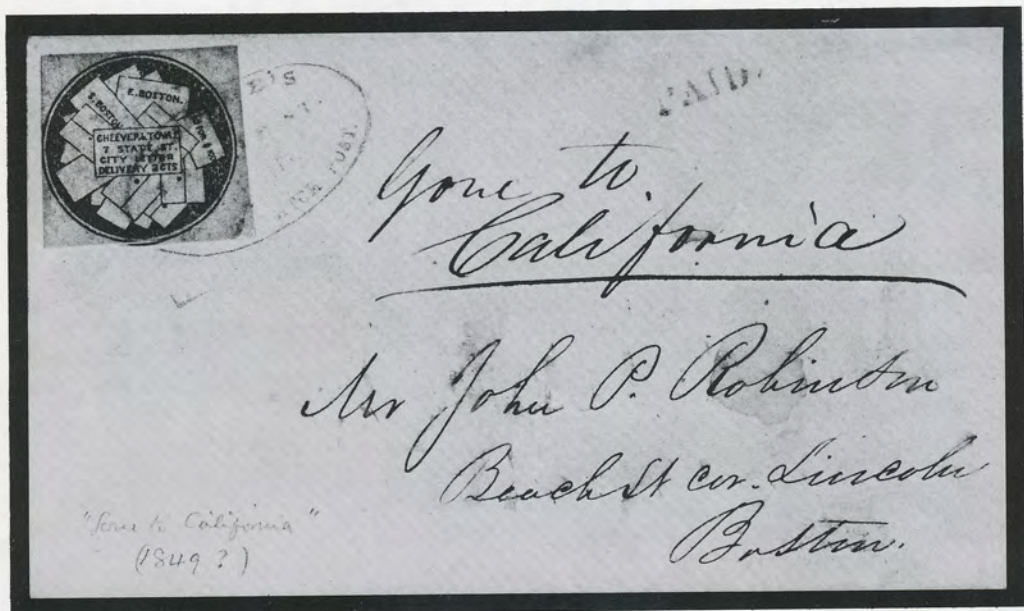


AUGUST 1991

Vol. 1 No. 3

THE PENNY POST

Official Journal Of The Carriers And Locals Society



A rare tied example of Cheever & Towle stamp on "Gone To California" cover.

INSIDE THIS ISSUE

CHEEVER & TOWLE'S DESPATCH
NANTUCKET PACKET EXPRESS
PHILADELPHIA LETTER CARRIERS
AN EAGLE COVER FROM MAINE
A FAMOUS SOLDIER'S LETTER
SHRUB OAK POST

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THE PENNY POST



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AUGUST 1991

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OFFICERS OF THE SOCIETY

President.....Richard Schwartz

168 Cherry Lane, River Edge, N.J. 07661

Treasurer.....Martin Richardson

Box 1574, Dayton, OH 45401

Secretary.....William T. Crowe

P.O. Box 2090, Danbury, CT. 07813

Editor.....Gordon Stimmell

P.O. Box 184, 260 Adelaide St. E., Toronto M5A 1N1, Ontario, Canada

DIRECTORS

James Czyl, Richard Frajola, Eric Jackson, Thomas Mazza,

Robert Meyersburg, John Nugent, Martin Richardson,

Richard Schwartz, Gordon Stimmell.

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FROM THE EDITOR

A steady flow of future articles is assured for our Penny Post, thanks in large measure to the tireless efforts of members of our Society. We remain open to ideas you may have or research you are conducting.

In light of this, it is appropriate I turn over this forum to the members of our Society and let their voices be heard, albeit in condensed form.

Norman Shachat of the *Pennsylvania Postal Historian* writes concerning the Eagle Post article:

"The article provided the input I needed to authenticate the two cog-wheel stamps in my collection, as well as the blue small PAID/EAGLE Post stamp. Enclosed are two postmark items from my exhibit. The TYPE E is 1/26/1848 and predates your date by about a year. The TYPE C is dated July 18, 1849, a month and a half after your LKU. And Type F exists without the 2."

Many thanks for the fresh information, Norm. This is the kind of feedback we need. Consider the postmark section updated.

Member Roy Keeley of Theodore, Alabama seeks information about Lysander Spooner and American Letter Mail Co. originals, reprints and forgeries. Also, he asks:

"What manner do you wish to receive stories for the *Penny Post*? I have an IBM Clone and can send 5¼" diskettes. Also need to know if you require photos or xerox copies of stamps with submitted articles."

On American Letter Mail, a manuscript covering all the Independent Mail Companies, researched by Elliott Perry and written by Arthur Hall, is currently being edited by Society President Richard Schwartz.

It will be published by respected dealer Robert Kaufmann and should help answer many of our questions.

On submitting articles, yes, I will gratefully accept IBM Clone 5¼" diskettes, as long as they are in Word Perfect format. This saves me from having to laboriously retype your articles into my computer system. Thanks for the idea!

Of course, I do accept typewritten, double-spaced copy as well. Black and white photos are preferred of stamps and covers submitted, to maintain the quality of our publication. Xeroxes can be used if they are of line-drawn stamps and of high quality. However, covers with postmarks and stamps with finely engraved portraits or on dark papers necessitate photos, which allow us to enhance the image on our scanning equipment.

Member Carl Cerco of Mississippi echoes a reference problem shared by Locals and Carriers aficionados everywhere:

"I would love to see reprints of early, fundamental work that is no longer available (nothing from Pat Paragraphs, which I have). Even recent work is ephemeral..."

Most of us possess Elliott Perry's Pat Paragraphs and Donald Patton's volume on New York locals. These are the two current bibles of the field. Patton's insightful series of articles in the London *Philatelist* three decades ago is hard to obtain and everyone has waited years for an enterprising dealer to xerox the whole run and make it available at a reasonable price. So far no one has come forward. Consider this another invitation.

However, the Philatelist articles do

not cover all the local posts. That is one reason the Penny Post exists today — to fill the gaps. Patton's unpublished Volume 2 on non-New York locals has languished, frustratingly, in Britain since 1967, and attempts are underway now to publish it at last. However, the manuscript requires diligent updating before publication.

The good news? Our Society has decided to allow reprinting of perti-

nent pieces from small postal history publications throughout the States. A few of these articles will grace upcoming *Penny Posts*.

Many other members have written in voicing their gratitude for the creation of our little Journal. I am still basking in the glow and eagerly look forward to meeting you at our first annual meeting at SEPAD (Nov. 15-17) in King of Prussia, Pa.

Gordon Stimmell, Editor

FROM THE PRESIDENT

As many of you already know, the Philadelphia National Stamp Exhibition, still referred to as SEPAD, is being held Nov. 15-17 at King of Prussia, Pa. The show will be the venue for our first annual meeting on the 16th.

The highlight will surely be Richard Frajola's presentation, after the business meeting, of his *Private Postal Systems in the U.S.* Richard presented it in the recent seminar, *U.S. Postmarks and Cancellations* sponsored by the Philatelic Foundation. It is scheduled to be released shortly as the third volume of the Philatelic Foundation's Seminar Textbook Series.

We will now accept members-only adlets, starting with the next issue. Adlets are to be no longer than 40 words. Each member is allowed one free adlet per year, and subsequent reprintings or second adlets cost \$10 each, for each issue in which they appear. Funds will help pay journal production costs. Send your "want to buy" or "want to sell" notices to Gordon Stimmell, editor. His address is in the Table Of Contents.

John Nugent has resigned as Secretary of the Society. Gulf War official legal matters (John is a Naval Reserve officer) and the continuing demands of his legal practice and duties as Circuit Judge have prevented him from fully carrying out his responsibilities to the Society. We have appointed William T. Crowe as Secretary. Bill has served the Philatelic Foundation for 17 years and recently was appointed its Senior Consultant.

Our appeal for contributions to our thin treasury met with quick responses from two members, Dale Brown and Lawrence LeBel. Our deep thanks. May their tax deductible beneficence become contagious.

In regards to beneficence, this issue is sponsored by Robert G. Kaufmann Auction Galleries. Bob is a long time collector who I first met when he was a teenager, already knowledgeable about carriers and locals, yet full of questions. He no longer collects, but is still thrilled when a fine piece goes through his hands. You'll find his ad on the inside front cover.

Richard Schwartz, President

CHEEVER & TOWLE

By Gordon Stimmell

Cheever & Towle was founded by William R. Towle as a city delivery or local post, one of five private penny posts ferrying letters between Boston residents in 1846.

Virtually nothing is known about Cheever's role. Perhaps he was merely an early financial partner in founding the post. Cheever's name occurs only on the stamp, while the five oval handstamps used from 1846-1851 and the letter boxes bear Towle's name alone. A number of Cheevers, and Towles, are still listed in the current Boston phone book.

The design of the circular adhesive, a batch of letters spread out on a table, was obviously inspired by Hale & Company's popular octagonal stamps. Hale had operated out of 23 State St. from 1844-45. Towle set up shop a few doors down, at 7 State St.

Beyond the design link, George B. Sloane and early philatelic publications reported that Towle was a former clerk for Hale & Co. Towle's early oval handstamps imitated Hale's cancellers. And the two 10-cent rate "To The Mails" examples known each feature stamps cut octagonally, a strong echo of the octagonal adhesives Hale used between cities two years earlier.

