

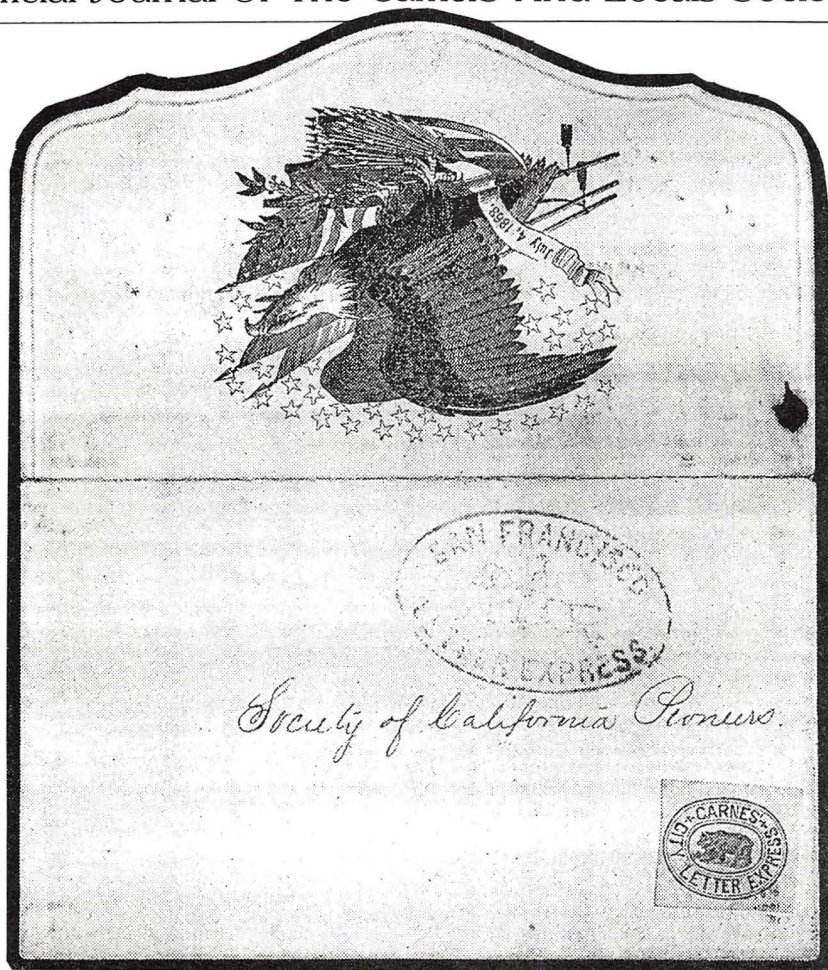
APRIL 1997

WHOLE NUMBER 26

VOL. 7 NO. 2

# THE PENNY POST

Official Journal Of The Carriers And Locals Society



Classic Carnes cover from Loomis period tied by blue dots.

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FLOYD'S PENNY POST FORGERIES  
RAYMOND'S PENNY POST  
BURK'S CITY EXPRESS POST

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# THE PENNY POST



VOL. 7 NO. 2

APRIL 1997

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## Official Journal Of The Carriers And Locals Society

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# EXPLORING THE HABITAT OF CARNES BEAR STAMP

By Gordon Stimmell

Part of the lure of collecting locals or private posts is that so little remains known. Most had a brief span and their proprietors quietly faded into obscurity.

A case in point is Carnes City Letter Express in San Francisco. William A. Carnes took over the post in 1865 from Gahagan & Howe. He issued his own little red adhesive portraying the California bear, 35L1. In 1866 he sold out to W. E. Loomis, who later modified the bear stamp by routing Carnes' name and adding an address below the design.

The Carnes stamp is not exceptionally rare. Mint copies do turn up from time to time, and occasionally, cancelled copies emerge. Perhaps more existed before the great earthquake devastated downtown San Francisco attics and office buildings in 1906.

Known handstamps include a rare oval reading "Carne's City Letter Express"; a 2-line handstamp that reads "Carnes Express/San Francisco", and a blue or black grid of dots. The stamp also exists with a blue X for Valentine's Day use, 35L2, indicating a double, or ten cent rate rather than five cents.

As well, Richard Schwartz documented recently in the *Penny Post* (Vol. 5 #4) two examples of a blue oval with the name of William A. Frey on the stamp, used ca. 1866, presumably, as an advertising lure. And recently a Carnes surfaced with a Gahagan & Howe oval handstamp, "CITY, G.&H. EXPRESS" (Siegel 3/26/96) probably struck in transition after Carnes bought out G. & H.

And then we leap into the land of mystery. For years we have heard of specimens bearing tiny words and letters of an unknown blue handstamp. One such Carnes' stamp with such fractured lettering exists just tied on a cover front addressed to San Francisco (see **Figure 1**). However, the message is in-



**Figure 2. Discovery copy of the Carnes on piece with the mystery handstamp.**

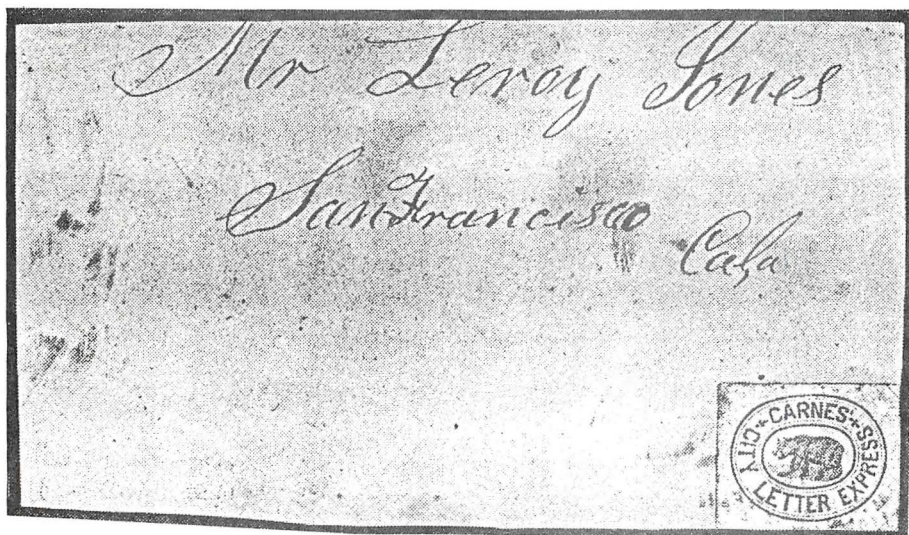
decipherable and fragmented. Many frustrating hours have been spent trying to piece together any meaning whatever from the alphabet soup of this tiny handstamp.

Then a few weeks ago, in a dishevelled Toronto stamp shop, a Carnes stamp showed up with some of the same fragmented blue letters, but much more firmly struck (see **Figure 2**). It came replete with a Philatelic Foundation Certificate which basically said, "Stamp is genuine, but the cancellation is counterfeit." This message is repeated in huge diagonal red letters on the certificate, warning all collectors of the fraudulent nature of the item.

Needless to say, my heart was racing. I attended the auction and purchased the item from the floor with no competition whatever. The words in the handstamp certainly gave me *deja-vu* and I wanted it for my reference collection, if nothing else.

Certificates from the Philatelic Foundation have to be fairly conservative, especially when dealing with uncharted territory. That is totally natural and to be expected. Cer-





**Figure 1. Stamp on piece with similar handstamp to Figure 2, composed of tiny blue lettering, struck several times and badly blundered.**

tainty is a necessity of certification in whatever field. However, I did wonder why a forger would go so far out of his way to create an unknown handstamp when there are several very real Carnes company handstamps to imitate. My nose was twitching.

At home, I began the struggle to find meaning in this partial blue handstamp overlying the Carnes adhesive. The top line, in all caps, has the faded partial word:

...ONE ....

The second line, in smaller letters, reads:

...SCRIPTIONS RE (C) (G) ...

And the bottom line, also small, read:

..... AN FRANCISCO ....

My first guess, knowing that the Carnes stamp did see local advertising usage, was that perhaps the second line read "prescription re(gistered)" and was a handstamp used by an unknown druggist who patronized the post. But a quick search of pharmacists and drug companies turned up nothing with "ONE" prominently featured in it.

Next I explored the possibilities involved in using "subscription re(ceived)", perhaps by a newspaper of the day using the hypothesis that the stamp might have been used in delivery of a local newspaper or a journal, a practice engaged in by local posts in several eastern cities in the 1840s and 1850s. How-

ever, no newspaper fit the "ONE" fragment and besides, I would not recall the Carnes stamp being used on a newspaper or periodical, although Wells Fargo certainly issued special stamps for such usages.

Then I recalled a totally obscure article written back in 1896 by one "K. Narca" in an unknown philatelic journal. I note in passing that K. Narca is "a crank" spelled backwards. Under the heading "California Notes" and below an old tintype of W.E. Loomis (see



**Figure 3: W.E. Loomis, ca. 1866.**



Figures 4-5. The genuine red unlisted Carnes letter/ package express adhesives.

**Figure 3)**, the correspondent interviewed a former carrier who recalled the days of working for Loomis. The local carrier, whose name was E. C. Stock, left the dispatch business in 1866 and went on to a 30-year career as a newspaper reporter and city editor with *The Call*.

Several paragraphs are highly pertinent, including one on Frey, mentioned in the earlier *Penny Post* article.

These are Stock's own words:

"In the early part of 1866, I went to work for Loomis in the capacity of carrier for what was known as the 'City Letter Express.' It was also known as the 'Carnes Express' and as the 'San Francisco Letter Express,' having virtually three names.

"The proprietor, Mr. Loomis, used the stamps in rose color that had been printed for Carnes for the purpose of franking envelopes at the rate of 5 cents each.

