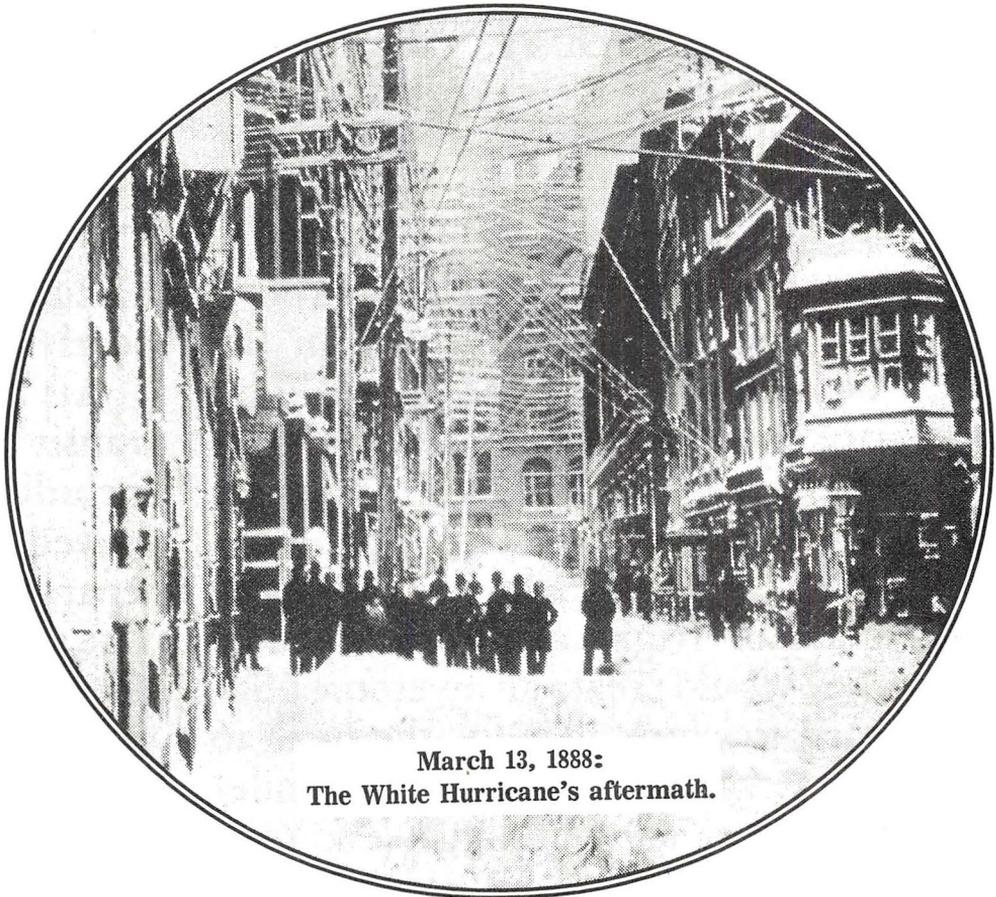


JANUARY 1995

Vol. 5 No. 1

THE PENNY POST

Official Journal Of The Carriers And Locals Society

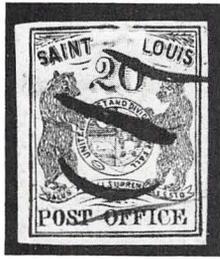


March 13, 1888:
The White Hurricane's aftermath.

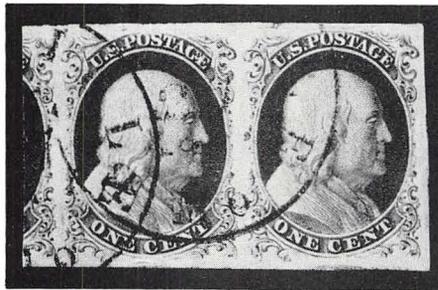
INSIDE THIS ISSUE

THE BLIZZARD MAIL STAMP
LOUISVILLE CARRIER FORGERIES
A PRIMER ON THE FOUR MAJOR FORGERS
JEFFERSON MARKET: NEW DISCOVERY?
THE BRITISH LIBRARY TAPLING COLLECTION
A BOYD'S ESSAY MYSTERY
FORGERIES OF HARTFORD MAIL ROUTE

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Louis Bear Provisional
on greenish paper



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THE PENNY POST



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JANUARY 1995

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CONTENTS

The Editor's and President's Message	Pages 2-3
The Blizzard Mail Stamp, by Gordon Stimmell	Pages 4-9
Louisville Carrier Forgeries, by Gordon Stimmell.....	Pages 10-14
A Locals Forgery Primer, by Sherwood Springer	Pages 16-18
Jefferson Market: A New Discovery?	Pages 20-21
A Voyage To View Ancient Treasures	Pages 22-23
A Boyd's Mystery, by Lawrence LeBel	Pages 24-25
Forgeries of Hartford Mail Route, by Richard Schwartz	Pages 26-31

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FROM THE EDITOR

Prepare to applaud. The Scott Publishing folks have just taken a giant stride for stampkind.

The 1995 *Scott U.S. Specialized Catalogue* has replaced dozens of bad cuts in the locals section in one grand gesture, using illustrations published in last July's *Penny Post*.

If you have not purchased the 1995 *Specialized*, go buy it. This edition marks a new era. Finally, the notorious forgeries are gone, and most of the unintelligible linecuts replaced.

It is, in a memorial sense, the culmination of a crusade begun by the dean of locals, Elliott Perry, writing from the "Peach Orchard" in *Pat Paragraphs* over 50 years ago.

Special thanks go to new Catalogue Editor William W. Cummings, as well as Stuart Morrissey, Publisher. In one fell swoop, they have done more than all their predecessors at Scott to bring truth to the locals section.

The Scott team is also doing a fine job of retooling the *Specialized* in other areas. The latest volley is state duck stamps, a section increasingly overdue and at last delivered. Great strides have been made in revenues and in essays as well recently, ushering the tome firmly toward the 21st century.

Of course, the locals changes are obviously cosmetic for now. However, accurate textual updating of the section is projected as new discoveries are unearthed by postal historians.

As time goes by, our Society will screen and then transmit textual changes as well to the Scott editors in both Carriers and Locals fields. Much remains to be done, involving new data on proprietors of posts, imposing proper

printing chronologies on some major posts, plus perhaps separating out the Independent Mails stamps.

We are always open here to enlightened suggestions.

This first *Penny Post* of 1995 has some intriguing postal history to ponder. Permit me a quick preview.

An unpublished letter from William H. Mitchell has surfaced, giving a new version of how his Blizzard Mail stamp was created. This letter, written to the chronicler of the Fresno-San Francisco bicycle post, helps round out our knowledge but also adds a touch of mystery due to contradictory information.

We've kicked off our long threatened Carrier Forgeries series. To get the ball rolling, I've penned a few words on Louisville, KY carriers, that is, Wharton and Brown & McGill.

Sherwood Springer, a major force in the study of the methodology of the classic forgers, shares an article dealing with the hallmarks of the Big Four, J.W. Scott, George Hussey, S. Allan Taylor and J.B. Moens. For new students, this piece is a must read.

Lawrence LeBel unveils an unpublished Boyd essay; Tom Mazza shares an unrecorded and perhaps unique Jefferson Market handstamped cover; I review the famous Tapling Collection in the British Library; and Richard Schwartz plunges into the forgeries of the Hartford Mail Route, including a fresh closeup of the 12 types of original Hartfords residing for a century in the Tapling Collection.

And no, I have no idea what we'll do for an encore.

To everyone, Happy New Year.

- Gordon Stimmell.

PRESIDENT'S LETTER

Our attempt to stage the Society's next Annual Meeting in San Francisco in 1995 cannot occur, Marty Richardson has reported to me, because the organizers of WESTPEX are unable to accommodate us.

With that in mind, while we cannot achieve our expressed desire to hold a meeting on the West Coast in time for 1995, we should strive to achieve this in 1996 for the benefit of our many West Coast members.

As an alternative site for 1995 we also explored NAPEX (June 2-4) in the Washington, DC area, but they too were full up. The search is continuing.

Dues are now due. Notices will be going out soon. The dues chart is located below this letter. Please renew as promptly as possible.

A new membership directory is currently being prepared. If you do not want your address listed or if you have new membership information, please contact either Marty Richardson or John Halstead.

I am going to propose to the Board of Directors at our next Annual Meeting that it consider the possibility of creating a photo registry (with textual explanations) of covers with adhesives (locals or carriers or Independent Mail Companies)

that have been spuriously added.

If we do this, we will need criteria for making such a determination, an understanding of potential liability by the Society, guidelines for how the registry will be used and by whom, and, I'm sure, many other matters.

I would appreciate members' thoughts concerning this. What has prompted the thought for me is a certain Philadelphia carrier cover that repeatedly has been offered for sale — and at a steep price. This cover looks good (and even has a fake red star carrier cancel tying the adhesive), but it isn't good.

Why not? Because the semi-official adhesive wasn't printed until 1851, but the Philadelphia handstamp CDS present on the cover is known used only in 1846-47 on stampless mail.

But, what do we do — if anything — with that information? Do we explain the facts to the dealer and request that he/she take the cover permanently off the market? If so, what if he/she refuses?

These are the type of issues, if the Society is to proceed, that we would like your input on.

I hope you have all enjoyed very Happy Holidays! Thanks for your continued support of the Society and its directors.

- *Steven Roth.*

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THE BLIZZARD MAIL STAMP

DIGGING OUT FROM UNDER THE EVIDENCE

By Gordon Stimmell

More than a century has passed since the Great Blizzard of 1888 paralyzed the rail and postal system of New York City — an opportunity noted philatelist W.H. Mitchell seized to create the country's first Emergency Mail stamp.

Can we add anything new at this late date? Mitchell himself outlined the history of his little 3-day post in *Mekeel's Weekly Stamp News* in 1890. Other writers, including Harry M. Konwiser, Henry Needham and George Sloane added their drift in later decades.