Most of the stamps were used locally, cancelled by a penmark X or an X with additional pen strokes in the lower left quadrant of the stamp. Stamps were hardly ever tied to cover and most, but not all, were

placed — again, in Hale fashion — on the upper left corner of the envelope.

As Elliott Perry noted in *Pat Paragraphs*, the postmarks were invariably used on covers not bearing the stamp. However, one stamp is known tied with an oval Towle's City Dispatch Post cancel to cover. One stamp was socked with a Boston 10 cent rate CDS and another with Barker's City Post oval cancel. Several originals are struck with a serified PAID in red. No covers have been encountered also bearing U.S. postage stamps.

As described on the design, rates were 2 cents a stamp or 60 for \$1.00. Towle put up local letter boxes at many locations in Boston where citizens could deposit letters or circulars four times a day, with two-hour ensured delivery by messengers, much in the manner of our modern courier services.

One such letter box survives, made of pine and painted in red with yellow lettering (see illustration) "City Despatch Post. Office 7 State St." Boston directories confirm this title and address, from 1848 to 1850. The box has a mail slot high up and was 18" tall, 9" wide and 4" thick. A lower compartment, inscribed W.R.TOWLE and POSTAGE 2 CTS, had bottom hinges and a keyhole lock to safeguard letters until pickup by Towle messengers at 8 a.m., 10 a.m., noon, and 2 p.m.

One of my pet conjectures to explain the mysterious pen slashes

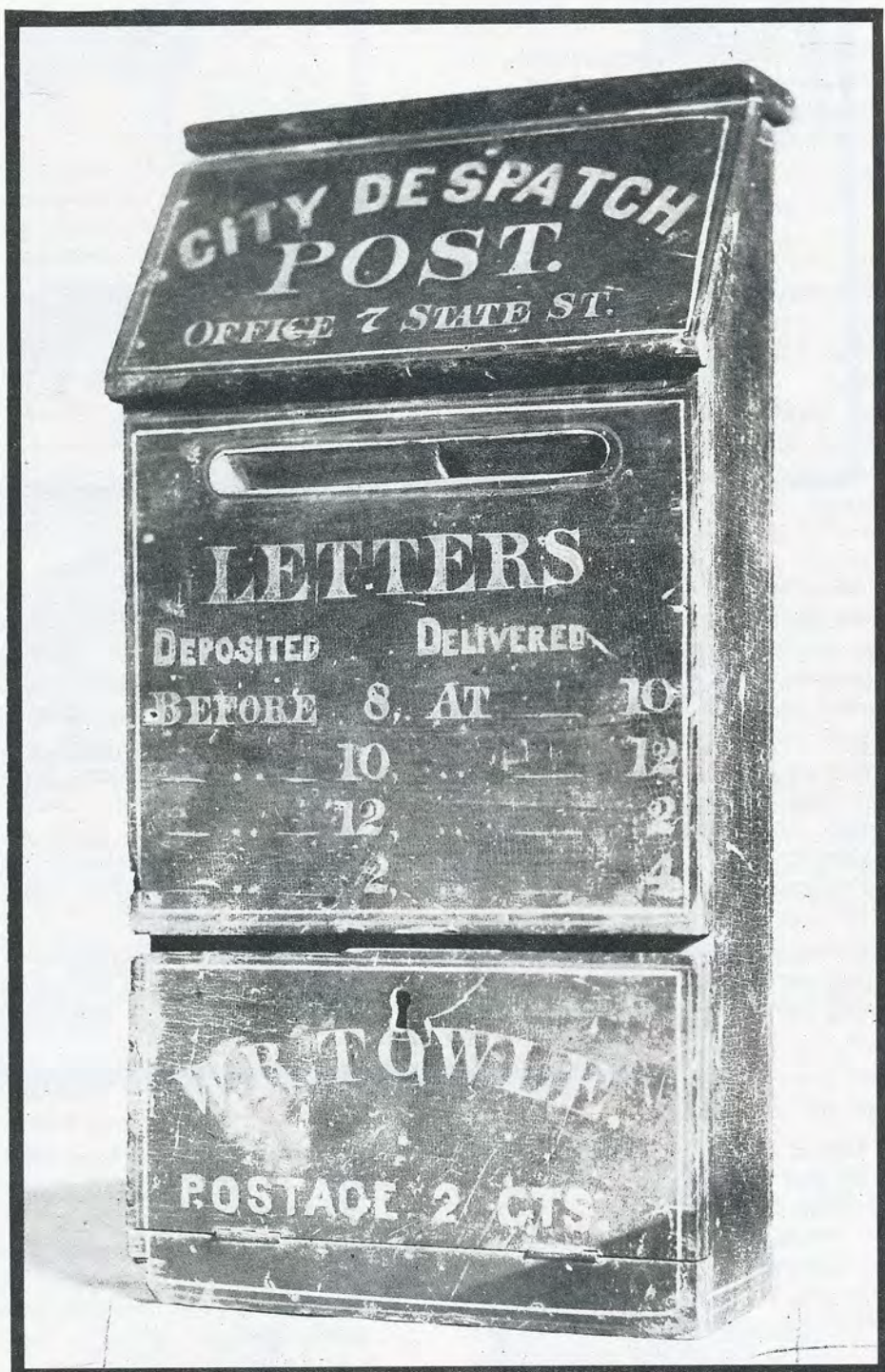


Photo courtesy of Donald Johnstone.

The sole surviving Towle letter box from Boston, circa 1848-50.



Sloane Collection photo courtesy Richard Frajola.

Rare "California" cover with stamp tied by Type B handstamp, ca. 1849.

cancelling many of the stamps is that the X stood for 8 a.m. pickup, X and a single dash or stroke stood for the 10 a.m. run, X and II stood for the noon rush and X and III signified the last emptying of the boxes for the day at 2 pm. I possess covers with stamps bearing each of these markings. This would have been a handy way for Towle to monitor his hectic two-hour delivery schedule. The need for such a system among penny posts of the day surfaced soon in Blood's hour-dated cancels in Philadelphia and later in Hussey's "Time Posted"

clock stamps in New York City.

The relationship of Towle with Libbey & Co. at Towle's second address, 10 Court Square, and with his 1851 successor, George H. Barker at the same address, has been tackled by other postal historians. Neither post used adhesives and I would like to concentrate on my main mission in this article, the nightmare of determining real Cheever & Towle stamps from their reprints.

Complicating this process is the fact the original Cheever & Towle plate, purportedly consisting of 20

Untied stamp
on 1848 cover
from Knapp
Collection
with pen X
in lower
quadrant.



THE HANDSTAMPS

Towle and Barker handstamps almost always occur on stampless covers. Fonts of actual handstamps differ slightly from some of these drawings.



Type A: 1846-47



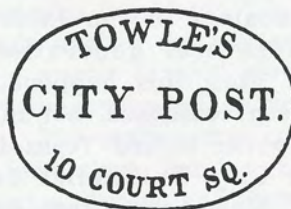
Type B: 1848-49



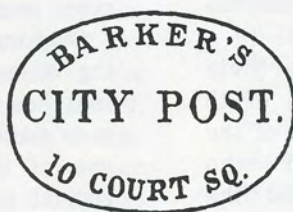
Type C: 1849



Type D: 1849-50



Type E: 1851



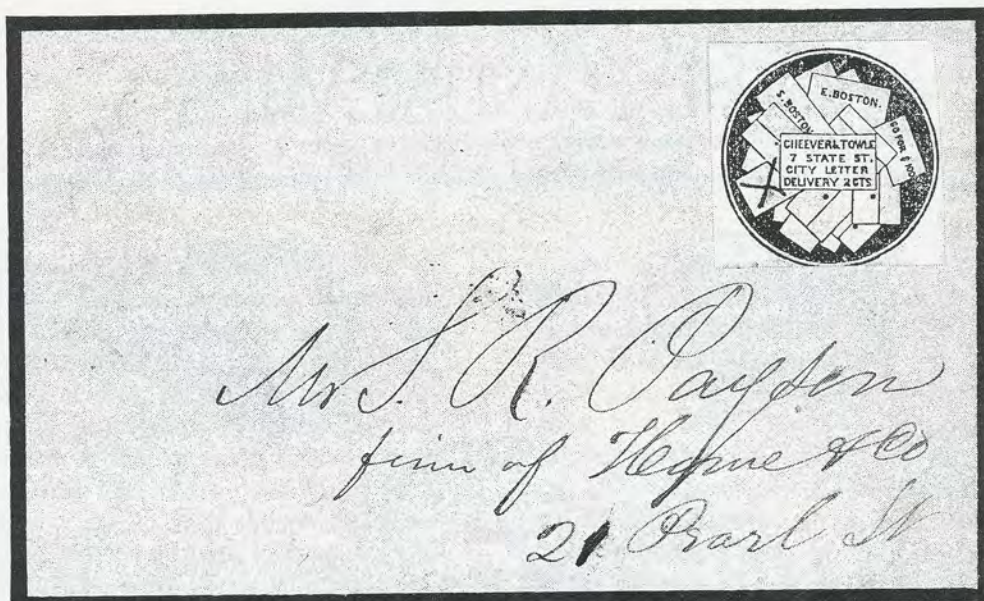
Type F: 1851-52



Type G: 1853-57



Type H: 1858-59



Oct. 12, 1848 Paysen letter used locally, stamp cancelled by pen X.

stamps, passed into the hands of stamp dealers in the 1860s who printed several generations of reprints. How this happened has never been confirmed, but in Feb. 1886, a writer named Topaz in the Capital City Philatelist out of Augusta, Maine avers that Barker, after retirement "in 1863", sold the Cheever & Towle plate of 20 and a Barker handstamp to "a Boston dealer" (S. Allan Taylor).

