

APRIL 1995

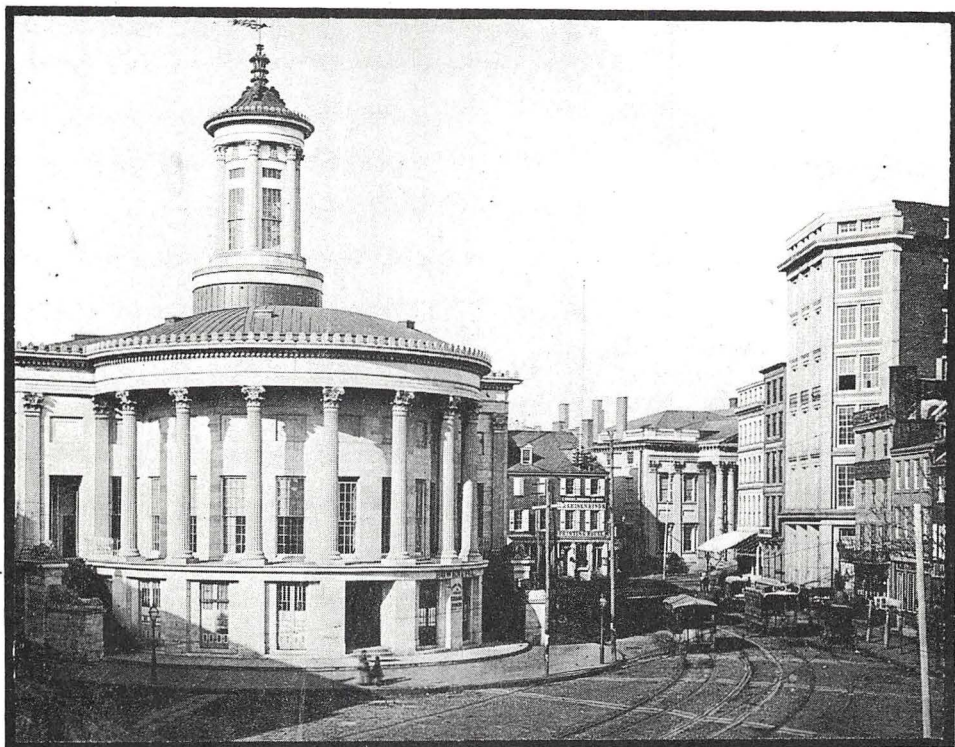
Vol. 5 No. 2

# THE PENNY POST

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Official Journal Of The Carriers And Locals Society

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Dock Street at Walnut with Merchant's Exchange, albumen print, ca. 1865.

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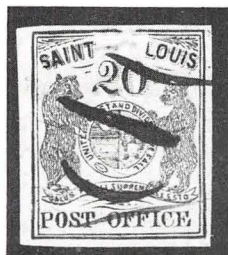
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BOSTON CARRIER FORGERIES

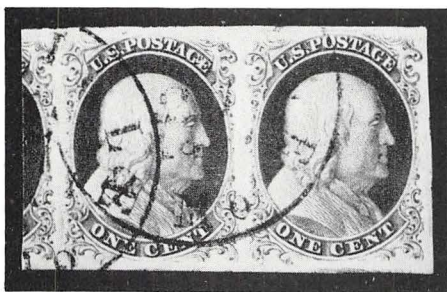
TRIPLE INDEPENDENT MAIL USE

THE FORGERY CLINIC PART II

# RICHARD WOLFFERS AUCTIONS, INC.



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



USA: 1851 1c blue, Type IIIa,  
Horizontal pair

**Whether it's buying or selling . . .  
in the West, it's Wolffers!**

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# THE PENNY POST



Vol. 5 No. 2

APRIL 1995

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APS Affiliate 211

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## Official Journal Of The Carriers And Locals Society

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# THE EDITOR'S DESK

By Gordon Stimmell

Attentive readers may recall my Concord, NH bicycle stamp article about a year ago. Well, yet another specimen has turned up. The finder, Ed Lovegren of Eugene, Oregon shared with me the details of its discovery.

Lovegren, a devotee of Back of the Book material, says he examined an out-of-town dealer's stock a couple of years ago and spotted a strange looking bicycle stamp. As the stamp's corner was torn off, the dealer only charged \$2 for it. About a year passed, but Lovegren could get no information from any of the dealers he contacted about the stamp. Then *Linn's* ran a review of the *Penny Post* article, and the adrenalin kicked in. Lovegren contacted our Carriers and Locals Society, obtained my article in back issues, and got truly excited at the rarity of his purchase:

"Every stamp collector dreams of acquiring a very scarce stamp. Could it be my dreams have come true?"

Indeed they have. Thanks for sharing your discovery, Ed. Here is a photo taken from your color xerox of the stamp to add to our census of that rare bicycle post.



...

Turning our attention from dreamland, the lineup for this issue is wide-ranging.

Especially dramatic is an article by W. Otis Blood, Sr., the son of Daniel Otis Blood, which tells in memoir form the history of that prominent private Philadelphia post from before its inception in 1845 to its final delivery in 1862 amid the turmoil of the Civil War. The article appears to have been penned perhaps in the 1870s.

This rare biographical sketch turned up in uncatalogued and unindexed papers found at the old National Philatelic Collection in the Museum of Natural History in Washington

DC. Assistant Professor of History Dr. Richard R. John obtained a copy and the rest is, indeed history. With the assistance of Steven Roth, who brought the manuscript to my attention, we are able to bring to your eyes a fascinating first hand account of a vibrant chapter in private postal history.

Several readers have alluded to James C. Jay's Richwood's Dispatch in letters over the years. In this issue, thanks to valuable information shared by Richard Schwartz and others, I finally present a history of the controversial "local post" and its adhesives. The catalyst for me was obtaining a "new" 1909 letter written by Jay himself thumbnailing the history of his farm country post.

Also in this issue, John D. Bowman shows that a microcosmic approach to a single adhesive – Boyd's first Mercury design red stamps – can yield multiple pleasures. John gives us a definitive review of a relatively

rare stamp that has suffered some neglect.

To put my money where my mouth is I have continued my foolhardy series on U.S. carrier stamp forgeries, this time focussing on Boston

carrier issues (one of my favorite collecting areas) and their imitations. And hey, please let me know if I missed anything!

Fleshing out the issue, John Halstead pens a nifty Forgery Clinic Part II based on his new findings; Dick Schwartz shares an incredible triple conjunctive use Independent Mails cover; Calvet Hahn contributes some much needed postal history on the Bayonne City Dispatch in response to the Blizzard Mails article in January; and Steven Roth wonders about a mysterious "C" marking found on mail from Washington DC to New Hope, Pa. Was it possibly a carrier usage?

Quite a spring lineup. Please enjoy.



# PRESIDENT'S MESSAGE

By Steven M. Roth

**T**he 1995 Annual Meeting of the Board of Directors and Members will be held on Saturday, September 30, at the Philadelphia National Stamp Exhibition in Valley Forge, Pennsylvania.

The time of the meetings has not yet been set. We will be one of three convening Societies. The others will be the Postal History Society and the Pennsylvania Postal History Society.

If any of you wish to exhibit a portion of your prized collections, the door is open at PNSE. Please let me know how many frames you require so that I might coordinate our efforts. Thus far, I can count on 21 frames from Members. Come, and do our Society proud.

Looking ahead, we have also been invited to be a convening Society in 1996 at Garfield-Perry and in 1998 at NAPEX in Washington, DC.

With your receipt of this issue of *The Penny Post* you have also received the second, revised **Cumulative Index**, adding and integrating Volume 4. I am impressed with each succeeding edition of the **Index**. The sheer volume, diversity and scope of the scholarship we are publishing is a continued affirmation of the vision of the group who founded the Society (for the record, I was not one of those visionaries).

Most of you have probably heard of the

George Sloane records of locals and carriers. These were recently offered at auction by Richard C. Frajola, Inc., but the lot was withdrawn when the bidding on the floor failed to reach the minimum reserved level.

The Sloane archives have subsequently been broken up and offered to various collectors based, I understand, on particular interests in subject matter, such as Independent Mails, or geographical collecting areas, ie., California.

For example, I was offered the Philadelphia group. This was a remarkable assemblage of information and stamps (both authentic and not) by an important scholar. It's a shame, in one sense, that this trove of scholarship has been dispersed, in some instances to be stripped apart and sold piecemeal. On the other hand, maybe it's not a shame. Perhaps now even more collectors will be able to enjoy the fruits of Sloane's labors.

Some of those who purchased portions are endeavoring to keep the references and stamps and forgeries as a unit for philatelists in posterity. And several collectors, who are expert in those particular areas they obtained, will be adding substantially to the already rich mixture extant in each surviving Sloane file.

As we head into 1995, we are a very sound Society financially. Thanks to all those who renewed their subscriptions. Enjoy.

## SOCIETY DUES

Basic \$25.....Contributing \$26-50.....Sustaining \$51-100.....Patron \$250 and up.

Dues should be sent to Martin Richardson, Treasurer.

## ADVERTISING RATES

Rates are \$100 per page for each insertion.

## BACK ISSUES

Annual sets (4 journals per year) are \$25.

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

# RECOLLECTIONS OF BLOOD'S DESPATCH POST

WITH A SHORT BIOGRAPHICAL SKETCH OF ITS  
ORIGINATOR AND PROPRIETOR BY HIS SON

By W. Otis Blood, Sr.

**This manuscript was discovered originally among ephemera in a library drawer at the National Philatelic Collection in the Museum of Natural History in Washington D.C. by Dr. Richard R. John, an assistant professor of history from the University of Illinois at Chicago. Instrumental in its recovery was James Bruns, current Director of the National Postal Museum, the successor archive. It is provided by their courtesy and that of Steven Roth as intermediary. It should be noted this manuscript was not indexed or catalogued at the Museum of Natural History at the time of its discovery. Dr. John is currently engaged in several postal history projects, chief among them his book, *Spreading The News: The American Postal System From Franklin To Morse*, to be published in the fall of 1995 by Harvard University Press. His ongoing mega task is the study of the historical conflicts between public and private postal systems.**

**D**aniel Otis Blood, the originator and proprietor of "Blood's Despatch Post" was born in Onondaga County, New York State, June 22, 1818.

Most of his boyhood days were spent in assisting his father on his farm.

He felt restive under what he regarded as the unreasonable restrictions of an unrelenting plodding farm life.

His inclination was toward a mercantile life in one of the larger cities.

When about sixteen years of age, he went to Attica, N.Y. and secured employment in a retail "general" store.

After remaining there for about two years, and still aspiring to something he deemed better, he got through his acquaintance-ship with some of the travelling salesmen for a large wholesale grocery store in Buffalo N.Y., a position therein.

While he was working in this store, his half-brother, Mr. William Mosely Swain, in company with Mr. A.J. Abell and A.H. Simmons, who had been journeyman print-

ers were struggling in their efforts to successfully establish the publication of a new newspaper, the "Public Ledger" in Philadelphia, Pa., the first number of which was issued March 25, 1836.

D.O. Blood, then about 19 years of age, eagerly sought for the details of the progress of the new newspaper, which aroused his latent ingeniousness to such an extent that he concluded to go to Philadelphia and satisfy his curiosity as to how it was all done.

Not having sufficient money to meet the expenses of the trip to Philadelphia, he commenced immediately to economize and save as much of his earnings as possible to not only pay his way to Philadelphia but sufficient too he thought to last until he could get employment.

Daniel Otis Blood first came to Philadelphia in the summer of 1838 when he was about twenty years of age.

