

JANUARY 1997

WHOLE NUMBER 25

VOL. 7 NO. 1

THE PENNY POST

Official Journal Of The Carriers And Locals Society



Rare green Floyd stamp tied by the final handstamp on Nov. 2-4, 1862 cover.

INSIDE THIS ISSUE

EXPLORING ENIGMAS IN FLOYD'S PENNY POST

SPENCE & BROWN'S PHILADELPHIA

ROBISON & CO., BROOKLYN

THE EAGLE SMALL CARRIER DIE PROOF

A BLOOD'S OFFICE IN BALTIMORE AND WASHINGTON?

If you've never
thought about selling,
we'd like to give you
something to think about.

Several clients have asked us to
help them build their collections of
carriers and locals.

We've been fortunate to have a
good number of choice items in our
auctions, but for every buyer there
are those eager underbidders
looking for more.

So, if selling has been the last thing
on your mind, we'd like to give you
food for thought.

The market for your collection is
better than ever. And so are we.

Please call us. (212) 753-6421.

Robert A. Siegel
AUCTION GALLERIES, INC.

For catalogues, sale information or consultation, please
feel welcome to write:

Park Avenue Tower, 65 E. 55th St., New York, NY 10022

THE PENNY POST



VOL. 7 NO. 1

JANUARY 1997

(C) 1997, The Carriers And Locals Society
APS Affiliate 211

Official Journal Of The Carriers And Locals Society

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

CONTENTS

The Mysterious World of Locals, by Gordon Stimmell.....	Pages 2-3
Exploring Enigmas in Floyd's Penny Post, by Gordon Stimmell.....	Pages 4-9
The Eagle Small Carrier Die Proof, by Donald B. Johnstone.....	Page 9
Did Blood's Penny Post Maintain Branch Offices in Baltimore and Washington, DC? by Steven M. Roth.....	Pages 10-17
Spence & Browns, Philadelphia, PA, by Larry Lyons.....	Pages 18-22
Robison & Co. Brooklyn, NY, by Larry Lyons.....	Pages 23-25
The Unkindest Cut, by Gordon Stimmell.....	Pages 26-27

OFFICERS OF THE SOCIETY

Editor: Gordon Stimmell.....P.O. Box 184, 260 Adelaide St. E., Toronto, Canada
President: Steven Roth.....P.O. Box 57160, Washington, DC 20037
Vice-President: Robert B. Meyersburg.....6321 Tone Ct. Bethesda MD 20817-5812
Secretary/Treasurer: Martin Richardson.....Box 1574, Dayton, OH 45401
Publicity Officer: Lawrence LeBel..40-2A Woodsedge Dr., Newington CT 06111-4281

DIRECTORS

Richard Friedberg, Helen Galatan-Stone, Robert B. Meyersburg
Donald Johnstone, Thomas C. Mazza, Martin Richardson,
Steven Roth, Byron Sandfield, Richard Schwartz, Gordon Stimmell.

AWARDS

1994 The Diane D. Boehret Award For Excellence In Philatelic Literature
1994 Stampshow Pittsburgh.....Vermeil
1994 Sescal California.....Vermeil
1993 Stampshow Houston.....Gold
1993 Canada's 2nd Philatelic Literature Exhibition.....Silver
1992 Sescal California.....Vermeil
1992 PHILITEX New York.....Large Silver

THE MYSTERIOUS WORLD OF LOCALS

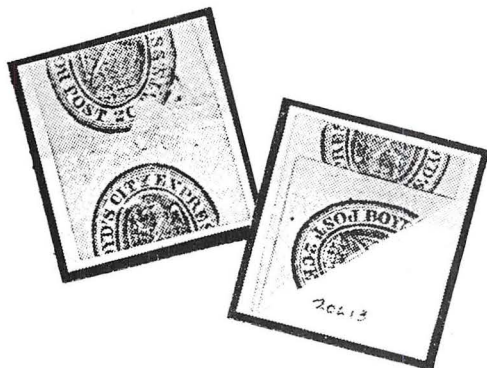
Richard Schwartz, in the aftermath of the recent discussion of locals printed on both sides (Vol. 6 No. 3) submits another Boyd 20L13 to confirm John D. Bowman's article. The stamp is shown here with two partial designs on reverse and also frontally folded over, revealing one full design on the other side. Perhaps this should indeed be listed in the *Scott Specialized*, even though the possibility exists it is printer's waste.

Dick also has included a second local printed on both sides, an imperforate Douglas City Despatch 59L2. The color on the reverse design (which is shifted slightly lower than the front side) is a bit paler but both shades match blues found on original perforated examples. The paper, however, is a bit stiffer and slightly thicker than most perforate copies, so perhaps this is indeed printer's waste. It is far rarer as an imperforate than the commonplace imperforate 59L3s and 59L6s. I have only noted a few other 59L2 imperforates, and only one 59L1 imperforate, which I saw in the British Library Tapling Collection. I did not, however, examine the backs of the Tapling copies for double printing. The imperforate blue is listed in Scott, (59L2a), the imperforate pink is not. Scott also lists the printed on both sides variety (59L2b) without price. Thanks to Dick Schwartz, we now have confirmation that this variety is not a figment of some ancient local guru's imagination. —G.S.

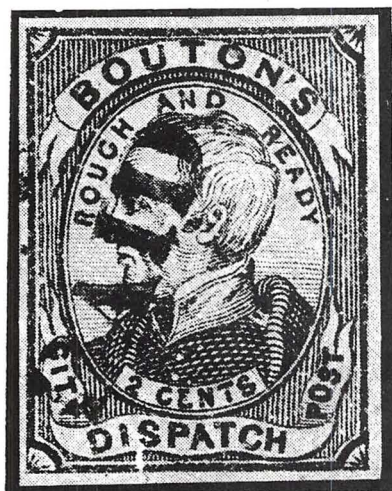
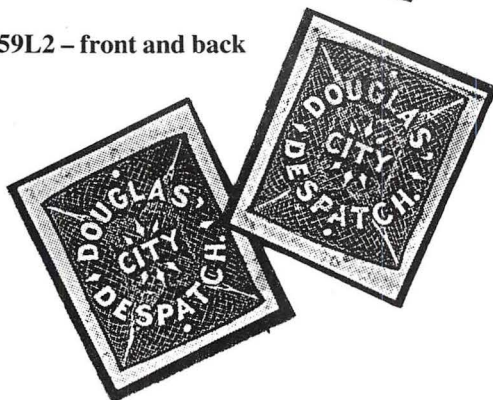
An intriguing, and perhaps unrecorded, East River postmark has also been sent in by Richard Schwartz with these words: "As prepaid postal stationery the East River marking probably was experimental and short lived. The fact the marking appears on paper of different color suggests it."

Two examples are shown. The cut round copy is a blue handstamp on blue grey laid paper. There is a black overlay of another unidentified oval handstamp.

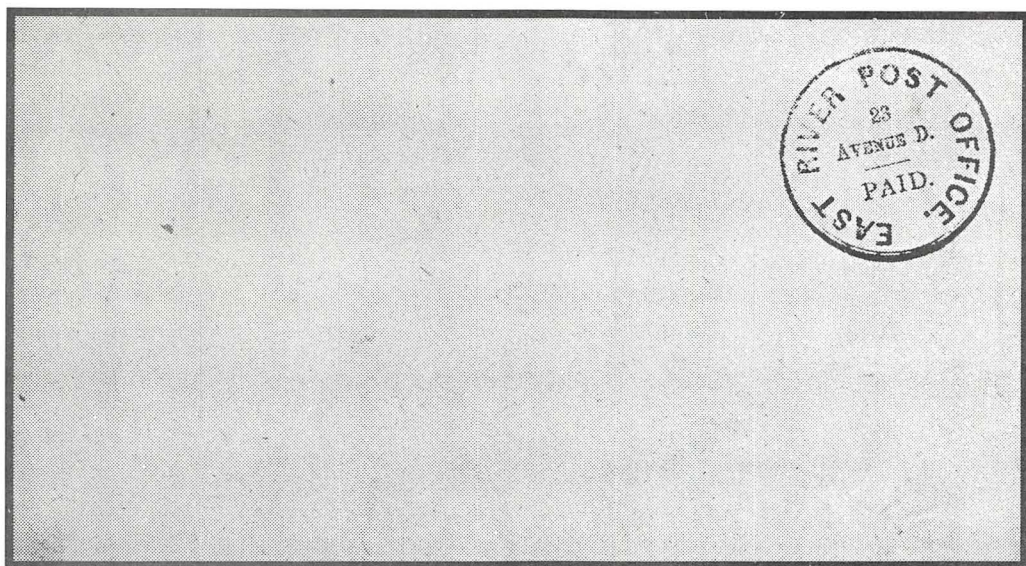
20L13 – front and back



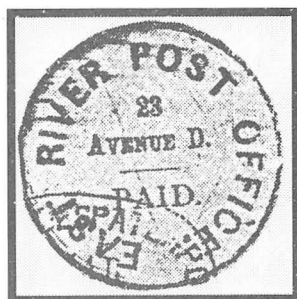
59L2 – front and back



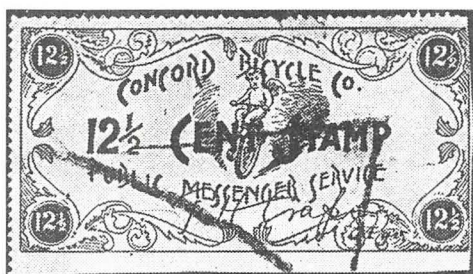
Green Boutons in the Tapling collection, from British Library.



Black East River P.O. handstamp on buff pre-printed postal stationery.



Blue East River handstamp with black unknown "DESPATCH PO" oval overlying it.