"The possessor of the original plate cut it lengthwise into halves of 10 dies each, and in 1870 sold one of the halves to Scott & Co. of N.Y. who still hold it." The Scott reprint, the writer adds, done only "in the original color...is much the clearer and more carefully done."

This yarn may be somewhat apocryphal, because my study of reprint papers and colors does not point convincingly to Taylor as the protagonist. Taylor was wont to take credit for even more shenanigans than he was responsible for and is in part the authority relied upon for some of the above statements.

Ignoring attribution, the wide variety of reprints made from the common pane of 10 show this pane passed through at least two dealer's hands. The other pane of 10, Donald S. Patton in the Philatelist (March and April, 1964) rightly reports was never reprinted. Unfortunately, a full pane of these 10 types has not yet surfaced, and we can only guess at plate positions.

Obviously, the first step in detecting an original is to see whether it matches any of the types in the common pane of reprints. If it matches one of the plate positions, it is a reprint and not an original. Because this pane was reprinted many times the stamp might look very different from the state of the reprint plate and still not be an original.

Surviving Cheever originals on the rare dated covers indicate the following provisional chronology of colors and papers:

1. 1847 —: Indigo on medium (.0038") pelure, semi-transparent slightly yellowish paper. Design color shows through back of stamp.

Roughish lettering on stamp.

2. 1847–48: Dark blue on medium (.0038") pelure or wove, slightly yellowed paper with rougher lettering on design.

3. Late 1848 — mid-1850: Light chalky blue on a thicker (.0050") opaque, white paper. Finer, crisper lettering on design. The gum used has crackled surface of stamps on surviving covers. A couple of examples are known toned buff.

4. Late 1850: Deep peacock (unstable) blue color in an oily inking on slightly yellow thickish (.0047") pelure semi-transparent paper. Letters on design thick and smudgy.

Dangerous reprints exist on paper thicknesses and in blues that match the less rare #2 and #3 colors of originals. Slightly yellowed old-looking paper on the dark blues, and plating on the light chalky blues, is crucial in determining real from reprint. As well, originals often have slightly thinner outer white and blue rings

usually free from breaks, but not always.

Donald Patton did a wonderful job of describing the 10 types on the common reprint pane in the 1964 Philatelist article. The photo on Page 16 shows the full reprint pane of 10.

Patton also, in "Table B" gave a brief description of 6 original types from the "half of the plate not used to make reprints." However, his "original" types A, B and C describe stamps with considerable plate damage which were indeed reprinted on thick white paper and for which I have found no originals.

So we propose a fresh start in the frustrating hunt for Cheever original plates. With access so far to only 21 covers, and 25 genuine stamps, this study must be regarded as a work in progress. Hopefully, it will spur members of our Society to submit additional examples of originals not described here so one day this list may approach completion.

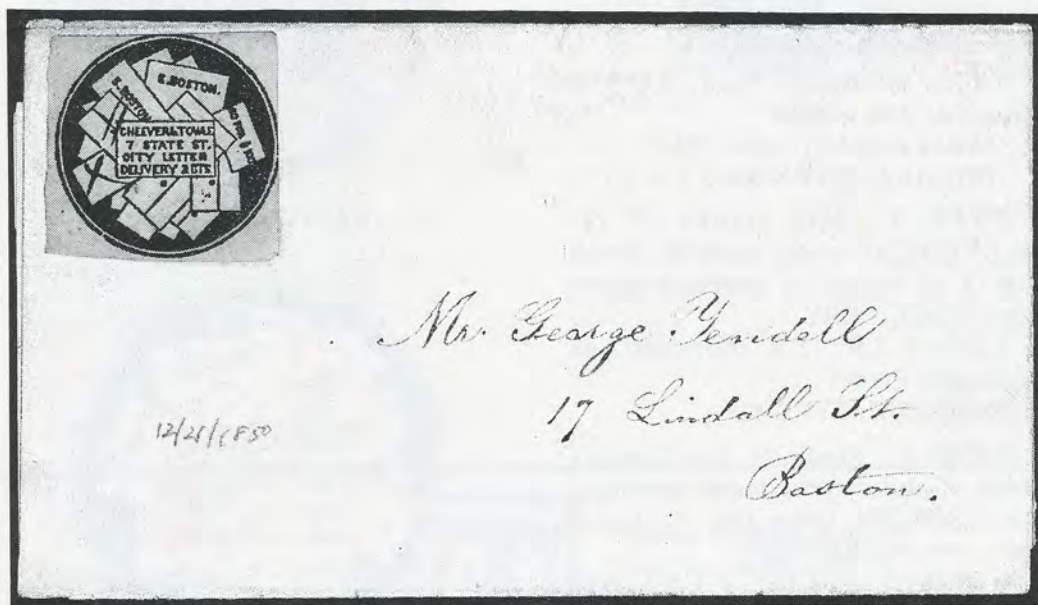


Photo courtesy of Richard Schwartz.

Dec. 21, 1850 stamp cancelled with X and two slashes. Inside, the writer asks her uncle for \$3 to purchase schoolbooks: "I think it would be perfectly safe to send it by the *Penny Post* and I should get it directly too."

PATTON'S ORIGINAL TYPES FROM THE "UNREPRINTED PANE" LISTED BY PATTON:

TYPE A: Three large breaks in the white circular frame at 12, 6:15 and 7 o'clock.

REPRINT EXISTS .005".

No Originals Seen.

(This is late damaged plate from reprint pane position 8).

TYPE B: Two breaks in colored frame at 8:50 and 11:30 o'clock, the last an inwards break from a blow.

REPRINTS EXIST IN SEVERAL STAGES UP TO .005".

No Originals seen.

(This is late damaged plate from reprint pane position 2).

TYPE C: Colored dash in white frame at 9 o'clock. Break below "V" of DELIVERY.

REPRINT EXISTS .005" (BOS-VON, C/CITY-dot below).

No Originals Seen.

(This is late damaged plate from reprint pane position 7).

TYPE D: Small dash in white frame at 7:30 o'clock.

(Sloane single, Yendell letter)

(ORIGINAL TYPE #5)

TYPE E: Mid stroke of 1st E/DELIVERY slopes upwards. Small break in outline of envelope below 2nd E/DELIVERY.

CHAPIN LETTER (Stimmell, ex Schwartz/Perry)

(ORIGINAL TYPE #1)

TYPE F: Break in the (corner) edge of the central lower envelope. (N/S.BOSTON looks like V; break env. over V/CHEEVER).

GORDON FRONT TO SALEM (Schwartz)

(ORIGINAL TYPE #2)



PATTON TYPE A



PATTON TYPE B



PATTON TYPE C

Because the very damaged Patton "original" Types A, B, and C above (illustration) have been found to match positions 8, 2 and 7 of a very late stage of reprinting from the common reprint pane of 10, the author found it necessary to begin anew the study of original plate types.

On the common reprint pane of 10, there would appear to be 6 original cliches before minor damage from the reprinting process took effect. They are: 1. (Pos. 2 and 6). 2. (Pos. 1 and 10) 3. (Pos. 3 and 7); 4. (Pos. 5 and 9). 5. (Pos. 4). and 6. (Pos. 8).

Understanding this was necessary for trying to hypothetically determine how the never reprinted pane of 10 may have been first constructed. There probably were fewer than 6 different cliches in the 10 types of undocumented originals.

What has emerged is quite astounding. The author has not encountered ANY originals from the commonly reprinted pane of 10. And the author has likewise not met with ANY reprints which match the originals found on surviving Cheever & Towle covers.

Four genuine types display similar traits to positions 4, 5, 6 and 9 of the reprint pane. Non-sequential design flaws in each case rule out simple plate precedence. This merely indicates some cliches may have been common to both panes of 10.

The following descriptions of confirmed originals are offered as a provisional guide to our Society members faced with the daunting task of determining genuine stamps.

Prime focus is on tiny internal design variants not usually encountered on the many reprintings.

A NEW GROUPING OF ORIGINAL, NEVER REPRINTED CHEEVER PLATES (5 CLICHES SO FAR FOR UP TO 10 POSITIONS).

CLICHE A THREE POSSIBLE POSITIONS

TYPE 1.

Mid stroke of 1st E/DELIVERY slopes upwards.

Small break in outline of envelope below 2nd E/DELIVERY.

Break over R/CHEEVER

B/E.BOSTON bottom is big, round
0/100 has fine slash in it.

2nd E/DELIVERY has broken bottom extender.

TT/LETTER tops are wavy

00/100: 2nd 0 bigger than first 0

(Chapin Letter, Knapp cover)

(Patton Type E)



ORIGINAL TYPE 1

TYPE 2.