"For parcels, however, and particularly valentines, he used the 'San Francisco Letter Express' stamp. One of our best customers for the envelopes thus franked was William E. Fry, [presumably one and the same as William A. Frey] who then kept a stationery store at 410 Kearney Street. He would buy a large quantity of them at one time, and the purchasers of valentines would paste the franked envelope on the back of the envelope containing the love message, when the latter was too large to be received in the franked envelope itself. In this way Mr. Fry not only made a small profit on the franked

envelopes, but was in a position to accommodate his customers, who were thus saved the trouble of themselves having to come to our office."

This certainly elucidates the "Frey" handstamp on the Carnes stamps, which are rarer than the blue horseman handstamp referred to as also used by the merchant. We are assuming that "Fry" is the same man as "Frey". But what about the mysterious "prescription" or "subscription" wording on our unknown handstamp?

Stock goes on:

"The rates were as follows: 5 cents for what was called the inside limits, which was inside of or east of Ninth and Larkin Streets. Outside of that the rates ranged from 15 to 25 cents, the latter amount being the charge for a letter to the Mission district. The express company had a large number of regular clients, who purchased the Carnes' stamps at a reduction on regular rates, and they also purchased stamped envelopes bearing the 'San Francisco Letter Express' stamp, without the Carnes' stamp affixed to them. I make that statement in order to show that the stamp was actually used and recognized by the express company as a prepayment."

This is an astounding revelation to me, and finally explains the presence in major collections of two larger Carnes adhesives, one a 15 cent and the other a 25 cent value, both in rose (see **Figures 4 and 5**). These have long been presumed to be real by locals experts, as opposed to straggly blue imita-



tions by Taylor. Both genuine adhesives remain unlisted in the *Scott U.S. Specialized* catalogue to this day, and read "CARNES & CO. CITY PACKAGE EXPRESS 621 Montg. St." around an outside oval with the value, "15 Cents" or "25 Cents" expressed in the center of the oval.

Patton wrote of these two adhesives in the Dec. 1963 *Philatelist*: "It is not known whether these oval stamps are genuine or fraudulent ... the larger type in rose has the appearance of being authentic ..."

Yes, but what about the mystery handstamp? Does E. C. Stock give any hints of what "subscription" could refer to? We pick up the narrative:

"The occasion for these city express companies was the fact that there was no city delivery by the postal authorities in those days. The original purpose of these express companies was to accommodate the people living in the outlying districts, and who did not care to come to the post office.

"The company had a list of subscribers [my underline] who paid a monthly sum ranging from 25 to 50 cents. The express agent was provided with an order from each of the subscribers to receive his mail from

the post-office, and called at the post-office for letters every morning, and such letters were afterwards duly delivered. Those who wished to have a special service were charged from 10 to 25 cents, according to the distance the letter had to be taken. That was continued until the regular United States service for city delivery in San Francisco was established."

Subscribers! Could this be the missing link? Might the partial handstamp that I have on two examples, be:

"ONE (MONTH)  
SUBSCRIPTIONS REC(EIVED)  
SAN FRANCISCO"

Did Loomis handstamp the Carnes stamp once payment for the one month had been received from his regular subscribers? Or was Carnes the one who initiated the practice under his ownership?

And did the proprietor, whether Carnes or Loomis, use the little bear stamp handstamped thusly as a receipt on envelopes delivered to or picked up by these patrons? This would account for the very odd handstamp, whose pale blue ink matches in every way the proper period of use.

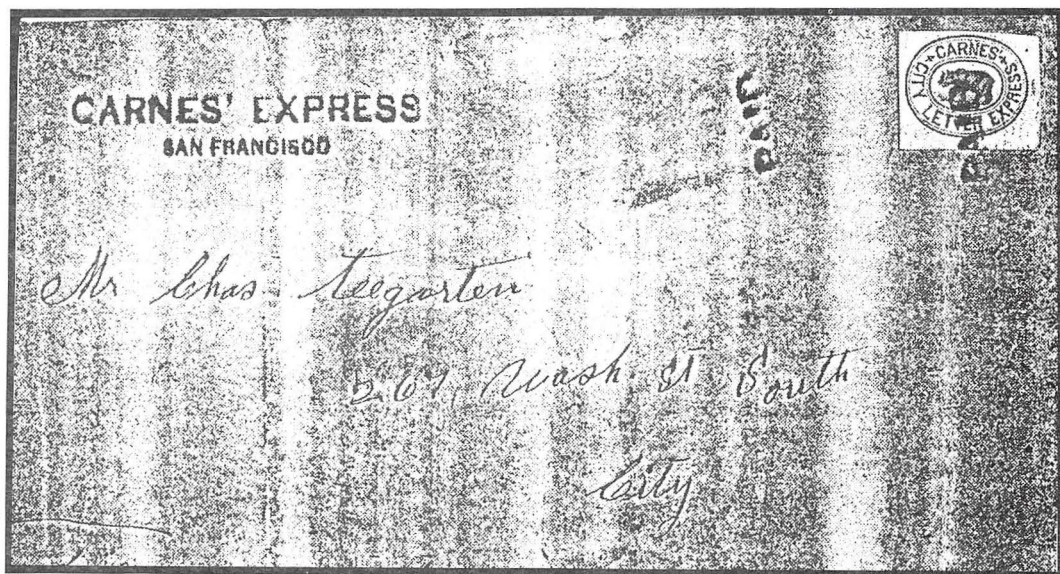
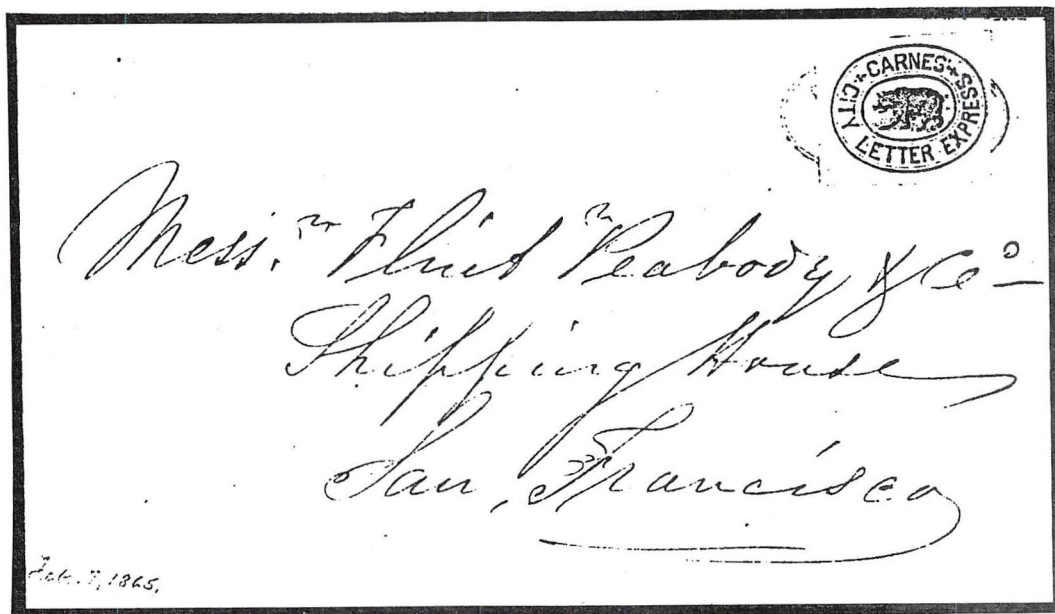


Figure 6. The Carnes straight-line handstamp. Note "SAN FRANCISCO" on the bottom line – similar to the mystery handstamp found on small piece.





**Figure 7. Oval Carnes handstamp covered by a Carnes stamp on Feb. 7, 1865 cover.**

Examples of the regular Carnes handstamps are shown here. The straight line handstamp, which shares the characteristic single caps bottom line SAN FRANCISCO, is shown on a cover with the Carnes stamp tied by a PAID handstamp (see **Figure 6**). I know of another cover using the PAID tie thusly. An example of the oval Carnes handstamp is shown as well, but unfortunately, the stamp overlies the handstamp (see **Figure 7**). I have seen this handstamp on off-cover copies of the Carnes small bear stamp as well. Featured on our journal front (see **Cover Photo**) is an envelope used during the Loomis period, with the Carnes stamp tied by a grid of dots. Why did Loomis use the old Carnes stamp when he had his own version, with Carnes' name routed, at hand? This smacks a bit of philatelic use but that does not detract from the beauty of the cover, which sold for more than \$11,000 recently.

It ain't as pretty, but what we need are more examples of the Carnes stamp, or stationery, with the mysterious alphabet soup 'subscription' handstamp.

Meanwhile, thanks to the kindness of the Philatelic Foundation and Richard Schwartz,

we have been shown a rare full sheet of the small Carnes bear stamp. It consists of a dozen stamps, in four rows of three across. Such small sheets were often printed "work and turn" by printers of that era, with one sheet upside down, printed two sheets at a time. However, we have no confirmation of this and are happy to merely note the existence of the full sheet (see **Figure 8**).

The sheet of 12 is very platable and hopefully the illustration will allow readers to have fun doing their own plating. Suffice it to note six major, egregious flaws in the sheet. They are:

Position 3: The only position with no weakness or break in the fine line below R and E between LETTER and EXPRESS. Since this is a benchmark for detecting originals, it's vital to note it's not constant.

Position 6: A big red dot clogs the outer circle over NE of CARNES.

Position 7: The haunch of the bear is shaved, ie, it is white. The 'bare bear' variety is a position later reprinted in a more orange tinted color.

Position 9: The outside frame line to left of CITY is redrawn and is therefore thicker.



**Figure 8.** The rare full sheet of 12 Carnes small bear stamps, showing significant flaws in positions 3, 6, 7, 9, 11 and 12. Some of these flaws became naturally even more pronounced on the later printings of the Loomis stamp, where the central “CARNES” name was routed and an address added to the bottom of the design.

