

JULY 1994

Vol. 4 No. 3

# THE PENNY POST

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Official Journal Of The Carriers And Locals Society

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## COVER STORY

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CLOSEUP ON  
REMOVING  
PHOTOS OF  
FAKE LOCALS  
IN SCOTT'S  
CATALOGUE

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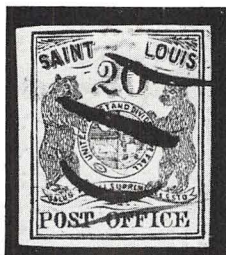
## ALSO INSIDE:

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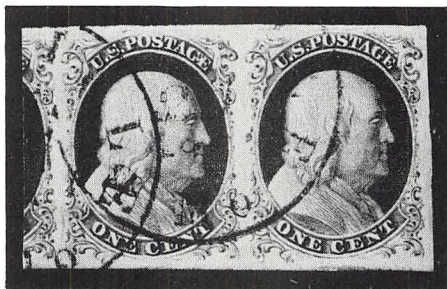
A BOYD'S POSTAL CARD

LETTER EXPRESS FORGERIES

# RICHARD WOLFFERS AUCTIONS, INC.



USA: 1845 20c St.  
Louis Bear Provisional  
on greenish paper



USA: 1851 1c blue, Type IIIa,  
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# THE PENNY POST



Vol. 4 No. 3

JULY 1994

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APS Affiliate 211

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Official Journal Of The Carriers And Locals Society

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## OFFICERS OF THE SOCIETY

Editor: Gordon Stimmell .....P.O.Box 184, 260 Adelaide St.E., Toronto, Canada  
President: Steven Roth.....1233 20th St. N.W., Washington DC 20036  
Treasurer: Martin Richardson.....Box 1574, Dayton OH 45401  
Secretary: John Halstead ..... 757 Chestnut Hill Road, East Aurora NY 14052  
Publicity Officer: Lawrence LeBel.....40-2A Woodsedge Dr., Newington CT 06111-4281  
Advertising Manager: Richard Frajola ..... P.O. Box 608, Empire CO 80438

## DIRECTORS

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# THE EDITOR'S DESK

**T**he impact of taking a sabbatical can be profound. My first one, exactly a decade ago, took me to an isolated island in Northern Ontario where I played Thoreau. Then, shifting from noble savage, I journeyed to Europe and put on the clothes of culture and layered civilization. At the end of that first sabbatical I had become a new person. And I cringed at setting foot back in my old editor's job. I had gained perspective on my life, and the former importance I ascribed to my glittering newspaper career had tarnished in my mind into a world of repetitive drudgery and meaningless headlines.

That's the danger, and the discovery, involved in a sabbatical. When you step out of your work-world persona, you see your career for what it really is, and whether it really measures up to who you want to be.

Fortunately, thanks to the painstaking efforts of Charles Peterson, *The Penny Post* has been put in a similarly revealing perspective. Looking at the final draft of his exhaustive Cumulative Index I am amazed at how much ground we have covered in the brief three-year tenure of our existence.

When we launched the journal back in January 1991 I had only vague ideas of several local posts that desperately needed illumination. Similarly with forgeries, there were hundreds that needed exposure and no systematic plan to attack them.

But slowly, issue by issue, our writers began to bring these unpublished posts into the light, and Charlie's Index reveals a breakdown of an enormous variety of subjects already behind us.

So will we run out of material to write about? We certainly have already covered the major posts I felt cried out for exegesis back in 1990. Happily, a glance at work in progress on my desk reveals we've just skimmed the surface. Much work remains to be done.

One of our early avowed missions as an educational Society was to ultimately tackle the photographic deficiencies of the *Scott U.S. Specialized Catalogue* locals section. In this issue of the journal, we finally address this century-old nightmare by running the cuts that should be shown in that catalogue.

The Scott editors have expressed more than passing interest in our mission. Time will tell if they are ready to act on our recommendations. The current debate raging in our Society over whether or not to publish our own Carrier and Locals Catalogue hinges on the outcome, that is, on whether Scott Publishing is finally prepared to make the desperately overdue changes. We remain willing, as a Society, to help them as needed in this vital task.

Richard Schwartz rounds out this issue with another important instalment in the Independent Mails forgeries portion of the Perry-Hall manuscripts, this time examining Wells & Co.'s Letter Express of 1844.

As well, our President Steve Roth has provided two intriguing postal history articles. This, on top of the burden he has undertaken as Editor of our October issue. His fall lineup, by the way, is shaping up as terrific. But Steve will tell you more in October.

— Gordon Stimmell



# PRESIDENT'S MESSAGE

**F**irst, a correction and an apology are in order. For reasons which still baffle me (for I know better), in my last Letter I described Charles Peterson, who is the Editor of *The Chronicle* (which is published by the United States Philatelic Classics Society) as the President of the Classics Society. He isn't. Richard Winter is the President. My apologies to Dick and to Charlie for any confusion I caused.

As you know from an earlier President's Letter, Gordon Stimmell will be taking a sabbatical this summer from his real life job as journalist, editor and wine columnist. This means, too, that Gordon will be taking a break from editing and publishing *The Penny Post* — specifically, he will not be available to put out the October 1994 (Vol. 4, No. 4) issue.

Since we have searched unsuccessfully for an acting editor to stumble along in Gordon's absence, I have agreed to edit the October issue. It will be my first attempt at editing a journal, and my anxiety already is beginning. I will, of course, have help on the production side from our printer, Fine Print.

If all goes well on the production end,

we will continue to use Fine Print for subsequent issues as both production manager and printer so that Gordon can finally be only an editor and article contributor.

You can help out by sending me something to publish in the October issue. Make it long or make it short, but please give me your help! A few members already have committed to do that, but I need more material. (Hmmm! This request makes me sound like a seasoned editor...).

Response to John Halstead's request in the *Newsletter* concerning the publication of a specialized catalog by the Society has been sparse, but the comments that I have received have been intense in the feelings expressed. The opinions are pretty well split between self-publishing and continuing to attempt to persuade Amos Press to make corrections to *Scott's U.S. Specialized*. No decision has been made by the Board as it continues to develop more than anecdotal information.

My best to each of you for a pleasant and healthy summer.

*Steven M. Roth*

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## BACK ISSUES

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Requests may be sent to John Halstead, Secretary and Back Issues Chairman.

# LIFTING ANCIENT VEILS

## A Photographic Assessment of Changes A Century Overdue In The Scott U.S. Catalogue

By Gordon Stimmell

**T**he locals section of the *Scott Specialized Catalogue of United States Stamps* — despite a series of improvements valiantly fought for by Elliott Perry and other philatelic luminaries in the middle decades of this century — still depicts forgeries, useless old woodcuts or simply fails to record other necessary illustrations.

This continues to have a devastating impact on potential students of U.S. locals. For instance, it took me almost five years of intense research and communicating with known experts in the field to finally feel moderately competent in my knowledge, and to know for certain which Scott photos were frauds.

For the neophyte collector and dealer alike, being “burned” by paying big bucks for a local stamp which turns out to be a forgery (but which matches the Scott illustration) can be maddening. This simple fact has caused thousands of collectors for a century to avoid locals, and made some dealers today refuse to handle them at all.

It all started innocently and simply enough. Back in 1879, J. Walter Scott, in *A History Of All Postage Stamps*, printed an *Appendix* on United States Locals. He profusely illustrated it with his own cuts, which were subsequently used to produce thousands of stamp albums — and forgeries. His intent at the outset was not to deceive. Genuine locals were rare even in those days, and other cataloguers on the Continent such as J.B. Moens and dealers in the U.S. found it expedient to design their own versions.

The venerable Charles H. Coster, in his exhaustive studies published in *Les Postes Privees des Etats-Unis d’Amerique* in 1882 (published by J.B. Moens) picked up some of the Scott cuts, even though they did not exactly match the genuine emissions.

By 1890, hundreds of locals forgeries had flooded the marketplace, creating a massive headache — and distrust — for serious students. Even the knowledgeable John N. Luff, writing on Carriers and Locals in *The Postage Stamps of the United States* in 1902 (published by Scott Stamp & Coin Co.), ran some Scott forgeries as his illustrations.

It wasn’t until well after the turn of the century that the Scott Catalogue began to depict genuine local stamps. Ever so slowly, one by one, they began to replace old cuts. Perhaps the most progress was made in the 1930s and 1940s when such experts as Elliott Perry relentlessly pushed for change in the philatelic press.

Unfortunately, not much progress has been made in the last 40 years. The 1994 *Scott Specialized* still depicts many ancient creations (some by Scott himself) and this article will finally, in one place, show which cuts need replacement or augmentation by depicting originals not now shown in that Bible of philately.

Our intentions are noble. We are fulfilling the mandate upon which our Society was founded, to educate both members and the public. We wish to give collectors and dealers the necessary tools to stop being deceived by outdated data.



We know that the intentions of the Scott Publishing empire are noble as well. The publisher, Stuart Morrissey, is a member of our Society in good standing. But right now their resources are strained. They have vastly improved many sections of their U.S. catalogue and hopefully, they will some day be able to unleash that good energy on Locals and Carriers.

In this article, I am not attempting to rewrite the Scott catalogue. My mission

is only photographic at this time. Nothing is noted of prices, or specific changes to Scott catalogue numbers, or including postal history data.

It is hoped members of our Society will provide input upon reading this, making additional suggestions. Thus, this article has the potential to act as the first step in enabling the Scott Specialized Catalogue editors to at last steer the locals section more accurately into the 21st century.

## AN OVERVIEW

**D**epicted on the following pages are most of the local stamps that need replacement in the Scott Catalogue. To more accurately show fine details, all originals are reproduced 200%, or twice actual size.