Break in corner edge of central lower envelope.

N/S. BOSTON looks like V.

Break in envelope over V/CHEEVER.

R/FOR small and O has dot in it.

E/TOWLE forked crossbar (looks like a K inside an E)

BO/E.BOSTON are joined midway by a dot.

(Gordon front to Salem)

(Patton Type F)



ORIGINAL TYPE 2

TYPE 3.

Bent, damaged upright in R/DELIVERY

H/CHEEVER no crossbar or weak 2 w/curved foot, top of 2 often broken

1st E/DELIVERY leans backwards.

2nd E/DELIVERY has long broken bottom extender (E.)

Break in main envelope over R/CHEEVER (not always clear.)

Crossbar in B/E.BOSTON is diagonal (big bottomed B).

Top loop of B/S.BOSTON shaped like pennant

O/60 has fine slash inside it.

(Paysen, single ex Perry, gone to California cover)

(Similarities to pos. 4 repr. sheet may derive from same cliché)



ORIGINAL TYPE 3

CLICHE B

TWO PROBABLE POSITIONS

TYPE 4.

2nd E/LETTER looks like a Z

Long curved 1 of 100

R/LETTER is squarish.

Leaning T/CENTS.

S/S.BOSTON looks a bit like a 5.

F/FOR crossbar dislodged and floating.

N/S.BOSTON end upright higher than other BOSTON letters.

(Schwartz single, ex Perry single)



ORIGINAL TYPE 4

TYPE 5.

Same flaws as above, but:

S/S.BOSTON resembles number 5.

C/CITY is an O (OITY) on heavy inkings.

T/CITY has fat downstroke.

Long descender on T/CTS

High V/DELIVERY (bottom is above rest of letters).

Smudge marks on envelope below CTS (by 1850).

Break in blue ring 7 o'clock (by 1850).

(Yendell cover and Sloane single)

(Patton Type D)



ORIGINAL TYPE 5

TYPE 6.

2nd E/LETTER resembles a Z.

Long curved 1/100

R/LETTER rounded at top

C/CITY incomplete at bottom.

Break in blue ring at 7 o'clock.

Dots on envelope below CTS.

R/FOR sprung at bottom.

2nd E/DELIVERY links to R at bottom.

(Bigelow cover, ex Steven Brown)



ORIGINAL TYPE 6

CLICHE C

TWO POSSIBLE POSITIONS

TYPE 7.

C/CITY looks like an O (OITY)

H/CHEEVER crossbar almost gone (sometimes)

C/CTS looks like an O (OTS) UR corner of central envelope has extender

60 looks like GO (crossbar hits 0)

100:Dot links top of 1 to first 0.

B/ S.BOSTON looks like D with low crossbar in it.

F/FOR middle crossbar links to O/FOR

(Parker letter, Halstead letter, Middendorf letter)

(Similar to Pos. 6 reprint pane but individual letters vary.)



ORIGINAL TYPE 7

TYPE 8.

Similar plate to TYPE 7, but:

LETTER spelled LETTZR

C/CITY almost BUT NOT closed

Squarish wafer below S/CTS

B/S.BOSTON not like a D

F/FOR SEPARATE FROM O.

(Stimmell single).

CLICHE D — ONE POSITION

TYPE 9.

Sprung 1ST E in DELIVERY (and almost no mid stroke)

1st T/LETTER big, 2nd T/LETTER smaller.

F/FOR leans forward.

Narrow S/CTS

(Perry 10 ct Boston CDS, Fairbanks cover).

CLICHE E

TWO POSSIBLE POSITIONS

TYPE 10.

Leaning 1st E/CHEEVER

1ST T/LETTER shorter than 2nd T/LETTER

White ring has break 1 pm (pos. 9 has blue ring break).

(Greenleaf letter).

(Similarities to pos. 9 repr. sheet may derive from same cliché).

TYPE 11

2nd T/LETTER taller than 1st T

R/LETTER top is dented down

Y/CITY resembles a V

Ring break at 6 o'clock

(Derives from same cliché as pos.

5 of reprint sheet)

(Stimmell single)

Again, it must be emphasized that the above plating of known originals is still a work in progress. Every new specimen that comes to light has an impact on the provisionally ascribed clichés described in this analysis. One fact is certain: More original types exist than those depicted. New discoveries are awaited eagerly by the author.



ORIGINAL TYPE 8



ORIGINAL TYPE 9



ORIGINAL TYPE 10



ORIGINAL TYPE 11

THE REPRINTS

The common pane of 10 stamps accounts for all reprints. While at least 4 of the original cliches from the never reprinted pane show up in altered form in the reprint pane, individual differences in the fine lettering and envelope edges confirm known originals do not plate to this pane. Several generations of reprints can be documented.

STAGE ONE: Probably the first reprinting occurred in medium-dark blue and in red on semi-transparent paper. It was a limited printing, and the blue is almost dangerous because of the few plate flaws and the pelurish paper. However, these reprints measure .0028", while pelure originals are usually .0038".

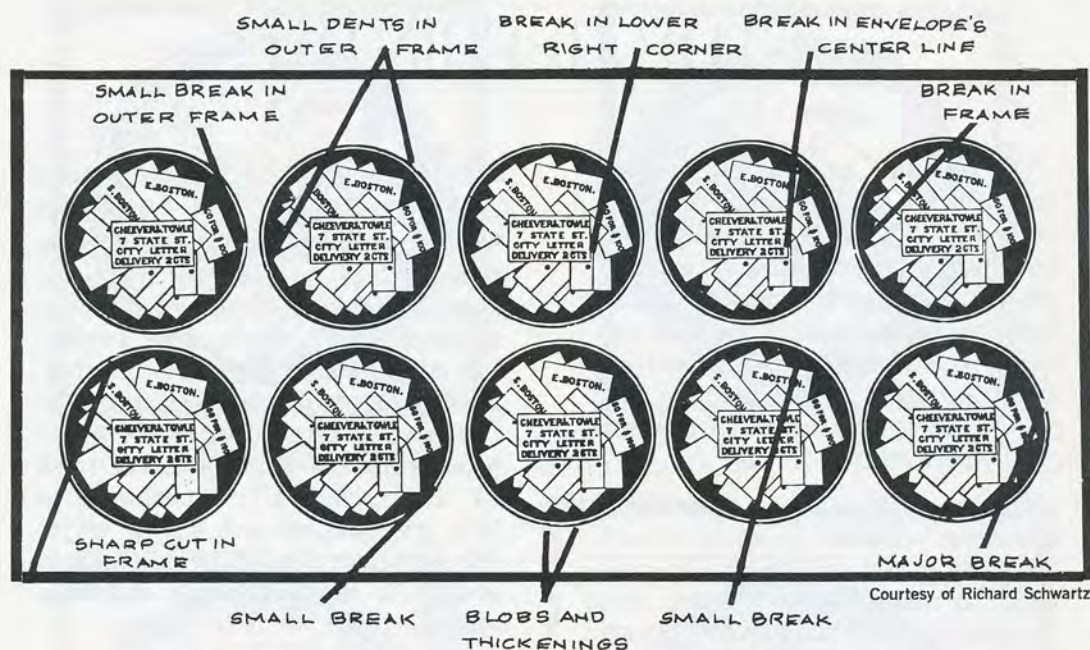
STAGE TWO: Going chronologically by following deteriorating plates, a larger printing in dark blue on white, dark blue on blue CT horizontally laid, and dark blue on horizontally laid was run off on papers .0042". Full panes survive.

STAGE THREE: A printing in dark and very dark blue on .0047" paper, including vertically laid batonne, was run off. Inking is fairly heavy, but letters are not blurred. Full panes survive.

STAGE FOUR: At least 4 printings. Very soon after, the massive reprintings occurred, from which most surviving full panes derive. The paper of most copies measures .0032" and occurs in blue (shades) and in over 18 bogus colors and papers. With the profusion of colors, S. Allan Taylor comes to mind immediately,

however, the colors fail to correspond with his Forms, and Sherwood Springer and others usually ascribe these panes to George Hussey's reprint factory. While most copies measure .0032", there were several reprintings during this period, including a thin, .0025" paper (red/gray CT), and an original thickness .0038" paper (medium gray blue, red/fawn CT, blue/yellow CT). Specimens in pale gray without and with a major line flaw over the DE/DELIVERY in position 2, reveal an early and later reprinting both on .0032" paper.

STAGE FIVE: Probably 3 or more printings. The second most common reprints from the pane of 10 show added flaws on the plates, leading one to at first speculate that there were two copies of the same common pane of 10 in different dealers' hands. However, this is improbable. After an initial short printing in dark blue on .0038" which includes Patton Type B "original" and a medium blue printing on .0047 (including a more damaged Type B), the massive run on very pale blue was created. This pane may have been in the hands of J.W. Scott, as position 8 with a white ring flaw developing opposite the 6/60 occurs in this run, and wound up as his 1886 album cut. Most copies occur on paper .0042" or .0047" thick, in pale mottled or chalky blue on light cream. The lettering of the design is much thinner and crisper than previous reprints due to lighter inking. Corner copies with wide margins indicate this printing was in full panes of 10, but I have not seen one intact.



