karachi 90 copies out of 165 turned out to be forgeries. The main characteristic is the S standing slightly below the other letters. 4 clichés have been used which can easily be identified. The only used copies I have seen all belong to the above-mentioned lot, the overprint in many copies being over the postmark. One of the forgeries is a 9 ps. with inverted overprint. Most probably the forger is the same as the forger of the Karachi Service overprint, (see next issue: B. Service Stamps).

INDIAN BISHOP MARKS

Mr. D. Hammond Giles has written to us regarding the article "A New Indian Bishop Mark" in the October 1961 issue. He suggests that there is ambiguity in the second paragraph, where occur the words "of which this is the fourth copy known to us". We, of course, were referring to the total number of copies known and not to the total of any one type. The following list gives all the information known to us at present: if anyone can improve on this will he be kind enough to let us know?

No.	Size	Date	Transit Journey	Possessed By
1	18 mm.	2.2.1775	Calcutta to Dacca	Mr. D. Hammond Giles
2	17 (16½) mm.	2.12.1776	Cirencester to Calcutta	Mr. Foster Bond
3	17 (16½) mm.	22.12.1776	Calcutta to Murshidabad	Mr. H. H. Frenkle
4	20 mm.	10.7.1777	Calcutta to Patna	Mr. H. H. Frenkle

BOGUS STAMPS

There are no forgeries of Bradway's Despatch, Milville, but there are two rather similar bogus labels, each with large figure "1" on a central oval and with the inscription "BRADWAY'S DISPATCH", and each occurring in several varieties of colour and paper. Both are usually credited to Taylor. The absence of real forgeries and the complete dis-similarity of the bogus stamps to the original, underline the scarcity of the latter. Whilst knowing of the existence of the post, the perpetrator of the bogus types can have had no genuine original to copy and so created the somewhat uninspired fictional efforts which are not uncommon today.

BOGUS TYPE A (Illustration and Diagram)

Typographed. Large figure "1" on a plain background in central oval. Curved label above the oval with "BRADWAY'S" on a plain ground; similar label below the oval with inscription "DISPATCH" on a plain ground. Lined background outside the oval and the whole is framed in a single rectangular frame with indented corners.

The second "A" of "BRADWAY'S" is broad and has the cross bar placed very low down. There is a constant break in the upper frame line of the label above the space between the apostrophe and the "S" in "BRADWAY'S".

Occurs in the following colours and papers:

Purple on white wove paper.

Black on pink surface coloured paper.

Black on red surface coloured paper.

Red on flesh coloured paper (paper coloured through).

Red on blue coloured paper (paper coloured through).

BOGUS TYPE B (Illustration and Diagram)

Typographed. Design exactly similar to that of type A. The second "A" of "BRADWAY'S" is narrower and the cross bar is replaced by a couple of dots (sometimes only the lower one shows). There is no break in the frame line above the apostrophe and "S" of "BRADWAY'S". These points are sufficient to differentiate the two types but other minor differences can be found.

Noted in the following colours and papers:

White wove paper.

Black.

Pink.

Green.

Surface coloured paper.

Black/Blue.

Black/Red.

Paper coloured through.

Red/Mauve.

Red/Yellow.

Black/Grey.

Black/Pale Green.

A Review

"**Bibliografia della Posta e Filatelia Italiane**" by Luigi Piloni. Published by Leo S. Olschki, Florence, 1959. XXIV+396 pp. with 16 photo-plates, paper binding.

Luigi Piloni, well-known author of the "*Enciclopedia della Posta e del Francobollo, 1951*", and of the "*I francobolli dello Stato Italiano, 1957*", has done it again. This time he has written a bibliography in which are listed all the books published concerning Italian postal history and philately.

It must have been a tremendous task and, surely, must have cost an incredible amount of research for more than 2,700 publications are listed in this volume.