A few of these posts have been featured already in past articles of *The Penny Post*, sometimes precisely because the authors felt that the Scott listings occasioned confusion.

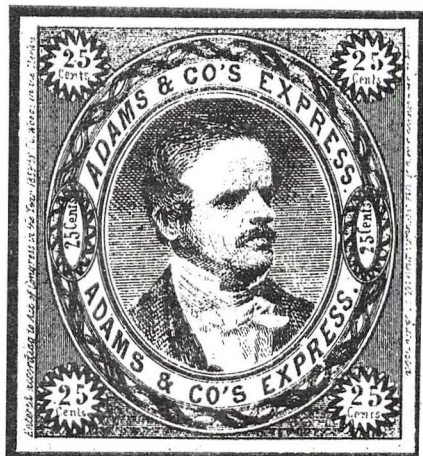
These cuts basically are a response to three problem categories:

- 1) Forgeries masquerading for up to a century as the genuine stamp;
- 2) Locals or major types of originals not now illustrated at all in Scott;
- 3) Ancient cuts that have degenerated

through decades of re-use until they no longer represent the real thing.

Specifically, an overall tally indicates 16 forgeries or fanciful cuts that need replacement on a high priority basis; 17 unillustrated locals or varieties of originals that have never been depicted; and 17 worn old cuts that simply need to be supplanted by viewable stamps. This article focuses only on these 50 most vital illustrations.

It is possible that this article's depiction of proper illustrations might serve additionally as a prolegomena to any future Carriers and Locals Society catalogue, ultimately using a wholly new organization of posts and a separately devised numbering system.



L1 - 1L1

### ADAMS & CO. CALIFORNIA

**Current cut L1:** This may indeed depict the genuine 1L1 stamp but the cut is so dark that it is difficult to tell whether this is the Scott forgery or the original. A lighter shot, such as the one shown here, would serve better. The original has the fine tiny italic imprint "Entered according to Act of Congress in the year 1853 by I.C. Woods in the Clerk's / office of the District Court of the Northern District of California" run-



ning up the left and down the right sides of the stamp outside the frame. On originals, the *entire ear* of D.H. Haskell is visible; on the forgeries, the hair covers the ear. For an example of how even experts can be fooled, see the Robson Lowe Basel USA 1 sale catalogue (2nd March, 1973) on page 67 where the fake by Scott was mistakenly shown (and sold) as original (Lot 1864), amazingly on the same page as a genuine example was shown (Lot 1865) pen-cancelled.

**Current Cut L4:** Both this cut and L5 are ancient Scott catalogue designs dating back to before 1900. But where L5 rather accurately depicts the fine lithographed original, L4 is an imaginative creation which only approximates the real design. Here, for the first time in



L4 - 1L5

decades, is a glimpse of what L4 (RATE 25C PER 1/2 OZ.) really looks like. Note: L4 originals bear manuscript control initials in pen, L5 originals do not.

## ADAM'S CITY EXPRESS NEW YORK CITY



L8 - 2L3-4

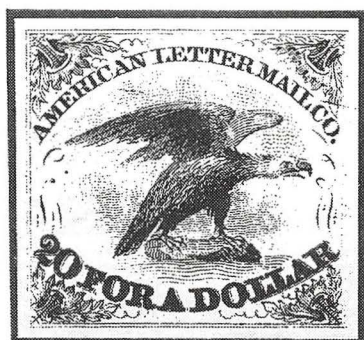


**2L3:** No cut currently is depicted for this stamp — the 1 Cent value — in Scott. Originals of both 2L3 and 2L4 (Scott L8, the 2 Cent value) are notoriously difficult to discern from thousands of reprints of both values. George Hussey had his printer run off using original plates. So a cut of 2L3 being added will not help in that regard. However, the 1 Cent value inspired at least four forgeries and it would be of assistance to collectors to at least be able to visually separate the forgery chaff from the reprint/original wheat. Shown here are photos of both values of the original design for 2L3-4.

The current dark photo of Type L7 (2L2) should be replaced as well.

## BUSH'S BROOKLYN CITY EXPRESS, N.Y.

**L91a (157L1):** This black hole must be the Brooklyn blob that went on to devour Manhattan. My apologies for not being able to immediately lay my hands on the unique cut-to-shape original. Readers are referred to Patton's *New York Posts* book, page 285, to see what the Scott cut might once have resembled.



L12 — 5L1

## THE AMERICAN LETTER MAIL CO.

**L12 (5L1):** This cut of L12 may have at one time resembled the original. The image now in the catalogue looks like it was sprayed by machinegun fire. It represents neither originals, nor reprints, nor forgeries — it could be anything. Shown here is a nice shot of an original. Catalogue value \$5. For our readers, no charge.

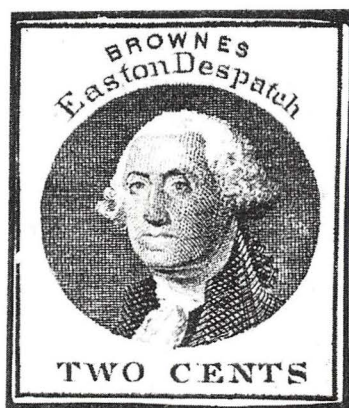
## BAKER'S CITY EXPRESS CINCINNATI

**L14 (6L1):** The shot in Scott is a venerable old line cut, which showed up in the *Scott Standard Catalogue of the Local Stamps of the United States* in 1910. I have never encountered a forgery based on this probably because it was not listed in the primal forgery era catalogues from 1879 to 1900. This creation does exist cut from the catalogue, colorized, and pasted on a legitimate folded letter, ca. 1849-50. The true original is shown here. Note on the genuine the capital letters of the inscription are squarish in shape, especially the "C"s



L14 — 6L1

and "O". On the Scott depiction, the letters are more rounded. On both, the postal rider looks like a plump nude riding a greyhound. There's simply no accounting for taste.

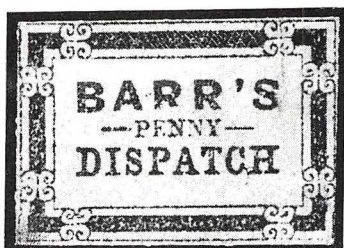


L89 — 30L3

## BROWNE'S EASTON DESPATCH, PA.

**L89 (30L3):** The Scott catalogue illustration is battered, the fine cross-hatched background has filled in solidly behind the portrait and the bottom of the cut has been strangely shortened, so "TWO CENTS" is too close to the bottom margin of the stamp. Displayed here is a superior shot, from the Perry photographic files, of a mint example that displays truer characteristics of an original. This is all the more vital, as the Scott forgery can be deceptive.





8L1



8L1 with ms. dots



8L1 — small S/DISPATCH



8L1 — with penmark X

## BARR'S PENNY DISPATCH LANCASTER, PA.

L20: Shown in Scott as L20 is 8L2, the black on green stamp, specifically, Type E with white burr over first "R" of "BARR'S" and small "S" in "DISPATCH" — one of five original types



Strip of unlisted stamps in green, without period.

described in detail by Patton in *The Philatelist*. It's a decent representation of the black on green stamp, at least for the varieties with a period occurring after "DISPATCH". Not in Scott (it was dropped mysteriously some years back) is 8L1, the red stamp, which is differentiated from the listed green stamp by the "Y" of "PENNY" which lines up with the 2nd "R" of "BARR". Shown are four types of genuine 8L1s.

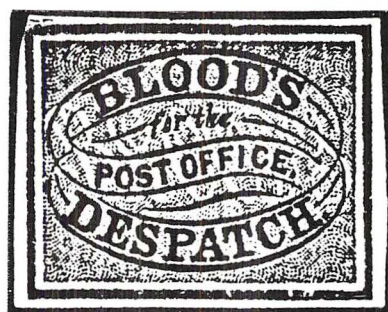
Complicating the Barr's landscape is the discovery, after long research, of several black on green originals never depicted in Scott and not noted by Patton, several of which exist genuinely postally used by Barr's Penny Dispatch (as opposed to only one example of Patton's five types with period known tied to a cover). These stamps are a more pale olive green, and lack a period after "DISPATCH". Shown here — for the first time ever in print — is a strip of three, revealing a variety of types for the "first original" black on green emission. It is believed these no-period types preceded the later 5 types which display a period after "DISPATCH".



D.O. BLOOD & CO.  
PHILADELPHIA

L36: The Scott cut is too dark to be of any use to locals students. Shown here is a clean shot of an original, in order that collectors can discern it from the common Scott forgery and other frauds. An immediate way to separate them is that the original is black and blue, and the Scott creation black and grey.

L38, L39, L41: The current catalogue shows Scott's forgeries for all three of these tiny stamps, for the 'PAID' 15L12, for the 'One Cent' 15L13 and for the 'Post Office' type, 15L17. Since most collectors who venture into the locals universe first do so by encountering these tiny Blood's stamps, it is important that these 1879 cuts be finally expunged and genuine designs put in their place. Shown are the 15L12, 15L13



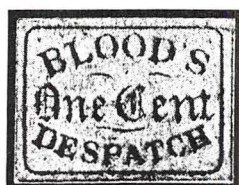
L36 — 15L10

and 15L17 originals, along with, in smaller format, Scott's woodcuts from his 1879 (and 1994) catalogue that he used to make his forgeries.

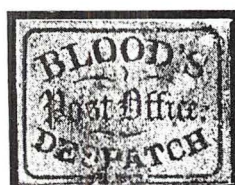
L33-34-35: These "For the Post Office" Blood types should all be shown as halftones — right now only the L34 is, while L33 and L35 are line cuts. Admittedly, this is a mere quibble.