Position 11: Major broken inner oval over the bear. This is one of the plates that Loomis chose when he routed out Carnes’ name.

Position 12: A tiny colored critter, or flaw, is located right below the belly of the bear. It looks like the mother of all ticks.

Meanwhile, the author would appreciate any feedback on other copies showing the

‘subscription’ handstamp discovery. These can’t be the only ones in existence!

Only when other examples have turned up – perhaps from the back pages of your own collections – will we be able to affirm that the handstamp was real and truly part of this colorful period of postal history in pioneer San Francisco.



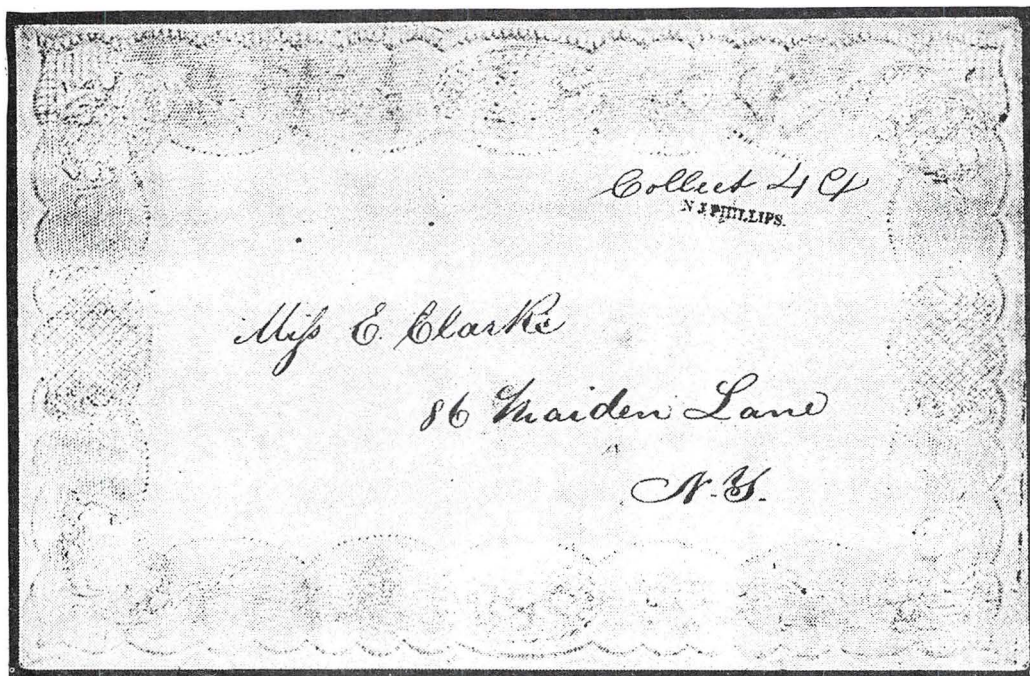


Figure 1. Red N.B. Phillips handstamp on large embossed Valentine style cover.

## N.J. PHILLIPS EXPRESS POST

By Thomas C. Mazza

Even an area as thoroughly studied as New York City allows the occasional discovery. This cover (Figure 1) is an example. The only markings are "Collect 4 ct" in manuscript and a bright red "NJ PHILLIPS" straight line handstamp. The address is in downtown Manhattan, on the corner of Maiden Lane and Gold Streets.

With no N.Y. post office markings, every indication is that this was delivered privately. The fee is a little steep for a single item, as the normal charge was 2 cents, but this could have involved a special delivery charge, or been attached to additional items, perhaps a present for the lady.

None of the philatelic literature was helpful in identifying N.J. Phillips. The city directories provided several possibilities which one by one turned into blind alleys until 1856-1857.<sup>1</sup>

That edition listed NJ Phillips as operating an express at 67 Chambers Street (also in downtown Manhattan). This was the only year that his express business was listed, the following years showing his occupation as "reader" at 5 City Hall.

Having no idea what a "reader" might be, I checked the *Valentine's Manuals*<sup>2</sup> and found that the City Council office at the time was 5 City Hall, and that "reader" was one of the officers (staff?) of the Council. One might speculate that in the days prior to copy machines, petitions, correspondence and motions would be more efficiently read to the body, rather than passed around. By an interesting coincidence, the President of the Council in 1856 was Jonas N. Phillips.

The Phillips post has not to my knowledge been identified before. It operated in 1856 and possibly into 1857.<sup>3</sup> The only re-



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ported cover is a valentine. Presumably the depression in the late 1850s made a job on the city payroll a more attractive career option.

## FOOTNOTES

1. **Trow's New York City Directory.** Compiled by H. Wilson, for the year ending May 1, 1857; John F. Trow, Pub., 377 and 379 Broadway.

2. **Manual of the Common Council of New York,** David T. Valentine. Published from 1841-1870, this is a compendium of current and historical information, maps and prints relating to the city.

3. The period for gathering information for the City Directory was May 2 to June 16, for publication in late June or early July. Phillips had, therefore, taken his new position prior to May 1857.

# MOODY'S PENNY DISPATCH: THE FORGERIES AND BOGUS STAMPS

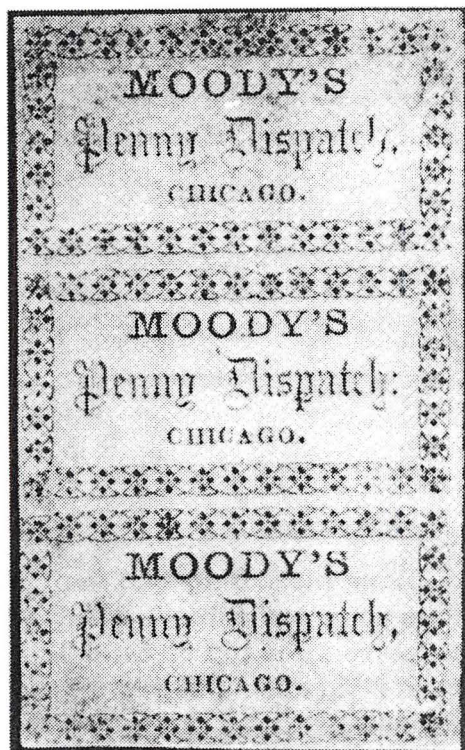
By Steven M. Roth

Students of Moody's Penny Dispatch, writing before me, explored the history and operation of this Chicago local post. To a limited extent, they also wrote about the genuine stamp (Scott #110L1). None catalogued or described, except to a very limited extent, the several forgeries which were created in imitation of the genuine item nor wrote about the bogus issues that were manufactured as a product of the makers' imaginations.<sup>1</sup>

## PRIOR TREATMENT OF THE COUNTERFEITS AND BOGUS ISSUES IN THE LITERATURE

The genuine stamp, which I have illustrated here as **Figure 1**, received mixed exposure among the early chroniclers of locals posts stamps, if it was treated at all. Too often, forgeries masqueraded as the genuine item. Moens, for example, who did not illustrate it in his 1862 (his first) catalogue, did illustrate a Moody's forgery, posing as a genuine example, in his 1864 edition. He described the color as "Vermilion".<sup>2</sup> A while later, Moens referenced the stamp, but did not illustrate it, in his 1868 compilation, his publication which dealt exclusively with the emissions of the private posts of the United States.<sup>3</sup>

John Kline, writing under the nom-de-plume A.C. Kline in *The Stamp Collectors' Manual*, did not illustrate any of the local posts he referred to, including Moody's. Indeed, he did not even include any mention of Moody's in his 1862 edition. He did, however, include the post (without



**Figure 1.** Strip of three genuine Moody's showing period, colon and comma.

illustration of the stamp) in his 1865 edition, referring to the stamp as "black on orange".

J. W. Scott, writing about Moody's Penny Dispatch in his 1879 catalogue, wrote that it, "Probably never existed".<sup>4</sup> Apparently, Scott later changed his mind. Or, perhaps, he no longer cared whether Moody's had ever actually existed. Eventually he created a depiction of a Moody stamp which (our



Forgery C) became the model for the illustration in his series of local posts articles which appeared in the *American Journal of Philately* in 1889 (in which he described the color of the stamp as "Scarlet").<sup>5</sup> This same illustration also was used by him in his subsequent catalogues (where he then described the color of the stamp as "Red")<sup>6</sup>. The illustration of Moody's stamp which currently appears in the Scott's *United States Specialized Catalogue* continues to replicate the same counterfeit which J. Walter showed in his 1889 article in *American Journal of Philately*.

Coster, in the English translation of his study, did not refer to Moody's Penny Dispatch.<sup>7</sup> Presumably, the French version from which this translation was made also did not mention or illustrate Moody's adhesive, although I have not been able to confirm this.

Needham, in his long running imaginative series which appeared first in the *Philatelic Gazette* and then in *The American Philatelist*, did mention the Post and did illustrate the stamp. However, he used the Scott Forgery (Forgery C) as his depiction of the genuine stamp. Needham described it as "Vermilion-red"<sup>8</sup>. Furthermore, he noted, with little detail, one type of acknowledged forgery which he described as "...in the general type of the original", but 2 mm longer and having the word "Chicago" set in a type which is "double the size of that word on the authentic emission." He also cavalierly referred to other forgeries as "...of other types".<sup>9</sup> He did not distinguish the differences which characterized these specimens from the other counterfeit issue he had first described.

Dr. Hennan referred to and illustrated one counterfeit and one bogus issue. He did not name the maker of either. However, as a reference note for those of you who have a copy of Hennan's article, which I cited in the Endnotes, the counterfeit he illustrated is our Forgery B [by George Hussey] and the fantasy is our Bogus 3 [by S.Allan Taylor].

