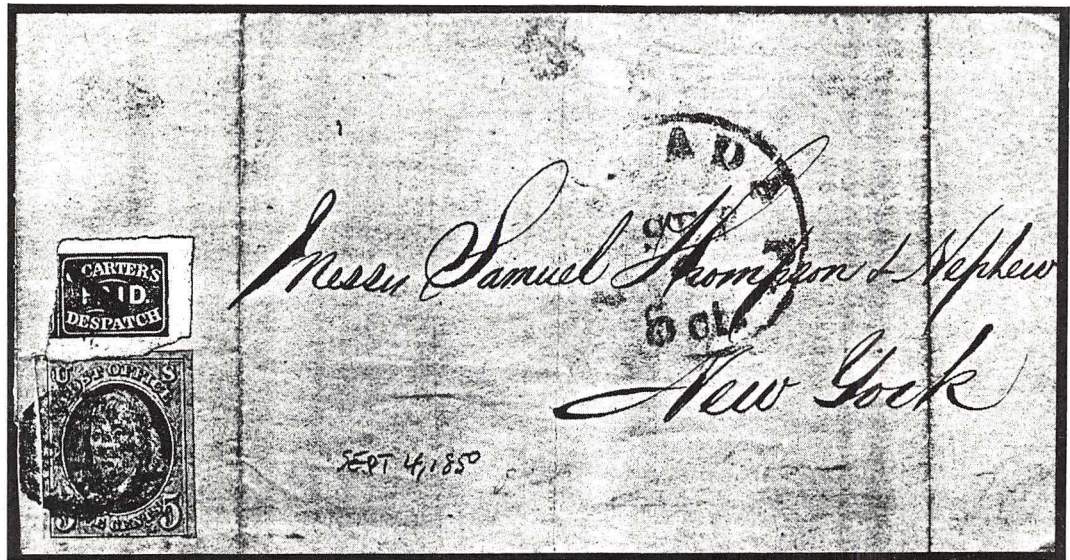


November 1992

Vol. 2 No. 4

THE PENNY POST

Official Journal Of The Carriers And Locals Society



George Carter's local, right margin copy, with U.S. #1 on Sept. 4, 1850 cover.

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CITY DESPATCH POST — PART IV
CARTER'S DESPATCH
AN EAGLE CITY POST HOARD
FAKE HUSSEY HANDSTAMPS

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THE PENNY POST



Vol. 2 No. 4

November 1992

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Official Journal Of The Carriers And Locals Society

Published quarterly in January, April, August and November.

Price per issue: \$8.50 for members, \$10 for non-members.

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THE SEARCH FOR SNOWS DESPATCH

By James Lorin Silverberg

The stamps of Snows Despatch have made only intermittent appearances in private post literature, although information regarding their origin and history has been all but absent. This article attempts to compile the existing information, adding findings and raw data that may be important for further study. What is available leads to widely disparate conclusions, and it is apparent that a great deal of further study, including corroboration of these tentative findings, is required.

DISCOVERY OF THE STAMP & THE LITERATURE

The initial report of the Snows stamp was contained in the *Kuriosite Kabinet* in December of 1870, a publication put out by A.P. Brown, a stamp dealer who explained that it was purchased in a collection with other rarities "that he had never seen before," namely stamps from Martin's Post, Bronson & Forbes, and Springside. The stamp was offered for sale for \$8 in his list of stamps. A copy of this early philatelic listing is illustrated on the facing page.

In an 1871 article by Dudley Atlee in *Stamp Collectors Magazine* (Vol. 9), the stamp is given additional press. Atlee writes:

"My information respecting this post is nil, and my knowledge of the stamp used is meager. I am only able to mention that a label really was issued, and that it was a miserable little production, of small size and still more wretched execution. Between two wavy ornaments is the name of the company, in two lines, and between the lettering a stroke; printed in black upon blue paper of

peculiar make. The only copy known to me fetched as much as two Guineas; this will give you some idea of its rarity."

Atlee followed up on this report in Vol. 10 of the *Stamp Collectors Magazine* (1872) with this discussion of Snows Despatch:

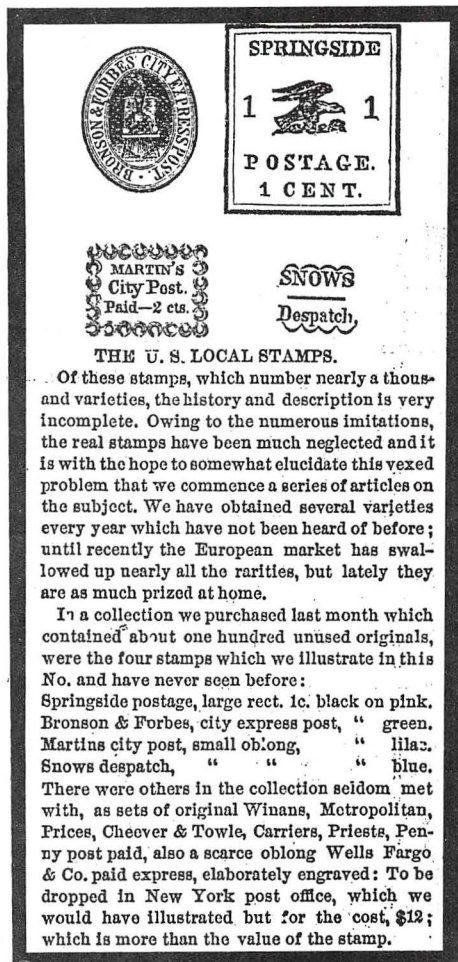
"At page 154 of the last volume will be found mention of the small label of this post, printed in black on blue paper. I am now able to add one upon buff, which has long had a place in an old American collection. From the good company in which this vieuz-neuf is figured, I have every faith in its authenticity."

Unfortunately Atlee does not give us more precise information about how long the buff copy was housed in this collection.

In the Feb. 20, 1875 edition of the *American Journal of Philately*, p. 21., somewhat more information is provided. There, C.H. Coster states:

"This is one of Mr. W.P. Brown's resuscitations, or rather it came out of the McCoy collection which he purchased. Blue on blue. Black on black."

It is not known if the McCoy who is referred to is the father-in-law of the McCoy from New Jersey who donated



First report of Snows Despatch stamps in Kuriosite Kabinet of 1870.

Hussey's S. M. Post 5 c. red	03
" 10 green	05
" 15 gold	08
" 20 black	10
" 25 blue	12
Union Square 1 cent green	02
" 2 " red	02
Pomeroy's 20 for \$1. red	10
? " black	05
? " blue & brown	05
Boyd's 1 cent blue, 2 red	02
" Envelope 3 red	03
? Price's large size 2 cents green	05
" small size 2 cents green	5 00
Mc. Intire's 2 cents red	03
? Brooklyn 1 cent blue, 2 red	02
? Swarts, Rough and ready red	03
" Chatham square, red	25
Hussey's 5 varieties	02
Broadway post office, black	3 00
Hale & Co. Boston 20 for \$1, blue	25
" 13 Court st. "	2 00
Blood's penny post, gilt, small	25
Dupuy & Schenck, penny post	3 00
Penny post paid, blue	5 00
U. S. mail 1 cent prepaid, yellow	1 00
U. S. P. O. despatch, eagle 1 c. blue	05
Wells Fargo & Co. Paid Ex. black	10 00
Springside postage 1 cent red	12 00
Bronson & Forbes, City Ex. P. g'n	12 00
Martin's City post 2c. lilac	8 00
Snow's despatch blue	8 00

Those marked with a (?) may be reprints.

We have just obtained a fine collection numbering 1700 varieties, of the illustrated envelopes got up during the war, containing pictures of the battle fields, maps, comic designs and interesting mottoes, which we will sell entire for \$25.

the inverted Jenny to the American Philatelic Society.

Le Timbre Poste recounted the *Stamp Collector* magazine listing in black on blue and listed the stamp in January 1881. Coster listed it in the 1882 Moen's publication of *Les Post Prives des Etats Unis* in black on blue. Both illustrate the stamp with a typeset apostrophe.

AUCTION CATALOGS

Auction catalogs trace most of the commentary about the stamps.

In 1957, one black on blue was lot 960 in the Harmer sale of the Caspary collection. It was described as "Typeset adhesive black on blue, very fine. Great rarity; formerly listed and believed to be a legitimate post."

In 1967 lot 869 of the Siegel auction of the Lilly Collection listed "Snows Despatch, Black on Buff, Blue Two of the latter, Large Margins, Very Fine, Unlisted in Scott."

In 1973 Robson Lowe's City Local Posts, Independent Mails, and U.S.P.O. Carriers auction listed:

"Snow's Dispatch, William P. Brown illustrated and recorded this stamp in black on blue in the *Curiosity Cabinet*, Vol I., No. 4. Brown stated that he had not seen the stamp before and asked for information. A photograph in the Perry reference collection was taken from an original in the Caspary collection which is annotated '1852'. Dr. Mitchell listed the stamp in Sterling's catalog of 1887 among others, (all of which have since

been identified) from "unknown places". It was listed in blue on blue and black on blue. We are of the opinion that it is a genuine stamp. Research has identified the makers of most bogus locals and many examples of each are known. The three examples of Snow's despatch in this collection are the only examples known to us."

The stamps were sold as lots 1987, 1988, and 1989.

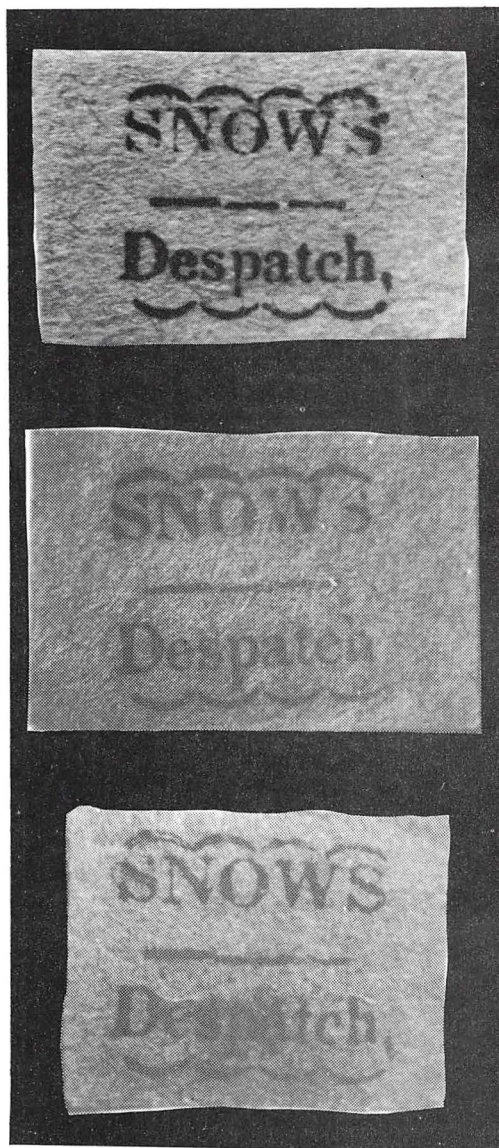
In 1981 Robson Lowe's lot 796 was described: "The following lot constitutes three-quarters of the known examples of this local service stamp. The 'black on blue' from the Caspary Collection was recorded by William P. Brown in the *Curiosity Cabinet* (Vol I, No. 4, Dec. 1870). The status of Snow's Despatch and these issued stamps remains unclear. They are, indeed very rare." It continues, "Snow's Despatch, (no value) black on blue, black on buff (not listed in Scott) two of the former, large margins, very fine, latter is extremely fine and unique, all ex Lilly, one black on blue ex Caspary, the black on buff ex Boker 800-1000 S.F.).

Frajola's sale of the Middendorf Collection in 1990 listed as lot 732 "Snows Despatch, the 3 known copies, typeset design, black on blue (2) and black on buff, nothing is known about this post or where it was located, unlisted in Scotts, first recorded in Dec. 1870, these stamps appear to be products of the period, one copy is ex Boker (the buff) and one is ex Caspary. Net \$2500."

A review of Scott Catalogs has not been conducted. H. Warren Hale's marginalia in copy #117 of *Les Poste Prives Des Etats Unis* states "Scott 1921 included, Scott 1927 omitted."

THE ORIGINALS

There are three known originals of the stamp, all uncanceled. These are of a typeset design with the words "SNOWS Despatch" (with upper and lower case as shown), SNOWS



The rare three Snows Despatch originals. The top copy is black on buff, the bottom two examples are black on deep blue.



Forgery based on Moens.

appearing above Despatch, separated by connected dashes forming an imperfectly connected line, with four horizontal parentheses or scallops creating a wavy line above and below each word, respectively. One is in black ink on buff (almost yellowish) paper and is unique. It has a period after Despatch. There are two other copies in black on blue paper. These are the only two other examples, one of which has a period after Despatch, while the other does not. Both the buff and blue stamps are on very thick, completely opaque paper colored through. As noted by Atlee in 1871, the paper is "of peculiar make." All three stamps are imperforate rectangles. None of the originals are typeset in blue ink. None have an apostrophe in the word SNOWS.

