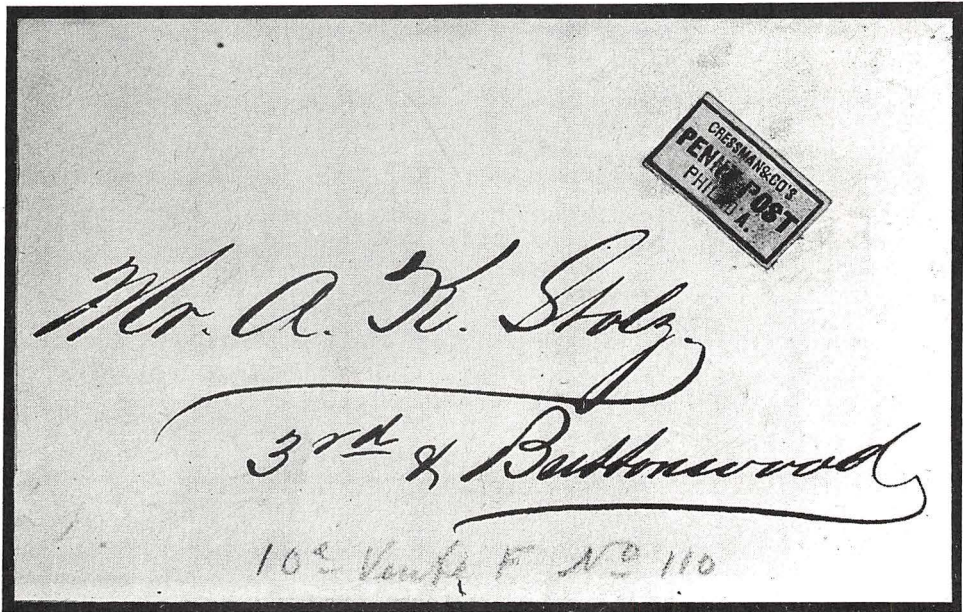


August 1992

Vol. 2 No. 3

THE PENNY POST

Official Journal Of The Carriers And Locals Society



The Discovery Cover bearing the unique gold on lilac Cressman stamp.

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CRESSMAN'S PENNY POST

CITY DESPATCH POST — PART III

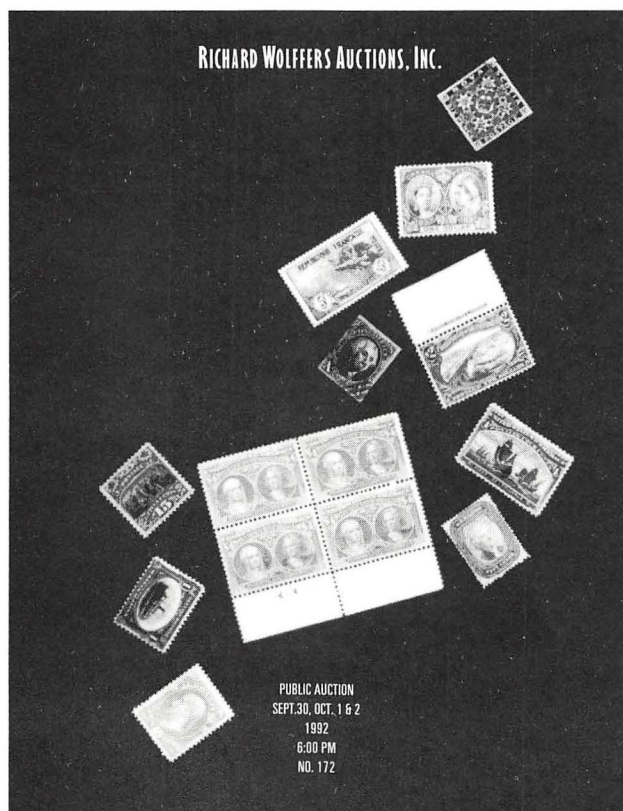
FRAZER'S DESPATCH

BUFFALO CITY DESPATCH

A BLOOD'S UPDATE

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THE PENNY POST



Vol. 2 No. 3

August 1992

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FROM THE EDITOR

There's nothing like a long standing mystery to get the philatelic bloodhounds sniffing.

The largely unchronicled local posts of Pennsylvania provide fertile ground for years of such future research.

With the exception of Blood's in Philadelphia, most of the short-lived posts abound with enigma, dead-end streets, false clues, and, when the proprietor still remains unknown after all these years, a flock of potential suspects.

In this issue, Society Vice-President Steven Roth dons his detective hat in a quest to at last capture the real owner of Cressman's *Penny Post*.

His search is by turns fascinating and frustrating. I won't give the game away. You'll simply have to read his article.

Robert Meyersburg ventures into fascinating territory with Frazer's Despatch. Why did so many local posts issue several colors for the same stamp? Did color originally signify differing function? Were outgoing mail, incoming mail, drop letters, or local delivery coded to an unchronicled color scheme? And if this was so perhaps with Frazers, might the color schemata apply horizontally to other posts? Serious food for trimbrophilic thought.

Meyersburg also explores the shadowy realm of two bogus emissions which were probably inspired, design-wise, by Frazer's Despatch. The Buffalo City Despatch and the New Haven Despatch fantasy have provoked quite a bit of puzzlement for decades. Bob takes on these two dragons which may have sprung from the fertile imagination of a common villain.

Norman Shachat does an exacting fol-

lowup to Steven Roth's earlier *Penny Post* article on Blood's Despatch. For a post that has been fairly well-publicized in the philatelic press, it's always startling how new data regularly surfaces to clarify previous research.

Scott Trepel moves into Part III of his survey of the City Despatch Post, based on the renowned Kapiloff collection. The provisional and then the carrier phase when the U.S. Government took control of the post are vital areas of ongoing study and frequent heated debate.

It's a pleasure to focus the limelight on other contributors in this issue. I have limited myself to a brief epistle on real and unreal Cressman stamps to supplement Roth's article, and a small survey of paper types for Pomeroy's portrait and train adhesives.

On a personal note, it's phenomenal how much remains to be discovered about posts that have been widely explored and reported.

For instance, over the past few months I have been amusing myself with Swart's Zachary Taylor stamps and postal history. The range of color shades, paper variants, interim stones and sequence of handstamps can only be described as Machiavellian. Perhaps labyrinthine might be a kinder term.

This all underscores the fact Carriers and Locals remain one of the most fascinating niches in philately.

Even a lifetime of research and acquisition can only graze the surface of the subject.

And trying to unravel the mysteries which have baffled so many experts for decades is a large part of the joy.

—Gordon Stimmell

FROM THE PRESIDENT

In the April 1991 issue I reported the recurrent rumor that *Patton II* was soon to be published in this country. I can now confirm Phil Bansner and Eric Jackson have acquired publication rights to Patton's study of the stamps, reprints and forgeries of American local posts that ran from July 1957 through April 1965 in *The Philatelist and Postal Historian*. They plan to release it as *Patton Volume II*. As the eminent *Philatelist*, edited by Robson Lowe, has a modest circulation in this country, complete runs of the series rarely surface at auction or book dealers.

In publishing the series as *Patton II*, Bansner and Jackson will omit the 30-odd posts of New York State already covered in the 1965 *Patton I*. This will still leave *Patton II* with about 47 known posts and 20 fakes and phantasies. The volume will also contain published articles by Robson Lowe and John Boker.

In the years since *The Philatelist* ran the Patton series, new facts have surfaced on some posts and forgery types. The Society is pleased it has been designated as clearing point for such data in *The Penny Post*. A future newsletter, or this page, will inform members of procedures to follow in submitting findings. Off press date for *Patton II* is projected as sometime in mid '93.

Now, an update on Society matters:

You will recall that Directors, at their last meeting, had concluded that open elections for Officers and Directors were not feasible for our small Society but elections for Directors were. They, in turn, would appoint Officers. This has required a change in our Bylaws, a process now underway. Shortly, mem-

bers will be asked for nominations for Directors of the Class of '95 and ballots will be mailed. Results will be announced at the Annual Meeting.

While members at last year's Annual Meeting strongly stated their wish for an annual mail auction, there has been no response to the May Newsetter asking for donations of suitable items with a minimum retail value of \$10. Bill Crowe, heading the auction committee, may cancel the project through lack of support. Consider this the final call.

Richard Frajola has formed an expertising panel of five members who will offer informal opinions of material submitted at the Annual Meeting. Submissions and on-the-spot opinions will take place immediately after the conclusion of Bill Crowe's presentation on expertising, which will follow the members' open meeting.

By mid-July up to 15 frames had been applied for by Society members who will be exhibiting carriers or locals at the ASDA Mega-Event, formerly called ASDA National 92. More frame applications are expected. I have been pleased to read that J.W. Brown, Tom Mazza, Bob Meyersburg, and Steven Roth have shown in the past months and each won one or more awards. Congratulations! My apologies if I've missed others.

Please remember to set aside Oct. 28 to Nov. 1 for Mega-Event, especially Saturday Oct. 31, 2 p.m. when our Annual Meeting will be convened. Mega-Event takes place at the Javits Convention Center in New York City. The Society will have a manned booth during the show. Do come.

—Richard Schwartz

CRESSMAN & CO'S

PENNY POST

By Steven Roth

Frank Hollowbush, the noted attorney, postal historian and collector, prepared abstracts (or, it has been rumored, he had his secretary prepare abstracts) of several nineteenth century Philadelphia newspapers, including the *Philadelphia Public Ledger*. His goal was to abstract every reference to postal matters.¹

One such abstract reported by Hollowbush was purportedly taken from the *Public Ledger* on Saturday, Jan. 12th, 1856, when, as Hollowbush reported, Cressman & Co's Penny Post provided a list of letters being held at its office for the week ending Jan. 12.

However, our search in the *Public Ledger* of this date for the names of the persons for whom letters were being held by Cressman — in the case of microfilm copies of the newspaper maintained by two different libraries — failed to disclose this notice.

This report by Hollowbush is curious for the other Hollowbush abstracts in January that we tested after the January 12th report failed to be found were present and accurately summarized. Our check of the *Public Ledger* for the entire month of January 1856, however, failed to find the report under another

date. What, then, was going on? As we will show below, the report certainly appears to have credibility since it gave as Cressman & Co.'s Penny Post's office address a location at which Cressman did receive or deliver letters.²

We know very little about this local Post. As we will discuss below, although the Philadelphia City Directories for the relevant period report many people named "Cressman", none lists one who was working or living at the address reported by Hollowbush, and none lists the trade of any Cressman as a letter carrier or as being associated with a Private Post. Thus, we still do not know who among the several Cressmans listed in the Philadelphia City and Business Directories for this period operated this Post (if any of them did).

We also do not know when the Post began operations or when it ceased business. We do know, however, that the conventional wisdom is that Cressman & Co's Penny Post operated for less than twelve months in 1856, although the few extant covers that have been recorded do not offer sufficient beginning or end dating information to support or reject this view. Curiously, Hollowbush's missing notice would verify

1. This Article consists of two parts. The first part, which describes the little we do know about the operation of this Post, relies on an assumption founded upon the reported (but unverified after two attempts) newspaper abstract by a well known collector of a previously unreported (but important) piece of information, as discussed in the text; the second part, which deals with the authentic stamps and their counterfeits, is the result of the intensive study of this issue by our Editor, and should not be associated with or tainted by the speculative aspects of the postal history part of this article.

2. This article assumes the accuracy of the Hollowbush abstract for Jan. 12th, although it could not be found. Accordingly, because we must rely on this assumption, much of this article might be based only on speculation derived from a faulty premise, and, therefore, the postal history portion should be read with some skepticism until and if Hollowbush's report is verified.

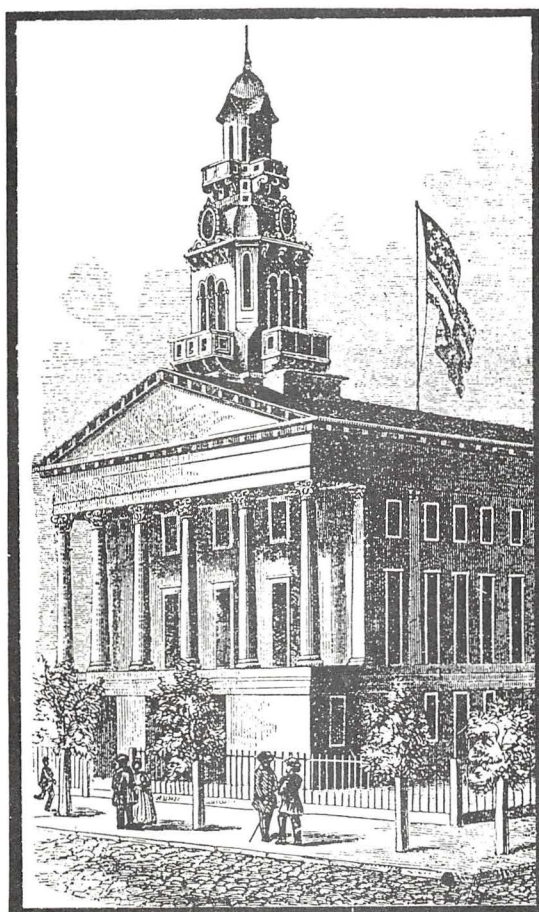


Figure 1. Commissioner's Hall, a landmark in the Spring Garden district, located just north of Philadelphia.