Mess. Swain, Abell & Simmons, then publishers and proprietors of the Public Ledger, gave Mr. Blood a position as book-keeper in



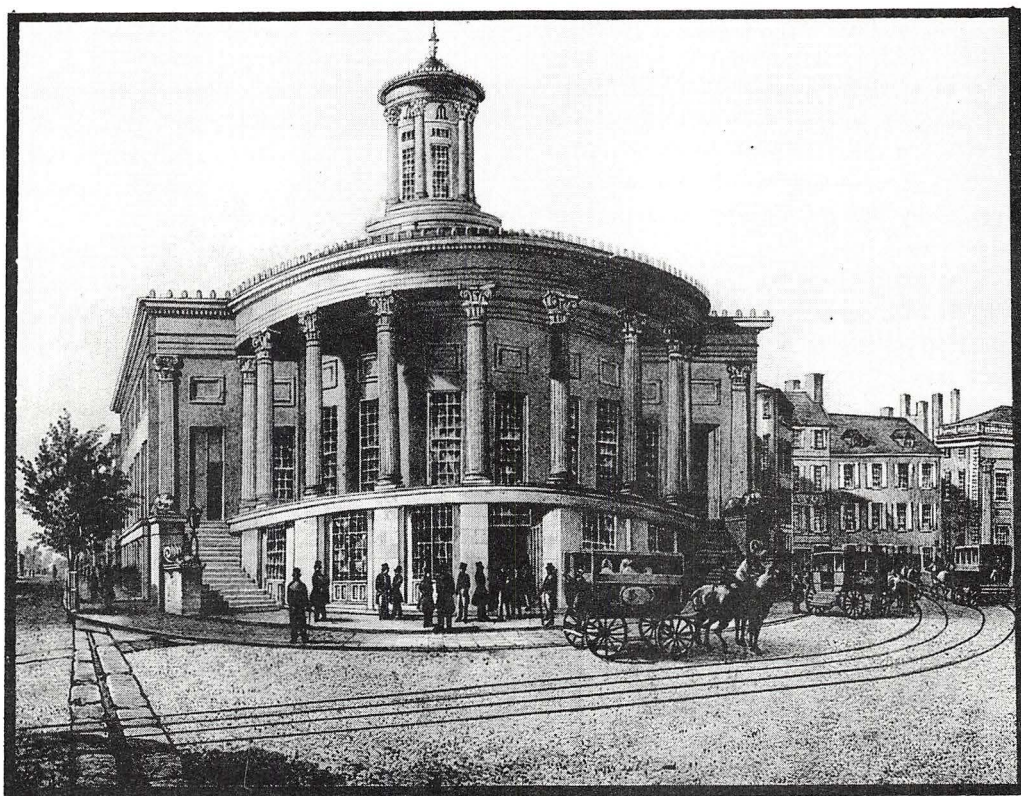


Photo courtesy of Library Company of Philadelphia.

**Merchant's Exchange Building in 1840, featured on Blood's first stamp design.**

their office; and he was soon advanced to the position of Chief Clerk and Cashier, which position he held until 1851.

During his service with this establishment, he was an indefatigable and persevering worker, as will be readily understood from the fact that in that time he established a large Steam Laundry on Bridge Street, Camden, N.J. which was afterward transferred to the S. E. Corner of Broad and Wallace Sts., Philadelphia, which was patronized by most of the transatlantic steamship companies, whose vessels arrived at Philadelphia, and by numerous hotels and families.

Also in the year 1844 he conceived the idea of furnishing the Philadelphia public with a quicker and cheaper means of regular and systematic collection and delivery of Letters, Notes and Small Packages than was furnished by the United States Post-office,

(which at that time made but two deliveries a day) believing the needs of the people demanded it and that it would prove profitable to its originator.

He spent most of his time, when not on duty at the "Ledger" office in maturing his plans.

On September 2nd, 1845 he opened the first office of Blood's Despatch Post in the building that was then No. 48 South Third St. a few doors below the "Ledger" building which was then at the S.W. Corner of Third and Chestnut Sts., and employed four boys to make the collections and deliveries.

The first stamp issued by Blood's Despatch Post was a trifle larger than the present two cent Government stamp and was a square one, representing a postman stepping over the roof of houses. The last stamp issued was an oval one, on which was an illustration of the head of the Hon. Henry Clay, over



the top of which were the words BLOOD'S PENNY POST and underneath the head was KOCHSPERGER & CO. PHILADA.

During the time Blood's Despatch was in existence there were different kinds of stamps used, some of which are now highly prized by stamp collectors on account of their rarity.

The new project for letter delivery by Blood's Despatch Post came in direct competition with the U.S. government but there was no law to prevent it so far as the old city (this was before the passage of the consolidation act) was concerned.

The districts of Spring Garden and Kensington, adjoining the old city of Philadelphia, each then had a United States Post-office, having no connection with the Philadelphia office. As it was not lawful for private concerns to carry a letter between one postal district and another, "Blood's Despatch" was shut out of these districts for years.

When the government offices in Kensington and Spring Garden were abolished and their districts included in the district of Philadelphia office, the Blood's Despatch system was extended over these districts in a few days.

Just previous to opening the office of Blood's Despatch Post, Mr. Blood had tin letter-boxes placed in most of the drug stores in Philadelphia proper, to receive letters for collection and delivery. The word "BLOOD'S" on front and on either side of the boxes was painted red.

Some boxes were placed on the streets in public places, but some of them being broken into and robbed and some completely carried away, Mr. Blood knew public confidence could not be gained when such annoying happenings occurred; and to cause them to be overcome he relied principally on the drug stores and a few other in-door places as a safe place for the boxes; signs being placed outside to notify the public that a "Blood's Despatch Post" box was inside.

In these drug stores, Blood's Despatch stamps were sold on commission.

From these boxes, collections were made at

least four times a day. Mr. Blood's intention was to give the public for half the price, at least double the facilities the government was giving. As before stated the U.S. Post-office then made but two deliveries a day.

During the first two years the business was not satisfactorily prosperous.

Like many other good things, Blood's Despatch Post came so far in advance of the fullness of time for it that the public was slow in working up to it, and it became an expense rather than a profit to its projector.

Mr. Blood after being at work all day at the office of the "Public Ledger" spent many a whole night endeavoring to devise plans to gain the public confidence in the safe and satisfactory delivery of anything entrusted to the care of Blood's Despatch Post, writing out advertisements, &c.

There was not so much variety in advertising then as now and Mr. Blood tried to make his original.

The more frequent collections and deliveries of letters by Blood's Despatch set the example to the United States Post-office which led to the establishment of lamp-post letter boxes and more frequent local deliveries by the government itself.

The business began to prosper and it became necessary to replace the boys, who had been collecting and delivering, by men, and a larger number were employed and the number of collections and deliveries was increased to five, with special hourly collections in the business sections.

Blood's Despatch had wagons to take the carriers to distant points long before the government had; each wagon holding five carriers and a driver.

A corps of carriers was employed for special delivery, and enough were had to be ready at any time to send a special messenger at a charge of five or ten cents according to distance.

Deliveries were made anywhere by wagon at special rates. This department became very popular and was in constant use.

Its usefulness can be better understood when it is remembered that in those days there was neither "Telephone", "Local

# CIRCULAR.

SIR:

Your attention is invited to the prompt, cheap and convenient method of conveying *Letters, Papers, and Small Parcels* to the Post-Office, and from one part of the City and Districts to another, (except Kensington and Spring Garden,) through the medium of

## D. O. BLOOD & CO'S CITY DESPATCH.

By personal attention to the business, the proprietors mean to *deserve* the confidence of all who wish to make use of their facilities. Boxes are placed in careful hands in various parts of the city, from which three deliveries are made each day, at the low rate of 2 cents each letter.

*City Letters* may be pre-paid, or paid by the person to whom addressed.

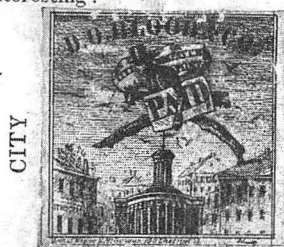
*All Letters for the Post-Office must be pre-paid.*

Paid Stamps, at 2 cents each, may be had at most of the Box Stations.

Boxes in your immediate vicinity may be found at

*Mrs. Granellos Front & Pine  
& Legans Front & South*

Persons making constant use of the City Despatch, will find it convenient to have *Stamps always by them.* To such, a notice of the following prices of City and Post-Office Stamps (to be had at the Office, 48 South Third Street,) may be interesting:



$\frac{1}{2}$ dozen,	-	-	10 Cents.
1 "	-	-	20 "
2 "	-	-	35 "
4 "	-	-	60 "
6 "	-	-	80 "
8 "	-	-	\$1.00



3 stamps,	-	-	5 Cents.
6 "	-	-	8 "
1 dozen,	-	-	12 "
2 "	-	-	20 "
50 stamps,	-	-	40 "
100 "	-	-	75 "

☐ Funeral Notices, Circulars, Notices of Meetings, &c., (in quantities,) delivered with promptness, at low rates.

N. B.—All of our Boxes have the name of D. O. Blood & Co. on them in large letters.

DANIEL O. BLOOD, }  
WALTER H. BLOOD. }

D. O. BLOOD & CO.

Job Printing Office, Ledger Building, Phila.

Office, 48 South Third Street,

Photo courtesy of Library Company of Philadelphia.

A Blood's circular, circa 1846-7, featuring the city use mail strider stamp and the round to the post office stamp.

Telegraph" nor "District Messenger" systems.

An extra force of carriers was employed during the "Holidays" and for a week or so about the time of St. Valentine's day.

It soon became necessary, on account of removals, misdirected letters and parcels, to establish a "Dead Letter" department and all undelivered articles were kept at least one year, that they might be reclaimed by the



senders if their mistakes or the non-delivery of the articles were discovered by them. The greater number of missives were consigned to this department shortly after St. Valentine's day; and they formed the bulk of what was eventually destroyed on account of being unclaimed.

The young folks of those days were accustomed to look for the arrival of the "Blood's Despatch" carrier as eagerly, if not more so, than for the government's postman.

Blood's Despatch for a while equalled the government in the number of pieces sent by, for delivery to, the citizens of Philadelphia.

A book was kept in which every complaint was entered with the final results of an investigation as to the reason or cause. The complainants sometimes never calling again, it was reasonable to believe their complaints unfounded. Some returned to apologize for having complained through mistake. Each complaint was thoroughly investigated and when possible the complainant was notified of the results.

A large part of the business done was the deliveries of papers and magazines coming by express from points outside the city, and in such a case a list of subscribers was furnished the "Despatch" office.

The following was one of the advertisements that brought considerable business:

**"Lawyers, medical men, and others throughout the country desiring their business cards or circulars of any kind or in any quantity distributed in Philadelphia, can have them attended to with Care and Promptness by addressing Blood's Despatch Philadelphia."**

The business increased so much that more ample quarters were secured at the S. W. Corner of Sixth and Carpenter (now Jayne) Sts. in the old Shakespeare building, where the office was finely fitted up. It remained there but a short time, the entire building being destroyed by fire, December 27, 1851. This was indeed another great hindrance to the business as considerable money had been used in fitting up the first and second floors with improved facilities for the work of the business, as a permanent location and it was a total loss with no insurance.

The office was then opened in the "Arcade" which extended from Chestnut St. to Carpenter (now Jayne) St. between Sixth and Seventh Sts. opposite Decatur St. and remained there for four years. It was then moved (on account of the anticipated demolition of the "Arcade") to the east side of Fifth St., third store below Chestnut St., for a short time, and then to 28 So. Fifth St. on the west side just above Chestnut, where it remained from 1856 to 1862.

Thirty two carriers had by this time been employed, as necessary, to faithfully make the collections and deliveries. A large case of assorted boxes, all numbered, faced the window and about 500 of these boxes were rented at one dollar a year. Quite a different figure from what the government charges now.

Most of the advertisements then in the newspapers, calling for answers requested them to be directed "Care of Blood's."

The public was awakening to such an appreciation of the superior facilities offered by "Blood's Despatch" that the newspapers began to comment favorably on it. Some of which are the following:

**"Blood's Despatch by the care and attention of its proprietor and the regularity of its deliveries answers every purpose of a special messenger." – Public Ledger.**

**"The establishment of Blood's Despatch has caused a greater reduction in the delivery of Letters, Parcels &c than the invention of the Cotton Gin caused in price of muslin." – Public Ledger.**

**"Blood's Despatch is the most economical contrivance that could be invented for the benefit of the public and deserves to be liberally used by it." – Public Ledger.**

**"Every citizen should encourage this praiseworthy enterprise in opposition to other bungling arrangements." – City Item.**

**"Blood's Despatch merits by its convenience and utility in the prompt and safe delivery of Letters not only the thanks but an extensive patronage of the public." – Public Ledger.**

There were many improvements originated





Photo courtesy of Library Company of Philadelphia.

**Arcade Building, north side of Chestnut street, west of Sixth Street, home to Blood's offices from 1852-56. This is an 1858 salt print by Frederick de Bourg Richards.**

and used by Blood's Despatch which have since been adopted by the U.S. government, but were not employed by the United States for years after Blood's Despatch discarded them.

The success of Blood's Despatch and other services of the kind that followed it in the large cities aroused the jealousy of the government and in 1860 Postmaster-General Hall determined to stop the business of all private parties engaged in carrying letters.