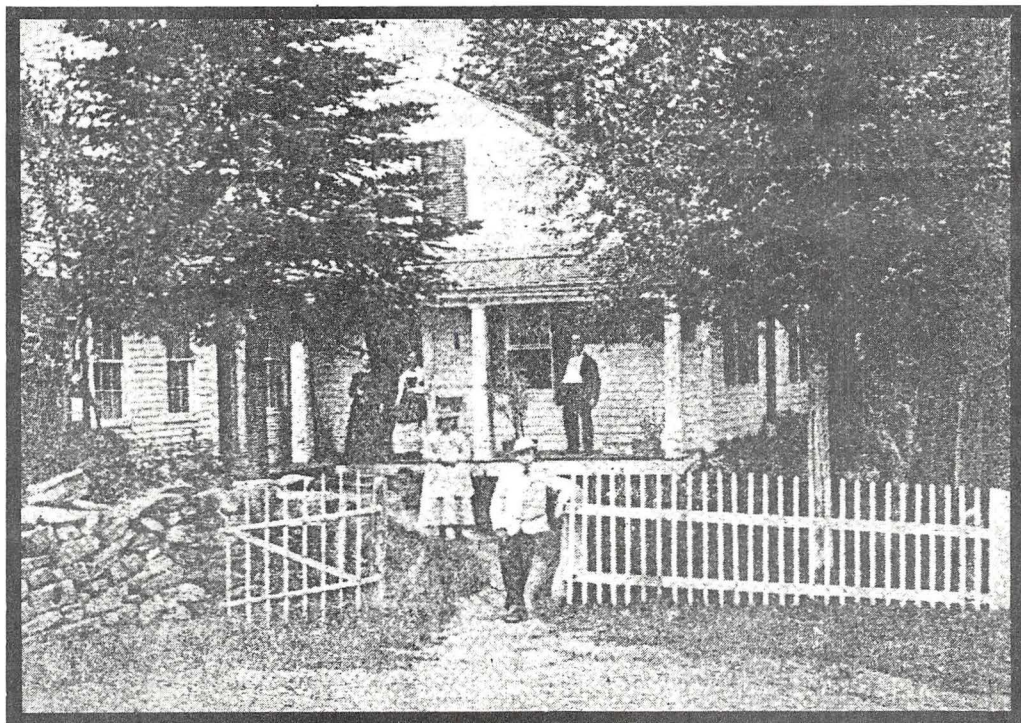
FORGERIES

According to information provided by Gordon Stimmell, at least one type of forgery exists in black type on four

major colors of paper: yellow, deep blue, magenta, and pale green — all colored through. Originally these were based on Moen's cuts and were reprinted around 1890 to 1900. These forgeries can be distinguished from the originals which do not have any apostrophe in the word SNOWS, and which have less uniform lettering. On the forgeries, the wavy line above SNOWS extends beyond the lettering of SNOWS. On the originals the wavy line starts at the beginning of the first S and ends at the end of the last S of SNOWS.

ORIGIN OF THE STAMP

It is possible that the stamps owe their origin to a place now called North Pomfret, Vermont, which until Jan. 9, 1866 was known as Snow's Store, Vermont. The town actually took its name from its general store, which was started in 1826. The store carried a variety of foodstuffs, goods, and farm



Snow's Store in a stereoscopic slide. A note on the back says "Uncle Philip Snow stands on the piazza." Snow's Store was name of the community as well.

merchandise. During the mid 1800s the logging industry grew steadily. Wheat, barley and straw crops were common. A few roads between towns had become developed along which one found various taverns and inns. The region is mountainous, and travel was very difficult. Census records show that the area's population peaked between 1820 (1,867 inhabitants) and 1840 (1774 inhabitants) steadily declining thereafter. At one point a second store was opened, and operated with Nathan Snow as a partner from 1830 to 1839, and by an Otis Chamberlain for 28 years. In 1839, a toll was put into effect on the turnpike at neighboring Woodstock, almost causing a riot in the area of Snow's Store. To pass through the toll gate, residents would have been required to pay the toll keeper for travel. The store burned to the ground in 1843 and 1861.

The store itself housed one of the area's first post offices, which Nathan Snow founded in 1826. The store was operated mostly under the tenure of Martin Snow, and later Philip Snow, with varying degrees of success.

The Snows operated the post office out of the store from 1826 to 1870, almost without interruption. From 1842 to mid-May of 1844, Gardner Sweat, a preacher and an in-law of the Snows, held the postmaster appointment. He left town amidst a religious scandal and suspicion that he set fire to the Pomfret Christian Church. In 1844, Philip was formally named as his replacement.

POSTMASTER TABLE.

1826 Nathan Snow.
 1830 Cyrus Snow.
 1832 Martin Snow.
 1842 Gardner Sweat.
 1844 Philip Snow.
 1870 Henry Colburn (town now North Pomfret).
 1871 Philip Snow.
 1880 Alonzo Snow.

COVERS

No covers of the SNOWS stamp are known. However, various members of the Vermont Postal History Society estimate that there are approximately eight stampless covers with manuscript and handstamp markings which have been attributed to the store. Some of these are shown on the facing page.

It can be noted that the covers demonstrate the elimination of the apostrophe in Snow's Store, when the handstamp was placed in use. This was consistent with a post office regulation that it be omitted. As stated previously, the stamps contain no apostrophe.

POSSIBLE USES OF THE STAMP

In view of the long established post office in Snow's Store, one might logically inquire whether the stamps should be attributed to it. What would be the motive? Was population sufficient to warrant the service, and why was postal service established in Snow's Store so early? Much speculation is possible.

One theory is that the Snow and Chamberlain store may have sold stamps for service to Snow's Store proper, from which Martin Snow, the Postmaster delivered the letters into the mails. Between 1839 and 1840 this would have enabled local residents to avoid the toll that was being assessed on the turnpike, as well as the arduous journey. And it would have been to the profit of an office with post riders, who were permitted to travel the toll roads for free.

Then there is Gardner Sweat, the interloping, and perhaps unpopular postmaster, in-law, and preacher. Did Martin Snow, then a postmaster for ten years, continue service for the community as a local post to the mails from Woodstock when Sweat was named to

Snow's Store VT,
Nov. 1

1849

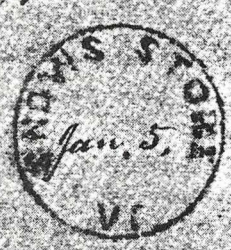
5

J W Martin

West Randolph
VT



Mr Oscar Barron



Quincy
VT



Mr Henry W Montague

Northfield Farms
Mass

Covers courtesy William Lizotte, Ruth Henson (The Vermont Philatelist), and Leon White.

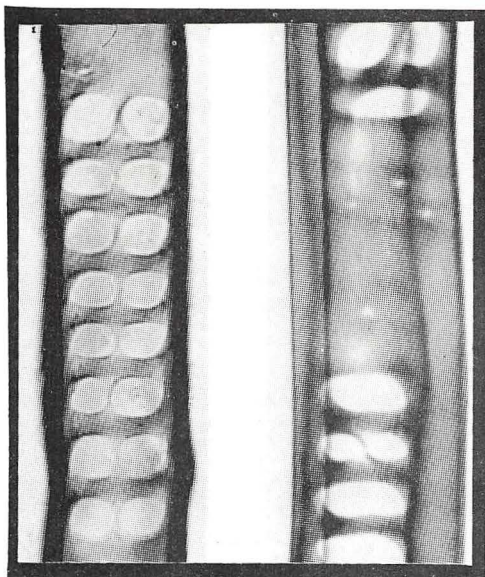
Three examples, one manuscript and two handstamped, of Snows Store markings.

the postmaster position, or in the wake of his sudden departure? Or did the 1843 fire, during Philip Snow's service, make adhesives necessary as a replacement for hand stamps that were destroyed in the fire? Were the stamps tied in any way to Alvin Adams, who in 1824 started the first express line between neighboring Woodstock and Windsor, and who was a hotel keeper and livery stable operator in the area?

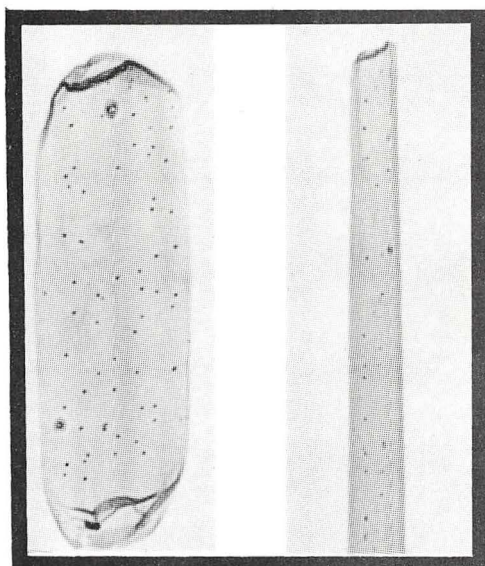
DATING THE "PECULIAR" PAPER

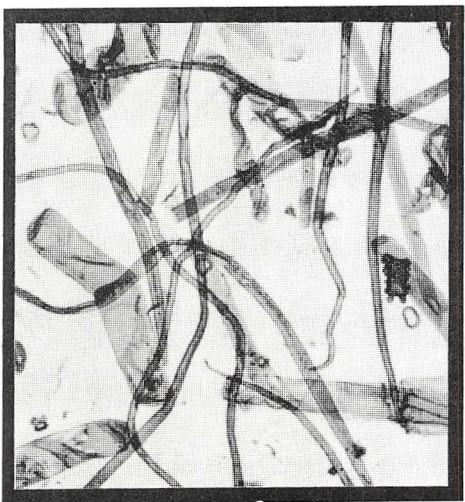
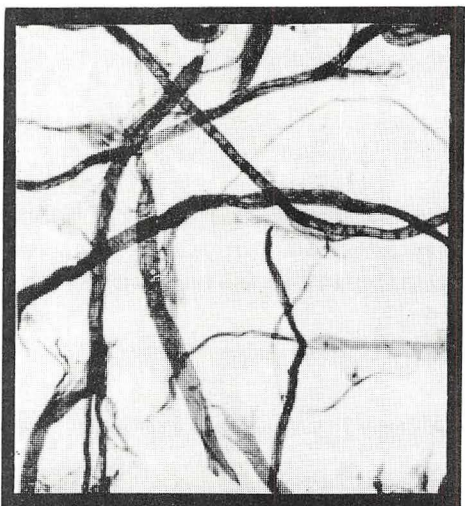
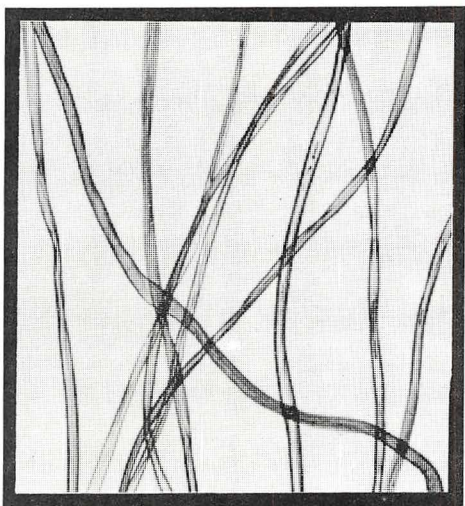
Microscopic analysis of the stamps raises significant dating issues. This analysis shows the physical structure and surface features of the cells of the paper fibers. As different plants have different cell shapes, structures, and surface qualities, it is possible to identify a plant based on its unique cell properties. Paper is generally made from wood pulp, or cotton rag, the fibers of which are illustrated below. The Snows' stamp fibers resemble straw pulp, and have a combination of barrel shaped cylindrical parenchyma cells, and sparsely pitted vessel segments with pointed ends, demonstrating various other characteristics of what are called cereal straws, and their distinctive features.

In 1842 mechanical wood pulp had been patented and was being widely placed in use. This was due to the perfection of mechanical beaters which were used to beat the pulp, and the abundant supply of lumber. Its use for paper became necessary due to the extreme shortage of the rags, the product that up until that time had been generally in use. As the rag shortage grew in the early 1800's, experiments were conducted with other fibers, and during this time straw and esparato were occasionally used, straw being an abundant resource in Vermont. While wood pulp



Microscopic examples of North American pulp woods. Above, eastern white pine (*pinus strobus*); below, red pine (*pinus resinosa*). On facing page, from top down, cotton fibres, beaten cotton fibres, and wheat straw pulp. The latter seems to closely match the paper in the original Snows Despatch stamps.





was generally used to make paper after 1842, a variety of sources indicate that straw was generally not used as of and after that time, and even its use prior to 1842 was not extensive, rag being the preferred material.