Yet another copy of the Concord, N.H. bicycle stamp has surfaced. Bruce H. Mosher, a back-of-the-book specialist, purchased it at STAMPSHOW in Orlando, Florida. It makes the 10th copy recorded so far.

Bruce says it is vertically perforated 11.4 along its left side and top. There is no evidence of a watermark. The stamp is cancelled by "a large, roughly triangular pattern of orange-brown brushed ink or possibly crayon residue", Bruce reports. The stamp has two small tears in the top and is cut roughly at right and below.

In my opinion, this crayon style marking may be further evidence of a package delivery use of the stamp. Such broad strokes would not have been necessary for usage on a small envelope. F.H. Crapo began business linked to his merchant dad's millinery and ladies' apparel store and may have made bicycle deliveries for that family concern.

The East River handstamp on cover was described by Elliott Perry as "black pmk on buff envelope. Steele". Steele, according to Schwartz, was a "serious collector for whom Perry had high regard". The cover sold as lot 224 in Bob Kaufmann's 11/14/72 auction for \$80. The lot description refers to another cover, used, of which I have no record. Perhaps it lies in the treasure chest of one of our Society members who can shed more light on this East River mystery.

Also shown is the Tapling green Boutons courtesy of the British Library. It took two mailings and five months for this photo to arrive. This really makes one wax nostalgic for the glorious days of speedy trans-Atlantic clipper ships.

EXPLORING ENIGMAS IN FLOYD'S PENNY POST

By Gordon Stimmell

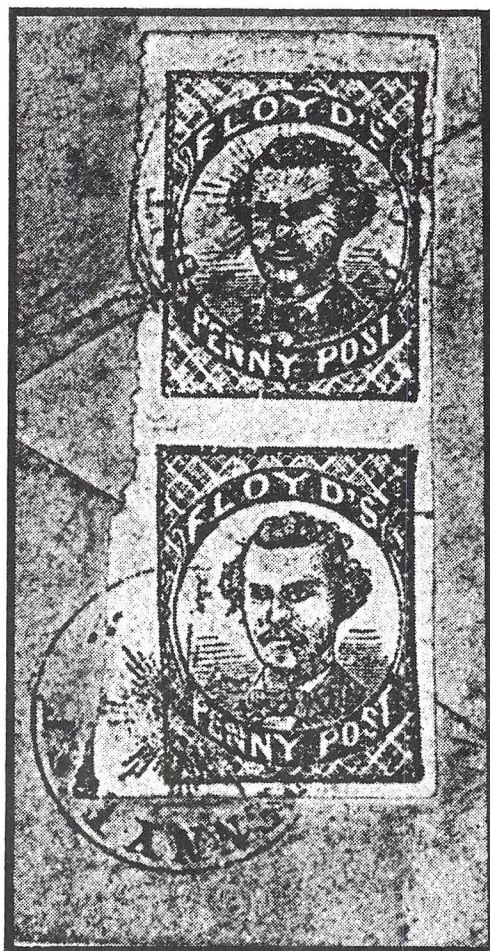
Floyds Penny Post of Chicago has enjoyed the rapt attention of several eminent scholars. Its history is well-documented. But for the serious student of locals, determining the genuine stamp from George Hussey's reprints remains a daunting task. In fact, on unused specimens lacking postmarks, the sorting out process can verge on nightmare.

Most previous articles have concentrated on the history of the local post at the expense of the stamps themselves, leaving an unanswered trail of enigmatic evidence. I will reverse this formula, going from the stamps to history instead. Indeed, analysis of the Floyd stamps and a chronology of Floyd covers will partially revise the accepted history of the post.

Of particular note is the time trail of the stamps. The brown stamp was used from July through October 1860 simultaneously with the first printing of the blue stamp. The brown stamp's rarity underscores the short span of usage. The blue stamp went through several printings and was used from July 1860 continuously into mid 1862. The green stamp came very late in the game, in the fall of 1862, more than a year after Floyd had sold the post. In other words, the green stamp was issued by the subsequent owners.

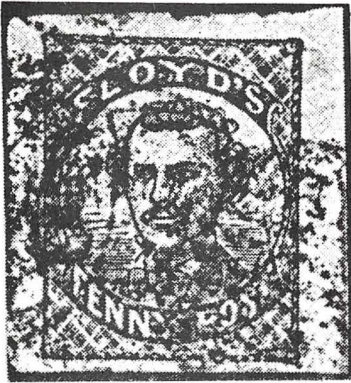
The outlines of the post are fleshed out most fully in Henry E. Abt's *The Tale of One City, The Private Posts of Chicago* in the June 1957 - January 1958 *American Philatelist*. A more succinct summary of the post's brief reign emerged in *Chicago Postal History* in 1971, edited by Harvey M. Karlen, for the Chicago Collectors Club.

An earlier overview was provided by

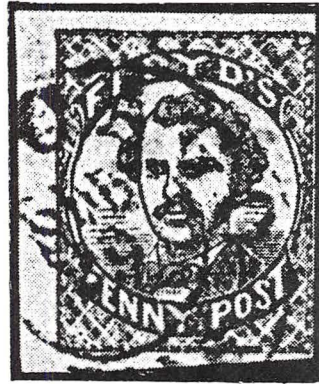


**Pair of light blue stamps
tied by starbursts to the
back flaps of a cover.**

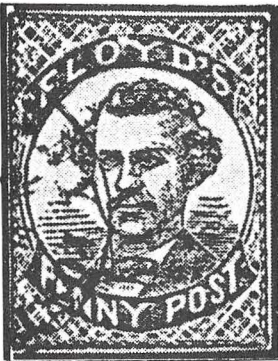
Clarence W. Hennan in the June 1937 *American Philatelist*, the first to show several of the Floyd forgeries; and an important summation came in Robson Lowe's *Chicago Local Posts* in *Chronicle* 133-134 of Feb.-



Blue stamp with blue Chicago CDS and grid.



Blue stamp socked by blue Chicago CDS.



The brown stamp with type 1 cancel.



The green stamp with type 3 cancel.

May 1987, edited by Robert Meyersburg. Best discussion of reprints is in the Hale memorial book, *Byways of Philately* by Elliott Perry in 1966, pp. 183-6.

These articles all affirm, using Chicago newspaper and directories of the day, that John R. Floyd established his post in early July 1860 and the business flourished for a full year, until Floyd sold his title to Charles W. Mappa on June 20, 1861. By agreement, Floyd stayed on with Mappa transitionally into fall 1861 to ensure successful continuity of the post with patrons and the post office. Then the Civil War called and the patriotic Floyd, already a part-time drill instructor, left to be a full-time soldier on Jan. 6, 1862. Mappa continued to use Floyd's blue stamp but before May, 1862, Mappa in turn sold the post to new proprietors, Kimball & Wa-

terman. The latest date of a Floyd stamp is a tied green copy sent Nov. 2, 1862.

All this does not substantially help the collector when confronted with Floyd stamps off cover. Why? Because George Hussey of New York quickly got possession of the original plates and printed them in five colors as early as March 4, 1863, a scant four months after the last use of the Floyd stamps. The same day he reprinted from original plates the Chicago Penny Post beehive stamps, which points to that post functioning in 1862, a year earlier than most scholars have postulated.

Suddenly there were black Floyds, and the "original" colors of blue, brown and green, and – dare we say it? – even pink Floyds. Hussey had his printer, Thomas Woods, print Floyds at least twice more, on Oct. 18, 1864

and Feb. 16, 1865. More reprintings using Hussey plates exist than have been reported in the Wood records.

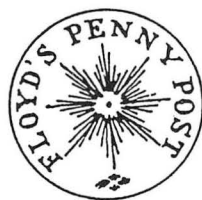
I have four distinct shades of pink or rose; two shades of black; three shades each of green or brown, and five shades of blue on just the reprints alone.

So is color any help at all in identifying original from reprint Floyd's? Only on the brown and the green stamps. Original greens are a chalky grey green shade and original browns are a pale chalky brown. These shades were not replicated on the Hussey reprints and all indications point to only one original printing for both the brown and green stamps.

On the blue stamps, color is not a tool of any use for separating real from reprint. On originals, shades vary from light blue, to medium blue, to Prussian blue, to intense dark smudgy blue, indicating at least four printings of blue originals. Most of these blues find equivalency in the reprint shades.

Is clarity or crispness of impression and design a help? Yes and no. Early originals in the brown printing, and in the first three blue printings, do show crisp plaid back hatching. But so do some positions in the sheet of 25 of the early Hussey reprints. To complicate matters, the very dark blue original and the grey-green originals are rather heavily, even coarsely, inked and not at all crisp. This makes sense, as all evidence points to both these colors being printed late in the post's life. Unfortunately, the reprints as well range from crisp to smudged printings, with additional plate deterioration the only aid in distinguishing real from reprint. But beware. It is very easy to confuse late Floyd original printings with early Hussey reprints.

One major key for me, after a decade of diligent (and occasional hair-pulling) study, is paper thickness. Originals in blue, brown and green occur on a quite thin machine-made paper, consistently measuring .0022". The brown and green originals occur only on this thickness, in line with their rarity indicating only one printing. The great major-



Type 1 handstamp
starburst pattern used
in early days of post.