Mystery still shrouds the postal usage of the Blizzard Mail stamp, despite the testimony of contemporary chroniclers. And now, a letter has come to my attention, written by 'Doc' Mitchell in 1894 that sheds a new light on his post.

Mitchell's 1894 letter was a response to a West Coast scribe detailing the birth and use of the San Francisco-Fresno Bicycle Stamp. However, Mitchell's outpouring puts forward facts at odds with his history of his own post just four years earlier.

It is this fissure that we shall step through. Was the post a snow-job? Do Mitchell's "facts" stand up to a century of subsequent scrutiny?

THE GREAT BLIZZARD

Whatever the status of the stamp, the March maelstrom was all too real.

The weatherman, as usual, got it dead wrong. The Signal Service Corps (forerunner to the U.S. Weather Service)

predicted "fair and warmer" for Monday March 12, 1888. It had so far been a lovely spring in Manhattan and on the Jersey shore. The robins had already flocked back to Central Park.

What the weathermen didn't see until it was too late was a monster snow-storm barreling (at 600 miles a day) across the Midwest and a howling soggy Northeaster hatching off the Carolinas. Both storms were destined to nail the New York City area simultaneously.

Arriving just after midnight Monday, the blizzard howled through New York's canyons for 36 hours. Hurricane winds whipped drifts 30-feet deep against downtown buildings, trapping residents inside. All traffic, by horse, the El, and rail was strangled or stopped dead. The East River was frozen over and thousands crossed it dangerously by foot as the ferries had suspended service.

The toll was terrible. At least 200 died in New York City. Snow removers later found over a hundred horses frozen like statues where panicked drivers had abandoned them at the height of the "White Hurricane's" fury.

THE 1890 ARTICLE

Meanwhile, William H. Mitchell was busy across the river in Bergen Point, Bayonne, New Jersey as the eye of the storm hit. This is his own account, printed in *Mekeel's* in 1890:

The writer had spent much time on Monday on the street and was in the post office where business men of Ber-



Snow job: Aftermath of blizzard, New York City, March 13, 1888.

gen Point were anxiously inquiring for information as to when the service was likely to be resumed, but Mr. C.T. Munn, the postmaster, could give no information except that if "trains could not run mails could not."

"But the boat is running," said the grocer.

"If we had a messenger service we could at least send mail to New York," remarked someone else.

"Any of the old time private mail

would go through both ways," said the philatelist.

"How?" asked the postmaster.

"Hire a team and use a sleigh," was the answer. "I'll take all letters through for five cents each to the New York post office."

"When?" asked the superintendent of a manufacturing establishment.

"At 2:30 this afternoon," answered the philatelist. Ten minutes after this last statement the telegraph pole in front of the post office bore a notice somewhat like the following:

During the blockade on the railroad, mail matter, letters only, will be taken direct from Bergen Point to the New York Post Office. May be left at W.H. Mitchell's office, opposite depot, or with Mr. Seward at Ayers' Drug Store.

WILLIAM H. MITCHELL

The proprietor of the Blizzard Mail then visited Dr. A.W. Seward at the drug store. Now it happened that Dr. Seward has a small amateur printing press and some odds and ends of type, etc., to print drug labels. The proprietor possessed a cut of the Seal of New Jersey and the combination resulted in the stamp.

"You must have watermarked paper," said Dr. Seward, and brought forward a box of Quadrill note paper. About 300 stamps were printed in the next hour and pasted (note the word) on the letters collected and cancelled with the rubber stamp device shown in red ink.

The letters thus mailed went on the Chancellor's afternoon trip (on Tuesday, the steamer made no westbound trip Monday) the messenger having orders to "stuff the nearest street letter box." The fee of three cents went to the messenger, who netted about \$2.75 for his trip as he returned on the boat, leaving New York at 5 p.m.

The next day, Wednesday, 8:30 a.m. and 2:30 p.m. trips were made and Thursday the same trips, 8:30 a.m. and 2:30 p.m., making five trips to New York in the three days. Friday the first U.S. mail arrived and service being resumed, the Blizzard Mail was soon forgotten.

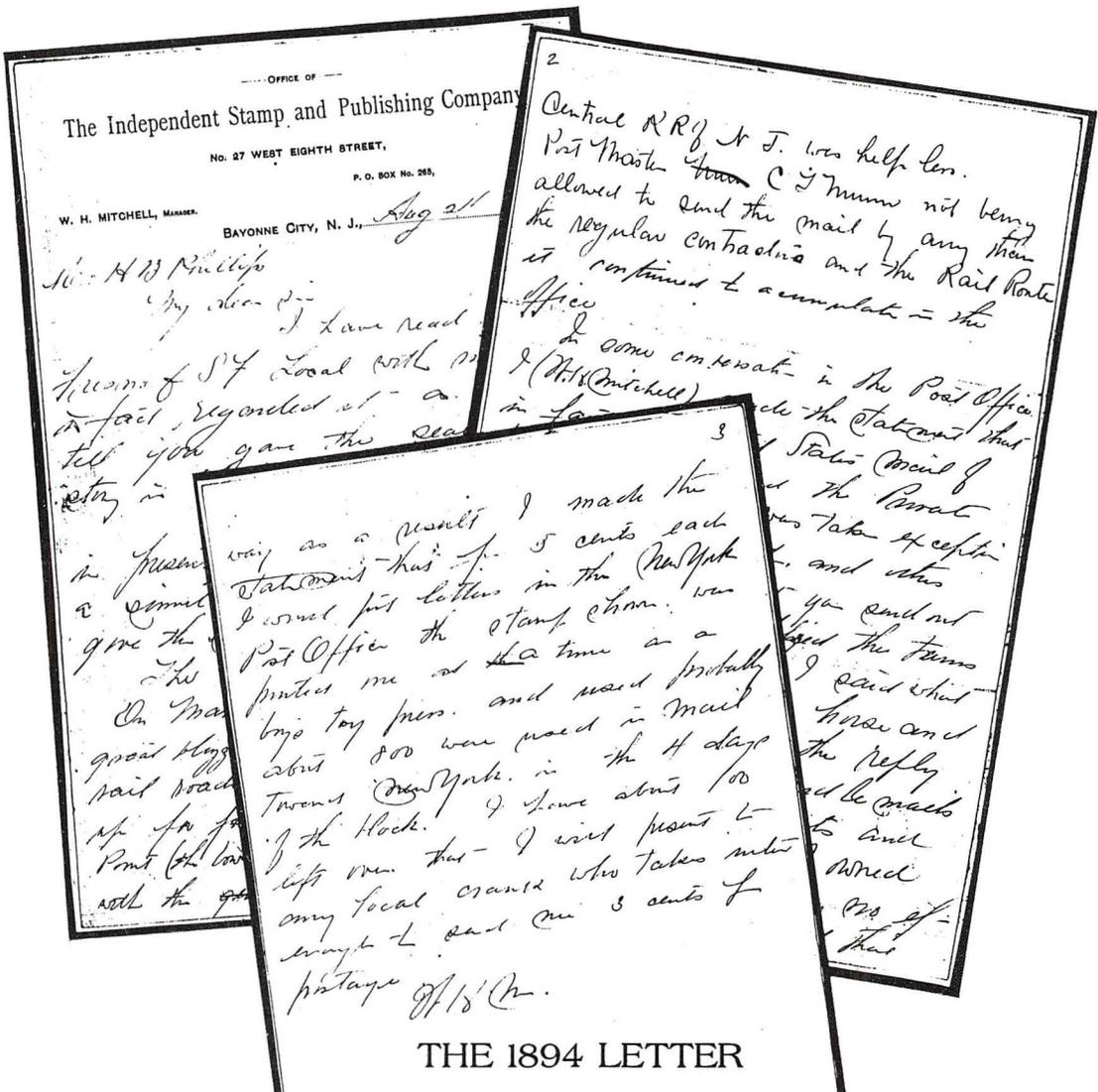
Mitchell ended his 1890 account with this quote from the *New York World* dated March 15, 1888, saying the intelligence was delivered to the *World* by Blizzard Mail for the *Suburban* reporter:

"Since the blockade on the Railroad Monday no mail has been received or dispatched from the Bergen Point office. One enterprising young man has been taking mail into the city via the steamboat Chancellor. A special postage stamp has been devised for the occasion of a unique design. A fee of five cents is charged of which two cents is for government postage. The rest is the proceeds of the enterprise. Several hundreds of letters have thus been started on their way."

Mitchell noted the post only operated one way, to New York City. As for usages, Mitchell said "some few specials on request were delivered and answers brought back to Bergen Point, which were duly delivered. All genuine 'Blizzard Mail' labels will be found with the "New York" receiving postmark."

Despite hundreds of letters purportedly sent, Mitchell obliquely noted: "The only used specimen the author and proprietor ever saw was in possession of the late Wm. A. Warren, he having himself sent it."

Mitchell concludes his 1890 article: "What few remainders there were have been presented to friends as souvenirs. While the stamp had a legitimate existence, the proprietor does not desire to be accused of "making a post" for philatelic purposes only."



THE 1894 LETTER

The later missive of Mitchell is letterheaded with "Office of The Independent Stamp and Publishing Company, No. 27 West Eighth Street, W.H. Mitchell, Manager and datelined Bayonne City, N.H., Aug. 24, 1894. It is repeated in its entirety here.

Mr. H.B. Phillips:
My Dear Sir,

I have read the Fresno & S.F. local with interest in fact, regarded it as a fake till you gave the seal of your story in FF of F. (Filatelic Facts & Fallacies).

I take pleasure in presenting to you a pair of a similar post in the East and give the story.

The Blizzard Mail

On March 15, 1888 during the great blizzard that tied all the railroads running out of New York up for from 4 to 10 days, the Bergen Point (the lower wards of Bayonne) Post Office with the other offices on the line Central RR of N.J. was helpless.

Post Master C.J. Mumm not being allowed to send the mail by any than the regular contractors and the Rail Route it (the mail) continued to accumulate in the office.

In some conversations in the Post Office I (W.H. Mitchell) made the statement that in fact the United States Mail of today (1888) was behind the Private Mail of 1844. This was taken exceptions to by the Post Master and others.