MORE RESEARCH

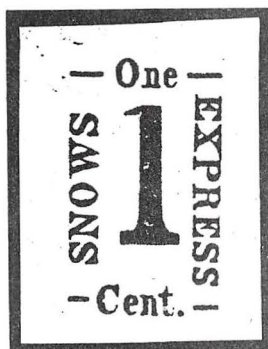
These findings would urge us to place the origin of the Snows stamps prior to 1842, before the City Despatch Post's first postal adhesive, and their belonging to a Vermont post office that had been in operation since 1826. For this reason professional re-examination of the fibers is being pursued. Due to the difficulty in obtaining microfiche from Vermont sources, no newspapers for the area have been examined, although it is clear that there are a variety of newspapers for the period. Further, while verification in this area may be sought, completely different origins of the post are also suggested.

THE SECOND DESIGN

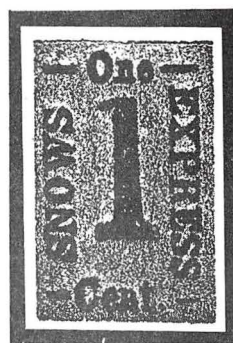
In 1872 another "Snows" stamp was discovered. It is housed in the Tapling collection, and inspection of the original has not been possible. Literature indicates that it is black on white, with the inscription "Snow's Express" (with apostrophe?) rather than Snow's Dispatch. It is on white paper, about which there has been no unusual commentary. The second design is larger than the first. Richard Schwartz has provided a page from George Sloane's file which notes of the small design "only other item known," indicating it is unique. From the photocopy it is apparent that the word "Snow's" reads up the left side and the word "Express" reads down the right side. A numerical value of 1 is in the center, with the word "one" appearing between dashes above the numeral and the word "cent" appearing between dashes below the numeral.



Snows Express.



Forgery 1



Forgery 2

In 1872 Dudley Atlee in volume 10 of the *Stamp Collector's Magazine*, speculated about the origin of the Snow's Express stamp.

"Whether this express had any connection with Snow's Despatch, I am unable to determine, for both it and the stamp I am about to describe have been unknown to me even by name. The design (if such it may be called) is of the simplest, being an old-fashioned looking figure 1, with SNOWS reading upwards on one side, and EXPRESS reading downwards on the other. Above is ONE, between two strokes, and below is CENT, similarly placed. This unique stamp is printed in blue upon thin paper."

Forgeries of this second, vertical format original, are attributed by Gordon Stimmell to imitators of Moens engraving. It may have also been used in the Scotts listing. These forgeries come in the same colors as the small design forgeries, magenta, yellow, pale green and deep blue colored through, and match papers with other local post forgeries based on Moens cuts, ca. 1890-1900. Stimmell also notes a second forgery based on the first, in red on dark green surface colored grayish, fibrous paper. He attributes this production to David Stirling, ca. 1960-70 of Britain. On this modern repro, EXPRESS has uneven lettering and the red letters are thickish

and a bit more blotchy.

N.C. Needham attributed both designs to the same source. Writing in the *American Philatelist*, "Concise History of U.S. Locals" he indicates that "Charles and Isaac Snow ran a letter despatch and express and delivery business at 168 Broadway, New York from 1856 to at least 1861. Most of the business was done locally to Paterson, New Jersey, and to points along the Hudson River."

He lists the small design, "Blue on blue" and "black on blue," one type only, in 1856, and the large design one type only in 1856-1861. Verification of some of this information was possible.

Search of the Paterson New Jersey Directories reveals that in 1857 Isaac Snow was listed as an express office in Paterson at 129 Main Street, (boarding at the Mansion House). During the same period, between 1856 and 1858, both Isaac and Charles were also listed as express offices in the New York City Directories, along with Snow's Express at 168 Broadway. This directory also notes Charles' home in Paterson.

In 1859 the Paterson Directory continued to list Isaac under express at 129 Main Street, with his home moved to 25 Church. Isaac continued to have a New York City Directory listing for the express office at 168 Broadway, with his home still in N.J. However, Charles is

not listed as an express office in New York or New Jersey, nor is any residence listed.

The Paterson Directory of 1861/2 continued Isaac's listing as an Express Office at 129 Main Street, with his home at Pearl and Strait Streets. Neither Isaac or Charles, however, are listed in the New York Directory as express offices at this point in time, or after, confirming Needham's conclusion that the Post operated to 1861.

An incomplete search of the microfiche of the *Paterson Daily Guardian* discloses that "Snow's N.Y. & Paterson

Express," advertised offices in Paterson at 129 Main Street, and in New York at 168 Broadway. (Patton indicates that Hussey's Post and McIntire's City Post both had offices at 172 Broadway). The advertisement sets forth the "Winter Arrangements" with service departing Paterson at 7 a.m. and returning from Broadway at 11 a.m., with service again departing Paterson at 3:30 p.m. and returning from N.Y at 4:30 p.m. The advertisement occurs in the same form in October of 1857 and November of 1858. Researchers may find it interesting to compare this schedule with that

Table Of Directory Listings

Research of the City Directories for Paterson New Jersey, reveals no listing for Charles Snow at any point in time, but shows that between 1857 and 1871 Isaac Snow was listed in the following manner:

- 1857: Express 129 Main Street bds. Mansion House
- 1859: Express 129 Main Street h. 25 Church
- 1861/2: Express 129 Main Street h. Pearl and Strait Street
- 1861/2: Same Listing

From 1856 to 1861 the New York City Directories contain the following listings:

- 1856/58 Snow, Charles, express, 168 Broadway, h Paterson
- Snow, Charles L. mer. 514 Water, h Brooklyn
- Snow, Isaac, express, 168 Broadway
- Snow, Isaac F, mer. 514 Water, h 270 Madison
- Snow, Isaac F, jr. lumber Ave A c E. 18th 184 E. 20th
- Snow's Express, 168 Broadway
- 1859/60 Snow, Charles L., mer 514 Water, h Brooklyn
- Snow, Chas L., lumber, first av. c E. 36th, h. B'klyn
- Snow, Charles W.. jr. Clerk, h 158 W 86th
- Snow, Isaac, express, 168 B'way. h N.J.
- Snow, Isaac F, mer. 514 Water, h 270 Madison
- Snow, Issac F, jr. lumber First av. c E. 36th, h. 184 E. 20th
- Snow & Co. Lumber First av, c E 36th
- 1861/62 Snow, Charles L., mer 514 Water, h B'klyn
- Snow, Charles L., lumber, First av. c E. 36th & Coals, 584 Second av. h. 270 Madison
- Snow, Isaac F, mer. 514 Water, h 270 Madison
- Snow, Isaac F, jr. lumber 36th c First av. h. 184 E. 20th
- Snow & Co. Lumber First av, c E 36th & coals, 584 Second av.

**SNOW'S N. Y. & PATERSON EXPRESS
WINTER ARRANGEMENT.**

Leave the Office, 129 Main st., Paterson, at 7 o'clock, A. M. and 3½ o'clock, P. M.

Leave the office, 168 Broadway, N. Y., at 11 o'clock A. M. and 4½ o'clock, P. M.

Never promises without performing. dly—290

NEW YORK & ERIE RAILROAD,

of the New York and Erie Railroad, eastbound and westbound train schedules in the same papers. It is unclear whether the post advertised only winter service. Research of the newspaper microfiche has not been completed.

CONCLUSIONS

That the small despatch design is genuine has generally been accepted since its discovery, in 1870. This is apparently due to the merits of the collection from which the stamp was first found, and the fact that forgeries had generally been accounted for. Little is known about the larger express design.

Paper typing of the despatch stamps suggest that they owe their origin to the pre-1842 period, and to Snows Store, where the various Snow postmasters, both incoming and outgoing, could have used the stamp for a variety of purposes, including local, carrier, and independent mail route services. However if the paper has been erroneously typed, or if correctly typed, is merely an aberrant paper variety in the post-1842 period, the small stamps may be attributed to Snows Store at any time from 1826 to 1860, when their status may have been as previously described, or for use as a postmaster's provisional issue.

If one subscribes to the aberrant paper variety theory, the small despatch stamps may also owe their origin, along with the later discovered

"Snow's Express" variety to the "Snow's N.Y. & Paterson Express" that was operated under Isaac's supervision, and with Charles Snow's more limited involvement, between at least 1857 to 1861. Paterson's sizable population gives weight to this theory, and as indicated, it may be that the despatch stamp was discovered by a New Jersey collector, not far from Paterson.

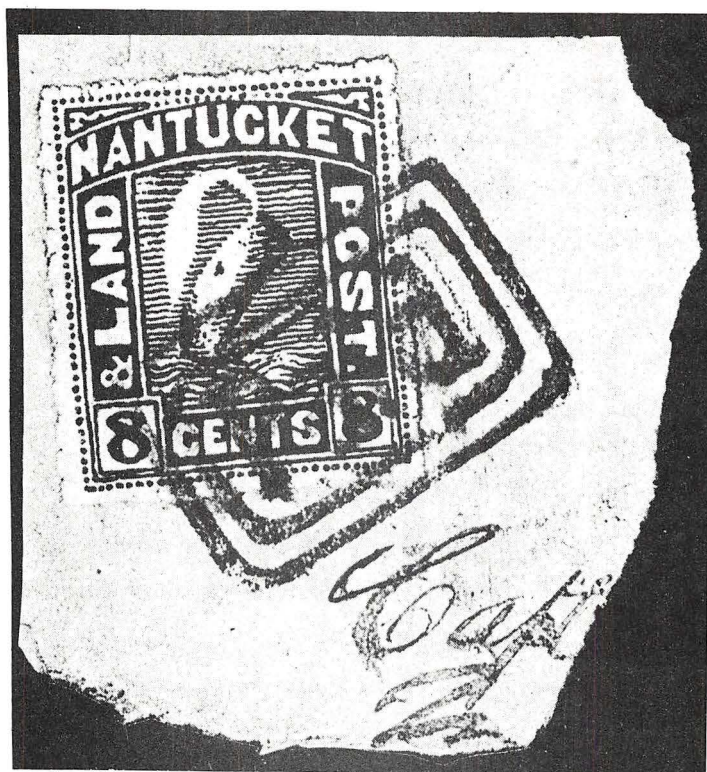
It is unclear, however, that both stamps should be attributed to the same source. The New York City and Paterson Directories, as well as the advertisements, all uniformly refer to "Snow's" Paterson operation as an "express" not a "despatch." And it seems unlikely that the Paterson express would have been printing despatch stamps on straw paper, 15 to 17 years after mechanical wood pulp had been placed in use. Elliot Perry's annotation to the Caspary collection dates the despatch stamp prior to the Paterson express operation, attributing it to "1852."

Needless to say the Vermont and New York posts may each have had their own stamps, with the small despatch stamp owing to Snow's Store; and the Snow's Express design owing to the New Jersey Post of later years. If this is the case further research will be required before we can also rule out the possibility that Nathan, Martin, or Philip Snow were the first to issue a postal adhesive.

NEW NANTUCKET PHANTASY SURFACES

By Richard Schwartz

Nantucket
fantasy
combines
Icelandic
design and
Norwegian
local post
motifs with
a handstamp
whose shape
resembles
Turkish
handstamps.



In the August 1991 issue of *The Penny Post* Robert G. Kaufmann described and illustrated nine Nantucket fantasies he discovered in a philatelic estate consigned to his auction firm. The stamps pictured schooners and whales, crudely executed in woodcut and printed in various colors.

Now George Kramer adds a tenth type, contemporary in appearance with the others. This stamp is also printed from a woodcut, in this case black on white. It measures 21.5mm x 25.5mm, pictures a whale blowing and is tied on piece by a brownish red two line rounded box cancel framing the word PAID.

Under glass one can clearly make out the pencil guide lines laid down before painting in the odd cancel. Tongue in cheek creativity was demonstrated by the small portion left visible when the torn piece was fabricated; in keeping with the nautical subject matter the letter purportedly had been sent to a "Captain".

The wording on the stamp can be read as NANTUCKET LAND POST except that an ampersand precedes the LAND. No arrangement of words accomodates the "&", leaving the collector with another element to puzzle over.

Will other Nantuckets surface?

THE KAPILOFF COLLECTION

OF CITY DESPATCH POST

PART IV: U.S. CARRIER STAMPS

A Commentary by Scott R. Trepel

Part Three of this series on the Dr. Leonard A. Kapiloff collection focused on the transitional period that followed the U.S. government's buy-out of Greig's private City Despatch Post in August 1842. Through this transition the U.S. carrier service recognized Greig's 3c stamp, the first time ever that an adhesive stamp was accepted for U.S. postage, i.e. drop letter postage. On Sept. 1, 1842, two weeks after inauguration of the U.S. City Despatch Post, its management issued the first official "United States" adhesive stamp, the 3c Black on unsurfaced light blue paper (Scott 6LB3, illustrated as Figure 1). From then until its termination of service in November 1846, the U.S. City Despatch Post created a philatelic legacy that still fascinates and challenges collectors.