A suit was begun against the companies

but failed. Then Congress was asked to pass a law declaring the streets of all towns and cities as Post-roads, which would make the business of Blood's Despatch illegal.

Congress quickly passed the bill.

Then in the winter of 1861-62 the government began a test-case against Blood's Despatch Post or as it was then called, "Blood's Penny Post", and the verdict rendered was against the private enterprise.

The last delivery of Blood's Penny Post was made on the morning of Jan'y. 11, 1862.

# JAY'S RICHWOODS DISPATCH

By Gordon Stimmell

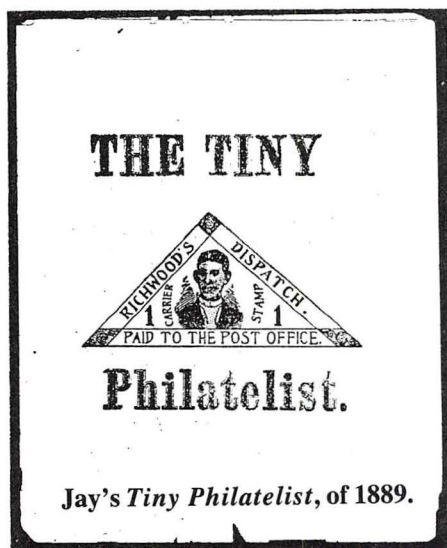
One of the more intriguing "local posts" of the late 19th century – James C. Jay's Richwoods Dispatch – sparked a storm of stamp controversy in its day.

What is unusual is that the proprietor left behind a series of scattered confessions and anecdotal histories for postal posterity.

In fact, a new letter from Jay – penned in 1909 – has surfaced, giving a thumbnail sketch of the post, one more colorful version to add to the archive.

And, not surprisingly, these varied accounts by Jay, stretching over almost three decades, do differ in details with each retelling. It may be instructive to briefly resurrect the remains of those good old philatelic days.

The post, based in the farmlands of Iowa, lasted from August 1887 to August 1888, going by dated uses on known covers of the three stamp designs. Jay himself said the post actually started later, on Oct. 1, 1887.



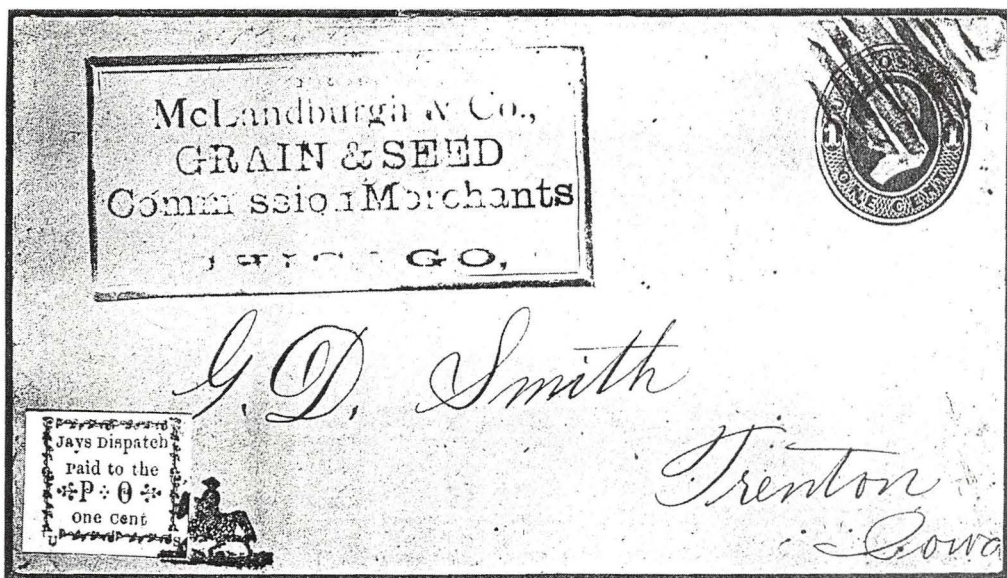
James C. Jay in 1904.

The stamps, issued with schoolboy enthusiasm, likely would have fallen into obscurity except for a mention in the Feb. 1888 *Western Philatelist* by a mysterious correspondent, "Oscar H. Spray".

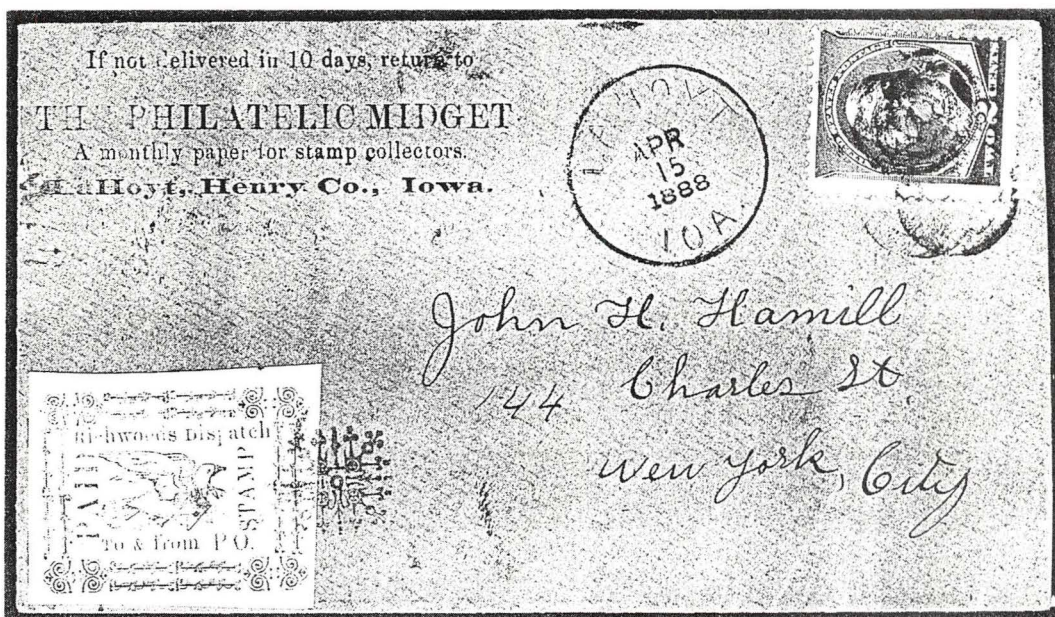
Philatelic commentator Harry M. Konwiser suspected "Spray" was actually James C. Jay. I have seen two covers addressed to Spray in La Hoyt, Iowa among correspondence carrying stamps addressed to Jay himself. Whatever, the *Western Philatelist* article appeared in the middle of the actual span of the post, in Feb. 1888 and conferred instant recognition. The report said:

"I see mention of a new local. Perhaps you would like to know something of its history. It first started as Jay's Dispatch, but after a short time the proprietor sold out to a cousin of his, who now runs it as the Richwoods Dispatch. Two varieties are in use – the red on white is used to the postoffice, the red on brown from the p.o. Parties living on his route are sup-





Farmer's letter, Jay's first design tied by purple horseman, autumn 1887.



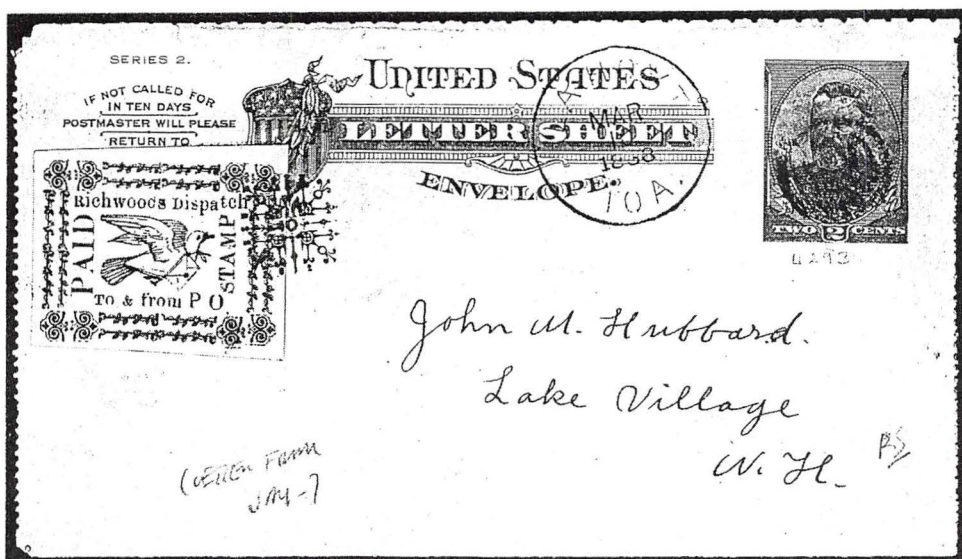
Letter from *Philatelic Midget* bearing Jay's second design tied by ornate grid.

plied with the stamped envelopes at \$1.30 per hundred; the proprietor charges 1 cent for each piece of mail carried to or from the post office. Richwoods is a thickly settled place with no post office and a great many of the farmers have a heavy mail, and as the nearest post office (La Hoyt) is three miles distant, they prefer to give one cent and have their mail

brought to them. The proprietor also carries to Mount Pleasant, which is only a short distance farther to La Hoyt. Unused specimens of this local will be very scarce, as the proprietor will not allow unused specimens to leave his possession. I have already sent over 100 letters through this post.

Truly yours, Oscar H. Spray."





Grant letter sheet with second design, with Rubber Stamps imprint (below) inside.

While this letter may have brought many collectors out of the woodwork and created an instant market for the stamps, other philatelists were not amused. E. W. Voute of the *Stamp Collectors' Figaro* produced stamps in mockery with a central design of a bologna sausage for use "to and from the grocery", referring to a store Jay was reputed to have operated. It was probably Voute who wrote in May 1888 in Vol. 4 No. 5 of the *Philatelic Journal of America*:

**"Jay's Locals: The day of the U.S. Local stamp is past, but that portion of the community who rave over spool labels, tobacco tags and picture cards, have had much to say about a number of stamps that have been introduced in a rural district in Iowa, where dwelt an enthusiastic collector and dealer in postage stamps. It has surprised me to see this label noticed in some of the first class philatelic papers. Such rubbish has no**

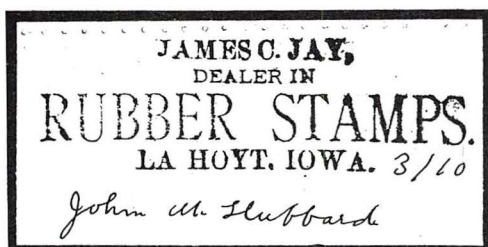
**philatelic value and it is beneath the notice of any paper claiming the consideration of respectable collectors. If such things are to be collected, we will soon have locals without number, all the little boys will have a stamp that mamma must use "to and from the Post Office" on all her letters.— Observer."**

These words must have stung Jay, because in the *Badger State Philatelist*, on June 15, 1888, was the commentary:

**"Mr. Jay says that those publishers who run down the Jays and Richmonds locals are all weak minded boys. We should sooner think that of those who uphold them were of the weakest minds"** and near this, outrageously, was an ad placed by Jay offering his locals for sale.

But it did not end there. At the Third Session of the A.P. A. in August, 1888, Jay was quickly and unanimously expelled from the society. This in turn prompted Jay to issue his famous confession and apology which appeared in many stamp journals in Dec., 1888. It ran:

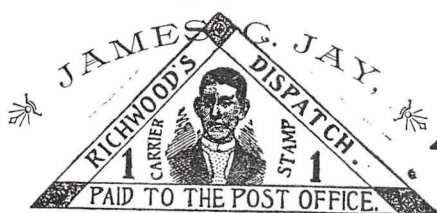
**"I notice a few Philatelists think Jay, Spray, etc., are the same person. This is a mistake. The collectors here now, with the exception of Mr. Durk, are very young and unable to carry on their own correspondence. They live adjoining me.**





Stamps on approval a specialty. No lists.

Established 1881.



Highest cash price paid for Locals, Revenues and all kinds of stamps.