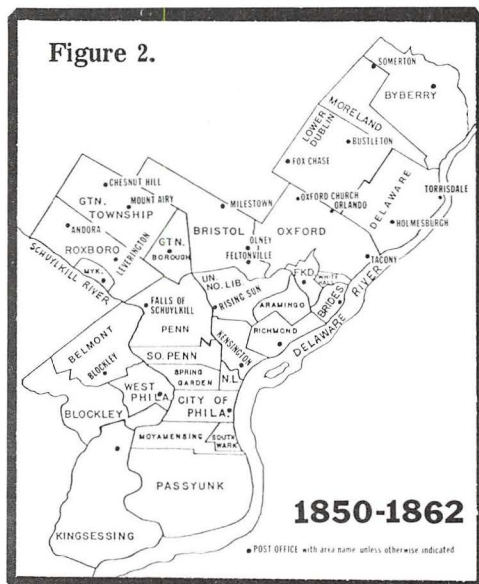
1856 as one possible year of operation for the Post, if only it could be found.

Furthermore, what little we do know from empirical evidence has raised more questions than it has resolved, as we will discuss below. Finally, our review of the *Public Ledger* and other contemporary Philadelphia newspapers for the relevant period failed to turn up any other mention of Cressman & Co.'s Penny Post beyond the Hollowbush report.

Where was Cressman & Co's office located? Why is this problematical?

The notice from Cressman & Co's Penny Post referred to in the Hollowbush abstract appeared in the Philadelphia *Public Ledger* on Saturday, Jan. 12, 1856, giving the office address as "S.E. Corner of Third and Buttonwood Streets".

Assuming the accuracy of the report, there are two things that we can learn from this notice: First, the Post did in fact operate in 1856, although we cannot discern its beginning and ending dates from this one notice. Second, we know the physical street location of Cressman's office. Third and Buttonwood Streets were located in the Spring Garden District of Philadelphia, an area which, until the Pennsylvania Consolidation Act of 1854³, was outside the boundaries of the Old City, but within Philadelphia County, adjacent to the Old City (Figures 1 & 2).



3. This Act became effective on Feb. 2, 1854. It reincorporated the City of Philadelphia, enlarging its boundaries to include the entire former City of Philadelphia and the balance of Philadelphia County. Within this enlarged municipality were former independent post offices, many of which continued to operate as separate postal facilities even after Consolidation. See, e.g., Leffman, H., *The Consolidation of Philadelphia* (1908 The City History Society of Philadelphia); Price, E.K., *The History of the Consolidation of the City of Philadelphia* (1873 Lippincott & Co.)



Figure 3. Valentine delivered by Cressman within the Old City limits.

The boundaries of the Old City were only a small portion of Philadelphia County, and consisted of two square miles, extending from the Delaware River to the Schuylkill River and from Vine Street to Cedar (now South) Street. Buttonwood Street ran from York Road to Broad Street, parallel to and in between Callowhill and Spring Garden Streets.⁴

The District of Spring Garden, prior to and after Consolidation operated its own Post Office, which was independent of the Philadelphia Post Office, which was located at 3rd and Dock streets in the former Merchants Exchange Building. The Spring Garden Post Office operated until November 28, 1857.

Pursuant to the Postal Act of March 2,

1827, all of the roads and ways between post offices were deemed to be "post roads" over which no private person or entity could transport mail. This applied, for example, to the roads between the main (i.e., Old City) Philadelphia Post Office and the post office in the District of Spring Garden. Furthermore, the Postal Act of March 3, 1845 (effective July 1 of that year) prohibited the establishment of any private express for the conveyance of letters, etc., from a city, town or place to another city, town or place between which the mail was regularly transported by the Government.

These two Acts were the bases for the Government's successful attack on the inter-state Independent Mail Com-

4. Smith, R.A., *Philadelphia As It Is in 1852* (Illustrated, with map) Lindsay and Blakiston 1852.

5. In *United States v. Kochersperger*, 26 Fed. Case 803 (CCED Pa. 1860), a decision which most people incorrectly assume Blood's lost, the court sustained Blood's/Kochersperger's right to deliver mail within the City limits (meaning, the pre-Consolidation boundaries) since, in the court's view, such a Post would not be a "private post" within the meaning of the Act of 1827, nor a private "express" within the meaning of the Act of 1845. The court did state, however, that if Kochersperger's business consisted at all of delivering mail to other parts of Philadelphia County having their own post offices, then, in such event, both Acts would apply to cause the court to bar Blood's carriage of the mail. The evidence derived from extant Blood's covers strongly suggests that Blood's anticipated by several years this aspect of the court's decision, and limited its business to the Old City. See, e.g., Roth, S.M., "Blood's Despatch Revisited", *The Penny Post* (Vol.1, No.4, pp.18-19). Indeed, Blood's survived another two years (through Jan. 10, 1862) after the court's ruling in the case.

panies, such as Adams Express Company, which plied their trade between cities. Thus, while a purely local delivery Post, such as Blood's Despatch, could survive for years by carefully avoiding all deliveries and pickups outside the boundaries of the Old City (that is, avoiding the use of "post roads")⁵ we must ask ourselves how Cressman & Co's Penny Post was able to operate outside the Spring Garden District, sometimes delivering mail within the jurisdiction of the Old City boundaries of the Philadelphia Post Office? (See, for example, Figure 3, a Valentine delivered to the "South West Corner of Eleventh & Walnut Streets" within the Old City.)

Why didn't Cressman & Co's Penny Post anticipate and respond to the extra-territorial limits imposed by the

government upon the Independent Mail carriers in July 1845, and which appear to have been perceived and acted upon by Blood's Despatch in 1856?⁶

Was this failure to react to the government's legal posture and its failure to foresee the court's position in a case not to be decided for four more years the reason that this Post seems to have been so short-lived. That is, might the Government have threatened to prosecute Cressman, and in response the Post closed; or, perhaps, was the Post successfully prosecuted, and its business terminated. If the latter occurred, there is no available published report of an appeal having been taken from the Court of the Eastern District of Pennsylvania, the Federal trial court with jurisdiction over Philadelphia and its environs.⁷

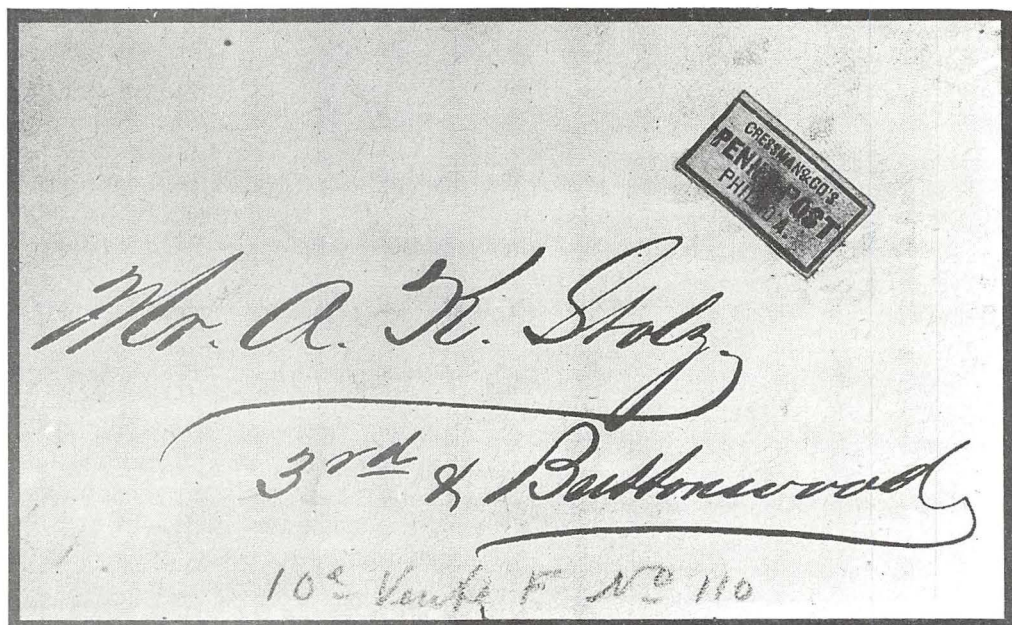


Figure 4. Cover bearing the unique #53L2, gold on lilac Cressman adhesive, acid-cancelled, and addressed to "3rd & Buttonwood" the purported intersection where Cressman's Despatch office was located, apparently, "on the S.E. corner."

6. This statement concerning Blood's in 1856 is based on several covers in the author's exhibit.

7. Many lawsuits settle without going to trial. In other instances, some lawsuits that actually are tried are not appealed. Of those which are appealed, however, only a small percentage are reported out (i.e., printed for general circulation and bound annually) for attorney's to refer to for precedent.

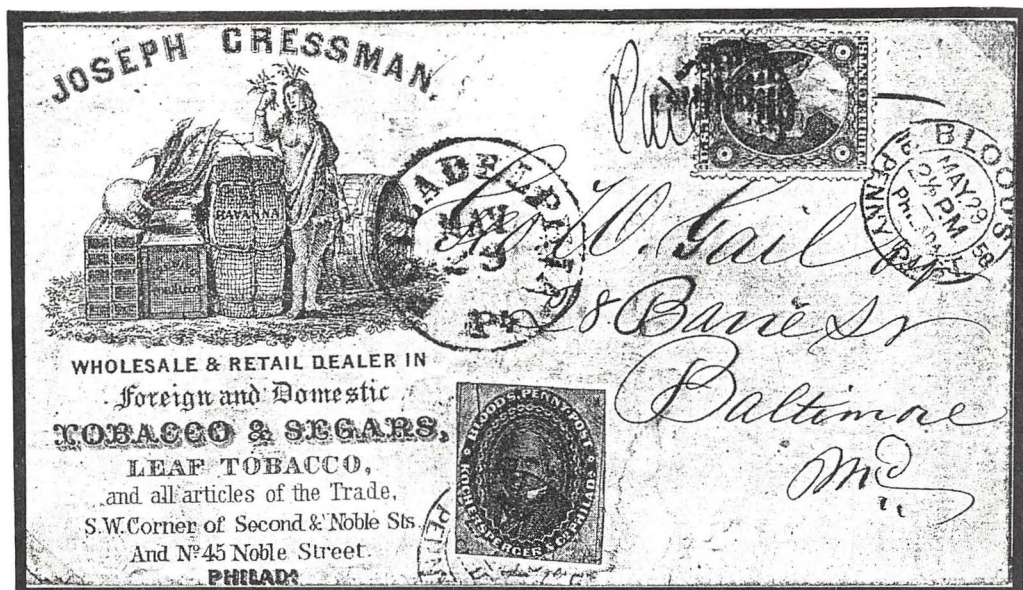


Fig.5 & 6: Illustrated cover of tobacconist Joseph Cressman carried by Blood's Penny Post. This Cressman was once thought to be the owner of Cressman's Penny Post, but his address was not 3rd & Buttonwood. Cover courtesy Wink Brown.

These are speculative thoughts deserving further research. When examining the few available covers (and the stamp on piece) that are described below, we note that one cover (bearing #53L2, see Figure 4) and the stamp on piece are both addressed to "Mr. A.R. Stoltz / 3rd & Buttonwood", the address given in Hollowbush's Jan. 12th notice as the office of Cressman and Co.'s Penny Post.

The fact that the occupation the Cressman family seems most to have been engaged in is that of tobacconist (Figures 5 and 6) led us to ask some obvious questions about one Mr. A. R. Stoltz. Was he a customer of the Post who, like many customers of Blood's Despatch arranged for at Blood's, had his mail delivered at the office of Cressman and Co.'s Penny Post? Was he an employee of Cressman & Co's Penny Post? Or was he the operator of the Post?

Our hope was that when we looked up Mr. Stoltz in the Philadelphia City

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LEAF TOBACCO, SNUFF, &c., &c.
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Directory that we would find him listed in a meaningful way to connect him with Cressman and Co.'s Penny Post. Unfortunately, A.R. Stoltz is listed in the Philadelphia City Directory for 1855 as "STOLTZ ADAM R, tobacconist 3d & Buttonwood". He thereafter is listed in the Philadelphia City Directories the same way for 1856, 1857 and 1858.⁸ So, unhappily, we did not discover that in 1856 Stoltz was connected with Cressman Post other than by the ten-

8. McElroy's Philadelphia City Directory for 1856; 1857; 1858. (Edward C. & John Biddle).

uous street address. But the absence of a Cressman who is listed at the 3d & Buttonwood streets address in the relevant years still suggests the possibility that there is a nexus with A. R. Stoltz yet to be discovered.

Did any of the Cressmans listed in the City Directory for 1856 operate the local Post?

It appears from the listing set forth below, copied from *McElroy's 1856 City Directory*, that none of the "Cressmans" listed there operated the Post. This is consistent with the listings in the Directories for 1855, 1857 and 1858, too. The persons listed in the City Directory for 1856 were:

CRESSMAN, Catherine,
Semptress, 141 Harmstead.
CRESSMAN, Danl,
Segar mr. Crown & Vine.
CRESSMAN, F.
Tobacconist, N E 12th & Race.
CRESSMAN, George,
Stone cutter, 30 Wistar.
CRESSMAN, ISAAC,
Hotel, 12th & S Garden.
CRESSMAN, Jacob,
Old iron, 514 S 4th.
CRESSMAN, Jos.,
Tobac. 29 N. 2d, h 74 Coates.
CRESSMAN, Margaret,
2d ab Ontario.
CRESSMAN, Margaret,
Regalia mr. 15 Melon.
CRESSMAN, Reudy,
Tobacconist, 318 Vine.
CRESSMAN, Thomas,
Clerk, 5th ab Franklin.
CRESSMAN, Wm. R.,
Tobacconist, Girard av ab 8th.