I then said why don't you send out your mails. They replied the trains are not running. I said what is the matter with a horse and sleigh to the boat. The reply was "no authority to handle the mails in any but *regular* routes" and though the CRR of N.J. owned the boat route they made no effort to handle any mail that way as a result.

I made the statement that "for 5 cents each I could put letters in the New York Post Office." The stamp shown was printed one at a time on a boy's toy press and used probably about 800 were used in mail toward New York in the 4 days of the block.

I have about 100 left over that I will present to any local crank who takes interest enough to send me 3 cents for postage.

W.H.M.

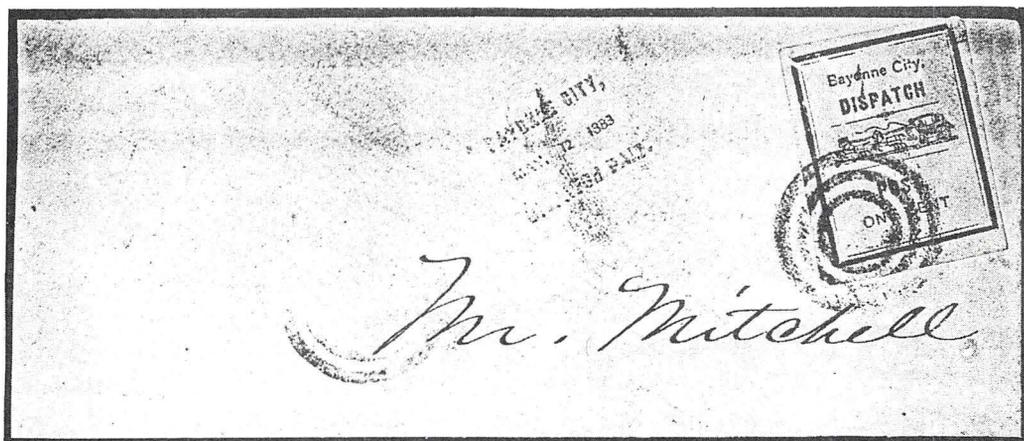
The confirming details are nice, such as the horse and sleigh as the link to the steamer dock that the Blizzard Mail deliveryman took. But a few contradictions lurk here. In 1890, 300 stamps were printed. Here we have 800 used. Was there more than one printing? Judging by the rarity of surviving stamps, this is doubtful. In 1890, 5 trips were made over



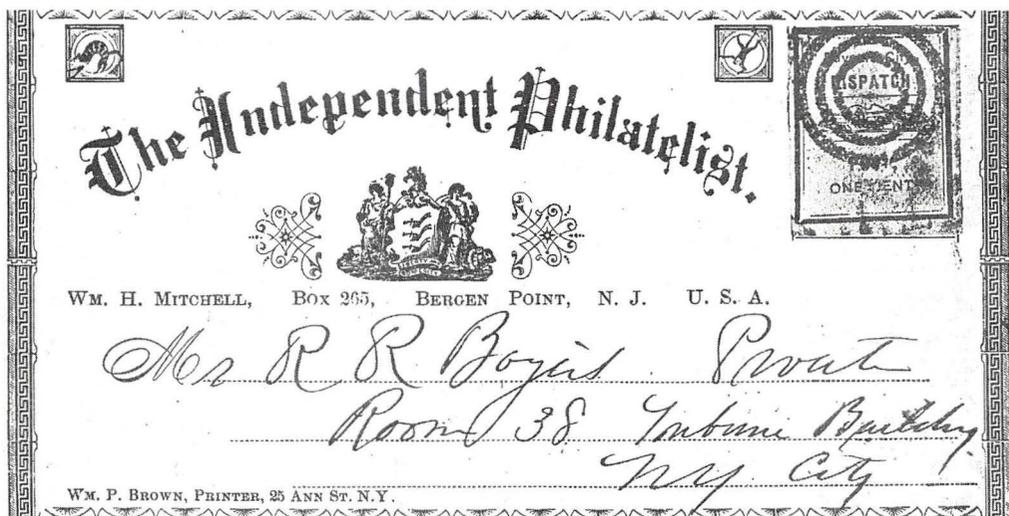
The Blizzard Mail stamp.

3 days, in 1894, he says, in an obvious mistake of memory, that the stamps were used over 4 days. In 1890, he had no stamps left, the remainders haven been given away (he likely didn't want beggars flooding him with mail) but in 1894 he still had 100 in his possession.

Henry C. Needham asserted in March 20, 1934 *Postal Markings* (Harry Konwiser's *Philatelic Tabloid*) that "some 500 letters were carried" and Konwiser parroted that "fact" in his *Blizzard Mail* article in *Stamps* on Aug. 10, 1940. However, the record fails to support 500 letters being sent, as not one legitimate New York City-received usage has survived. Were they all swallowed in a snowdrift? Many of the letters purportedly contained reporter's copy on the storm bound for New York's newspapers. In the heat of deadline, it is doubted any of these survived the wastebasket. But what of the others?



Bayonne City Dispatch letter to philatelist 'Doc' Mitchell.



Strange link: William P. Brown, William H. Mitchell on same cover.

WHO WAS MITCHELL?

'Doc' Mitchell was a fascinating figure in philately in the 19th century. His contribution to the private posts field was a major U.S. Locals Listing in the 1887 Sterling Catalogue. He codified the field in the late 1880s, not always correctly, but he made a major attempt to sort out the weeds from the garden of rarer genuine delights.

Search your fakes and forgeries holdings: If you find any backstamped with a large C, they were so marked by Mitchell. In a story in *The American Philatelist* of Dec. 1887, Mitchell reported: "I examine hundreds of these stamps sent to me from all parts of the country for inspection. I weed out these vile impositions. On and after the first day of January, 1888, I will punch all counterfeits that shall come into my hands with a large capital C. The Private Local Post Stamp must be protected."

His exact connection to another New Jersey post, the Bayonne City Dispatch of 1883, is a bit murky. He has long been thought of as one of the silent fathers of that post. I possess a cover, shown here, addressed to him bearing the rarer of the two known handstamps.

Another rather bizarre linkage is shown on a Bayonne City Dispatch cover bearing William Mitchell's Inde-

pendent Philatelist logo. Even more incredibly, note the name of the printer on the bottom margin of the card: "Wm. P. Brown, Printer, 25 Ann St. N.Y." This is none other than "limping Willie Brown" of Brown's City Post infamy (31L1-5) who ultimately withdrew from stamp and postal dealing to accept the position as imperial printer in Japan.

THE STAMP

As I have not yet encountered any forgeries, I think a photo of the genuine stamp will suffice for identifying characteristics. The Quadrille obverse network is very pronounced and unusual. My copy of the stamp has the four corners musillaged privately in triangles, as the stamp was issued without gum and according to Mitchell, pasted on envelopes. The recent copy in the Ivy Shreve & Mader June 1994 sale (Lot 1675) which realized \$1100 before commission, was a full "mint" example, with these pencilled words on the back: "Complementary/ Dr. W.H. Mitchell's/ Own Post / Mar. 13-16, 88".

To date, no examples of the stamp have been found used on covers, whether locally in Bayonne, or legitimately via steamer to New York City in the blizzard.

LOUISVILLE CARRIERS

A REVIEW OF THE STAMPS AND FORGERIES

By Gordon Stimmell

Carrier stamps of the U.S. have been widely covered in the philatelic press over recent decades. Elliott Perry's research in *The Philatelist* of London, Denwood N. Kelly's superb Baltimore series in *The Collector's Club Philatelist*, and Robert Meyersburg's editing of Perry manuscripts in the *Chronicle* all spring to mind immediately as mainstream modern efforts.

Other writers such as Donald Johnstone on Franklin and Eagle Carrier stamps have filled out the picture on individual carriers. However, the record on carrier stamp forgeries in general could be more complete.

Much remains to be done as well on plating of originals and postal history. These are Promethian tasks. This series will primarily focus on carrier forgeries, as the most neglected area in prior literature.

THE LOUISVILLE CARRIER STAMPS

I would love to say the record on David Wharton's P.O. Despatch and its successor Louisville carrier stamp, Brown & McGill, is clear. In general, the history of 1850s carriers from any city can be a fragile thing, too often reliant on testimony from owners and patrons using cloudy memories decades later.