## Foreign Stamp Importer.

*La Moyle, Iowa, March 28 1892*

*Dear Sir.*

*Mr Mitchell informed me that you wished specimens of the locals used here. I have searched & found a few specimens. They are scarce used. Several collectors have lately started up here & they have bought all they could find.*

*If you deem them worthy you may send me what you please in other locals.*

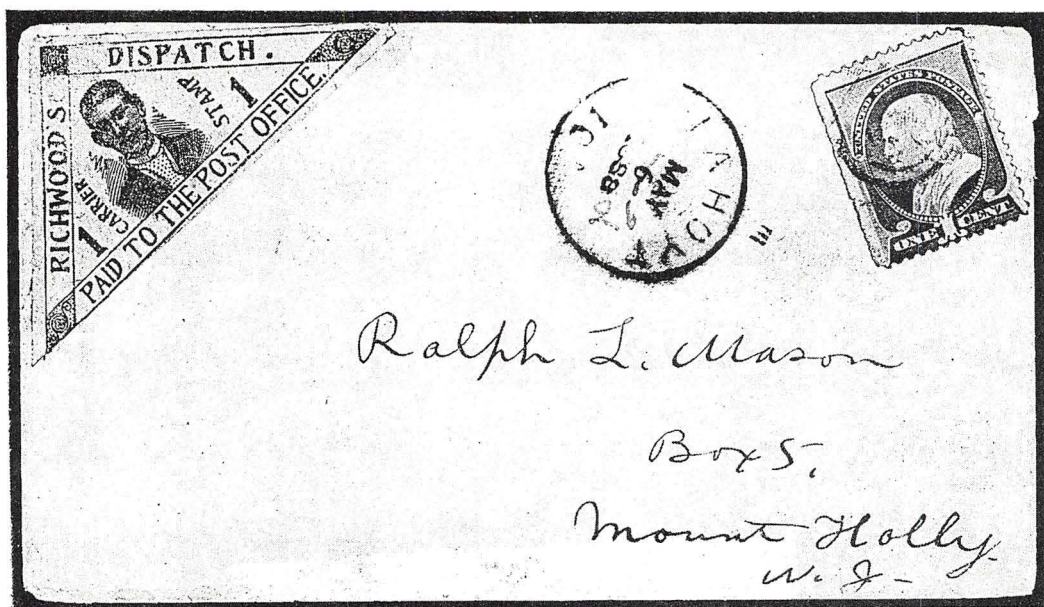
*Yours truly?  
J. G. Jay.*

March 28, 1892 letter from Jay referring to 'Doc' Mitchell of Blizzard Mail fame.

I started them collecting and have done all their writing for them. Among us we have subscribed for nearly all the stamp papers published in the world, and have tried to help Philately along. The Jay locals I did not issue, but the Richwood locals I was hired by parties to issue

them. I did not write the letter to Mr. Voute, as I was away at the time. I never knew its contents until Mr. Mitchell informed me while in Chicago a short time ago. If any person has purchased or traded for Richwood locals I will buy them at the prices they paid. No dealer in





May 1888 letter bearing Jay's third design stamp, with La Hoyt CDS altered.

the United States can say I have been dishonest in my dealings with them. I am truly penitent for any and all wrongs I have done, and I would ask will you not take me back in your fold and I will never stray again, but will do all in my power to help Philately on. Will you not give me a chance.

Truly yours, J. C. JAY."

Being expelled from the American Philatelic Association was a serious blow for this young budding dealer. His wild, and erroneous denials of issuing the first Jay local above, testify to this. He was 25 at the time and publisher of *The Philatelic Midget* and *The Tiny Philatelist*, monthlies from 1888 to 1889. *Tiny Philatelist* (depicted here) cost 15 cents a year, and was a vehicle for stamp want ads. The loss of status really hurt. He was ultimately reinstated after going to great lengths to get testimonials from the La Hoyt postmaster, etc. as to the fact he could not have sent a poison pen letter to Voute.

It would be many years before the public heard from him again.

The latest letter to surface is reprinted here. It is dated Jan. 8, 1909, 20 years after the life

of this rural post, and addressed to Mr. Brown from Jay on Broadway St. in Mount Pleasant, Iowa. The actual letter is shown here and the text reads:

"Dear Sir,

Yours at hand.

In regard to the locals. When I lived in the country I had nothing to do but collect stamps etc & hunt. I went 3 mi to the P.O. every day & the neighbors offered me 1c each for each piece of mail. I commenced carrying their mail. I issued the stamp. I was a stamp collector & the howl it made, I hear it yet. A used one would be scarce. I carried the mail to & from the P.O. 1c each way.

Yours etc. J.C. Jay."

Similar but more detailed histories of the post were submitted by Jay to *Mekeels Weekly Stamp News* in Jan. 1915 and to the *Philatelic Gossip* in Oct. 1916 after press urgings that he step forward and retell the story of his Dispatch. Both stories are similar, so let's look at the extract of Jay's own telling from *Philatelic Gossip*:

"About Oct. 1, 1887, JAY'S Locals were first used. My self and several cousins had nothing to do but hunt bird's



J. C. J A Y,

1204 Broadway,  
MOUNT PLEASANT, - IOWA.

JAN 8 - 1909

Mr Brown -

Dear Sir -

yours at hand. in regard to the  
locals. when I lived in the country  
I had nothing to do but collect  
stamps etc & hunt - I went  
3 mi to the P.O. every day & the  
neighbors offered me 1c each for  
each piece of mail. I commenced  
carrying their mail. I issued the  
stamp. I was a stamp collector  
& the howl it made, I hear  
it yet. a used one would  
be scarce. I carried the mail  
to & from the P.O. 1c each way -

Yours &  
J.C. Jay.



"New" letter from James Jay, dated Jan. 1909, telling Mr. Brown his history.



Letter of April 15, 1888, third design tied by purple "J", to 'Doc' Mitchell.

eggs, minerals, Indian relics, relics, etc. and deal in them.

We lived in Richwoods, a thickly populated settlement, and went to la Hoyt post office every day. The farmers, being very busy, asked us what we charge them for carrying their mail to and from the post office.

We figured that 1 cent a piece would be about right. This, being agreed upon, we thought we should have a distinctive carrier stamp. So we issued the first type-set "JAY'S Dispatch Paid to the P.O. One Cent." We carried considerable mail on the route. Later, we issued the "RICHWOOD'S DISPATCH, pigeon carrier Paid Stamp, To and from P.O."; which we used for some time.

Still later, we issued the triangular one. By reason of my cousins moving away and my being obliged to help on the farm, these were in use but a short time. Of the triangular issue, I have but one copy. It is used, on original cover and returned to me by a friend. But few of these were issued.

When we first issued them we little dreamed of their gaining any philatelic

recognition until a stamp paper in Chicago illustrated them. Then the fun commenced and the stamp papers had a subject to stir them up for some time. I guess we had as much fun over it as anyone.

I have on hand and still receive, letters from all over the world asking for set of them. I gave them away until I have but very few left and I never sold any of them. One dealer in England wanted to buy the original plates. They were issued on any color of paper that we happened to have at hand. We sold them to our customers who used them on letters, circulars, papers and other mail matter that we carried to or from the post office. So I guess they served a similar purpose to other of the U.S. locals. I suppose we could have carried the mail without them."

— J.C. Jay

## THE STAMPS

In an original announcement in *The Stamp* (Vol. II, No. 11) the original Jay's local was reported as printed from rubber type in violet on white, blue and yellow paper. It was purportedly attached to the flap of outgoing and

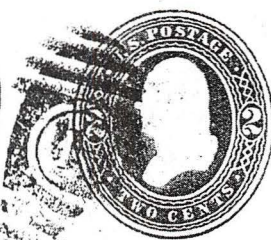


If not delivered within 10 days, to be returned to

**J. C. JAY,**



**Stamp Importer.**  
MOUNT PLEASANT, IOWA.



*D. J. Eaton,  
Muscatine,  
Iowa*

Letter with corner card, triangular design, from "Stamp Importer" Jay in 1899.

the face of incoming letters. This is not totally consistent with surviving covers. It was claimed that of the original Jay's local, 250 were printed and 150 used. On all three designs, it should be borne in mind that Jay advertised himself as a dealer and creator of rubber stamps during this time, as shown by contents inside the General Grant letter-sheet shown here.

### The First Design

Jay's Dispatch / Paid to the / P. O. / One Cent in four typeset lines surrounded by scruffy ornate (almost square) rectilinear border. Note that in the first year, 1887, no stamps bear "From" the P.O. so presumably the "post" started out just collecting letters and carrying them to the P.O.

Recorded from Aug. 1887 to Nov. 1887.

Colors: Red on white, red on yellow, red on gray blue.

Handstamps tying to covers: Purple horseman. Also known: Concentric rings.

### The Second Design

Passenger pigeon carrying letter surrounded by "Richwoods Dispatch" at top, "To & from P.O." below and "PAID" and "STAMP" set sideways flanking pigeon. All inside larger rectilinear, very ornate double border.

Three subtypes of Second Design:

#### 1. Lower case "p" in Dispatch. "To & from P.O."

Known used March to Aug. 1, 1888.

Colors: Red on white, red on brown, red on cream.

Known handstamps: Ornate purple square. Also, "De Pere" Iowa CDS.

The red on brown is additionally known overprinted "One Cent" horizontally, and on other specimens, vertically.

#### 2. Upper case "P" in DisPatch. "To & from P.O."

Known used April 15, 1888

Colors: Red on white, red on brown.

Handstamps: Ornate purple square.

#### 3. Upper case "P" in DisPatch, "FROM THE P.O."

Known used May 8, 1888.

Color: Red on pink laid.

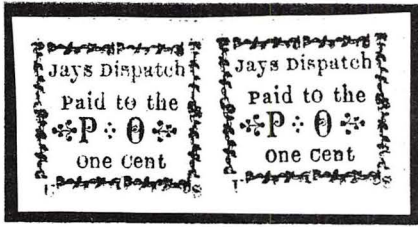
Handstamp: Ornate purple square.

### The Third Design

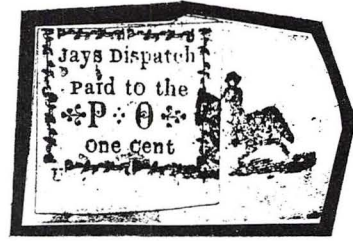
Triangular stamp with central portrait of James C. Jay flanked by curved words "CARRIER" and "STAMP" and two numeral "1"s. In outside triangular panels, "RICHWOOD'S / DISPATCH. / PAID TO THE POST OFFICE."

Dates of use, April 15 to May 1888.

## THE FIRST DESIGN

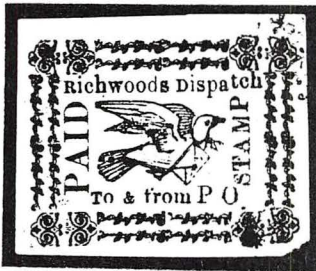


First design, rare pair.

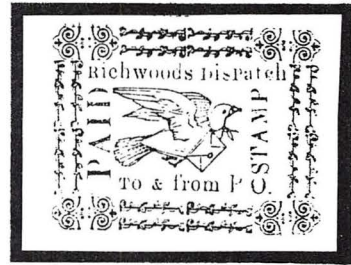


On piece, tied by rider.

## THE SECOND DESIGN



Second design, lower p.



Second design, upper P.



Second design, From P.O.

## THE THIRD DESIGN



Third design with Jay portrait.

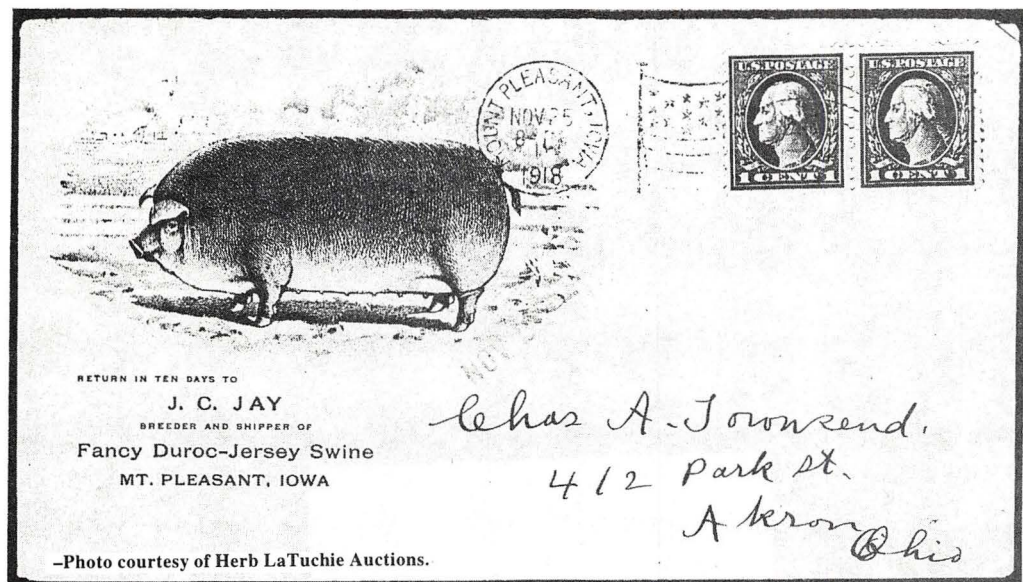
Colors: Red on cream (thicker paper), and red on white (thinner paper).