Elliott Perry illustrated our Bogus 3 and Bogus 4 [maker then (and still) unknown]; he did not identify the makers.<sup>10</sup>

## THE GENUINE STAMP

The genuine Moody's stamp (**Figure 1**) was illustrated and well discussed by Scott R.Trepel in his article which appeared in the *Chronicle*. The characteristics of the genuine item (which I repeat here only for the purpose of distinguishing it from the forgery types) are, in part:

1. It is black on red;
2. It is found in two sizes: 14.5 mm and 15.5 mm;
3. There are thirteen (13) fleurs (including the corner fleurs) in two horizontal rows along the top and along the bottom. There are seven (7) fleurs in two vertical rows along the sides (including each corner), a characteristic, as well, of all of the reported forgery types;
4. There is either a comma [,] or a period [.] or a colon [:] after "Dispatch", depending on the plate position of the stamp, and,
5. "Chicago" is found with serifs or is found sans-serifs, depending on the plate position of the specimen.

There are other odd features of the genuine stamps. These idiosyncrasies are important to know about so that you will not assume that an odd genuine stamp is a forgery because it does not closely match a known genuine item. If you want to understand the peculiarities of this rare stamp, you should read Mr. Trepel's brief but fascinating 1994 article.

## THE COUNTERFEIT ISSUES

I have recorded five (5) forgery types, as follows:

### FORGERY A

This was illustrated by Moens in his 1864 catalogue. See **Figure 2**. Today, a specimen stamp which looks like the Moens illustration would typically be described as "After Moens". However, I have not actually seen any forgery which I would



describe as "After Moens". Indeed, I am not sure that anyone has ever seen one and has reported it in the literature. Not only do I not have an example of the Moens cut among my holdings of forgeries, but none of the holdings of Moody's counterfeits that were loaned to me for my studies contain any such stamp. Furthermore, George Sloane wrote in his notes that he did not know of any such forgery, although he did place an example of the Moens cut in his records.

Since the Moens illustration does not coincide in several respects with any of the known genuine originals, he either created his own forgery or he copied an existing counterfeit for his catalogue. It is also possible, but not likely, that the Moens illustration reflects a genuine original example, but one which is from an as yet undocumented plate position.

What are the characteristics of the stamp depicted in **Figure 2**? Note the following:

1. Figure 2 has twelve (12) horizontal fleurs;
2. The decorations in the Moens cut which enclose the fleurs are flatter than they are on the genuine original;
3. The Moens comma [,] after "chicago" is distinctly further away than it is on the original;
4. "chicago" is sans-serifs, although several of the genuine plate positions also are sans-serifs;
5. The color, at least as described, differs from that of the original; and,
6. The Moens full cut always shows a thin-line border around the design.<sup>11</sup> Neither the genuine stamp nor any of the other reported forgery types has a perimeter line.

### FORGERY B

This was created by George Hussey. It was printed in cliches of six (6) images. See **Figure 3**. I have recorded the stamp in black on gray paper, black on gray-violet paper, black on orange, and black on ver-

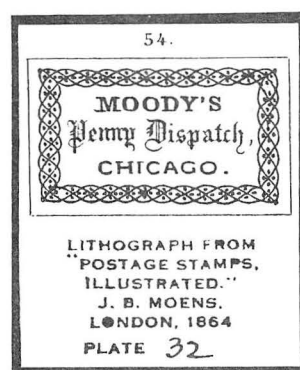


Figure 2. Forgery A,  
by Moens.

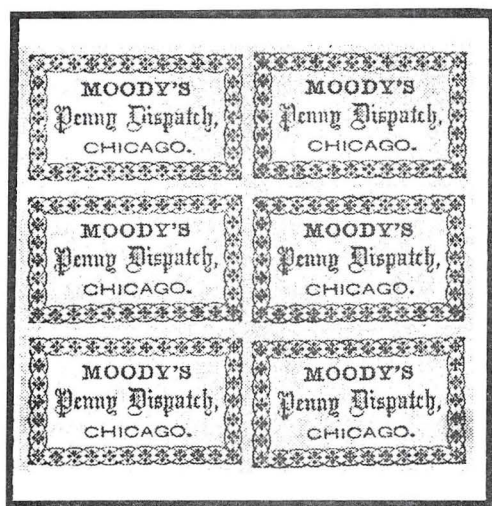


Figure 3. Forgery B,  
in pane of six.

million. The principal characteristics of this forgery are:

1. It has twelve (12) horizontal fleurs;
2. Its ornaments differ from those of the genuine original from all of the other forgeries; and,
3. "chicago" is sans-serif.

### FORGERY C

This is a J. Walter Scott creation. See **Figure 4**. This forgery is interesting because it was used by Scott to illustrate his *American Journal of Philately* article and his stamp album pages. He also used it



Figure 4. Forgery C,  
By J.W. Scott.

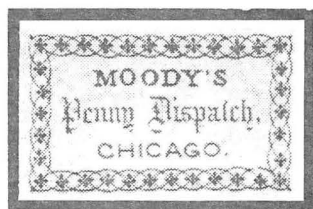


Figure 5. Forgery D.



Figure 6. Forgery E.

to illustrate his catalogues, at least he did after 1879. It appears, however, that Scott never did publish this design as an actual stamp. The forgery has the following characteristics:

1. There are 13 fleurs horizontally;
2. "chicago" has serifs;
3. The border ornaments are notably different from those of the genuine;

4. It is known in black on white as an illustration of a portion of an album page. It also was printed as a proof (recorded in the George Sloane records), which also is black on white.

## FORGERY D

This forgery is by an unknown perpetrator (see **Figure 5**). I have recorded it in black on vermilion only so far. Its main features are as follows:

1. It has 12 fleurs along two (top and bottom) horizontal rows;
2. The border fleurs are variably spaced and a bit out of alignment.
3. "chicago" is sans-serifs.
4. The "S" on "Moody's" is poorly formed.
5. The first "O" of "Moody" is larger than the second "O".
6. The first "C" of "Chicago" has a long jutting lower lip.

## FORGERY E

The maker of this counterfeit is not known. See **Figure 6**. All of the copies I have seen are black on lavender on blue-violet paper. Its characteristics are:

1. It has twelve (12) fleurs horizontally, which are well executed;
2. "chicago" has serifs;
3. "penny" is spelled "pennh"; and,
4. The "y" in "penny" looks like the "h" in "dispatch" on the same specimen, but without the top vertical extension.

## THE BOGUS ISSUES

I have recorded four fantasies, as follows:

### BOGUS 1

This was a creation of S.Allan Taylor. See **Figure 7**. The stamp has four pedal-like leaves or ornaments in each corner. Its horizontal and vertical border ornaments are well-turned. It has a comma [,] after the word "post". Overall, the design and print quality are very good, with words and letters correctly aligned. I have recorded this fantasy in black on gray, black on red-

orange, black on tan (or beige), black on vermillion, black on tan (or beige), black on yellow.

### BOGUS 2

S.Allan Taylor. See **Figure 8**. This is similar to Bogus 1, except that it was crudely designed and printed. Its characteristics are: Irregular border ornaments, poorly aligned words, and erratic internal lettering. As well, the printing tends to be too heavily inked; each corner has a circle ornament rather than pedals; there is a period [.] after "post".

I have recorded this in black on orange, black on vermillion, black on yellow, and black on green.

### BOGUS 3

S.Allan Taylor. See **Figure 9**. Note the over-lapping right triangles which make-up the borders. Sherwood Springer, in his very important study of S.Allan Taylor, among other fabricators he catalogued, identified several Forms used by Taylor to print his forgeries and fantasies. Bogus 3 was one stamp among 19 which made up Form C. See **Figure 10**.<sup>12</sup> I have recorded this fantasy in red on white paper, red on pink, black on yellow, red on tan (or beige), black on vermillion, and black on green.

### BOGUS 4

The maker of this fantasy is unknown. See **Figure 11**. I have recorded this in black on yellow, black on pink, red on white, black on blue, black on pale lilac, and red on red paper.

I wish to thank and to acknowledge the help of Richard Schwartz and Gordon Stimmell, who loaned me their Moody's holdings and records, Byron Sandfield (Park Cities Stamps) who loaned me the George Sloane file for Moody's, Sherwood Springer, who gave me permission to reprint the S. Allan Taylor "Form C" from his *Handbook Of North American Cinderella Stamps* (9th edition).

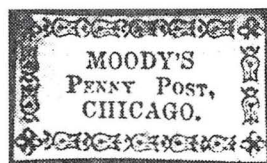


Figure 7. Bogus 1.

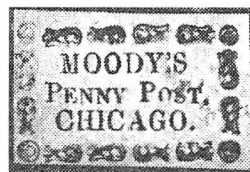


Figure 8. Bogus 2.

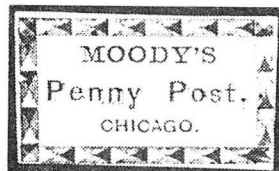


Figure 9. Bogus 3.

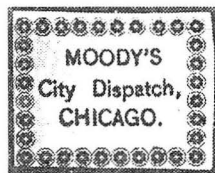


Figure 11. Bogus 4.