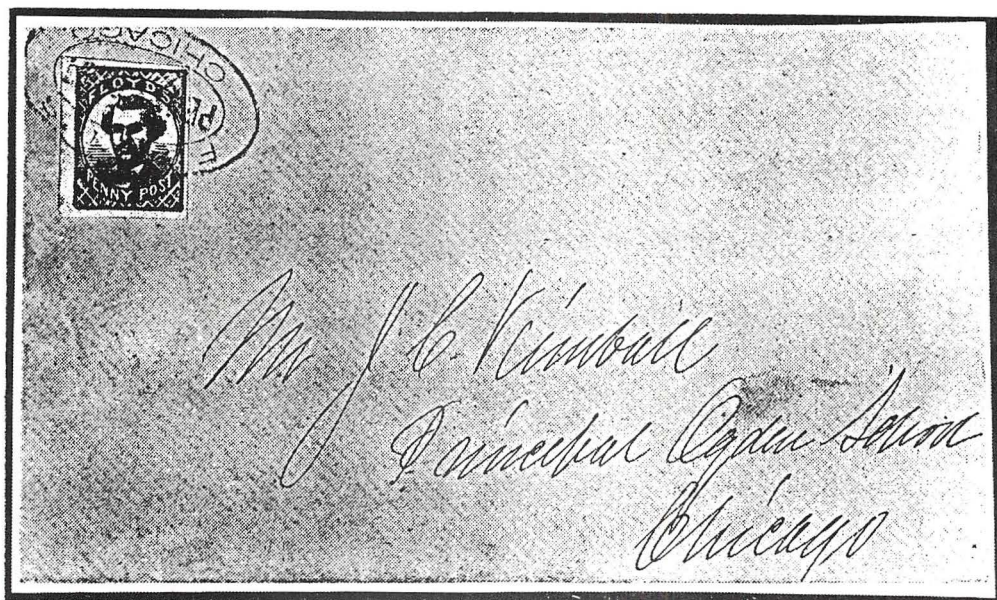


Type 2 handstamp
large oval used from
late 1860 to early 1862.



Type 3 handstamp
used under Mappa, then
Kimball and Waterman.

ity of originals, are, put simply, thinner than the reprints, which range from .0028" to .0032" to .0038" thick. However, one later printing of originals, in medium blue color, is .0032" and the only way to separate it from the reprint of the same thickness is that this stamp is more crisply printed and the plate is less damaged than the same position in the Hussey reprint sheet. My copy has a lovely starburst handstamp of the post, which is crucial in making the call.



Dark blue Floyd stamp on 1861 letter to Kimball, later co-proprietor of Floyd's Post.

Even knowing all the above, however, is no guarantee. I recently found a mint example of the brown that measures .0022" – but its shade is darker than known examples on cover and its printing more smudgy. Until I find this shade properly tied on a cover, it goes into suspended animation, trapped between being judged a reprint and finding new life as a declared original.

In short, a combination of several analytical factors – color, inking, and thickness – is necessary to determine an original beyond any shade of doubt. In scattered cases, only a handstamp can determine the real thing.

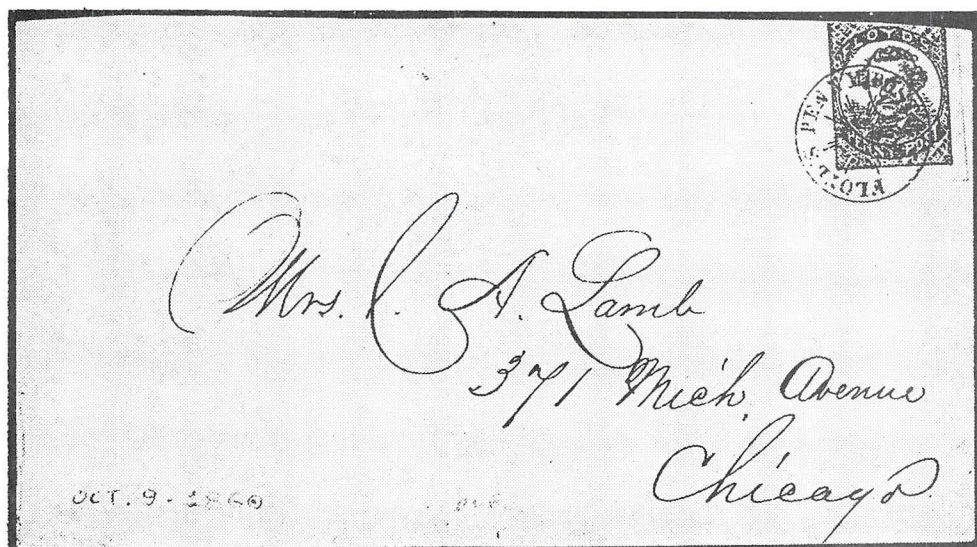
The three known handstamps used by the post are well documented. The first type is a round design often tying the local to cover whose central motif is a starburst pattern (sometimes called a "sunburst") encircled by the words "FLOYD'S PENNY POST". This was most frequently used from July to November 1860 and sporadically afterward. This handstamp also occurs alone on large envelopes imprinted in the upper right or upper left corner and likely was sold as pre-printed postal stationery. However, the device was handstruck, not machine-printed, as the

exact location of each strike varies slightly from envelope to envelope.

The starburst has recently been found on a piece tying a vertical blue Floyd pair to the **back** of an envelope, a rare usage indeed. It was previously recorded on the backs of envelopes but without adhesives. Experience dictates that if this was done once it must have been repeated, even if other examples have subsequently vanished. It has long been presumed that many Floyd's stamps on cover no doubt perished in the great Chicago fire of October 8-9, 1871 which burned thousands of buildings over a 24-hour period, and left 70,000 people homeless.

The second device, used by Floyd himself and by his successor Charles Mappa, is a large double oval, whose centre contains "PENNY POST" with "FLOYD'S" at top and "CHICAGO" at bottom. This came into use in late 1860 and was extensively used in the summer of 1861 when Floyd sold out. Mappa continued to use the oval into late 1861. It most frequently appears on three printings of the blue stamp.

The third handstamp used by Floyd's Penny Post is a larger single circle reading

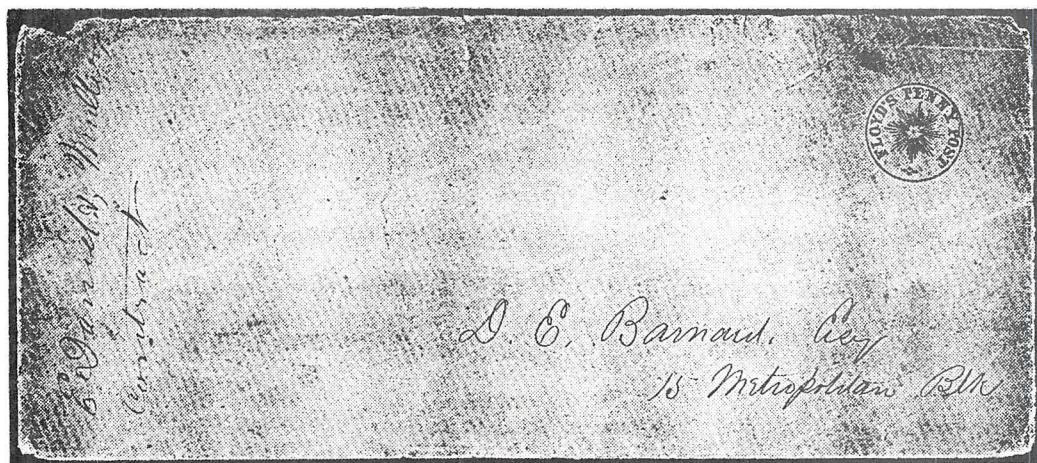


Rare brown stamp, tied by starburst on Oct. 9, 1860, days before it was discontinued.

"FLOYD'S" at top, "PENNY POST" in the middle, and "CHICAGO" at bottom. Floyd was long gone from the post when this was used. It was the final handstamp, and can occur without adhesives on the back of envelopes. It is known tying a green stamp on a cover mailed Nov. 2 and docketed Nov. 4, 1862 (Brown collection) and another green stamp tied on a cover dated Oct. 21, docketed Oct. 22, 1862. I have another green stamp off cover socked with this circle. It can be seen tying a blue Floyd on a June 28 cover with a trio of #63 stamps in the Middendorf

sale. Since #63 was issued Aug. 17, 1861, this cover has to be 1862. These dates all push usage of the third handstamp and the green stamps into the Kimball and Waterman ownership period.

So it appears by collating handstamps to colors of stamps and dated usages that the brown and blue stamps were issued and used by Floyd immediately after the founding of the local post. The blue stamps spanned most of the life of the post, under three ownerships. The green stamps were issued under the later ownership after Floyd had gone to



The Floyd starburst used as postal stationery, cancel applied by hand in advance.

war. The smudgy printing on the green and very dark blue originals support a late printing as well by perhaps a separate printer.

I would hazard a guess that the third handstamp was created and used by Mappa, who has been linked to the subsequent Chicago Penny Post "beehive stamp" which had a stylistically similar handstamp. But the green stamp seems to have come after Mappa, with Kimball and Waterman in the very last days of the post. Kimball is, by the way, a recipient of much Ogden School mail in the 1861 period, where he was principal. Floyd's no doubt had a contract with the school, as well as a number of local businesses for the delivery of mail and circulars.

I hasten to point out that 1862 is a year which remains cloaked in mystery in terms of

definitive historical documentation for all Chicago posts. So the surviving evidence of known covers looms large in any analysis.

Other handstamps found on original blue Floyd stamps include the regular Chicago city CDS of the period, usually in blue, and the post office-generated large round blue grid of bars that accompanied this Chicago date stamp on outbound and occasionally, inbound letters. Floyd, unlike most penny post operators in the last century, had a fairly friendly relationship with the postmaster, who even praised and recommended the local post in print. By 1863 the honeymoon was over and an infusion of regular U.S. post office deliverymen brought Chicago's golden age of local posts to a conclusion.

EAGLE SMALL DIE PROOF

By Donald B. Johnstone

Following the appearance of Robert Meyersburg's recent article, "The Official Carrier Stamp Dies" (*Penny Post* #22, 1996) in which he revealed that the small die proofs of the Eagle carrier were printed from a replacement die, I have discovered a measurable difference in size when compared with the original stamp and plate proofs.

As described, the horizontally-cracked die of 1851 was used in preparing a second die which was re-engraved to obscure the area of the crack.