The book is divided in two parts. The first, in which 1,846 publications are listed, deals with the Italian Posts and is divided into subjects, to mention a few of the many—postal communications, legislation and studies of the postal laws, postal rates, development of the postal services, etc. The second part lists philatelic publications and includes the following subjects: monographs and catalogues of Italian stamps, philatelic auction catalogues, Acts of Congress, philatelic exhibitions, etc. The index is divided for authors and subjects and includes 16 illustrations, of which the one that attracted me more than any others was the characteristic figure of the 16th century postman drawn by Annibale Caracci and engraved by Simon Guillain from the books "*Arti, mestieri e figure tipiche*" published in Rome, 1646.

This is the first Italian bibliography of this kind and I must praise the author for his patience in listing so many little known publications which will indeed help his fellow philatelists and historians who are familiar with the Italian language. Congratulations also to the publisher for his neatly and well produced volume.

A.D.L.

The American Local and Carriers' Stamps—L

A Study of the Forgeries, Reprints and Bogus Stamps

By DONALD S. PATTON

(Continued from page 119)

LETTER DESPATCH/J. M. CHUTE (Illustration)

J. M. Chute was a member of Samuel Allan Taylor's Boston gang and the labels bearing his name are usually considered to be a product of Taylor's misplaced ingenuity. The design shows an old-fashioned paddle-steamer in a central oval with ornamental frame. Above is the inscription "LETTER DESPATCH" and below "J. M. CHUTE". The whole is enclosed in a double lined rectangular frame. The stamps are typographed and occur in the following colours and papers:

White wove paper.

Black. Green (shades). Red. Blue. Purple.

Glazed surface coloured paper.

Black/Pink. Black/Blue.

Paper coloured through.

Red/Yellow. Green/Grey.



Type A

Type B

LETTER DESPATCH/E. D. PRINCE (Illustrations)

This is a variation on the Chute theme and also certainly emanated from the Taylor stable. There are two types.

TYPE A

Typographed. The design is identical with that of the Letter Despatch/J. M. Chute labels, except that the name J. M. Chute is replaced by E. D. Prince. There are no figures of value. Noted in the following colours and papers:

White wove paper.

Blue. Bronze. Brown. Black. Lilac.

Paper coloured through.

Black/Pink. Black/Flesh. Black/Green. Black/Blue.
Black/Magenta. Black/Yellow. Black/Lilac. Brown/Yellow.

TYPE B

Typographed. In this type the ornamentation at each side of the lower inscription is missing and is replaced by a figure "2". Although of similar design to type A, type B is not identical and was made from a different drawing. Many minor points of difference can be observed—for example the small boat with single mast and sail seen in type A behind the large paddle boat is altogether missing in type B. Type B is probably either a forgery or a copy of type A. Noted in the following colours and papers:

(a) *Wove paper.*

Black on pale buff. Olive Green on white. Black on white.

(b) *Paper coloured through.*

Black on yellow. Black on green. Black on blue.

(c) *Vertically laid paper coloured through.*

Green on grey. Green on yellow.

ROADMAN'S PENNY POST

This was given in the 1866 edition of Dr. Gray's *Illustrated Catalogue*, where it was noted as:

ROADMAN'S PENNY POST. Pink Impression, oblong.

Coster stated that "no such post existed". There are four types, all bearing the inscription, in three lines, "ROADMAN'S/PENNY/POST", but differing in the ornamental border. It is difficult to say which type represented the original bogus issue and which are the copies. The four types (not necessarily in chronological order) are as follows:



Type A

Type B

Type C

Type D

TYPE A (Illustration and Diagram)

Typographed. Chain link border. The "R" of "ROADMAN'S" has a turned up end to the right lower limb. There is a short dash after the "T" of "POST". In the first large link of the left hand border the link passes through the small round link from left (back) to right (front).

Noted in the following colours:

On white wove paper: Red, Black.

On red glazed surface coloured paper: Black.

TYPE B (Illustration and Diagram)

Typographed. Similar to type A. The foot of the right lower limb of the "R" of "ROADMAN'S" does not turn up so much as in type A. There is a rounded stop after the "T" of "POST". In the first large link of the left hand border, the link passes through the small round link from right (back) to left (front), i.e. in the reverse direction to type A.

Noted in the following colours:

On white wove paper: Red.