### FOOTNOTES

1. Prior published studies were: Clarence Hennan, MD, "Chicago/The Stamps and Mail Service of the Private Posts", 2ND CONGRESS BOOK (1936) 24, 28-29; Henry E. Abt, "The Tale of One City: The Private Posts of Chicago", *The American Philatelist*, Vol. 70, No. 10-Vol. 71, No. 1 and Nos. 3-4; Robson Lowe, "Chicago Private Posts", *Chronicle*, Vol. 39, No. 1 (Feb. 1987), 28, 30-31; Harvey M. Karlen,



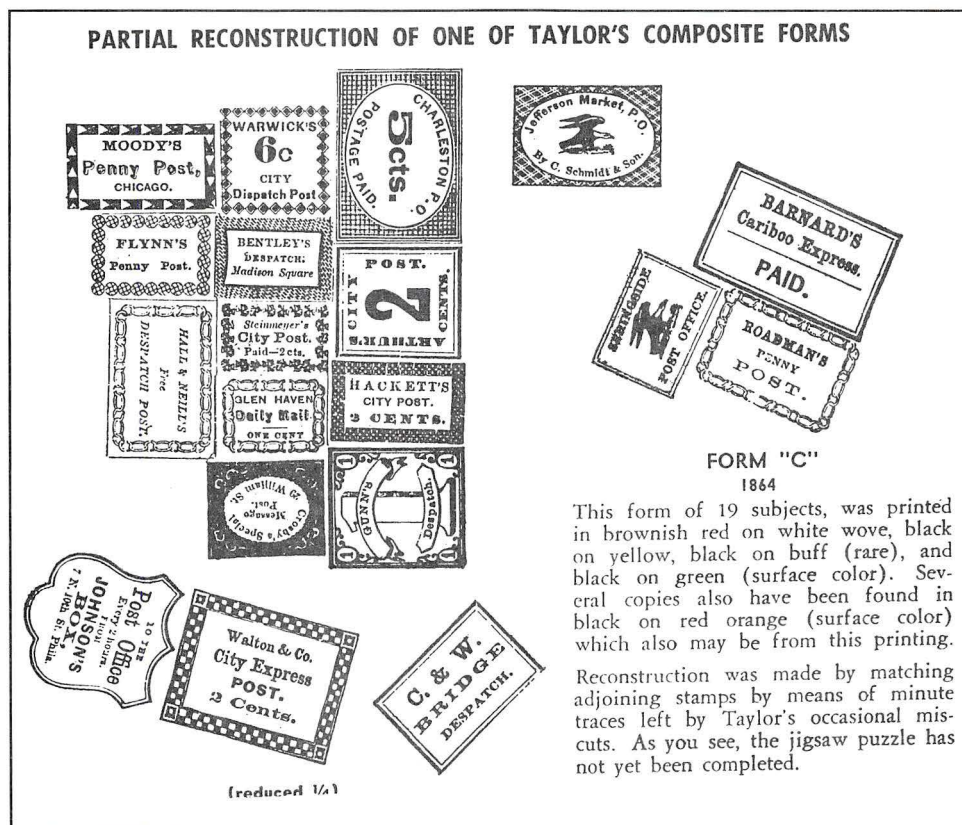


Figure 10. A reconstituted partial Taylor form, as shown in the Springer catalogue.

CHICAGO POSTAL HISTORY (Chicago 1971) 116-118; Scott R. Trepel, "Moody's 'Henny Dispatch' Error, *Chronicle*, Vol. 46, No. 4 (Nov. 1994).

2. J.B. Moens, MANUEL DU COLLECTIONNEUR DE TIMBRES-POSTE (1862); (1864).

3. J.B. Moens, TIMBRES D'OFFICES AMERICAINS (1868).

4. J. Walter Scott, A REVISED LIST OF THE POSTAGE STAMPS OF ALL NATIONS (NY 1879), APPENDIX/ UNITED STATES LOCALS, p. 8.

5. J.W. Scott, "A History of Postage Stamps Being A Revised List of the Postage Stamps and Stamped Envelopes of all Nations" *American Journal of Philately*, Jan. 1889, p. 10.

6. See, for example, the catalogues for the years 1909 and 1910 (both titled, SCOTT'S STANDARD CATALOGUE

OF THE LOCAL STAMPS OF THE UNITED STATES AND CHINA), 1912, 1914, and 1915 (each titled, SCOTT'S STANDARD CATALOGUE OF LOCAL STAMPS OF THE UNITED STATES, CHINA AND PHILIPPINE ISLANDS).

7. Charles Coster, U.S. LOCALS (United Stamp Company Herald Reprint).

8. Henry C. Needham, "United States Local Stamps/ A Concise History and Memoranda," *The American Philatelist*, Vol. XXXIII, No. 5 (Feb. 1920), p. 149, 153.

9. Id.

10. Elliott Perry, *Pat Paragraphs* (BIA Reprint), p. 438.

11. This line border is present on all cuts of all local posts stamps illustrated by Moens, not just on the cut of Moody's Penny Dispatch.

12. Springer at p. 24.

# FLOYD'S PENNY POST CHICAGO, ILLINOIS

By Larry Lyons

## ORIGINALS (Typographed)

1. The face has a clear forehead with curly hair receding on both sides.
2. There are dotted lines of shading on the right side of the face.
3. There are shading lines of hair on the right side some of which are dotted.
4. The "D" in "FLOYD'S" has a long sloping straight top and a flat bottom.
5. There is a single line of shading at the right side over the moustache.
6. There is a single hair with a dot over it at the left side.
7. There is a fine white line of oval over the lettering of "PENNY POST".
8. The double oval at the left and right either touches or nearly touches the outside border ornaments.
9. There is an apostrophe in "FLOYD'S" consisting of a ball with a curved tail. The top of the apostrophe is even with the tops of the lettering.
10. There is a single line of shading under the man's right eye.
11. There are three lines of shading and a dot on the nose.
12. The "O" in "POST" is an oval with more curvature on the bottom right than the bottom left.
13. The center arm of the "E" in "PENNY" is nearer the top.
14. The "S" in "FLOYD'S" is elongated and nearly touches the top of the banner.
15. The "S" in "POST" is very close to the "T" and nearly touches the "T" in 1 or 2 places. In some instances the "S" is under the left arm of the "T".
16. The "T" in "POST" has nicely propor-

tionate wide arms.

17. The "Y" in "FLOYD'S" has very wide-spread arms.

18. The background is a pattern of a dark rectangle with 3-4 lines in each direction. There is a lot of white space and the pattern is soft.

19. The man's left ear has about 5 tiny lines of vertical shading.

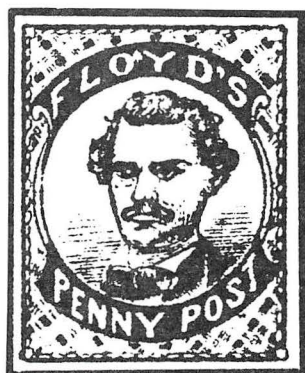
*Originals occur in Blue (68L1), Brown (68L2) and Green (68L3).*

*Editor's Note: The author in his forthcoming book on local and carrier forgeries will describe in great detail the Floyd reprints based on originals, as well as several "Deviations" of Reprints that seem to be the work of later counterfeiters using the old plates or reproductions of positions from individual plates. For now, I wish to keep the focus on the forgeries per se, which collectors have patiently awaited for many decades.*

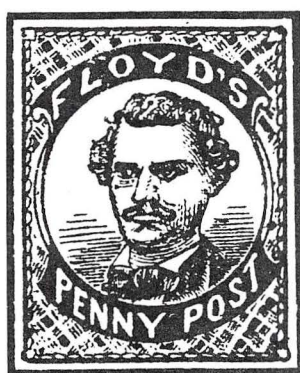
## FORGERY A

1. There is a "B" shaped ornament with two lines over it outside the banner after "POST".
2. The lettering of "FLOYD'S" is not as close to the upper border.
3. The "S" in "POST" is bottom heavy.
4. The "S" in "FLOYD'S" is not as elongated as the original.
5. The center arm of the "E" in "PENNY" is centered. The original is not.
6. The "S" in "POST" does not extend under the arm of the "T".
7. The "T" has shorter arms than the original.
8. There is no space between the moustache over the lip.

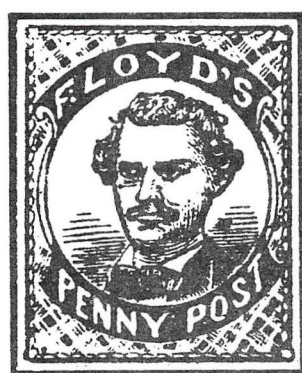




FORGERY A



FORGERY A1



FORGERY A2

9. The double line ovals at the left and right do not touch ornaments of the outer border.

10. There is a shaded ear with a dark shape for the ear well.

11. The arms of the "Y" in "FLOYD'S" are thinner.

12. There are three lines under the man's right eye.

13. There are vertical lines outside the banner to the left of "PENNY" instead of background design.

14. There is a backward "C" shaped line sticking up from the moustache to the right of the nose.

15. There are 4-5 small lines of shading going up the nose.

16. The apostrophe is small with a small tail.

*Forgery A occurs in: Orange, Dark Green, Brown, Blue, Dark Blue, Olive Green, Light Blue, Pale blue, Black and Red Brown.*

### FORGERY A1

(Probably a cliché position)

1-13. The characteristics 1-13 of Forgery A are repeated exactly.

14. The apostrophe is small with a full size tail.

15. There are clear lines of vertical shading in the tie.

16. There are 7 short lines of shading on the left of the forehead.

17. There is a tiny circle on the end of the one loose hair.

18. The left arm of the "T" is wiggly and drops down at the left end.

*Forgery A1 occurs in Black.*

### FORGERY A2

(Probably a cliché position)

1. The characteristics 1-15 of Forgery A are repeated.

2. There are two white flaws after the "F" in "FLOYD'S".

*Forgery A2 occurs in Black.*

### FORGERY A3

(Probably a cliché position)

1-11. The characteristics 1-11 of Forgery A are repeated.

12. There are no lines under the man's right eye.

13. There are no lines outside the banner to the left of "PENNY".

14. There is a white square in the moustache under the nose.

15. Almost all of the background lines above the chin are gone.

16. There is a backward "C" shaped line sticking up from the moustache to the right of the nose.

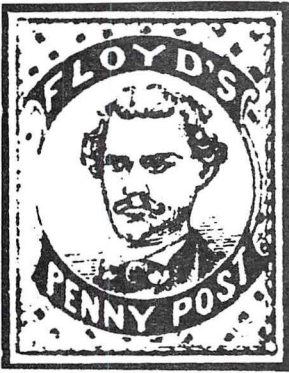
17. There are no lines of shading on the nose.

