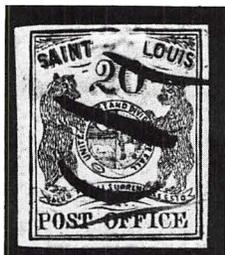
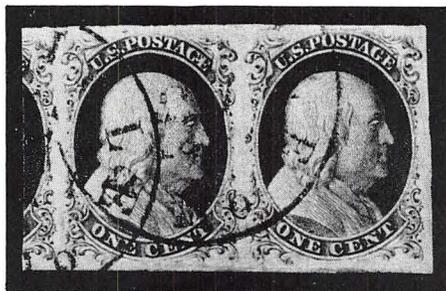




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USA: 1845 20c St.  
Louis Bear Provisional  
on greenish paper



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

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# THE PENNY POST



Vol. 5 No. 3

JULY 1995

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APS Affiliate 211

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## Official Journal Of The Carriers And Locals Society

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Published quarterly in January, April, July and October.  
Price per issue: \$6.50 for members, \$8.50 for non members.

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# LETTERS TO THE EDITOR.

May 11, 1995

Dear Gordon,

I enjoyed your article on Jay's Richwood's Dispatch immensely. The enclosed photocopy is of a cover that was a throw-in with a cover lot I purchased at auction. I asked several dealers what they thought it was, and was told it was either a cinderella, or a joke; and in any event worthless.

The cover I own may or may not have any great value, but the background you have provided certainly increases my enjoyment of it in my collection.

– Alan Geisler  
New Jersey.

...

May 17, 1995

Dear Gordon,

Several years ago I purchased two items of Richwood's Dispatch at a stamp show in Pasadena, California. At the time these were thought to be fantasies or cinderellas. For some time I tried, but was unable to learn more about the stamps. Having had no luck they were placed in my collection of local fakes and forgeries.

In April of this year the Vol.5 No.2 of the *Penny Post* arrived. To my surprise I read your article on Jay's Richwood's Dispatch, and was pleased to learn my two items were genuine.

I enclose photostats of the items for your records and comments if any. Thank you for a fine article on this illusive local post.

– Don E. Fowble  
California

...

May 2, 1995

Dear Gordon,

One of last week's major pleasures was the arrival of the latest *Penny Post* – it was right up my street.

Having made a start on writing up my Blood's, the comments on how it ran (by Blood's son) were very welcome.



New mystery forgery.

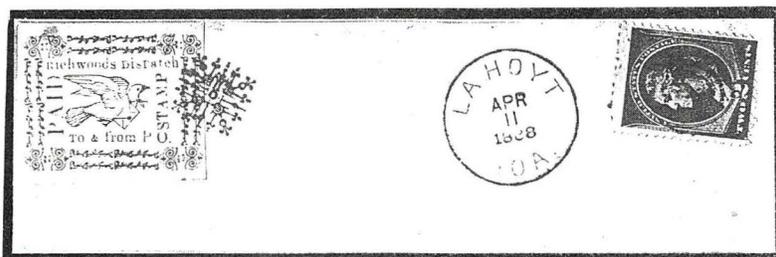
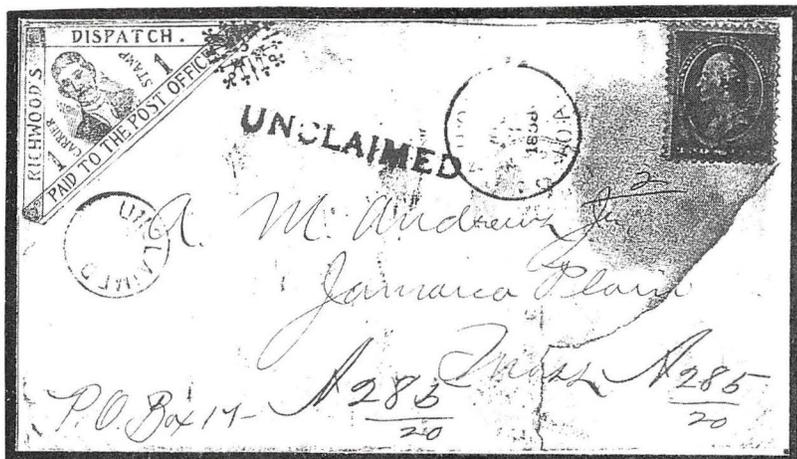
The Richwood Dispatch nearly formed the subject of my first article – but, as usual, there is much more known in the US than outside. My collection of Jay's is just a single copy of the 2nd issue but along with it in Harry Rooke's collection were the enclosed photographs cut down, or of cut down envelopes. One at least shows that "O.H. Spray" would have been known to the Post Office. You will see that each bears a small printed reference to the "other side". When bought the "other side" attached by light gumming was the irrelevant advertisement for "Gargling Oil." Do you make anything of it?

Enclosed are two "Penny Post" items apparently missing from your article on Boston carriers – not surprisingly because they are probably imitations of something else. One is black on orange, one is muddy blue on pale yellow. Comparing them to Taylor's 2nd imitation Whittlesey's there are differences in the portrait as if the original had been re-drawn or at least "improved". Cannot find a reference to them in Perry or elsewhere. Do you know anything about them?

Thanks again for yet another splendid issue.

– Geoff Rosamond  
London, England

Two items reported by Don Fowble.



A cover submitted by Alan Geisler.

...

May 1, 1995

Dear Gordon,

Received the April issue of *The Penny Post* today and hasten to tell you how much I have enjoyed its entire content. Your splendid treatment of the Boston forgeries is of special interest, and I'm so pleased with your

illustrations. Your eye for detail is no less observant than Patton. With this in print and Meyersburg's article on Boston in the *Classics Journal*, we now have a base to cite when writing about some unusual cover or marking.

— Donald B. Johnstone  
Vermont

# ROCHE'S CITY DISPATCH

By Stephen L. Gronowski

Most local emissions emanated from large cities such as Philadelphia, New York and Chicago. This was due to such factors as mass population, greater distance to post offices and a necessity for volume business. Such factors were very appealing to aspiring local posts and thus led to competition and a multiplicity of local posts in those cities.

Outside the larger cities, the convenience of delivery to and from the post office and cheaper postage rates were also appealing to the citizens of smaller cities such as Easton, Pa., Milford, Mass. and Camden, N.J., where local posts were also established.

Another one of these small cities to host a local post was Wilmington, Delaware. In 1850 Wilmington had a population of 13,979. By 1853 this had increased to 16,163. Although this population paled in comparison to the larger cities, the need for a local post was still evident, as Roche's City Dispatch was established in 1850.

The proprietor of Roche's Dispatch was James L. Roche. He may have been linked to the post office as early as 1833, as can be seen in a receipt shown here provided by Gordon Stimmell from his Sloane holding (see **Illustration A**). Certainly Roche was a clerk in the Wilmington post office in 1845.

depart at 2 1/2 P. M., passing New Castle at 4 P. M. and from Baltimore at 121 noon, passing New Castle at 5 P. M.  
 Baggage at the owner's risk.  
 J. S. VALENTINE, Agent.  
 Rail Road Office, Wilmington, March 27th, 1849.  
 mar 28

---

**NEW BOOKS.**  
 WEEKLY BULLETIN OF  
**J. L. Roche, one door from the Post Office.**  
 The MAGAZINES FOR JUNE, 1850.  
 Harper's New Monthly Magazine for June  
 The Traitor, or the Fate of Ambition, by Emerson  
 Bennett  
 Phillip Augustus, by G. P. R. James  
 The Collegians  
 The Duchess Almeda, by Eugene Sue  
 The Steward, a Romance of Real Life, by Henry  
 Cockton  
 The History of the Consulate and Empire under  
 Napoleon, by M. A. Thiers  
 Ellen Monroe, or a sequel to the Life in London,  
 complete, by G. W. M. Reynolds  
 Woman's Friendship, a story of Domestic Life, by  
 Grace Aquilar  
 The Democratic Review for June  
 Blackwood's Magazine do  
 The American Whig Review for June  
 Hunt's Merchant's Magazine do  
 Knickerbocker do  
 The American Flora do  
 Eclectic Magazine of Foreign Literature for June  
 J. L. ROCHE,  
 one door from the Post Office.  
 je 10

---

**NEW BOOKS**  
 WEEKLY BULLETIN OF  
**J. T. Heald, No. 125, Market st.**  
 The MAGAZINES FOR JULY, 1850,  
 David Copperfield No. 14.

Illustration B: Roche ad, June 1850.

He left the post office in 1845 after the election of President Polk.<sup>1</sup> Roche once again left the Wilmington post office in 1849 following the election of President Taylor.<sup>2</sup> How Roche rejoined the post office is unclear but he was back aboard for the years

Wilmington, Del. *Apr 8 35th* 183 >

TO POST OFFICE, DR.

FOR POSTAGE *2 99*

Received Payment. *N G Williamson*  
*James L Roche*

Illustration A: P.O. postage receipt signed by James L. Roche dated 1833.

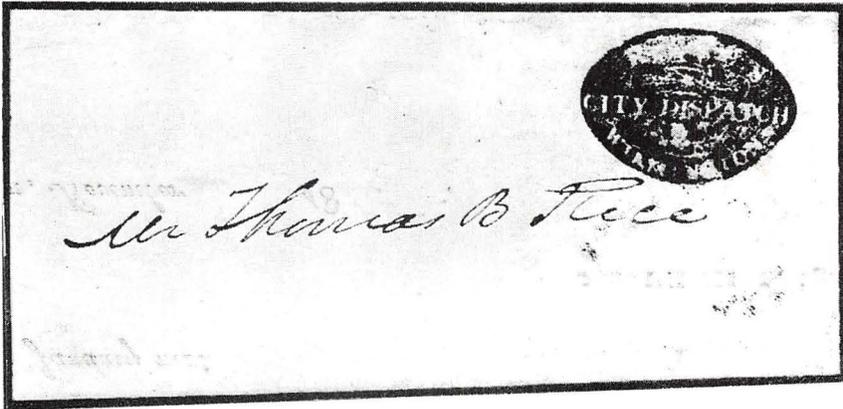


Figure 1.

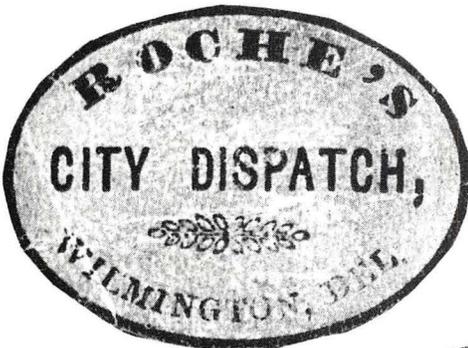


Figure 2.



Figure 3.