Handstamps: Capital letter "J" in purple; purple passenger pigeon carrying letter.

## Stationery Usages

The triangular design was used to create postal stationery and corner cards by Jay as well, from 1889 to 1904. Witness the use





### Did Jay wind up a breeder of prime swine? An illustrated cover of 1918.

on cover of *The Tiny Philatelist* in black on yellow; on his "Stamp Importer" envelopes from Mount Pleasant from May 1899 in black on fawn; and on letterhead of James C. Jay in red on cream dated March 28, 1892. Other usages exist.

Of the four handstamps employed – the cowboy on horseback, letter "J", ornate square, and purple passenger pigeon, all were cancelled by rubber stamp pad so the ink varies from dark purple to red to lilac depending on freshness of ink in the stamp pad and replacement or refresher inks.

As can be seen with the illustrations with this article, it seems at least some of the stamps passed through the mails, although certainly Jay may have added stamps and tying postmarks later in a few cases. It was stated in the early literature that he added the stamps only after he had been paid his penny by the farmers.

The legitimacy of Jay's Richwood Dispatch has been debated for decades. Harry M. Konwiser in *Scott's Monthly Journal* once pointed out that the post was never recognized by the P.O. Department. Of course, most locals from even the classic period of 1842 to 1860, weren't either. Other writers, such as Mannel Hahn, have slammed the post mercilessly as an outright fraud not deserving of serious attention by collectors.

To my mind, there is no question that Jay's Richwoods Dispatch post was philatelic in nature from its inception. It was hatched in the fertile imagination of a youthful collector and spawned on the postal fraternity at a confusing time when a few vestigial legitimate local posts (the spool labels of Atlantic City, for instance) were still in use.

Did this post have an impact on the Mitchell Blizzard Mail stamp? Note the cover from Jay to Dr. Mitchell dated April 15, 1888, a month after the Blizzard mail stamp was issued. Was this perhaps a request for one of the dentist's emergency mail adhesives?

No matter what we conclude regarding the post's legitimacy, it remains a fascinating chapter in the fading history of local posts of the last century.

And whatever happened to Jay in real life? A cover, illustrated in full color and bearing a pair of #405 stamps, has surfaced showing a depiction of a big pig with the imprint below of J.C. Jay, a farmer and dealer in pure-breed swine, of Mt. Pleasant Iowa. Was this the same man?

I would like to extend my gratitude to Richard Schwartz and Richard Frajola for loaning the Perry and Sloane archives, invaluable resources without which this article would have been impossible to prepare. Also thanks to Wayne G. Lindquist for sharing data.

# BOYD'S FIRST MERCURY DESIGN – THE RED STAMPS

By John D. Bowman

For many collectors, the hope of finding a rarity is one of the attractions of philately. I remember from my childhood the story of the schoolboy who discovered the one penny magenta British Guiana, touted by H.E. Harris & Co. as the "World's Most Valuable Stamp." The hope that I, too, might one day find a unique item or rare piece lying unrecognized in a dealer's stock-book or box of assorted covers is a hope that continues within me, and I believe in many other collectors. Now that I am in my "middle age" of stamp collecting, I possess some stamps that may be unique or rare. However, I also realize the characteristic of scarcity in itself does not transform the owner into a millionaire or famous personality; market demand and popularity are important in determining the worth of any collectible.

Nonetheless, the hope of finding that rare philatelic treasure still energizes me as I pore over auction catalogues and browse through dealers' stocks. Sometimes, that hope leads me to be less than fully discerning or open-minded about items that **might** be something out of the ordinary. A case in point is the subject of this article – the red stamps of Boyd's first Mercury design.

An auction lot I purchased included an example of a red Boyd's Type I Mercury stamp on cover (**Figure 1**). The Type I is the design in which Mercury's foot breaks the frame line beneath it. The Scott catalogue lists two of these stamps – 20L43 (black on crimson surface-colored paper) and 20L43A (black on orange red surface-colored paper). Only the 20L43 is listed on cover and the 1995 catalogue prices it in italics at \$200.

I already owned two single examples of 20L43 but no 20L43A. When I compared my new cover with the singles, I noticed the color of the stamp on cover was brighter and seemed to have an orange tint to it. The harder I looked, the more orange I saw. Could this be an unlisted and presumably unknown cover franked with 20L43A? My excitement was obvious.

I asked a dealer's opinion of the cover. He liked it well enough to make an offer for it, but declined an opinion about the shade of the stamp. Certainly a 20L43 on cover would be a desirable item in itself.

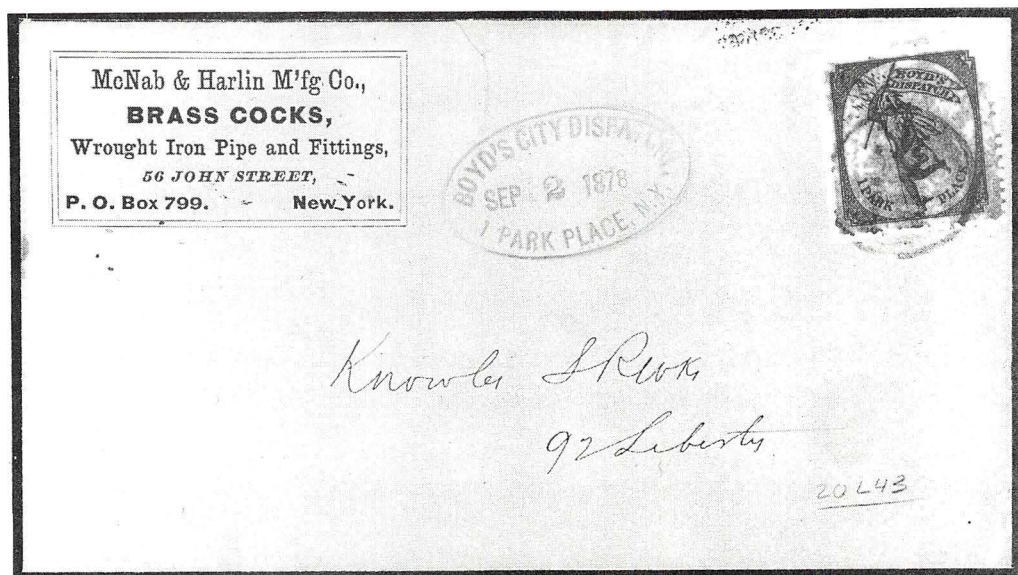
I sent the cover to a fellow collector who had examples of both 20L43 and 20L43A. He promptly responded that the color of my stamp on cover seemed to match the hue of his 20L43A more closely than his 20L43.

Eager with anticipation, I contemplated sending the cover to the Philatelic Foundation for a "cert", but first decided to contact another collector. He allowed me to examine his copies of the red Mercury stamps, whereupon I determined that my cover was **not** franked with the unlisted orange red 20L43A as I had hoped, but instead was the crimson 20L43. Thus, my "discovery" was laid to rest. Although disappointed, I did learn how to distinguish these two stamps. This article discusses this and other aspects concerning these attractive stamps.

## THE SHADES

There are three distinct shades of the red Mercury design, not two as listed in the Scott catalogue. All three are black designs printed on surface-colored paper. There are





**Figure 1: The crimson Type 1 Mercury stamp on cover (20L43).**

two color varieties of 20L43, one of which is the listed crimson, and the other may be described as a dull brown red. 20L43A is orange red. Difficulty arises in distinguishing these stamps partly because these colors are unlike any issues I have seen of the U.S. or other local posts. The red pigment may also be unstable, as there are color variations within each major color variety. Red colored stamps from this period are often found oxidized into duller or browner shades.

In order to differentiate 20L43 from 20L43A, examination of the surface of the paper under magnification is necessary. Under 10X magnification, the orange red stamp has a very smooth appearance, while the crimson and dull brown red stamps have a surface of matted fibers. These fibers do not completely take up the color of the pigment and have a yellowish appearance. They are also visible on the reverse of the crimson and full brown red stamps. Inspection under magnification is necessary to distinguish the shades because the hue of the crimson stamp is occasionally bright enough to be mistaken for the orange red stamp.

The color of the crimson stamp varies in intensity, but not hue, from dull to bright, while the dull brown red varies in hue, with some stamps having more brown or yellow

in them and others appearing to have a lilac tint. The dull brown red pigment may have been less stable, changing in hue over time due to light exposure or changing environmental conditions.

For collectors who use R.H. White's *Color in Philately*, the following information may be helpful. This text includes color charts intended for matching colors on stamps to an international system of color descriptors, sometimes referred to as ISCC-NBS. On these color charts, all three shades can be located in Color Region I. The crimson stamp is at position 14-12, the dull brown red at 11-13, and the orange red at about 11-15. None of these positions are given a standard color name.

The paper used was wove, although this is not evident when holding the stamp to light due to the deep color of the ink. Gum, when present, is a cream or yellow color and has become finely cracked with age.

#### PERFORATIONS

The Scott catalogue lists the red Mercury stamps as perforated 12 all around. George B. Sloane did not note any other perforations in his reference collection. However, I have a crimson 20L43 that is perforated 11 1/2 horizontally and 12 vertically. I have seen a dull brown red single stamp and a



**Figure 2: Varieties of 20L43 imperforate horizontally.**

crimson stamp on cover, both perforated this way. (Later Mercury issues are known in a variety of perforations). To be precise, I checked the perforations using the Kiusalas gauge, which measures perforations in thousandths of an inch between the center of each hole. This gauge is considered more accurate for American stamps than traditional perforation gauges which are based on the metric system. Using this gauge, most of the red Mercury stamps measure 12-66 all around (0.066 inch between holes, or perf 11.92). The previously mentioned stamps measure 12-67 horizontally (0.067 inch between holes, or perf 11.75) and 12-66 vertically. Thus, it appears that at least two perforation varieties exist, with perf 12-66 being more common.

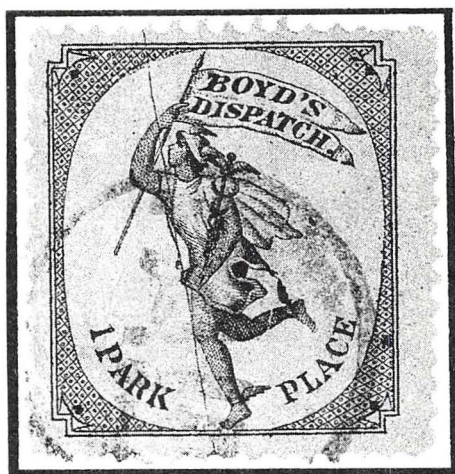
I have examined three specimens which are perforated 12 vertically but are imperforate horizontally (Figure 2). One is dull brown red and two are crimson; each is unused. The significance of this is unknown, but horizontally imperforate examples from the previous series of stamps are known and listed (20L34 and 20L35). As the printer used a perforator which required hand-feeding of sheets and manual operation, such perforation varieties are not surprising.

#### PRINTING

The Mercury stamps were printed by C.O. Jones of New York in sheets of 100, according to the Scott catalogue. I am not aware of any multiple pieces of the red stamps, although some may exist given the availability of unused singles. The three types of

the Mercury design vary slightly and are distinguished by the inner frame line at the bottom and the great toe of Mercury. There is a constant (die) flaw in the inner oval line above Mercury's raised arm. The flaw appears to be a re-engraved entry to strengthen a weak and partially missing portion of the oval frame. The stronger line is just inside the edge of the background design, causing some of the tiny circles to be filled in and connected by the line. If this is a retouching of the die, one wonders where and how this oval frame was used prior to this stamp.

Dots may appear outside the design or within the outer frame line on some specimens of these stamps; they appear to be the result of dots on the plates. Their significance is unknown. One copy with sheet margin



**Figure 3: Apparent plate scratch on 20L43 from Figure 1.**





**Figure 4: Orange on red stamp on cover (20L43A).**

attached shows no distinguishing marks to indicate its position on the plate.