*Forgery A3 occurs in Olive Green.*

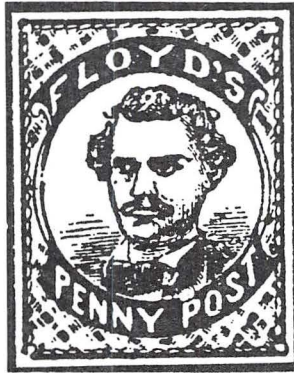
### FORGERY A4

(Probably a cliché position)

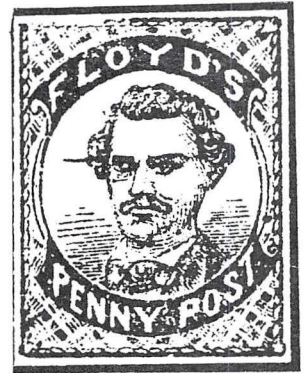
1-11. The characteristics 1-11 of Forgery A



**FORGERY A3**



**FORGERY A4**



**FORGERY A5**

are repeated.

12. There is only a tiny dash with two small dashes underneath the man's right eye.

13. One line is missing in each row of the lines outside the banner to the left of "PENNY".

14. There is a wiggle on the end of the line coming from the moustache on the right side of the nose.

15. There are no lines of shading going up the nose.

16. The apostrophe is small with a small tail.

17. The line on the right side of the face above the moustache is broken in two.

18. The top shading line in the oval at the right side is broken into two dashes.

*Forgery A4 occurs in Black.*

### **FORGERY A5**

(Probably a cliché position).

1-16. The characteristics 1-16 of Forgery A are repeated.

17. There is a long dark line coming out of the right ear.

18. There is a white flaw to the left of the "P" of "PENNY".

*Forgery A5 occurs in Grey Black.*

### **FORGERY A6**

(Probably a cliché position).

1-14. The characteristics 1-14 of Forgery A are repeated.

15. There are curved lines made up of dots, on the nose.

*Forgery A6 occurs in Dark Blue.*

### **FORGERY B**

1. The lettering of "PENNY POST" is short and very bold.

2. The face has a sad appearance.

3. The hair is fuller and wavier.

4. The usual loose loop of hair on the right has become a full curl that does not stick out.

5. There are six more lines of background on the right than on the left.

6. The outer border consists of double lines with evenly spaced diagonal hatches.

7. The apostrophe looks like a boomerang.

8. The "Y" in "FLOYD'S" is very balanced with a short trunk.

9. The "O" in "FLOYD'S" is very round and the dark interior is a round dot.

10. The loops of the "S" in "FLOYD'S" touch the diagonal.

*Forgery B occurs in Dark Blue, Red or Green.*

### **FORGERY C**

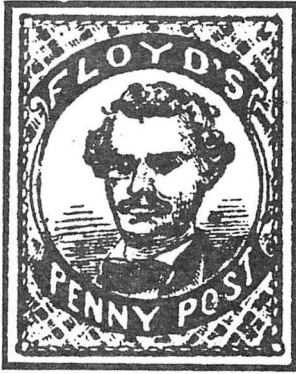
1. An ornament appears after "POST".

2. There are larger distinct white boxes in all four corners.

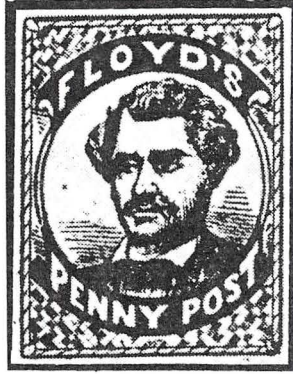
3. There is no ear visible.

4. The background is distinctly different and clear.

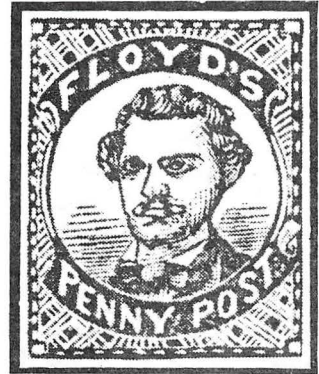




FORGERY A6



FORGERY B



FORGERY C

5. The hair and face are distinctly different.
6. Around the oval there are diagonal lines instead of the background plaid.
7. The "O" in "FLOYD'S" is very heavy on top.
8. There are three short lines at the tip of the nose.

*Forgery C occurs in Dark Red, Blue, Pale Green, Purple, Dark Blue, Brown, Red Brown, Black, or Dark Olive Green. On papers colored through, it occurs in Red on Blue, Black on Blue Violet, Red on Yellow, Green on Yellow, Blue on Green, Violet on Blue.*

#### FORGERY C1

1. The ornament after "POST" is dark at the bottom.
2. There is ink in the box at the SE corner.

3. The lines at the tip of the nose are inked together.

**4. The eyes are totally darkened out.**

**5. The detail of the hair is lost and is mostly dark.**

6. The bowtie disappears in dark ink.

7. The background lines in the oval have ink in between them.

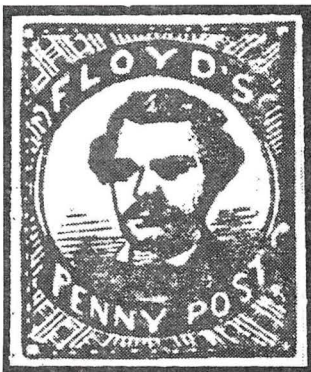
8. There is a dark dot on the right side of the cross of the "T" in "POST".

*Forgery C1 occurs on Bright Blue.*

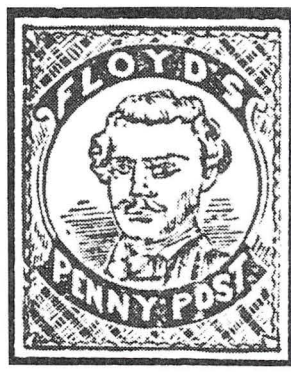
#### FORGERY D

(Lithographed. By Moens?)

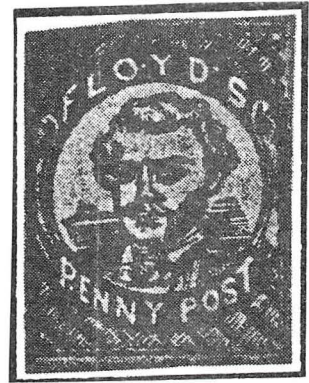
1. The hair and face are very distinctive with a sharp jaw line.
2. The suit is drawn with fine lines.
3. There are white spaces at the left and right between the outside of the oval and the outer border.



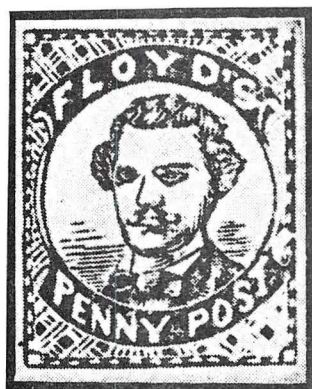
FORGERY C1



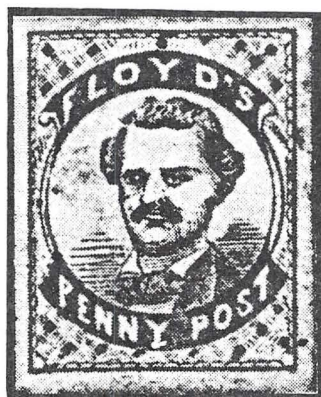
FORGERY D



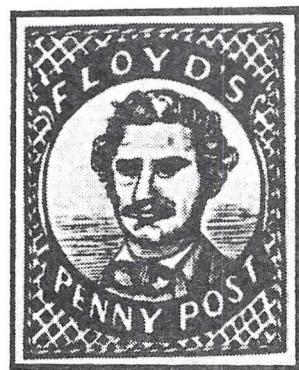
FORGERY D1



**FORGERY E**



**FORGERY F**



**FORGERY G**

4. The white portion of the box in the lower right is not a square.
5. A distinctive amount of ear is visible.
6. The "Y" of "PENNY" has only a small opening between the arms.

*Forgery D occurs in Black or Carmine. On paper colored through, it comes Black on Yellow, Red on Yellow or Brown on Deep Orange.*

#### **FORGERY D1**

- 1-5. The descriptive characteristics 1-5 of Forgery D are repeated.
6. There is a large flaw in the right border near the top.

*Forgery D1 occurs in Pinkish Violet, Brown, Dark Blue, Green, Pale Green, Pale Blue, Red, Blue, Red Violet, or Yellow. On surface colored paper it occurs in Brown on Grey Brown or Orange Brown on Bright Orange. On Paper colored through, it comes in Green on Pale Blue Green.*

#### **FORGERY E**

1. This is somewhat similar in appearance to Forgery C.
2. **There are no shade lines outside the oval at the right.**
3. The lettering is bolder than Forgery C
4. The apostrophe is a thick hook.
5. There is less shading on the forehead than Forgery C.

6. **There are no lines of shading under the man's right eye. There is only a dash under the corner.**

7. **The three lines of shading on the nose are missing.**

8. The background lines in the oval are shorter than Forgery C.

*Forgery E occurs on green on Pale Light Green paper colored through.*

#### **FORGERY F**

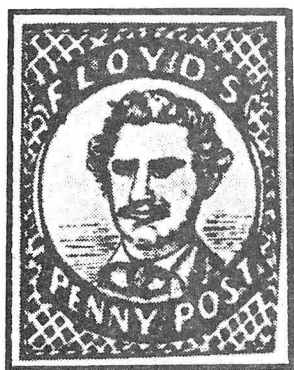
1. The facial appearance and hair are different.
2. There are three lines under the man's right eye.
3. The "F" in "FLOYD'S" has an extremely short middle arm.
4. The "E" in "PENNY" has a very short middle arm.
5. The plaid background is similar to the reprints.
6. The "S" in "POST" has a lot of flat sections.
7. The daylight in the "P" of "POST" and the "P" of "PENNY" is very small.