On paper coloured through:
Black on buff, Black on yellow.

On glazed surface coloured paper:
Black on red, Black on green.

TYPE C (Illustration)

Typographed. Fancy ornamental border, with an acorn shaped ornament at each corner. This is a fairly scarce type; only noted in *red on white wove paper*.

TYPE D (Illustration)

Typographed. Ornamental scroll border with a single line running through all four sides of the border. This type is even scarcer than type C.

Noted *on thin wove paper:* Black on dull pink.

LATHROP'S ALBANY BANK EXPRESS (Illustration)

This was classified by Coster as "purely fictitious". The stamp is typographed and bears the inscription, in four lines:

LATHROP'S (large serified capitals)
ALBANY (smaller unserified capitals)
BANK EXPRESS (upper and lower case block letters)
57 STATE ST. (smaller upper and lower case block letters)

The whole is enclosed in a double lined rectangular frame, outer line thick and inner line thinner; both lines broken at the corners.

The label, which is uncommon, occurs in the following colours:

On paper coloured through: Black on buff, Black on flesh.

On glazed surface coloured paper: Black on red, Black on green.

LE BEAU CITY POST (Illustration)

This was recorded by Coster as "*non-existent*". The stamp, which is scarce, shows a beaver in a small double framed central oval with inscriptions (above) "LE BEAU", (below) "CITY POST", (left) "PAID" and (right) "5 CTS". There is a small ornament in each corner of the stamp.

The stamp is typographed and occurs in the following colours:

Brown. Bistre. Pale Red.

NEW HAVEN AND NEW YORK EXPRESS POST (Illustration)

Classified by Coster as "*non-existent*". The stamp is of rectangular format and has a fancy ornamented frame with a figure "10" in each corner. In the centre of the stamp is the following inscription, on a plain background:

NEW HAVEN (serifed capitals)
AND (smaller serifed capitals)
N.Y. EXP. POST (unserifed double lined capitals)
10 CENTS (upper and lower case block letters)

The stamp occurs in the following colours and papers:

White wove paper.

Black. Red.

Paper coloured through.

Black/Pink. Black/Orange. Black/Grey. Black/Blue.
Black/Magenta. Red/Yellow. Red/Flesh. Brown/Yellow.



NEW YORK CITY POST (Illustration)

This bogus issue is not mentioned by Coster. The central design consists of a crudely drawn valley with hills at either side and in the background a setting sun. The central oval containing this design is framed with an oval band with inscriptions "N.Y. CITY POST" at top and "TWO CENTS" below. Upper and lower inscriptions are separated at either side by a line ornament with dot in the middle.

The stamp is typographed and occurs in the following colours and papers:

Surface coloured paper.

Black/Yellow. Black/Pink.

Paper coloured through.

Red/Blue. Black/Grey-Blue.

SMITH'S MOUNTAIN EXPRESS (Illustration)

Unrecorded by Coster. No record of any authentic post of this name exists and the stamp is almost certainly bogus. It is, however, uncommon. The stamp is diamond shaped and bears the following inscription: "SMITH'S/MOUNTAIN/EXPRESS/PAID/FIVE CENTS". There is a crescent shaped decoration between "SMITH'S" and "MOUNTAIN" and between "PAID" and "FIVE CENTS". The letters of the inscriptions, particularly the "S"s, are badly formed. The stamp is typographed.

On paper coloured through: Violet on flesh.

SPRINGSIDE POST OFFICE (Illustration)

Unrecorded by Coster. No authentic post of this description is known. The stamps are typographed, of small rectangular format, and have a representation of the American Eagle, with wings raised; the inscriptions read "SPRINGSIDE" (above) and "POST OFFICE" (below the eagle). Noted in the following colours and papers:

White wove paper.

Red.

Glazed surface coloured paper.

Black/Green. Black/Red. Black/Orange. Black/Dull Khaki.

