

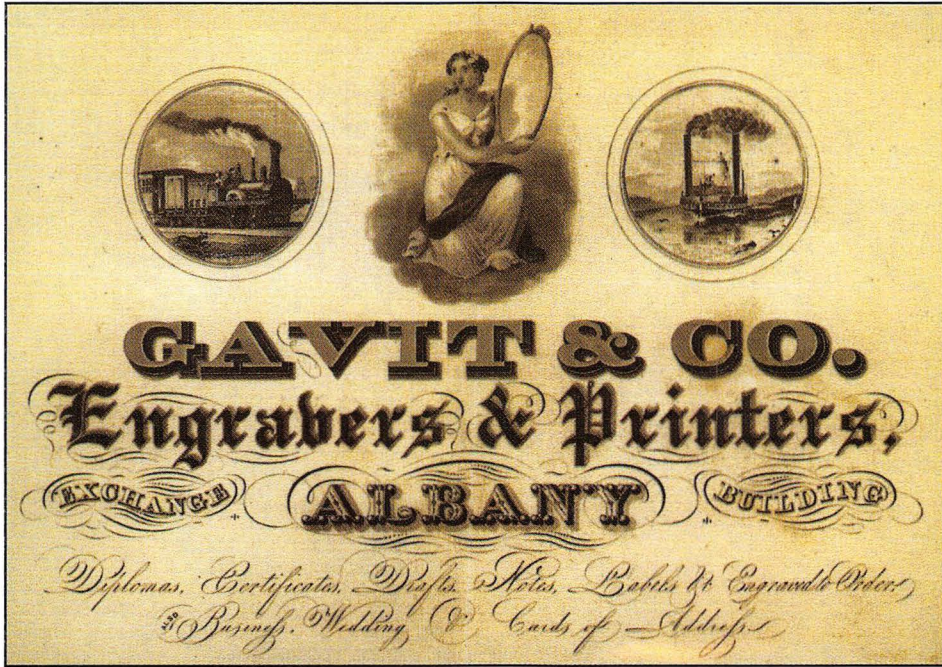
JANUARY 2004

WHOLE NUMBER 46

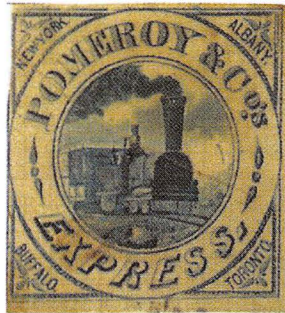
VOL. 12 NO. 1

THE PENNY POST

Official Journal Of The Carriers And Locals Society



Trade Card
of
J. Gavitt



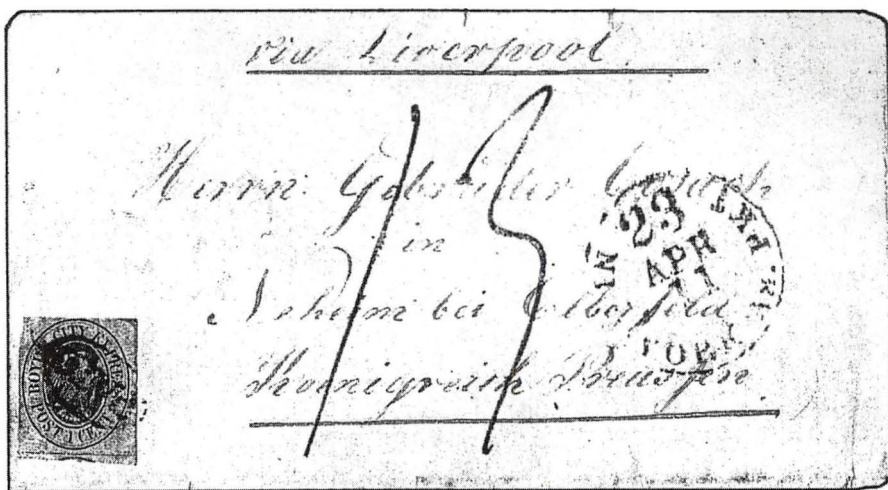
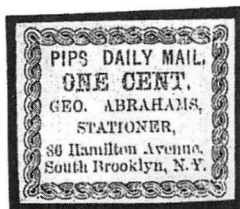
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ARTIFACTS OF THOMAS WOOD

POMEROY'S LETTER EXPRESS: A RE-CLASSIFICATION
FORGERY UPDATE

EXPRESS BUSINESS: ORIGINS AND DEFINITIONS, PART III



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THE PENNY POST / Vol. 12 No. 1 / January 2004

EDITOR'S MESSAGE

By

Larry Lyons

I am pleased to announce that the *Carriers and Locals Society* Auction #5 held on December 11th was very successful. Special thanks to Alan Cohen our auction manager for his very fine efforts.