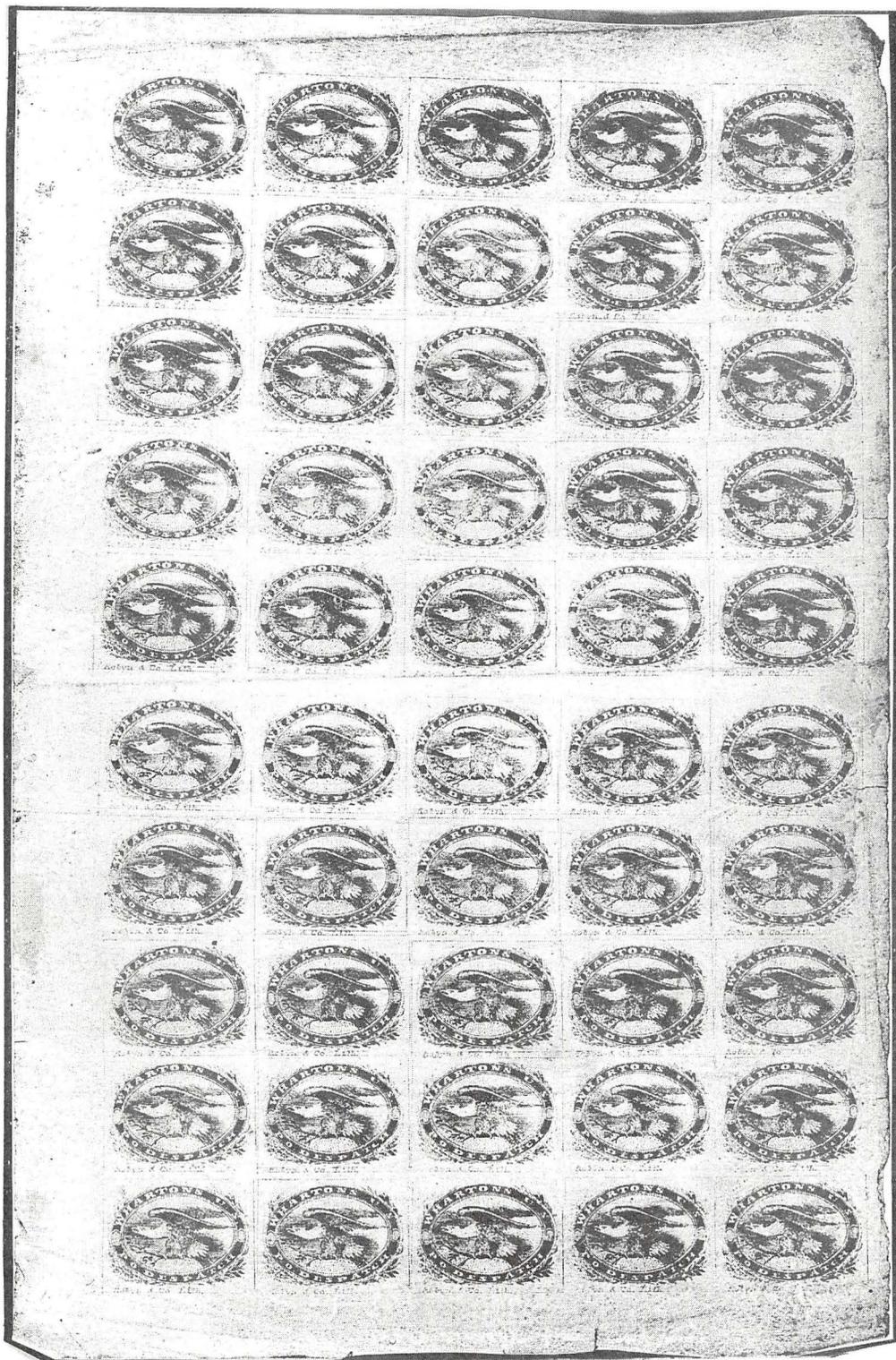
The main source of reliable data on the Louisville carrier stamps was F.W.H. Hahn, a longtime Louisville resident and confidante of former carrier S.B. McGill. Hahn sent accounts of the Louisville carriers to the philatelic magazines of the 1890s. Unfortunately, the Hahn histories are riddled with contradictions of fact from one telling to the next.

For instance, in Feb. 1892, Hahn sent a history to J.W. Scott at *The Metropolitan Philatelist*, which said that D.B. Wharton "was succeeded as letter carrier by Wilson Gough, who, however, did not use stamps. Gough was succeeded April 1st, 1856 by James G. Brown and S.B. McGill jointly."

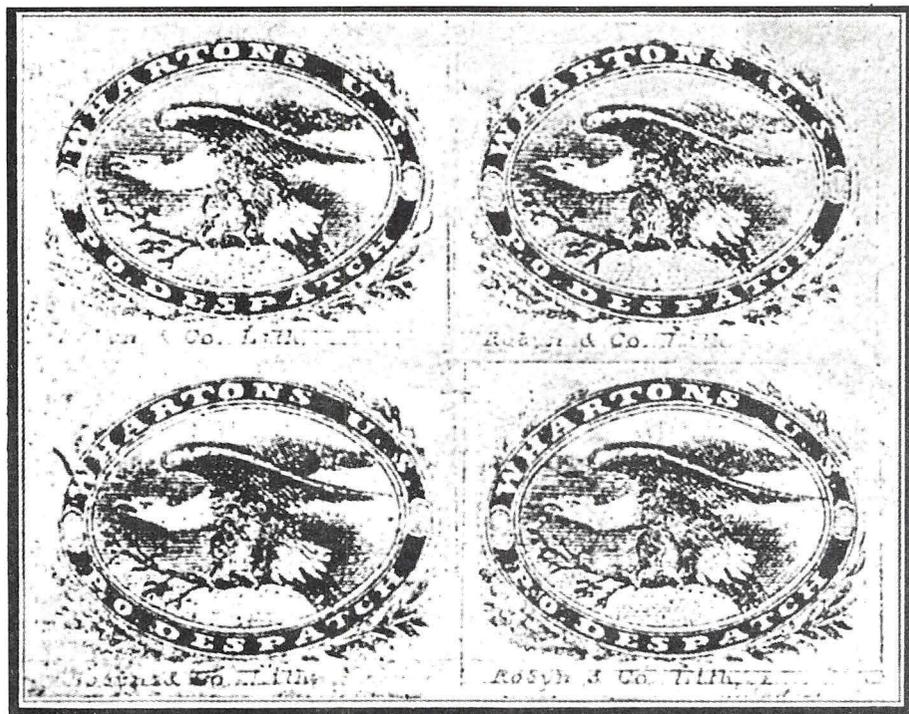
Contrast his 1892 words to those sent to John N. Luff in April 1897 and reprinted in the April 1898 *American Journal Of Philately*: "Gough soon found the city too large...and had Joseph G. Brown appointed to assist him. No stamps were used by them. After a month or so Gough quit, and for a short time Brown attended to the carrier business without assistance; but on April 1, 1858, S.B. McGill was appointed to act as carrier with Joseph G. Brown and Brown & McGill continued as carriers until 30th September, 1860."

How 1856 became 1858, and how Brown's first name changed from James G. to Joseph G. is not readily apparent. Even J.W. Scott disputed details of Hahn's account in print as he ran the 1892 article. Perhaps by 1897, Hahn had done more research. One hopes so, because that version is the one printed in the Oct. 1974 *Philatelist* finally as gospel.

Hahn in 1892 also stated that George Hussey of New York had written to McGill to purchase remainders, but



The full sheet of the Wharton stamp, really two panes of 25.



A not uncommon block of the Wharton stamp.

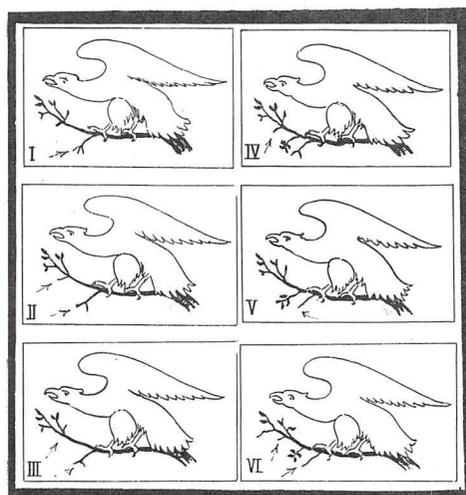
McGill "had only a few loose stamps, not a single sheet, so he had a lot reprinted from the original stone and sent them to Hussey." J.W. Scott hotly contested those words, and Hahn by 1897 changed the tale to "the original not existing, a poor imitation or forgery was made and the stamps sent to Hussey as originals or reprints. The fact is McGill at the time believed the forged stamps to be reprints, as he had no original to compare with."

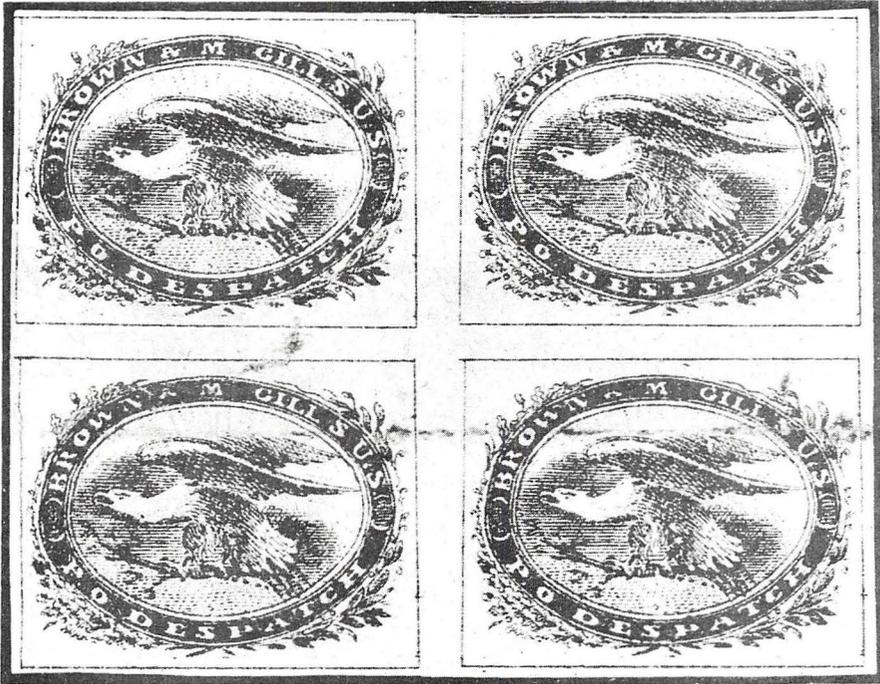
There's a whole lot of waffling going on here, folks. These details, much like the Hahn-disputed status of the black version of the stamp, I leave to devotees of Louisville carriers to debate.

WHARTON'S ORIGINALS

Originals in greenish blue were lithographed by the Louisville firm Robyn & Co. in sheets of 50, consisting of two 5X5 panes over one another, the sheet being 5X10 deep with a wider horizontal gutter between panes. C.H. Mekeel in 1903

detailed six major types based on the leaves and twigs upon which the eagle stands. Their positions in the surviving sheet: Type I (Positions 1 & 2); Type II (Pos. 3 & 4); Type III (Pos. 5); Type IV (Positions 6-30, 32-49); Type V (Pos. 31); Type VI (Pos.50). Apparently only used for a few days, no convincing examples on cover are recorded. Estimated copies known: More than 100. No forgeries have come to light.





The unique block of the Brown & McGill stamp.