What are the known covers and stamps on piece bearing Cressman adhesives?

We have recorded eight covers so far with #53L1, and one cover with #53L2, as follows:

The gold on black stamp, #53L1:

1. **Local use** Valentine cover, no date, addressed to Miss L. Kealy, South West Corner of Eleventh & Walnut Sts., Phila.

Ex. Siegel Sale #723, April 27, 1990, lot 470. S. Roth collection.

2. **Local use** Valentine cover, no date, also addressed to Miss L. Kealy, South West Corner of Eleventh & Walnut Sts, Phila. Ex. Hollowbush Fox Sale, Jan.5, 1966, lot 1272; Robson Lowe Mar.1, 1973, lot 1810; Siegel Dec.15, 1982, lot 1685; Christie's June 12-13, 1991, lot 1601.

3. **Incoming mail**, dated Oct. 17 addressed to Mssrs. T. Ward & Co. Philada. Pa., with 3 cent #11 tied by Trenton, Tenn. postmark. Ex Siegel Mar.31, 1965 lot 782; Caspary March 18-21, 1957, lot 730.

4. **Incoming mail**, 30 April, addressed to Miss Adele W. Picot, No. 15 Washington Square, Philadelphia, Pen., from Frederica, Ga. Marked ms."Paid 3." Ex. Gibson, Perry, Siegel Mar. 31, 1965 Lot 781 (listed as gold on black); Robson Lowe Basel Mar.1, 1973, lot 1811 (described as gold on deep blue indigo); also Robson Lowe N.Y. Sept. 9, 1981, lot 777.

5. **Outgoing mail**, no date, addressed to Messrs. Buchanan Carrol Co., New Orleans, used with 3 cent #11; Ex. Fox Sale June 27, 1967, lot 883.

6. **Outgoing mail**, no date, addressed to Abraham Good, New Buffalo P.O., Perry County, Pa. Philadelphia CDS, 3 cent missing. Ex. H.R. Harmer, June 18, 1968.

7. **Local use**, no date, addressed to Mr. John White 497 Market St. (Phila.) Philatelic Foundation Records, Cert. #41916. Auction provenance unknown.

8. **Local use** on bottom half cover, no date, addressed to Adam K. Stoltz, No. 307 North 3rd St. Phila., Ex. Frajola Middendorf Sale May 1990, lot #529.

The gold on lilac stamp, #53L2:

Local use, no date, addressed to A.K. Stolz, 3rd and Buttonwood (reputed address of the Cressman office), the only reported copy, acid tied. Ex Ferrari (Planche 2, Lot 110), Ex. Caspary, Mar.20, 1957, lot 731; Ex. Lilly Siegel Sale Sept.14, 1967 lot 726; and Siegel Dec.15, 1983 lot 1686.

CRESSMAN ORIGINALS

By Gordon Stimmell

Cressman's main adhesive, the gold on black (Scott 53L1), like Blood's gold/bronze on black stamps (15L12,13,16 and 17) is esthetically unappealing, the ink colors chemically unstable, and the design derivative. The two Blood adhesives in contemporary use in late 1855 and early 1856 (15L14 and 16) seem to be the prime inspiration for wording and color of this ugly duckling of locals. 53L1 imitates in larger format 15L16. The unique 53L2 imitates the gold/lilac color of 15L14. Color of the lettering on fresh examples is gold and on oxidized specimens, a subdued bronze. The glazed black background transforms erratically with age as well, into shades of iridescent deep purple and indigo. Nature's spectral equivalent is the purple grackle. As on Blood's tiny stamps, destructive acid cancellations were applied, as well as scratch cancels.

Top line reads CRESSMAN & CO'S, middle line is PENNY POST, and bottom line says PHILAD'A, all centered caps. Lettering is sans-serif with lettraset-style squarish individual letters, especially in the OS of POST, where the O is octagonally cut and the S cut similarly. The hand-drawn ampersand leans backward with the top loop larger on some types than the bottom loop. The width of CRESSMAN & CO'S is shorter (14 mm) than all forgeries, with the S of CO'S centering exactly over the S/POST; the P of PHILAD'A starts under the first N/PENNY and the final A/PHILAD'A ends under the O/POST. Overall size is 20.5 X 11mm.

Horizontal spacing between originals, based on the only known multiple, a pair illustrated here ex. Lilly, and whose

bottom stamp is the current Scott catalogue illustration, averages .75 mm. top and bottom. A roughly cut copy in the author's collection, on a piece addressed to Adam K. Stolz (the same recipient as the unique 53L2 cover) confirms the closely spaced horizontal gutter and shows the vertical gutter between rows (which may be the left sheet margin) was at least 3 mm wide. Sheet or pane disposition remains a mystery.

The report of discovery of the gold/lilac 53L2 may allude to the Stolz correspondence. The Sloane reference collection quotes *The Philatelic Monthly* of July 1892 published by Bogert & Durbin Co. in Philadelphia:

"Cressman's Local. We recently came into the possession of the correspondence of an old Philadelphia business house, and it was our pleasure to secure several specimens of this rare local. Heretofore, it has only been known in bronze on black, and all of ours were of this kind, with one exception; this was bronze on lilac. Being in perfect condition and on the original envelope, together with the circumstances of its discovery, there can be no question as to its authenticity. It is an unique stamp."

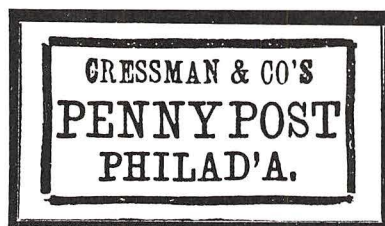
The address on the 53L2 cover, "3rd & Buttonwood" is the intersection where Cressman & Co's Despatch Office was located, as just reported in Steven Roth's article. A second Stoltz address, 307 N. 3rd St., perhaps his home, is indicated on my half cover bearing 53L1. Was the gold on lilac stamp used for drop letters? It's an intriguing — if unprovable — possibility.



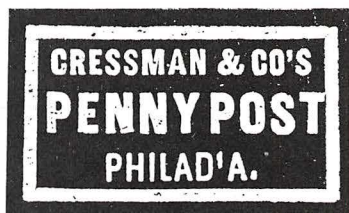
Unique pair of originals.



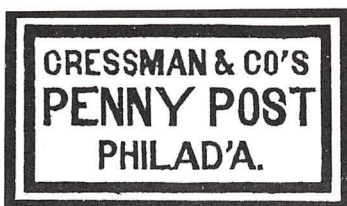
Forgery A, by Scott.



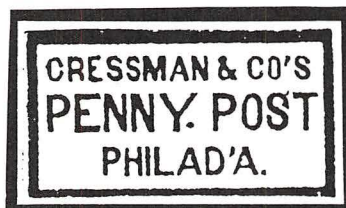
Scott's 1888 album cut.



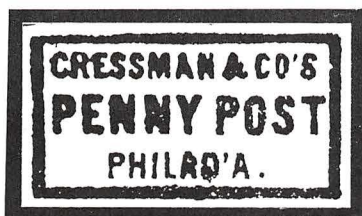
Forgery B.



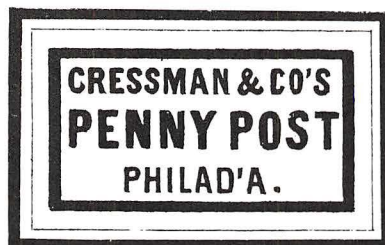
Forgery C by Taylor.



Forgery C, period after Penny.



Forgery D, after Moens.



Moens 1864 catalogue cut.

CRESSMAN FORGERIES

Forgery A

This forgery is gold on black, as originals, but a bit wider, at 21mm X 11mm, and all the thinnish lettering has pronounced serifs, giving it a spindley appearance. The upper and lower left corners are incomplete, with notches out of them. J.W. Scott created this fraud, advertising it in his 1888 International Album, as well as depicting it as the genuine stamp in his comprehensive article on locals in the Dec. 1888 American Journal Of Philately. Apparently printed singly, or in tandem with other subjects, judging by the fairly wide margins encountered. (By 1900, and in the Scott locals catalogue of 1910, a line drawing of the real stamp was depicted, but with thin arc lines flanking PHILAD'A. By 1933, the sole original pair were shown in the catalogue. The top stamp was dropped later. Today's Scott Specialized shows an abused cut of the bottom stamp of the unique real pair.)

Forgery B

At first glance this fraud is faithful to the original design, with all cap non-serif lettering in gold on black. However, the letters are not squarish, but rounded. Size is 21mm x 11.75mm. CRESSMAN & CO'S is far too wide (17mm), and is nearly as wide as PENNY POST below it. The border is too thick, the T/POST nearly touches the right frame, and PHILAD'A is too short, at 10 mm. This forgery, perpetrator unknown, may be modelled from the Moens 1864 lithograph (plate 31), which

it loosely imitates. Usually found in gold on black, sometimes with very wide margins (up to 5 mm). A black on white thin paper exists which may have been a proof.

Forgery C

This freehand adaptation is generally conceded to have sprung from the prolific portfolio of S.A. Taylor. The neatly hand-drawn letters are too thin, the Y of PENNY is too wide, and there's quite a high gap between the L and A of PHILAD'A. While Taylor's lettering differs, he got all the dimensions of the frame, width of PENNY POST and PHILAD'A correct. However, his CRESSMAN & CO'S is far too wide, at 17.5 mm. Taylor colors found so far: Black/white; black/green S.C.; black/vermillion S.C.; black/pink glazed S.C. (2 shades); blue/white (3 shades); violet/pink CT. Not seen yet in original color, gold/black. Forms unknown, but stemming from Taylor's later B Period.

Forgery D

This rather scarce fraud exists in gold on white and seems modelled on, or printed from plates in Moens 1864 catalogue. The lineup of legends and individual letters matches very closely the earliest Moens cut. Later Moens editions depict a new design which the author has not encountered in forged form. This forgery does not derive from the famous "gold sheet" of multiple forgeries described in *Byways Of Philately* (a Cressman design is not on that sheet) and the author can only speculate about a possible French origin.

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WANTED

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CITY DESPATCH POST

The Dr. Leonard Kapiloff Collection Part Three: U.S. Government Carrier Service Begins

A Commentary
By Scott R. Trepel

Part Two of this series on the Kapiloff collection concluded at the point where the privately owned City Despatch Post was sold to the U.S. government, in order to establish a widespread carrier system in New York City. This period of government ownership — from August 16, 1842, until November 28, 1846 — is perhaps the most interesting from a philatelic viewpoint.

August 16, 1842

On August 13, 1842, Alexander M. Greig published an announcement in the New York Herald that the U.S. government would immediately “assume the entire management” of the City Despatch Post. A postscript to the advertisement stated, “All stamps issued by the City Despatch Post will be received by the Government.” It is evident that August 13 was the last day that mail was carried on a non-governmental basis. In a report by the Postmaster of New York to the Postmaster General, it is clearly stated that the U.S. City Despatch Post commenced operation on August 16. Therefore, we have well-defined last and first days for the City Despatch Post and its successor, the U.S. City Despatch Post, respectively.

In Part Two the author illustrated the August 13 last day cover from the Midendorf collection. As Elliott Perry observed in *100 Years Ago*, the last day cover bears no “Free” cancel, and the circular datestamp is the Type I version with “N.Y.” inverted, a device that was superseded by the Type II CDS with “N.Y.” upright in late February. Perry theorized that the old device was used in early August, toward the end of private ownership, because the Type II device and “Free” canceler were given to a handstamp manufacturer to serve as models for the new “U.S. City Despatch Post” markings. The author concurs with Perry’s theory.