The cover in **Figure 1** is franked with a stamp that has a thin line running from top to bottom (**Figure 3**). The line appears to be a plate scratch, and a rather heavy one at that. If this is the case, other examples may exist showing the entire scratch or the beginning or ending of it. Such a scratch would not be limited to the red stamps, but would appear on any Type I issue. Readers are encouraged to examine their stamps and report to me.

#### USAGE

Sloane notes that the imperforate Type I Mercury stamps are trial color proofs. An unsigned article in *American Philatelic Guide* from November, 1879, indicates that in June, 1878, Blackham (owner of Boyd's Dispatch since the end of 1860) had one sheet of 20 colors (paper and ink) produced in order to select a color for the new Mercury stamp. He selected the black on maroon (crimson) for use, but customers expressed their disapproval, and he changed to pink paper in November, 1878. The Mercury stamps were initially sold at 2 cents each or \$1.50 per 100. In April of 1879, Blackham issued blue stamps for use on circulars, and

these were sold at 75 cents per 100. Coster says that Boyd's reduced their rates in February or March of 1879 because of competition by Douglas Despatch.

If the color selection account is correct, the red Mercury stamps would have been used in June or July of 1878, and the color changed to pink in November. Table I lists dated covers that I have recorded. According

#### TABLE 1

##### **Covers franked with 20L43A or 20L43**

##### **20L43A (orange red)**

July 10, 1878  
July 13, 1878  
August 2, 1878

##### **20L43 (crimson)**

August 30, 1878  
September 2, 1878  
October (?), 1878  
October 3, 1878  
October 5, 1878,  
October 7, 1878  
February 4, 1879

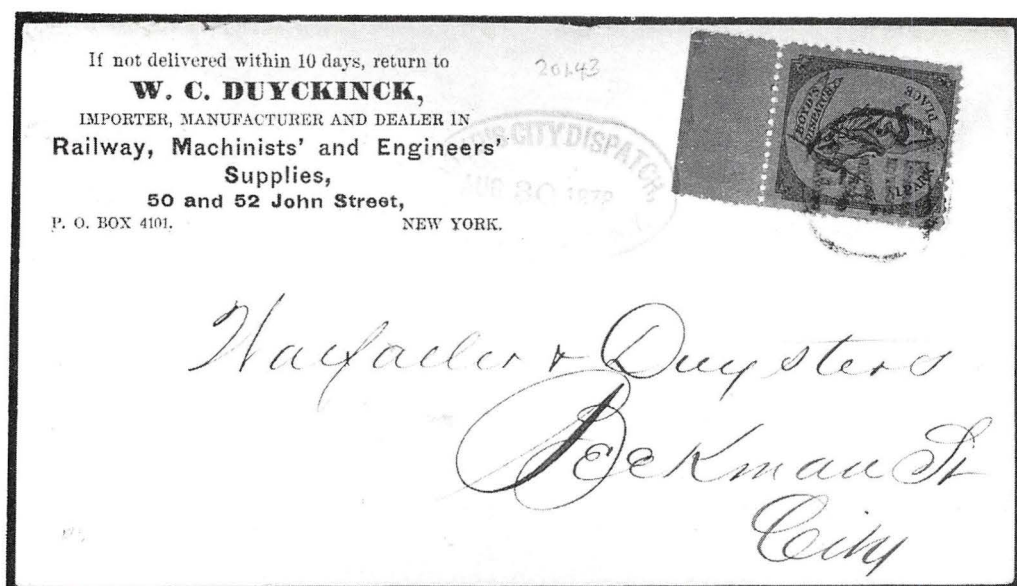


Figure 5: Crimson stamp on cover (20L43).

to known dated covers, the orange red stamp was apparently used first, in July and August, 1878, while the crimson stamps were used from August through October (Figures 4 and 5). I have seen two covers that are franked with dull brown red stamps (Oct. 5, 1878 and Feb. 4, 1879); perhaps this shade was employed just before conversion to the pink paper. Readers are asked to notify me of additional dated covers in their collections.

All covers noted are cancelled with the black 23 mm circle containing "PAID" in 8 mm letters, and the cancel almost always ties the stamp to the cover. This cancel (Abt prepayment mark Type "k") was put in use in the fall of 1867 and used until 1879. The magenta oval dated postmark, which was used rarely with the previous design stamp series, is noted on only one of the covers in Table 1. This cancellation came into common use with the later Mercury issues.

### CATALOGUE

In the Scott catalogue, a note should be added after 20L36 and again after 20L43A stating "Cancellation on Nos. 20L37-20L43: Black "PAID" in circle. Purple company." Another note should be added after 20L43A

stating that the orange red stamp was likely used prior to the crimson stamp.

The catalogue should also note the existence of a major color variety of 20L43 by including an "a" sublisting for dull brown red (or the appropriate color name according to their reference standards). There should also be a "b" sublisting for the horizontally imperforate variety. A "c" sublisting for a scratched plate variety should be considered if a verifying specimen is found.

Perforations for the red stamps should be expanded to include 11 1/2 x 12. Finally, a listing should be added to denote the existence of 20L43A on cover.

### CONCLUSIONS

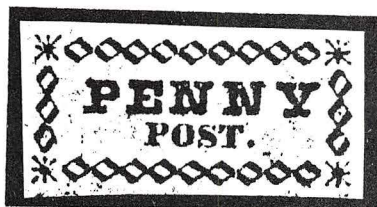
These red Mercury stamps, used for a few months in the summer and fall of 1878, seem to be about as scarce on cover as Boyd's first few stamps, which were used in the summer and fall of 1844. I hope this article will stimulate our members to examine their own Type 1 Mercury stamps, not just the red ones, and contribute further to our knowledge. Please forward any information you have to me for collation into a followup note to this article.



# THE BOSTON CARRIER FORGERIES

By Gordon Stimmell

This is Part II in a series on forgeries of U.S. carrier stamps. This time out let's examine Boston carriers.



3LB1 original.

## SCOTT C6 (3LB1) ORIGINAL

This tiny typographed blue stamp measures 22 X 10 mm and was printed on thin pelure paper, at times resembling onion skin. Because of its extreme transparency it is often found gum-stained, and, more rarely, even pasted face down on envelopes posted through the mails. It consists of the bare words Penny Post in two lines inside a box of diamond shapes with primitive 8-point stars in the four corners.

I have found it unquestionably used on Boston covers and folded letters spanning between August 13, 1849 and June 25, 1851, however, Elliott Perry records it as early as March 4, 1849 and an ad placed by Postmaster General James Patterson in the *Boston Transcript* of March 20, 1849 notes "Penny Post tickets for sale at all offices."

Long ago I fell in love with this stamp's simple complexity.

Simplicity, sure. But complexity?

John Luff once stated, erroneously, that "all the stamps appear to be reproductions of a type-set original and there are no varieties." He said this as well of 3LB2. Wrong on both counts.

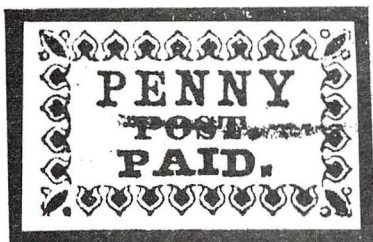
A painstaking examination of 66 copies of 3LB1 by Perry, and further study of an additional 25 examples by myself, reveals that no two stamps from the sheet are alike. So the printer individually set each subject by hand using separate letters and type ornaments.

Proof of this lies in the varieties found. One position has a comma instead of a period after "POST". One stamp contains an improper corner ornament. Another position contains a wrong font "O" and the "S" can occur inverted. The "P" and "T" of "POS" often have serifs missing, not merely due to poor printing. Ornaments with particular faults do not always appear in the same position on the border. As well, variable border bending exists due to differential compression of keylocks used to tighten the metal form that held the type.

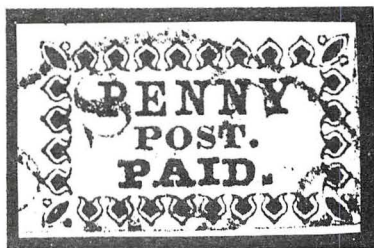
As no multiples have been recorded, sheet size remains unknown. About 20% of surviving stamps have an outside margin and an equal number display a small part of an adjoining stamp. Elliott Perry eventually concluded: "It is deduced that not less than 25 stamps comprised a setting and there was more than one setting or arrangement."

## THE FORGERY OF 3LB1

This forgery, by J.W. Scott and based on his *International Album* cut of 1886, occurs in blue on thicker wove white, and, in a later printing, darker blue on thinner, pronounced porous greyish paper. It has a rectangular frame not on originals, 5-point rather than 8-point stars in the corners, and no period after "POST". A crude modern copy of this Scott forgery exists, xerox generation, in brown on lemon surface colored paper.



3LB2, crayon cancel.



3LB2, with red CDS.

## SCOTT C7 (3LB2) ORIGINALS

The second and larger design Boston carrier stamp was also typographed in blue, but the pelure paper of the first stamp was dropped, and thicker wove paper varying from white into greyish to bluish was adopted. The Scott catalogue formerly listed these shades of paper separately and now they are amalgamated into one number, 3LB2. This stamp, from several printings, occurs on covers from about mid-1850 until July 26, 1854 and perhaps up to two years later, based on undated but backstamped carrier covers.

Because no multiples survive, Elliott Perry hypothesized various probable settings, based on study of 63 copies. However, his notes ultimately settled upon a sheet of 25, five horizontal rows of five, predicated on five major types. These were carefully detailed by Robson Lowe in *The Chronicle* of Feb. 1976 (Vol. 28, No.1) as to sub-types and sheet arrangement. Differences focus on broken pearls and shields in the border with one notable type showing the "D" in "PAID" being lower. I refer readers to Lowe's excellent summation for particulars.

## THE FORGERIES OF 3LB2

### Forgery A

This forgery, by J.W. Scott, is based on his early albums and catalogues and features a turned "shield" ornament near the SE corner with a sans-serif "PAID". "PENNY" is shifted to the left. It occurs in blue on slightly greyish paper. The blue on thicker wove is the earlier printing. A second subtype (**Forgery A2**), the blue on thinner porous paper, is later, demonstrated by the whole top row of tulips being shifted to the right, so the NW corner ornament is, in effect, indent-

ed. As well, a modern crude reproduction of the Scott fraud has been produced, in orange and in green on cream.

### Forgery B

This forgery imitates the Scott, but the SE toppled tulip is now righted and "PENNY" is properly centred. Most copies, in pale blue on greyish or white, show a lowered "O" in "POST". A second sub-type exists (**Forgery B2**), with "O" of "POST" even with other letters, the color of which is light grey on white. Perry attributed type B to J.W. Scott as well, but the texture and depth of papers used do not support this.

### Forgery C

This forgery, with outside frameline and rather crudely drawn lettering, was by S. Allan Taylor. It occurs in several shades of blue, from pale to dark, on white and cream. As well, blue on purple-red colored through and deep blue on blue colored through are noted. A subtype (**Forgery C2**) of this shows the "P" of "POST" broken and slanting more rakishly to the right and is noted in blue on white only.

A counterfeit with a 26-piece (instead of 24 ornament) border mentioned as early as 1872 has never turned up since.

### BOGUS STAMP

As well a bogus type was created inscribed "PENNY POST" in the first line, "—2—" in the second, and "PAID" in the third line. It likely was inspired by the Boston carriers (in wording, although its shape imitates the Baltimore carrier stamps 1LB1-5) and was created by S. Allan Taylor in violet on white and on cream. Sherwood Springer assigns it to Form B-5, the later period of Taylor's skulduggery.

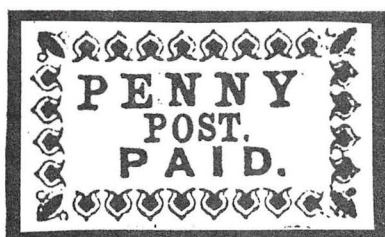




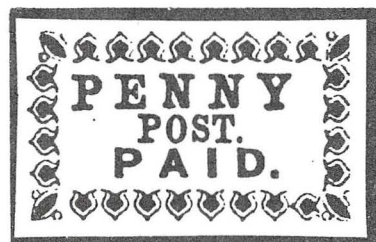
The 3LB1 forgery.