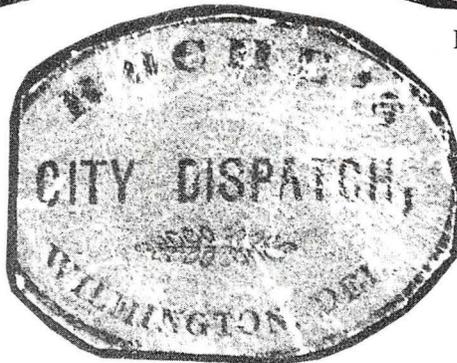


Figure 4.

from 1852-58.<sup>3</sup> Since Roche was not working for the post office from July 1849 to Jan. 1, 1851, during the recorded span of the local post, and there is no evidence to indicate he was employed as a carrier, his stamps are properly classified as locals and not carrier stamps.<sup>4</sup>

In addition to his duties as an employee of the Wilmington post office Roche also found the time to open a newspaper room and book shop in Wilmington.<sup>5</sup> This newspaper room

opened in 1848.<sup>6</sup> An advertisement for books in June of 1850, which appeared in a Wilmington newspaper, twice mentions "J.L. Roche, one door from the Post Office" and is shown here, from the Sloane holding (see **Illustration B**). It was from this business that Roche began to run his local post.<sup>7</sup>

Roche's City Dispatch issued an adhesive stamp as well as using a handstamp that apparently mimicked the same design (see

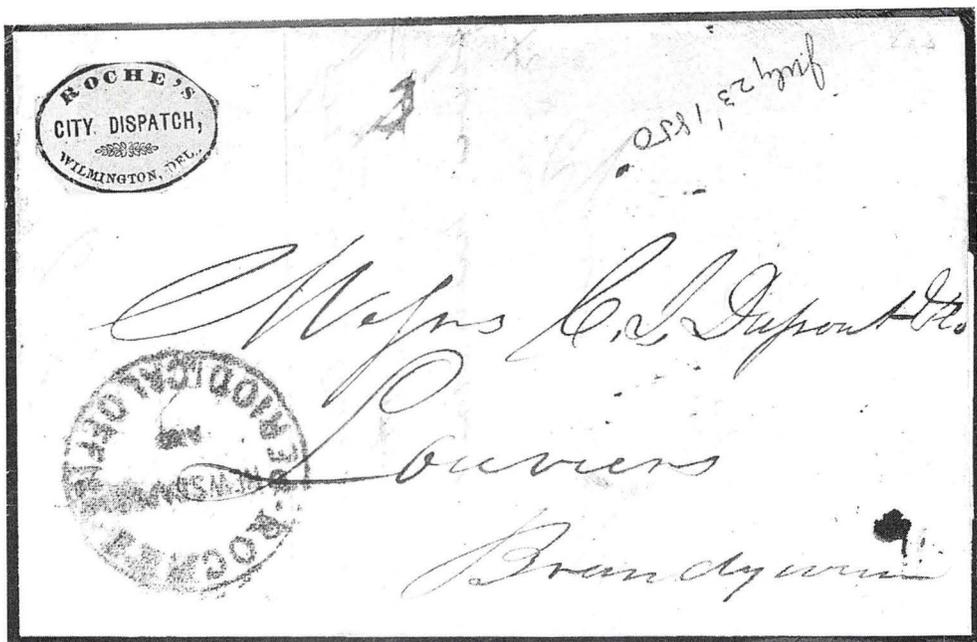


Figure 5.

Figure 1). It was George Sloane's opinion that the handstamp was not prepaid but was instead merely a handstamp that indicates that the postage had been paid. Nonetheless for many years the handstamp was listed as a prepaid envelope. The post also used two handstamps (see Figures 5 and 6). One of these handstamps clearly indicates that Roche's City Dispatch operated out of

Roche's newspaper room. This handstamp might actually have been used on periodicals.

Due to the fact that most of the Roche's City Dispatch stamps and handstamps are on letters dated 1850 and they are very rare it is unlikely that the post was in existence for very long. Roche died about 1859, as revealed in records relating to his estate.<sup>8</sup>

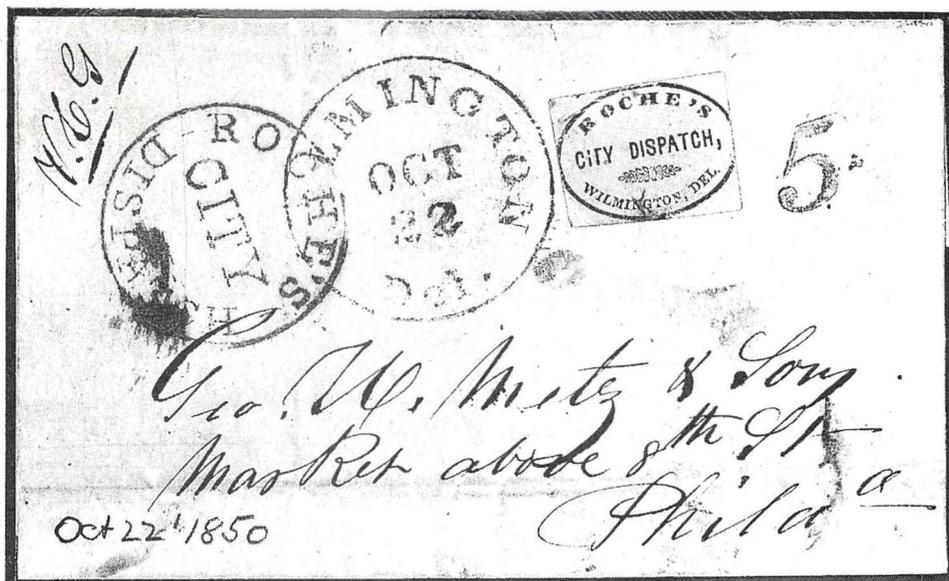


Figure 6.

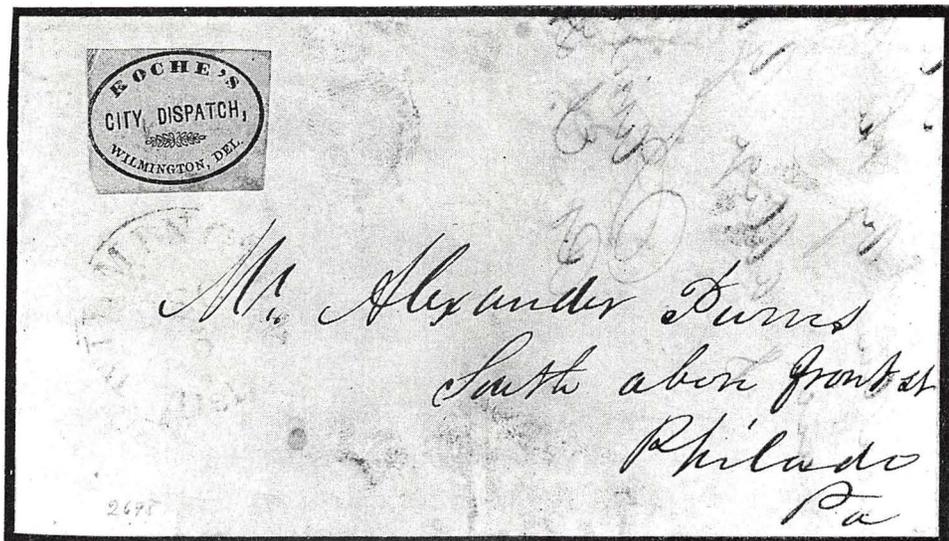


Figure 7.

No forgeries or reprints of the stamps are known.

## A ROCHE'S CENSUS

### THE STAMPS

1. Unused die cut. (Figure 2)
2. Unused die cut (Figure 3)
3. Unused die cut. Sold in the Lilly collection on 9/14/67 for \$50.

4. Unused cut to shape. Collection of the author. (Figure 4).

### THE COVERS

1. Uncancelled cut to shape with red company handstamp, dated July 23, 1850 on cover to Brandywine. This cover was sold in the Robson Lowe Uncommon Market auction on 3/1/73 as lot #1514 for \$840. Ex Dupont. (Figure 5).
2. Uncancelled cut square with red company

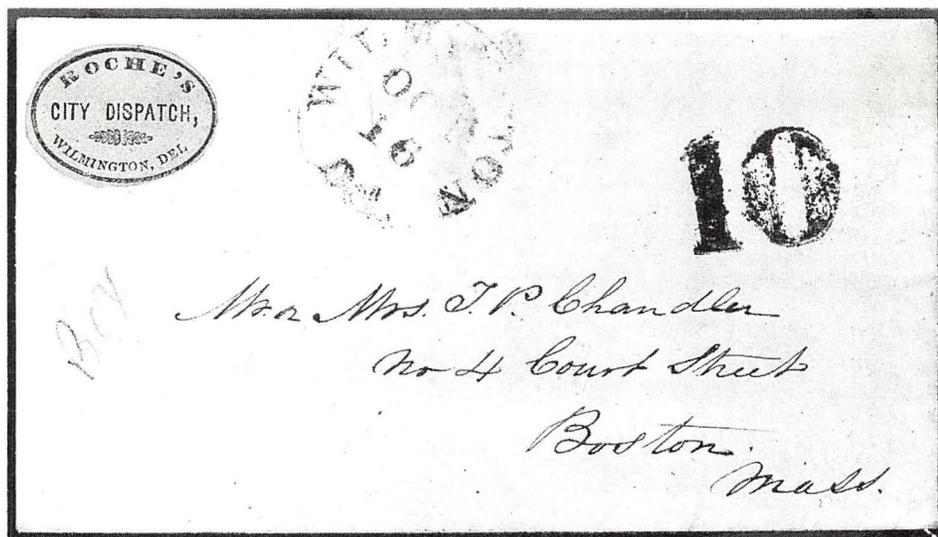


Figure 8.

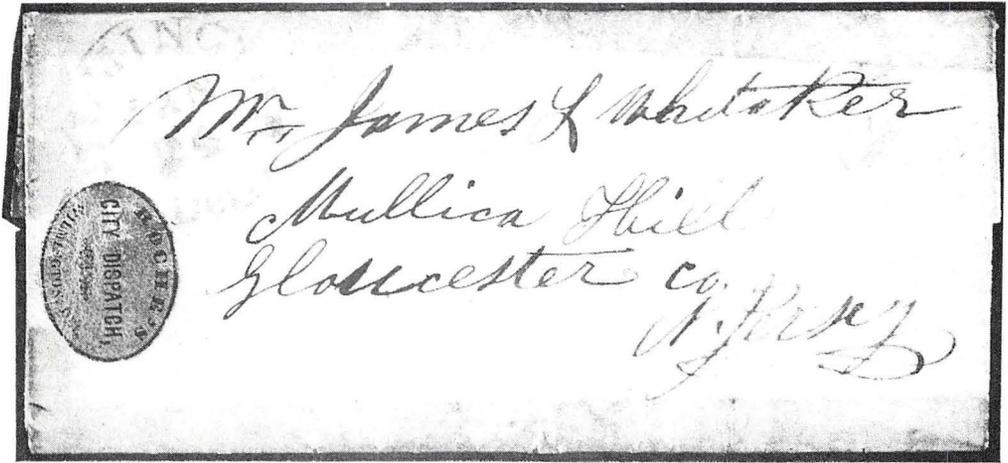


Figure 9.

handstamp, blue October 22 (1850) Wilmington CDS and "5" handstamp on cover to Philadelphia. This cover was sold in the Lilly collection on 9/14/67 as lot #861 for \$900. It was subsequently sold in the Robert A. Siegel auction on 9/28/72 as lot #1826 for \$700. It was apparently purchased by John Boker. This was later sold in the Robert A. Siegel auction on 12/15/83 as lot #1768 for \$1,350. (Figure 6).

3. Uncancelled cut square with December 5 Wilmington CDS and huge "5" handstamp on cover to Philadelphia. This cover is dated December 5, 1846 and therefore probably does not belong on this cover. This was sold in the Worthington collection on 10/25/17 as lot #865. It was next sold in the Caspary collection on 3/21/57 as lot #952 for \$260. It was subsequently sold in the Lilly collection on 9/14/67 as lot #860 for \$400 (Figure 7).

4. Uncancelled cut to shape with October 16 Wilmington CDS and "10" handstamp on cover to Boston, Mass. (Figure 8).

5. Cut to shape tied by blue January 24 Wilmington CDS on cover to New Jersey. This was sold in the Robert A. Siegel auction on 5/20/70 as lot #710. It was subsequently sold in the Robert A. Siegel auction on 4/27/90 as lot #542 for \$700. Collection of the author. (Figure 9).