BROWN & MCGILL ORIGINALS

Issued in blue, lithographed by Hart & Maypothor, sheet disposition unknown as largest surviving multiple is a block of four. Hart & Maypothor succeeded Robyn & Co. as lithographers so possibly the 5X5 over 5X5 sheet setup was repeated. Thin outer frame line around design is firmer than on Wharton's stamp. Execution of bald eagle is finer than on most forgeries. Both wings touch the oval (also on one forgery). Background lines are cross-hatched behind eagle, (also on one forgery). Upward of 20 covers known, several tied by CDS. Estimate of blue copies known: 40+. Estimate of black copies, 8-10.

THE FORGERIES

Five classic forgeries of the 19th century are recorded.

FORGERY A: The so-called "reprint" linked to George Hussey. Did Hussey have his printer produce it? Or is this is the reputed "original" requested by McGill and printed by

Hart & Maypothor in 1865/66 and sent to Hussey? This depends on which Hahn version one believes. This common framed fraud features an elevated eagle, whose head points to the R of BROWN and whose tail points at the H of DESPATCH. Other hallmarks: Too much foliage all around and 8-lobed ornaments at left & right of eagle. Encountered so far only in blue. Found in multiples of 8 or more.

FORGERY B: This unframed forgery, by J.W. Scott and featured in his early albums and catalogues, comes on the characteristic thicker wove and thinner porous papers that were a Scott trademark. The eagle's eye is opened, and execution is quite fine, with cross-hatched background behind the bird. There is a white burr before "McGill"; in the "O" of P.O.; and obscuring the "C" of DESPATCH. The eagle's top wing has rounded tip. Known in dark blue, in light blue and in black.

FORGERY C: Taylor's unframed forgery features a primitively rendered eagle, with long shut eye and a flat tail. The mouth seems to feature lips rather



Forgery A.



Forgery B.



Forgery C.



Forgery D.



Forgery E.

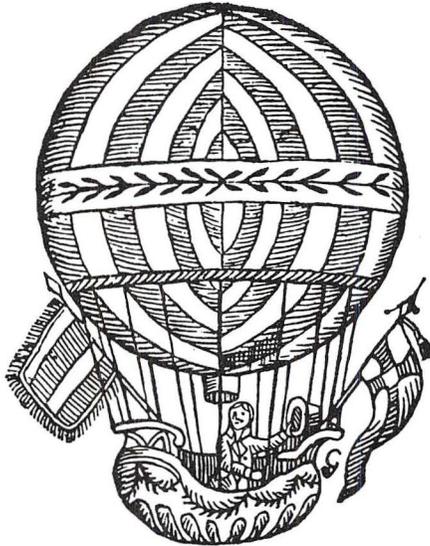
than a beak and the eagle's head has a pteradactyl like crest. Colors include: Blue (shades), blue on cream, black (shades), black on cream, carmine, black on salmon, black on lilac, black on glazed yellow, black on green, black on lemon, purple, purple on cream.

FORGERY D: This framed forgery occurs in blue and like Forgery E, features an eagle whose top wing is clipped, as if a rounded piece were cut from it. Also like Forgery E, the little "C" is missing in "McGILLS". The space below the eagle's branch is made up of dotted lines. As on originals, both wingtips contact the oval. Occurs in

blue and in black, often with very large margins, as it was printed singly.

FORGERY E: A double (thin outer, thick inner) frame marks this forgery, with a smaller eagle possessing a gentle rounded head, clipped upper wing and the "C" missing in "McGILL'S". The space below the eagle is filled with dotted diagonal lines. The eagle appears to be drooling due to sporadic cross-hatching below the beak. Occurs in orange, pale purple, lilac, black, blue, yellow, russet brown and in black on yellowish. Known also bearing bogus blue round handstamp and black grid cancel. Blocks of four survive.

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A LOCALS FORGERY PRIMER

TELL-TALE HALLMARKS OF THE 'BIG FOUR'

By Sherwood Springer

Someone estimated there are more than 3,000 reprints, counterfeits, imitations, and facsimiles of the U.S. local post stamps.

These, when offered at auction, are usually referred to as "reference material," since most describers seem reluctant to use the word "counterfeit" in any philatelic connection, as if they're afraid it might contaminate the neighborhood.

As it happens, however, cinderella buffs have their own ideas. Bogus, they say, is beautiful!

Counterfeiting postal or revenue issues of the government, of course, has always been a no-no, like uttering phoney currency. ("Utter" is a \$10 word the lawyers use when they mean putting such stuff into circulation.)

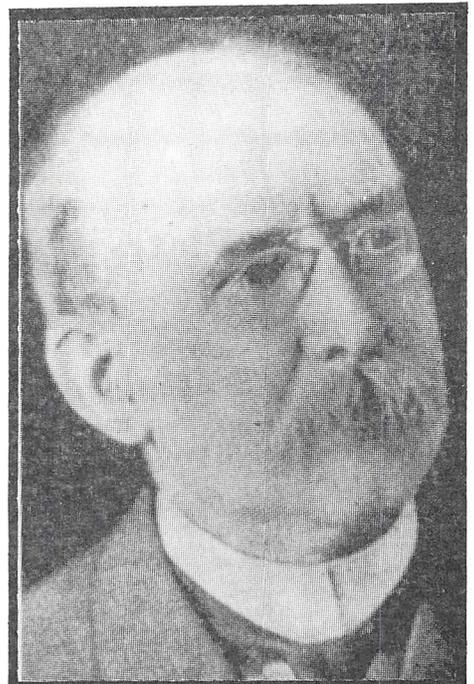
However, the local posts which flourished in the mid-19th century were fair game. They were privately owned and there was little or no risk in making copies of their issues or elaborating on their designs. Most of the posts, in fact, were short lived, and their stamps were obsolete before anyone got around to duplicating them.

And so the game began. Before it ended, it left the field of legitimate local post collecting in a shambles from which even now, more than 120 years later, it has not recovered.

So much faked material was produced in the 1860s and 1870s alone that authentic issues were buried in the avalanche and it's doubtful whether in America today a dozen experts can consistently and unwaveringly distinguish the genuine thing from the phoney.

One can learn much from the so-called reference material, however. Long ago someone said if you eliminate all false evidence, what is left must be the truth. In studying local post stamps you could say that if you check off all the fakes, there is a good chance that what's left is genuine.

At any rate, much is known about the perpetrators of that avalanche. Probably 95% of it was produced by four people, all of them prominent in the philatelic world: J.W. Scott and George Hussey of New York, S. Allan Taylor of Montreal, Albany and Boston, and Moens of Belgium. Thanks to much study and research, we have means of



J.W. Scott.

identifying each one's products. At least three of them left some record of their work.

J.W. Scott, for instance, published catalogs which included listings of local post stamps, and albums which provided spaces for them. These publications were illustrated with cuts. Since many of the stamps, even then, were not obtainable, Scott was persuaded to provide "space fillers" by printing stamps from his own cuts in colors imitating the originals. This he did, selling them in packets, examples of which still exist.

One such was inscribed:

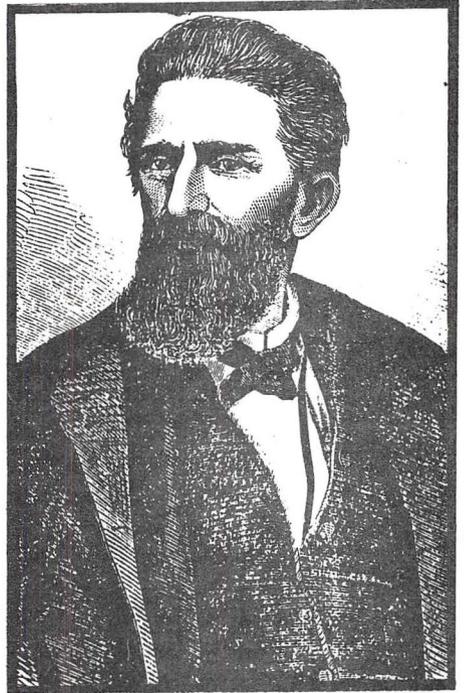
"UNITED STATES LOCALS. This Packet consists of Genuine Reprints from the Original Plates, and exact facsimiles of scarce U.S. Locals, all warranted to be printed in the true colours of the Originals only, and to contain no fanciful designs or fictitious colours."

Scott products were printed from small groups of individual cuts, set-tenant, although of some subjects he had more than one cliché. Both unsevered and rejoined pairs exist.

For many of his printings he used two types of paper, one stiff and white and the other thin with huge pores. Familiarity with these papers will go a long way toward identifying Scott's imitations. Or, if you are lucky enough to latch onto an early Scott catalogue or album, all you have to do is examine his illustrations!

George Hussey operated his own post. Eventually he discovered that many of the people buying his stamps weren't interested in his delivery service, they merely wanted "to save the stamps."

Catering to this new trade, he began printing his stamps in a variety of colors and then, looking around for additional items, he located several plates that had been used by defunct posts. From these he had his printer, Thomas Wood, run off thousands of new copies.



George Hussey.

Once rolling, he began to have plates made himself, imitating the issues of other obsolete posts.

Fortunately, from 1854 to 1866, he kept a "Hussey Memorandum Book" in which he mounted an example of each stamp along with the number printed. Since he did not print from single clichés, any pair, block, or pane you find almost always will be a Hussey product. Bear in mind, however, that many of the common genuine local post stamps also exist in multiples.

S. Allan Taylor's work is the most sought after. He printed from groups or "forms" of individual clichés, mostly handmade by himself. In many cases he took outrageous liberties with the design of the original stamps, and he had little regard for their color either.

Fantastic combinations of ink and paper were his hallmark, with as many as 20 different colors of the same design. He even invented posts that never existed, and some of his creations



S. Allan Taylor.

boggle the imagination. He was a true cinderella artisan.

One almost unbelievable fact about Taylor must be recorded here. Of all the tens of thousands of se-tenant stamps he produced in his lifetime, not one single unsevered pair has come down to posterity (at least to the knowledge of this scribe). If Society members have such evidence, please step forward.

Taylor must have believed that only a se-tenant pair could be used as incontrovertible evidence that his products were spurious. (True, in court a Blood's Penny Post printed alongside a Wells Fargo newspaper stamp would have been pretty hard to explain.) At any rate, he had a neurotic compulsion to separate everything into singles.