That the small die proofs of 1903 as well as the Panama-Pacific die proofs were not produced with the original 1851 die is a landmark revelation. It occurred to me that the area of the crack might increase the vertical dimension.

Upon examination with a lens containing a mm reticle, I found the horizontal dimension identical to the stamps and plate proofs.



The vertical dimension, however, was noticeably greater than the stamps and plate proofs by as much as 0.45 mm, which is undoubtedly due to the re-engraved area of the crack.

Therefore, we now not only have the small die proofs of the Franklin carrier, but the Eagle carrier as well, that differ in size from the original dies.

DID BLOOD'S PENNY POST MAINTAIN BRANCH OFFICES IN BALTIMORE AND WASHINGTON, D.C.?

By Steven M. Roth

I. THE ISSUE

There has persisted among those of us who collect and study the covers of Blood's Penny Post a recurring rumor which suggests that in 1849 Daniel O. Blood established branch offices in Baltimore, Maryland and in Washington, D.C. This same supposition also suggests that in 1852 Blood sold the Washington branch office to John Wiley – the founder of Wiley's One Cent Despatch – and that he sold the other branch in 1853 to Joseph Grafflin, who established Grafflin's One Cent Despatch in Baltimore.

This brief article examines these assertions, the evidence to support them, and the mechanisms by which these beliefs have been and continue to be perpetuated among the lore concerning Blood's Penny Post.

II. THE FOUNDATION OF THE RUMOR

The earliest reference I have located which suggests (or, in this case, which unequivocally declares) that Daniel O. Blood operated a branch office in Baltimore, and that he sold the Baltimore business to Joseph Grafflin, appeared in John N. Luff's book, *The Postage Stamps of the United States*,¹ where Luff wrote, describing Grafflin's One Cent Despatch:

The post was originally a branch of Blood's Post of Philadelphia. In 1853 or '54 Joseph Grafflin bought it from Blood and ran it for a few years under his own name. He issued his stamps about the beginning of 1856, but had no connection with the post office beyond that, as many local posts

did, he collected letters and deposited them in the post office, to be forwarded to other places. These statements are made upon the authority of the widow and brother of Mr. Grafflin.

This authoritatively presented statement by Luff is not supported in several respects by available evidence, and has resulted in some mischief by reason of its subsequent unquestioned reiteration in philatelic literature. For example, as I will discuss below, I have not been able to establish, either from my research or from my review of the prior efforts of Elliott Perry and Denwood N. Kelly, any support for Luff's propositions (a) that Daniel O. Blood *ever* operated a branch office in Baltimore, or (b) that Joseph Grafflin purchased an operation from Blood at all, *let alone in 1853 or 1854*, or (c) that Grafflin, if indeed he did buy a branch office from Blood, operated it *in 1853 and 1854 under his own name*.

These points are important. If Luff was correct in his unsubstantiated (at least in his book) statements, then this knowledge would impart a new dimension with respect to the business of Blood's Penny Post as we think we know it (that is, as an intra-city local post). It would mean that Blood's Philadelphia operation was really an independent, inter-city mail company [like, for example, Hale & Co.] subject to the prohibitions imposed by the Act of March 3, 1845. As is evident from the information I published in my article concerning Blood's in an earlier issue of *The Penny Post*,² everything that we *actually know* about

Blood's is contrary to such a conclusion. Furthermore, the Federal court which examined this question in connection with Blood's concluded that its operations were purely local in scope.³

If we were to accept Luff's assertions at their face value, this would require, too, that we would have to suspend the received knowledge concerning the operating dates of Grafflin's One Cent Despatch in Baltimore. Indeed, we would be required to shift the beginning date of this post from 1856 to 1853 or 1854, in the face of no supporting documentary evidence [e.g., datable covers], simply on the basis of Luff's statement. To my knowledge, there is no reported evidence to support such an earlier date of operation, either under the business name "Grafflin's One Cent Despatch" or under some other identifiable operating name.

Not everything that Luff wrote in the quotation is incorrect, however, although in the context of the other untrue information, the accurate data tends to be ambiguous and to lend credibility to the false information. Nonetheless, some of what Luff wrote about Grafflin's is certainly reliable. It is true, for example, that Grafflin issued his own adhesives in 1856 for his own Baltimore post – Grafflin's One Cent Despatch. See **Figure 1**. It is also true that Grafflin's One Cent Despatch delivered mail to the post office. See, for example, **Figure 2**. And while it is entirely possible that Luff learned this information from Grafflin's widow and brother, it is not at all certain from Luff's written statement that what he also learned from them was that Grafflin's One Cent Despatch originally was a successor branch office of Blood's operating in Baltimore in 1853 or 1854.

The next reference to Blood's branch offices that I located was written by Henry C. Needham in a serialized installment of his then influential "U.S. Local Stamps/A Concise History and Memoranda". There, Needham stated concerning Blood's:



Figure 1: 73L1. An unused block of four – one of three reported multiples of this stamp. This block was sold by Robert Siegel as part of the Burger Brothers Stock, Sale June 24-30, 1953 (Lot #697).

A branch was established at Baltimore, and another in Washington in 1849. The good will and business of this concern in the City of Baltimore was [sic.] sold to Joseph Grafflin in 1853. The Washington business was transferred in 1852 to the City Despatch (One Cent Despatch) at Washington, D.C.⁴

In another statement of his work, [this one and subsequent instalments were published in *The American Philatelist* after *The Philatelic Gazette* had ceased publishing] Needham wrote, discussing Wiley's One Cent Despatch in Washington, in one of Needham's characteristic cocktails of fact, fiction and opinion, that,

...Joseph H [sic] Wiley of Washington, D.C....acted as agent for McClintock's Express, 394 D. Street near 7th ... [and that] Wiley was evidently a hustler as is quite clear from the large business he soon was able to develop.⁵

Still writing about Wiley's One Cent Despatch, Needham went on to opine that:

It is claimed that the Post was first established in 1852. In our opinion, however, stamps were not is-



Figure 2: An example of a Grafflin letter “to the mails”. Grafflin covers, while not plentiful, are the most numerous among Baltimore local posts. I record 17 covers.

sued until 1855 or 1856 and continued to be used for less than one year.⁶

What were the sources of Needham’s statements? Had he seen any Blood’s handstamp or any Blood’s adhesive used on an 1852 or 1853 Baltimore or Washington cover? Or, for that matter, had Needham ever seen a Blood’s handstamp or adhesive unequivocally used at any time in Baltimore or Washington? Well, perhaps he had, although Needham to my knowledge never said so in writing.

Had Needham achieved what neither Perry nor Kelly nor Roth was able to accomplish? Had Needham unearthed newspaper advertisements that had been advantageously located for easy discovery by the publicity rapacious Daniel Blood in any Philadelphia, Baltimore or Washington newspaper, referring to the operation of a branch office? If so, I wish Needham had published his discovery. It seems that Needham’s “branch office” history merely was his embellished rendering of John Luff’s unsupported statements.

Was Needham reliable when he wrote that Wiley [whom he erroneously referred to as “Joseph H.” rather than as “John”] had ob-

tained delivery experience in 1852 [Needham intimated] when Wiley was supposed to have been employed as an agent of McClintock’s Express? And, if Needham was correct, did this experience [as Needham’s statement would suggest] thereby make it more likely that Wiley might have purchased an on-going letter post branch than if Wiley had not had such express company training?

It is correct that McClintock’s Express employed John Wiley as an agent, but not in 1852 or 1853 when such experience might have been relevant. Rather, according to Elliott Perry,⁸ John Wiley worked for McClintock’s Express in 1858, thereby reversing Needham’s experiential time-line. This would have been approximately two years after Wiley had closed his One Cent Despatch posts in Washington and in Baltimore, respectively.⁹

Was Needham correct when he asserted that, “... Wiley was evidently a hustler as is quite clear from the large business he soon was able to develop”, implying, I assume, that *the hustler* Wiley might have been more likely to purchase a going-concern branch business from Daniel Blood? This would be

laughable if only the implication had not been proffered with such apparent assurance and authority. In fact, extant One Cent Despatch covers make it quite clear that Wiley's business lasted only about seven months in 1856 in Washington before Wiley closed it down and moved his operation, unsuccessfully, to Baltimore, which in turn lasted only about two months.

Needham was correct, however, that Wiley did not issue his adhesives until 1856 [although even in this statement he was off, in part, by writing "1855 or 1856"]. The suggestion implicit in this declaration, however, that Wiley had operated a previously acquired Blood's branch *under his own name before 1856*, but without the benefit of adhesives, is without any support from reported covers or in the literature.

The next reference to Blood's Baltimore and Washington branch offices I found was an allusion to their existence that appeared in The Rickett's U.S. Index, Locals Section. The heading under one of the listings for Blood's was as follows:

**Blood (D.O.) & Co.
Philadelphia-Baltimore-Washington¹⁰**

The index tabulated citations to 19 articles, each by its placement under the sub-heading purportedly referring to Blood's offices in Philadelphia and Baltimore and Washington. See **Figure 3**. I have acquired and read 17 of these articles. Unfortunately, only one of the articles I read, the one referred to above by Henry C. Needham in *The Philatelic Gazette*, alluded to any Baltimore or Washington association with Blood's. The Rickett's Index heading was disappointingly misleading.

The belief that Blood's established branch offices in Baltimore and Washington has persisted for more than eight decades. I have seen references to it written by dealers and collectors on the backs of covers; I have encountered it on the pages of gold medal exhibits put up in international shows. I have yet to see any justification for the statement.

**Blood (D.O.) & Co.,
Philadelphia-Baltimore-Washington
AmP Vol. 3 (1888-89) p. 19.**

AmPM(O) Vol. 1 (1892-93) p. 21.

CLed Vol. 4 (1888-89) p. 99,

L.D. Roselle.