6. Cut square pen cancellation. This cover is used to Philadelphia and as it does not have

any postmark, it probably does not belong to this cover. This was sold in the H.R. Harmer auction on 7/22/76 as lot #1380 for \$425. Collection of the author. (Figure 10).

7. Tied, inappropriately, by January 3 New York CDS. This cover adhesive in all likelihood does not belong.

8. Unknown.

9. Stamp cut square, untied, Roche City Dispatch handstamp in red, Wilmington May 10 & "5" handstamp in greenish blue to Philadelphia - probably 1850. (Figure 11).

#### STAMPLESS COVERS

*ED NOTE:* The Levy records indicate at least three covers, not bearing adhesives, handstamped with the oval design shown in Figure 1 (Caspary 3/21/57; Fox 3/10/67; Siegel 9/28/72). As well, two covers not carrying adhesives but handstamped by Roche's round company cancel and dating from 1850, are recorded.

#### FOOTNOTES

1. *Pat Paragraphs*, Elliott Perry, Bureau Issue Association, Inc. 1981, page 459.
2. *Ibid.*
3. *Ibid.*
4. *Stamps*, Dec. 13, 1952.
5. *Ibid.*
6. *Philatelic Gossip*, June 10, 1939.
7. *Stamps*, Dec. 13, 1952.
8. *Pat Paragraphs*, Elliott Perry, page 459.

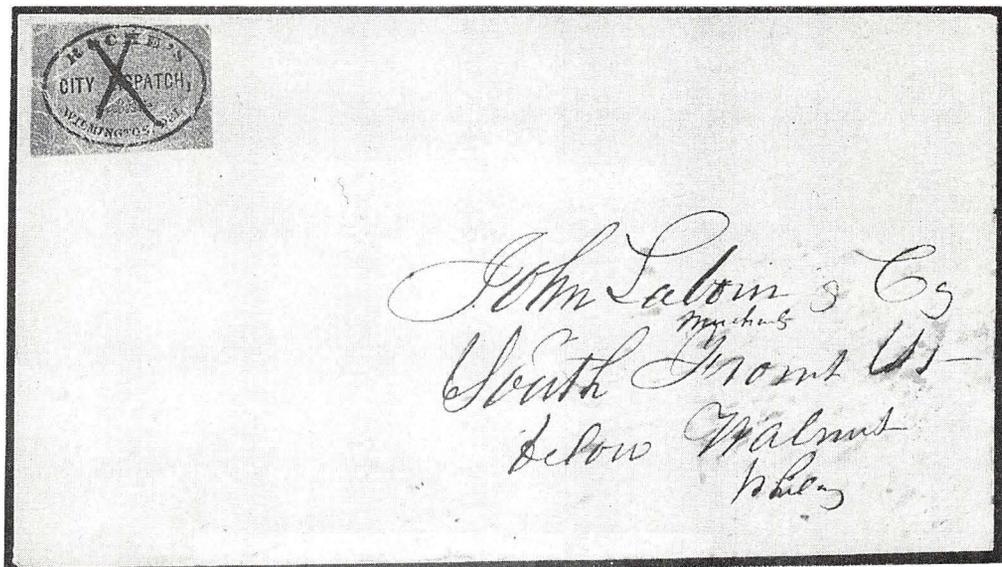


Figure 10.



Figure 11.

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# STATE OF THE UNION DESPATCH

By Gordon Stimmell

The Union Despatch stamps of old-time Chicago are a classic case of the cart preceding the horse.

For decades most collectors were only familiar with various bogus versions of these purported emissions. Then, originals began to be found and the hunt was on.

Earliest to admit the possibility of a genuine adhesive was pioneer locals researcher Charles Coster in Sept. 1875 (*American Journal of Philately*, Vol. X No. 9):

"This stamp is generally known by the counterfeit, but about four years ago I saw a specimen, which, while agreeing in general design with the foregoing, differs from it inasmuch as the horse's head is on a background of almost invisible lines."

Eight decades passed before the next notable mention came in the philatelic press.

Postal historian Henry E. Abt, writing about Chicago Local Posts (*American Philatelist*, Jan. 1958), says the next stage of discovery after Coster was when a five cent specimen was sent to a Scott catalogue editor, the photo of which was ultimately mounted in the Luff Reference Collection sometime between 1922-35.

This 5-cent stamp was rusty red in color, rouletted 14 1/2, and pencil-cancelled.

Abt went on in 1958 to herald the discovery of a 20-cent value as well, unused, lithographed dark gray green, also rouletted. The horsehead is the same as the 5 cent, but the lettering "UNION DESPATCH TWENTY CENTS" is totally redrawn in the outside circle and the four "20"s are set diagonally in the corners instead of upright as on the 5-cent version. The two tiny florets separating upper and lower lettering in the circle of the 5 cent are supplanted by dots on the 20-cent stamp.

## CONFIRMING COPIES

And now, as further confirmation, two additional specimens annotated by George Sloane have surfaced. Both values are indcipherably pencil-cancelled. Both stamps measure .0045" in thickness, agreeing with Abt's notes.

A Sloane notation, dated 1955, accompanies the used 20-cent green: "Vertical lines in background and in my opinion definitely a genuine stamp in same set with 5 cent value." He adds, in a further notation below: "Only one I have ever seen."

The 5 cent red is rouletted very close to the design while the 20-cent is roughly pin-perforated 13 1/2 with decent margins. Another copy of the 5 cent, with wildly varying perforations, signals the stamps may have been hand-perforated a row at a time.

Several of the known 5 cent examples have irregular perforations. Sloane, in unpublished notes provided courtesy of Richard Frajola, drew a fascinating conclusion: "The primitive, crude perforations of the stamp I consider genuine is of special interest. The development of machinery for perforating stamps seems to have been reaching some stage of usefulness about 1855. An unofficial perforation was tried in Chicago in 1856 on the U.S. 3c imperforate stamps of 1851. This "Chicago" trial perforation roughly gauges close to 12 1/2 and is somewhat irregular in application and alignment. The perforation on the Union Despatch stamps seems about 12, 12 1/2, or 13. Very irregular. Since Chicago directories list the Union Despatch from 1855 to 59, this attempt at perforating the Union Despatch stamp, coupled with the Chicago trials in perforating U.S. stamps would seem to offer some confirmation of Chicago as the city where the Union



The five recorded genuine 5 cent and one of two known 20 cent Union Despatch stamps. Most experts attribute these to Stile's Union Despatch in Chicago, circa 1854-59. Top row: The two most recently discovered examples of both genuine values, annotated by George Sloane.

Middle row: Examples of the 5 cent value from the Perry photo files.

Bottom row: Two photographs from the Sloane archives.

Note that most used examples are cancelled by scrawled pencil notations.

Despatch stamp was used. At the moment there is nothing further to indicate city of origin as no copy of the stamp is known to exist on cover.”

## AN ACTUAL POST

So where did these stamps come from and when were they used? The most tantalizing possibility was advanced by Robson Lowe (*Chronicle* 133, Feb. 1987, Vol.39, No.1) in his summary overview of Chicago Posts.

Lowe cites a list of City Dispatch Posts in *Hall's Chicago Directory* for 1855-56 which lists Stiles Union Dispatch on 139 Lake St. Union Dispatch next surfaces in *Gager's 1856-57 Directory* and in *C.D. Cooke's Directory* for mid 1857-58.

Ultimately, the Union Despatch was sold in 1859 to new owners and “became an inter-city express carrier” according to Lowe.

Henry Abt reported that William Stiles and his son Edmund G. Stiles arrived in Chicago in 1854, opening an office at 139 Lake St, and “organized a package delivery service which may also have carried letters.” They also ran a daguerrotype and photographic stock business on the third floor, which may

have supplied the horsehead design.

Abt says that Edmund's brother, D.T. Stiles, worked in the Dispatch office in 1857, going by data in *Gager's Chicago Directory*. In 1858 the office of the Union Despatch moved to 24 Dearborn St. and in 1859 to 60 South Dearborn St. before being sold.

Lowe also mentions the discovery of “genuine originals ... which may have been used for prepayment by the Union Despatch package delivery (parcel post).”

What inspired the horsehead motif? Obviously, horses did much of the transporting of mail and parcels in the mid-1850s. The only other horsehead design from the same 1854-59 window that I recall is one used on New Jersey Express Company embossed corner cards, which carried no value. Edmund Stiles was from New York, so perhaps that is a connection in design.

## THE RATES

What of the un-local like values, 5 cents and 20 cents? We have only to look at New York, again, for the 1-5-10 and 20 cent values of the Metropolitan Errand and Carrier



Pane of 6, Forgery A, with Warwick's Union Despatch fraud. From Philatelic Foundation Reference Collection.

Express Company shield stamps of 1855. It has long been my suspicion that the higher values of this set, which do not occur genuinely used on envelopes, were likely used on large parcels.

As well, a bit later in 1863, came Hussey's Special Delivery horseman and circus rider stamps, bearing 5-10-15-20 and 25 cent values. Examples are rarer out west, but Carnes' unlisted red oval City Letter Express package delivery stamps of 1864-65 in San Francisco come to mind, with 15 cent and 25 cent denominations.

With a 5 cent red and a 20 cent green Union Despatch surviving, one cannot help but wonder about a potential missing value, as yet undiscovered. Was there a 10 cent in, perhaps, blue? Look through your forgery holdings, and watch especially for that extremely fine (almost invisible) vertically lined background behind the horse's head, the unique hallmark of the originals.

## FORGERY UPDATE

Donald Patton did a quite decent job describing the Union Despatch forgeries.

Forgery A: Heavily shaded horse's head on white, unlined background. Comes in lighter and heavier typographed inkings, in settings with wide spacings between stamps. Rarest setting includes three Union Despatch and three Warwick Dispatch Post forgeries on the same pane (illustrated). 5 cent value only, in black, red and in green. Abt listed rough buff paper as a Forgery C, but this seems to be a separate printing of "A".

Forgery B: Horse has large white areas and lighter shading, on unlined background. This is lithographed. Figure "5" slants to the right in each corner. Lettering is smaller. Occurs only in a 5 cent value, in blue and in green.

Forgery C: Shown in Pat Paragraphs. Lettering is different. Note the slotted interiors of the "O" in UNION and the "D" of DESPATCH. Reported in blue on white.

Forgery D: A typeset bogus production reported in the Sloane records.



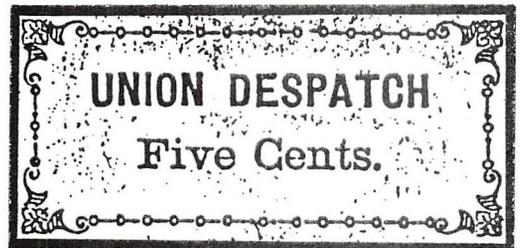
Forgery A.



Forgery B.



Forgery C.



Forgery D, a bogus emission.

# NEW LIGHTS ON BROADWAY

By Gordon Stimmell

The Broadway Post Office sprang to life in mid 1848 and for over a decade joined a series of successful local posts operating a complex web deep in the heart of New York City.

Reconstructing this post from known covers has beguiled several scholars, but the definitive two-part article by Henry E. Abt in *Stamps* (Jan. 18 & 25, 1947) offered the best overview of the post. Abt dishes up an enthusiastic history, a motherlode of data.

The post had a succession of owners. First came founder James C. Harriott, who operated the post from 1848 through 1853, at 418 Broadway (May 1848 - mid 1849), 416 Broadway (mid 1849 - mid 1851), then 422 1/2 Broadway (mid 1851- 1853).