Courtesy of Richard Schwartz

Flaws in the "Reprint Pane" of 10 from the common Stage Four printings.

The Patton Type C "original" was born in this run (damage to position 7 rendering BOSVON and C/CITY like a tiny c over a dot) as well as the Patton Type B "original" (position 2 picking up a smashed ring at 11:30). Position 8 gained a white stroke at 2:30, in pale blue and medium blue on .0042" paper, preceding the Patton Type A "original" with massive ring damage of Stage Six.

STAGE SIX: As mentioned, J.W. Scott selected position 8 from the reprint pane and used it as his International Album cut in 1886. A very late reprint, based on the same die, was issued in two printings — medium grainy greyish blue on thick card-like .0052" paper and in a darker grainy greyish blue on .0028" porous paper. Apparently, in typical Scott fashion, two cliches were employed for this "reprinting". The

first has few flaws and matches the album cut. The second cliché, also based on position 8 in the reprint pane, has a huge hunk missing out of the ring from 12-1 o'clock and from 6-7:15 at bottom. This is Patton's "original" Type A. The tipoff to this came when two radically different versions of the same plate emerged from my collection and the John Halstead holding. Both were a grainy greyish blue color, on identical slightly greyish unevenly wove papers .0052" thick — indicating both were printed at the same time. In the Sloane collection, a gift of A.H. Caspary, is a copy of Type A on the Scott porous paper (.0028") erroneously labeled as an original. It is not. The Sloane notes may have led Patton to likewise conclude it was genuine. On both cliches, the crossbar in T/CTS is separated from its upright, as in position 8 of reprint pane. However, a tiny white burr

cuts the white ring out from the 6/60 at 2:30, a splatter of ink mars the envelope below CTS, and the central line of the envelope over TOW/TOWLE is uneven, bulging to very thin, as in the album cut. The bottom cross stroke of the 1st E/DELIVERY is long and cuts into the L, causing a white burr over the

bottom of the L downstroke on both cliches and in the album illustration. A third variety exists, an oily job on dark grey paper .0052", with all lettering on design smeared and blotchy. I have never seen a full pane of these and suspect none exists because the stamps were probably printed individually.

THE FORGERIES

With generations of "reprints" in circulation, it is hard to fathom why anyone would feel it necessary to forge the Cheever & Towle stamp. Nevertheless, six major types of forgeries were created. While they are all easy to detect, the most obvious forgery lacks one of the 17 envelopes constituting the design of the stamp. This blatant fraud is currently serving duty as Scott's catalogue illustration of the genuine 37L1.

For those of you with access to Patton's April, 1964 *Philatelist* article on these forgeries, my forgery types A,B,C and D agree with his illustrations. Then confusion steps in. His cut marked Forgery E on page 169 actually depicts his Forgery F, the missing envelope fraud. His Forgery E is depicted on page 171 as a block of 6, but erroneously marked Forgery F. To compound complexity, his Forgery E actually turns out to be a different position of Forgery A. So I will begin at the beginning.

The constants in all the forgeries of Cheever & Towle distinguishing them from genuine stamps and reprints:

1. Ampersand is upright rather than sloping left as in originals.

2. No period follows "N" of E. BOSTON (except in Forgery F).

3. No break occurs in join of envelopes to left of CITY.

4. "S" of E. BOSTON touches, or nearly nicks, envelope below it.

FORGERY A

Fairly common fraud with small colored flaw in white ring at 1 o'clock. Rather well executed, but the 7 in address has a curved notch foot and the S of E. BOSTON touches envelope below. Occurs in multiples of 6 or more with plateable minor differences in design, giving rise to it being identified as two separate types (A and E) by Patton. Noted in light blue, gray blue, blue, dark blue on horizontal laid, orange, shades of red and black/blue grey CT (colored through).

FORGERY B

Overlarge, squarish shaped and elongated lettering betrays this crude imitation by S.A. Taylor. Another giveaway: \$100 has a period and



FORGERY A



FORGERY B



FORGERY C



FORGERY D



FORGERY E



FORGERY F

lacks the final zero: "\$1.0". In some printings, fine smears of ink mar many of the envelopes. The fraud comes in dark blue, light blue, wedgewood blue, dark blue/blue CT, dark blue/pink CT, blue/pink CT on horizontal laid, blue/pale purple CT on horizontal laid, red, carmine, red/orange SC glazed, red/gray violet SC, red/yellow CT, as well as brown/cream CT and brownish purple on white. Springer has traced most of the blues to Taylor Forms 6 and 11 and the reds to Form 5. More colors, and Forms, undoubtedly exist.

FORGERY C

A not uncommon fraud printed in pastel shades with black outer ring weak or missing between 10 and 11:30 o'clock. Commonly found on very porous papers. A few distinctive traits: Every S on the stamp is unique, R/LETTER has curved tail, the H/CHEEVER is a backwards N, the O/TOWLE is horseshoe shaped (open at top), "2" has a wide curved base and the envelope lines at bottom of design have breaks. Occurs in palish shades of violet blue, blue, gray blue, orange and red.

FORGERY D

Based on the Moens 1864 Catalogue cut and often found with characteristic hairline outer square frame around design. The figure "2" has a curved top, DELIVERY is spelled "DILIVERY", both zeroes of \$100 are very narrow and rise to right, there is no stroke through the \$ sign. Occurs as the classic black/white Moens "proof", but more recent forgeries, now in the Sloane collection, based on the same Moens cut, were

made on very thick, stiff gummed papers in pink/white, blue/white glazed and black/vermillion glazed SC.

FORGERY E

Quite rare, this forgery is the current Scott U.S. Specialized Catalogue cut purporting to be the genuine local. The missing envelope at bottom of the design is the first giveaway, while the wrongly spelled DILIVERY agrees with the Moens cut. Individual lettering tries to imitate Forgery A, but the 2 is too well-formed, and \$100 is rendered as "\$ KK". Patton (Cf. his Forgery F) notes "an engraved proof of this forgery exists as well as the lithographed product" and adds the fraud occurs "only in red." However, it has since been found in blue as well, on old white wove.

FORGERY F

An unrecorded forgery recently discovered by the writer in a 19th century British collection. When held to the light, another stamp was hiding below the first, glued that way a century or so ago and thickly regummed. Soaked apart, two colors emerged. The top stamp is indigo, the furtive stamp a dark charcoal gray. Lettering is wildly uneven and hand-drawn. Cheever & Towle is rendered CHEEVE & TOWL, Delivery is UELIVERY, Letter is LETTFR, \$100 is \$10, CTS has a dwarf T, and Y of DELIVERY contacts an envelope from below creeping over the central envelope. On very thin paper, the dark blue is on wove, the dark gray on horizontal laid. The reporting of other colors to the author would be appreciated.

RUNNING CENSUS OF CHEEVER & TOWLE COVERS

(NOTES IN PARENTHESIS ARE CANCELS ON STAMPS)

STAMPS CUT SQUARE

1. KNAPP (MS. X) 1848 TO EBENEEZER SMITH.
2. R.S. (MS. X) OCT. 12, 1848 TO S.R. PAYSEN.
3. R.S. (MS. X + II) DEC.21, 1850 TO GEO. YENDELL.
4. G.S. (MS. X) (1849-50) TO REV. THEODORE PARKER.
5. LILLY (NO CANCEL) TO CHARLES PUTNAM APR.12 5 CT.BOSTON CDS.
6. PERRY FILE (HS PAID), MS. PAID, TO MISS PARKER.
7. W.B. (3 BIG X'S) TO REV. S.K. LOTHROP.
8. SLOANE (TOWLE TYPE B OVAL) HS PAID TO JOHN P. ROBINSON.

STAMPS CUT OCTAGONALLY

1. R.S. (HS RED PAID) W/NOV.23 BOSTON 5 CT.CDS TO HENRY GORDON, SALEM, MASS.
2. G.S. (FADED PAID) W/JAN.12 BOSTON 10 CT.CDS TO JAMES GREENLEAF IN NEW ORLEANS.
3. PERRY FILE (HS RED PAID) MS.PD. NEAR STAMP, TO REV. SAMUEL MAY, LOCAL ANTI SLAVERY OFFICE.