L38 — 15L12



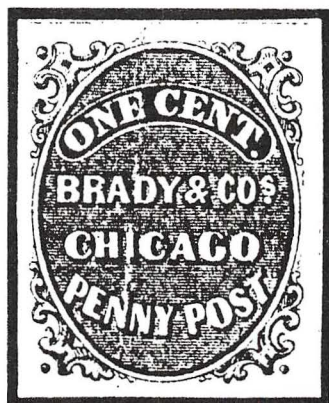
L39 — 15L13



L41 — 15L17



The Scott fakes.



L74 — 23L1

BRADY & CO.  
CHICAGO

L74 (23L1): The Scott cut currently depicts an original, but the border ornaments are frayed, cut into and no longer clean. Here is a recent shot of an original that even with its vertical fold mark (a characteristic common unfortunately to most surviving specimens) is a more accurate and useful portrayal of an original than the Scott illustration.



L94 — 34L1



34L1A



L95 — 34L2



34L3

## CALIFORNIA PENNY POST CO.

L94-95: The utter lack of any photograph in Scott of the 3 cent (34L1A) and 10 cent (34L3) values of this set is a glaring omission, badly in need of instant remedy. The cut of the 2 cent L94 is fine, but by no stretch of the imagination does "L95", the depicted 5 cent value, represent the unique design of the missing 3 cent stamp. All four values of originals are here depicted for this avidly sought after set of pioneer California stamps. The widely varying illustrations speak for themselves. In short, Scott needs to replace the 5 cent cut while adding the 3 cent and 10 cent stamps to the listing, and of course, to properly renumber the series to make it at last intelligible.

## CALIFORNIA PENNY POST CO. — PART DEUX



For true cognoscenti of locals let's bring a relative stranger into this fold — an unlisted "original". For decades, locals scholars were puzzled by two seemingly bogus California Penny Post "PAID" stamps: A small 2 cent by S.A. Taylor which in turn inspired J.W. Scott to create a similar counterfeit, in a 5 cent denomination. Were these based perhaps on an unknown original? George Sloane first noted the original's existence, in his June 15, 1957 *Column*, saying "There is no question in my mind that it is a genuine stamp," and postulating that S. Allan Taylor "must have had a copy for use as a model for



his counterfeits." Three years ago I saw this stamp at the Philatelic Foundation, where it ultimately received a good certificate. Records show it was the same stamp Sloane examined in the summer of 1956. The stamp is deep blue in color and is shown here for the first time, I believe, anywhere. It differs in many details from the 2 cent Taylor imitation

and the erroneous 5 cent bogus value version which Scott in 1879 blamed his "engraver" for creating. Should this discovery be added to the current catalogue? Without known postal usage, or indications it was something other than an essay or trial, we should refrain from such a recommendation. If anyone has added evidence, please step forward.



L99 — 35L1

## CARNES CITY LETTER EXPRESS, S.F.

L99 and L100 (35L1 and 35L3/8): Both shots in Scott may be genuine but they are so soiled I can't tell. However, they are useless for detecting originals. On 35L1, the hook-like lower tooth in the jaw of the bear is the crucial clue; on 35L3-8 the visibility of the eye of the bear provides part of the puzzle. The clean photos on this page of the originals should help.



L100 — 35L3-8

## CHICAGO PENNY POST

L105 (38L1): Depicted in Scott is not the genuine "Beehive Stamp" but the ancient J.W. Scott fraud, instantly recognizable by the NW corner ornament that is squiggled into a "flag" shape, a small rectangle. Shown here in the *Penny Post* is the genuine stamp, one that carries a Foundation Certificate. As most locals buffs now know, George Hussey obtained the original plates virtually weeks after the post closed its doors and had his printer,



L105 — 38L1

Thomas Woods, produce thousands of reprints in numerous brown and orange shades. Fortunately, somehow he never replicated the exact deep brownish orange unique to originals. Thus color is the best determinant for 38L1 in detecting originals. Believe me, trying to determine originals from reprints for these stamps by plate deterioration (since there is none) is a sure path to madness. But could we meanwhile 'stop the insanity' in the Scott catalogue, please, and remove the forgery?





L120 — 52L1



L120 — 52L2

## CORNWELL'S MADISON SQUARE P.O., N.Y.C.

**L120 (52L1):** The current Scott catalogue cut is Patton Forgery B, by J.W. Scott and should be promptly removed. Two of several widely known types of originals are shown here. For other types, see the Caspary Sale 8 (Harmer's March, 1957) catalogue, page 116, as well as Donald Patton's informative article in his *New York Posts* book (pp. 141-144).

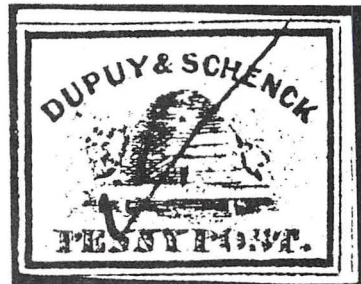
While 52L1 occurs as listed in red on (pale grey) blue paper, 52L2 occurs in shades of reddish brown and brownish red on white that are quite different from the listed "red", a variation in colors now traced to at least three successive printings. N.B. The Scott Specialized for 1994 has also inadvertently left the slug "headline" in the title line of its Cornwell listing.

## WALTON & CO. BROOKLYN

**L261 (142L1):** The current catalogue continues to carry an old crusty Scott illustration that differs substantially from the legitimate item. While I have not encountered any forgeries matching this imaginative cut, the real stamp is pictured here, from the Elliott Perry photo archives, just to set the record straight.



L261 — 142L1



L132 — 60L1-2

## DUPUY & SCHENCK NEW YORK CITY

**L132 (60L1-2):** An original is depicted but it is too dark to reveal distinguishing details. The finely executed Hussey forgery constantly shows up at auction and in the hands of dealers who believe it to be real. Shown here is a lighter illustration of an original where the tell-tale characteristic is visible — the long vertical dark slashes far to the left of the door of the hive. This was well documented by Patton 25 years ago.

## CUTTING'S DESPATCH POST, BUFFALO, N.Y.

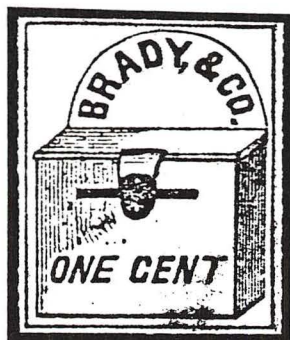
**L127 (56L1):** The Scott catalogue cut only approximates the genuine Buffalo postal pony rider stamp. See the "2" and "Cts" on the unique original adhesive known on cover depicted here.



L127 — 56L1

## BRADY & CO. NEW YORK CITY

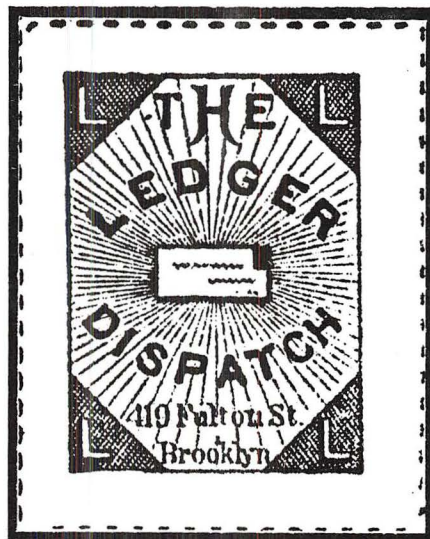
**L73 (22L1):** The catalogue cut of L73 is an outright forgery, again, by J.W. Scott, that knowledgeable collectors have long recognized as Patton's Forgery A. Shown here is the original Brady stamp with its characteristic zigzag lines distorting the fine vertical lines below the left bar spanning from the hasp of the postal box. For detailed description, readers are referred to Donald Patton's excellent rundown on originals and reprints in *The Private Local Posts of the United States, Vol. 1, New York State*, pp. 134-137.



L73 — 22L1

## LEDGER DISPATCH BROOKLYN, N.Y.

**L201 (95L1):** The Scott cut is not of the genuine stamp but does represent a forgery by J.W. Scott that occurs in a darker red than originals. Here's a shot of the genuine stamp, with outside colored roulettes, that was detailed at length in *The Penny Post* (Vol.3, No. 4, Oct. 1993). Scott might also consider changing the erroneous name of the post's proprietor from "Edwin" to the proper "Edward" Pidgeon.

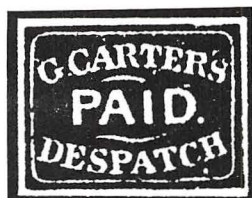


L201 — 95L1

## CLINTON'S PENNY POST PHILADELPHIA

**L118a (161L1):** This post was removed from the 1894 Scott catalogue as an operation that had "never existed" but the stamp cut resurfaced in recent decades. The existence of Clinton's Post is still a moot question. And did the post, even if it had existed, ever produce stamps? No covers survive. The Scott illustration (not shown here) does not, most intriguingly, match any of up to a dozen known forgeries. Perhaps that's reason enough to leave it on the public record for the moment, if only as a continuing research challenge for future scholars.

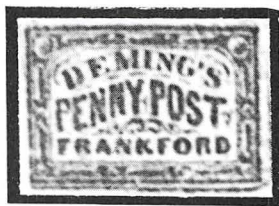




L101 — 36L1

## CARTER'S DESPATCH PHILADELPHIA

L101 (36L1): The Scott cut seems to portray an original, but with the thick black manuscript "X" cancel and the white safety line crossing the tiny cut, it is impossible to tell. Shown on this page is an unadorned original that collectors might actually be able to use to weed out the multitudes of Carter forgeries commonly encountered.