Figure 1: 6LB3.

The U.S. City Despatch Post Issues

No fewer than nine distinctive stamps issued by the U.S. government have been recognized by philatelists. At one time or another, each was given individual Scott Catalogue status, but in recent years the U.S. City Despatch Post listings have been consolidated, eliminated or quali-

fied by the catalogue editors.

In total there are the following paper shades and issues:

3c First Issue on Unsurfaced Paper:

- ★ Rosy Buff (6LB2), qualified as an essay and considered by some students to be a trial plate proof. *Known only unused, very rare (probably 6-8 examples).*
- ★ Light Blue (6LB3) *Very rare unused, scarce used.*
- ★ Green (6LB4, qualified as a possible color changeling) *Known only unused, very rare (probably 3-4 examples).*

3c Second Issue on Glazed Surface Paper:

- ★ Blue (formerly 6LB5; now 6LB5b).
 - ★ Dark Blue (formerly 6LB5a; now unlisted).
 - ★ Green (formerly 6LB6; now 6LB5d).
 - ★ Bluish Green (formerly 6LB5 and still 6LB5).
- All of above are very scarce unused.*
- ★ "Apple" Green (formerly 6LB6a; now unlisted) *Known only used, very rare (2 examples).*

Surcharged "2" in Red:

★ Green (6LB7) *Known only used, very rare (3 examples recorded on cover).*

Distinguishing shades among the different papers is not an exact science, and there is a tendency to confuse the intermediate Bluish Green shades with the Green or Blue papers. The true glazed Green paper has little or no blue cast to it, while the glazed Blue paper has no green cast at all.

Printing Plate and Order of Production

The U.S. City Despatch Post stamps were printed from a plate of two panes of 25 subjects each. The plating by Perry, which comprised on and off-cover stamps, was split up for the Middendorf offering. The Caspary collection contained a single straddle pane stamp from the right pane, showing the center dividing line in the left margin (lot 362).

The same plate is believed to have been used for all printings on different papers. The unsurfaced paper was issued first; the author considers the Sept. 1, 1842, cover in the Middendorf collection to be the earliest date of use. It was followed in late 1842 by the glazed surface paper. The exact chronology of the colored paper colors is not known, but the dates of usage indicate the probable order to be Green, Bluish Green and Blue.

The Kapiloff collection contains two folded letters, postmarked by the U.S. City Despatch Post on Dec. 2 and 3, 1842, each bearing the glazed Green paper stamp, which are the earliest recorded usages of any glazed paper stamp. In early 1843 the Bluish Green paper begins to turn up on covers, followed in early 1844 by the Blue and Dark Blue paper. By 1845 the covers with U.S. City Despatch Post stamps are almost exclusively the later Blue paper printing. The so-called "Apple" Green glazed paper stamp is recorded

on a Feb. 14, 1843, cover, which would place it chronologically between the 1842 glazed Green paper and early 1843 glazed Bluish Green paper (see *One Hundred Years Ago*, p.27). Curiously, the "2" surcharge, which would logically have been issued in 1845 or 1846, is applied to stamps on Green paper of the early printing.

With respect to relative scarcity of the regularly issued papers (unsurfaced Blue, glazed Green, Bluish Green and Blue), the first printing on unsurfaced paper is the scarcest. The glazed Green paper is considerably scarcer than the later Bluish Green and Blue papers. There seems to be an almost equal distribution of the Bluish Green and Blue papers. Covers with the true glazed Green paper are generally dated between December 1842 and May 1843.

Varieties and Multiples

In addition to the basic paper shades and the "2" surcharge listed above, the Second Issue stamps on glazed Blue, Green and Bluish Green paper are listed with double impressions. The author has confirmed the true double impression on the early printing Green paper (one on cover in the Kapiloff collection). Examples described as the Blue and Bluish Green paper were contained in the Caspary and Middendorf collections, but the author has not been able to verify these classifications. Probably no more than 8-10 examples of the strong double impression exist, which should not be confused with the weak "kiss" prints sometimes presented as double impressions. There is also a major double transfer and ribbed paper variety listed, each of which is represented on covers in the Kapiloff collection.

Unlike Greig's stamp (Scott 40L1), which is readily available in unused state and in multiples of various sizes, all of the U.S. City Despatch Post carrier stamps are exceedingly scarce in unused state and extremely rare in

THE UNIQUE BLOCK OF 12 ON GLAZED BLUE PAPER



Figure 2: Largest multiple is this block ex Caspary, whereabouts unknown.

multiples of any kind. The largest multiple of which this author is aware is a block of twelve on glazed Blue paper with original gum, ex Caspary. The author would like to know the whereabouts of this block, illustrated as Figure 2, which is certainly one of the most important carrier items in existence. It was described in Perry's *100 Years Ago* as coming from the Hawkins collection (prior to Caspary's ownership). At the Caspary sale it was bought for Lilly by his agent, Ezra Cole. Where it traveled after Lilly's collection was sold is not known.

In addition to this block of twelve, the Scott Catalogue lists an unused "block of 4" on glazed Bluish Green paper. The Kapiloff collection contains an unused pair of the unsurfaced Light Blue, one of two recorded multiples of this stamp, both of which are ex Caspary. Of the glazed paper stamps in general, the author has not yet located unused multiples other than the block of twelve (Perry mentions a vertical strip, but does not indicate the type of paper). A few used pairs of the glazed paper stamps are recorded. Larger used strips of the glazed paper stamps are known off and on cover. The majority

of multiples on covers was used to pre-pay regular postage. The author will discuss these usages elsewhere in this article. No used blocks are known.

If the author's knowledge of multiples is not seriously incomplete, the following conclusions seem logical. Unused multiples of the carrier issues are extremely rare because they could either be used during the operative period or redeemed at the termination point of the U.S. City Despatch Post. The contemporary records are quite clear on this point. Perry cites a statement by New York Postmaster John Lorimer Graham in a Dec. 3, 1846, newspaper, to the effect that the government stamps could be used or redeemed after November 1846 (*100 Years Ago*, p. 42). Given this policy, it is unlikely that many patrons kept the stamps, which ultimately would lose their postage value (their philatelic values is something different). The recorded block of twelve is on glazed Blue paper, which was used during the later period of the U.S. City Despatch Post's life. This color of paper is what we would expect to find in a large remaindered block from a late printing.



Figure 4: Bears note "Paid 3 cents for City Despatch, 12½ for Philadelphia, Paid."

Used multiples are and should be very rare, because the circumstances requiring more than one 3c stamp are unusual. Multiple rates were required only on letters weighing over 2 ounces. Registration of valuable letters, as advertised by the U.S. City Despatch Post, required two stamps, but we have no record of such a cover and may conclude that this service saw limited use. The pairs and strips known seem to have been used on letters addressed to other cities, on which regular postage and the drop letter/carrier fees were prepaid by the sender. These extraordinary covers are worth looking at in detail.

U.S. Carrier Stamps Used to Prepay Inter-City Postage

There is a group of covers demonstrating use of the U.S. carrier stamp to prepay the drop letter postage and carrier fee (1c plus 1½ to 2c) and postage to the addressee's post office. Six of these covers, all that this author is aware of, were contained in the Caspary collection. Three are addressed to Mr. Henry Morris in Philadelphia. The fourth is addressed to Mr. F. Packard, also in Philadelphia. The fifth is a front panel only, addressed to Mr. Lewis Riley in Ridgefield, Connecticut. The last is a letter addressed to Dr. Wheeler in Athens, New York. The three examples in the Kapiloff collection are shown in Figures 3, 4 and 5.

Figure 3 illustrates one of the Morris letters. Each is prepaid with five 3c stamps on Bluish Green paper. The cover shown is the earliest of the three with a postmark date of May 25 (letter dated 1843). It bears a strip of three and pair canceled by the "U.S." in frame. The "12 ½" in blue manuscript and "Paid" handstamp in red indicate that the New York post office sent the letter as fully prepaid (1c drop letter postage plus 12 ½c postage plus carrier fee).

The next sequential letter from the Morris correspondence (lot 378 in Caspary) is postmarked June 16 (1843) and bears a strip of four and single prepaying the same rate.

The last Morris letter is postmarked July 5 (1843) and bears a strip of five prepaying the same rate (lot 379 in Caspary and lot 214 in Middendorf). The writer sheds some light on the Philadelphia post office's treatment of his letters on arrival. He states "*If the post office cheats again in respect to this letter, please inform me — I have been reimbursed the other.*" Clearly, the postal clerks in Philadelphia ignored the New York post office's "Paid" directive and collected postage from the addressee.

The use of carrier stamps to prepay the inter-city postage was not limited to a single individual sender. The Packard letter shown in Figure 4 comes from a different source and is similarly rated and marked. Beneath the stamps is the sender's note, "*Paid 3 cents for City Despatch, 12 ½ for Philadelphia, Paid.*" The two pairs on this letter are on Green paper from an early printing and form a block of four, and the letter is postmarked May 30 (presumably 1843).

The cover front to Lewis Riley in Connecticut (Figure 5) shows a different rate partially prepaid with stamps (the balance presumably paid in cash). The stamps on the Riley cover are on Blue paper from the later printing, probably used in 1844. The sixth cover in Caspary (lot 382) shows a similar stamp/cash prepayment from yet another sender.

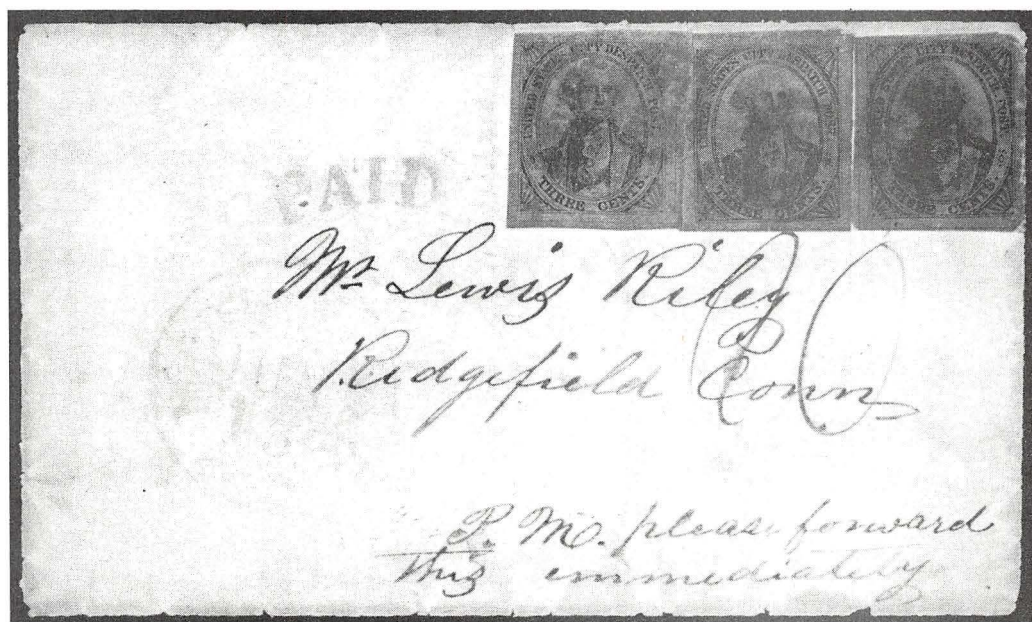
These prepaid inter-city letters anticipated the events of 1845 and the trial use of the New York postmaster's provisional stamp on mail to and from the New York post office. At a time when few of the world's postal administrations employed adhesive stamps, the senders of these letters had discovered the convenience of prepaying mail with stamps.

(To be continued...)



MULTIPLE RATE USAGES

Figures 3 and 5: The Morris letter (above) bears five 3 cent Bluish Green stamps. It is fully prepaid (12½ cents postage, plus 1 cent drop letter fee and carrier fee) and is earliest of the three multiple rate covers, mailed May 25, 1843. The Riley letter (below) carries Blue stamps amounting to different, partially prepaid rate.



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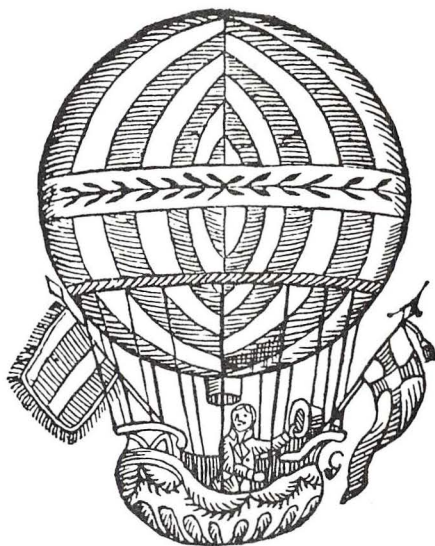


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G. CARTER'S DESPATCH

By Steven M. Roth

I. Introduction

George Carter's Despatch is another of the Philadelphia local posts about which we know relatively little.¹ From the stamp (36L1) and from the embossed envelope (36LU1) we know Carter's office address; from the annual Philadelphia City Directories we know his home address (at least to 1847); from these same City Directories we also know that George Carter did not list his private post as his business, but listed instead two other jobs at different times; and from one issue of the Philadelphia Business Directory we have learned that Carter might have operated for a time from a second, concurrent address.