HosP Vol. 1 (1889) p. 8.

MWSN Vol. 26 (1912) p. 184.

MWSN Vol. 32 (1918) p. 21.

PdaSCB Vol. 1 (1910-11) p. 16, 104,

A.F. Henkels.

**PdaSN(2) Vol. 2 (1911-12) p. 346,
349, 402.**

PdaSN(2) Vol. 3 (1912-13) p. 342.

PGaz(NY) Vol. 7 (1917) p. 13,

Needham.

PMy&W Vol. 22 (1896) p. 28, 66.

PNon Vol. 1 (1889-90) p. 10, H. Harte.

PS(L) Vol. 9 (1911-12) p. 147.

PWs&CN Vol. 32 (Mar 1906) p. 17.

QCP(1) Vol. 3 (1888) p. 81, 164, 195.

QCP(1) Vol. 4 (1889) p. 27, 78, 83 (ill.).

SaltCP Vol. 1 (Dec 1891) p. 1.

SGMJ Vol. 15 (1904-5) p. 80,

C.J. Phillips.

WPGos Vol. 11 (1926-27) p. 1300.

Figure 3

III: IS THERE ANY SUPPORT FOR THE BRANCH OFFICES THEORY?

I have collected and have intensely studied Blood's Penny Post for about nine years. During that time I believe I have seen most of the important covers, auction catalogs [past and current] and other literature and contemporary documentation that have been published over the past seven decades. I also have examined in real time or by photograph most of the covers and folded letters in leading collectors' exhibits of Blood's covers. I have never encountered any contemporary document or instrument which, directly or indirectly, re-

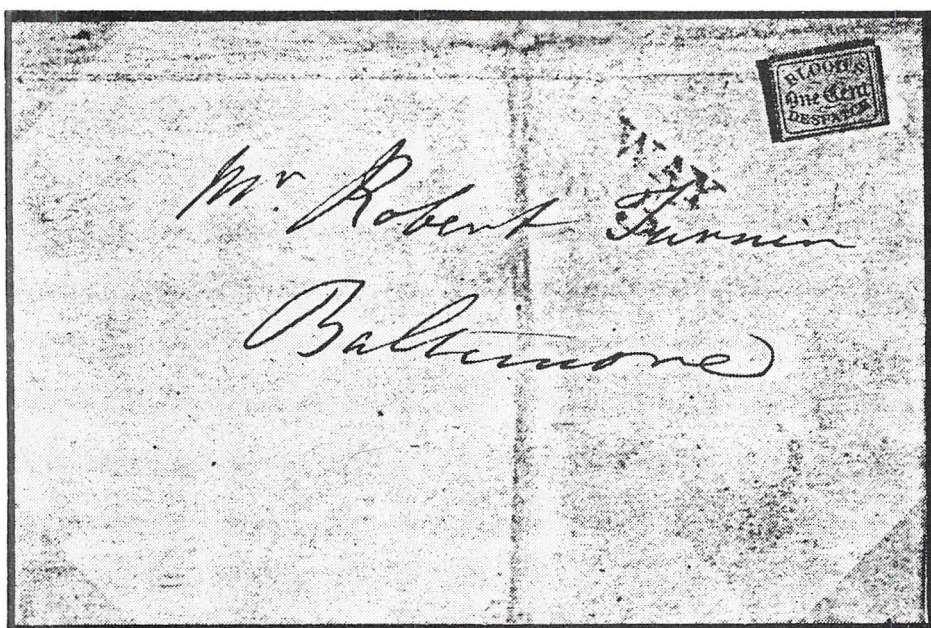


Figure 4: 1850. #15L13. The WAY/5 is in red ink. I have never seen a black or blue example from Baltimore.

ferred to a Blood's branch office in Baltimore or in Washington.¹¹ Nor have I seen any cover which evidenced a Blood's handstamp or adhesive that was unequivocally used either in Baltimore or in Washington.

What I have seen and examined, however, are Baltimore *Way* covers. These were folded letters or envelopes which originated in or around Philadelphia, and which were intended for delivery in Baltimore or further south. These covers display Blood's Penny Post handstamps and/or adhesives applied in Philadelphia. However, they all lack the Philadelphia circle date stamp [demonstrating that they did not *enter the mails* at the Philadelphia Post Office]. These covers might or might not have a Baltimore circle date stamp. They do have on their face, however, the word *WAY* [handstamped or written] with a manuscript postage due rating ["5" or "10", according to the distance of the ultimate delivery point from the Baltimore Post Office] or the phrase *WAY/5* [handstamped or written] or the manuscript letter *W*. See **Figures 4, 5 and 6**.

The likely explanation for these covers is

that Blood's Penny Post collected them in Philadelphia and applied to them its handstamp or its adhesive, or both. However, for reasons about which we can only theorize [e.g., to catch the train when it was too late to deliver the letters to the Philadelphia Post Office and still have them processed and sent onward without delay], these letters were taken directly to the train by Blood's. Because this mail bypassed the Philadelphia Post Office it was not placed into a locked closed bag, but was handled at the train as "loose mail". If the train was one which operated under a contract with the Post Office Department, these loose letters would have received a handstamp or manuscript marking from the official route agent who would have been aboard the train. Because these letters were not so marked, I assume that they were placed aboard a non-contract train, and, therefore, were handled like any other *WAY* letter would have been treated under the applicable Postal Laws & Regulations: they would have been delivered directly to the Baltimore Post Office from the arriving train.



Figure 5: 1850. #15L13. This folded letter entered the Mails in Baltimore or in Washington, where the "W" was written. Like many, but not all, of the manuscript "W" or "W5" WAY letters addressed to Washington, D.C. I have recorded, this one does not have a circle date stamp to indicate where it entered the mails.

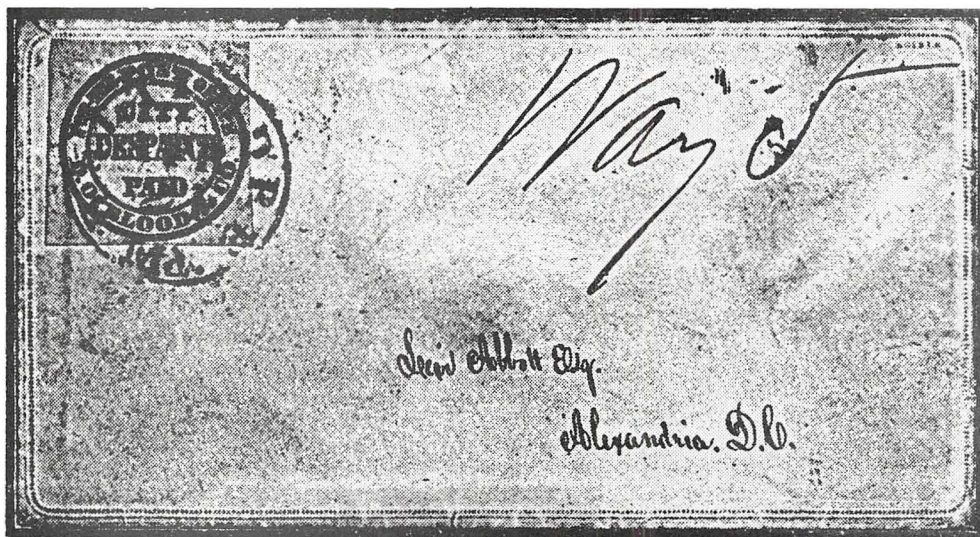


Figure 6: No date. #15L9. Present day Alexandria, Va. was part of Washington, D.C.

There the letters would have been marked WAY [or its equivalent]. The person who delivered the letters to the post office would have been entitled to 1 cent for each letter, a sum which was generally paid "in cash" and therefore, normally not indicated on the face of the cover.

None of the Baltimore WAY covers I have recorded shows any connection with Blood's Penny Post in Baltimore, although some dealers and collectors have assumed from these covers a branch office nexus. The covers I have recorded range in date from 1848 [the year before Daniel Blood

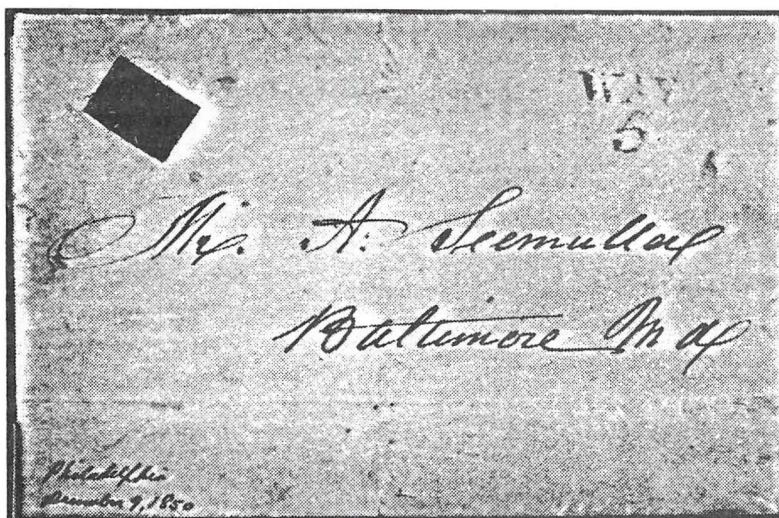


Figure 7: Dec. 9, 1850. #134L1. Red "WAY/5". Letter originated in Philadelphia.

purportedly established a branch office in Baltimore and in Washington] through 1853. I have also recorded Baltimore WAY covers that were serviced by other local post operations in Baltimore, e.g., by Stringer & Morton's City Dispatch of Baltimore. See, for example, Figure 7.