Moens' imitations, like Scott's, were made from illustrations in his catalogue (1864). They are engraved, usually in black, and are rare. Later, lithographed copies appeared in many color combinations, which may or may not have

been produced by Moens, but since they resemble his engravings, they are referred to as his.

Many of these are on exotic textured or heavier papers, have an added outside border, and are frequently printed in gold or other metallic ink. Color inks usually have a diluted look. Several unsevered multiple-subject sheets are said to exist.

So there you have the world of the "Big Four." Others who played the game were small potatoes in comparison. Local post addicts are still trying to track down information on *their* utterances.



J.B. Moens.

• • •

Sherwood Springer is editor and publisher of Springer's Handbook of North American Cinderella Stamps, the editions of which are eagerly sought by locals and revenue stamp collectors. He also has spent several decades tracking down the "Forms" S. Allan Taylor used to create his forgeries.

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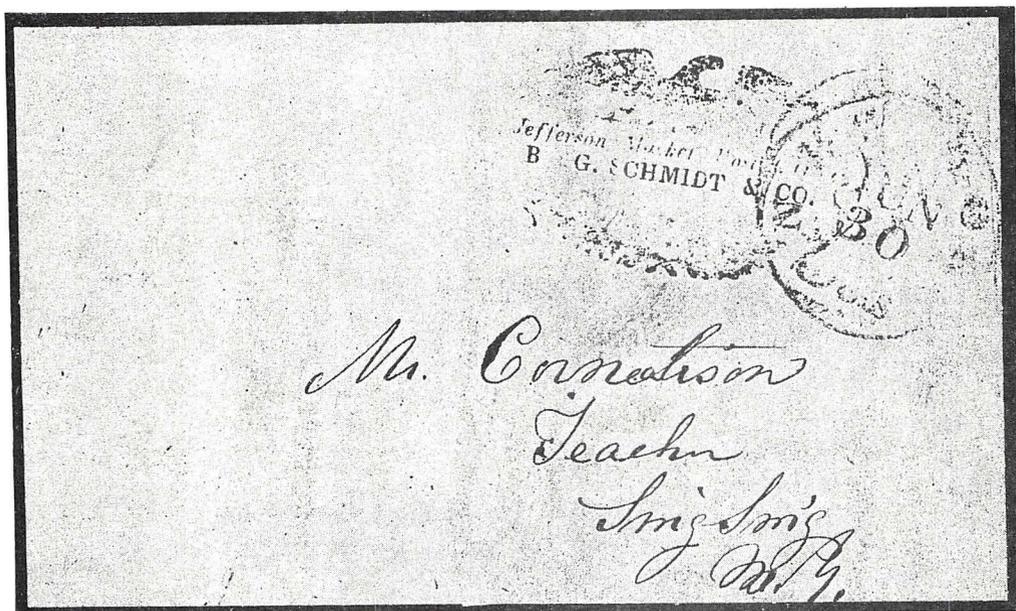
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Cover bearing B. Schmidt & Co.'s Jefferson Market P.O. handstamp.

JEFFERSON MARKET: A NEW DISCOVERY?

Society member Tom Mazza submits a folded letter, illustrated here, bearing a handstamp that no one knowledgeable in the field can recall encountering. The possibility exists it may be unique.

The heraldic eagle handstamp bears the inscription "Jefferson Market Post Office" and below that line, "BY. G. SCHMIDT & CO." This local handstamp is in black and the New York CDS dated June 30 is in red. The year of use is 1850, confirmed by letter contents.

This stock eagle and stars device was employed by other local posts earlier. What is unusual here is that the handstamp eagle design is replicated on the stamps (Scott 88L1 & 2) of the post, although in more primitive rendering.

One context for use of this handstamp earlier was in connection with Swart's "Branch Post Office". Two covers sur-

vive with eagle and inscription "BRANCH POST OFFICE" in red, both used by Swarts in January 1847.

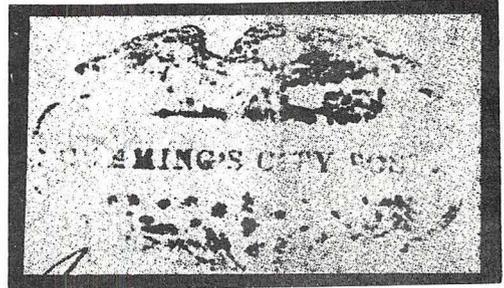
Elliott Perry reported and Donald Patton repeated, that the 1850-51 New York business directory gave "Godfrey Smith, 6 Greenwich Avenue", the presumed proprietor of Jefferson Market P.O., in a list of "Branch Post Offices" in New York.

Several local posts in New York used the Branch Post Office designation (which had no official connection to the federal P.O.) as a means of conferring instant legitimacy in the minds of patrons. As far as the writer knows, this is the first time a handstamp has confirmed it was a practice that Jefferson Market P.O. engaged in.

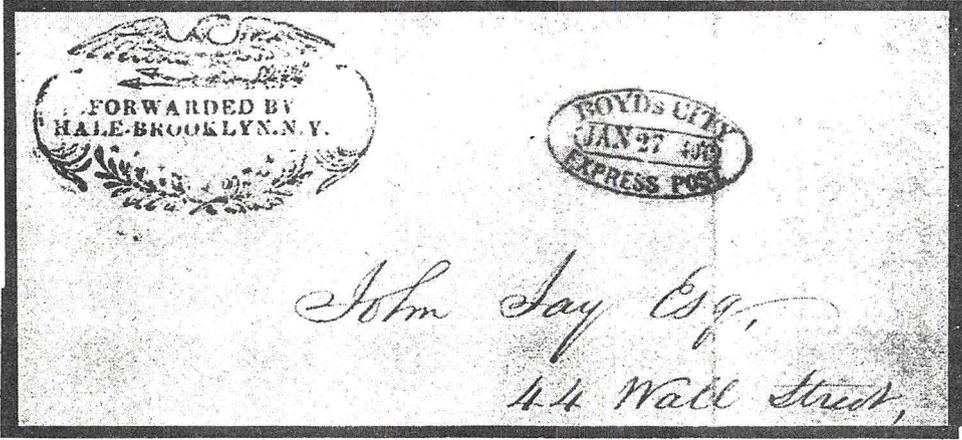
Swarts used the stock device long before he issued stamps. In fact this handstamp was his first postal marking



Swart's Branch Post Office.



Cumming's City Post device.



Forwarding handstamp of Hale & Co. in Brooklyn.

device. Going by the dating of existing copies of the Jefferson Market stamp on cover, this newly discovered canceller may have similarly preceded the Schmidt stamps.

The eagle and stars handstamp goes back far earlier. In 1836 it occurs as a postmark "J. BROOKS, PA."; it was employed by two steamer companies, by the packet "PAUL JONES" in 1844 and by the "Steamer Cote Joyeuse" in 1845. In January 1845 Hale & Co. used the device reading "FORWARDED BY / HALE BROOKLYN, N.Y."

In the following year, Cumming's City Post tried the eagle and stars handstamp. A cover in the Middendorf holding was dated July 28, 1846. Six months later, Swarts, as mentioned, picked up the device briefly.

The second recorded use of it by Swarts reveals that it was inadequate,

because inscribed into the postmark is the additional notation "6 Chatham Square" a bit of data built into subsequent Swarts handstamps.

The really pressing question is, "Where has this cover been hiding all these years and why has no one ever recorded it?"

It apparently showed up in a big lot at a Pennsylvania stamp show. It was purchased and resold for an unbelievably low price. And no one really knows where it originated.

Readers are asked to scan their holdings to see if another Jefferson Market eagle handstamp exists to help confirm its legitimacy. The designation "unique", in the locals field especially, is a grand but precarious perch.

Tom Mazza reports that this folded letter will be on public view in his upcoming "Street Fighting" exhibit.

A VOYAGE TO VIEW ANCIENT TREASURES

THE BRITISH LIBRARY'S TAPLING COLLECTION

It was a local collector's dream. First, striding through a hidden revolving bookcase in the British Library. A quick descent to the vaults. Then a sudden journey back through a century into the pages of a collection of local posts unchanged since the 1890s.

The TK Taping Collection covers the world. It was virtually complete for normal issues from 1840-90 before the wealthy collector's premature death in 1891. Two curators working full time took seven years to mount up the pages for museum display.

Of course, the U.S. locals and carrier portion is not complete. But spread over 78 pages are most of the major posts, with a stunning proportion, for the

period, properly identified as to originality.

The collection is probably the only major 19th century holding still intact anywhere in the world and the colors are fresh and pristine. By contrast, the great collections of Tapling's contemporaries, Vanderbilt, Tiffany, Ferrari, Chapman, are scattered all over creation with precious little proper record left in their wake.

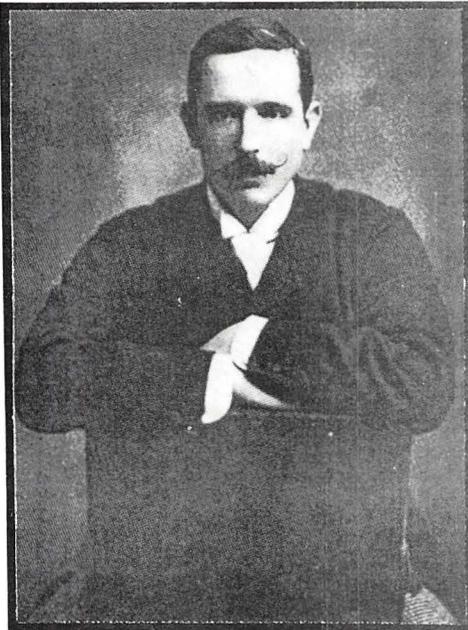
British collector/dealer Geoff Rosamond first brought Tapling to my attention when he found a rare Hoogs and Madison pair hidden in the "California" section.

Head of Collections D.R. Beech was my escort as he slipped me through a bookcase in a manuscript room and walked me to the bowels of the library, the vaults below. A security guard sat with us as we paged through history for two hours.