The conventional wisdom, expressed by Patton,² was that G. Carter's Despatch was established by George Carter in 1847 and operated until 1851 or 1852, from its offices at 90 N. 5th Street.

This is more or less accurate, as we will see below.³ Patton's writing, borrowed from Henry C. Needham, seems to be all that has been published with respect to this Post.⁴

II. How Can We Add To Or Correct The Record?

It is true, as the adhesive stamp, the embossed envelope and Patton tell us that Carter's did operate from 90 N. 5th Street in Philadelphia. This, according to a contemporary map of the period,⁵ located the hub of the operation within the Old City of Philadelphia, so that the operation of the Post, if it did not traverse these boundaries, would not run afoul of the Postal Laws of 1825, 1845 and 1851.⁶ Evidence of Carter's presence at this address is further bolstered by the various issues of the Philadelphia City Directory published by McElroy for each of the years from 1847 through 1854, the year in which I

1. Copyright 1992 - Steven M. Roth. I want to acknowledge the assistance of several individuals for this brief study: First, Richard C. Frajola for his loan of the George B. Sloane notes and Frank Levi auction records on Carter's; Second, Richard Schwartz for suggesting this study and also for his loan of his copies from his own records and his copy of the Elliott Perry records on this Post.

2. Patton, Donald. "The American Local and Carriers' Stamps LXI", *The Philatelist* (July 1963), p. 238.

3. This article deals with the stamps only as part of a larger discussion of the operation and postal history of the Post. The stamps, both genuine and forged, will be addressed by Gordon Stimmell in his article.

4. Very little has been published about Carter's Despatch other than Patton's brief remarks. And Patton's introduction to the operation of this Post appears to have been lifted in large measure right out of Henry C. Needham's article from *The Philatelic Gazette*, "United State Local Stamps: A Concise History and Memoranda", pp. 223-224 (July 1917). Unfortunately, as Perry has shown, Needham's writings were often fictive, if not plagiarized from Perry's research. It is curious that Perry himself never wrote about G. Carter's Despatch in 2000 or so pages of *Pat Paragraphs*. Also George Sloane, who kept extensive Carter's notes, never mentioned this Post in his *Stamps* column. Although I have not yet examined any contemporary newspapers other than the *Philadelphia Public Ledger* during my research for the Blood's Article cited below in Note 6, I note there were no references to G. Carter's Despatch in the *Public Ledger*.

5. Smith, A.R., "Philadelphia As It Is in 1852, Being a Correct Guide With A Map of the City and its Environs" (Lindsay and Blakiston 1852).

6. For a discussion of how these laws affected the operation of local posts in Philadelphia, see Roth, S., "Blood's Despatch Revisited", *The Penny Post*, Vol.1, No.4 (Nov. 1991), at pp. 18-19, and Roth, S., "Cressman & Co's Penny Post", *The Penny Post*, Vol.2 No.3 (Aug. 1992), at pp. 6-7, and especially Note 5 in this article discussing *Kochersperger v. United States*.

stopped looking for Carter in the Directories since the available evidence from covers indicates that the Post had ceased operations in 1851 or 1852. In each of the years from 1847 through 1852, the listing appeared as follows:

**"CARTER, GEORGE
Tobac 90 N 5th"**

In 1853, there was a new listing for his occupation, as follows:

**"CARTER, GEORGE
real est. broker 90 N 5th"**

While this change of profession in the listing is not conclusive with respect to the termination of the operation of the Post in 1851 or 1852, it is consistent with the end-year dating of the known Carter's covers which suggest the Post ceased operations in 1851 or 1852. Furthermore, it is conceivable that the Post could have been operated from 90 N. 5th Street if Carter had been present at this address selling tobacco, but might have been more difficult to operate if he were using this address as his base while he was "out of the office" selling real estate. This, of course, is somewhat speculative, but is not altogether without merit.

From McElroy's Philadelphia Directories we have learned two other interesting pieces of information: First, in the Directory for 1847, in addition to the listing at 90 N. 5th Street (presumably Carter's office address), we find that Carter's home address is listed at 373 High Street. This home listing will never be given again; Second, although Carter's office address was listed at 90 N. 5th Street in every City Directory examined, in 1848, McElroy's Business Directory listed Carter's business address as 11th and Market Streets. There can be no doubt that this listing referred to the same George Carter for in both instances his profession was

given as a tobacconist, and, more significantly, there was no other George Carter listed in 1848 in either Directory.

Furthermore, no subsequent McElroy's Business Directory listed the 11th Street business address. Does the isolated 1847 home listing for Carter suggest that in 1848 he lived at 90 N. 5th Street, and that after 1848 he both lived at and operated the Post from 90 N. 5th Street, using it both as a home and as a tobacco shop/local post office? As yet, we do not know. But we now have some information which had not been reported before, and we have some questions posed that might alert us to answers which otherwise might be ignored.

Although George Carter was listed in McElroy's City Directory in 1847 (I did not examine the directories for prior years), there currently is no documented evidence that the Post operated before 1848. Our benchmarks for this are the listings of recorded Carter's covers. Sloane recorded two usages in 1848, one on Nov. 15th and one on Nov. 27th. These dates are the earliest that I, too, have recorded independently of Sloane's records. The latest recorded cover which has been firmly dated and listed in Sloane's notes is March 26, 1851. This, too, is consistent with my own records which reflect covers to the mails from Philadelphia postmarked March 21 and March 26. Both covers were datelined internally and docketed 1851. I have not recorded any Carter's cover used in 1852. Further, Sloane's records, Levi's auction records, Perry's notes and the Schwartz records failed to list any cover showing actual Carter's usage in 1852, although, as we will discuss below in Part IV of this article, Sloane believed he had examined two Carter's entires (36LU1) which had passed through the government mails in 1852.

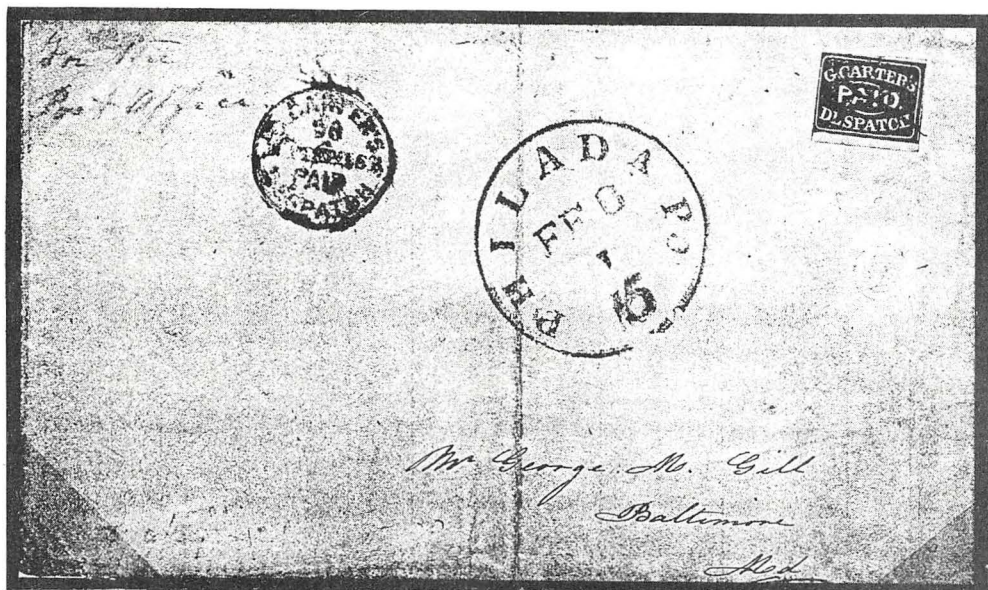
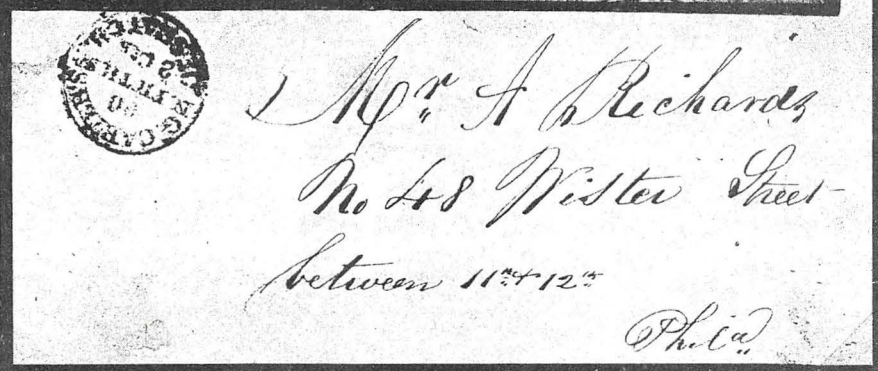


Fig. 1:
To the
P.O.,
1849,
PAID
circle.

Fig. 2:
"2 Cts"
instead
of PAID
in circle.



III. The Markings Cancellations and "Scratches"

Carter's Despatch used two forms of circle handstamps and two types of non-circular "PAID" handstamps.⁷ On letters for which the local Post's service had been prepaid, Carter's applied a black circular handstamp measuring 20 mm. in diameter, which read as follows: "G. Carter's Despatch/90/N.Fifth St./PAID" (See Figure 1). If the local Post function was not prepaid, Carter's substituted "2

cts." (i.e., 2 cents due) for the word "PAID" (See Figure 2).⁸ In addition, Carter's used a straight-line gothic type "PAID" (See Figure 3) and a curved "PAID" (See Figure 4). All of these markings have been reported in black only, and none has been reported used to cancel an adhesive stamp; all were applied to the face of the envelope or the folded letter. Furthermore, there does not seem to be any discernable pattern explaining when one form of "PAID" handstamp was applied rather than another. The usages appear to have been randomly selected. For

7. A fifth type, said to be a black oval, is listed in the *American Stampless Cover Catalog*, Vol.II. I have never seen such a marking nor was it recorded in records of G. Carter's Despatch I have examined.

8. Richard Schwartz has in his collection an undated folded letter with a handstamp which appears to have the numeral "3" in place of "2". This would be the only handstamp of such a marking. Gordon Stimmell will touch on this in this issue.

example, covers exist having an adhesive stamp but no handstamp; others exist bearing the adhesive and one of the "PAID" handstamps. And, covers exist having an adhesive stamp and two different types of "PAID" handstamps. Beyond that, I have recorded only one example of the handstamp "PAID", in any of its forms, on an envelope or folded letter which did not also bear an adhesive stamp, although my records on this point are likely not a good sampling since I have only recently begun to look for this characteristic. The single recorded example was Lot #465 in the Middendorf Net Price Sale conducted by Richard C. Frajola. in 1990. This cover had also been recorded and photographed by Sloane in his notes.⁹

As stated above, none of the "PAID" handstamps has been recorded canceling an adhesive stamp. Generally, the stamps were cancelled with a manuscript ink "X", if they were cancelled at all (See Figs.1 & 3.) On a few recorded examples, discussed in Gordon Stim-mell's article following, the adhesives appear to have been cancelled (pre-cancelled?) with a red swash, and then cancelled with a dark blue pen stroke upon use (an example of this scarce item, which was also printed on laid paper, is shown (See Figure 5). (Editor's note: The flat, horizontal pen/pencil stroke also occurs on Eagle City Post small stamps (61L3-4) which survive on wrappers or FLS that originally enfolded circulars or newspapers).

9. The Frajola Middendorf catalogue dated this folded letter as 1847. In fact, however, the folded letter — a letter written and signed by George Carter — was internally dated 1849. This dating is further reinforced by the Philadelphia CDS which is Type C-44, recorded used only in 1848-49.