Starting August 16, the mail carried by the U.S. City Despatch Post was postmarked with the new devices ordered for the government carrier service. The Kapiloff collection contains a stampless folded notice with this new datestamp dated August 16, 1842, the

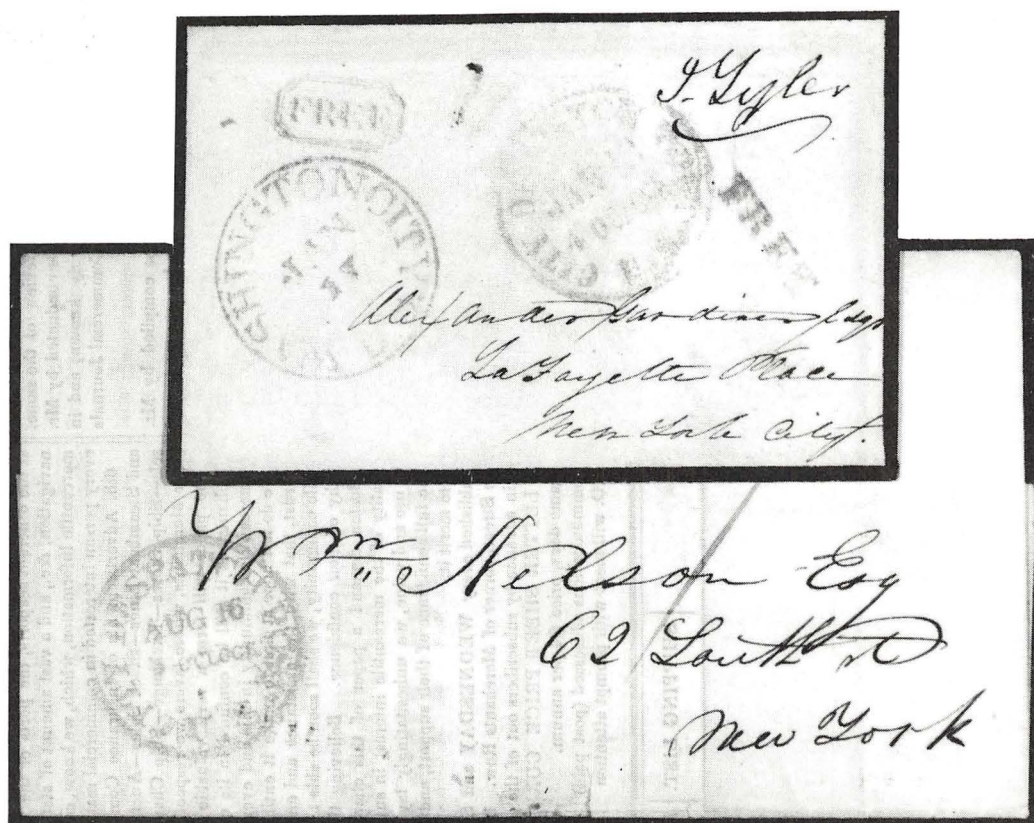


Fig. 18: Aug. 16, 1842 first day of operations (below) and the retained “FREE” handstamp on an historically significant cover (above) from First Lady Tyler.

first day of operations (Figure 18). This historic first day cover was part of the Middendorf collection.

As a side note to the markings used by the new carrier service, the old “Free” handstamp was kept for use on free mail, such as the John Tyler free franked cover also shown in Figure 18. This letter was addressed by First Lady Julia Tyler to her brother, Alexander Gardiner, on mourning stationery within one year of the tragic accidental death of her father, who was killed when a gigantic naval artillery gun backfired during a demonstration on board the war-steamer Princeton. Julia and her father were guests of President Tyler, who comforted the bereaved Julia, then eloped with her several months later.

City Despatch Post Stamps Used by U.S. City Despatch Post Carrier

The stamps issued by Greig were still in the public’s hands when the U.S. government took control of the operation. As Greig specifically noted in the advertisement cited above, the City Despatch Post stamps were accepted as prepayment on letters carried August 16 and later. In *100 Years Ago*, Perry seemed intent on dispelling the notion that these stamps were “provisionals” in the true sense of the word. We will probably never know if the U.S. City Despatch Post sold the obsolete stamps between August 16 and the date

when the new “United States City Despatch Post” stamps (Scott 6LB3) became available. If such were the case, then certainly those stamps were legitimate provisional issues, the purpose of which was to meet a need for stamps while supplies of the new issues had not yet arrived. The closest thing we have to this theoretical provisional stamp is the unique ex-Ferrary stamp marked in faint magenta ms., “United States,” which may have been applied by Greig’s office.

How exactly do we classify the City Despatch Post stamps used after August 15 by the government carrier service? In the author’s opinion, any example with the appropriate “U.S.” markings, dated from August 16 until the time the first “United States” stamps (Scott 6LB3) became available, should deserve full status as a provisional carrier stamp. After the Scott 6LB3 issue date, the Greig stamps are technically no longer provisionals, but they are still government authorized

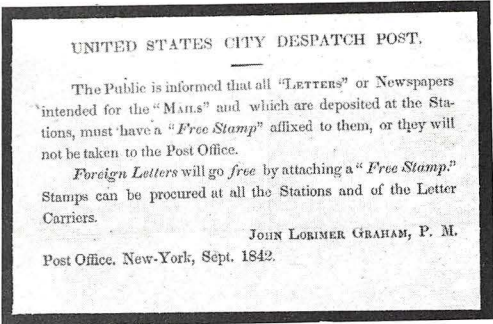


Fig. 19: Postmaster Graham’s announcement describing the “Free Stamp” available for use on letters deposited at stations for the mails.

carrier stamps. The fact that the government agreed to accept Greig’s stamps as prepayment on letters means that the stamps, in effect, became obligations of the U.S. government post office.

The more difficult question to resolve is when exactly did the Scott 6LB3 issue come into use. The author firmly believes that the earliest date of use of the 3c Black on unsurfaced bluish paper



Fig. 20: First day use of stamps under federal authority, Aug. 16, 1842.

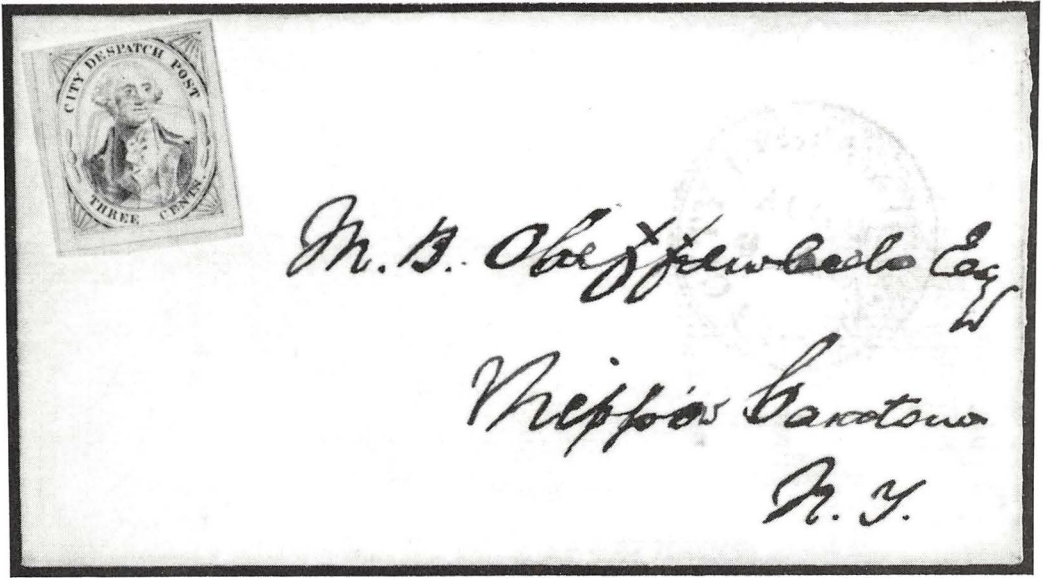


Fig. 21: Aug. 20, 1842, important provisional use of City Despatch stamp.

(Scott 6LB3) is September 1, 1842. This coincides with the "Sept. 1842" dated announcement circulated by Postmaster Graham describing the "Free Stamp" for use on all mail deposited at stations for the mails (Figure 19). There are several covers dated during the first week from September 1, and nothing earlier except for a folded cover that represents an anomalous use of the stamp. The cover, ex Caspary and Midendorf (Lot 198), is endorsed "Free J.L.G. P.M" (John Lorimer Graham) and "with the respects of the P.M." It is dated "Aug. 19, 1842" and bears a faint red strike of the U.S. City Despatch Post CDS. There is a cancelled Scott 6LB3 affixed, but not tied, to the cover. The author has two concerns about this usage. First, if the Postmaster free franked the letter, as he was privileged to do, then affixing a 3c stamp seems unnecessary, unless there was a provision that required the carrier fee to be paid (not known to this author). Second, the date of this usage is a full twelve days earlier than the next recorded example, after which we begin to see narrow gaps between dated covers.

Until these anomalies are explained, the author feels justified in ignoring this cover and proposes a provisional period of usage of Greig's stamp by the U.S. City Despatch Post from August 16 through August 31, 1842.

Within this August 16-31 provisional period, we have three examples of the City Despatch Post stamp used as an official carrier. The first, shown in Figure 20, is an important first day usage of adhesive stamps under U.S. government authority. The stamp is cancelled by the orange-red "U.S." in frame cancel with a matching strike of the "U.S. City Despatch Post Aug. 16 4 O'Clock" Type I CDS. The letter is addressed to Rev. F. W. Geissenhainer, although the last name is mis-spelled "Geisenhammer." The address panel of the letter is clearly docketed "Ans. Aug. 17, 1842." According to a 1922 letter written by the addressee's grandson of the same name, a group of papers and letters belonging to Rev. Geissenhainer was discovered by the grandson in 1916. Another folded letter with the same franking at a later date was part of the Hessel sale by Harmers. The August 16



Fig. 22: Carrier cover with corner margin single dated Oct. 18, 1843.

cover illustrated here became part of the F. W. Hunter collection (signed on the inside of the lettersheet behind the stamp) and then passed to Harold C. Brooks through New York dealer, John Klemann of Nassau Stamp Co. In 1948 the late Stanley Ashbrook negotiated its sale to Clarence Wilson, whose collection was dispersed in the 1960s.

This cover represents the first time an adhesive stamp was accepted for postage by the United States post office. As the first stamp issued in the Western hemisphere, following Great Britain's Penny Black and Two-Pence Blue, this cover holds a special place in worldwide postal history. It is not part of the Kapiloff collection.

The other provisional uses of the City Despatch Post stamp are dated Aug. 19 and 20, 1842. The Aug. 19 cover was part of the John R. Boker Jr. collection and is not illustrated in this article. The Aug. 20 folded cover is shown in Figure 21. The 3c stamp is cancelled by the appropriate "U.S." in frame, and the Type II CDS is dated "Aug 20 9 O'Clock." This cover from the Kapiloff collection, ex Middendorf, has had the addressee's

name altered slightly in manuscript.

After the 3c "United States" stamps (6LB3) were available, the use of the old Greig's stamps was simply a matter of cashing in "old chips" that still retained value. The status of the City Despatch Post issue as a carrier stamp is only recognized when it is canceled by the "U.S." markings. The Scott Catalogue lists the 3c Black on grayish paper stamp as a local post issue (40L1) if unused or cancelled by the "N.Y." or "Free" markings, and as a carrier (6LB1) only if used with one of the "U.S." cancels. There is a great premium assigned to the carrier usage, because it is much rarer than the local post stamp. The author knows of approximately 15 examples of Scott 6LB1, including one cover from a family's correspondence that is currently tucked into an album of otherwise mundane stamps.

The Kapiloff collection contains eight such usages, which is more of these 6LB1 carrier covers than any other collector has owned throughout philatelic history. Among them is the finest example, illustrated in Figure 22, a full cor-



Fig. 23: Only known cover tied by CDS without framed "U.S." handstamp.

ner margin single used on October 18, 1843 (ex Caspary, Boker, Klein). There is the only known example tied by the circular datestamp without the "U.S." cancel, shown in Figure 23. In addition, there is a folded notice with the stamp tied only by the "U.S." in frame, without the circular datestamp in Figure 24. The practice of using the cancel without the datestamp seems to have started after the government took over and

almost exclusively occurs on letters carried "to-the-mails" for out-of-town locations. The 6LB1 cover from a family correspondence mentioned in the preceding paragraph is also cancelled "U.S." without the datestamp. As far as this author knows, those are the only two cancelled in this manner. They are both addressed locally.

To be continued...