STAMPS CUT TO SHAPE

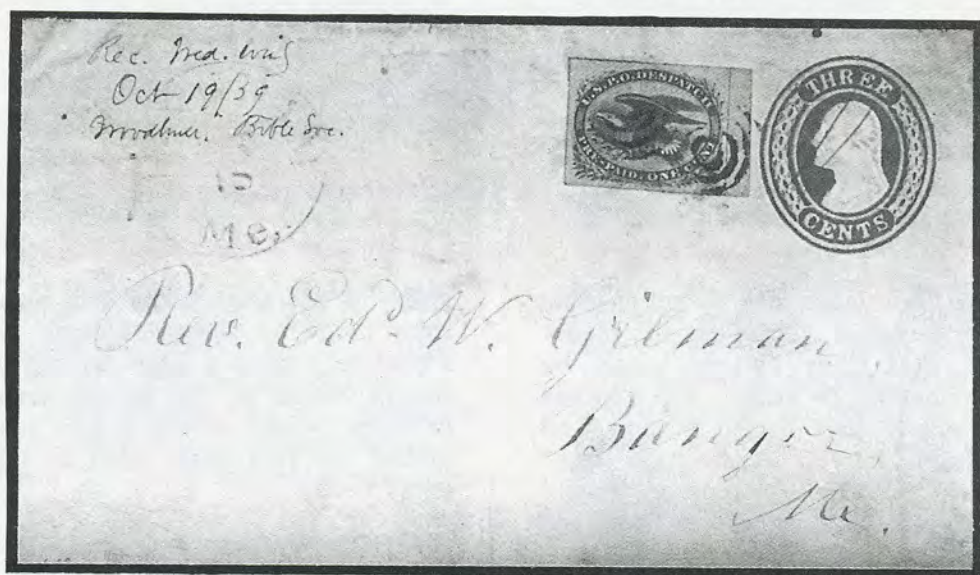
1. G.S. TONED (MS. X + II-) TO MRS. ALEX FAIRBANKS.
2. P.P. BROWN (?) ON PTD. CIRCULAR, OCT. 6, 1849.
3. P.P. BROWN (?) ON PTD. CIRCULAR, JAN. 1850.
4. SLOANE BROWN (MS. X) PTD. CIRCULAR, SEPT. 29, 1848 TO REV. BIGELOW.
5. J.H. (MS. X) PTD. AND MS. PD BESIDE STAMP, TO REV. BIGELOW.
6. PFC 80197 (X?) MS. PAID BESIDE STAMP TO LEWIS G. RAY.
7. WATERHOUSE (MS. X) COVER STAINED. UNKNOWN ADDRESSEE.
8. G.S. (MS. X + III) TO HERMAN M. CHAPIN. EX. PERRY.
9. G.S. (NO CANCEL) JULY 9 (1850), 5 CT.CDS TO N.Y. TO D. SIMMONS.
10. KAUFMANN (X + III), 1849, TO HENRY P. JO-----?

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EAGLE CARRIER FROM MAINE

By Robert R. Meyersburg



The elusive Maine eagle carrier cover: Just too good to be true?

A long time ago I learned, through the rumor mill, of the existence of a cover from the state of Maine bearing an eagle carrier stamp. In those days eagle covers could be found in almost every stamp shop on Nassau Street, selling for a dollar or so; and I was looking for eagle uses from as many different towns as I could find, so my interest was whetted.

George Sloane said the story had been around for years but he had never seen such a cover, and suggested I ask Elliott Perry about it. A postcard to Mr. Perry brought a postcard in reply advising me that he had never seen such a cover, but that since he had no record of any Maine town with carrier service, I shouldn't get overly excited about it.

Nobody else I talked to could cast any further light on the subject, so the matter got stored in my memory's department of useless information file, where it got buried under layers of other dead issues.

A few years back several of us "carrier types" were talking about eagles, and we reviewed the list of "genuine" city carrier uses, adding Albany, Cleveland and Baltimore to the well-known Washington — Philadelphia — Kensington — Wilmington — Cincinnati collection. One of the party had examined an eagle on a New York cover and pronounced it "philatelic" — a gentle way of saying it was no good. Another member said he remembered hearing of an eagle cover from Maine. I recited the history written above and returned it to the memory bank.

A week ago the mails brought me the cover above, seeking an opinion. The cover originated in ----ham, Maine, addressed to Bangor, docketed Oct. 19, 1859, a very late eagle use — but alas, the adhesive did not originate on the envelope, although it bore signs of having been there for a long time. But in a way it was sort of like an old associate turning up — literally like a bad penny.

NANTUCKET PACKET

EXPRESS

By Robert G. Kaufmann

Just a quick look at one of these fantasies will inform the reader that their history would be fascinating to study. An Express Company that issued stamps and handled letters on the high seas? Great stuff and the type of "study" that keeps the student of fakes and forgeries interested.

This little group appeared just recently in an estate I was handling. At first, all I saw was a black and white photograph (8½ X 11") of seven stamps, a stamp on piece used with a Scott #11 and a stamp on cover with a Scott #26.

I had never seen anything like them and wondered whether they would turn up out of the dozen or so boxes I had to go through. Sure enough — one by one — they appeared. As crudely printed as they are I thought them incredibly interesting as they were printed in a variety of bright colors and, as you can see, have some great subject matter — whales.

The photograph I found is reproduced on the facing page. I thought it should be illustrated exactly as I found it because of what occurred next. Not knowing anything about these "Nantuckets" I called Dick Schwartz and the following day he arrived with the information he had on file.

I was surprised to see a photo-

graph of this same photo with notations made by George Sloane. As I read on I found a letter written to George Sloane in 1952 by the same collector whose estate I had just picked up. This letter read as follows:

"Dear Mr. Sloane,

Re. the Nantuckets in which you showed some interest. Mr. Abt, after some research came up with the following information:

Labels similar to those were found uncanceled on cover in a trunk with some interesting philatelic material left by an old lady, who died in Nantucket — *In another trunk were found wood blocks from which the labels were made....*"

An innocent discovery had suddenly grown into a whale of a tale.

Similar to the Nantuckets is Putnam's Boston City Post stamp, also illustrated, and printed in brown. George Sloane's notes depict a "used" copy of this fake with the notation "Given to me by Gus Burger, Feby. 1948. Burger said he knew the man and that the man made the stamp himself 'for fun'."

I'm sure someone else has some additional information about these curious fantasies.



The Nantucket Express stamps (above) discovered in an old steamer trunk have surfaced again.



Similar in style and from the same neck of the New England woods is Putnam's fantasy (left).

The Unfolding Of History

By Richard Schwartz

So many of the covers one acquires are everyday commercial correspondence of their period, that the process of gingerly unfolding them and attempting to decipher each scrawled communication is hardly worth the effort. Most of the time, that is.

Except for discoveries.

I learned that when I finally opened a folded letter to a Mrs. Dr. Hitchcock that had come to me in an

old timer's collection of carriers and locals. The cover was ordinary, with an ordinary Boyd 20L4 cancelled by an ordinary dab of ink. The red New York marking was poorly struck.

The inside was startling, written by a military man whose attention to another man's wife must have been indiscrete. A soldier who played an historic role in the birth of California, the state.

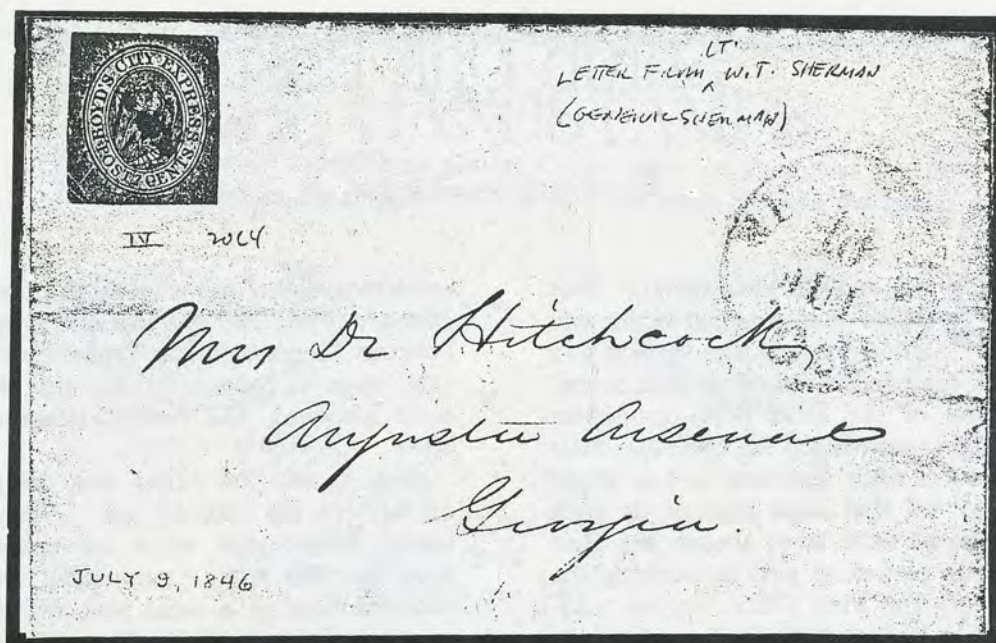
This is what it read:

New York City, July 9, 1846.

Dear Madam,

Pardon my intrusion, as it is but for a moment, to bid farewell to one, to whom I fear I have unconsciously been the ~~subject~~ ^{cause} of unpleasant feelings. The action and your just indignation and me a partial wrong, in ascribing motives, without cause -- I respect & esteem you highly and would pay the simplest tribute of homage to it by saying that you are indebted to the love and influence of your husband the admiration of your friends -- I may never move under your influence again. For on Sunday next I leave as one of a command for California, fully equipped and prepared for making a permanent settlement. We will round Cape Horn and make a landing at some point not as yet designated on the California coast, there to plant the standard of our country and lay the foundation of a new state, who can picture the future and see what is the

July 9, 1846: An early skirmish in a promising Army officer's life.



The Sherman letter bears a Boyd's Type IV (20L4) local and New York CDS.