Each locals buff who views the Tapling collection will come away with a different impression. We all have our favorites. Here's what lingered longest in my selective perception after viewing the holding.

An Adams California Express 50 cent L6b used as a stamp and tied by a red oval "Adams & Co. Georgetown Dec. 7" on a "Steamship 20" cover. Real? Manufactured? What do you think?

Another mind boggler: The Franklin City Free Despatch Post green stamp (Scott 16L1) signed "Bouton" in Ms. reading up, tied by crease to envelope bearing additional red oval handstamp "Bouton's Manhattan Express" at lower left. Dated May 31, 1845.



Thomas K. Tapling.



The British Library, Philatelic Collections, the Tapling Collection.

Adams 50 cent stamp tied by red Adams Georgetown Dec. 7 handstamp.

A Brigg's Despatch black on yellow (25L1) on a Carter cover bearing Carter's PAID CDS. Huh? Beg Pardon?

Two lovely covers: Adam's City Post (2L2) on envelope, and 15L1 (Phila. Despatch Post PAID R & Co.) on folded letter to Charles Keen Esq.

East River: Two "18" Ave. D. green stamps on cover, not tied, both covers with "23" Ave. D handstamps. Interesting to me, as I have the "18" stamp and "23" handstamp combo on piece.

Eagle City Post: An outstanding discovery, a 3X5 block of the blue tabular stamp (61L4) showing outer sheet margins at top, right and bottom, indicating perhaps an original setting of 25 (5X5) and confirming my labored plating from severed copies two years ago.

Guy's City Despatch: Two bright imperforates, 74L1 and 74L2, in intense deep grey blue and deep carmine each with wide margins. Not remainders. Unrecorded proofs?

And of course, the small holding of Hartford Mail Route stamps (80L1), 12 copies, each purportedly showing a dif-

ferent "type". I've passed a photo of these on to our Independent Mails guru, Richard Schwartz, for analysis.

For me, two wonderful Wyman covers, both Robbins (a genuine correspondence), one of which bears two Wyman stamps, overlapped or "tiled" so the stamp underneath peeks out, both cancelled with pen Xs.

Many other objects of wonder: An off cover T. Walters City Despatch Paid adhesive cut octagonally, a Union Post red on blue adhesive tied by a U.S. Express Mail handstamp on cover of May 9, 1846; Two Smith City Express stamps, a Snow's Express (blue on white pelure), Overtons, Kidders, and much more.

You'll just have to go to London and see for yourself. But prepare before you go. About a month before, contact D.R. Beech, Philatelic Collections, The British Library, Great Russell St. London WC1B 3DG. Arrange an appointment. And you'll need a Reader's Pass readied prior to your visit, with color photographs.

Happy hunting.

- G.S.

A BOYD'S MYSTERY

By Lawrence LeBel

Recently, I purchased from a prominent Society member-dealer a Boyd's Dispatch mystery item. The PF certificate that accompanies it states it is a "genuine wash drawing but decline opinion as to its origin or purpose."

In Elliott Perry's Hale memorial book, *Byways Of Philately*, three wash drawings, i.e. essays, are shown with an address inscribed of 1 Park Place. While these designs show either a messenger or Mercury, none were selected as the final design for the stamps known to Boyd's collectors as the Mercury series.

An image similar to the Type C essay does appear to have been used on Boyd's Dispatch corner cards and stationery of the late 19th century.

The design of my item measures 22mm by 25mm (Figure 1). On the reverse of my recent acquisition is an ink spot, which may or may not have meaning. An enlargement of this Rorschach test (Figure 2) may illustrate a figure running or an "H" with additional markings. It could be a designer's notation regarding Boyd's choice of



design or a designer's mark. Still, it may just be an ink spot.

Though no published information seems to be available regarding this wash drawing, I believe it to be a previously unrecorded essay for the design selection competition of the Mercury series adhesives.

This leap of faith is based on the following:

- 1). Wash drawings (i.e., essays) were often prepared as mockups to illustrate a designer's visualization of a new stamp.

- 2). Of the three wash drawings (essays) shown in *Byways Of Philately*, not one was the final choice for the Mercury series adhesives. To me, it means that the winning design may have had an essay prepared (though whether it survives is unknown), which would mean four essays in the competition.

- 3). The Mercury series color trials (20L37-20L42) and the unlisted Scott ones show Boyd's had a wide selection of papers, inks and colors. If Boyd's had



Two essays on opposite page are shown in *Byways Of Philately*.

Figure 1: New Boyd wash drawing (right). Fig. 2 (below) shows a tiny ink spot on reverse of the essay.



a selection of at least 7 different Scott listed choices for the color trials, it stands to reason that more than four wash drawings/essays were prepared for the Mercury series competition.

4). 1 Park Place was Boyd's Dispatch's main office address after circa 1874.

5). Boyd's previous series of adhesives had address changes on the stamps as Boyd's changed locations during the 1870s.

6). The item of discussion depicts the Greek mythological figure Atlas, carrying a globe with a map of the western hemisphere. Boyd's adhesives (20L1-20L25), (Eagle on Globe series) had a

globe with a map, which the designer incorporated within this wash drawing.

A Society member, who originally loaned the *Byways* essays to Perry and who still owns them, reports:

"When I acquired the essays, long ago, I checked NY City directories for (the submitters) Baldwin & Gleason and found them at 55 Cedar Street from 1882 to 1884. If in fact your essay was submitted by them to Boyd's either with those I have or separately, one can date them to a two year period."

If other Society members have any information or clarification regarding this item or any other Boyd's material, I would appreciate being contacted: Lawrence LeBel, 40-2A Woodsedge Drive, Newington, CT 06111.

THE FORGERIES OF HARTFORD MAIL ROUTE

Edited from the Perry-Hall manuscript
on the Independent Mails

by Richard Schwartz

Hartford Mail Route operations started in the summer of 1844 and ceased at the end of June 1845. The post was most active in providing service from Hartford to New York. In a count of 61 recorded and actual covers bearing Hartford stamps 52 were addressed to New York, 5 to Boston and 4 to Philadelphia. The post used no handstamped markings. Stamps were most often precancelled with directional markings "South", "Southern", "West", with a few reading "Hartford", the last probably on letters from Boston.

GENUINE: Scott Type L161

The design was individually engraved on a copper plate in two horizontal rows of six. Consequently each stamp differs in small details, yet is readily distinguishable from the three known forgeries and two phantasies. They were printed black on yellow surface coated paper, Scott 80L1, and black on pink surface coated paper, Scott 80L3, both lightly glazed. It is believed the black on yellow sold at 20 for \$1, the black on pink at 10 for \$1. Specimens on buff are occasionally seen, they are considered changelings and are no longer listed.



The Genuine
Hartford Mail stamp.

FORGERY A

A Scott forgery. The lines of the suit run in one directions without the cross hatching of the original. The top of the left shoreline is ball shaped. Vertical lines shade the mail bag. The man's left foot can not be distinguished from the buildings. In black on pink and on yellow surface coated and pink surfaced paper. As usual, the Scott papers were white wove or thinner porous.



Forgery A

FORGERY B

An S. Allan Taylor production. Appears as a crude wood cut. No lettering ("MAIL") appears on the mailbag. No buildings on the two shores. Seen in black on blue, on buff, and on green and on orange surface coated paper.



Forgery B

FORGERY C

Maker unknown. Four towers jut up from the left shoreline. Buildings are clearly delineated. The mailbag (reading "MAIL") shows vertical shading lines. Five portholes in the ship. In black on yellow surface coated paper.



Forgery C

FORGERY D

One of two Taylor phantasies. Occurs in purple on white and on buff. Printed from Springer Form B-5. Note lack of detailed scrollwork especially below the word "ONE".



Forgery D

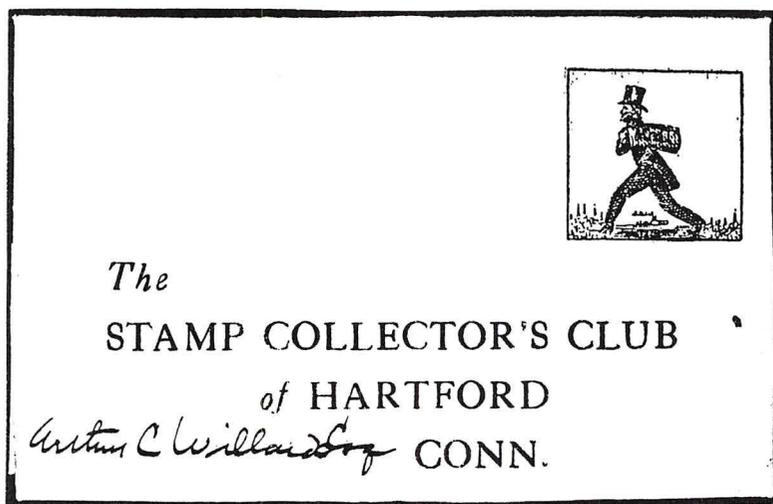
FORGERY E

The other Taylor phantasy. The interweaving ornamental lines are more detailed than Forgery D, with more tendrils at top, middle and bottom. In purple on wove and laid, in green on wove and laid, black brown on laid, black on grey green, on violet blue and violet on buff. Also found in violet on cream, deep brown on orange and in ultramarine. Other colors exist.