*Forgery F occurs in Red or in Blue.*

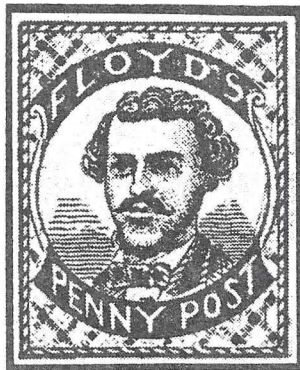
#### **FORGERY G**

1. The hair and face are vastly different.
2. The ear has a dark center and line shading.
3. The background is altogether different

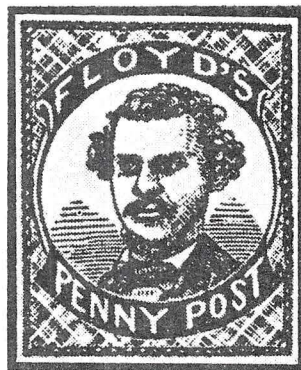




**FORGERY H**



**FORGERY I**



**FORGERY J**

and fills the area to the left and right of the inner oval.

4. There are no corner boxes.

5. The apostrophe is full size.

*Forgery G occurs in Blue Green or Black.*

### **FORGERY H**

1. This is similar in appearance to Forgery G with many differences.

2. The row of shade lines on the forehead over the man's left eyebrow are missing.

3. The "S" in "POST" is a thin hook at the top end.

4. The top and bottom arms of the "E" in "PENNY" are shorter than the middle arm.

5. The lines of shading in the bowtie are only on the top half and are missing on the bottom half.

6. The lines of shading alongside the nose are missing.

7. The lines of shading under the man's right eye are missing.

8. There is no cross shading on the jawline at the right.

9. The crossbars of the "T" in "POST" are very short.

**10. The apostrophe is a small dot.**

*Forgery H occurs in Blue, Orange or Green.*

### **FORGERY I**

1. This man's face bears no resemblance to any of the others and there is a beard.

2. There are no corner boxes.

3. There are dots around the eyes, face and chin.

*Forgery I occurs in Black, Dull Red, or Blue Green. On papers colored through it comes in Black on Red Violet, Black on Peach, or Black on Yellow.*

### **FORGERY J**

1. The face is different with a wide nose and there are dots around both eyes.

2. There are two rows of dots extending down from the nose and the dots are unique under the lips and on the chin.

3. The background lines appear as a pyramid at each side of the face.

4. There are curly lines that look like a goatee.

5. The plaid background is similar to the reprints.

6. The double oval at the sides touch the borders on the left and right.

7. There is no visible ear.

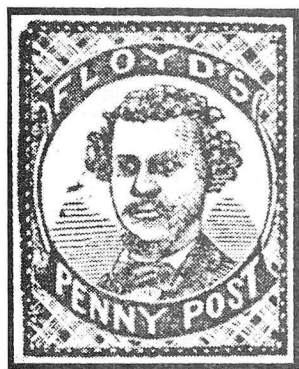
*Forgery J occurs in Dark Blue, Blue, and on Buff on Beige paper colored through.*

### **FORGERY J1**

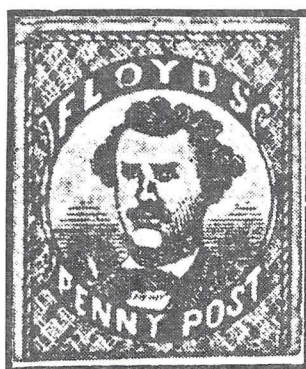
1. Characteristics 1-7 of Forgery J are present.

2. There is a large dark flaw in the oval above the background lines at the left side.

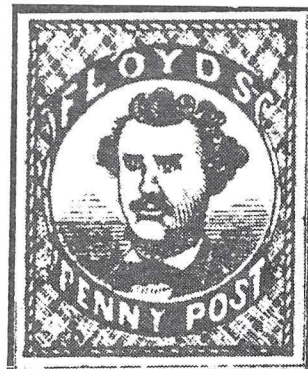
*Forgery J1 occurs on Beige paper CT.*



FORGERY J1



FORGERY K



FORGERY K1

### FORGERY J2

1. Characteristics 1-7 of Forgery J are present.
2. The line above the moustache at the right is solid and is connected to the moustache.
3. The moustache is solidly dark.
4. The fine lines at the bottom of the nose are not visible.

*Forgery J2 occurs in Dark Blue.*

### FORGERY K

1. The face is narrower than the original with a different hair appearance. The two free hairs at the left and the one hair loop at the right are both gone.
2. The ear is just a dark shape.
3. **There is no apostrophe in "FLOYD'S".**
4. The "O" in "POST" is very wide.
5. The "S" in "POST" is falling over.
6. The "Y" in "PENNY" has a very long trunk and very short arms.
7. The top of the "S" in "FLOYD'S" is very narrow and ends in a dot.
8. Above the words "PENNY POST" there is no white inner oval.
9. There are about six lines on the side of the nose with a jagged line extending down to the moustache.

*Forgery K occurs in Dull Dark Blue.*

### FORGERY K1

- 1-5. The descriptions 1-5 of Forgery K are repeated exactly.

6. The "Y" in "PENNY" has a very long trunk and tiny narrow arms that are smaller than Forgery K.
7. The top of the "S" in "FLOYD'S" is not narrow.
8. There is a white inner oval over the "PENNY POST".
9. There is a white flaw over the "O" in "FLOYD'S".
10. There is a white flaw after the "S" in "FLOYD'S".
11. There are three tiny lines on the side of the nose.
12. There is a clear single line above the moustache on the right side.

*Forgery K1 occurs in Black, Red, or Yellow.*

### FORGERY K2

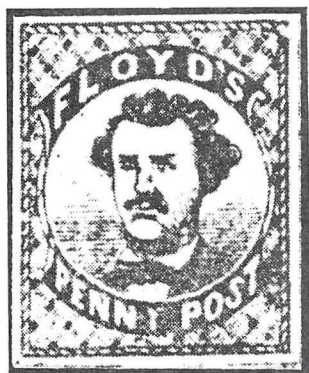
1. The face and hair is similar to Forgery K.
2. There is no shape of an ear.
3. **There is an apostrophe in "FLOYD'S".**
4. The "S" in "POST" is falling over, but does not come as close to the "T" as in Forgery K and K1.
5. The right arm of the "Y" in "PENNY" is broken and is extremely tiny.
6. There is a white inner oval over the "PENNY POST".

*Forgery K2 occurs in Dull Violet.*

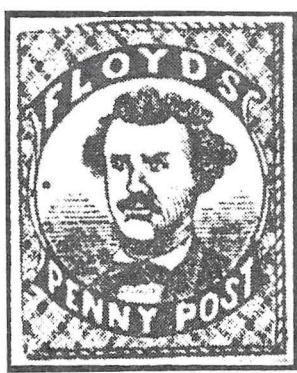
### FORGERY K3

1. **There are two very small apostrophes in "FLOYD'S".**

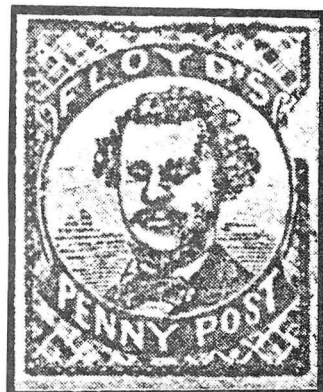




FORGERY K2



FORGERY K3



FORGERY L

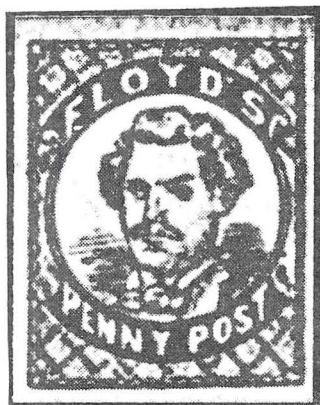
2. There is no white inner oval over the "PENNY POST".

*Forgery K3 occurs in Green.*

### FORGERY L (Typographed, Stirling)

1. There is a large white flaw on the right side.
2. The background shading on the left side has a "V" groove in it.
3. The printing is coarse.

*Forgery L occurs in Red.*



FORGERY M

### FORGERY M (After Moens)

1. The fine lithography of the Moens is missing.
2. There are white spaces at the left and right between the outside of the oval and the outer border as in Forgery D.
3. The white portion of the box in the lower

right corner is not a square.

4. A distinctive amount of ear is visible with a plus sign inside.
5. The "Y" in "PENNY" has only a small opening between the arms.

*Forgery M occurs in Gold on White.*

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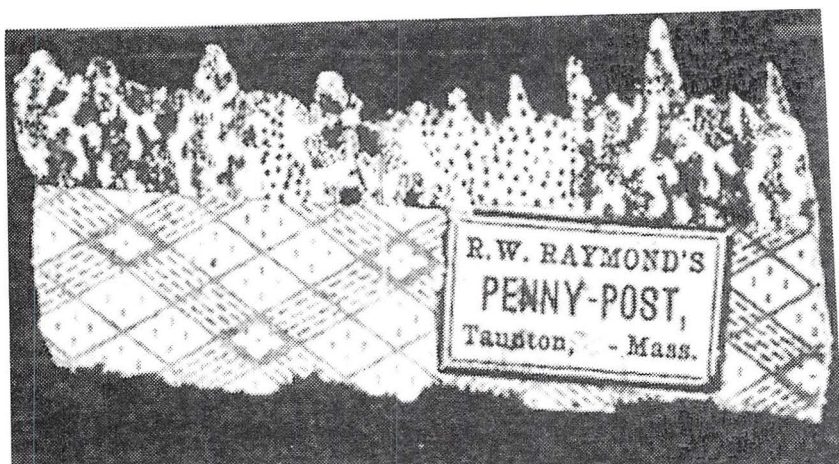
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Raymond's Penny Post stamp continues to taunt scholars.