New York City, July 9, 1846

Dear Madam,

Pardon my intrusion as it is but for a moment, to bid farewell to one whom I fear I have unconsciously been the cause of unpleasant feeling. The doctor did you great injustice and me a partial wrong in suspecting motives without cause. I respect and esteem you highly and now pay the simple tribute of homage to it by saying that you are entitled to the love and reverence of your husband, the admiration of your friends. I may never move under your influence again, for on Tuesday next I leave as one of a command for California, fully equipped and prepared for making a permanent settlement. We will round Cape Horn and make a landing at some point not as yet designated on the California coast, there to plant the Standard of our Country and lay the foundation of a New State. Who can pierce the future and say what is the consequence? This involves some hazard, requires character and determination and may reflect credit upon

those who thus forgo the society of friends and all the pleasures of the world merely to seek adventure and obey the command of our Government. The command is composed of 112 men. Capt. Perkins, Lieut. Wm. Sherman, Loeser and Dutten, to sail in ship Lexington. The future is all confused but in the past there are bright spirits on whom I can cast my thoughts with pleasure. May you and your family ever be happy and may we meet again. I trust my friends will occasionally think of me and pardon all the little errors that may have been heedlessly committed.

Truly your friend,

W.T. Sherman

I believe that you are living now at Augusta Arsenal and that Mrs. Stewart is likewise there. Give her my respects and sympathy at her temporary widowhood. W.T.S.

The "Truly your friend, W.T. Sherman" is the man destined to become one of the most effective Union generals in the Civil War, General William Tecumseh Sherman.

Shrub Oak Post

By Herman Herst, Jr.

Back in 1862, when the U.S. Post Office finally began home and office delivery, the service was not extended to all cities and towns. Some of the local post companies sought permission to continue their service, while agreeing to pay Uncle Sam full first class postage on each piece of mail, even though the Post Office played no part in carrying the letter. The Post Office, having nothing to lose as long as it received its full fee, agreed.

Postal service did improve, and by the 1880's, local posts were well on their way to extinction. By then the Post Office was delivering to homes and offices except in country areas, where it was 20 more years before Rural Free Delivery began.

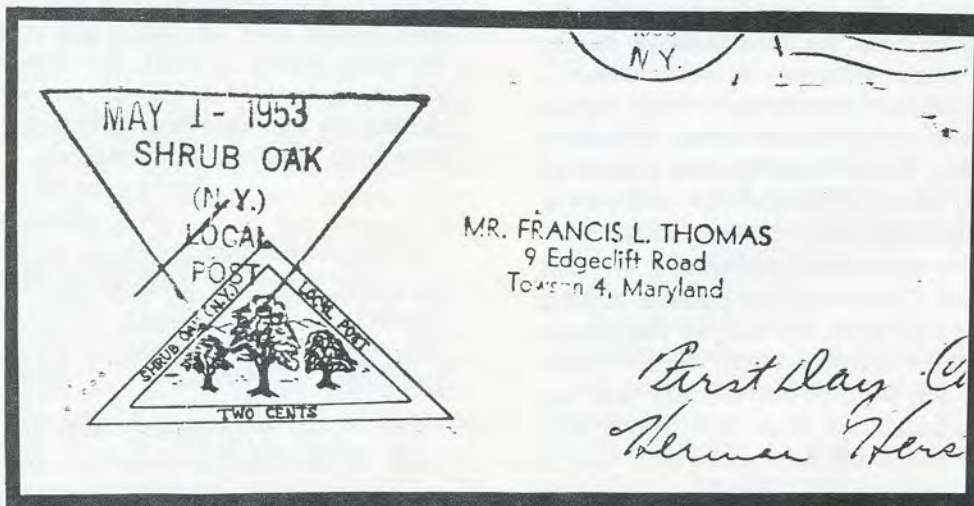
The 1862 statute was never repealed. It languished on the books, unrecognized and put to only occasional use. Two famous examples are

adhesives issued and used by the 1888 Blizzard Post, and the Bicycle Post between Fresno and San Francisco in 1894 when a railway strike cut off mail between the two California cities.

Back in 1952 the writer was doing an article for one of our weekly stamp magazines when he came upon the 1862 statute permitting the establishment of a local post within an area not served by Post Office home delivery.

The subject was more than academic. He was then residing in Shrub Oak, New York, a village of a few thousand population, to which the boon of home delivery of mail had never been extended.

His two children, then 13 and 10, had been clamoring for a way to earn a bit of money to supplement their allowances. A local post, if legal, seemed to be the answer.



Portion of a First Day Cover carried by the Shrub Oak modern local post.



A postman's best friend?

The Solicitor for the Post Office Department assured the writer that the 1862 law was still in effect, and on May 1, 1953, the Shrub Oak Local Post was founded. It operated for several years, until the two cents per letter Patricia and Kenneth Herst received for their services was declared insufficient compensation, and a postal strike resulted.

The Shrub Oak Local Post felt itself bound by the freeze on prices for services that was imposed by the Federal Government during the Korean War in an effort to stifle inflationary trends. Interestingly, the U.S. Post Office felt no such obligation, and steadily raised its own rates during this period.

Within a year more than a hundred

Local Post companies sprang up across the nation, almost every one of philatelic inspiration. A tourist gift stand owner atop a New Mexico mountain resented having to take dozens of cards down the mountain to the Post Office each day. He turned an unpleasant obligation into a profitable venture by issuing a Local and charging everyone who posted a card for the service.

Owners of an ancient Ford trimotor plane serving isolated Rattlesnake Island in Lake Erie, with daily trips of groceries and mail, added to its owners' incomes by issuing a Local stamp. While issue of the stamp was undoubtedly legal, the blatant promotions of the issuers pointing out that Uncle Sam was deficient in leaving the island's residents without mail service, stirred the Post Office's pique.

Action was taken against the company, with the charge that the Rattlesnake Island stamp was in "similitude with the Post Office's own emissions," a sort of *soto voce* inference that the *lese majeste* was mighty close to counterfeiting. The company retorted with a new issue, so radical in shape and design that no similitude existed. The Post Office took no further action.

Meanwhile, the Shrub Oak Local Post fell into disuse over the years, and was only occasionally revived by friends wanting to "dress up" their mail and Christmas cards, and more frequently, by stamp clubs for their meeting notices.

EDITOR'S NOTE: *While many in our Society are purists at heart and more in love with classic locals and ancient weeds, some of our members had expressed interest in the many modern shrubs that have sprouted in our lifetime. Our thanks to Mr. Herst for his first person history of the birth of a modern local.*

PHILADELPHIA CARRIERS

By Steven M. Roth

This listing is extracted from various volumes of Philadelphia City Directories — some of which are in my library, but most of which are on microfiche in the files of the Smithsonian Institution — beginning with two editions for 1785 and ending for our purposes in 1863, the year free city delivery became available by statute.

Because no compilation of existing Directories was available to this writer, I have no way of knowing how complete my examination was; i.e., whether there are other editions that I have not seen for the years examined. I leave it to other postal historians both to review any other privately published editions that they might discover and to check the accuracy of my eye with respect to those I did examine.

Where I inspected a Directory but could find no letter carrier listing, I have so stated to avoid needless hours of review by other postal historians who might otherwise assume that the particular edition had not been looked at. In addition, several of the volumes contained pages that had not been put on microfiche (presumably to save the bindings), and I have so indicated in footnotes. These pages should be looked at if the appropriate editions can be found at some source other than the reference library of the Museum of American History, Smithsonian Institution.

The year dates given represent the year of publication of the Directories in each instance. Because the Directories were privately printed, there was no uniformity among them with respect to how they designated the occupation "letter

carrier." Indeed, several of the Directories were internally inconsistent, sometimes referring to the occupation as "letter carrier", "letter car.", "lett car.", "mail carrier", "carrier", or "car" within the same volume.

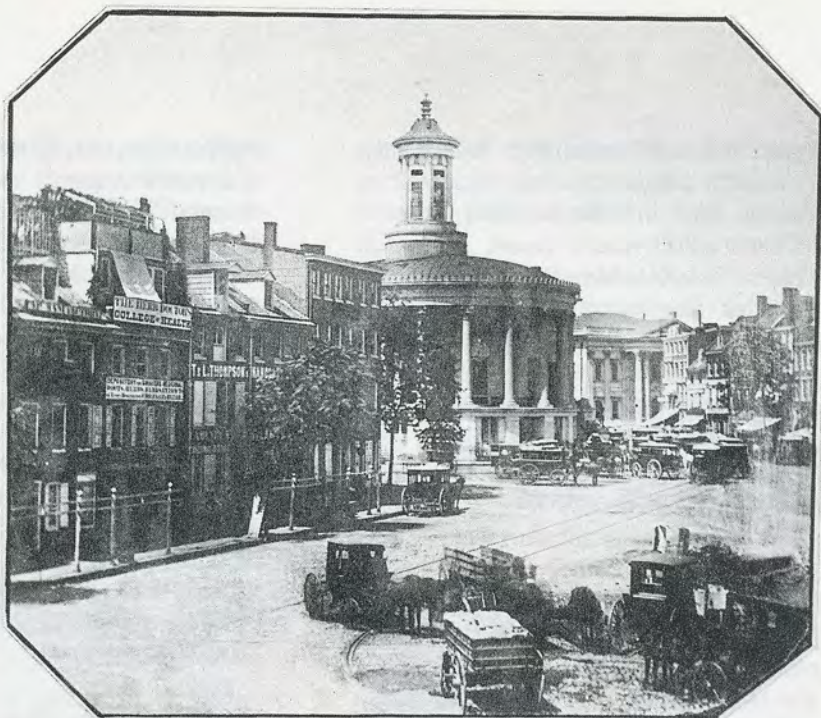
Furthermore, the Directories did not distinguish between letter carriers who were in the employ of the Post Office Department and those who made their living working for private carriers.¹

And too, there sometimes occurred an identical or similar surname to someone whom we know to have been a letter carrier by reason of an earlier entry in a Directory, although in the later edition we cannot be certain that he is the same person, or, if he is, that he was still a letter carrier in the later year.