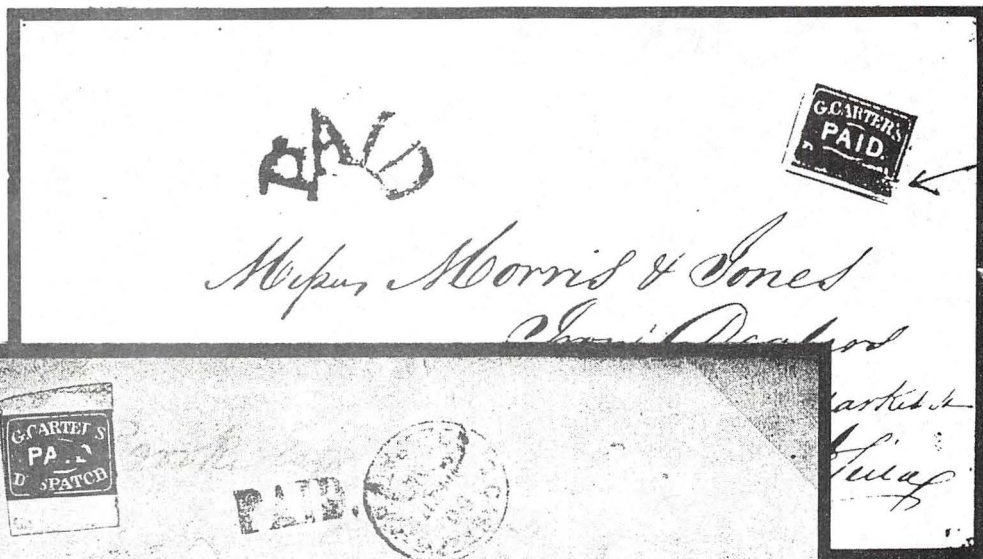


Fig. 4:
Curved
"PAID"
handstamp.



Fig. 3:
Straight
"PAID."
handstamp.
6/30/1849.



Figure 5: Adhesive on the scarce vertically laid paper with red wash.

Another curious occurrence noted by Sloane and Richard Schwartz, and by me in four examples, concerns the scratching out of the word "DESPATCH" on the adhesive (See Figure 6). Sloane speculated that this was an intentional act to eliminate the term, although he did not attempt to guess why. I expect that there are many other examples of this scratch occurring on this adhesive, and I believe that it would be fruitful if we were to record and report other examples as they are found.¹⁰

IV. Stamped Envelopes

The stamped envelope (36LU1), blue on buff, has been recorded only four times as an entire. Several cut squares exist. Of the four entires, Sloane recorded three; Perry's

notes reflect one additional example. Perry's example is, in my opinion, the most important of the four reported covers for reasons I will explain below.

One of the Sloane covers appeared in Frajola's Middendorf Sale as Lot #469 (See Figure 7). With respect to the other two entires recorded by Sloane, he concluded that these envelopes were never transmitted by G. Carter's Despatch "from the mails". (One of these two covers is illustrated here as Figure 8).

These two Sloane entires originated in Baltimore. They were dated in the Baltimore CDS as Feb. 18 and March 17. Both were addressed to "Caleb D. West", Philadelphia. There were no Carter's markings on the entires nor was there any other way to indicate they had even received any service

10. In addition to Figure 7, I have recorded (as had Sloane, Perry and Schwartz before me) the following three "scratch" covers: (i) 36L1 with "X" cancellation; blue "PAID" in double line octagon on face of cover; blue Philadelphia CDS (date illegible)/5 cts; no year; addressed to "Hon. Jacob S. Yost/Pottstown/Montgomery Co/Penna"; (ii) 36L1 cancelled and tied by blue Philadelphia CDS dated July 30; 5cts in CDS struck-over and rerated with blue "X"; letter docketed "Mary Sullivan/Aug. 17/50; addressed Mr. John Schultz/Warren Pa"; (iii) 36L1 not cancelled; curved black "PAID" on face of cover; no date; addressed "Messrs. Morris & Jones/Iron Dealers/SW Corner Sch. 7th & Market St./Philada". Hopefully, the detailed descriptions of these covers will prevent re-recording these four examples so the listing is not erroneously increased.

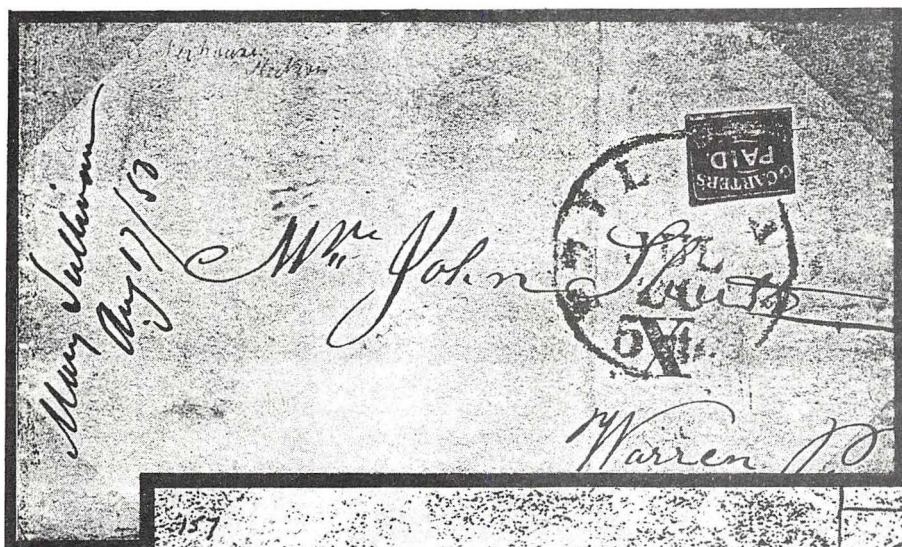


Fig 6:
“DESPATCH”
scratched
out on
a tied
adhesive
7/20/1850.

Fig. 7:
Embossed
stamp cut
out and
replaced.

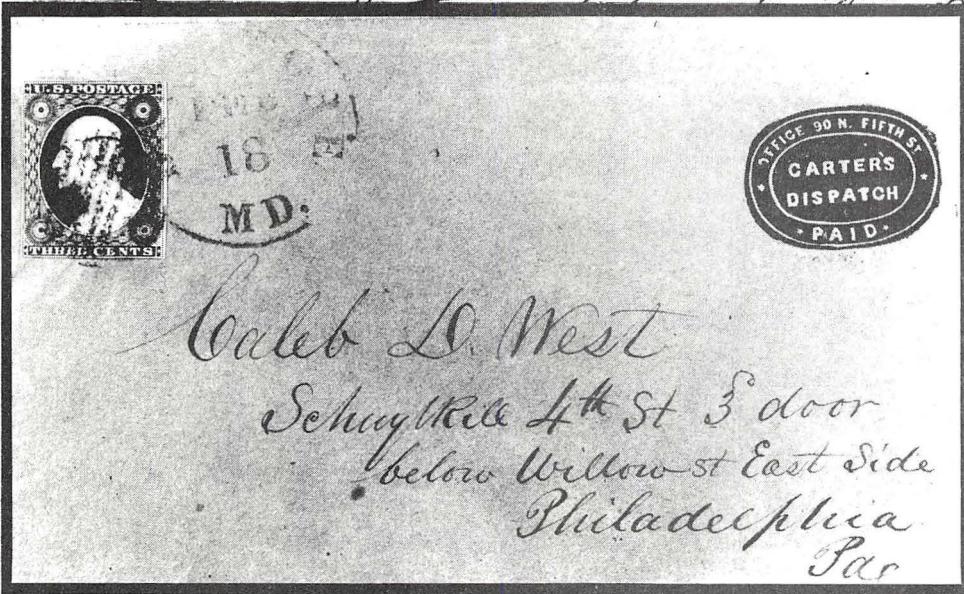
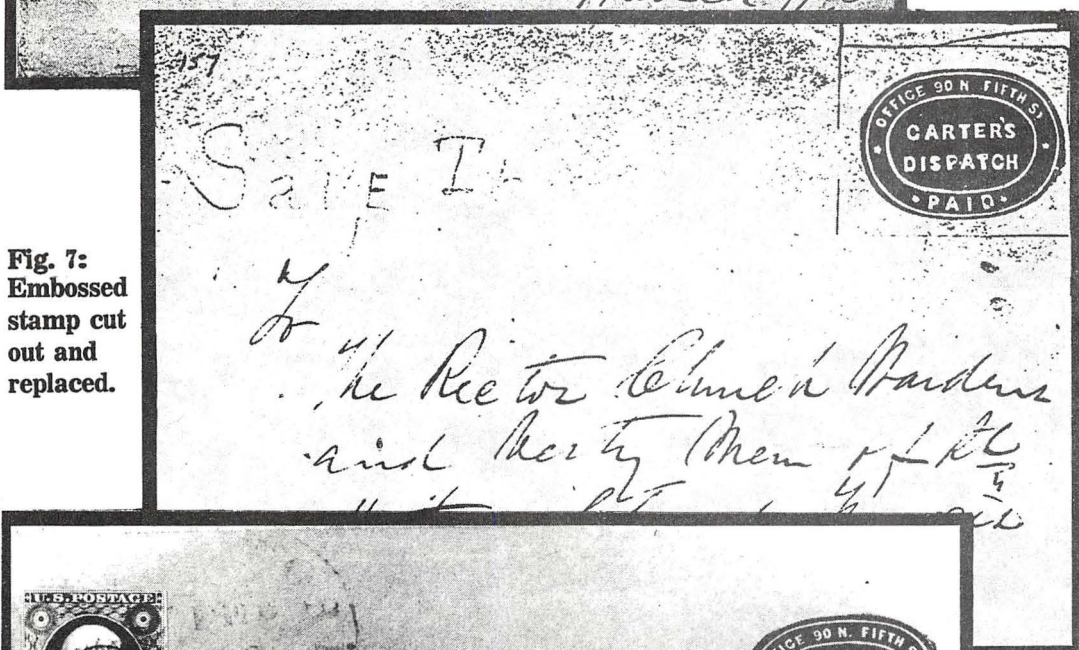


Fig. 8:
Caleb
West
entire
ca. 1852.

from Carter's other, perhaps, than by reasons of the use of an (remainder?) envelope with the embossed 36LU1 impression. Sloane concluded that the year of use of each Caleb West entire was 1852 from his examination of the shades of the 3 cent 1851 stamp on each entire (examined by him one year apart). He stated in his notes (dated May 17, 1951) that these were the only two entires known to him.¹¹

The third Sloane cover — the Frajola Middendorf cover — is somewhat of a puzzle (See Figure 7). The embossed stamp has been cut out, but then replaced. It is undated, local use. Sloane's written note on the back of his photo of this entire states: "This cover has all appearances of actual use in Carter's Post in Phila". I, however, am not so sure I agree that the cover was ever actually carried by G. Carter's Despatch for there is no Carter's marking to indicate that this received any service from the local Post. On the face of it, this entire appears to be one which was addressed for delivery, but which never received such delivery from G. Carter's Despatch. It may be that the entire was addressed and then put away and forgotten. Or, without any empirical evidence on the face of the entire, it is possible Sloane was correct. We likely will never know, but I do not think Sloane could have known either from the observable physical evidence.

The Perry recorded cover appears to have been actually transmitted by G. Carter's Despatch. It is a local City delivery letter with the embossed stamp cancelled by three parallel horizontal lines. There are no Carter's Despatch markings on the face of the entire unless the cancellation lines were applied by Carter's. The cover is undated, addressed to "Hon. W.D. Kelley/County Court House West." It bears the admonition, "Before 3 o'cl. if possible".

11. His notes, however, illustrate a third example, the Frajola Middendorf Sale cover. Obviously, this entire was recorded by Sloane after May 17, 1951, but his earlier note was never corrected.

V. Random Observations Concerning the Covers and Stamps

As Philadelphia local posts go, the covers of G. Carter's Despatch are, comparatively speaking, fairly common. There are however, exceptions. One exception is the 36LU1 entire discussed above. And there are others. But, notwithstanding the general availability of 36L1 covers, prices for the run-of-the-mill usages or common adhesive examples are higher than I would expect. Probably, this reflects most dealers' unfamiliarity with G. Carter's Despatch, and the cachet often given to a genuine but unfamiliar local post. However, there are, in addition to the scarce Carter's entire, some common looking Carter's covers bearing the 36L1 adhesive which are generally overlooked, scarce to rare, and underpriced. Here are some to look for and report:

1. Adhesive on laid paper;
2. Adhesive with red swash and dark blue single line cancellation;
3. As in 2 above, but also on laid paper (see Figure 5);
4. Adhesive with blue swash;
5. Adhesive with term "DESPATCH" scratched or crossed out.

My point in mentioning these stamps — even though Gordon Stimmell will discuss them in more detail — is that we do not have a census telling us how many covers of each scarce or rare type exist. For example, although I have recorded four examples of Item 1, I have not been looking for this type for very long. Also, I have recorded two examples of Item 3, but with the same disclaimer. It would be useful if other students would please report their findings as they occur so that these adhesives and their usages can be placed in a correct perspective.



Left margin stamp in strip on 12/17/1849 cover. For illustration of the right margin stamp in the horizontal strip, see the current Penny Post cover photo.