# RAYMOND'S PENNY POST

By Steven M. Roth

**D**oes anyone know anything about R. W. Raymond's Penny Post? Was it a genuine post? If it was genuine, is the stamp shown here the actual emission of the post or is the stamp a mere fantasy?

The listing in the Taunton City Directory suggest that the post was genuine; therefore, the stamp too, might have been genuine.

As we can see from the stamp, the post was located in Taunton, Mass. I have looked at the few volumes of the Taunton City Directories I have been able to locate to see if either R.W. Raymond or his penny post was listed. The penny post was not; Raymond was, but only in the edition for 1859. He was described as "Rudolphus W. Raymond, letter carrier".

As Michael Laurence pointed out (see my reference to his article, below), this date is significant because Taunton did not have government letter carrier service in 1859. If, as Laurence postulates, Raymond was carrying letters in 1859, he must have been doing so privately, as a locals post. I have not been able to locate Taunton City Directories for any other years to see how Raymond was listed or if his post was listed.

The stamp was described in *Linn's Stamp*

*News* (March 30, 1992) in an Editor's Choice article by Michael Laurence. As Laurence pointed out, the Philatelic Foundation declined, when requested, to express any opinion with respect to the stamp.

The stamp was offered for sale by Christie's (New York) on March 10, 1992, as Lot 2056. It was described, as follows:

**"R.W. Raymond's Penny-Post, Taunton, Mass., margins cut in or just touching on all sides, light toning, affixed to fragments of colored paper, possibly a package or fancy envelope, adhesive is fine, nothing is recorded concerning this local or express company, the Philatelic Foundation declines opinion as to whether it is a postal use, it is being sold on its own merits, a good research opportunity. Est. \$500-750."**

The item realized \$500, plus the 10% buyer's premium. To my knowledge, this was the only time that the stamp has been offered at auction. It has been sold at private treaty by Park Cities Stamps, Dallas, whose proprietor generously loaned me the item for study.

Can anyone provide any information concerning the post, Raymond, and/or the stamp?



# BURK'S CITY EXPRESS POST

By Steven M. Roth

Here is a post which might be real or fanciful. Neither my research nor my inquiries made to many collectors has provided any information concerning it.

All I know about Burk's is found on the beautifully produced stamp which is pictured here. It was loaned to me for examination by Byron Sandfield of Park Cities Stamps before it was sold to a collector.

At first glance the stamp seems very much like those early productions of Boyd's City Express Post in New York City. But, it is not much like the Boyd's except for its color, its high quality of design and manufacture, and its choice of an eagle design.

The Burk's stamp was lithographed. Its lettering is sans-serif, printed black on deep, rich green glazed paper. It measures 18 mm X 25 mm, taken from the outside of the double line oval to its other side, at its tallest vertical axis and its widest horizontal axis. There is an interior oval comprised of two thin lines.

The eagle holds a "USA-type" breast plate. The eagle seems to have three talons visible

on each foot. The bird looks to its left, unlike the Boyd's eagle. It, too, stands on a globe. This globe shows ten longitude lines and four latitude lines.

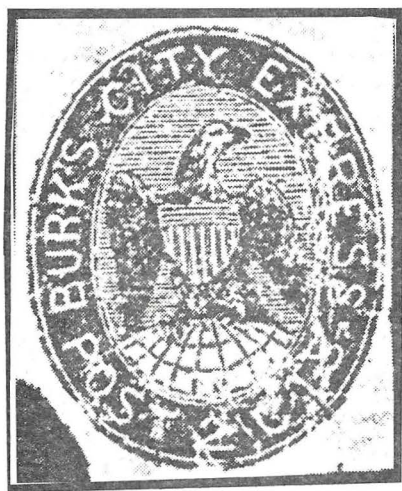
The background behind the eagle consists of finely drawn and evenly spaced horizontal lines. The stamp is denominated "2 cts", which would be a correct rate.

Overall, the stamp's appearance reflects careful workmanship.

As part of my research, I examined some of the City Directories for Philadelphia, New York and Chicago. I also wrote to eleven major collectors of local posts. All without result.

The only "Burk's" that I am aware of is Burke and Company Express which was started by Alvin Adams and P.B. Burke in 1840. This operated for about four months. I do not believe that it issued any stamps or that it ever operated as a city post.

Can anyone tell us anything about Burk's City Express?



Several denominations of U.S. coins bore the eagle and shield motif from the 1830's onward. This dollar is from 1859, when Boyd's was still in business.



Burk's City Express stamp, whose heraldic eagle sports a shield.

# LETTER TO THE PENNY POST

By Larry Lyons

First allow me to introduce myself to those of you who do not know me. I am a collector of genuine local stamps, and I have a collection of forgeries and bogus posts. I'm also the sadistic nut who decided to produce a comprehensive identifier on all of this material.

How did I get such a crazy idea? I could not set up my collection without having this text, so I felt that it was necessary and long overdue, considering that some of the material is over 150 years old!

Quite a bit of analysis exists in various sources. So I decided to rewrite and redescribe almost everything I could find and then fill in the big gaps with original research on those subjects on which I could not find any previous articles. I am the type of person who does not quit once he starts out on an insurmountable task. I'm a hard worker who pours time into tasks, and I thought "What else would I do with my time over the course of 2 1/2 years?" So I started out spending 40 plus hours per week, and the rest is history ... almost.

For those of you who don't recognize humor, this is supposed to be funny. I've been writing dry factual analysis for a very long time, and I need to be let out of my cage.

Now I'm going to answer some of the Letterman-like questions that come to me in letters. What has it been like? The nearest analogy would be to crawl through the desert looking at each grain of sand and writing down how they differ. No problem doing that.

When will we have the book? Soon. As soon as I can assemble the pictures of every grain of sand. Probably this fall; maybe this August. Then again, it's hard to say.

How many pictures will there be? This

question must come from the comic book collectors. A zillion.

Will there be errors? This is so funny I can't stop laughing. The question should be, how many? Probably a lot of small boo-boos, but hopefully, not too many AH-oos.

Where did I get my information? Hopefully, this comes from others who also want to write this book and want to beat me to press. I'm praying that is the case, so I'm going to seriously answer this question.

1. Patton I. (The NY Posts book).
2. The unpublished Patton II.
3. The George Sloane collection.
4. The Penny Post.
5. The Chronicle.
6. The Philatelic Library.
7. The Collector's Club Library.
8. Pat Paragraphs
9. Byways of Philately.
10. Springer's handbooks.
11. Sloane's Columns.
12. Lots of catalogs.
13. Lots of other books and periodicals.
14. Collections loaned to me.
15. Visits to fellow collectors.
16. People send me stuff.

Will the recent articles continue in *The Penny Post* so I won't have to buy a book? Yes. All of the subjects will be reviewed in each issue for the next 53 years.

How will the pictures be, since what we have seen so far is poor? (I cleaned this up for publication). The pictures for the book will be done by state of the art digital scanning instead of the \$12 1949 Xerox machine that I picked up in used condition at a tag sale. About 80% will be scanned from xeroxes, about 30% will be scanned from copies and of course 20% of the material was in lousy condition to begin with. Another 2% comes to me through a new religious prayer



# REPORT TO MEMBERS: INDEPENDENT MAILS BOOK

The Society is about to undertake its first book publishing effort in a joint venture with the United States Philatelic Classics Society.

Thanks to the generosity of the present owner (John Reznikoff) of the Perry/Hall manuscript (described in the Society's December 1996 Newsletter), who will donate part of the manuscript to the Society, and thanks too, to the financial contribution to be made by The Philatelic Foundation, our Society is about to take legal title to the manuscript.

I am in the process of putting together a letter of understanding to be entered into by our Society with the Classics Society. Once that has been completed, the actual publishing process will begin. We will be responsible for turning the raw, unfinished manuscript into a publishable product; the Classics Society will be responsible for the publishing, marketing and selling of the book.

If anyone would like to participate in the editing and/or writing aspect of this project, he should contact me, or Dick Schwartz, or Bob Meyersburg, or Gordon Stimmell, or Richard Frajola – the members of the Perry/Hall Publishing Committee.

– Steven M. Roth

process that will surely make my readers say "OH GOD!"

Keep your old eyeglass prescriptions because I can only attempt to do as responsible a job as I possibly can. For those of you who want clear pictures of the "Gold Sheet" I can't help you. The French Forger who did these used his kindergarten set and probably had Hoof and Mouth Disease to boot. He also forged in a fog and his work reflects this.

Now that I have answered all your questions I have one parting commentary, "Relax, for God's sake, it's only just a hobby!"

I now return you to the fascinating world of local stamps. This will probably be the last time I get to goof around with you. Special thanks to Gordon for letting me write this drivel.

...

**Editor's Note:** Larry is not bashful about his goals, obviously. His book is separate from the Perry/Hall project mentioned above.

I gave him a soapbox so he could intro-

duce himself and his project to Society members who had not yet had the chance to meet him in person.

The book he has undertaken is, in my opinion, an awesome task that desperately needs doing and I am thrilled someone finally has been foolhardy enough to undertake it. He's right, it's 150 years overdue.

What Larry did not say in his letter is that he is footing the bill out of his own pocket for this monumental project on forgeries – it is not costing our Society one cent of our precious funds or dues. I am certain most of our members will be delighted to purchase the book when it sees publication.

However, even if every member did buy a copy of Larry's book, it will not cover his costs. He knows that and is happy to go for the glory instead. And, on a lighter note, won't we have fun finding all the errors, and all the forgeries that his massive enterprise missed?

I, for one, can hardly wait!

– Gordon Stimmell

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