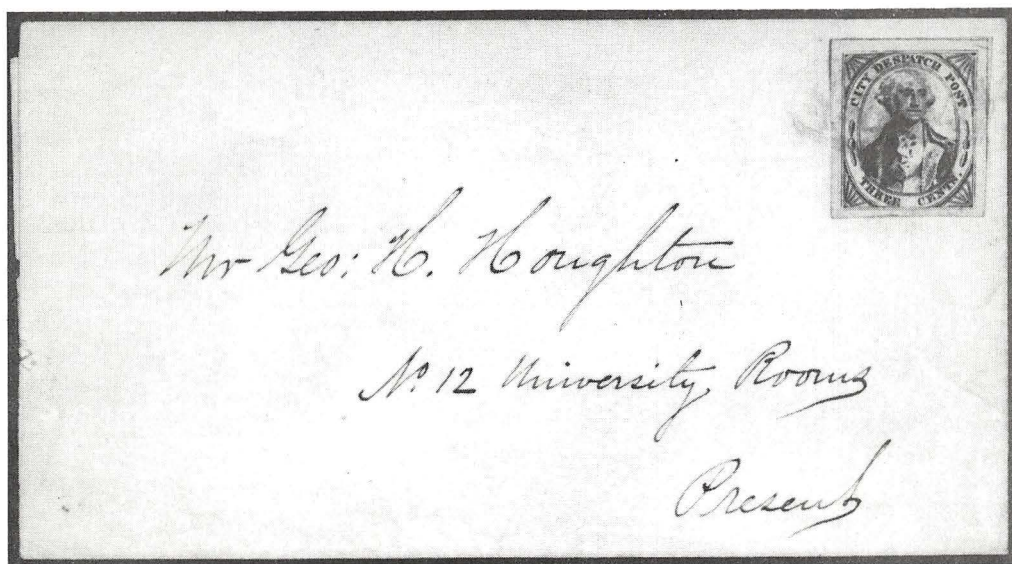
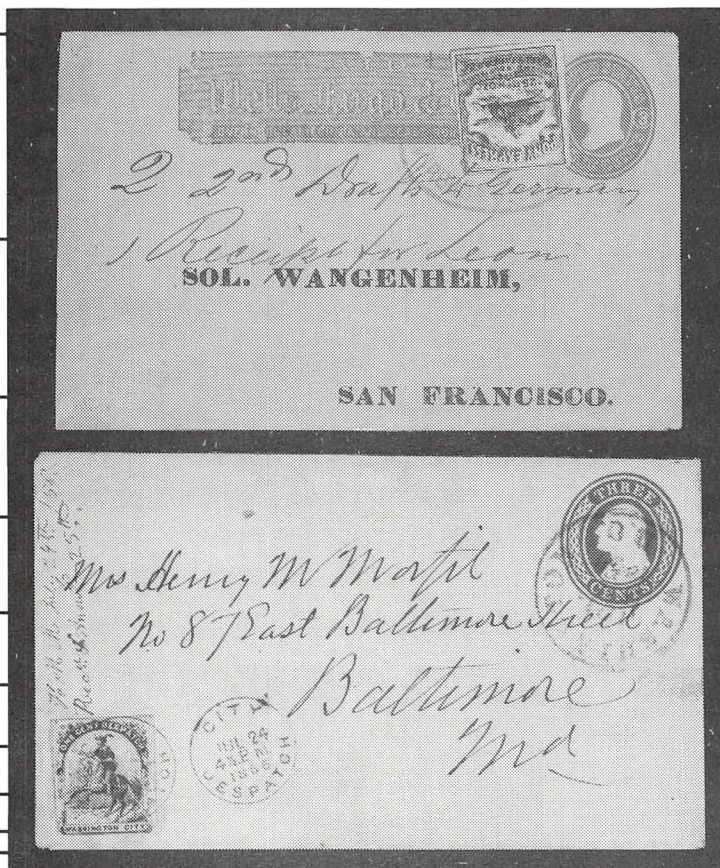


Fig. 24: Example without circular date stamp but tied by framed "U.S."

If you are a dedicated collector of classic United States stamps and covers, we can help you build a collection of distinction.

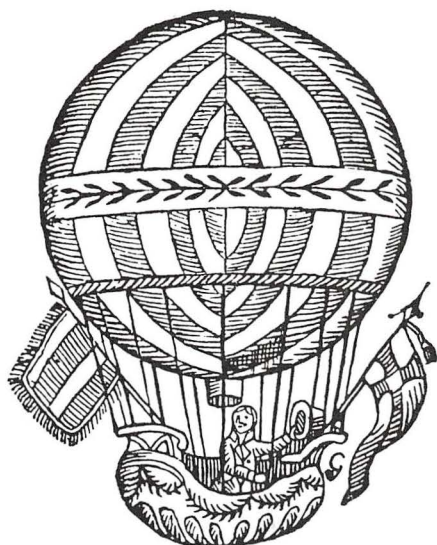


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FRAZER & COMPANY

City Despatch/Express Post

By Robert B. Meyersburg

Much of what we know about Hiram Frazer and his various activities in Cincinnati comes from Elliott Perry's few comments in *Pat Paragraphs* and his chapter in Ashbrook's *One Cent 1851* book.

When Robson Lowe published excerpts from Perry's carrier manuscript, his editor, Maurice Williams, included most of the previously unpublished Frazer material in the August 1974 edition of *The Philatelist*.

Since that time some new information about Frazer has come to light, conflicting in certain respects with the publications mentioned above, and in its substance raising some new questions.

Hiram Frazer was first appointed a U.S. Government letter carrier on Oct. 17, 1837, and he occupied this position continuously until he resigned on Oct. 23, 1845, replaced by Lewis Schell. During his tenure, the government carrier service had grown from two carriers to five, and the original two carrier districts of Cincinnati had expanded to three. His resignation was publicized by his well-read public notice in the *Cincinnati Enquirer* (Fig.1).

Between October 1845 and February 1848 he attended to his Periodical Agency and Literary Depot business, which had been managed by his son

TO THE PUBLIC.

AFTER about 7 years at one of Uncle Sam's Feet, my hopes on this score, for so nothing better, are abandoned, at the same time I don't intend to give up the Ship. My friends know where they can call and see me, on Ryeannore street, one door below Third, where I intend to continue my *Periodical Agency Business*. To my old friends, whom I have been in the habit of seeing every day, always ready to extend a warm hand for my welfare—to you all, I return my warmest wishes.

Yours, respectfully, **HIRAM FRAZER, Jr.**
Penny Post resigned.

Cincinnati, Oct. 23.

"ODD FELLOWS CHEAP LITERARY DEPOT."

I TAKE this method of informing my friends and the public, that I have taken one of the Stores occupied by the Odd Fellows, on Walnut street, 1 door above 3d; and still at my old stand on Ryeannore street, 1 door below 3d. Give me a call, and I shall endeavor to please every one, so far as my line of business runs—Cheap Publications, Magazines, &c.—and attend to all orders with the quickest dispatch; for they say, "Frazer can't be beat." Don't stand thinking, but come every one—wholesale and retail. [set25] **HIRAM FRAZER.**

BY UNCLE SAM'S EXPRESS!

RECEIVED this morning, at Robinson & Jones' Periodical Express Office, 109 Main st., a limited supply of

The Wandering Jew No. 12,
Price 5 cents.

The story of the Wandering Jew is fast approaching the end. A few more numbers and the agency will be over. The undersigned will receive in a few days an abundant supply of all the back numbers at a reduced price!

ROBINSON & JONES,
109 Main st.

Figure 1. Frazer's resignation in the *Cincinnati Enquirer*.

Hiram Jr. while Hiram Sr. was a letter carrier, and he established the Frazer & Co. City Despatch Post, in which both he and Hiram Jr. were Penny Posts. In 1846 Hiram Jr. joined the army during the Mexican War, in which he was killed in 1847 at the battle of Buena Vista. In July, his father went to Mexico to bring back his son's remains.

On Feb. 3, 1848, Hiram Frazer was

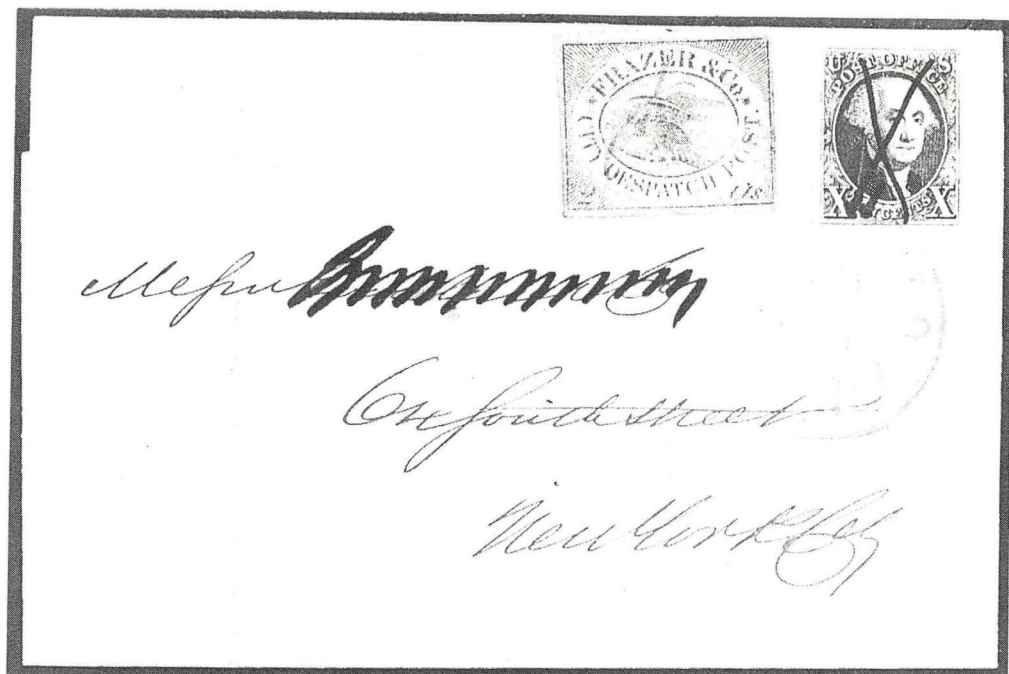


Figure 2. To the mails letter bearing Frazer's yellow adhesive stamp.

again appointed a U.S. letter carrier. Although there is no notice in the records of the Post Office Department of the termination of this appointment, this probably occurred on June 5, 1849 (for reasons unknown); and he apparently remained a private penny post until 1853 when he went into the insurance business.

The significance of all this activity is of great import to philately, because it tells us that any letter bearing any of Frazer's adhesives and postmarked between Feb. 3, 1848 and June 5, 1849 is a semi-official carrier item (see this author's column in the *Chronicle* of the U.S. Philatelic Classics Society of Aug. 1987, pp. 176-177).

Although Frazer's name appears for a third appointment on Aug. 10, 1849, replacing James E. Wheat, who had joined the carrier ranks on June 5 (probably replacing Frazer), there is no evidence that Frazer pursued his government appointment.

In a 1973 auction catalog of carrier

and local material, Robson Lowe noted that the colors of Frazer stamps are believed to signify local mail (green), out of town unpaid (pink), out of town paid (yellow) and incoming (greyish). This is certainly an intriguing concept, and when recalled by a recent discussion of a Frazer cover, I decided to put it to a test.

Frazer stamps are very rare — there have never been enough covers to satisfy the needs of postal historians. Consequently, enterprising manufacturers have created at least a half dozen new ones (using genuine stamps) to supplement the dozen-odd (probably) genuine ones on record.

My records of what I consider the genuine covers are as follows:

GREEN: local 3; unpaid to mails 3.

PINK: unpaid to the mails 1.

YELLOW: paid to the mails 2 (Fig.2); local 1.

GREYISH: incoming 2 (both re-addressed) (Fig.3); local 1; unpaid to the mails 1.

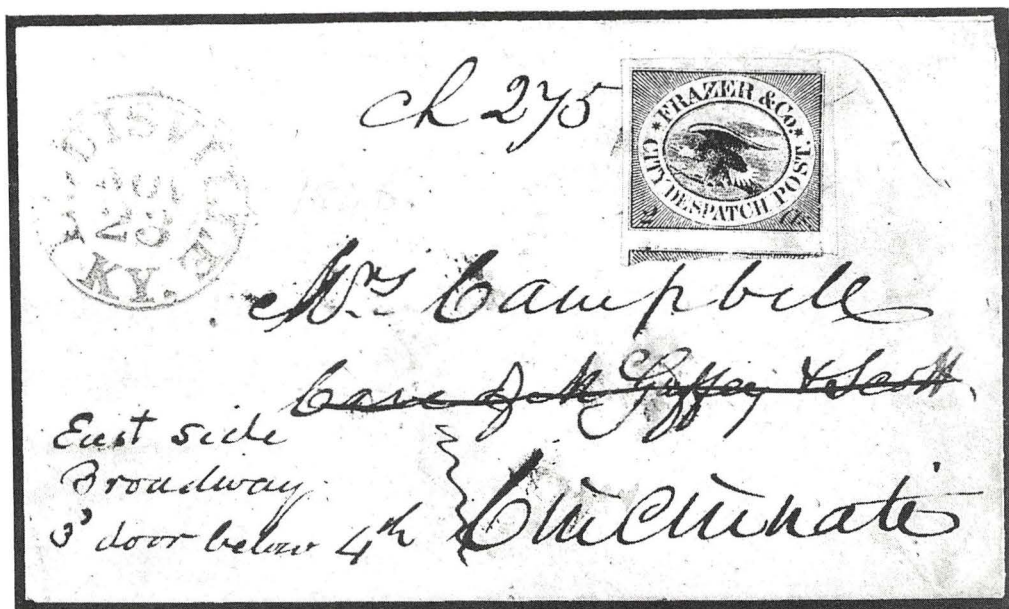


Figure 3. Incoming letter from Louisville bearing Frazer's greyish stamp.

The sample is unfortunately too small to establish a meaningful distribution, but the concept certainly has merit. Based on the above data it might be more realistically coded:

GREEN: unpaid to the mails;
 PINK: open (sample too small);
 YELLOW: paid to the mails;
 GREYISH: incoming re-addressed.

Among Elliott Perry's notes on the New York City Despatch Post I found a marginal comment "vermillion paper stamps used for local delivery." My records showed three city letters and one from the mails. Readers, examine your holdings of all locals that come in different colors, and maybe we can have chapter 2 (and 3 etc.) on this development.

Forgery A.

Forgery B.

Forgery C.



The three major Frazer forgeries. Forgery A, by Scott, occurs black on pink. Forgery B is by Taylor (Form 12) in dull red on white and greyish. Forgery C, by an unknown hand, occurs in black on surface colored vermillion, lilac, pink, scarlet, green, dark blue green, orange, as well as red on cream. Other colors may exist. Shown here because *Pat Paragraphs* cuts are poor. — G.S.