THE CARTER ORIGINALS

By Gordon Stimmell

While Carter company hand-stamps are recorded by Patton on cover from as early as Nov. 1847, neither the writer nor Steven Roth has seen covers predating Nov. 1848. What is known is that George Carter unleashed his basic black stamp on Philadelphians by January, 1849. Obvious inspiration for the design was Blood's trendy PAID gold/black stamp, 15L12, which made its debut in 1848. The span of use by Carter of his adhesive ran heavily through 1849 and 1850, and trickled into 1851.

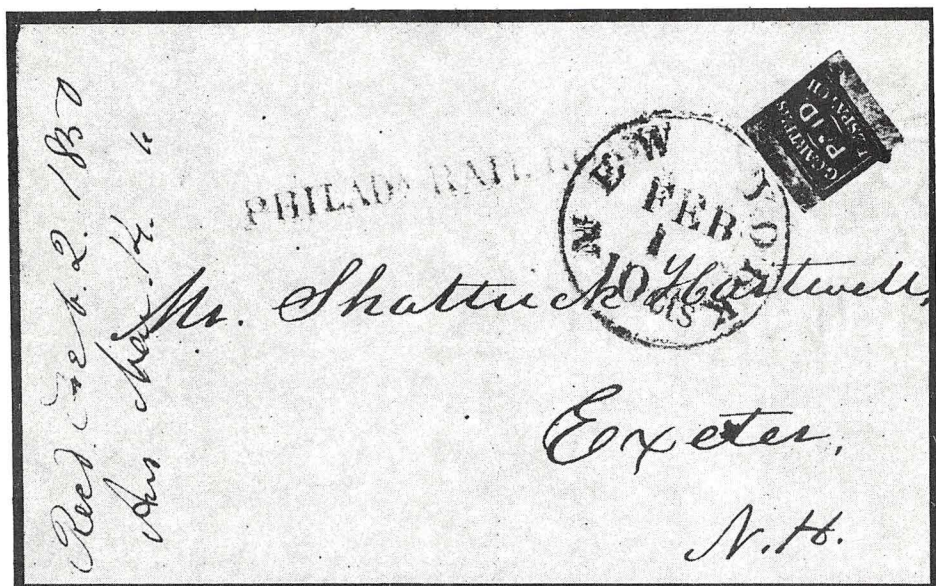
The basic descriptive components of the stamp are noted in Patton's Carter article in *The Philatelist* of July 1963. However, Patton erroneously describes the stamp as having no period between the "G" and "C" of "G. Carter's." On most originals, a period exists. Similarly, the "ART" of "CARTER's" are not always joined letters. What distinguishes originals from forgeries, is the



real stamp usually has a period both after "PAID." and after "G." in "G.CARTER". *All frauds lack one of these two periods.* On originals, at least six plate varieties exist, with and without the "TE" of "CARTER" joined, with a wider or narrower inside within the "D" in "PAID", with the "A" of "DESPATCH" forming a triangle, and so on. Two varieties of original are illustrated.

SHEET DISPOSITION

The typographed original has not so far been found in multiples. From surviving irregularly cut copies, it is clear that the stamp was issued in horizontal strips, narrowly spaced on both sides (shoulder to shoulder, a mere 1/100 of



Philadelphia Railroad cover of 2/2/1850 shows the wide top and bottom gutters.

an inch apart) and very widely spaced between horizontal rows at top and bottom (big gutters of 5 mm). The outer two stamps beginning and ending each horizontal row have one outside wide margin. The number of stamps in each row remains a mystery, but Elliott Perry noted: "I do not believe the sheet could be a setting of five in a row repeated, as there are more than five varieties."

The current Scott catalogue cut is of poor quality and bears a pancel X that masks vital distinguishing traits, as does the cut of the original in the Patton article. The Scott illustration depicts a cut-in stamp on piece, which misleadingly seems to indicate wider side gutters than the stamp actually possesses on either left or right side.

LAI D PAPER VARIETY

Listed as a sub-variety (36L1a) is what the Scott catalogue calls "ribbed" paper. It is not. It is vertically laid paper, as opposed to the wove paper of the normal Carter stamp. By April 1849 the vertically laid stamp crops up on covers. As to why the scarcer laid

Original adhesive showing fragment of adjacent horizontal strip below.



paper came into existence, one can only speculate that perhaps during the printing of the stamp, the outside wrapper sheets, which were often a different, slightly thicker laid paper, might have been pressed into service. Contemporary printers frequently used the end wrap papers of new sheaves in a spirit of economy: Waste not, want not.

COLOR WASH STAMPS

Old Scott catalogues assigned separate listing numbers to several colors of the Carter's stamp (36L1-36L6). Patton may have picked up that listing, since dropped, when mistakenly stating that Carter's stamps come on "colored through" papers. In reality,

the washes are strictly surface colors. The current Scott now correctly adds in a footnote that stamps exist on paper with "a blue, green, red or maroon wash". One prominent collector advances a "tentative theory" about use of the colored washes:

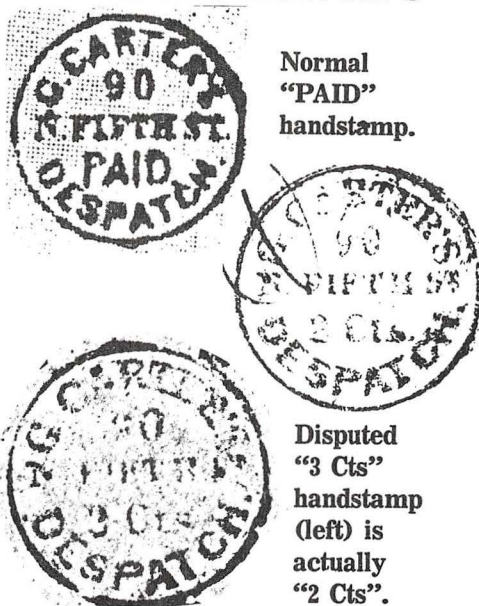
"I have examples with a transparent red wash horizontally across the stamp, not tying to cover. The wash was undoubtedly applied on strips or sheets and then cut apart. In two examples the stamps bear also one or two horizontal blue lines below the red wash. I toy with the idea that the red is actually a pre-cancel and the blue a further cancel after the stamp was applied by the sender. Those without the second cancel may actually represent stamps pre-cancelled but never used. It will take examination of many more examples, hopefully dated, before this very tentative theory is confirmed or abandoned."

The writer would like to add his own pet theory to the pot. The only dated example of the wash found (black on rose) is Feb. 21, 1851, quite late in the span of originals. One Solomon Priest had just founded his own Philadelphia storefront post at that time not far away, Priest's Despatch. The 1851 Priest's stamps obviously emulated (ie, stole) Carter's basic design but were issued on a chic range of colored papers. Perhaps a chagrined Carter was trying to keep up with the new colorful opposition, or simply engaging in an act of postal one-up-manship. In a surviving letter written by George Carter, the former tobacconist mentions he had been a letter carrier about 1830 on the Milleggewell Route in Philadelphia. Carter, one suspects, was a veteran capable of adapting to any new tricks in the postal trade, especially Priest's bigger and brighter stamps.

Another wild speculation to explain the horizontal added blue cancel is that Stait's Eagle City Post was using its

tabular (61L3-4) stamps on wrappers by 1850-51, and cancelling the stamps with a horizontal pencil stroke. The colorful 61L3-4, in red and in blue, may additionally have caused Carter to rethink his drab black stamps.

THE HANDSTAMPS



Carter's stamps were normally cancelled with a pen or brushstroke "X". The circular Carter company handstamp was, as Patton properly pointed out, "not used as a cancellation but simply as a cover mark." The writer knows of no stamps tied with this handstamp. On covers bearing a stamp (or not, in early days of the post), the company handstamp reads "PAID". On covers where postage was due, the same company handstamp exists with "PAID" removed and "2 CTS" inserted in its place, and naturally, no stamp on the cover. A "3 CTS" cancel has been noted on one cover, but close examination indicates it actually is a "2". All three company cancels are shown, all versions of the same handstamp, basically reading "G. CARTER'S DESPATCH." arcing around the rim and "90 N. FIFTH ST." in straight lines inside the circle.

THE CARTER FORGERIES

Donald S. Patton lists the attributes of three forgeries of 36L1 in *The Philatelist*. Unfortunately, his Forgery A is mistakenly attributed to J.W. Scott. Actually, what he depicts as Forgery C is the Scott creation. As well, two other forgeries exist. I am taking the liberty of re-ordering and relabelling the forgery types as a result.

FORGERY A

At a glance, Scott's forgery more closely imitates the original stamp than any of the frauds because the "PAID" is fat and rounded. A period follows "PAID" but is missing between "G" and "CARTER's". The "A" in "DESPATCH" nearly sinks to the bottom frame. This fraud not only matches Scott's 1886 International Album illustration, but, in a firmer confirmation of culprit, the papers are typically Scott too, as it occurs on both a thinner porous and a thicker wove paper. Printed singly, often found with wide margins on all sides. Color: Black/white.

FORGERY B

By far the most common forgery, many experts have long suspected, but not yet proven, this to be the work of George Hussey. The stamp, with narrow "PAID" which lacks a period, is coarsely printed, showing a chalky black appearance. The apostrophe is omitted in "CARTERS" and the inside of "D" in "PAID" is a very narrow slot. The stamp was printed in multiples. A "full" strip of six vertical stamps exists in the Sloane reference collection, as well as a "proof" in finer first state with wide margins on blue/grey thin paper. Normal color: Black/white.

FORGERY C

S. Allan Taylor's handiwork is very similar to Forgery B and may have imitated it, with narrow "PAID" and no apostrophe in "CARTERS". However,

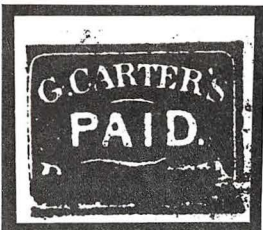
the upward-hooked final "S" in "CARTERS" and the long-topped "S" in "DESPATCH" give it away. Noted in black/cream, black/magenta SC (Surface Colored) (Springer Form 3), black/green glazed SC (Form 3), black/pale blue SC (Form 3), black/bright blue CT (Colored Through.) Also found in bogus bronze/green SC, bronze/dark purple SC, bronze/magenta SC; as well as in brown/white, light blue/white (Form 6), blue/red violet CT (Form 6), dark blue/white, blue/pink CT, red/white, and orange/white. More colors undoubtedly exist and need to be recorded.

FORGERY D

Not depicted in Patton, this rather uncommon forgery features a larger "PAID", and all the letters of "G.CARTERS" and "DESPATCH" have a squashed, heavily serified appearance, as if they had been clamped horizontally in a vise. No apostrophe is in "CARTERS", no period follows "PAID", the "H" of "DESPATCH" touches the right frame-line. Thick, long flourishes sandwich "PAID". Vestiges of an external thin wide outer frame survive on a few copies. This unattributed forgery occurs with wide margins. No multiples noted. Color: black/white.

FORGERY E

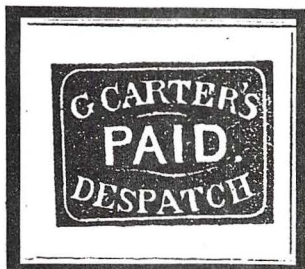
A card-thick version based on the 1864 lithograph depicted in the J.B. Moens' *Postage Stamps Illustrated* exists. A version in the Sloane Reference collection is a bit blotchy, compared to the original catalogue cut, with breaks in the fine outer frameline located outside the stamp design as well as imperfections in the lettering of the stamp itself. The Moens cut may have inspired both Forgery B and C above. This, like Forgery D, is fairly scarce. Only noted so far in black/white. — *Gordon Stimmell*



Original has period after G. and PAID.



Forgery B, strip of 6.



The Scott cut.



Forgery A (Scott).



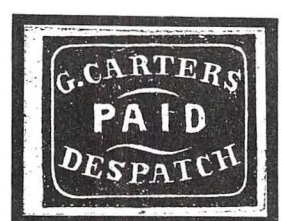
Proof, Forgery B.



Forgery B.



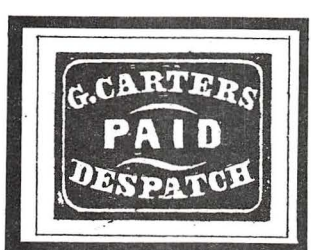
Metallic ink, Forg. C.



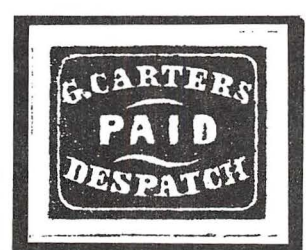
Forgery C (Taylor).



Forgery D.



The Moens cut.



Forgery E.

UNEARTHING A NEST OF EAGLES

PLATING A LONG HIDDEN HOARD

By Gordon Stimmell

In my article on Eagle City Post (*Penny Post* Vol.1 No.2) I alluded to at least four reported types of the small tabular stamps (61L3 and 61L4). Recently Society member Carl Kane generously loaned me 14 examples of the red stamp to plate.