L129 — 58L1

## DEMING'S PENNY POST FRANKFORD, PA.

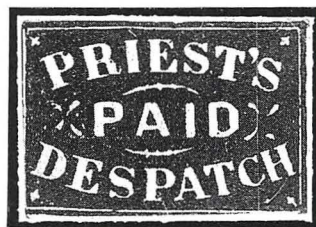
L129 (58L1): This is a tough little stamp with several rather dangerous forgeries floating around in the marketplace, which have repeatedly burned dealers and collectors alike. Not helping very much is the fact the Scott catalogue cut is Perry's Counterfeit A, which several decades back replaced the old Scott catalogue cut, which was Counterfeit C. Shown here is one of the rather rare originals. On genuine stamps, the tendril between "Y" and "P" touches the "Y". Note especially the top bar of the "T" which curves upward and the shape and slant of the "S" in "DEMING'S". Note also that "DEMING'S" is virtually one word on originals but two words (DE separated from MING) on the forgeries. For further comparison, see Elliott Perry's *Pat Paragraphs* (BIA Reprint Ed., page 412).



L108 — 41L1

## CITY DISPATCH PHILADELPHIA

L108 (41L1): Again, a murky shot of what perhaps was an original that has year after year darkened down with inks to invisibility. In terms of detail it should simply be replaced. Depicted here is the earliest of three printing stages of originals, to better reveal attributes that will aid identification.



L239 — 121L6-9

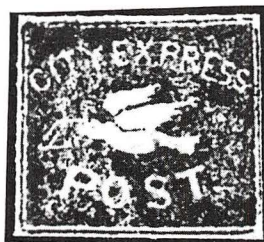
## PRIEST'S DESPATCH PHILADELPHIA

L239 (121L6-9): The depiction in the Scott catalogue of L239 does not represent the original stamp, according to John Halstead (with Steven Roth) in *The Penny Post* (Vol. 4, No. 1, Jan. 1994). The cut represents Scott's own forgery, which Halstead says has ill served collectors since the 1890s. Shown here is one of the original specimens — which do vary somewhat in the florets flanking "PAID", depending on plate and printing.



## CITY EXPRESS POST PHILADELPHIA

**L112 (44L2):** The mail dove stamp is an ancient Scott inspired illustration in use since before 1900. Thus far, no forgeries have crossed my desk based on this fraudulent cut, which does not mean they don't exist. Almost all known originals of 44L2 are in rather worn condition, so a perfect shot is difficult to come by. Shown here is one of the better surviving originals.



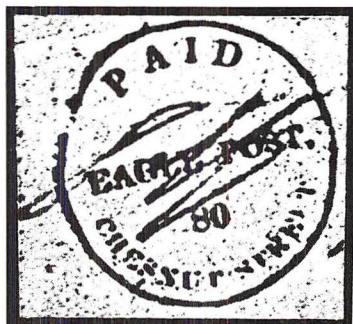
L112 — 44L2

## ONE CENT DESPATCH BALTIMORE AND WASHINGTON, D.C.

**L227 (112L2):** The shot of the Baltimore stamp (no name in bottom tablet) is fine, but the Washington, D.C. stamp first issued by the post should be added as a new illustration. The reason for the inclusion of 112L1 with its inscription "WASHINGTON CITY" in the tablet, is that this lettering is one of several quick keys used in discerning originals from frauds.



L227 — 112L1



L133 — 61L1

## EAGLE CITY POST PHILADELPHIA

**L133 (61L1):** The ink blots on this genuine cut make identification difficult, as much of the lettering and design is covered over. Here's a clearer example of this elusive adhesive.



L104 — 37L1

## CHEEVER & TOWLE BOSTON

**L104 (37L1):** Here is a case of history going retrograde. Once upon a time not many years ago the Scott catalogue showed what appeared to be a reprint of an original Cheever stamp as L104. At least this was CLOSE to an original since it seemed based on genuine plates. Then someone convinced them to replace it with — guess what? — a notorious forgery — the infamous missing bottom envelope fraud, author unknown, my designated "Forgery E". For original known plates to date, see my *Cheever & Towle* article, *Penny Post* Vol.1, No. 3, Aug. 1991. Depicted here is a genuine Cheever, with characteristic penmark X.

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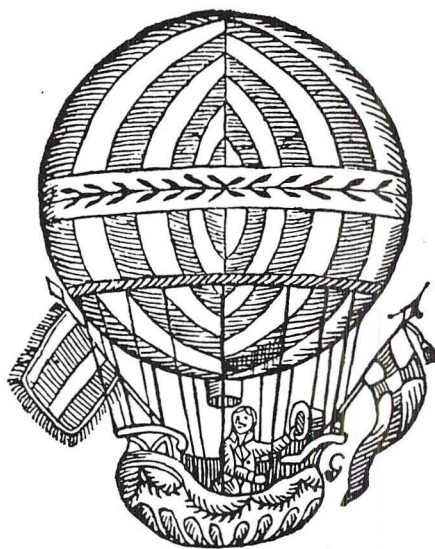
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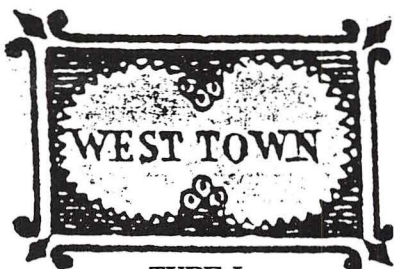
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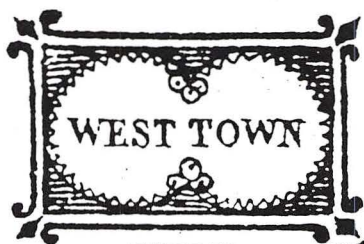
**125 W. Park Ave.**

**Empire, CO 80438**

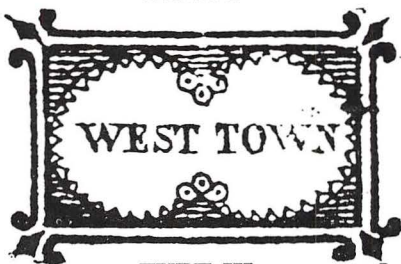
**Telephone (303) 569-3241**



TYPE I



TYPE II



TYPE III



TYPE IV

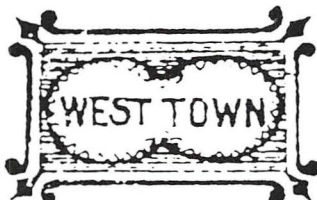
### WESTTOWN SCHOOL, WESTTOWN, PA.

**L277 (145L1):** This Scott cut depicts a blatant fraud that continues to dupe collectors and dealers alike. What Scott should show ideally are the four original design types of the larger stamp (Type L277) and the three design varieties of the smaller stamp (L277a, which shows Type VII). A full discussion, with all

types carefully annotated (plus minor subtypes) can be found in *The Penny Post* (Vol.2, No.2, April 1992), in an article authored by Arthur B. Gregg and myself. The reason for Scott showing all types is obvious: Hundreds of these stamps on and off cover survive and are keenly collected.



TYPE V



TYPE VI

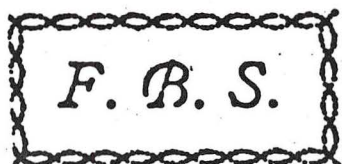


TYPE VII

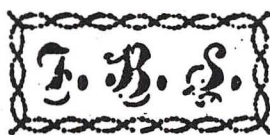
### FRIEND'S BOARDING SCHOOL BARNESVILLE, OHIO

**L147b (151L1):** Scott notes "several varieties and sizes of frame" and shows one type. In fact, three main varieties are known, all of which are depicted here. They were detailed more specifi-

cally in *The Penny Post* (Vol. 3, No.2, April 1993) by William Ullom as Types I, II and III in chronological order of issuance, with usages spanning from 1877 to 1884.



TYPE II

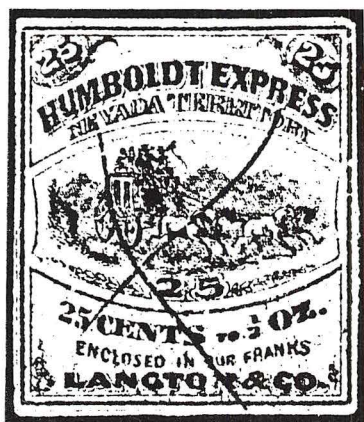


TYPE I



TYPE III





L169 — 86L1

## HUMBOLDT EXPRESS NEVADA

L169 (86L1): The old line shot of an original isn't half bad in the Scott catalogue, but here's another shot of an original that restores some of the darkened detail. It's a photocopy of the only pencancelled original known to me. Members are requested to forward actual photos of mint originals in their holding to replace this inadequate image.

## WELLS, FARGO & CO.

L263 (143L6): This cut of the Garter Belt stamp represents neither originals nor known forgeries. Here is a shot of the genuine stamp with the old time horizontal panned line bisecting the shield, as alluded to correctly in the Scott footnote. Surviving examples of this stamp also exist with long vertical or horizontal red lines running down or across the entire sheet of stamps. These are believed by authorities to be remainders.



L263 — 143L6

L271 (143LP10): The Publisher's Stamp design shown in Scott is by J.W. Scott. The genuine design — even with its range of 50 plate varieties — does not have a period following "Co" nor are the two frame lines set so widely apart. Here is a shot of what the originals resemble.



L268 — 143LP7

L268 (143LP7): The Scott cut in the 1994 catalogue is a photo of the old Scott creation, which can be deduced by comparing the ampersand which is upright and larger on the forgery; as well, the "A" crossbar of "FARGO" fails to join the sides of the "A". The undepicted genuine stamp is at last shown with this text. For a fuller discussion of these newspaper stamps, see *Pat Paragraphs* (BIA Edition) pp. 480-483.