By 1854 the post had been sold to Benjamin Lockwood, with perhaps Joseph E. Dunham as a silent partner according to various accounts. Abt confirms that only Lockwood shows up in the directories. Lockwood remained at the helm – going by a correlation of both directories and handstamps – until 1860, despite the fact at least two early philatelic writers reported the post was ultimately sold to one Charles Miller.

Abt's major focus was on the handstamps and the popular black on white Broadway locomotive adhesives. My main mission here is to update collectors on the far more mysterious and elusive gold on black stamp. Covers exist that I have recently discovered actually bear fake adhesives.

The post's genesis is well recorded but could also use an update. Abt cited his earliest encountered cover was May 30, 1848. Another cover, dated internally May 29, was recently recorded by Robert Meyersburg in *The Chronicle* (Vol.46 #2 ). That folded letter contained fascinating contents, with the

writer citing to his brother the example of the Broadway Post Office as a ripe field of potential endeavor. The letter goes on to outline the tremendous financial opportunity inherent in forming and running a local post in New York City.

In my holding I have a cover (**Figure 1**) bearing the same early Harriott handstamp one additional day earlier, internally dated May 28 with outside May 29 CDS. This is so far the earliest marking I have recorded, but if one believes the entrepreneurial author of the May 29 letter, the Broadway Post was already a going concern by several days. I am interested in hearing of any earlier examples of the post's first postal marking.

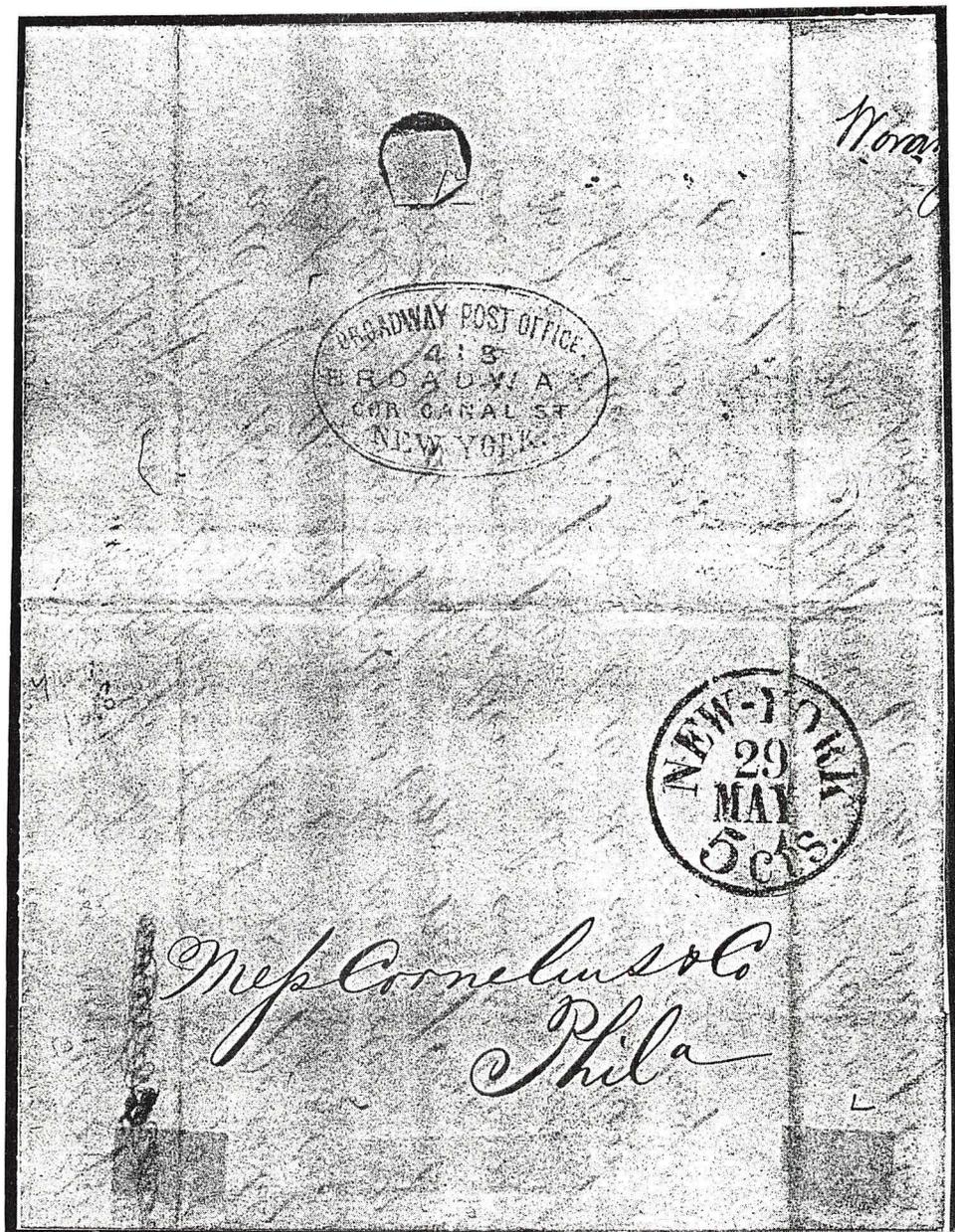
Whatever the precise date of startup, in its first four years of existence, the Broadway Post Office remained stampless. There seem to be a couple of exceptions, which will be discussed. Four oval handstamps were used in this four year period, roughly in the following time sequence, going by surviving dated covers:

1. May 1848 : BROADWAY POST OFFICE/ 418/ BROADWAY/ COR. CANAL ST./NEW YORK

2. Sept. 1849: BROADWAY POST OFFICE/ SEPTEMBER 12/ COR. CANAL STREET/ NEW YORK. Used after Harriott moved from 418 to 416 Broadway.

3. March 1849- April, 1850: HARRIOTT'S/ BROADWAY POST OFFICE,/ COR. CANAL ST./ NEW YORK. (Sloane also reported an example dated 1848).

4. Jan. 1851-Nov. 1852: BROADWAY/ CITY/ EXPRESS/ 2 CTS/ POST-OFFICE. This also occurs conjunctively with Swarts markings from 1851-2. Abt assigns this handstamp also to the later Lockwood epoch, but that does not accord with known usages.



**Figure 1: Earliest surviving Broadway P.O. cover. Internally dated May 28, 1848, red Broadway oval, 29 May CDS. The post had apparently been open several days.**

5. 1859-60: A circular BROADWAY POST OFFICE in outer ring with date inside was a later Lockwood handstamp.

Of vital note, when the black on white stamp came into use in 1853, the company handstamps ceased. With the exception of a single cover with Broadway oval handstamp

tying a vertical pair of black on white stamps (ex German sale, ex Boker) usually only the regular N.Y.C. CDS occurs on covers after 1853. Did the Broadway Post Office lapse into a long slumber during this period? I am especially searching for any covers dated from 1854 to 1858 with company markings.

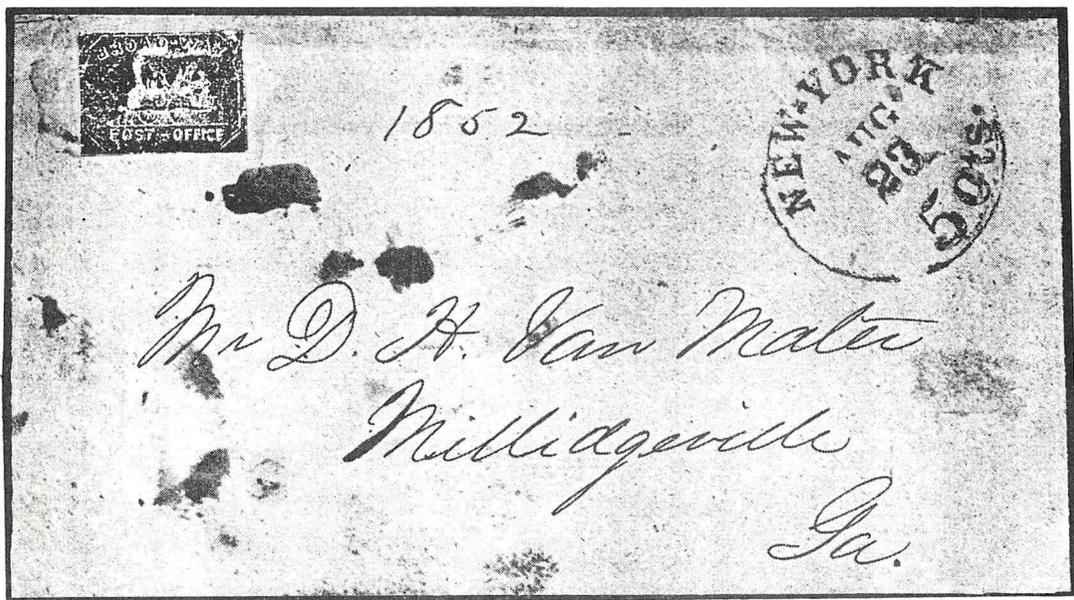


Figure 2: Cover docketed 1852, gold on black stamp, from Caspary Collection.

## THE GOLD COVERS

1. The definitive proven cover bears a genuine pair of gold/black Broadway stamps torn roughly by hand from the sheet and tied to a cover dated Feb. 10, 1852 by two Broadway oval handstamps (Type #4 above) in black. This extraordinary cover (see **Figure 3**) has a long pedigree. In modern times, it was owned sequentially by Knapp, Hollowbush, Patton, Boker and Levitt, from whom it was last purchased for \$3,500 in 1977 by a prominent western philatelist who is a member of our Society.

2. A second known cover bearing a gold on black adhesive is also dated 1852. The envelope (**Figure 2**) has a single genuine stamp cancelled with a pencil "X" and a manuscript "1852" docketed on the face of the cover. It was Lot 650 in the H.R. Harmer 3/20/57 Caspary sale, is addressed to Millidgeville, Ga. and has a black New York CDS dated Aug. 23. This cover last surfaced in the Wolfers sale of 10/01/92 as lot #580.

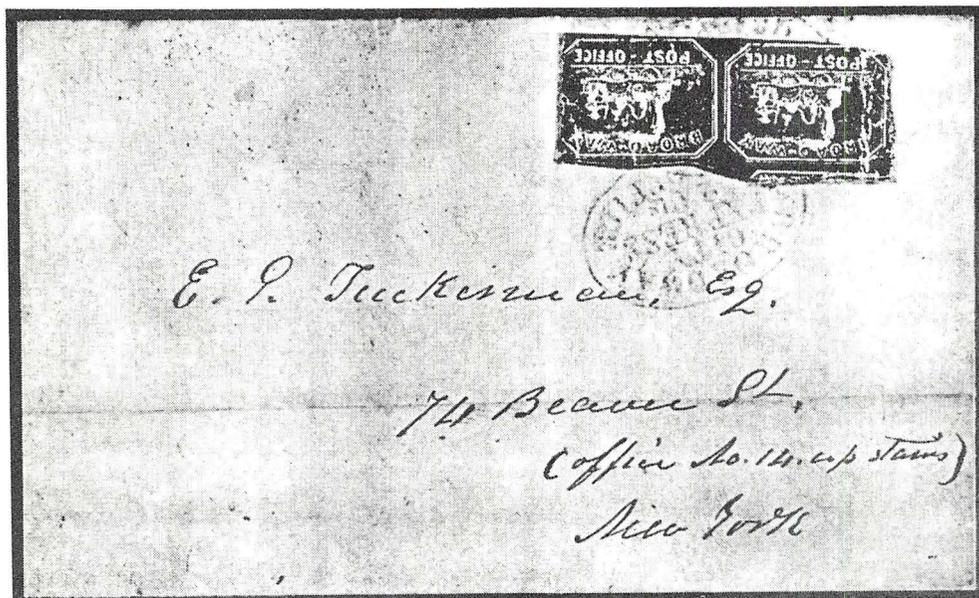
3. A cover bearing similar markings to Figure 1 (and other covers from the launch of the post in May, 1848) exists bearing a gold on black adhesive and a numeral "5" in circle. It is not known if the stamp is genuine. It

likely was added to the cover later. It was lot #698 in the 5/20/70 Robert A. Siegel sale.