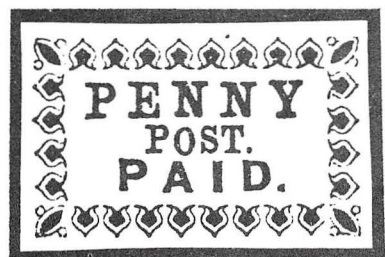
A modern repro.



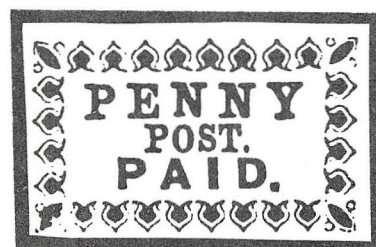
Forgery A, by Scott.



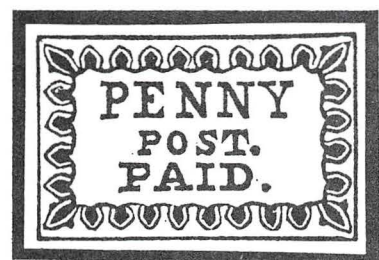
Forgery A2, tulip shift.



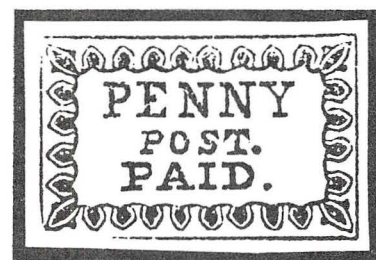
Forgery B, righted tulip.



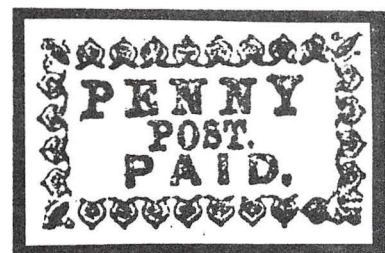
Forgery B2, even O.



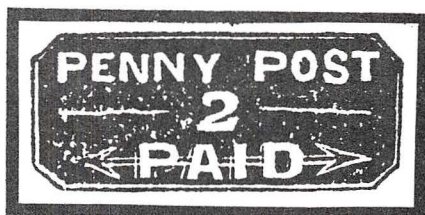
Forgery C, by Taylor.



Forgery C2, leaning P.



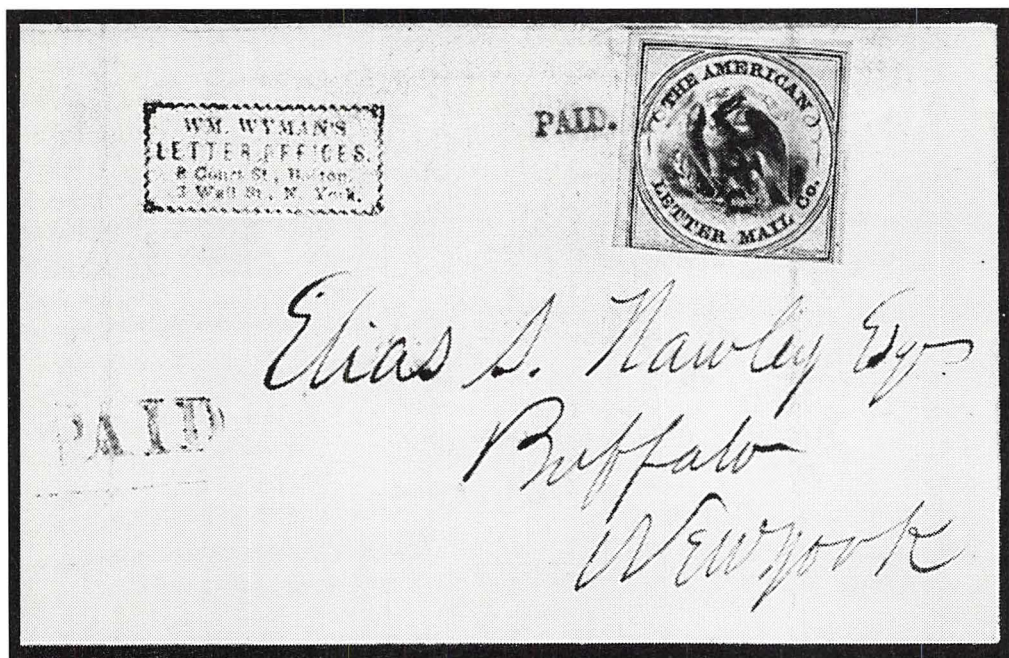
Modern repro of A.



Bogus stamp by Taylor.

# A RARE INDEPENDENT MAIL CONJUNCTIVE USE

Wyman to American Letter Mail to Pomeroy



**T**his cover, in a major Eastern collection, would appear to be merely an example of the cooperation seen among the independent mails. In truth, however it is highly unusual and I was astonished and exhilarated to see it.

First, it is not a case of two independent mails plus a local post for addressee delivery, but rather of three inter city letter expresses. Secondly, the presence of the Wyman handstamp is so unexpected as to suggest that this combination is unique.

I know of only two other triple conjunctive usages entirely by independent mails: A Pomeroy to Hale to Crofoot for delivery of a letter from Albany to Newburyport, with Pomeroy and Hale adhesives and Crofoot's oval handstamp, July or August 1844. The other triple use cover originated in

Cleveland, destination New Haven, bearing Letter Express, Pomeroy and American Letter Mail stamps, dated Aug. 5, 1844 (illustrated and described in detail in *The Penny Post*, Vol.1 No.1, pp. 26-27).

The letter above was first given to Wyman, which had its main office in Boston. Wyman operated primarily a Boston-New York route and did not go to Buffalo. So Wyman turned the letter over to American Letter Mail's office in Boston. American Letter Mail then carried it to Albany and there passed it on to Pomeroy, as Albany and west of Albany was Pomeroy territory. Pomeroy brought it to Buffalo and held it in its office until called for. Total time: four days. The letter was written Aug. 9, 1844 and delivered and answered (per endorsement) Aug. 13.

There are no less than three PAIDs here.



The 5L2 has an American Letter Mail PAID cancellation, whereas the smaller PAID with period is Wyman's, the large PAID is Pomeroy's. All are struck in red.

The three PAIDs show that no company went begging, though how much each was compensated is not evident. No handbook of policies and procedures has been left for posterity to guide us.

American Letter Mail advertised service to Buffalo and 17 other cities (*Boston Courier*, June 20, 1844) at "six cents per letter or twenty stamps for one dollar". They used the phrase "to forward letters", which may mean that for some cities they had in place arrangements with Pomeroy and Letter Express. The details aren't known. The

Perry-Hall manuscript on independent mails illustrates a letter carried to Albany by American Letter Mail and there turned over to Pomeroy. Other letters carried by them to Albany show no participation by Pomeroy. That may be because Pomeroy closed shop in September 1844.

I wonder ... with the PAIDs on the cover, exactly how much was paid by whom to whom? Did Wyman have to split a small six cents three ways? What was the customary sharing arrangement not evidenced on this letter?

I would welcome reports of other triple conjunctive use. Surely others exist. Reader, do you have one?

— Richard Schwartz

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# THE FORGERY CLINIC

## PART II

By John P. Halstead

**T**om Miller's letter about unrecorded forgeries (*Penny Post*, April 1994) prompted me to review my own research collection, yielding the following forgeries unrecorded in any of the literature known to me.

### HANFORD'S PONY EXPRESS – 78L1

The main reference for this post is Patton's *Private Local Posts of the United States, Vol.1, New York State*, pp. 188-192 and 335. Moens' *Catalogue Prix-Courant de Timbres-Poste*, 1891 edition, Planche 70, illustrates a sixth forgery. Needham's article in *The Philatelic Gazette*, June 1918, p. 186, illustrates yet another fake. The forgery depicted here is unlike any of them. Noted in black on green wove paper, SC and in brown on yellow wove, CT.

**Editors note:** Donald Patton's printer, I suspect, really goofed here. Turn to page 191 in the NY posts book. Forgery D (by Scott) is noted in black on yellow. Draw a line under that listed color. Insert a "Forgery E" designation (for the first stamp shown here, rider blowing a twisted tube). All the "BC" or bogus colors listed by Patton for Forgery D really belong to Forgery E which Halstead

shows here. This is Taylor's 2nd forgery and I note it also in black on vermillion SC and black on blue CT. A very rare type F exists as well, black on brittle white, based on Moens. It's also depicted here.

### TEESE & CO. PENNY POST – 137L1

The chief reference for Teese forgeries is Perry's *Pat Paragraphs*, 1981 edn., p. 466. Moens' 1891 *Catalogue* illustrates a fifth counterfeit and his 1864 *Catalogue* yet another which is identical to that illustrated on the "Gold Sheet" mentioned by Perry in *Byways of Philately*, pp. 280-81, and attributed by Harry F. Rooke (*S.P.A. Journal*, Aug. 1974, p. 754) to J.B. Moens. The forgery illustrated here conforms to none of these but appears to have been copied from Perry's Forgery C. The borders are wrong, however, lacking the extra outer frame line and overall measuring 1/4-1/2 mm. smaller in both dimensions. Noted in blue on white wove.

**Ed. Note:** Yes, it appears to be an inferior (the ink is smudgy) and smaller copy of S.A. Taylor's counterfeit, Forgery C.



Forgery E



Forgery F



Imitates Forgery C



## WELLS FARGO PONY STAMP – 143L2 & 5

No clear illustrations exist of the Pony Stamp forgeries. Neither of the two major compilations we have – Perry's *Pat Paragraphs*, pp. 477-79, and Richard Frajola's ongoing "Carrier and Local Postage Catalogue" is complete, and the illustrations in both leave a great deal to be desired. Moreover, Frajola's arrangement has doubled the confusion which Perry's article created. Frajola includes some which Perry omitted and omits some which Perry included. This is hardly astonishing since the total number of counterfeits is myriad, and the task of clearing up the mess cannot be done in four pages which Frajola has courageously tried to do. Someone with equal courage should tackle this job. I would be glad to be of help.

Meanwhile, there are at least five forgeries not illustrated in either Perry or Frajola, four of which have been published. The most glaring omission is Scott's counterfeit of the \$1 stamp which appeared in all his albums and catalogues for years and was copied by Coster and others. The other three are crude facsimiles of the \$1 and \$4 stamps which appeared in *The Philatelist*, April 1947, p. 193. The fifth, which I believe has never been illustrated, appears here. It is also a crude facsimile, noted in black on orange wove CT.

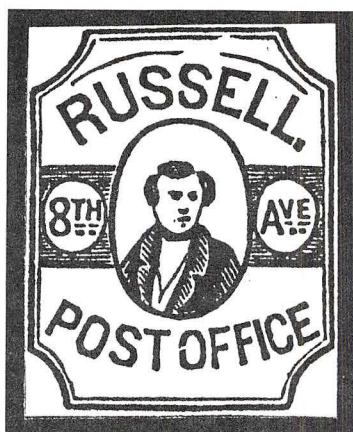
**Ed. Note:** I also have a copy in black on white, the same \$4 value.

## RUSSELL 8TH AVE. POST OFFICE – 130L1-4

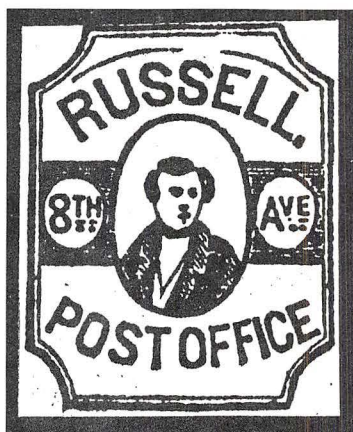
Patton illustrates most of the forgeries, but at least three eluded him. One of these was

brought to our attention by Tom Miller in the April 1994 *Penny Post*. The semi-circular white flaw he mentions is in the NE corner, not the NW corner, and there is one striking difference from all the other counterfeits and the originals: The ovals containing "8th" and "Ave." are much narrower. Of the other two, one was illustrated in *Pat Paragraphs*, p.461. It is a variety of Patton's Forgery B, with two dashes and two dots below "VE". The dots, however, are large and square, as in Forgery A, which is not clear in Perry's illustration (see the illustration here). Let us call this variety Forgery "B1". The other is also a variety of Patton's Forgery B, more heavily printed and with a dot and dash under "VE". (See illustration "B2" here). "B1" is noted in black on yellow CT, in black on flesh CT and in red on white wove. "B2" is noted in black on flesh CT and in black on dark blue CT. "B1" seems more common than any but the Taylor forgeries (E and F), which makes it all the more surprising it has never been published.