The Directories do contain an anomaly which will be apparent from a review of this listing. Occasionally, a person formerly listed as a letter carrier will not appear in the next succeeding year — even though both editions are by the same editor — but he will appear again in the third or fourth, etc., successive edition by the same editor. It happens with sufficient frequency to suggest carelessness on the part of the editor rather than an episodic absence by the letter carrier from Philadelphia.

I intend that this listing be viewed not as an end of research in itself, for it is only a tediously achieved extraction from primary sources, but rather that it be used by students as a working tool to understand better the postal history of Philadelphia.

Philadelphia's
Merchant
Exchange
Building
(featured on
Blood's Strider
stamps) housed
the Post Office
at a time in
the 1840's when
private posts
had captured
the public's
favor with
their improved
mail service.



1785:

No listings found.

(Two sources: *MacPherson's Directory For The City And Suburbs*,² Philadelphia; *The Philadelphia Directory*, by Francis White)³.

1791:

William Blake, letter carrier,
68 Spruce Street.

(*The Philadelphia Directory* by
Clement Biddle).

1793:

William Blake, letter carrier,
6 Carter's Alley 4.

(*The Philadelphia Directory and Register* by James Hardie).

1794:

William Blake, letter carrier,
6 Carter's Alley;

Abraham Cook letter carrier,
3 Chancery Lane;

Josiah Johnson, letter carrier,
6 Carter's Alley

(*The Philadelphia Directory and Register, 2nd Ed.*, by James Har-
die).

1795:

Abraham Cooke⁴ letter carrier,

3 Chancery Lane;

Josiah Johnson, printer,
188 Race Street.⁵

(*The Prospect Of Philadelphia And Check On The Next Directory*, Part
I, by Edmund Hogan).

1796:

Abraham Cooke, letter carrier,
3 Chancery Lane.

(Two sources: *The Prospect Of Philadelphia And Check On The Next Directory For 1796* by John
Turner; *Stephen's Philadelphia Directory For 1796* by Thomas Ste-
phens).⁶

1797:

Abraham Cooke, letter carrier,
3 Chancery Lane;

Josiah Johnson, letter carrier,
6 Carter's Alley.

(*The Philadelphia Directory For 1797* by Cornelius William Staf-
ford).⁷

1798:

Abraham Cooke, letter carrier,
3 Chancery Lane;

David Johnson, letter carrier,
6 Carter's Alley;

Josiah Johnson, letter carrier,
6 Carter's Alley;
Samuel Parke, letter carrier,
6 Carter's Alley.
(*The Philadelphia Directory For 1798* by Cornelius William Stafford).⁸

1799:

Abraham Cooke, letter carrier,
18 North 3d Street;
David Johnson, letter carrier,
36 South Fifth Street;
Josiah Johnson, letter carrier,
36 South Fifth Street;
Samuel Paeke, 6 Carter's Alley.
(Two sources: *Robinson's Philadelphia Register And City Directory For 1799* by James Robinson; *The Philadelphia Directory For 1799* by Cornelius William Stafford).

1800:

No listings found.⁹
(*The Philadelphia Directory For 1800* by Cornelius William Stafford).

1801:

David Johnson, letter carrier,
24 South Fifth Street;

Josiah Johnson, letter carrier,
6 Carter's Alley;
Samuel Park, letter carrier,
6 Carter's Alley
(*The Philadelphia Directory For 1801* by Cornelius William Stafford).¹⁰

1802:

Abraham Cook (sic), letter carrier,
98 N Second;
Josiah Johnson, letter carrier,
6 Carter's Alley;
David Johnston (sic), letter carrier,
32 S. Fifth
(*The Philadelphia Directory / City And County¹¹ / Register For 1802* by James Robinson).¹²

1803:

Josiah Johnson, letter carrier,
6 Carter's Alley;
David Johnston, letter carrier,
32 S Fifth;
John Lee, letter carrier,
288 Sassafras.
(*The Philadelphia Directory / City And County / Register For 1803* by James Robinson).¹³

To be continued...

1. This distinction has no relevance prior to 1836, the year the first private carrier began operation in Philadelphia, when Andrew McMachin opened his Northern Liberties News Room in Philadelphia County. The first local post opened within the City limits was the Philadelphia Despatch Post started by Robertson & Co. on Dec. 8, 1842.

2. The following pages were not able to be examined because they had not been placed on microfiche: 8-9, 20-21, 32-33, 44-45, 56-57, 67-68, 80, 92, 104, 116 and 130.

3. Page 64 was not able to be examined.

4. Note the change in the spelling of Cook's last name.

5. This might or might not be the same Josiah Johnson who was listed as a letter carrier in 1794, or, if he is, he would seem to have changed his profession.

6. The following pages were not able to be examined: 2, 14, 26, 38, 62, 74, 86, 98, 110, 122, 134-135, 146-147, 158-159, 170-171, 182-183, 194.

7. I was unable to examine the following pages: 16-17, 28, 40-41, 52-53, 64-65, 76, 88-89, 100, 112-113, 124-125, 136, 148, 160, 172, 184, 196.

8. Pages not available: 22, 34, 46, 70, 82, 94, 106-107, 118-119, 130-131 and 142.

9. Neither David Johnson nor Josiah Johnson was listed. Further, the pages on which Abraham Cooke and Samuel Parke would have been listed if they were letter carriers in 1800 were not copied onto microfiche. Other pages not available: 22, 35, 46, 58, 70-71, 82-83, 95-96, 106-107, 118-119, 130, 131.

10. The following pages could not be examined: 10, 22, 34, 46, 58, 70, 82-83, 94-95, 106-107, 118-119, 130-131, 142-143, 154-155, 166-167, 178-179 and 190-191.

11. This Directory took in the City proper, Southwark, Northern Liberties and Kensington.

12. The following pages were not able to be examined: 13, 24-25, 36-37, 48-49, 60-61, 72-73, 84-85, 96-97, 108-109, 120-121, 132-133, 144-145, 156-157, 169-169, 180-181, 192-193, 204-205, 216-217, 228-229, 240-241 and 264-265.

13. Pages not available: 24-25, 36, 48-49, 60, 72-72, 84-85, 96-97, 108-109, 120-121, 132-133, 144-145, 156-157, 168-169, 180-181, 193-194, 216-217, 228-229, 240-241, 252-253, 264-265, 276-277.



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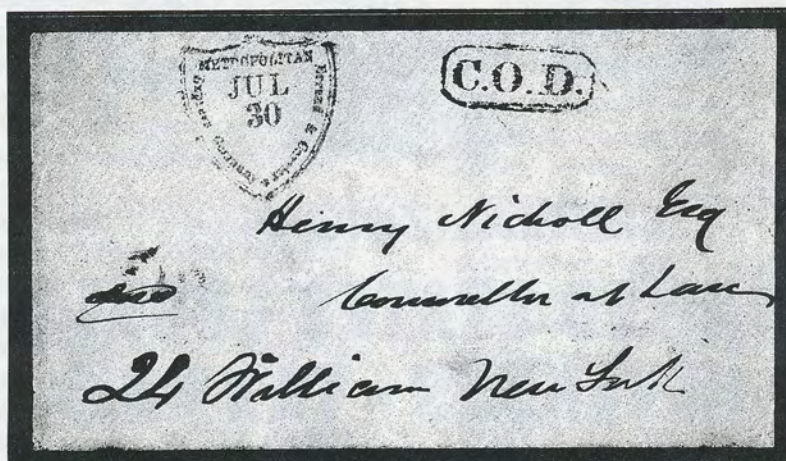
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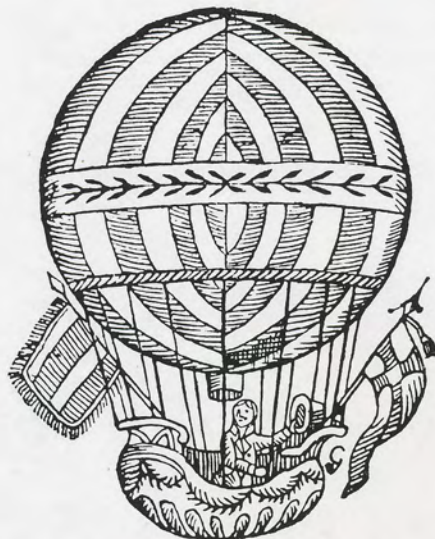
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