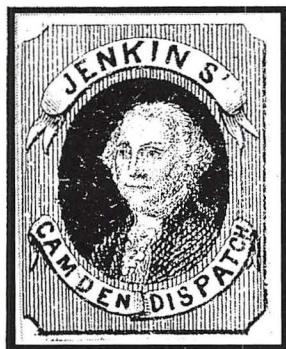


L271 — 143LP10

## JENKINS CAMDEN DISPATCH, N.J.

**L194 (89L1):** The Scott catalogue cut of L194 shows a darkened version of what John Halstead in his Jenkins study (*Penny Post* Vol.1, No.1, Jan. 1991) designated as Type 4. Another type exists, Type 3 with a more rounded portrait, which is shown here and preceded the Type 4 shown in Scott. Also not portrayed in Scott is a cut of 89L2, a stamp of coarser execution (Halstead Type 2), illustrated here as well, which should be depicted as it bears very little resemblance to L194. Scott 89L3 (L195) is Halstead Type 1, which is possibly genuine, not possibly bogus as reported in Scott. The chronology of issuance is reversed in Scott, so a totally revised listing of Jenkins stamps, and stationery, is in order.

Type 3  
89L-?



Type 4  
89L2

**F**rom a catalogue editor's point of view, pricing local stamps is a bit of a nightmare. Market conditions for the ultra rare items are mercurial, depending on a handful of wealthy buyers and their agents on any one auction floor. Demand for genuinely tied stamps of great rarity on immaculately preserved covers can produce stunning prices in the five figures.

To insert these top end realizations is misleading, as most locals were not tied, either by government handstamps or private post markings. Like other collecting fields, quality is everything. On the other hand, to do "average" pricing more representative of what the majority of known examples are fetching today, leaves out the record realizations. This is often a dealer-collector conundrum. Dealers and auction houses have as a rule an interest in publicizing record prices but listing that as representative of all examples for any particular local post risks the danger of misrepresentation of true value — and may alienate the average collector who suddenly wrongly perceives that his

favorite posts are now unobtainable forever.

In my opinion, a conservative pricing policy is the path to follow, with full recognition granted that top quality can command truly astronomical realizations, far above listed prices. An alternative, a rarity factor guide, might be considered if our Society decides to produce a separate catalogue. Ideally, such a catalogue would list all known handstamps and cancellations of each post, more definitive and expanded ownership information, more accurate dating and sequencing, as well as detail varieties of color, paper, plating and printings of the stamps themselves.

In summary, I have confined my attention to many of the most blatantly poor illustrations now populating the Scott *U.S. Specialized* catalogue. I do not regard myself as the ultimate authority in this area — far from it. If this field were not an ever expanding universe of knowledge, I would have retired from it long ago. In short, will readers kindly point out what I may have missed in this primary survey?



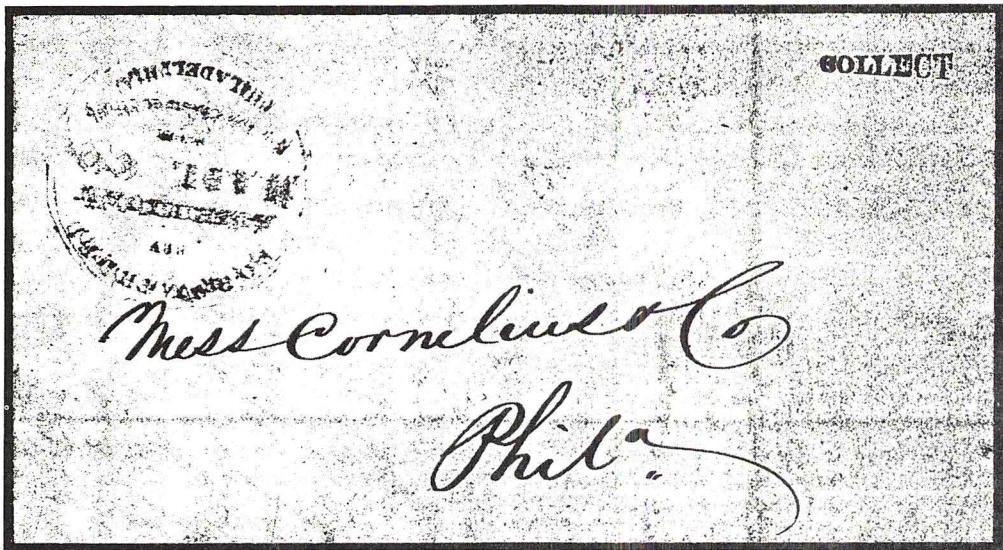


Figure 1: The folded letter with telescoping "COLLECT".

# A NEWLY DISCOVERED HANDSTAMP — THAT ISN'T

By Steven M. Roth

**T**he thrill of discovery was exciting for the short time it lasted. I came across the folded letter shown (Figure 1) and thought to myself, "I've never seen the American Letter Mail New York COLLECT handstamp telescoped liked this! I'll buy it."

When I returned home to my reference file, my excitement was reinforced. Nowhere in my records nor in the Levi auction records was there a similar marking. I looked through my extensive holdings of auction catalogues (saved specifically because they have good showings of private mail posts); nowhere did this marking show up.

Where did I go wrong? *Simply, I failed to examine closely the marking itself!* It looked great to my naked eye, so I accepted it at face value. Fortunately, I sent a photocopy of the folded letter to another collector, asking if he had seen this before. He wrote me:

"This is an astonishing marking. But deceptive and misleading. I'll bet if you took a strong glass to it and looked at

the second L, the E, — especially the T — you'll see the shadow impression of another strike, the first strike..."

He was correct, of course. And I felt foolish for having been seduced by this wonderfully double struck handstamp. The "C's" and "O's" of "COLLECT" match up perfectly, almost as if the marking had been created to fool some unsuspecting future collector. (See Figure 2). I've learned my lesson. I now keep a strong glass in my briefcase.

Of course, if the truth be told, I still would have bought this cover if I had detected the double strike at the dealer's table. But I would have bought it knowingly, not out of ignorance!

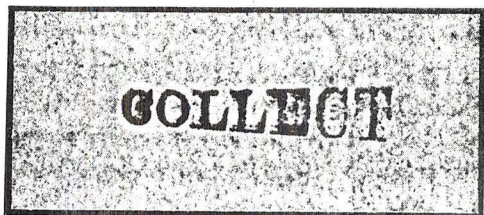


Figure 2: Seeing double.

# IN AND OUT OF THE MAILS

## The Road From Chicago To Bangor

By Steven M. Roth

**A**ny folded letter that received service from two or more private letter express companies as it traveled to its destination, while no longer considered to be a scarce item, is a desirable postal history artifact. Such multiple service is known as *conjunctive service*. If that folded letter also received service from the U.S. Post Office, then it is a very scarce item. Such is the case of the folded letter shown as **Figure 1**.

**Figure 1** originated in Chicago. It was internally datelined "Chicago August 13th, 1844". The letter has several handstamp markings on it. It has a red Chicago CDS, partially and weakly struck. It also contains a weakly struck 32 X 21 mm. marking in a red oval: "FORWARDED BY / HALE & CO'S / GREAT / EASTERN MAIL"; and, another poorly struck red handstamp, a 21 X 14 mm. rectangular box: "COLLECT / SIX CENTS / FOR / HALE & CO." Also on the face of the folded letter (and again on a back panel) is a black 31 X 17 mm. rectangular box "JEROME & CO'S / EXPRESS / NO. 8 COURT ST. / BOSTON".

The sender of the folded letter inscribed on its face, "Delivery immediately". The Chicago Post Office rated the folded letter "25" (cents due); this was crossed out when the letter was remailed with Hale & Company.

### How The Letter Was Handled

The letter entered the mails in Chicago, receiving a red Chicago CDS. From there the Post Office carried it to Boston, where it probably was delivered

to Mr. Peleg Chandler, Esq. At this point the folded letter no longer was *in the mails*, but was in private hands. Since the addressee, Miss. T.P. Chandler, was not in Boston, but was in Bangor, Maine (and the folded letter requested immediate delivery), Mr. Chandler (or his agent) *remailed* the letter, but not by redelivering it to the Post Office. Rather, he gave it to an Independent Mail Company, Hale & Company. Hale then may have carried the folded letter from Boston to some point north where it maintained an office, and then, perhaps, turned the folded letter over to Jerome & Co.'s Express for delivery in Bangor.<sup>1</sup> Jerome then carried the letter to its destination.

### An Observation and A Question

My *observation* is the obvious one: This letter is not an example of a forwarded letter; it is a remailed letter. There are no instructions inscribed on the letter requesting that the Post Office forward the letter, and, indeed, the Post Office did not. Nor is it likely that the Boston Postmaster turned over this letter to Hale for further transmission. I know of no example where this had been done by any Postmaster with any private letter express. Rather, the recipient of the letter from the Post Office remailed it by private letter express.