SQUIRE'S CITY EXPRESS POST (Illustration)

Unrecorded by Coster. The central design consists of a five pointed star within an unshaded oval. Inscription, on an oval band outside the central design, reads: "SQUIRE'S" (above), "CITY EXPRESS POST 2 CENTS" (below at either side). In the four corners of the stamp are scrolled decorations rather reminiscent of those occurring on the stamp of Brady & Co., Chicago. The stamp is typographed and occurs in the following colours:

On white wove paper: Pink, Orange.

On wove paper coloured through: Violet on pale buff.

LANGTON & CO. (Illustration and Diagram)

This old time fraud was illustrated in the first number of *Le Timbrophile* and shows a paddle steamer, sailing to left, in a circle with curved inscription "MONEY PACKAGE" above, "OVER ALL OUR ROUTES" below, and in a straight panel at the top "LANGTON & CO" with, in a corresponding panel at the bottom, the value, expressed as so many "FOR A DOLLAR". There were five values, as follows: 5 for a dollar, 10 for a dollar, 15 for a dollar, 20 for a dollar and 30 for a dollar. Each value was printed in more than one colour and *The Stamp Collector's Magazine* (Vol. V, p. 18) stated that the stamps "were printed in gold, silver and bronze, as well as in nine other colours, making a series of about twelve stamps". According to the same journal the alleged locale of the stamps was San Francisco.

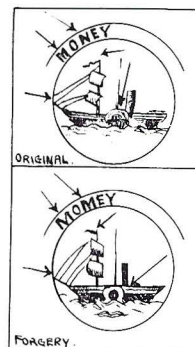
Langton & Co. was a genuine Western Express Company, which issued printed franks but never adhesives and it is probable that the bogus stamp had some initial success as a possible genuine emission of this Company. It was not long, however, before its true status was revealed and Coster classed the labels as "entirely fictitious".

A rather scarce forgery of the original bogus stamps exists. In this the ship's paddle wheel is very distinct, the tip of the bowsprit touches the circle and there are four ropes attached to the bowsprit. In the original stamp half of the bowsprit is cut off by the circle and there are only three ropes attached to it. The fourth rope joins the circle above the bowsprit. In the forgery the inscription above the circle reads "MOMEY PACKAGE". There are many other differences. The writer has only seen the forgery in "20 for a dollar" and "30 for a dollar" values but the other values probably exist.



Original

Forgery



The colours in which the original bogus stamp and the forgery have been noted are as follows:

ORIGINAL BOGUS STAMP

30 for a dollar.

Black on grey-blue coloured through. Black on buff surface coloured paper.
Black on pale lilac coloured through.

20 for a dollar.

Black on white. Black on pale lilac coloured through.
Black on pale buff.

15 for a dollar.

Black on yellow coloured through. Black on green glazed surface paper.
Black on white paper. Gold on white paper.

10 for a dollar.

Black on green glazed surface coloured paper.
Black on red glazed surface coloured paper.
Black on white paper.

5 for a dollar.

Gold on white. Silver on white.

FORGERY OF BOGUS STAMP

30 for a dollar.

Green on white.

20 for a dollar.

Pink on white. Blue on white.

EDITOR'S NOTE: The illustration of the genuine Bradway stamp in the March issue was kindly lent by Leon Reussille, Jr., of Red Bank, New Jersey.

Letter to the Editor

STAMPS OF "ATLANTIS"

Dear Sir,—Early in 1958 (Page 173) you described some mysterious stamps of "ATLANTIS" left by the late C. K. Ogden. However you were not able to give details of "MU" with which one value was handstamped.

Having acquired two values of this delightful set, I've looked closer into the history of Atlantis. In 1675 a Swede called Rudbeck claimed that Atlantis had been in his country, whilst several other sources were also traced (?), including a Kingdom of MU in Central America.

Other values of this set bear the handstamp "LEMURIA", which you suggest was part of the pre-war "Atlantis and Lemurian Empire" circa 1933-4. LEMURIA was also a "rival" to Atlantis, according to the myths. It disappeared in the Central Pacific, long before man appeared on earth!

Finally may I just ask if it is mere coincidence that my strip of three 25 skaloj stamps should be stuck on the back of a cover, on the front of which is the postmark—ATLANTA?

Yours sincerely,

H. F. ROOKE.