4. Another unusually early example is on a folded letter dated March 24, 1849 addressed to H.J. Sandford, Esq. 159 Maiden Lane, NYC. On the cover in red is Harriott's Broadway Post Office oval (Type #3) and a red PAID. I have it on good authority the stamp is genuine. The cover is ex Sloane.

5. A famous cover, lot #649 in the 3/20/57 Caspary sale, bears a single gold/black stamp uncanceled, the cover carrying both Broadway oval and PAID SWARTS markings. This wonderful cover is signed as good by George Sloane but his own photograph of that cover and stamp have come into my possession and the adhesive, alas, is actually a worn gold/black J.W. Scott fake. This may explain its rapid progression through many name sales. Virtually identical covers in the same hand with the same conjunctive markings but not bearing any stamp are known.

6. A cover with a gold/black stamp sold as lot #283 in the now notorious Stolow Sale of June 1982, was purchased as genuine by a member of our Society but this stamp has subsequently been shown to be the Scott forgery as well. I know of two other covers, not so famous, bearing the Scott forgery.



**Figure 3: Unique pair, gold on black, double tied by Broadway oval handstamps.**

That leaves only two, or possibly three, covers from the proper period of use bearing genuine adhesives. The author would appreciate being notified of the existence and dates of any other genuine gold/black Broadway stamps on cover.

The 15 or so known covers bearing the black on white Broadway stamp mostly cluster in and after 1853-4. My conclusion is that the gold/black adhesive preceded the black/white stamp and I strongly suspect it was an experiment. As the stamp design is difficult to discern, this color was possibly briefly used and then abandoned.

### GOLD & BLACK FAD

Lots of precedents for the gold/black colors being employed for local stamps exists from other cities. In Philadelphia, Blood's tiny 15L12, 15L13 and 15L17 saw use from late 1848 to 1852 before being dropped for more visible colors. Also in Philadelphia, the U.S. carrier stamp (7LB11) saw use in 1851-2: All were susceptible to oxidation. In Baltimore, the tiny Stringer & Morton stamp (1850-1) was the worst example of oxidation's ravages, with few surviving black on gold stamps having a design that remains visible today. With all these, it is not sur-

prising that a gold/black New York stamp was used in 1852. As with the other posts, the Broadway adhesive is brittle, the varnished coating cracks or scuffs easily, and the gold tends to fade. This fact, and their rarity, supports my experimental thesis concerning the stamp.

### THE RATES

The other area of unresolved mystery concerns the purported "rates" of the two Broadway stamps. According to pioneering postal historian Charles Coster, who may actually have talked to Harriott before the former owner's death in 1876, the Broadway Post Office followed the practice of other local posts, charging "1 cent on each letter carried to the U.S. Mail; 1 cent on each circular and 2 cents on each letter delivered to any address in New York City." Abt speculates that after 1851, Harriott may have been forced to drop his rates to a uniform 1 cent – for drop letters, carriage to the post office, or delivery between addresses. The May 29, 1848 letter published recently in the *Chronicle* confirms in part "At the new Post Office on the corner of Broadway and Canal St. only one cent is charged for each letter whether rec'd or sent to the P.O."



**Genuine Broadway.**



**The Scott forgery.**

However, Coster goes on to make a fascinating point concerning the rates of the two stamps: "Although no values were stated on the stamps, a distinction was made according to their colors; those in black on white representing one cent, and those in gold on black two cents." This is a distinction the Scott catalogue picked up.

After years of examining all known usages, it would seem that the postal evidence contradicts this statement. First, the two stamps did not share the same time frame. One preceded the other. So the variable rates based on color may be either a fiction, or a fragment of an aging Harriott's weakened recollections of his post. Singles and pairs of stamps on cover, used both locally and to the mails, also contradict the claim the black/white was 1 cent and the gold/black a two cent stamp. It simply does not "add up".

### TRAITS OF THE GENUINE

If you are fortunate enough to own a gold/black Broadway in your collection and wish to make certain it is genuine, here's how to easily tell the real and unreal apart, even on a badly oxidized specimen:

#### The Real Thing

- 1.) A swirl of "dust consisting of fine lines arrayed in a whorl – much like a fingerprint – rises from the track behind (i.e., to the right) of the locomotive.
- 2.) The outside frame line consists of two lines, thick and thin, which vary in order on opposite sides of the stamp.

#### The Scott Production

- 1.) The lines behind (or to the right of) the locomotive do not form a circle but merely bend, as in a gentle arch.

- 2.) The outer frame consists of two lines, roughly of a similar thickness.

These differences apply to the black/white stamp as well, which used the same plates.



**Forgery F.**

### A NEW FORGERY

Donald Patton, in his book on the New York Local Posts, did a splendid job of sorting out the Broadway forgeries. He missed a primitive imitation of Hussey's creation, a minor matter. However, one fraud should be added, as it is an antique production not recorded anywhere before. It is shown here, in black on pale pinkish thin paper. Extending Patton's system, let's designate this as "Forgery F." It appears to be based on a rather primitively rendered woodblock.

In terms of topicality, the two locomotive stamps of the Broadway Post Office have enjoyed an enduring popularity. They were not, however, the first train stamps – that honor goes to the Independent Mail services – Pomeroy's New York-Toronto express label of 1843 and William Wyman's steam train stamp of 1844, the latter being a true rated adhesive. Yet, in simple aesthetic appeal, few will argue against the tiny perfectly designed Broadways capturing the title of cream of the local crop.

# THE UNKNOWN BOYD

By Richard Schwartz

How many collectors of Boyd's locals know of the existence of a special rate Boyd extended to a narrow segment of the public writing to an equally narrow audience?

The rate is "FREE".

John T. Boyd announced the establishment of his City Express Post in an advertisement in the *New York Tribune* June 15, 1844. The ad concluded with "Stamps 24 cents per dozen or \$1.75 per hundred. Letters to the Press, Free, Postage 2 cents".

The "FREE" policy was repeated at the end of another advertisement a week later in the *Journal of Commerce*. It appears not to have been further advertised.

Boyd covers showing such usage are scarce, desirable, and undervalued. Being stampless and seemingly routine they are easily passed by. Yet such covers are recognizable. The three shown here have these elements in common:

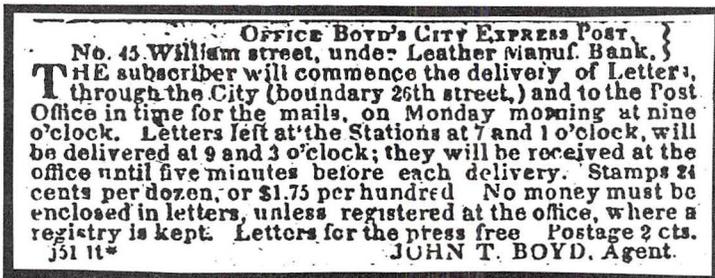
- 1) A stampless folded letter sheet bearing Boyd's oval marking of 1844-45, 28 x 15 mm, Abt Type C, struck in red.
- 2) "FREE" in Roman serified caps, 22.5 x 6 mm, also in red. The "FREE" is the second such rate marking of Boyd's and follows the sans serif Gothic "FREE" seen cancelling Boyd's first stamps, 20L1, 20L2 and 20L3. The two cannot be confused.
- 3) Addressed to a member of the press, the newspaper's name appearing in the address. Two of the three examples are dated 1845.

The third is not year dated, but I believe it is also 1845. A search of over 160 covers, photos, and photocopies has revealed only one other that may fall in this category. It was lot 650 in the John Fox sale of Oct. 29, 1954, of the Howard Lehmann collection. The cover is dated May 3, 1845. Though it is only partly illustrated in the sale catalogue what is visible is strikingly like the May 1, 1845 cover shown here.

I have recorded two other covers bearing the Roman "FREE", neither addressed to the press. Both are struck with a later Boyd oval marking, Abt Type D. One is dated Sept. 22, 1847, the other March 17, 1848. In my opinion they do not fall into the "Free to the Press" category.

One can't help but ask why Boyd initiated its free service to the press. My guess: The lofty objective of encouraging the public to dialogue with the press would be looked upon favorably by both the public and the press, particularly the press. And being favorably looked upon would generate favorable support for Boyd's venture. If so, the strategy was successful.

The absence of more covers carried by Boyd free to the press is difficult to understand. New York City in this period could boast of six important papers: *The Sun*, *The Tribune*, *The Morning Courier and New York Enquirer*, *The Journal of Commerce*, *the Express*, and of course, the *Herald*, plus others of limited circulation and influence.



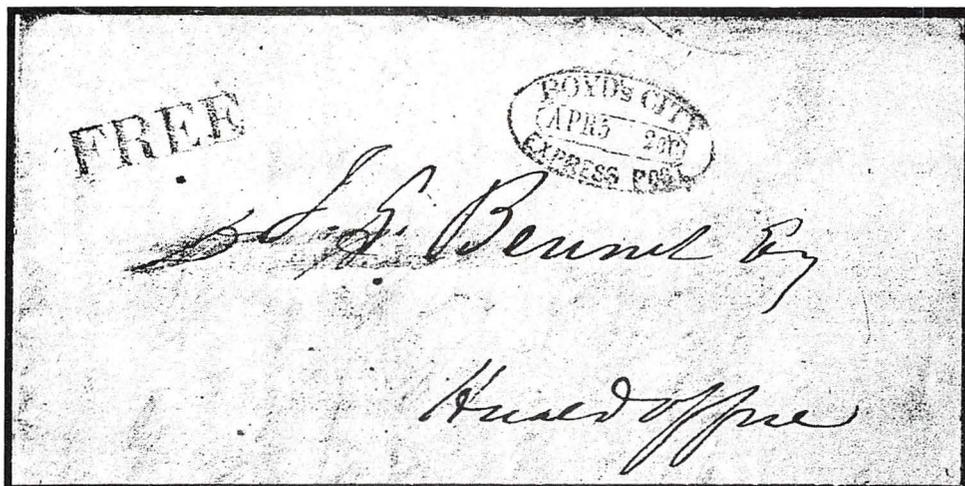


Figure 1: April 1 (no year). A local letter, to Boyd's for delivery April 5. Markings in red.

Surely some readers wrote a free letter or two to an editor via Boyd's. Where are they? Curious too is the coincidence of the three covers pictured here addressed by different senders to the same editor at the same paper – the important James Gordon Bennett of the *New York Herald*.

And finally, I have seen no evidence that any other post in New York City or else-

where followed Boyd's lead.

Does any reader possess other examples? Won't you tell us about them?