My *question* is this: When a letter originated in Boston<sup>2</sup> why was there conjunctive service to Bangor since both Hale & Company and Jerome & Co.'s Express maintained Boston offices? Or, to posit the issue another way: What



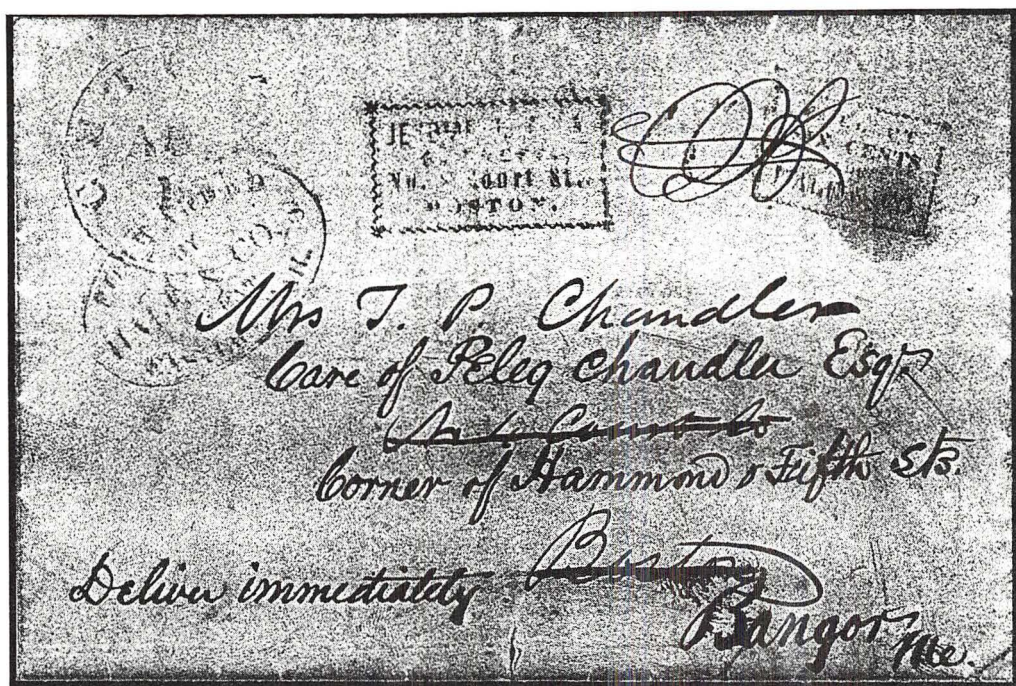


Figure 1: Folded letter saw conjunctive service from Chicago to Bangor.

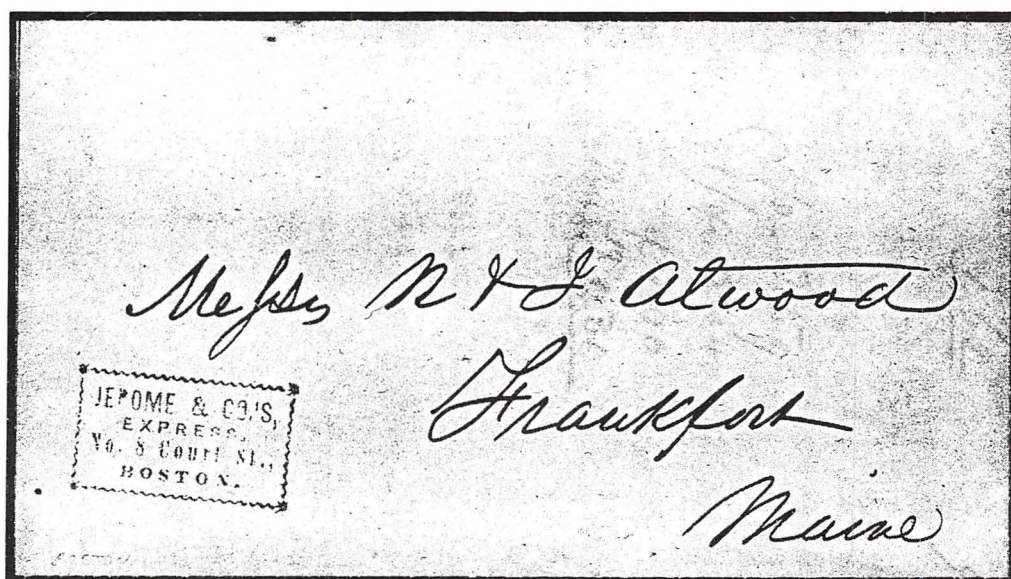
service did Hale perform from its Boston office that Jerome and Co.'s Express could not have performed from its Boston office?

Jerome & Co.'s Express has been referred to in the literature as Hale & Company's agent in Bangor.<sup>3</sup> It likely was, since Hale & Company did not deliver to Maine. But we do not know how this relationship affected the way in which the two companies allocated between them their letter carrying responsibilities. I suspect that Jerome & Co.'s Express would carry letters south into Boston which is why it maintained a Boston office, but that it generally would not carry letters north out of Boston, except in the circumstance when Hale & Company was already participating in the conjunctive service (as in the situation of a letter brought to Boston by Hale) or in the case when the letter had been directly deposited by the sender into Jerome & Co.'s Boston office. I believe too that if a letter were directly deposited into the Hale & Company office in Boston by the sender, it

was not likely that Hale & Company would send the letter over to the Jerome Co.'s Boston office for transmission. Rather, I surmise that in such situations Hale would carry the letter from its office in Boston to some point north to one of its offices,<sup>4</sup> where it would then be given to Jerome & Co.'s Express for final delivery. I believe that this was the treatment accorded to Figure 1.

There are other folded letters, too, which support these hypotheses. For example, there is a folded letter in my own holdings, dated Nov. 15, 1844, which originated in Boston, addressed to Frankford, Maine. (See Figure 2). I suspect this letter was deposited by the sender into the Jerome & Co.'s Express office, and that Jerome retained custody of the letter, delivering it to Bangor itself. In addition, the covers offered as Lots #275-277, Richard C. Frajola, Inc. Sale, Jan. 28, 1984, support my supposition of what occurred when Hale & Company was already participating in the delivery process. In each of these





**Figure 2: Folded letter went from Boston to Frankford, Maine.**

instances, the folded letters originated in New York City, were carried by Hale & Company from New York to the Jerome & Co.'s Express office in Boston, and were then taken to Maine by Jerome & Co.'s Express.

If Jerome and Hale had formal relations with each other, the only *reasonable* scenarios that would dictate conjunctive service would be when a letter had originated in Bangor and travelled through and beyond Boston, or when a letter had originated outside of Boston, destined for Bangor. The only time I can envision conjunctive service *in connection with a letter that had originated in Boston*, destined for Maine, is when the letter had been given to Hale & Company by the sender (or, in the case of **Figure 1**, the remailer), and Hale & Company wanted to share in the fee.

At first, there does not seem to be any

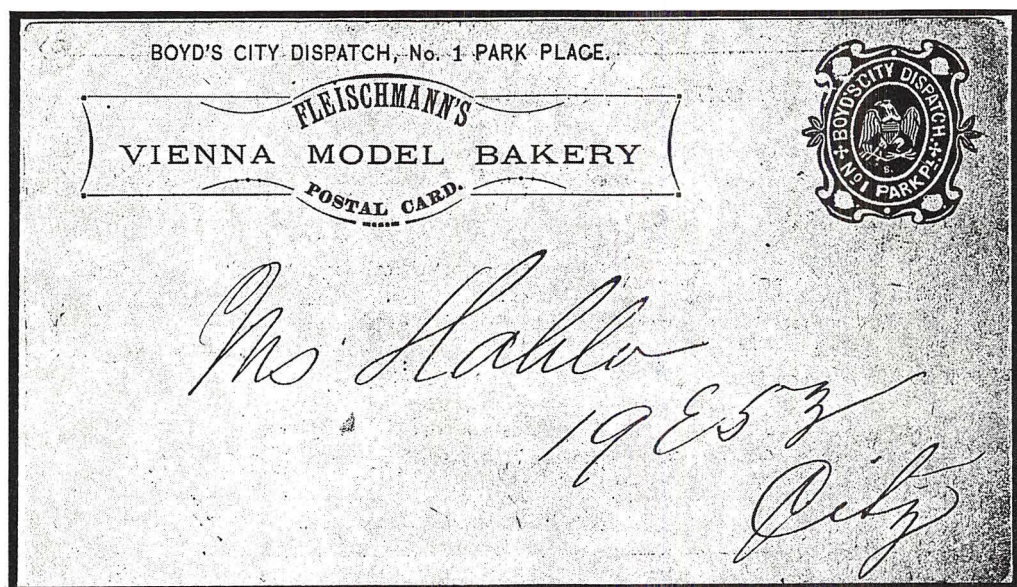
reasonable explanation why Hale & Company could not just have given the letter (**Figure 1**) to Jerome in Boston, other than its desire to share in the fee. Perhaps that is just what Hale did and why it did so. Perhaps Hale acted merely as a conduit for the transmittal of **Figure 1**, handing over the letter in Boston, stamping it with its handstamp to indicate its participation in the process (and reminding everyone that the fee had not been prepaid), and either collecting a broker's/finder's type fee for this service or not. Perhaps the handoff was the only service Hale & Company actually performed with this letter.

Or, perhaps not. Why, I asked myself, if Hale & Company were just a conduit would it use its handstamp indicating that six cents was due to Hale & Company? I just do not know the answer.

## FOOTNOTES

1. It will become apparent in the text why I have equivocated here.
2. As a practical matter, the folded letter shown as **Figure 1** can be treated as having originated in Boston since it left the mails there before beginning its journey again.
3. G. Bulkley, *Hale & Company / Independent Mail Post 1844-1845*, *American Philatelist* (May 1978), p.477.
4. Hale & Co. maintained offices north of Boston at Danvers, Pittsfield, Haverhill, Lowell, Salem and Marblehead (all in Massachusetts) and in Portsmouth and North Hampton, in New Hampshire. For a listing of Hale & Co.'s offices, see M. Gutman, *Offices of Hale & Co.*, *The Penny Post*, Vol.2, No.2 (Apr. 1992), p.24.





Is this unlisted 1879 Boyd's postal card unique?