BUFFALO CITY DESPATCH POST

NEW HAVEN CITY DESPATCH

Requiescat In Pace

By Robert B. Meyersburg

Back in March, 1879, in a column by Charles H. Coster entitled *Dangerous Locals* published in *The Collector's World* (Vol.1, No.7) (Fig.1), the Buffalo City Despatch Post adhesive received what I believe was its first public introduction to the philatelic community. To confirm his opinion that it was a bogus item, Coster specifically excluded it from his classic 1882 text, *Les Postes Privees des Etats-Unis D'Amerique*.

Not until 1923, in the tenth sale of Count Ferrary's remarkable collection could the author find another reference to the Buffalo City Despatch Post. Here it appeared in Lot 102, along with other

locals, as "3 Buffalo fantasies, one on letter."

In July 1947 Alfred Caspary gave Elliott Perry a copy on cover (Fig.2) which Perry described in his April 1948 *PAT PARAGRAPHS* (No. 51, pp. 1710-1711) (Fig.3). In the same reference he illustrated two used examples from the Needham reference collection which were later acquired (in 1951) by George Sloane, and presently reside in the Sloane reference collection, now in the possession of Richard Frajola.

In 1962 it appears that Henry Abt, of the New York Penny Post fame, acquired a Buffalo City Despatch Post



Figure 2: The Buffalo City Despatch cover given by Caspary to Elliott Perry.

TRANSVAAL.— We give an illustration of the new series.

THE COLLECTOR'S WORLD

MARCH 1879
Vol. 1. No. 7

DANGEROUS LOCALS.

During the past two years, a gang of scamps have been actively engaged in the concoction of "*Locals on the original letters*". They have counterfeited some stamps already known; but, for the most part, they have invented stamps of companies, that never had an existence.

The salesman is Wuesthoff, the Canal street "dealer"; and every stamp herein mentioned has been traced directly to him, except a few that Dr. Petrie sent to Europe. Dr. Petrie assures us that he purchased from Wuesthoff in good faith.

So much for the gang.—Now for a list of some of their wares.

BUFFALO CITY DESPATCH POST. Eagle in centre, enclosed in band inscribed as above. Numerals of value (2) in corners. A very fine piece of work, and made especially attractive by an unusually venerable looking cancelling stamp reading:— PAID— B. C. D. P., in two lines and in an oblong octagonal frame.

The adhesive is printed in red on white paper, and is generally affixed to 3c. stamped envelopes of the issue of 1853.

ADAMS & CO. EXPRESS, 25c. PAID.—

Large type set affair, in a heavy rectangular frame. Black on white paper. Generally cancelled by an oval hand stamp reading *Adams & Co. Nov. 7, Georgetown.*

Mr. Wuesthoff invoices this stamp to his foreign correspondents at \$5.00.

NEW HAVEN CITY DESPATCH.—

Horseman in centre, enclosed in transverse oval band, with foregoing inscription. Numerals 2 at sides. A fine wood cut, printed in black on lead colored paper; canceled by a large round hand stamp (in red) reading *New Haven City Despatch, Nov. 29, 1855.*

This, too, is a high priced luxury, invoiced by Wuesthoff at from \$10.00 to \$15.00.

NEW YORK PENNY POST.—

Very like Blood's Penny Post. Gilt on black— Invoiced at \$10.00.

PHILADELPHIA CITY DESPATCH.—

Small double lined transverse oblong. Locomotive in centre. *Philadelphia* at top; *City Despatch*, at bottom; *Paid*, on left; 2c., on right. Purple on white. Canceled *Philadelphia, May, 2, 5.* Invoiced at \$12.

HOOGS & MADISON.—

This was for some time thought to be a genuine stamp; but it is now certain that the Wuesthoff gang concocted it. It comes as an adhesive in red on white; and also in red on buff envelopes in the left upper corner. The price for either variety is \$8.00. Wuesthoff says that he obtained seven of the adhesives two years ago.— There is nothing like a precise statement,— even if it be untrue.

More recently, another *Hoogs & Madison* has turned up. It consists of an oblong rectangular frame, inscribed *California City Letter Express.— Hoogs & Madison, Montgomery St. S. F.* It is printed in claret on blue and attractively cancelled.

All the foregoing stamps, except the two *Hoogs & Madison* labels, are of *purely imaginary* posts. Next month we shall describe some dangerous counterfeits of *Blood's*; *Bronson & Forbes*; *East River Post office*; *City Despatch Post*; *Boyd's City Express*, and the *Hartford Mail*. Meanwhile, let us state that we desire to accuse no one unjustly, and if Mr. Wuesthoff has any reasonable explanations to give, he will find our columns open and ourselves ready to retract all that we now say, so far as it may reflect on him. We must decline beforehand, however, to publish any *rambling epistle*.

(To be continued.)

Figure 1: Coster's article from *The Collector's World*, March 1879.

cover (Fig.4); and in the hope of finding new information he contacted the two most recent writers, Perry (*Pat Paragraphs* 51) and Pitt Petri, who had written about the Buffalo City Despatch Post in an article on Hinwood & Co's Dispatch. Their replies, while offering nothing new historically, reveal the sources of Perry's illustrations in his article and lead to a presumption that the cover (Fig. 3) is the one originally described by Coster in 1879.

Since the two stamps in the Sloane reference collection (Fig.3) are cancelled with the same 18mm x 30mm framed PAID BCDP handstamp that appears on the Fig.2 and Fig.4 covers, and since no other used stamps or covers are recorded, this confirms Perry's view that at least four covers were made, of which at least (and probably at most) two still exist.

There is, however, another cover, also franked with a Nesbitt embossing, cancelled in New Haven, Conn. on Nov. 7, 1855, addressed to the same recipient and address as the Buffalo covers illustrated above (Fig.5) but bearing a New Haven City Despatch adhesive (equally fraudulent) and a red company postmark (Fig.6). The vignette of the stamp is a crude copy of the Pony Express Wells Fargo dollar series horseman, the genuine article of which was not issued until 1861.

The question of who created these inventions has at least two proponent groups. Elliott Perry considered them S. Allan Taylor productions, based on his counterfeit of the Frazer eagle stamp, which Perry believed served as a model for the Buffalo stamp. George Sloane concurred, writing (re the New Haven stamp) "In my opinion this was a 'special' fake made by S. Allan Taylor, not in the class with his usual fakes. See similar types with forged post-



Figure 3: Two examples from *Pat Paragraphs* now in Sloane.

marks, etc. in Albany Letter Express, Prices (of New York), etc. Extremely rare. He probably only made a few." Frajola and Stimmell favor Wuesthoff as the culprit. Stimmell's reasons why it could not have been Taylor are very persuasive, and I take the liberty of reproducing them here in their entirety:

"One note of caution on attribution for both the New Haven and Buffalo City Despatch. I vehemently disagree they are by Taylor. My reasons: 1. They

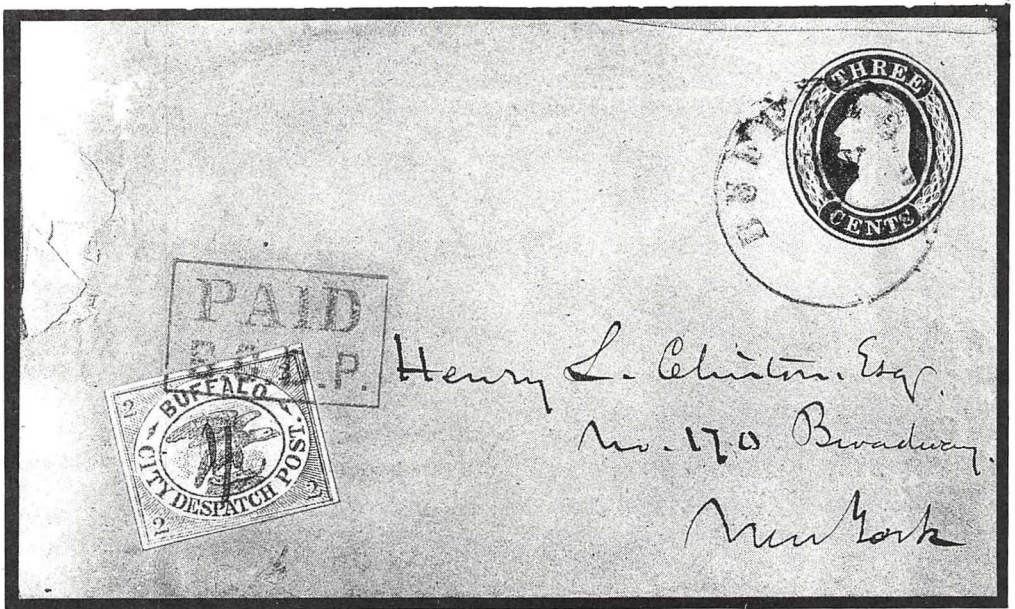


Figure 4: Cover acquired in 1962 by Henry Abt, likely first noted by Coster.

match none of the forms. 2. There were not found in the big residual accumulation bought from Taylor's daughter after Taylor's death. 3. Taylor did not fool around with bogus cancels, and his pennypinching nature dictated that he ran off large quantities of each type (with exception of his early dealer labels)...these are far too rare to be Taylors. 4. Design of New Haven horse is not Taylor-like nor does it match any of the 18 Pony Express frauds in my holding. 5. Design of Buffalo eagle is not one of the Taylor eagles he used multiply on several frauds. In fact, the eagle imitates American Letter Express Co. 5L1 more than the Frazer eagle. The outside Frazer design (exclusive of eagle) imitates not only Taylor, but Scott's fabrication and another Frazer forgery design as well. 6. One Buffalo stamp showing the close adjacent stamp absolutely eliminates Taylor as the culprit...Taylor used forms with different subjects, with odd spacing between the

stamps...this style of printing eliminates J.W. Scott as well, and Kline. And it wasn't Moens.

"The bogus cancels point rather convincingly to Wuesthoff himself, who apparently may have performed the same shenanigans with the Hoogs and Madison stamp, including supplying similar bogus cancels on otherwise genuine covers. Wuesthoff used the original Pony Express horse and the genuine American Letter Express eagle as his subject inspiration. And then, I believe, he improvised. Early jazz."

Because of the paucity of information available on the subject, a number of assumptions necessarily appear in the text. Based on comparison of available illustrations and schoolboy arithmetic, they are offered as plausible if not guaranteed correct; but it is hoped that in the absence of further input from our readers, this will serve to put these intriguing and ephemeral frauds into their final resting place.

The count, in summary: BUFFALO: 2 covers, 2 used singles off cover, 1 unused single; NEW HAVEN: 1 cover. If you readers know of any others, please advise. Photoprints will be welcomed.

This article could not have been written without the major inputs of Lowell Newman, Richard Schwartz, Richard Frajola and Gordon Stimmell, all of whom I thank for their generous gifts of information and illustrative material.

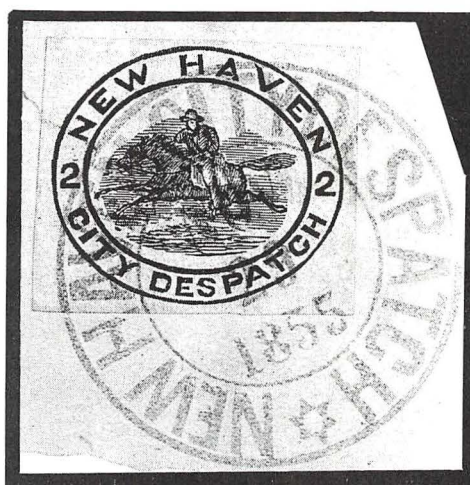


Figure 6: Red New Haven cancel.

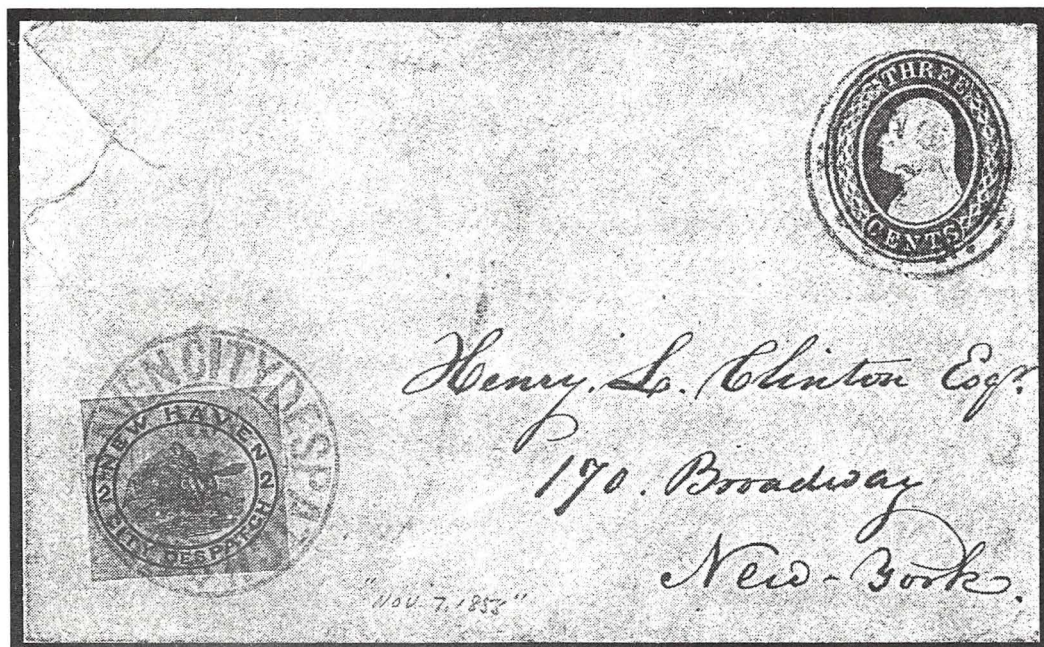


Figure 5: Faked New Haven cover with black handstamp dated Nov. 7, 1855.