**Endnote:** There were two James Gordon Bennetts, according to *Webster's Biographical Dictionary*. The First was important, the second important and somewhat notorious. The original James Gordon, born 1795, came to New York via Halifax

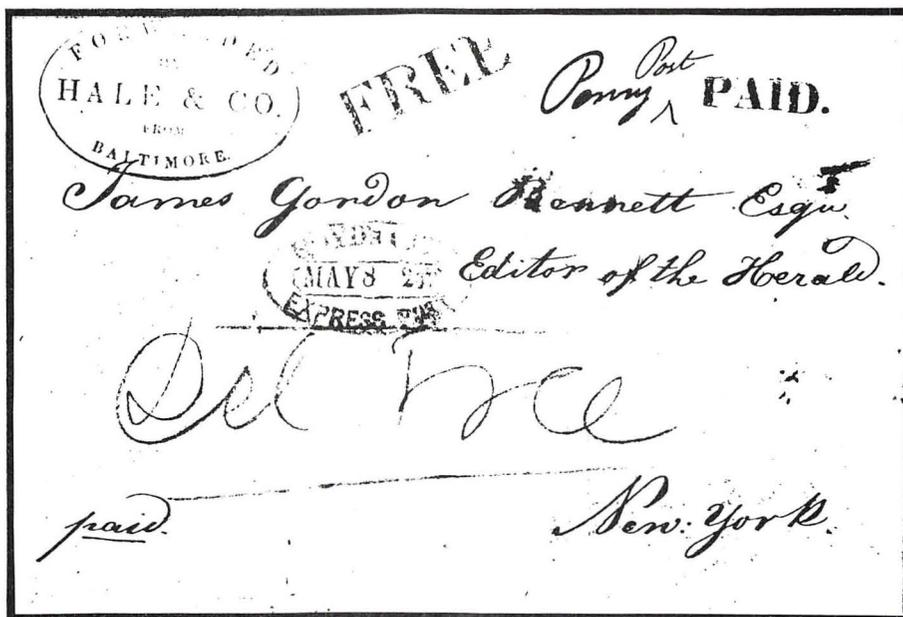


Figure 2: May 7, 1845 from Baltimore. Hale's charge, 6 1/4 cents, prepaid. Conveyed to Boyd's which delivered it to the *Herald*. Boyd's 2 cent charge was waived under the "Free to the Press" policy. The "PAID" is a Hale Baltimore marking, the "FREE" is Boyd's. To make it absolutely clear, a "Del Free" has been scrawled on the front.

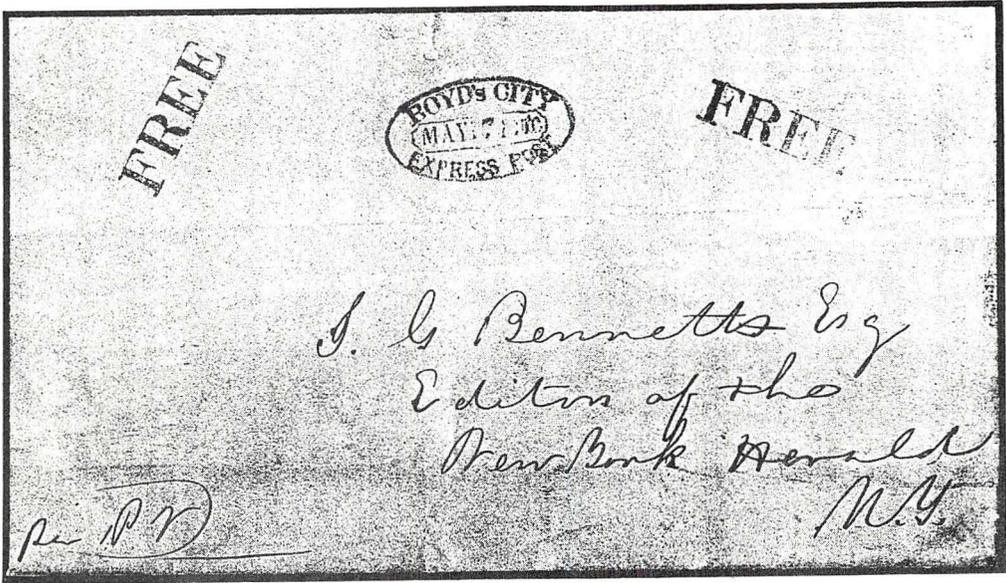


Figure 3: May 1, (1845), Southbridge, Massachusetts. Carried out of the mails to New York City "per PV". Given May 7 to Boyd's for delivery. The markings are in red.

and worked on the *New York Enquirer* and its later *Morning Courier and New York Enquirer*. In 1835 he started the *New York Herald* and remained there as a significant name in journalism for 30 odd years. His son, the other James Gordon Bennett, succeeded him. It was this Bennett who sent

Stanley to search for Livingstone. He introduced the *Herald* to Paris, joined Mackay in the transatlantic cable business, fought a duel with an ex-fiancee's brother after being horsewhipped by him after the jilting. He became an important figure in international land, sea and air racing.

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## PRESIDENT'S MESSAGE

**Warning!** The Carriers and Locals Society is undergoing a crisis.

It is not the type of plight that many societies experience. We have no shortage of members nor money. We are sound in both these regards.

But we are in danger of shutting down our journal, *The Penny Post*.

This is because not enough of our members are contributing articles for publication.

A cursory review of the recently published *Index* demonstrates that only a few members have been contributing articles – over and over again. This cannot continue if the Society is to survive.

If Gordon does not receive articles so that he is forced to write them himself to cover the minimum allotted pages, we will lose Gordon as our Editor. Then we will be forced to terminate publication. And then...what will be the point of having the Society?

As of today (May 17) Gordon does not have enough material to fill the July issue. He is very, very frustrated. If you are reading this (in the July issue) this will mean that Gordon has once again written most of the magazine.

We cannot continue this way.

It is all up to you.

--Steven Roth, President

# THE NEW YORK PENNY POST

By Robert B. Meyersburg

In view of the fact that everything known about the New York Penny Post already appears in print,<sup>1</sup> writing a new article is analogous to beating a dead horse. But the fact remains that the true importance of the New York Penny Post is not reflected in the majority of carrier/local exhibits, nor in the Scott *Specialized U.S. Catalogue*.

The New York Penny Post is the granddaddy of all the local posts, having appeared on the scene in January 1840. It provided a needed public service through 1841. It failed because it did not require prepayment for its service; but its franchise passed to Alexander Greig's City Despatch Post, which sold adhesive stamps and required their use on mail to solve its liquidity problem. Greig's City Despatch Post was subsequently purchased by the U.S. Post Office and became the official carrier service of the New York post office, issuing the first government carrier/postage stamp.<sup>2</sup>

While my records list 34 New York Penny Post covers, there are surely more yet to be reported, so they are available to collect. It would be appropriate for the *Specialized U.S. Catalogue* to add a second listing to its Local Posts section for companies like the New York Penny Post, which did not issue adhesives, but only identifying handstamps. They traded in the same market as the listed carriers and locals.

If you have a New York Penny Post cover that does not appear in the following listing, please favor the author with a photocopy for his records.

## THE RED HANDSTAMP

Jan. 29, 1840  
Feb. 10, 1840, 3 o'clock PAID  
Feb. 15, 1840, 3 o'clock  
May 2, 1840, 3 o'clock to Philadelphia, PA

Oct. 3, 1840, 3 o'clock  
Nov. 3, 1840  
Nov. 10, 1840, 3 o'clock to Royalton VT  
PAID

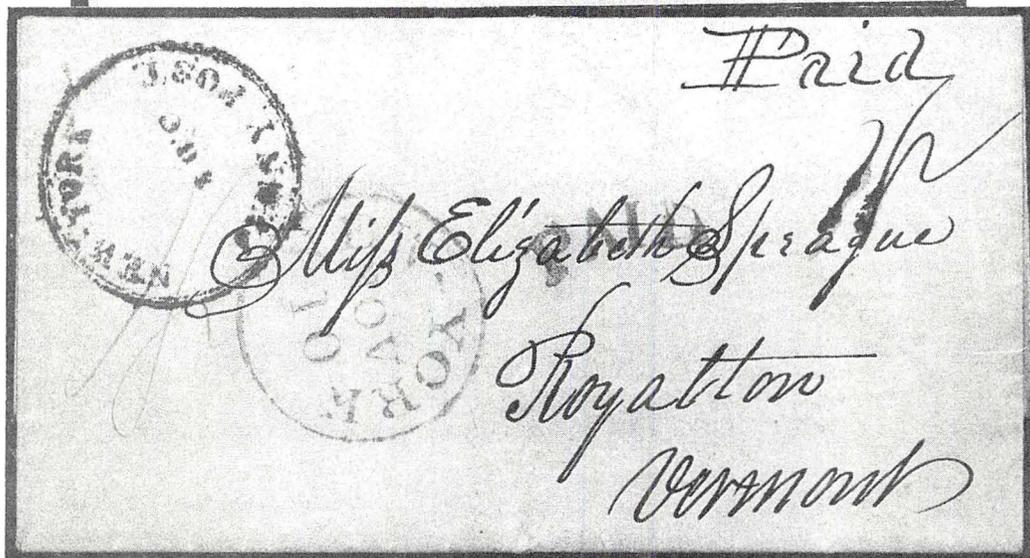
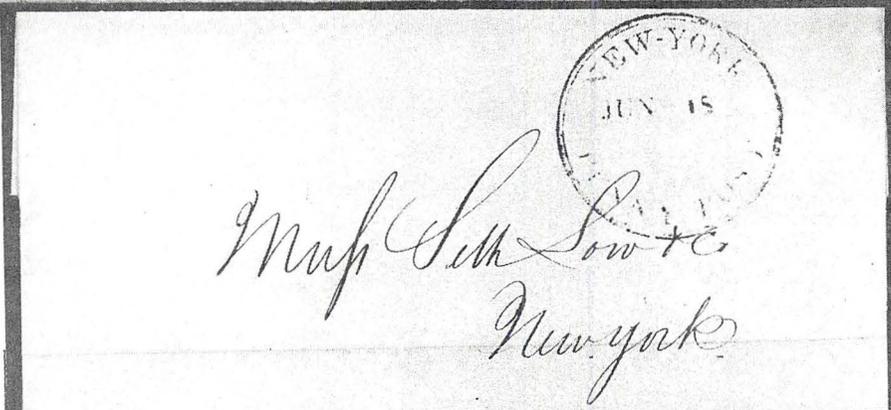
## THE BLACK HANDSTAMP

Dec. 28, 1840, 10 o'clock  
Dec. 29, 1840, 10 o'clock to Gainsville AL  
Jan. 16, 1841, o'clock  
Jan. 22, 1841, o'clock  
Feb. 15, 1841, PAID  
Feb. 15, 1841  
Feb. 27, 1841, 3 o'clock  
Mar. 26, 1841, 3 o'clock  
April 1, 1841  
May 3, 1841  
May 4, 1841  
May 9, 1841  
May 10, 1841  
May 18, 1841  
June 15, 1841  
June 18, 1841  
June 19, 1841  
June 23, 1841, 10 o'clock  
June 24, 1841  
June 29, 1841  
Aug. 1841, no date or time  
Aug. 2, 1841  
Aug. 10, 1841  
Aug. 18, 1841  
Sept. 1841, no date or time  
Sept. 4, 1841, 3 o'clock  
Sept. 9, 1841

## FOOTNOTES

<sup>1</sup> Abt, Henry, "The Beginning of the Story" *Collectors Club Philatelist* Vol. 28, No. 2, March 1949; Meyersburg, Robert, "More of the Story", *Collectors Club Philatelist* March-April 1991; Patton, Donald, "The Private Local Posts of the U.S." p. 257.

<sup>2</sup> The 3 cent stamp prepaid 1 cent postage plus 2 cents delivery fee.



Despite what Henry Abt and Donald Patton believed, the N.Y. Penny Post did put letters into the U.S. mails. At least three examples are recorded, two of which are shown here. Figure 1: To the mails cover dated May 2, 1840.

Figure 2: A normal locally carried Penny Post cover dated June 18.

Figure 3: A second to the mails cover dated Nov. 10, 1840, to Royalton Vermont.