## AN UNRECORDED BOYD'S POSTAL CARD

**W**ho can provide this collector with information about this unrecorded, as of now, Boyd's postal card?

The design, Scott Type L69, appeared in 1878 as Boyd's postal stationery 20LU30, 31 and 32 and as 20LU48 in a bank notice. No mention is made of a true postal card.

In 1981, it surfaced in a Zimmerman sale as lot 261 with the description shown at bottom page below.

It may not have sold, as I was told by the late Cyril dos Passos that he had

declined it at the asking price of \$100. At any rate, it worked its way down the line to me, at which point I bought it, crowing with delight. Cyril called me a profligate fool when I wouldn't swap with him.

That was long ago. It has rested in the vault since. Finally I'm curious. Who knows anything about this postal card or has seen other examples? The card is a strong prospect for submission to Scott for recognition. Its acceptance would be facilitated if another example were cited.

— *Richard Schwartz*

261	BOYD'S CITY DISPATCH, No. 1 PARK PLACE. & FLEISCHMANN'S/VIENNA MODEL BAKERY/POSTAL CARD. Prtd. on Boyd's City Dispatch Franked Postal Card Canc. by Purple Strike "BOYD'S CITY DISPATCH/APR 29 1879/1 PARK PLACE, N.Y." Oval Hdstp., insignificant light crease, otherwise Very Fine, Unlisted Local Card.....(Photo) Est. 300.-500.00
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The lot as described in the Zimmerman sale.

# THE FORGERIES OF WELLS & CO. LETTER EXPRESS

Edited from the Perry-Hall  
manuscript on Independent Mails

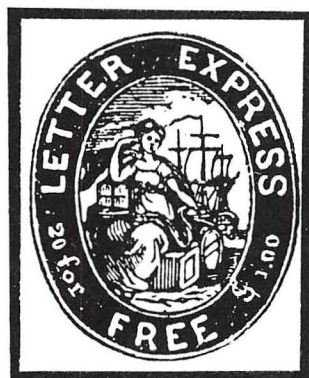
By Richard Schwartz

Henry Wells formed Wells & Co. Letter Express in July 1844 to serve the area west of Buffalo. At Buffalo it connected with Pomeroy's Letter Express for service to the east. Most mail handled by the Letter Express actually went east-bound; west-bound covers are consequently scarce. The company ceased operation in November 1844.

## GENUINE SCOTT 96L1-96L2

Printed in black on pale pink (96L1) and on green surface coated paper (96L2) which may show a slight glaze. The Goddess of Commerce, seated on a case, her right arm on a bale, with a ship in the background was a popular design and appeared on bills of lading of various freight forwarders and expresses (See Figure A) and on other commercial stationery. The stamps were relief printed by electrotypes or stereotypes from a woodcut, probably in sheets or panes of five horizontal rows of four stamps each. This layout would conveniently make the twenty stamps sold for one dollar.

A quick test of the genuine is the small loop of the high waisted "R" in "LETTER" and its leg which appears like an afterthought to a letter P. None of the forgeries has these characteristics. Additionally, the foot of the seated figure projects beyond the skirt, the lower edge of the cape is opposite the lower corner of the "L". A tiny decimal point can sometimes be seen after the "1" in "\$1.00". The serif does not connect to the foot of the "f" in "for".



Genuine 96L1-2



Forgery A



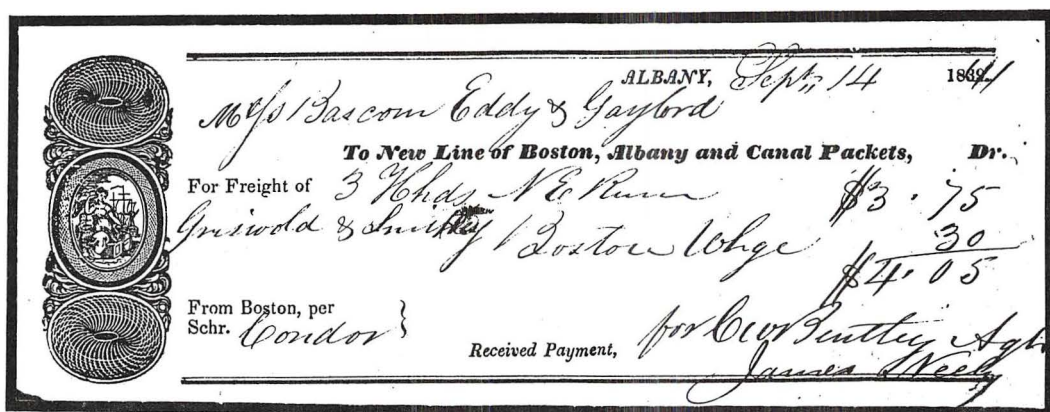


Figure A: Our Lady of Lading on an early freight bill.

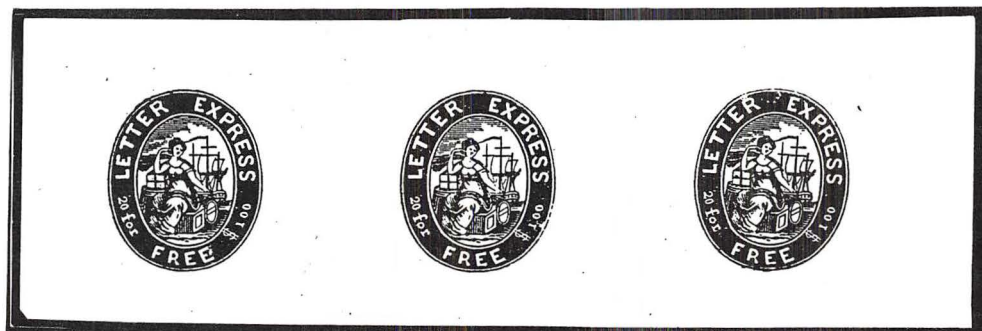
## FORGERY A

This is Perry's Type D, a Hussey forgery. No foot is visible. The lower edge of the cap is rounded and lies opposite the space between "L" and "E". The serif connects to the foot of the "f". The flag touches the woman's head. Two printings are known: horizontal rows of five

with at least two rows to a sheet or pane with impressions spaced 5 mm to 6 mm apart horizontally on wove paper, and in horizontal strips of three on wove and on laid paper with impressions 18 mm apart. Both printings are in black on pale pinkish buff coated paper.



Setting I by Hussey.



Setting II by Hussey.

## FORGERY B

Perry's Type X, attributed to Scott. The barrel head behind the seated woman is arched instead of rounded. The end of the dress sleeve is a single line (the original shows two), a short diagonal line divides the woman's bodice. The "1" of "\$1.00" is upside down and backward. Printed on at least two thicknesses of paper colored through: black on cream, on magenta, on pink, on dark green, on light gray.



Forgery B

## FORGERY C

A Taylor forgery. The lower edge of the cape is opposite the end of the "L", the cape itself touches the oval rim. The "f" has a serif, the pennant of the ship is not wavy but slightly curved. Oval "o" in "for", no period in "\$1.00" and in the "20" the "2" is smaller than the "0".

Sherwood Springer has assigned Type C forgeries to different forms on the basis of slight differences:

Form 7: Brown on white, black on brown surfaced, brown on orange surfaced. Form 13: Black on scarlet glazed, on yellow glazed. Form 15: Ultramarine on white laid, black on pale violet blue, black on bright orange buff colored through. Form 17: Black on white, on cream.

Many other colors from other uncharted forms also exist.



Forgery C

## FORGERY D

This is thought to be another Taylor production. It differs only in a few ways from Taylor's Forgery C and has been noted in a number of colors and papers characteristic of Taylor's work. The woman's throat has an additional line, the "\$" is larger than Forgery C. Recorded in ultramarine on white wove, dark ultramarine on white porous, black on cream laid, black on pale violet glazed, black on lemon yellow surfaced, brown purple on yellow, black on pink glazed and on pink laid.



Forgery D



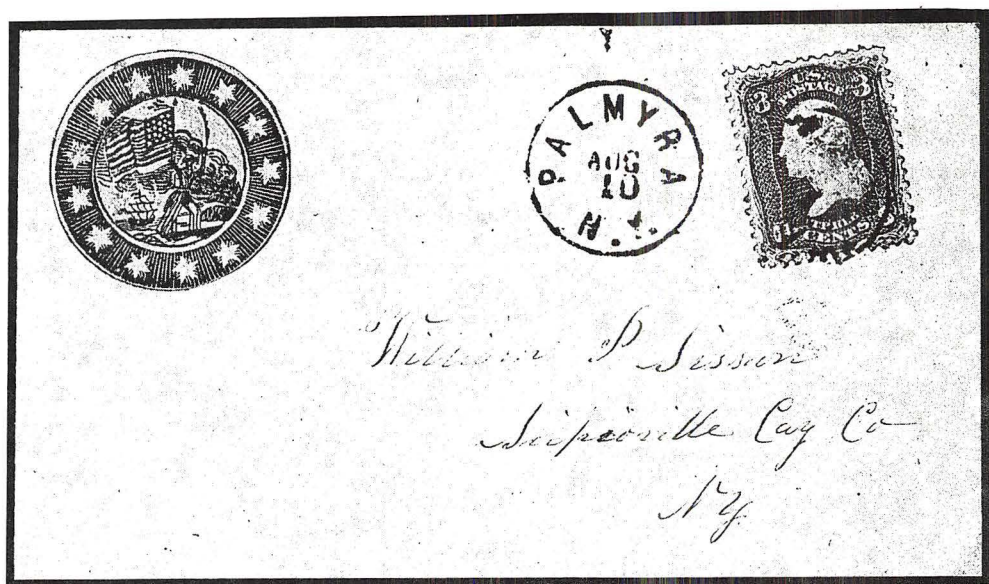


Figure B: The battle scene on a later Civil War Patriotic.