I have been informed by dealers and collectors that combination Blood's + Baltimore WAY covers are scarce and desirable. This view has persisted in the literature. For example, in an explication of his analysis of a Blood's + Baltimore WAY cover submitted to the Philatelic Foundation for a certificate, the analyst wrote that, "... there are at least 5 other covers known through Baltimore with Blood's markings or stamps and Baltimore 'WAY/5' markings."¹² My records do not support such scarcity.

I stopped recording Blood's + Baltimore WAY covers in 1992 after I had listed 17. I was then convinced that they were fairly common for local post covers. During the following two years I saw (but did not record) 10 or 11 others. Then, for reasons not relevant here, I began again in 1996 to list these covers in my records as I came across them. I have added 11 more this year. Thus, without regard to the 10 or 11 covers that I observed but did not list in

my records, I have logged 28 examples. I know there are at least 38 such covers out there based on my own observations. I expect that there are very many more. In any event, this total does not fall within my definition of "scarce".

IV. ARE THERE ANSWERS IN CONTEMPORARY NEWSPAPERS?

Elliott Perry searched the newspapers in Baltimore for a Blood's connection, but found none.¹³ I do not know if he conducted a similar search in the Washington, D.C. newspapers. Denwood N. Kelly, too, thoroughly searched the Baltimore newspapers and never found a connection with Blood's.¹⁴

As part of my research for the article I published in *The Penny Post* in 1991 in respect of Blood's,¹⁵ I examined every issue of the *Philadelphia Daily Public Ledger*¹⁶ from 1842, when Blood's predecessors opened the post, through Jan. 11, 1862, the day after Blood's Penny Post ended operations. I photocopied every reference I found with respect to Blood's. I also examined the Hollowbush transcripts of the *Public Ledger* as a backup to my own search

through that newspaper, as well as other contemporary Philadelphia newspapers. I found no mention of a Baltimore or Washington branch office. Finally, I also examined the Baltimore newspapers for the relevant period [but hurriedly since both Perry and Kelly had already done so] and also the *Washington Star*. I did not find any Blood's connection with Grafflin in Baltimore or with John Wiley in Washington, D.C.

CONCLUSION

The absence of evidence is not evidence of absence.

Yes, there is merit in this tautology. Nonetheless, I am persuaded that since the efforts of Elliott Perry and Denwood Kelly did not uncover any basis to support the branch office hypothesis with respect to Baltimore, it is very likely that there is no such evidence to be found. I am also satisfied with my efforts in respect of the Washington newspapers. I am confident that Daniel O Blood did not operate a branch office in the District of Columbia.

ENDNOTES

1. 1902 edition, p. 164.
2. Steven M. Roth, "Blood's Despatch Revisited", *The Penny Post*, Vol. 1, No. 4 (Nov. 1991).
3. *United States v. Kochersberger*, 26 Fed. Case 803 (CCED Pa. 1860).
4. Henry C. Needham, "U.S. Local Stamps/ A Concise History and Memoranda", *The Philatelic Gazette*, Vol. 7, #1 (Jan. 1917), p. 13.
5. *The American Philatelist*, Vol. XXXIII, No. 6 (Mar. 1920), p. 197.
6. *Id.*
7. In a letter from Elliott Perry to Denwood Kelly, Perry wrote, "...Have found no verification of statement by Luff (his book, page 207) and Needham that the post [Grafflin's in Baltimore] was a branch of Blood's of Philadelphia. The Needham account is largely immaterial or bunkam - as usual."

Letter, dated July 10, 1941, on file at Baltimore Philatelic Society.

8. *Pat Paragraphs*, p.444 (Reprint ed. BIA).

9. See, Denwood N. Kelly, "Private Posts in Baltimore/1844-1860", *The Collectors Club Philatelist*, Vol. 50, No. 5 (Sept. 1970), p. 290; Denwood N. Kelly, "John Wiley's One Cent Despatch/Washington City - 1856", 18th Congress Book (1952), p. 9.

10. Reprinted in *Philatelic Literature Review*, Vol. 44, No. 4 (4th Quarter - 1995), p. 338.

11. I have, however, found evidence which suggests that Blood's Despatch operated a branch office in Camden, New Jersey.

12. *Opinions*, William Crowe, "A Misleading But Genuine Way Marking", p. 23 (NY 1985). Even if Mr. Crowe was referring specifically to the "WAY/5" marking in combination with Blood's, his count would be too limited.

13. Perry, in his July 10, 1941 letter to Denwood Kelly, wrote: "I don't know where the story started about this post [Blood's Penny Post] having a branch in Baltimore. The story that the books in Md. Hist. and other libraries got to know me so well that when I cam [*sic.*] in the front door they all started to wag their tails is probably exaggerated, but I think I followed up every clue I could find and don't think I missed much. Never found actual record of Blood's in Baltimore." Letter, Perry to Kelly, *Ibid.*

14. Kelly, *CCP, Ibid.*, pp. 299-300.

15. Roth, *Ibid.*

16. This is the newspaper in which Daniel O. Blood and Charles Kochersperger placed all of their advertisements since (a) Daniel Blood's brother-in-law [William Swain] was a Vice President for the company, Swain, Abell & Simmons, which owned the newspaper, and (b) Blood had been the newspaper's Chief Cashier before acquiring his post in 1845.

SPENCE & BROWN'S PHILADELPHIA, PA.

By Larry Lyons

The author is preparing an extensive book on the attributes of genuine as well as forged locals and carrier stamps of North America. Publication is slated for later this year.

This express post was established by James K. Spence and Emanuel D. Brown in 1847-48. There are only two known copies of Type I and Type 2 is extremely rare.

ORIGINAL Type 1 Typeset 159L1

1. The lines read: PHILAD'A / EXPRESS POST / 2 Cts. / Spence & Brown.
 2. There is an ornate patterned border.
- Color: *Black on bluish.*



ORIGINAL Type 1

ORIGINAL Type 2 Typographed 159L2

1. The letters of "SPENCE" are individual and are not connected at the bottom.
 2. The arm of the rider does not completely cover the "I" in "PAID" and the arm just touches the "A".
 3. The shape of the grass under the hind legs is distinctively different than the forgeries and there is no divot space in the grass.
 4. The eye of the horse is a darkened spot and the outline of the horse's head is missing to the left and right of the eye.
 5. The left inner border line is thin and the outer border line is thin at all other sides.
 6. The outline around the words "SPENCE & BROWN'S" does not extend to touch the face of the rider.
 7. There is an apostrophe in "BROWN'S" and a visible "S".
- Color: *Black.*



ORIGINAL Type 2

FORGERY A Type 2 Typographed (Hussey)

1. The letters "SPE" of "SPENCE" are connected at the bottom.

2. The arm of the rider covers the "I" in "PAID" and, also, covers a small portion of the "A".
3. The back hoof is shaped like an arrow-head.
4. The shape of the grass under the hind legs is different from the original and there is a divot space in the grass.

5. The eye of the horse is a diagonal dash.
6. The size is 35 mm by 28 1/4mm.
Color: a. On thin white wove: *Black.*
b. On paper colored through: *Black on greyish; black on pale pink; black on yellow; black on cream (thick).*

FORGERY B Type 2

Typographed

1. This is a crude forgery of Forgery A.
2. **There is no "S" on "BROWN'S".**
3. **The horse's tail is clear of the border, but it is very wide at the end.**
4. **"D" of "PAID" is raised up.**
5. **One blade of grass touches the horse's rear hoof.**
6. **"C" touches the "E" in "SPENCE".**
7. The size is 36 1/4mm x 29 mm.
Color: *Black on white wove.*

FORGERY C Type 2

Typographed

1. The letters of "SPENCE" are individual and are not connected at the bottom.
2. **The arm of the rider covers the "T" and most of the "A" of "PAID".**
3. **Ampersand shaped like a numeral "8".**
4. **The rider's body is shaded vertically.**
5. The shape of the grass under the hind legs is horizontal lines.
6. There is no apostrophe in "BROWNS".
7. The blanket has much more clear white space.
8. The foot of the rider is too small.
9. The size is 34 1/2mm x 27 mm.

Color: *Black.* On paper colored through: *black on cream; black on light blue; black on blue; black on pale pink; black on grey violet; black on tan; black on green; black on sepia; black on pale green; black on blue grey; black on pale yellow.*

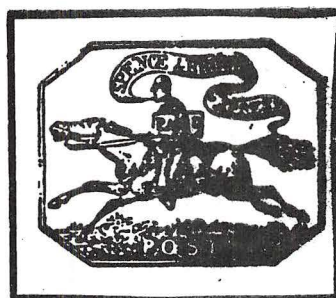
FORGERY C1 Type 2

Typographed

- 1-9. The identifying characteristics 1-9 of Forgery C are repeated.
10. There is a large white flaw appearing as a strip on the rear of the horse and down the horse's leg.
Color: *black on toned white wove; black on blue colored through.*



FORGERY A



FORGERY B



FORGERY C



FORGERY C1



FORGERY D



FORGERY D1



FORGERY E

FORGERY D Type 2

Typographed (Probably Scott)

1. Lettering of "SPENCE & BROWN'S EXPRESS" is unserifed.
2. No apostrophe in "BROWN'S".
3. The tail hair is extremely wide.
4. The blanket has a lot of diagonal lines of shading.
5. There are no horizontal lines in the grass under the hind legs.
6. The first "E" in "EXPRESS" is bold and lower down.
7. The size is 34 mm x 28 mm.
8. There is a break in the outer frame line at the top NW side.

Color: *Black on white wove. On surface colored paper: Black on yellow, black on pink, black on green; black on orange-yellow; black on pale pink.*

FORGERY D1 Type 2

Typographed (Probably Scott)

- 1-7. The identifying characteristics 1-7 of Forgery D are repeated.
8. There is no major break in the outer frame line at the top NW side.