# SAILING INTO UNCHARTED SEAS

**F**or those of you new to the field, William F. Harnden has been billed as the world's first expressman. He founded an express service in the U.S. in February 1839 which rapidly expanded. Soon, he was doing major business shipping letters and goods via trans-Atlantic sailing schooners.

Perhaps the best documentation of Harnden is George B. Sloane's *William F. Harnden The Original Expressman*, reprinted from the *Collector's Club Philatelist* in a 1932 pamphlet. What Sloane chronicles is the slow loss of Harnden's domestic routes to competitors, who presaged and in some cases became part of the great Independent Mail companies of 1844-45.

Harnden sank most of his resources and ultimately his heart into building up the overseas business to Britain and Europe and other exotic points. Overwork, combined with his chronic poor health resulted in his premature death in January 1845, at age 33.

The empire he brilliantly built up so rapidly lingered for several years after his death and ultimately the Harnden outfit, which stayed strong in the U.S. Southland, merged with Adams Express Company in 1854.

We who collect locals and carriers are frequently forced to focus on difficult problems of postal history that seem incapable of solution. However, these dilemmas pale in comparison with some of Harnden's complex ocean and overland activities.

Allow me to report on a Harnden cover, which I recently sent to Richard F. Winter, who collates and researches such material. He generously wrote back a comprehensive letter, detailing the routing and the rating of the cover. I was astounded at the incredible density of detail possible to reconstruct from one simple cover bearing a few handstamps, in its voyage from Boston to Calcutta, India.

## THE ROUTING

**1 November 1844**

Boston to Calcutta, letter sent in package to Harnden's Liverpool agent.

**1 November 1844**

Cunard steamer *Acadia* departed Boston.

**14 November 1844**

*Acadia* arrived in Liverpool

**14 November 1844**

Letter posted in Liverpool by Harnden's Liverpool agent.

**15 November 1844**

Letter arrived in London.

**Ca. 2 December 1844**

Peninsula & Oriental Steam Navigation Co. steamer *Oriental* departed Southampton for Alexandria.

**Ca. 20 December 1844**

*Oriental* arrived at Alexandria.

**? December 1844**

East India Company steamer (either *Hindustan* or *Bentince*) departed Suez.

**21 January 1845**

Steamer arrived in Bombay.

**26 January 1845**

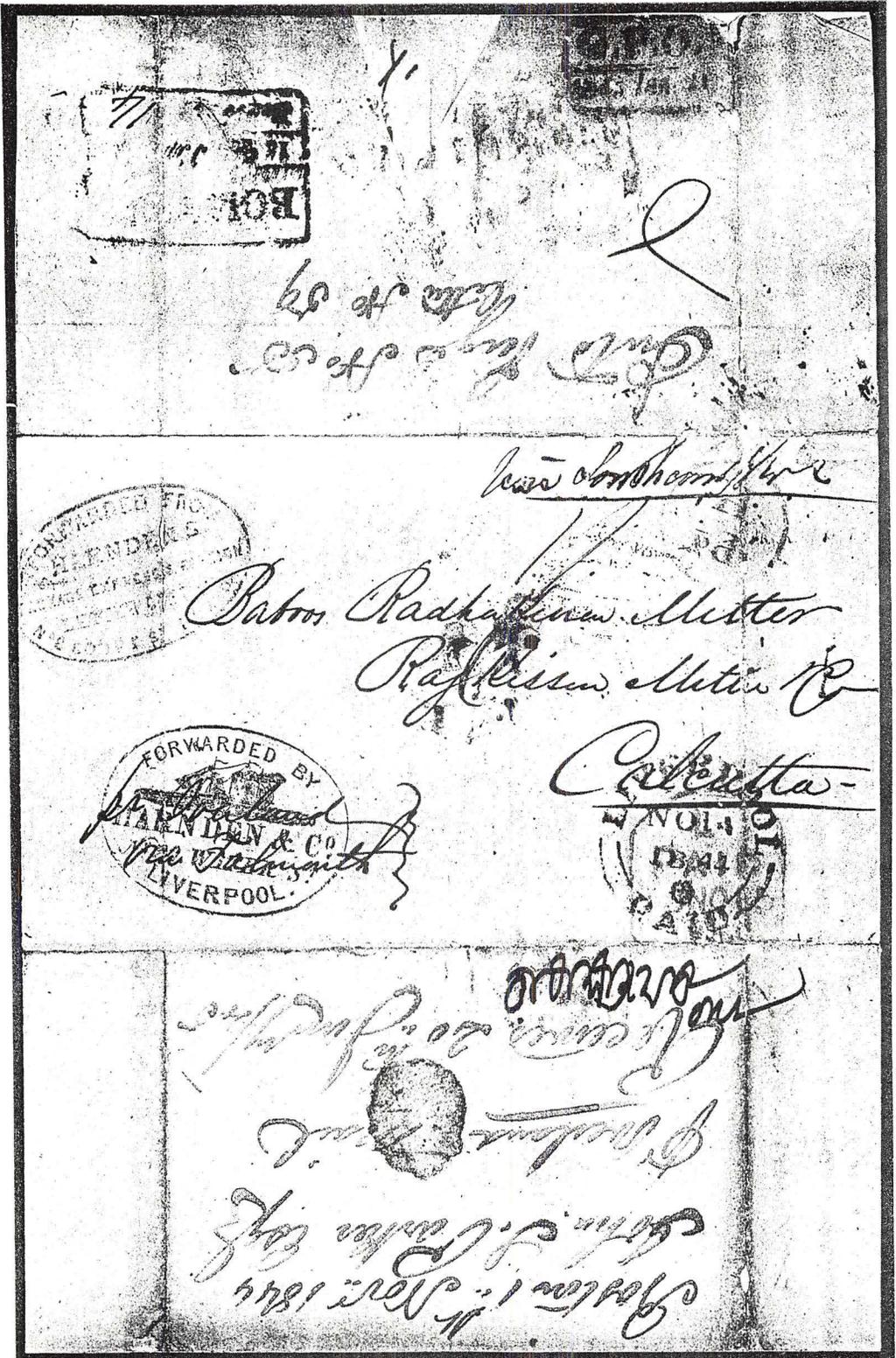
Letter reached addressee in Calcutta.

## THE RATING

"Letter prepaid amount given to Harnden and Co. agent in Boston. (Table of fees for Harnden unknown to me, but similar express companies charged about \$1.70 to \$1.80 for a half ounce letter to India). Letter not entered in U.S. postal system. Harnden agent in Liverpool posted letter in Liverpool, pre-paying 1 shilling packet letter rate to India (Bombay). Bombay marked letter for 14 annas postage due in Calcutta, presumably for India (overland) transit fees."

Many thanks to Winter, who edits the Foreign Mail Section in the *Chronicle*.

--Gordon Stimmell



Harnden cover was sent Nov. 1, 1844 from Boston, bound for Calcutta.

# THE FINLEY ACKER COMPANY

By Gus Spector

The following is not a fairy tale, but it is a Cinderella story, since it involves postage-like stamps and a delivery service not sanctioned by the United States Post Office Department.

Early views of Philadelphia business districts show horse-drawn wagons, or drays, that were capable of hauling everything from produce to pianos. When the automobile came into vogue, motorized trucks became the beasts of burden, allowing merchants to deliver goods to patrons at greater distances. Small, square Wanamaker's Department Store trucks, the granddaddy of the United Parcel Service, were a familiar sight on Philadelphia streets. Young lads and old men alike, employed by these companies and paid a pittance, canvassed large areas of the city, sliding advertising circulars under front doors and into letter boxes.

The Finley Acker Company, begun in 1882, gradually grew to boast Philadelphia locations at 12th and Market Streets in the Reading Terminal Market, 12th and Chestnut Streets, 8th and Arch Streets, and 1221-1223 Boardwalk in Atlantic City. The stores specialized in confections, coffees, teas, olive oil, food products, "table luxuries", cigars, and daily gourmet luncheons. They were indeed a family-run operation, Finley Acker being the president, Durbin S. Acker the treasurer, A. Lincoln Acker the vice president and general manager, and J. Henry Radey Acker their legal counsel.

The Ackers published a fashionable and well-thought out weekly and holiday circular in which they advertised their products. The Thanksgiving 1904 edition touted 2-lb. iced citron cakes for 75 cent each, 5-lbs. of Mo-



Figure 1: The red on white advertising label.



Figure 2: Genuine local delivery stamps.

Kof-Fee Blend at \$1.50 and 30 cents per freshly baked pumpkin pie. The Acker Thanksgiving message read, "It has been suggested that the Thanksgiving day spirit be extended so as to include all the benefits derived by human beings from each other. If this novel idea were practically carried out in all walks of life we would be a very thankful people on Thanksgiving Day."

In a piece of their correspondence was found a neatly typed letter to Messrs. E.C. Beetem and Son of Second and Norris Streets in Philadelphia, to whom Acker denoted the extremes to which it carried out its local delivery service:

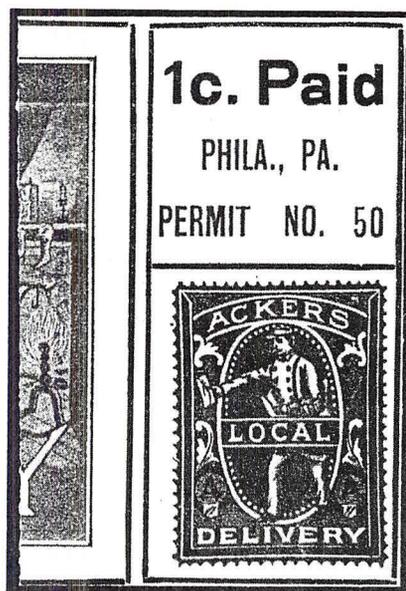
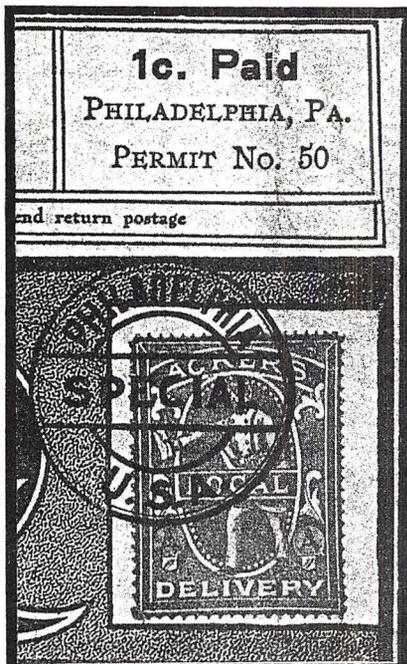


Figure 3.

November 13th, 1913

Gentlemen:-

We take pleasure in sending the enclosed Special Delivery Stamps which we used about 15 years ago, when we were allowed to distribute our weeklies from house to house by messenger.

There was a new act passed in July 1912, prohibiting the use of any stamp other than a United States postage stamp on the face of any advertising matter – at which time we discontinued having same printed on our advertising matter.

Also another copy of a Christmas number of *Ackers Weekly* which we formerly sent out through the Post Office. We are also including a circular which we sent out about 10 years ago.

We are herewith returning the 25c in stamps which you kindly sent – we are only too glad to be of service to you.

Yours very truly,

Finley Acker Company.

Figure 1 shows a pair of these 1893 privately printed “special delivery” adhesive stamps, which are indeed similar to Scott listed varieties 39L1 and 131L1 (Figure 2), the Cincinnati City and St. Louis City Delivery Companies, respectively.

In reviewing some of its correspondence, it appears that, in 1905, the company continued the practice of personally delivering their circulars, but was still required to obtain a government “Paid-in-Money” mailing permit (Figure 3). Their “stamp” was no longer an adhesive, but was merely printed on the envelope, addressed in pseudo-script to “The Lady of the House”, the “Special Delivery” indicia having been changed to “Ackers Local Delivery.”