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 Pitt Petri, *Hinwood & Co's Dispatch*, *Collectors Club Philatelist*, March 1953.
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 C.H. Coster, *Dangerous Locals*, *The Collector's World*, March 1879.
 George Sloane's and Elliott Perry's reference notes.

Some Comments On

BLOOD'S DESPATCH REVISITED

By Norman Shachat

There is little question that Steve Roth's recent article entitled *Blood's Despatch Revisited* (*The Penny Post*, Vol.1, No.4, Nov. 1991) significantly advances our knowledge regarding Blood's Local Post. Of particular significance are the *Public Ledger* announcements and advertisements which provide primary sources upon which a sounder understanding of Blood's operation can be based.

As a fellow student and collector of Blood's, as well as a good friend, I applaud his effort and encourage its continuation. Anyone who has spent time at a public library seeking information from microfilm of old newspapers can appreciate the tedious nature of the effort.

In this follow-up, I touch on three of the subjects raised by Steve with his blessing and with the hope that it will further encourage others to contribute to the ongoing study.

Order of Issuance and Prevalence of 15L12-15L17:

Steve Roth states "The actual order of issuance was #s 15L12, 15L13, 15L17, 15L14, 15L15 and 15L16."

Based on material in my collection and observations made over many years, I believe the order was as follows:

Stamp.....Year.....Rarity*

15L12.....late 1848.....1

15L17.....early 1849.....2

15L13.....late 1849.....4

15L15.....1853.....3

15L16.....1854.....1+

15L14.....1854.....5

(* 1 = rarer and 5 = most prevalent)

The use of 15L14 from 1854 to Jan. 1862, when Blood's ceased operation (an eight year period) clearly accounts for its prevalence. Primary use of 15L13 spans a 3.5-year period from late 1849 to mid-1853. I believe 15L15 was used primarily in 1853; and 15L17, primarily during 1849 and 1850.

Everyone can agree that 15L12 is the rarest of the small Blood's adhesives. Just try to find one. Its primary use probably spans less than a one year period during 1848-49.

The order of issuance listed for 15L14 and 15L16 is less certain than the others. Indeed, the order may be the reverse. In my experience examples of 15L16 are not easy to find, and I suspect it was used for only a relatively short period, probably owing to its dark and difficult-to-read appearance. I further speculate that it may have been a trial which didn't work out well.

It should be kept in mind that prevalence is influenced by the volume of mail, and there is little question that volume increased substantially on an annual basis during the period in which these stamps were used.

Blood's Special Messenger Service

Thanks to Steve Roth we now are able to definitively rate these covers. Other than the valentines, letters handled by this service don't seem to indicate cost of the service. For many years, I thought it was 3 cents. Now I know better. Examples in

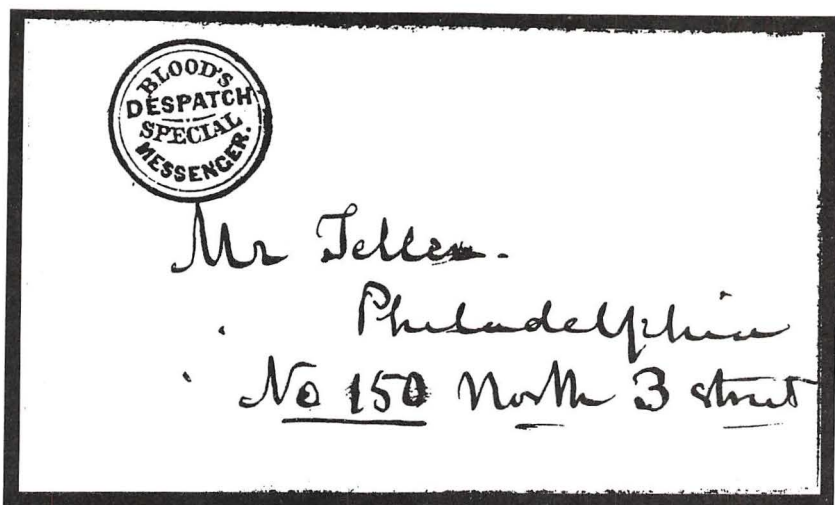


Fig. 1. Undated, 20mm. Special Messenger handstamp (ASCC 16).

my collection are illustrated in Figures 1 and 2.

I suggest that the reason for the lack of rating on the letter is the manner in which the letter had to be handled; i.e., they had to be brought to Blood's office where the 5 or 10 cent fee was paid, and the letters were immediately handstamped and dispatched. Thus reiteration of the rate would be unnecessary. The Special Messenger handstamp and

the address contained all the necessary information and Blood's already had the money in their cash box.

As Steve points out in his section on "covers bearing multiple adhesives", large valentines with partial payment in stamps and a "cents" notation for the remainder have been reported. No examples with the full charge paid in stamps has yet been recorded. He further indicates that in all known

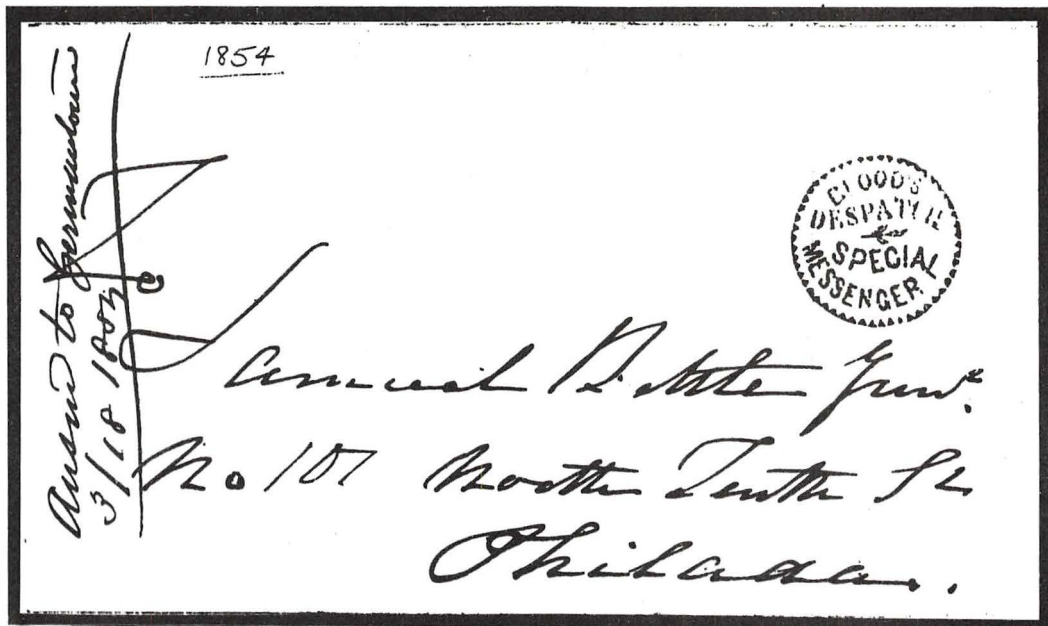


Figure 2. Folded letter docketed "Answered to Germantown 3/18 1854" with 22 mm. cogged circular Special Messenger handstamp (ASCC Type 17).

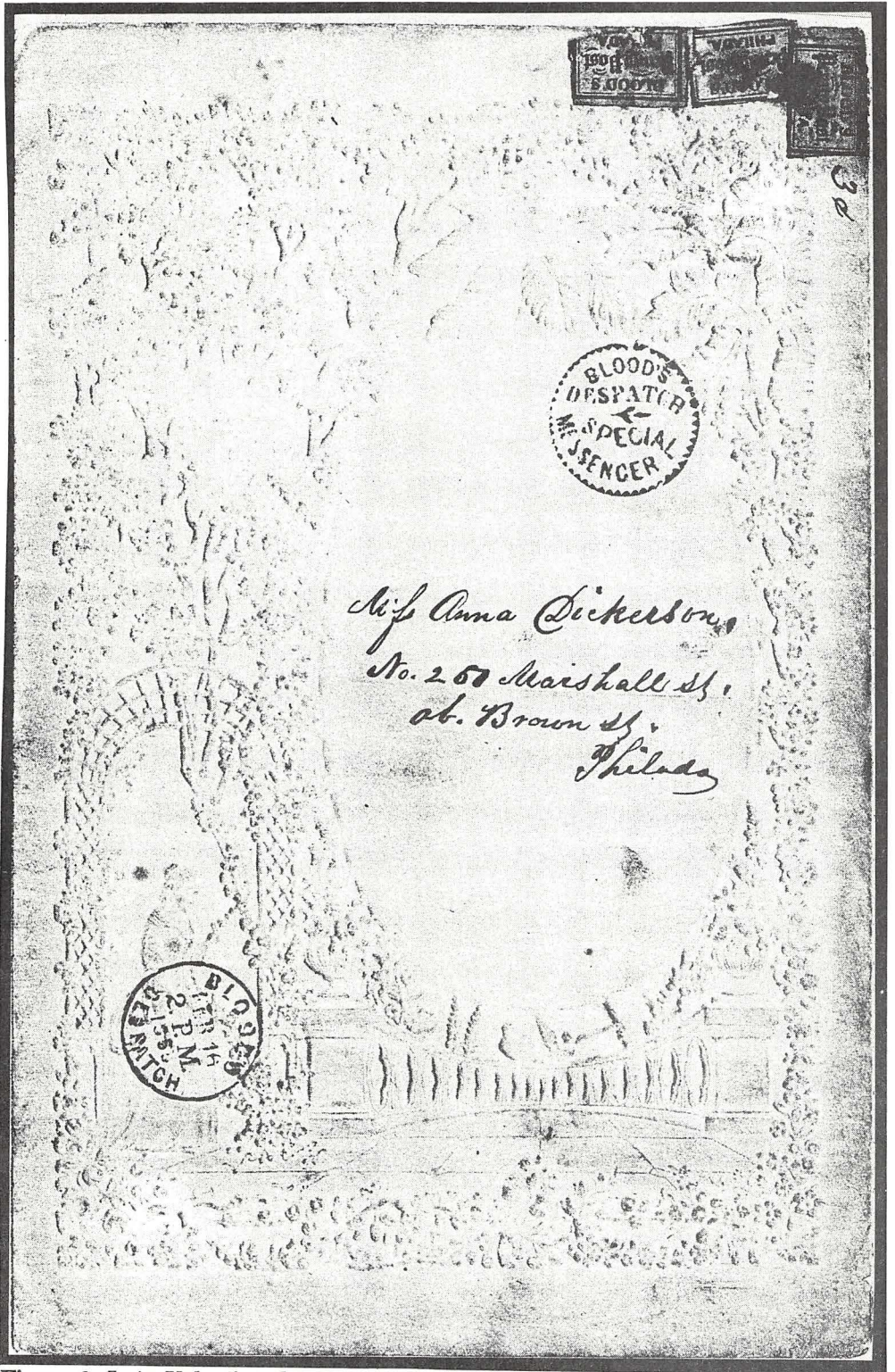


Figure 3. Late Valentine dated Feb. 16, 1855 with 6¢ charge (three acid-cancelled 15L14s plus “3¢” notation). Brown St. was one block north of Coates St., northern limit for 5 cent fee. Extra 1¢ suggests sliding charge between 5-10¢ based on distance.

instances, save one, the combination adds up to 5 cents. The exception is illustrated in Figure 3.

Since the valentines were normally large and the stamps are small, it is not likely that an additional two or three stamps would have significantly marred the appearance. On the other hand, the acid cancellation of the larger number may have been considered esthetically undesirable.

More likely, I believe, the valentines may have been brought to Blood's office partially franked, either because the exact fee was not a matter of common knowledge (service not widely used year-round) or the stamps were discounted when purchased in volume and the high cost of the service could thereby be ameliorated.

One may then ask why Blood's indicated the additional cash payment on valentines, but not on unfranked regular letter mail. They may have reasoned that by not indicating the full cost of the service once partial payment was indicated, it might mislead people with regard to the true cost of the service.

Since most collectors have only a few Special Messenger covers, perhaps a census is in order to at least confirm the generalizations. I would be happy to collate and report the data.

The Expansion from 28 So. Sixth St. to 26 & 28 So. Sixth St.

Ed Harvey's listing (*The Chronicle*, Nov. 1989, pp. 244-246) only indicates that McElroy's *Philadelphia Directory* shows:

(1849) BLOOD D.O. & CO.,

Blood's Despatch 28 S 6th.

(1850) BLOOD D.O. & CO.,

Blood's Despatch 28 & 26 S 6th.

Further, in the body of the article (*ibid.*, p. 235) he states:

"Handstamps incorporating the new address, 28 South 6th St., appeared in 1849 and were used into 1850. During 1850, the address in the handstamp was changed to no. 26 & 28 South 6th St."