Color: *Black on white wove.*

FORGERY E Type 2

Typographed

1. This is a forgery of Forgery A.
 2. The corner of the "A" in "PAID" is not covered by the arm.
 3. The "S" in "BROWN'S" is missing so it reads "BROWN".
 4. The ampersand has no upper loop.
 5. The top serif of the upper arm of the first "E" of "EXPRESS" is broken off giving the appearance of a short arm.
 6. The "D" in "PAID" has an attached upper serif and no lower serif.
 7. The size is 34 1/4 mm x 28 1/4 mm, which is 3/4 mm shorter in length than Forgery A.
- Color: *On white wove: Black; orange.*

FORGERY F Type 2

Typographed

1. The "A" in "PAID" is very crude and is dropped down.
2. The "D" in "PAID" is broken at the top and bottom and has no serifs.
3. The bottom arm of the final "E" in "SPENCE" is broken.
4. There is a break in the bottom of the "O" in "BROWN".
5. The horse's rear right leg is only attached by a thread.
6. There is no apostrophe in "BROWNS" and the "S" is obscured.
7. The bottom serifs of the "PE" in "SPENCE" are connected.
8. The size is 37 mm x 29 1.2 mm making it the largest of all the forgeries.

Color: *Black on very thin pale orange paper colored through.*

FORGERY G Type 2

(After Moens)

1. The front raised leg of the horse is mostly missing and looks sick.
2. There is a blade of grass nearly touching the rider's foot.
3. There is a divot under the hind legs with two blades of grass sticking up.
4. "N" of "BROWN'S" is partly obscured and there is no apostrophe and no "S".
5. There are two short horizontal lines in front of the horse's left hoof.
6. There is a large break in the inner border at the NE corner.
7. The inner border has a jog in front of the horse's mouth.
8. The bottom two hairs of the horse's tail are not connected.

Color: *Black on beige colored through.*

FORGERY H Type 2

(After Moens)

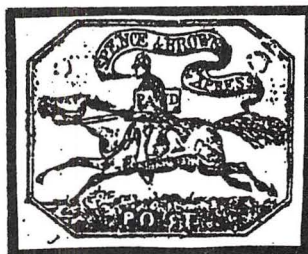
- 1-5. Identifying characteristics 1-5 of Forgery G are repeated.
6. There is a break in the inner border at the NE corner with a dot inside the break.
7. There is a spray of saliva from the horse's mouth.



FORGERY F



FORGERY G



FORGERY H



FORGERY I



BOGUS I



BOGUS II

8. There is a dark circular flaw above the final "S" of "EXPRESS" and a second dark arc of a flaw with four dots over the horse's head.

9. The "S" in "POST" is misshaped and is mostly missing.

10. The bottom two hairs of the horse's tail are not connected.

11. The size is 34 mm x 27 1/2 mm.

Color: *Black on cream colored through.*

FORGERY I Type 2

(After Moens)

1-5. Identifying characteristics of 1-5 of Forgery G are similar.

6. There are two white flaw breaks in the inner border at the NE corner.

7. There are 18 dots under horse's chin.

8. The bottom two hairs of the horse's tail are connected by a line that protrudes to the left.

9. There is a broken squiggly line extending from the horse's extended sick front leg.

10. There is a "D" shaped flaw over the horse's head.

11. There is no circular flaw above the "S" of "EXPRESS".

Color: *On paper colored through: Black on yellow; black on pale green; black on deep blue; black on dark magenta.*

BOGUS I Type 2

1. Top label reads "DUTCH FLAT EXPRESS" in unserified capitals.

2. Horse's tail has lines of hair.

3. Horse has fine lines of shading.

4. The turf is made up of fine lines.

Color: a. On white wove: *Crimson; light red.* b. On paper colored through: *Brown on cream; purple on dark pink; red on pale green.*

BOGUS II Type 2

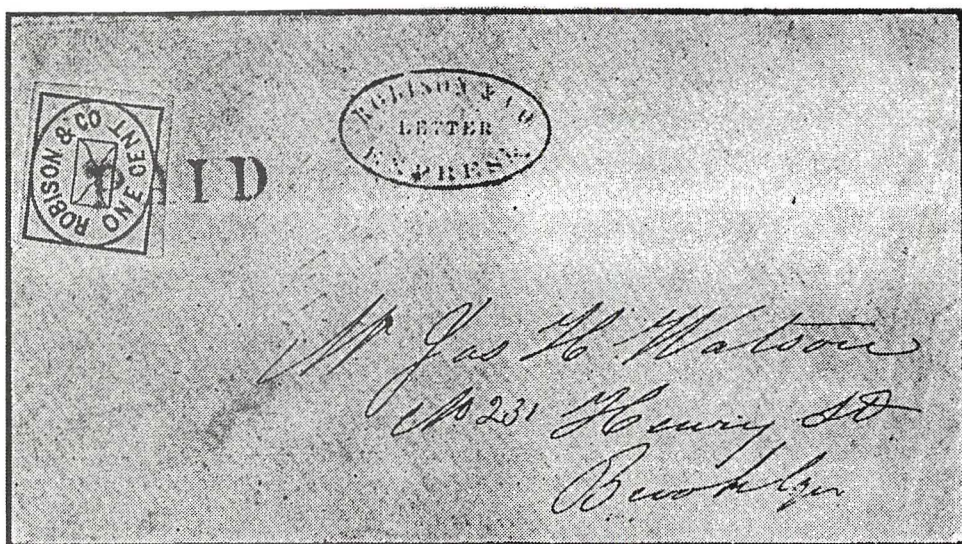
1. Top label reads "DUTCH FLAT EXPRESS" in unserified capitals.

2. Horse's tail is a solid dark mass.

3. Horse has dark areas of shading.

4. The turf has a solid dark bottom.

Color: *Brown on white wove; lilac on pink surface colored paper.*



Only known example of Robison on cover with company handstamp.

ROBISON & CO. BROOKLYN, NEW YORK

By Larry Lyons

This was a local post operating in Brooklyn, New York from 1855-56. The original and all of the forgeries are typographed.

ORIGINAL (Scott 128L1)

1. The upper leg of the ampersand turns downward and ends in a point or hook.
2. The lower loop of the ampersand is slightly larger than the upper loop and black faults occur on the loops making the daylight shape irregular.

3. The top leg of the "E" in "CENT" rises slightly.

4. The tops and bottoms of the "C" and the "O" in "CO" are rounded.

5. The "S" in "ROBISON" is well formed with regular upper and lower curves.

6. The outer rectangle frame line under "CENT" is irregular.

7. The paper is greenish gray-blue colored through.

Color: Black on greenish grey-blue paper colored through.



ORIGINAL

FORGERY A (Hussey)

1. The lower leg of the ampersand curves along its entire length and points toward the exact corner of the envelope which is only 1/2 mm away.

2. The top cross of the "T" in "CENT" is more than 2mm in length making it longer than any variety.

3. The "R" in "ROBISON" has a straight vertical front leg with a wider opening between the legs than any variety.



FORGERY A



FORGERY B



FORGERY C

4. Two of the eleven plate settings have a damaged top arm in the "E" on "ONE".

Color: *Black on light glue paper colored through.*

FORGERY B

1. The upper curve of the ampersand has a constant black dot nose.

2. The opening in the "C" of "CO" is wide and the bottom tail of the "C" flares wider at the end.

3. The top leg of the ampersand ends looking like a snake head.

4. The center arms of the "E" in "ONE" and the "E" in "CENT" are minutely detached from the upright. This is also true of forgeries A, C and D.

5. The cross of the "T" in "CENT" is also minutely detached from the trunk.

6. The cross of the "T" in "CENT" is also minutely detached from the trunk. This is also true of forgeries A and C.

Color: *Black on clear blue paper colored though.*

FORGERY C

1. There are two clear fine vertical lines in the oval seal.

2. Both legs of the ampersand end in flat hooves.

3. The lettering and border are slightly thinner than the other forgeries.

Colors: *Black on yellow glazed SC paper; Black on green glazed SC; black on crimson glazed SC; black on vermillion glazed SC.*

FORGERY D

1. The outer frame and the lettering are heavier than the other forgeries.

2. The opening in the "C" of "CO" is narrower than in the other forgeries.

3. The rising leg of the ampersand clearly passes over the other leg.

4. The center arms of the "E" in "ONE" and "CENT" are detached from the upright, but the cross of the "T" is not detached.

5. The upper loop of the ampersand is much smaller than the lower loop.

Colors: *Black on white wove; violet on white wove; black on blue glazed SC paper; black on lilac-grey SC; Black on green SC; black on pink SC; black on pale grey-green paper colored through; black on pale straw CT; black on yellow CT.*

FORGERY E

1. The "C" and the "O" in "CO" are flat on the top and curved on the bottom.
2. The left side of the horizontal stroke of the "T" in "CENT" is shorter than the right side.
3. The lettering is more clearly printed than the other forgeries.

Colors: In white wove or laid paper:

Pale purple (W&L); green (W&L); deep brown (L); brown; yellow; purple; red; black; pale yellow; blue.

On paper colored through:

Black on grey-green; black on violet blue; black on grey-blue; blue on pale lilac-grey; red on yellow; purple on yellow; red on pale grey-blue.

On surface colored glazed paper:

Black on green; black on emerald green; black on vermilion; black on crimson; black on pale violet; black on yellow; black on magenta; black on salmon pink; black on clear pink; black on bright blue; brown on brown.

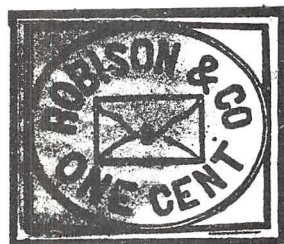
FORGERY F

1. The oval is one solid frame line.
2. The letters are smaller with more space between letters and a larger gap between the "ONE" and "CENT".
3. There is more space between the envelope corners and the lettering.
4. The "E" in "ONE" and the "E" in "CENT" have shorter arms.
5. The seal on the envelope is a thin solid elongated oval.
6. The upper loop of the ampersand is much smaller than the lower loop.