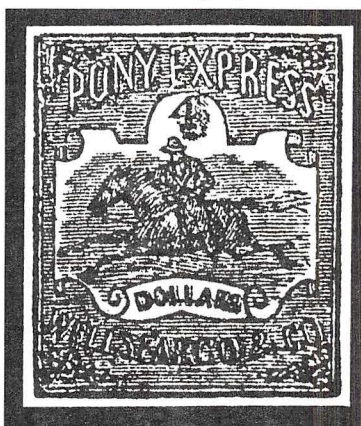
**Ed. Note:** I additionally note "B2" with dot missing and only a dash under "VE" and my single copy is black on flesh CT.



Russell Forgery "B1"



Russell Forgery "B2"



Crude Pony Express.

# LETTER TO THE EDITOR

By Calvet M. Hahn

To the Editor:  
The 'Blizzard Mail' article seems to me to unfairly denigrate Dr. W.H. Mitchell by implicit innuendos of discrepancies in his stories. It also brings the Bayonne City Mail in by the tail without giving adequate information about it. In addition to being, along with Coster, one of the pioneer serious students of locals, Mitchell published several stamp papers, *Bayonne Philatelist* (1883-4) and then the *Independent Philatelist* (1884-90), neither of which was apparently checked for relevant information about either local. Although the index card for the *Bayonne Philatelist* (containing information on the issues available) is missing, the other card suggests copies are in the 'upper cabinet' of the NY Collectors Club.

Taking up the Bayonne City Dispatch first, Dr. Mitchell wrote this up in March 1887 stating he relied for information upon R.B. Maxwell of the Bayonne City Press Association who published the data in the *Bayonne Times* of 8/5/1886. The post was formed April 1, 1883 with a rate card of 1,2,3 cents and letters at 80 cents per 100 with 20 messengers per hour. Roswell Edward Smith was the Superintendent; there were telephone connections with the NY and NJ Tel. Co. Boxes were put up in 3 hotels and 4 rail depots as well as in City Hall. Messengers had numbered 'special messenger' badges. For package delivery, the Sweeny's Bayonne City Express and the Seaman's Bayonne City Central Express Companies were used. Subsequent interviews with one of its carriers indicates it was highly profitable and that packages were 25 cents each.

Upon the advice of a New York businessman (Wm. P. Brown, perhaps?) adhesives were introduced April 15, 1883, while in

May a stamped envelope was produced. The stamps were reported in the *Bayonne Evening Journal* of June 12, 1883. The office was in the A.J. Theobald hardware store on 16th, near D. in Bayonne. It might be noted Dr. Mitchell's office was opposite the depot at Bergen Point. Most recorded covers date between May 9 and May 17, 1883 and appear to be philatelic in nature. Outgoing mail was put in the p.o. at Bergen Point. Only the 1 cent stamp and a stamped envelope have been reported.

There is at least a question as to whether the Dispatch stamp originated on the *Independent Philatelist* cover due to the dates of the cessation of the post, announced on June 30, 1883, and the shift from the *Bayonne Philatelist* to the *Independent Philatelist* in 1884. It is also incorrect to say Brown 'withdrew from stamp and postal dealing' to go as imperial printer in Japan. This move occurred in the 1870s, and was announced in his *Kuriositi Kabinet* of August 1871. He was already back by April 1876 and in his June 1884 issue from Brooklyn, N.Y. reported his previous Park Row office had burned in February 1882 and that he spent the next two years in shorthand and printing, but was now back in stamps and printing. From 1886-1896 he was almost entirely in coins and autographs, not stamps, but came back in 1896.

In regard to the discrepancies in the Blizzard Mail story, the idea was hatched Monday March 12, 1888 at around noon, and a notice posted that letters would be taken to NY. In about an hour 300 stamps were printed on the child's press used by Dr. Seward at the Ayer's Drug Stor on quadrilled paper. These were pasted onto the letters available at the p.o. but were only sent, along with any brought in by the notice, on the Tuesday afternoon trip of the Chancellor.



There were two trips on Wednesday and two on Thursday making a 4-day period, but only three days of transport. By Friday the mails were running.

Now about 300 labels were applied to the letters on hand in the p.o. Monday and about 90 were applied to others collected (3 cents of 5 cents fee into the about \$2.75 the messenger received.) There is no indication that the letters existing on the afternoon of Monday had their writers contacted for additional monies! If about 90 letters were collected from Monday noon until late Tuesday, then another 100-200 would have been received by Thursday's afternoon trip or about 500 in all which fits the information suggested by Henry Needham. The *New York World* article of the 15th would only have included mails up through the 14th and may have referred only to the Tuesday trip in its citation of 'several hundred'.

Mitchell noted that he only knew of one used specimen which was used locally by Wm. Warren. He also called the items 'labels' as did Ricketts in his *Index*, rather than adhesive stamps or stamps.

Regarding the numbers, if 300 were run off in an hour, there is no reason to suppose 900-1000 were not run off Monday afternoon. This number could be done by 6 p.m. No second printing was needed. Further if about 400 went out on the Tuesday afternoon boat, then an additional 400 for the next two days is not unreasonable. In regard to the remainders, the question is what is a 'few'. He could have referred to the few specials with answers brought back to Bergen Point. These would not have had a NYC receiving mark. Such an interpretation is consistent with about 100 unused remainders and the giving away and not making a philatelic post.

As to the lack of surviving covers, it might be noted the Bayonne local was in existence with adhesives for 2 1/2 months, with one eight day period producing over 20 survivors and the rest of the time none!

Re. the Louisville carriers, the Federal Registers published in 1855, 1857 and 1859

show D.B. Wharton was a clerk from at least 1/1/54 through 6/30/59 while S.B. McGill was there 1/1/54 through 6/30/55 but not mentioned in the other two directories. Wilson Gough was not mentioned nor was James G. Brown. McGill became a contractor on route 9521 for the year 1/1/58-6/30/59.

Sincerely,

Calvet M. Hahn

...

**Editor's feedback:** Far from discrediting Dr. Mitchell, a casual glance at the article will show it praises his pioneering work in the study of U.S. locals.

The scope of the article was strictly the *Blizzard Mail*. A running full account of the Bayonne City Despatch, based on data at hand and my records of over 30 covers, would have filled at least half an issue of the *Penny Post*. The article deliberately skirted Bayonne except as it impinged on *Blizzard Mail*.

However, we are grateful for Mr. Hahn's meticulous information on the Bayonne Post which I am certain will be new to many of our readers. This kind of research is always most welcome.

Despite Mr. Hahn's speculations which support Needham's quantities of *Blizzard Mail* stamps that passed through the mails, neither accounts for the fact not one genuine cover is known to exist. Surely Mitchell, the stamp collector who created the post, would have kept at least one cover in his collection. He didn't and apparently never possessed one himself. As far as about 100 unused remainders surviving then, I know of fewer than 10 in existence today, with no multiples. So the question of quantity – as well as how many actually passed through the mails – remains very moot indeed.

Mr. Hahn, in a paragraph we have omitted from his Letter to the Editor for now, has raised a question about the authenticity of the Jefferson Market handstamp described in that issue. We are now investigating this matter.

– Gordon Stimmell

# A QUESTION OF "C"

By Steven M. Roth

Figure 1 (detail).

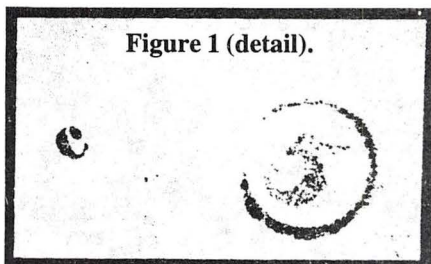
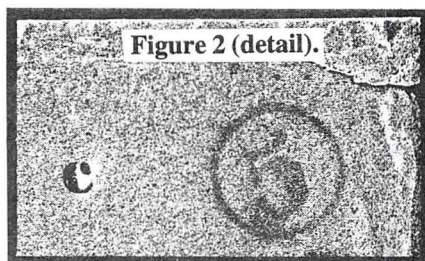


Figure 2 (detail).



Illustrated as **Fig. 1** and **Fig. 2** are mystery marks on two covers which possibly received carrier service either at their point of origin or at their town of receipt.

Both covers originated at Georgetown, DC; both were addressed to New Hope, PA. The cover shown as **Figure 1** has all markings in green; the cover shown as **Figure 2** has the "C" in green but the CDS and the rate markings are red. Neither cover is dated, but based on the rating handstamps (both towns are approximately 170 miles apart) it is likely each was posted after July 1, 1845 and before July 1, 1851. Both covers are addressed to Mr. Thomas L. Murray.

The obvious questions are: Does the "C" evidence carrier service or is it merely some type of receiving or filing marking placed on the cover by or on behalf of Murray?

I am not aware of any evidence that either Georgetown or New Hope had carrier service during this period. Further, because the only two examples I know of were addressed to the same party, I suspect that the "C" is more likely a docketing mark than not.

Has anyone seen other examples from other towns of origin and/or other addresses?

One further point. Dr. Donald B. Johnstone, responding to my inquiry about these covers to him, called my attention to the "C" known from Albany, NY, and illustrated by Elliott Perry in his unpublished manuscript. See **Figure 3**. Perry's comment on this cover was, in part, as follows:

"If the 'C' shows collection to the Albany post office by the U.S. letter carrier it seems very strange that so few examples have been found, and those (from) only one correspondence."

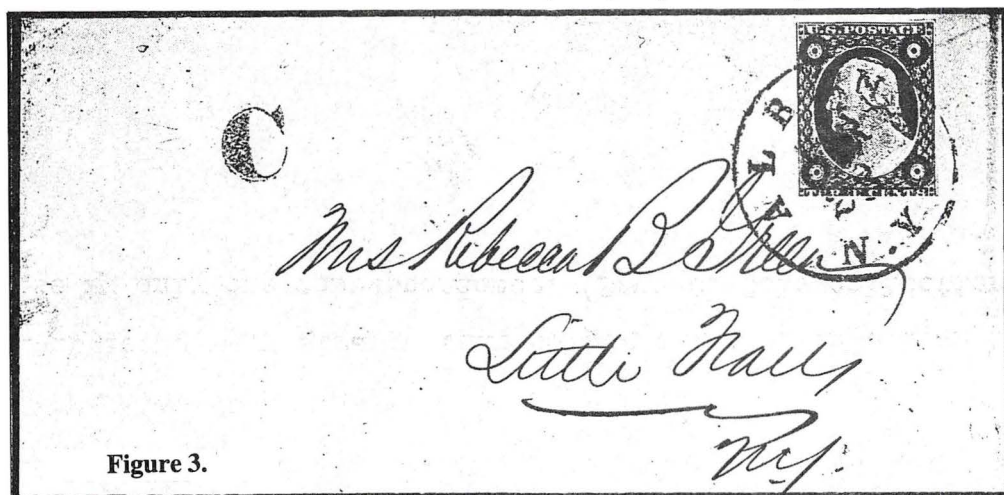


Figure 3.



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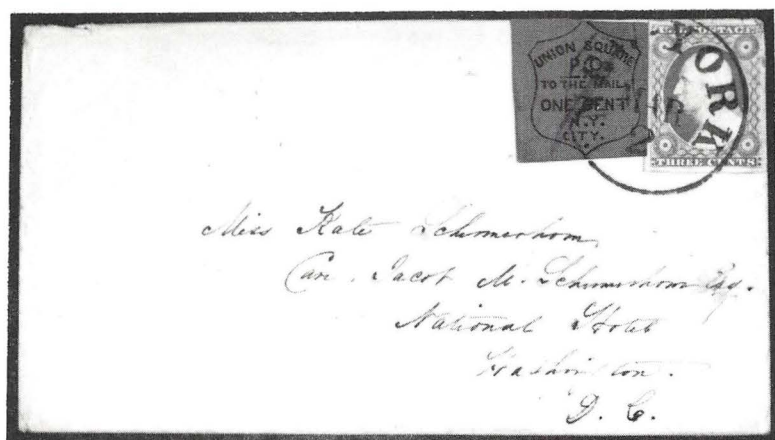
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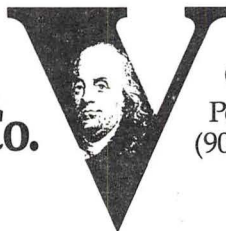
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