None of the above is inconsistent with the move occurring during 1849. Thus Steve Roth's statement that "... it includes the incorrect date for the above-mentioned move" is an inference that I would not make.

There is little doubt that use of the 28 So. Sixth handstamp (ASCC Type 9) began in 1849. The earliest clearly dated example in my collection is datelined Aug. 30, 1849 (Figure 4). For the corresponding embossed envelope, Ed Harvey (*ibid.*, p. 244) states "Believed issued early 1850".

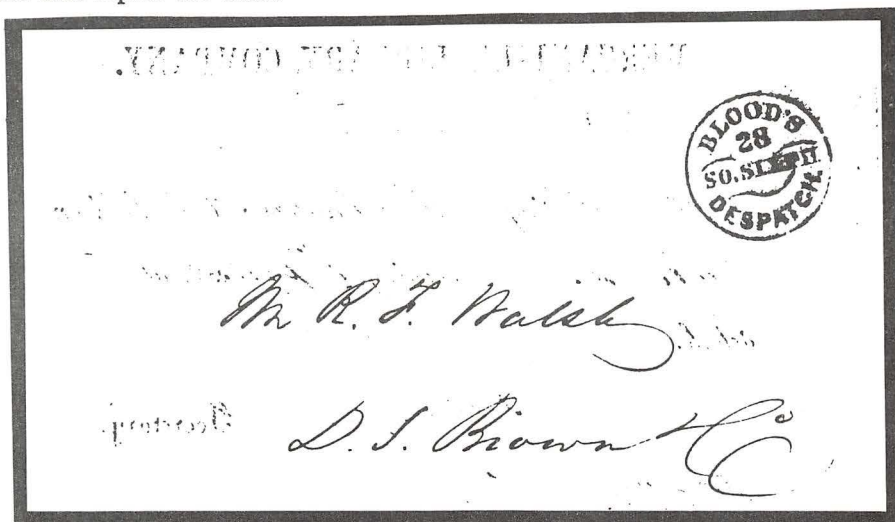


Figure 4. ASCC Type 9 handstamp (19mm.) on meeting notice to the Directors of the Mercantile Library Company datelined Aug. 30, 1849.

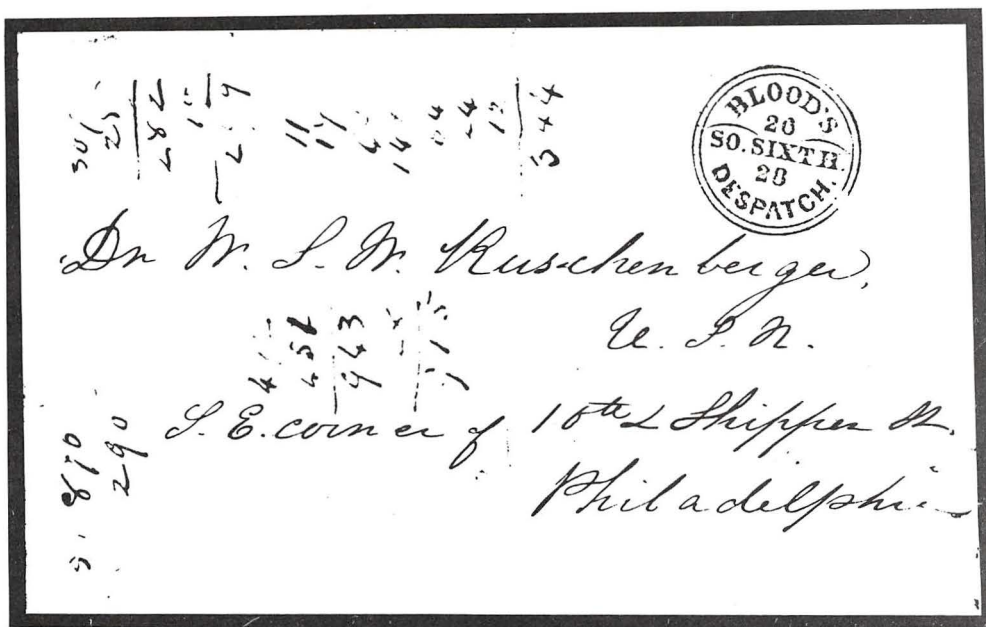


Figure 5. ASCC Type 10 handstamp (22mm.) on undated folded letter.

When use of the 26 & 28 So. Sixth handstamp (ASCC Type 10, Fig. 5.) began is uncertain. Steve Roth's discovery of the *Public Ledger* advertisement of May 8, 1849 which indicated business at both 26 & 28 So. Sixth St. opens up the possibility that it too may have been initially used in 1849. As cited earlier, Ed Harvey suggests the change in the address of the handstamp in 1850. For the corresponding embossed envelope, he (*ibid.*, p. 244) postulates "Thought to have been issued late 1850".

A search for the EKU of these four items (2 handstamps and 2 embossed envelopes) would appear to be a worthwhile undertaking, and I would be pleased to collate and report such a study if members would send photocopies of their EKU's to me.

Normally mail showing the handstamps does not contain any indication of payment. Through the years I have vacillated in considering them either paid or collect. Based on the *Public Ledger* announcements discovered by Steve Roth (see his Section entitled "How did Blood's handle unpaid mail?"), I am now convinced that they were prepaid 1 cent

in cash at Blood's office. Blood's published admonitions, that only prepaid letters would be delivered, persisted from Jan. 1849 to April 1851, the period within which these handstamps were primarily used.

Further, it is likely in my view that the cogged d.l. circular "PRE-/PAID./ONE-CENT" handstamp (ASCC Type 11) was introduced in 1851 to emphasize the prepayment requirement. Most of the mail found containing just the handstamps (ASCC Types 9, 10 and 11) is of the bulk variety (circulars, meeting notices, small publications, etc.), and would likely have been taken to Blood's office for delivery. Handstamping was simple, the extra effort of adding a paid 1 cent was probably considered unnecessary. Although we have no direct evidence at this time, I would not be surprised if Blood's discounted large mailings to encourage such business.

It was apparently not until April 1852 that Blood's reversed this decision and resumed delivery of unpaid letters for 2 cents collect.

ALL ABOARD

THE POMEROY EXPRESS

By Gordon Stimmell

All locals buffs have followed with keen interest the recent publication in *The Stamp Collector* of Calvet Hahn's exhaustive study of Pomeroy stamps and labels. If you haven't seen the series, it is well worth taking the time to track it down.

In the four-part article, Hahn comprehensively surveys the postal history and the stamps of Pomeroy. Of particular interest to me are the single locomotive labels, inscribed "New York, Albany, Buffalo" and "Toronto", the city where I currently dwell.

For years I have hunted in vain for any cover carrying some evidence by way of postal marking for the Canadian connection, Toronto U.C. Express, and in particular for "Charles Smead's Canada Express", the Toronto agent which linked with Pomeroy at Buffalo via various Lake Ontario Steamboats.

The Toronto office was manned by James Browne, Esq., who in the 1846 Toronto Directory (no 1844 directory exists) was still listed as a "wharfinger" or owner of a wharf located near the foot of Church St., long a landing place for Royal Mail steamers.

So far, top Canadian postal history experts and authors have failed to discover even a single cover with markings demonstrating the Toronto link. So I have contented myself meanwhile with collecting the labels instead.

Cal Hahn convincingly demonstrates that the glazed vermilion train label saw genuine usage on covers. However, he feels the orange on white label, which

is found on one cover, was actually a later reprint, most likely by the Gavit family who owned the plates.

Most of the labels he ascribes to a much later date than 1844. But in comparing papers, I found the orange on white train label had the same tiny brown occlusions imbedded in the paper as the original portrait stamps. My suspicion is that it is entirely possible that the orange on white, and perhaps two other colors were contemporary and not reprints made much later.

As a result, I embarked on a comparison study between the papers of the portrait stamps (117L1-117L7) and the single locomotive train labels. Here are my findings. Some ascribed dates are provisional, and of necessity, only educated estimates.

ORIGINAL PORTRAIT AND LOCOMOTIVE POMEROYS

Early 1844:

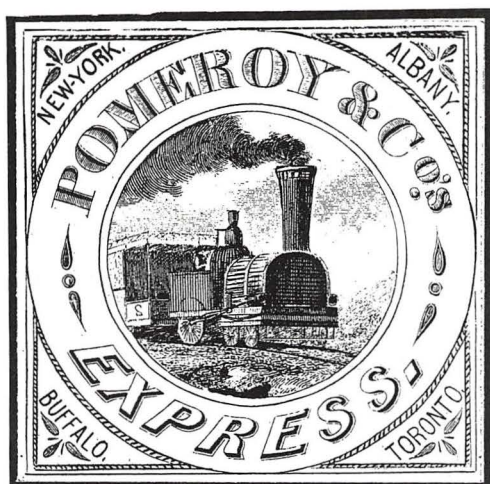
.0035" HARD WHITE WOVE PAPER:

1. Black on white Pomeroy train label, perhaps a proof, very fine, unflawed engraving.
2. Black on vermilion original train label, occurs genuinely on covers. Remaindered multiples of 12 (2x6 from original 3x6 sheets) exist.

Mid-1844

.0035" NETWORK-POROUS PAPER:

1. Black on yellow original portrait stamp surface colored (117L1 - originals



Original Pomeroy design.



Locomotive forgery, Stage IV.

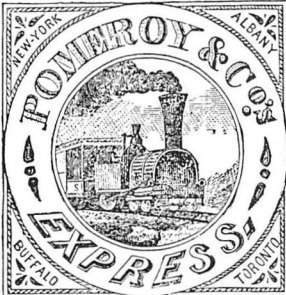
C. K. JONES & Co.'s Price Current of Foreign Postage Stamps.				
United States of America—Contd.				
Unused each. s. d.	Used each. s. d.	Unused per doz s. d.	Used per doz s. d.	
				
	0 6			


Illustration from C.K. Jones' Price List of 1865.

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de vente,



PRÉCÉDÉ D'UNE

INTRODUCTION

sur leur origine,

PAR

FEU M. JAMES LESLEY,

Illustration from J.B. Moens' 1868 catalogue of U.S. stamps.

on cover often have an olive cast to them).

2. Black on yellow original portrait stamp, colored through (Unissued).

Mid-1844

VARIABLE THICKNESS (.0022-28") PELURE PAPER WITH BROWN HEMP OXIDIZED OCCLUSIONS

1. Orange on grayish-white Pomeroy train label (1 noted on cover, remaindered multiples of 12 of this also exist).

2. Portrait stamps in black (117L4), blue (117L3), orange (117L7, red (117L5), lake (117L6), unissued brown. Remaindered sheets sold after 1887 to Scott Stamp & Coin Co. by Gavit descendants.

1844-45?

THIN PELURE .0018"

WITH BROWN OCCLUSIONS

1. Peacock blue on grayish-white train label.

2. Pale violet-brown on grayish-white train label.

POST-1845

VERY THIN PELURE .0015-18"

WITH NO OCCLUSIONS

1. Black on white and 2. dark blue on white Pomeroy train labels. Reprints, probably by Gavit family.

POST-1845

THICK WOVE PAPER .0042-45"

VERT. AND HORIZ. LAID.

Black on white train label, which unlike early state .0035" black on white train label, has design showing some wear. Reprint.

THE POMEROY LOCOMOTIVE EXPRESS LABEL FORGERY

1865: STAGE I: The source of the first known fraudulent version was *C.K. Jones' Price Current Of Foreign Postage Stamps*, Manchester, Eng. Printer: Isaac Slater. The cut is clean, with no lower left frame flaws.

1868 STAGE II: No train label was depicted in the *1864 Moens Catalogue*, but the Jones cut, with added lower left corner frame flaws and a mark after "Co's" surfaced next in *J.B. Moens Timbres D'Offices Americains 1868* in Brussels. Two versions occur cut from this catalogue:

1. Black on orange .0047" colored through on thick porous is the cover illustration, cut from that cover, no writing on back.

2. Black on white .0035" on porous with French catalogue prices and descriptions on reverse is the clipped-out inside cut.

1868 STAGE III: Black on pink colored through .0040" occurs with the identical catalogue descriptions and

prices on reverse. The design is fresh and clean. Created by printing the entire catalogue on pink paper. This may have been a first trial run of the catalogue, but was probably pulled soon after. Black on pink is a trademark color of early state Moens forgeries.

POST-1870 STAGE IV: Same plates, a bit more deteriorated. More than one printing on drab .0030" crisp papers and in various colors. Printings often show smeary cross-hatching and border smudges.

1. Black on yellowish orange colored through.

2. Black on buff or brown colored through, dark & light inkings. No French text or prices occur on reverse of these printings.

The author would like to thank Richard Schwartz and Thomas A. Miller for the generous loan of their Pomeroy material which proved invaluable as confirmatory evidence in the preparation of this brief study.



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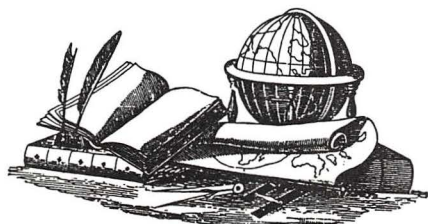
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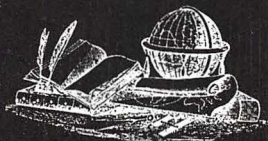
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