In 1906, Acker locked horns with the Post Office Department, and was told that the company die could no longer be used near the Paid-in-Money permit after the present supply was exhausted. Later editions of the “Acker Weekly Bill of Fare” (issued every Monday for “up-to-date housewives”!) sported only the government-regulated permit stamps and were sent via the United

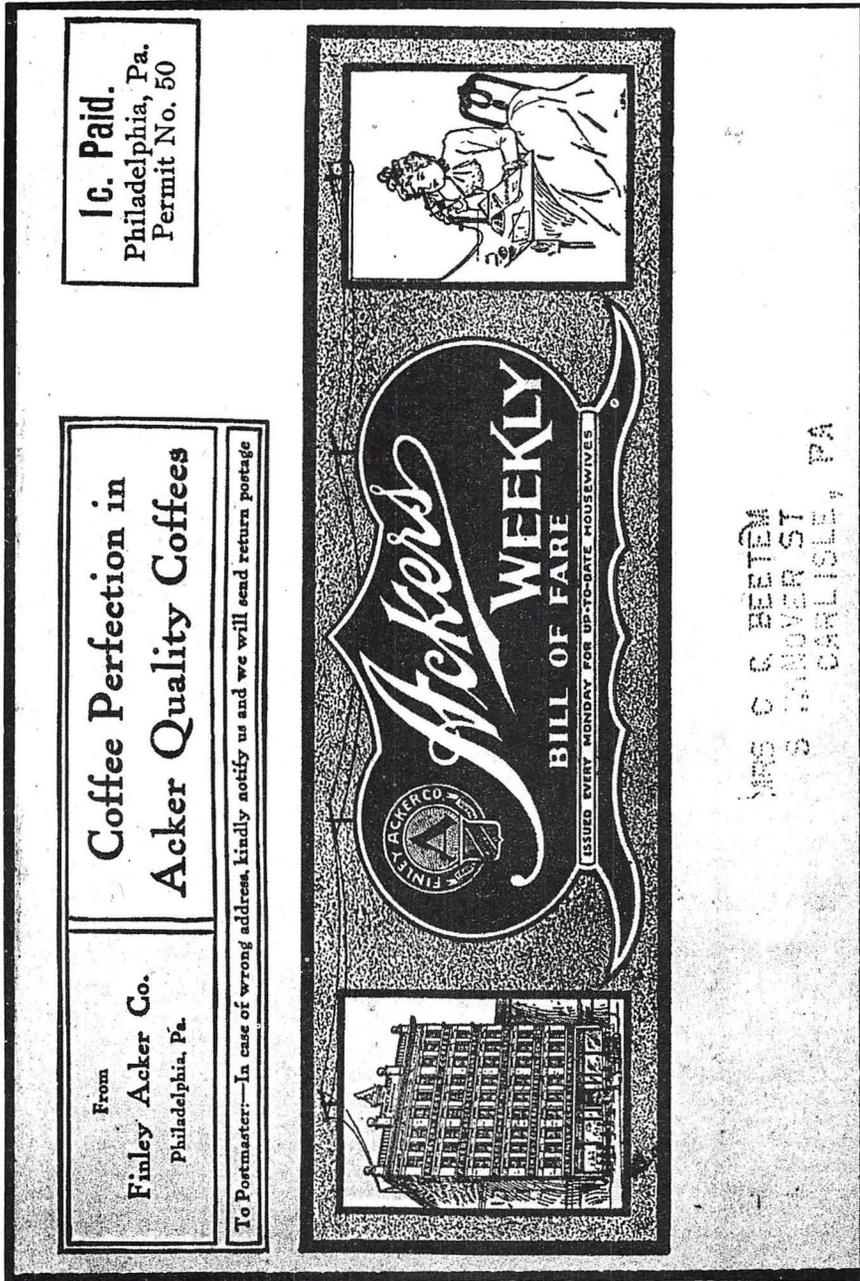


Figure 4.

States mail (Figure 4). One may easily surmise which method of delivery was actually more cost effective.

There were at least 16 different known types of Acker advertising post cards. The

two reproduced here (Figures 5 & 6) are evidence that Acker carried elegance and the ornately opulent motif of the times to the extreme.

The Finley Acker Company was listed in



Figure 5.

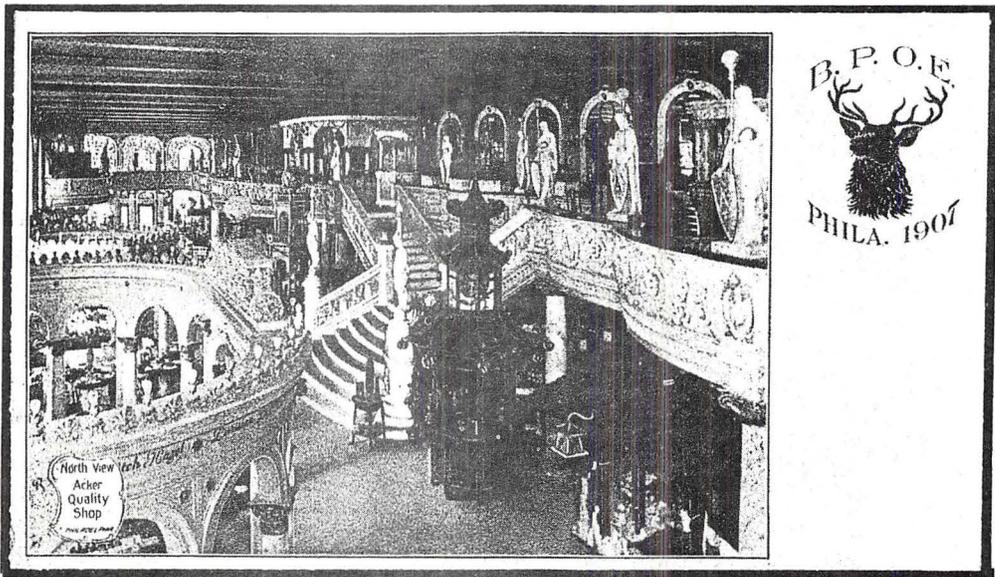
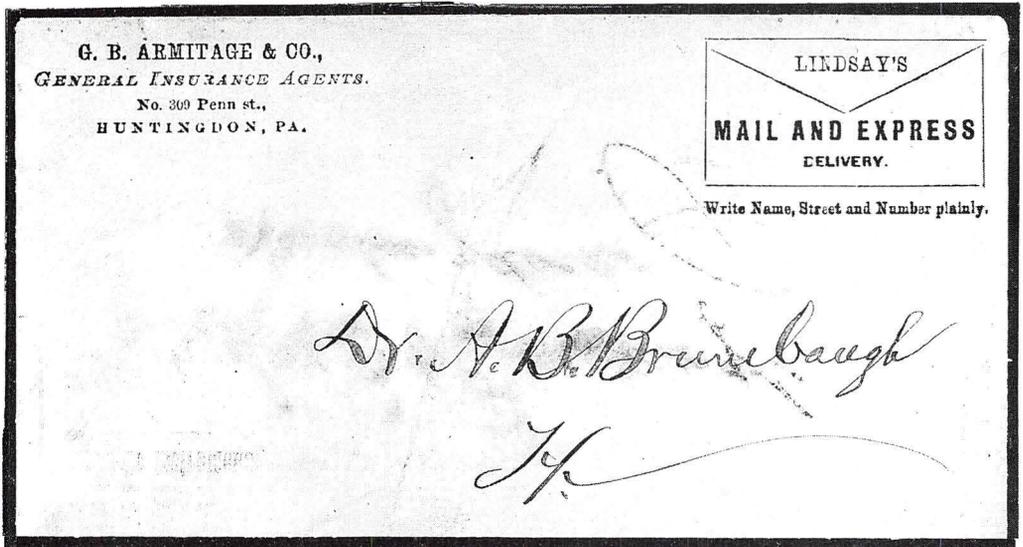


Figure 6.

the Philadelphia telephone directories until 1920. In the 1921 version, Mrs. Elizabeth Acker was listed as “widow of Finley Acker”. J.H. Radley Acker was now with a Wynnewood law firm, and J. Durbin was

president of a West Philadelphia business. One must surmise that the Finley Acker Company died with its innovative and creative owner.

Copyright 1995 by Gus Spector.



**This imprint, Lindsay's Mail and Express Delivery, occurs ca. 1879 to 1882 on envelopes in Huntingdon, Pa. At least three more envelopes, with a variety of imprint messages below the design, have been recorded. Who knows the history behind this local express post? Does anyone else own an example?**

## LINDSAY'S MAIL & EXPRESS

By Gordon Stimmell

The above mystery cover, shown in the *Penny Post* Vol.4 No.2, received several responses from knowledgeable Society members. George Sloane wrote about it in *Stamps* (March 6 & 20, 1937) as a local private postal service of Huntingdon, Pa. Sloane wrote that it was established by Hugh Lindsay, owner, editor and publisher of *The Semi-Weekly News* in 1879 and operated until the Post Office intervened. The feisty Lindsay balked at federal intrusion at first, was reportedly arrested, and the post suddenly ceased to be.

According to a former resident, Charles G. Brown, (who corresponded with Sloane) the envelopes were sold at 100 for \$1 if bought in bulk, or 3 for 5 cents in small lots. Huntingdon then boasted a population between 4,500 and 5,000 residents. Brown asserts the post folded in "summer 1882".

Two types of pre-printed frank were used,

one as above, the other with an added message below the envelope design saying: "This envelope is to be used for the delivery of messages, statements of account, bills, etc. to any person in Huntingdon. It is not to be put in the post office, but left at any store in town where the envelopes are for sale." This was an obvious bid by Lindsay to avoid a run-in with local postal authorities.

The printed impression is in black and occurs on envelopes printed in beige, lemon and tan colors, according to a noted Northeastern collector. Sloane recorded the shades as fawn, amber and orange for the covers he encountered.

Envelopes show proven dates of April 1, 1881, Feb. 20, 1883 and March 2, 1883. These last two dates, please note, push the dated existence of the post almost a year past the formerly reported closure of the post in the "summer of 1882."

# ERIC JACKSON



## REVENUE, TELEGRAPH and LOCAL POST STAMPS of the UNITED STATES

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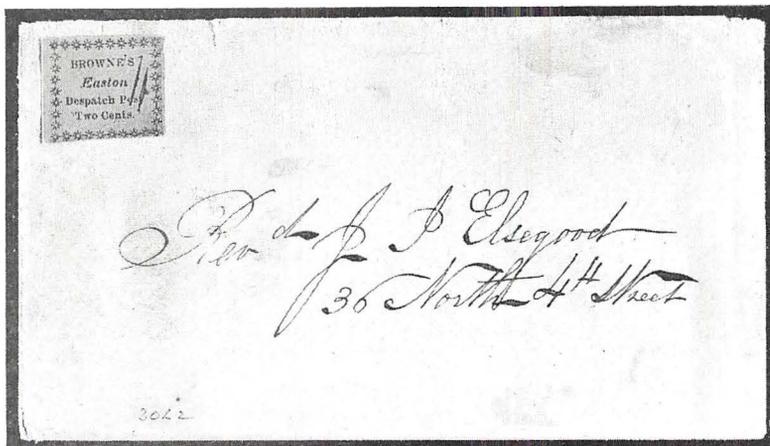
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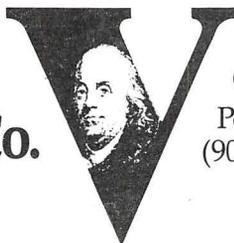
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