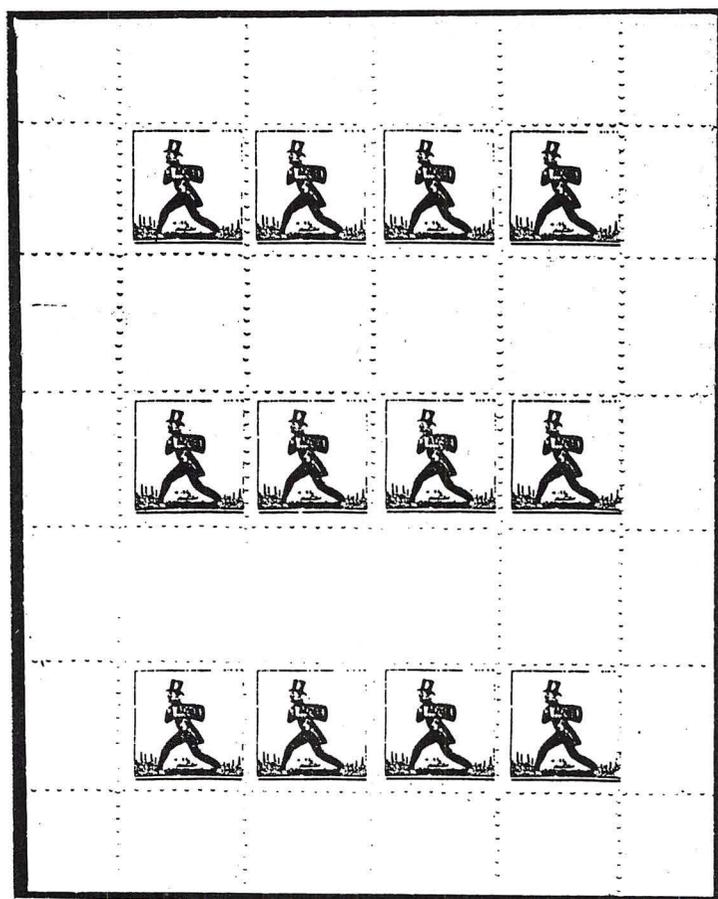


Forgery E

Two other reproductions may be encountered, neither really intended to defraud collectors. One, shown here, is cut from a 1936 printed membership list of the Stamp Collectors Club of Hartford. Black on white, it measures 23 mm square.

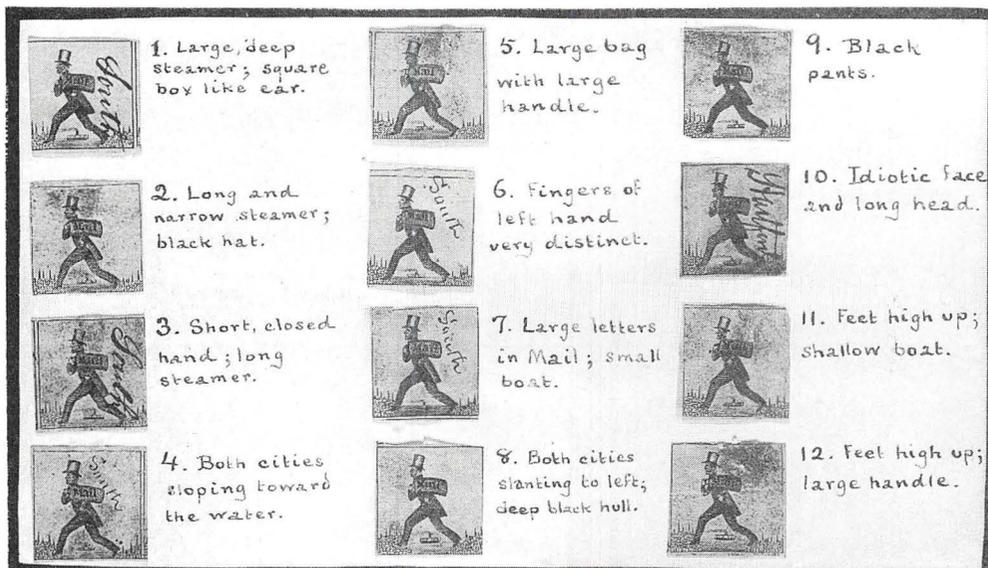


A second reproduction was produced in sheets of 4X3, black on yellow coated paper, perforated, to honor the 1947 centennial of a Hartford department store, Fox & Co. Size and perforation make this imitation immediately recognizable. The repro "stamp" measures 14 mm square, the genuine measures 16 mm square.



ORIGINALS: Twelve Variations On A Theme

The twelve separately engraved entries display marked individual differences. They were typed and plated some years ago by the curator of the Tapling Collection from material at hand and are presented here, courtesy of the British Library. The number designations are their plate positions. However, these have been shown to be incorrect in a plating study made by Elliott Perry. He arrived at a sequence later confirmed by George Sloane who undertook his own study. The table below shows the variance between the Tapling copies (illustrated here) and the Perry/Sloane plating (marked "correct").



The British Library, Philatelic Collections, the Tapling Collection.

The Hartford Mail stamps, numbered and photographed as they appear in the Tapling collection. The proper, corrected plating is shown in the adjacent table. Blowups (300%) of each of the 12 individual types are provided on the following two pages in order to show Society members the tiny differences in detail of the plates. The numbers with these blowups refer to Tapling, and not the revised Perry plating.

PLATING CORRECTIONS					
BRITISH CORRECT		BRITISH CORRECT		BRITISH CORRECT	
1	VIII	5	VI	9	V
2	II	6	IV	10	VII
3	IX	7	I	11	X
4	III	8	XI	12	XII

A detailed description and diagrams of the types appear in Patton's treatment of the Hartford Mail Route in *The Philatelist*, September 1963, pages 280-283.



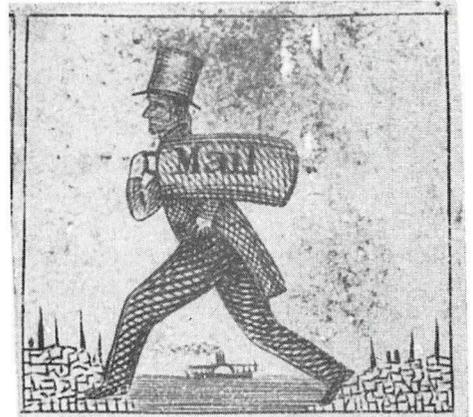
1. Large, deep steamer; square box-like ear. Break in throat. Four towers on left shore.



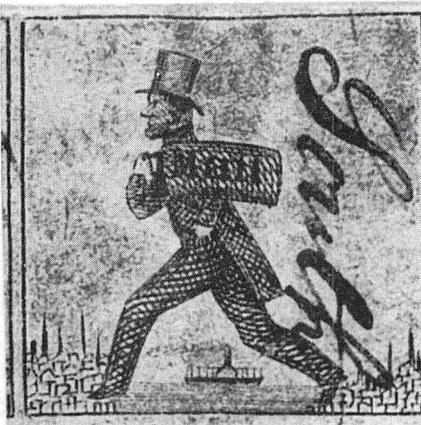
4. Both cities slope toward the water. Left hand small, hardly recognizable.



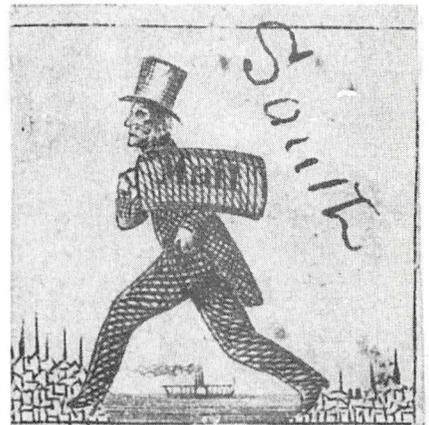
2. Long and narrow steamer; short hat. Cheek cross-hatched.



5. Large bag with large handle. Hat is almost square.



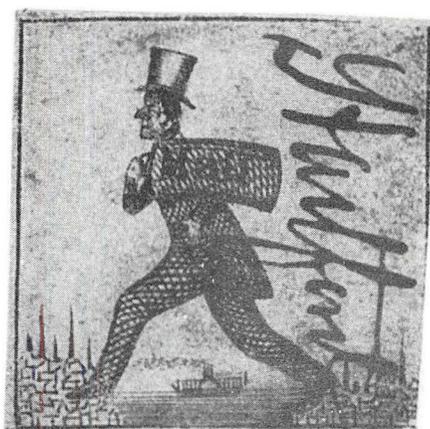
3. Short, closed hand; long steamer. Out-thrust, thick chin.



6. Fingers of left hand very distinct. Short hat.



7. Large letters in MAIL; small boat in harbor.



10. Idiotic face and long head.



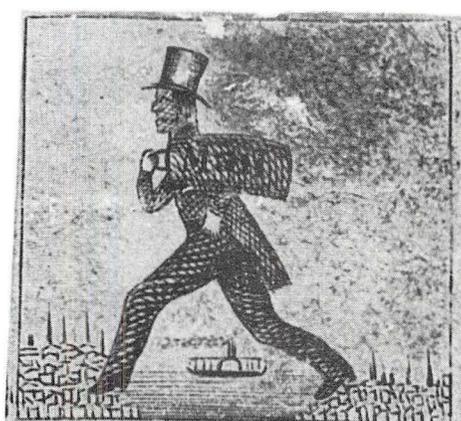
8. Both cities slant to left; deep black hull. Left foot higher off bottom frame. Short coattail.



11. Feet high up; shallow boat.



9. Black pants. Fingers of left hand clearly visible.



12. Feet high up; large handle.

ERIC JACKSON



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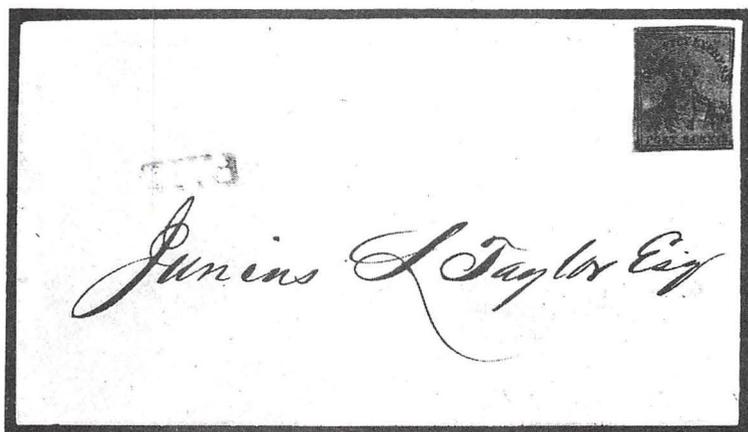
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