These 14 originals emerged from a huge accumulation of fakes left when the H.E. Harris Stamp Company of Boston liquidated their stock.

For 80 years succeeding generations of that company's experts had thrown acquisitions and reference collections of locals and forgeries into boxes, never letting them out of their hands.

Most of the remarkably fresh Eagles are pasted on old lined paper, indicating a single primary source. Though cut apart, I have attempted an amateur reconstruction. What has emerged is parts of two apparent panes of ten, representing five types which I have designated I-V vertically from the top. The positioning in original panes of Types III-IV is entirely provisional, and indeed, may be in reverse order.

These types all are the smaller version I discussed in my article. But the slightly larger version of 61L3-4, both in blue and red, does plate to these positions and the few copies I possess hold to these types.

The characteristics of the five main types are as follows:

TYPE I:

1. Dot after So. nearer 3.
2. Mid crossbar E/EXPRESS is high.
3. High A/ADAMS'.
4. A/EAGLE top is pointed.
5. Top frame has many breaks (early printings of TYPE I lack the breaks).

TYPE II:

1. Tall P/PAID.
2. Fat, lazy 8/48.
3. Apostrophe after ADAMS' lacks ball and points to S/So.
4. Lower loop S/So larger than top.

TYPE III:

1. Broken bottom of a/and.
2. Fat internal oval in POST.
3. Squarish apostrophe after ADAMS'.
4. Loops S/So. angular (not rounded).

TYPE IV:

1. Break in flourish under L/EAGLE.
2. X/EXPRESS has higher right arm.
3. Crossbar/4 touches 8.
4. Right foot A/PAID slants upward.

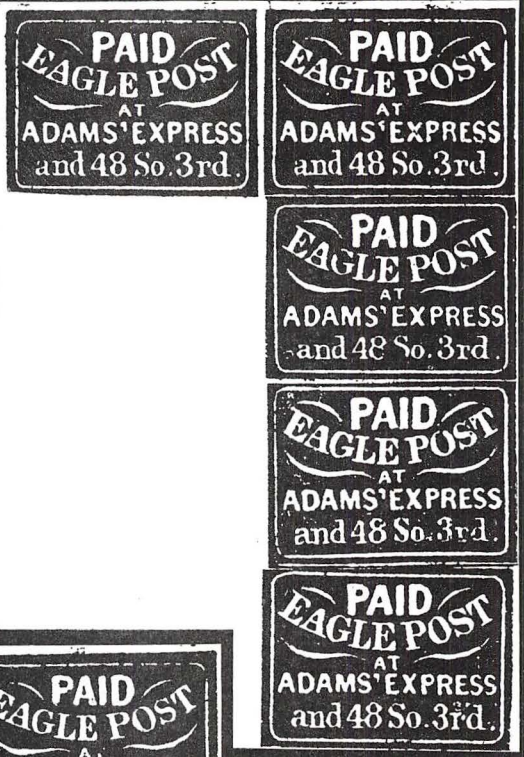
TYPE V:

1. Raised dot after So.
2. Break in lower right corner frame.
3. AG/EAGLE linked at bottom.
4. Big 3 in 3rd.

If any members have plates that do not match these five types, or multiples in their possession, please drop a line.

PANE 1:

Top two stamps are top margins; Type II definitely belongs below Type I; Type III matched with margins of Type II; Type IV is less certain as to actual position in pane.

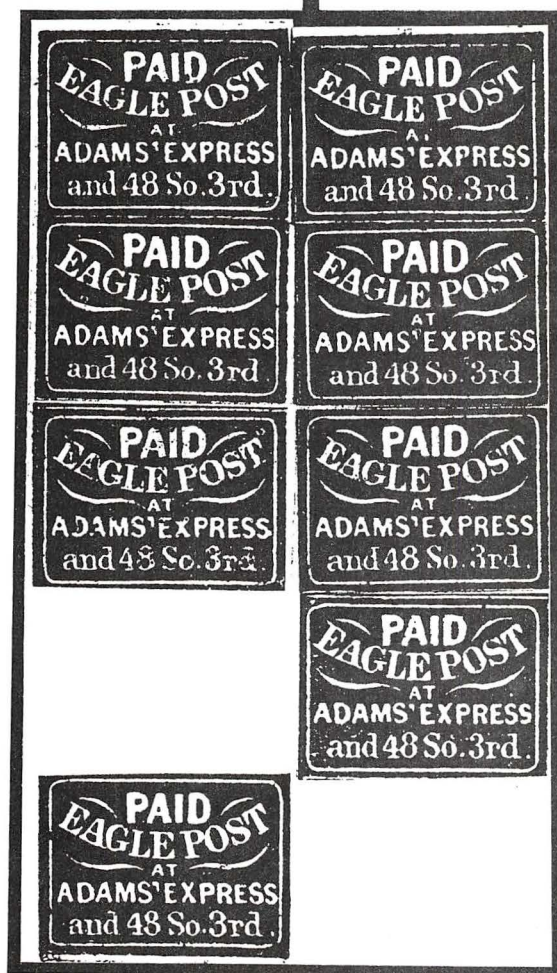


TYPE I

TYPE II

TYPE III

TYPE IV



TYPE I

TYPE II

TYPE III

TYPE IV

TYPE V

PANE 2:

Again, Type II was definitely cut from below Type I; Type III matched nicely with margin cuts of Type II above it; but Type IV is conjecture as to actual location, and Type V is the only bottom pane margin copy I had available to study.

A FRAUDULENT HUSSEY CANCEL

By Richard Schwartz

On page 149 of *Byways of Philately*, Elliott Perry illustrated a rare Hussey cancel, "HUSSEY'S CITY POST PAID", tying an 87L26 on cover. Shown with it was another example struck on an 87L53, at that time in the Patton collection.

While the photo caption skirted the question of genuineness, it had originally not been written to do so. In a letter to Gene Costales, July 25, 1968, two years after the book's publication, Perry wrote:

"In my opinion the cover and pmk-cancel illustrated on page 149 are frauds. Evidently Frank H. paid \$50 for it. All I said about it may not have been printed. I suspect Frank disposed of it before he died because it was shown to me from another collection after Frank had a copy of the original text and before the book appeared."

It was I who had shown it to Elliott Perry. "Fraud!" he had exclaimed. "Take it right back!"

I still have the cover, ultimately a reluctant gift from the late John Fox. In addition I now have this marking on a reprint of 87L56 and also on an 87L53, a companion to the Patton copy. Neither are on cover.

Not known to Perry was the existence of a variation of this marking, to my knowledge unrecorded until now. It too reads "HUSSEY CITY POST" but the "PAID" has been replaced by ".A.L. collector for H" in three lines. It is struck on two "reprints" of 87L56, each on cover, one in black, the other in purple. As the diameter of the cancel meas-

Fraudulent
handstamp
on 87L56
"reprint."



Same cancel
on 87L53.

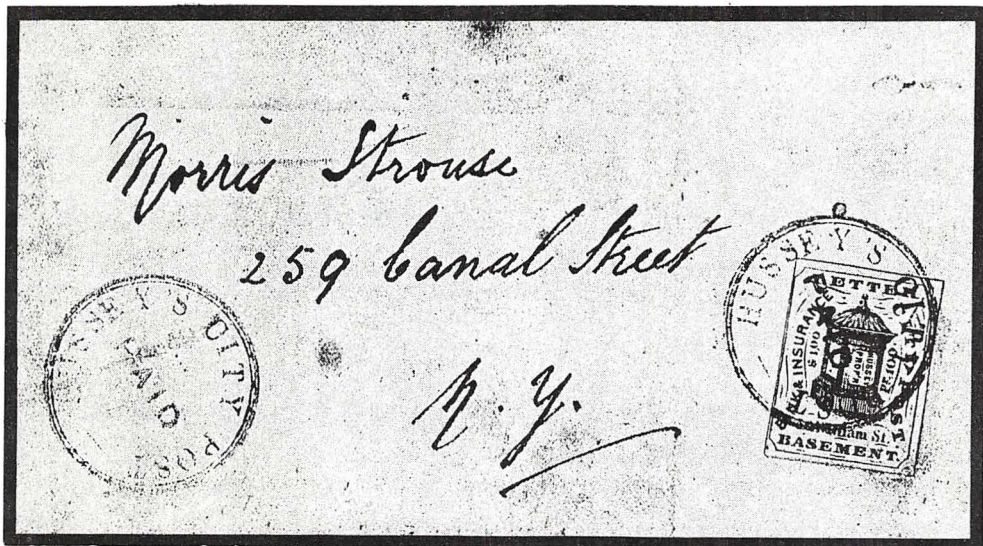
ures 28mm and the 87L56 measures 23.5mm horizontally, any strike on the stamp would tie it to its cover.

These fabrications are not from George Hussey's hand. He never called himself simply CITY POST. That name appears as part of his sometimes designation BANK & INSURANCE CITY POST. He is not known to have employed or used "collectors". He had no need to fabricate new cancels; he had on hand any number of old and current cancels to which he could turn in satisfying the philatelic appetite of contemporary collectors.

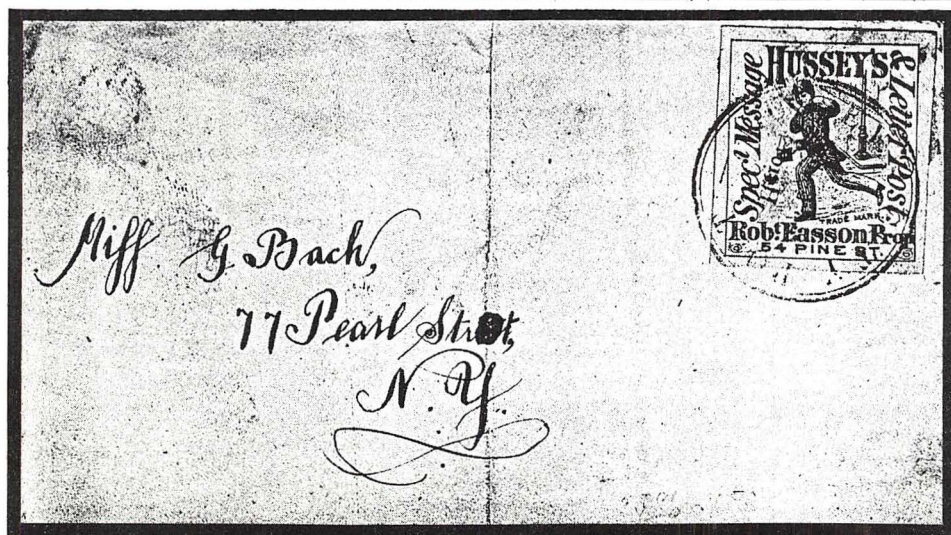
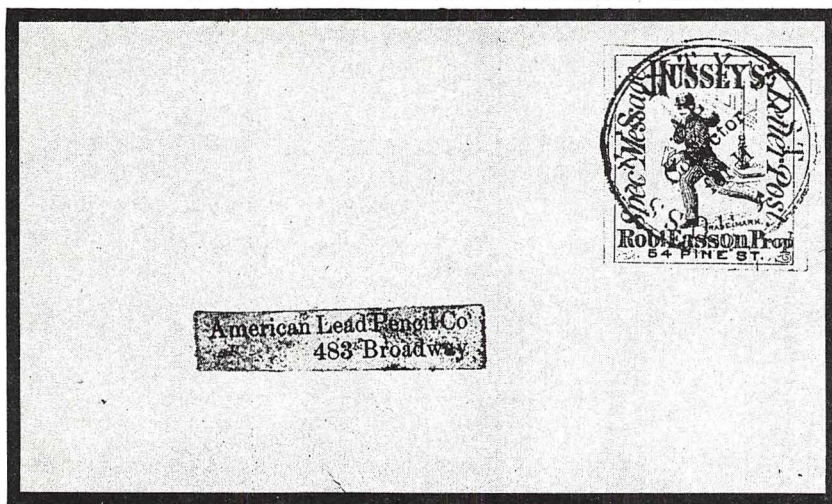
Finally, the stamps involved here, 87L26 (one example) 87L53 (two examples) and 87L56 (three examples) are "reprint" imitations, the first two attributed to J. Walter Scott and the third doubtful. Yet Scott is not known to have created fraudulent cancels and covers.

Who then authored these frauds?

Can a reader shed light on this question?



"HUSSEY'S
CITY POST
PAID" in red on
87L26 (above),
and "A.L.
collector for H"
marking in black
on two covers
bearing 87L56.



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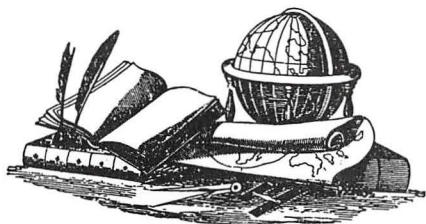
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