Colors: *Black on white; black on dull pink.*



FORGERY D



FORGERY E



FORGERY F

THE UNKINDEST CUT

Recently I purchased two rather unattractive covers, each bearing cut-to-shape stamps. I did not expend a fortune for either cover, as such stamps are not looked upon with great favor among the exhibiting glitterati of the stamp fraternity. So I did not have great competition on the bidding floor. In fact, most collectors view cookie-cut stamps as damaged goods, a tragic mutilation performed by ignorant, if ancient, fools.

Yet one must be more forgiving in the realm of local posts. For a brief period, beginning in 1844 and lasting strongly for five or so years, cut to shape stamps were all the rage. One of the earliest and most persistent of participants was Boyd's in New York City, whose clerks delighted in cutting the spare paper from around the design and placing the cute oval stamps in pillboxes in general stores where such adhesives were sold. Judging by surviving uses on fancy embossed covers, the ladies found the practice especially engaging.

Independent Mails were real pioneers in the practice. Many Overton round pigeon stamps exist cut to shape, and were frequently so used on cover. Much to our everlasting chagrin, the rare and valuable tablet words FREE below the design, were thus cut off on many specimens for all posterity.

Hale & Co. was a pioneer in mechanization. This Independent Mail Company designed and used a large device for "die cutting" the Hale octagonal stamps to shape, presumably a sheet of 20 at a time. It was a simple labor saving device and was soon imitated by the other local posts, with Boyd most avidly jumping on the bandwagon.

With the Boyd "eagle on globe" series, it is possible to assemble a masochistic series of die cut stamps, running from 20L4 through 20L24. I possess a virtually complete run, with the odd scissor-cut specimen to round out the machine-cut oval stamps. In fact, the only 20L19 I own is die-cut.

Many other examples abound. Cutting's

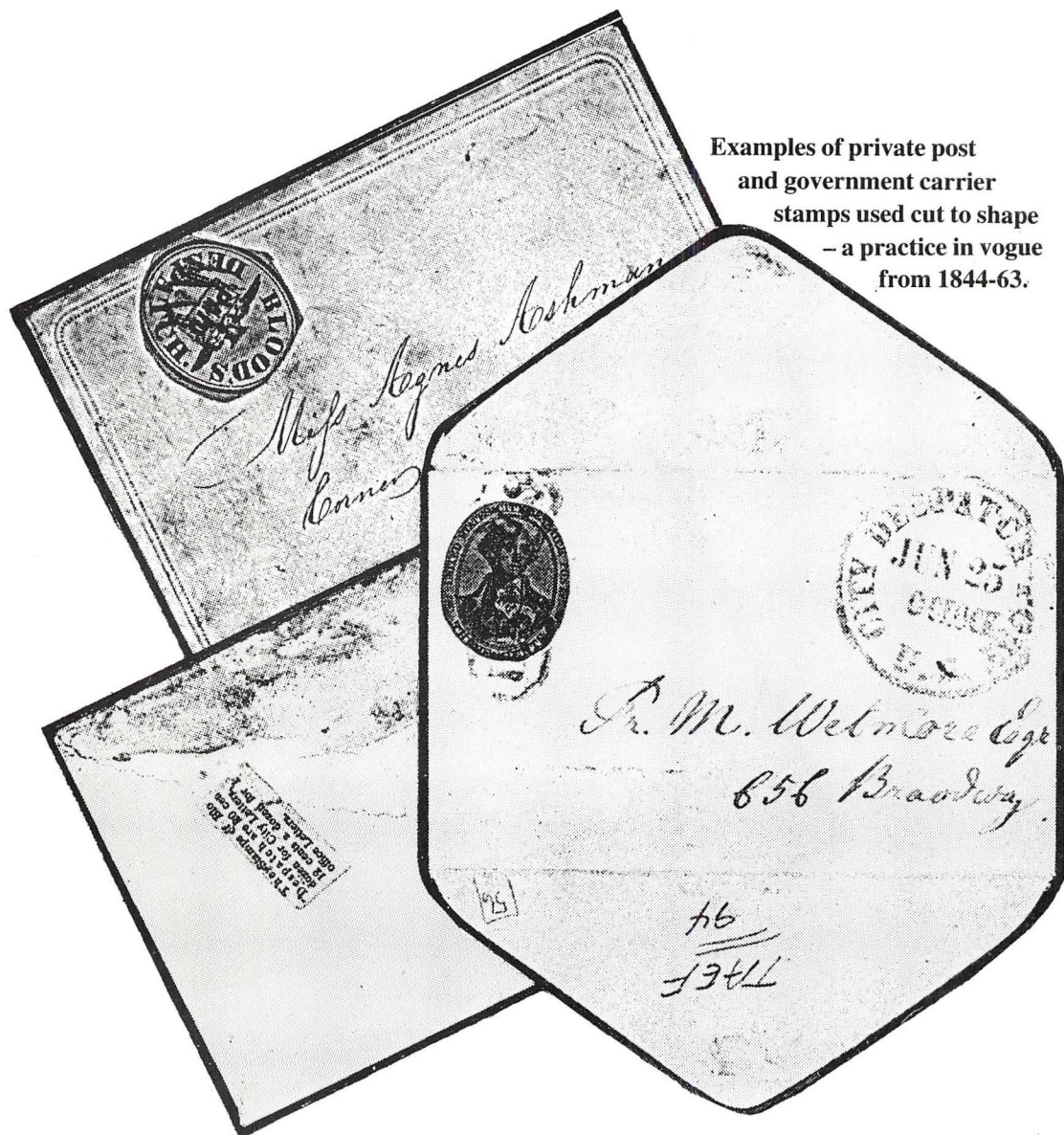
Buffalo horseman stamp uniquely exists cut to shape. Hanford's Pony stamps often rode their covers cut oval, as did the steamer stamp of East River P.O. Even after the mid-1850s Price's City Express lady stamps (119L1-2) are found cut oval. Prince's steamer stamps were clipped thusly into the 1860s.

So it was no great surprise to discover the blue City Despatch stamp, 6LB5b, cut to shape and beautifully tied by red U.S. government carrier handstamps to a tiny ladies' cover. After all, this was also New York City, circa 1845, and such a use was regarded as rather chic, not an aberration of esthetic taste. The usage was even viewed as proper, and in vogue, by folks of the 1840s patronizing such posts. This is a hard number to explain to the authors of the Scott catalogue.

The practice of close-cutting adhesives spread briefly to other cities as well. An example is shown from Philadelphia, of the Blood's pigeon stamp, 15L11, cut roughly to shape and posted on a small ladies' envelope in 1848. It would never win a beauty contest. In fact, it looks downright suspicious, as if pasted in hopeless haste on the envelope. But in fact, I regard perfectly placed locals with ideally struck handstamps with much more suspicion. Forgers usually don't go out of their way to create ugly things.

Lending credence to the Blood's cover (aside from the fact other examples from the period 1846-48 exist so cut to shape and this is marked G.B.S. i.e., George Sloane) is a tiny label pasted on the backflaps, which is the real reason I purchased the cover. The label is rather special. Unlike the dozens of Blood's advertising labels issued, this actually gives the price of the adhesives, and by extension, the real rates charged by the private post that year.

The label reads: "The stamps of Blood's Despatch are 20 cents a dozen for City Letters, 12 cents a dozen for Post office Letters." This referred to the widely advertised



Examples of private post
and government carrier
stamps used cut to shape
— a practice in vogue
from 1844-63.

distinction between the Blood Strider stamps (City Stamp) and the circular City Despatch (For the Post Office Stamps).

The pigeon stamps occupied a middle ground, though most seemed destined for local city usage, as direct successors to the long popular Strider stamps. The sliding scale of rates is interesting. City Letters could be either pre-paid, or paid collect and the rate started at 6 for 10 cents. The To The Post Office stamps had to be pre-paid and cost 3 for 5 cents, or the same at the low end. The single stamp rate was 2 cents.

As the label hints, a sliding scale gave in-

creasing savings to consumers. Bloods flyers confirm that at its most economical end, 8 dozen City stamps could be bought for \$1.00, and 100 For the Post Office stamps cost 75 cents. For citizens, a substantial savings was to be had by buying Blood stamps in advance in bulk. At these prices, the 2 cent rate verged on real Penny Post territory. Half price (or better) savings. Thus was continuity of business ensured. The U.S. post office could not by law engage competitively in such discounting of its adhesives.

It was, no doubt, the unkindest cut of all.

— Gordon Stimmell

REVENUE STAMPS of the UNITED STATES

Scott-Listed Revenues
Taxpaid Revenues
State Revenues
Possessions Revenues
Revenue Proofs & Essays
Telegraph Stamps
Local Post Stamps

Literature Pertaining to Revenue,
Telegraph and Local Post Stamps of the World

*I maintain the finest
stock in the country*

*Write or call for my current pricelist or
send your want-list for custom
approvals tailored to your needs*

Eric Jackson

Phone: 610-926-6200 Fax: 610-926-0120

E-mail: ejackson@epix.net

P.O. Box 728, Leesport, PA 19533-0728

member ARA ASDA APS

Byron J. Sandfield
Major Buyer & Seller of
Carriers & Locals
For Advanced & Beginning Collectors



**PARK
CITIES
STAMPS** | 6440 North Central Expressway
Suite 316
Dallas, Texas 75206
Phone: 214/361-4322

Member - ASDA, APS, TSDA, ARA
The Carriers & Locals Society

If you are a dedicated collector of classic United States stamps, covers, or fancy cancels, we can help you build an award winning collection.



**Ventura
Stamp Co.**



Quality U.S. Stamps, Covers & Fancy Cancels
Post Office Box 508, Brielle, New Jersey 08730
(908) 528-7178 Fax (908) 223-2810