## GENUINE SCOTT 96L3 AND 96L4

The center design of the two are nearly identical. To what military engagement the scene refers is not known, nor is an earlier picture or illustration reported which might have been its model. Among other examples, the design appears later on patriotic envelopes (George Wolcott sale, lots 556 and

2246, see Figure B) and on a poster "Constitution of the United States" published in 1846. A store scrip for one dollar issued in 1862 is illustrated here, as Figure C. The battle scene is most frequently set in a patriotic circle of thirteen stars. As a printing ornament it probably was available in a range of sizes, circa 1862, printer not known.

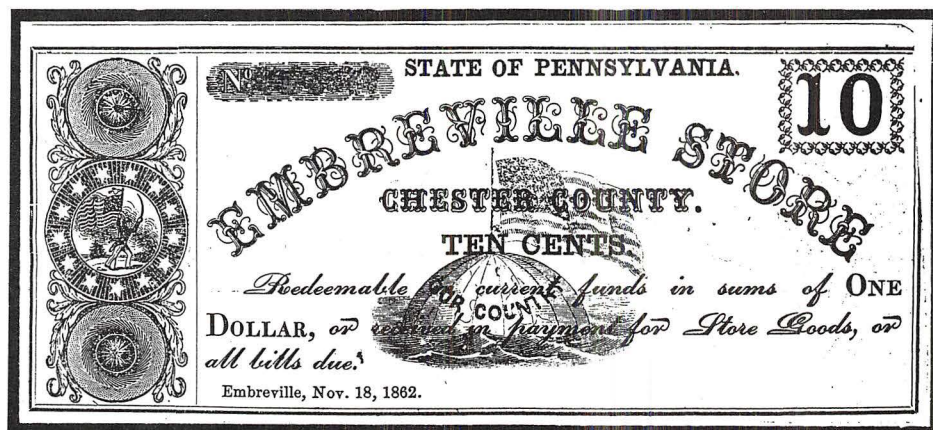


Figure C: The same popular design on store scrip of 1862.

## GENUINE SCOTT 96L3

Printed in black on pink surface coated paper, glazed. As in the genuine 96L1 and 96L2, the "R" of "LETTER" has a high waist and awkward leg. Part of the sword is broken off. The parenthesis of "(10 for)" and "(\$1.00)" barely enclose their wording. The inner black circle is heavier than in any forgery.



Genuine 96L3

## FORGERY E

Perry's Type Y, a Scott forgery. The flag lacks the dramatic billowing of the genuine, the sword is longer, the "R" in "LETTER" has a graceful curve to its short leg. Recorded in black on pale pink porous paper and in black on purple and on lilac.



Forgery E

## FORGERY F

Attributed to Taylor. It is possible that this was Taylor's first printing of the Letter Express forgeries. It resembles Scott's Forgery E except in the smoke, which here has a coarser woodcut look. The streamer on the flag shows two complete ornaments. The following colors have been noted: black on white, on green, on gray, on pale pink, on vermilion surface coated, on light blue, on greenish gray, on yellow, on green surface coated, and in red on white. Other colors and papers may exist.



Forgery F

## FORGERY G

Perry's Type E, believed to be a second Taylor forgery. The sword is long and touches the black inner ring (though not in the illustration of this forgery in Perry's *Pat Paragraphs*, page 319 of the Bureau Issues Association reprint). The streamer above the flag is short and without ornament.

Sherwood Springer has assigned this



Forgery G



forgery to two forms: Form 13: Black on scarlet surfaced paper, black on yellow surfaced, black on pink surfaced. Form 17: Black on white, on cream.

Note: No Hussey forgeries of 96L3 and 96L4 are known.

## GENUINE SCOTT 96L4

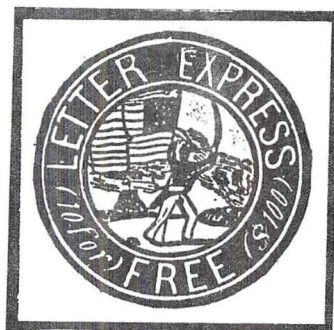
Printed in black on scarlet surface coated paper. The sword is complete. "LETTER EXPRESS" and "FREE" are taller, the parentheses enclosing the value are long and only slightly bowed. (The original illustrated here has a diagonal penstroke.)



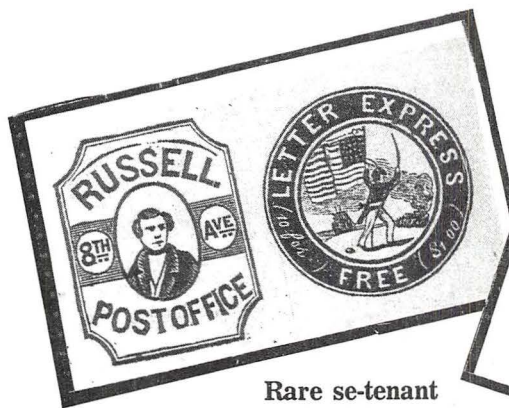
Genuine 96L4

## FORGERY H

The only forgery of 96L4 found to date. It is credited to Scott. The vignette seems to be copied from Scott's Forgery E with small differences. The legs of the "X" in "EXPRESS" cross too high, the parentheses are shorter and more curved. "For" is in individual italic letters instead of connected script. Seen in black on scarlet surface coated paper.

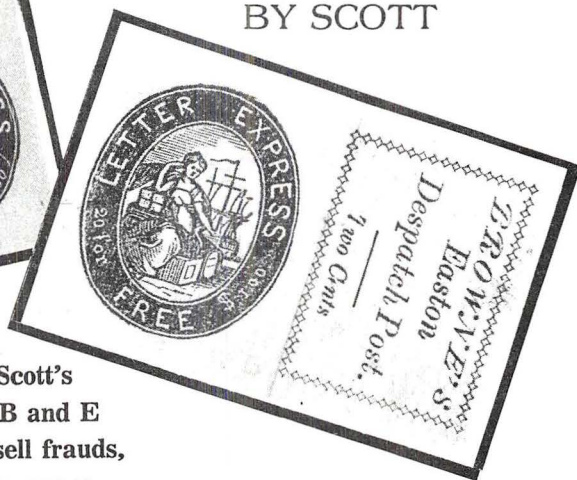


Forgery H



Rare se-tenant  
surviving examples of Scott's  
Letter Express forgeries B and E  
with his Browne's and Russell frauds,  
both examples on magenta paper.

## FORGERIES BY SCOTT



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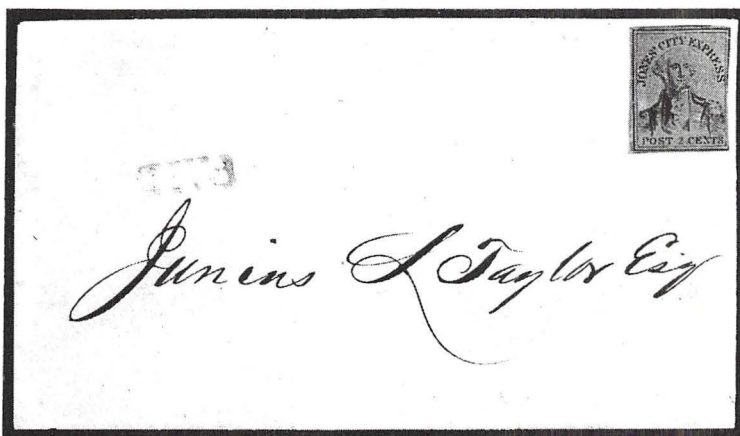


**ARA**





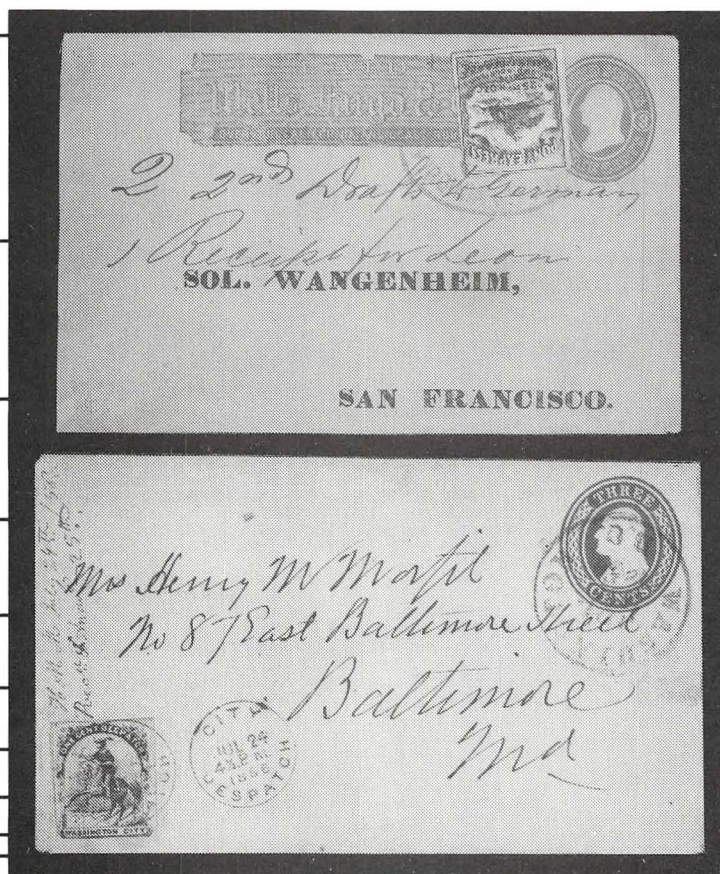
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