We have a wide variety of articles in this issue. Scott Trepel has done extensive new research on the Pomeroy stamps. He has concentrated on the paper types and ink colors to separate the stamps into distinct categories. A new *Scott Catalogue* reorganization is presented here for the Pomeroy stamps. Special thanks to Scott Trepel for his research article.

We have a pretty extensive forgery update presented by John Halstead and myself. Thanks to John Halstead for his contributions and for reviewing my article. John Bowman has contributed an article on the artifacts of Thomas Wood, Hussey's printer. Thanks to John for his fine work.

On the subject of Carriers we present an article on the proofs of the Eagle Carrier by myself and two follow-up articles on the Franklin Carrier Proofs and Essays.

We continue with Part III of Calvet Hahn's odessey on the origins of the express business. The fifteen covers pictured are from the 1787-1828 time period.

I would be remiss if I didn't thank our advertisers for their continued support which makes this journal possible. I hope you study the ads, some of which are new and use the services of these fine dealers and auction houses.

The Carriers and Locals Society will hold our annual meeting at Garfield Perry in Cleveland, Ohio, March 26-28, 2004. We will again hold a joint presentation with the *U.S. Classics Society*.

Last but not least I wish you a Happy and Healthy New Year. May our hobby bring you peace and tranquility in 2004.

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Franklin Carrier Essays and Proofs – A Different View

By

@Calvet M. Hahn 2004

There seems to be a problem in semantics in Larry Lyons's article regarding the Franklin carrier essays. Larry refers to the Shernikow and Brazer forgeries as essays rather than forgery essays mixing them up with the genuine 1851 essays. I don't know what else you could call an item made from a canceled die or transfer roll to which design changes (inner side framelines) have been made to sell them into the philatelic market other than a forgery.

Larry doesn't even report that there is a die cancellation dot in the oval around the vignette on both of these fakes, which, of course, would be impossible on a genuine essay. This dot was not found until after at least some of the rose stamps were reprinted, but it is found on the Shernikow and Brazer forgeries. The latter differs from the Shernikow by having two diagonal lines in the white triangle above the right rosette as well as the Shernikow extra inner side frame lines as well as top and bottom framelines.

Genuine essays all have bits of tessellation in the oval ring around the vignette (See Meyersburg sale dark blue on rose paper die proof lot #1, Johnstone's black essay on bond (Johnstone lot 2462) and red essay on green bond (lot 2463), which was removed prior to the release of the issued Franklin carriers as seen in the blue plate proof on india block (DK sale lot 1) and the mint issued pair (DK lot 2). The oval ring seems to already have been largely cleaned up by the orange trial color plate (Johnstone sale lot 2465) but not completely at the bottom, as seen in the top two Bagby sale imprint reprint blocks (lot 15 Siegel sale of 3/26/96) or several positions of the Bagby reprint block of 50.

These orange trial colors have been reported with a red New York cds of February 12th of the 1850's (1902 Luff pg. 246-7—the Theodore Haas copy) and were the first proofs reported (in the Levault catalog of 1861 under a Baltimore listing). Lyons' missing red die on India was discussed contemporaneously (1869) in the *American Journal of Philately* as noted by Luff on page 246) where it was stated it was "obtained by the owner directly from the POD".

The two Bagby sale 1875 reprints do not show the bits of tessellation or the cancellation dot of the transfer roll both of which are found on the Shernikow vignette, or the Shernikow transfer roll printing and the subsequent Brazer printings. I am not sure the differences above amongst the issued stamp essays, plate proofs and reprints have ever been commented upon before.

Reprints

Most 1875 Franklin carrier reprints are differentiated by the Toasperm test developed in the 1920s by that dealer (Herman Toasperm 1893-1936). The major exception are the rare perforated 12 Steel misprinted reprints on hard white paper (first noted philatelically circa 1918), made by Charles F. Steel of grill patent fame and the Stamp Agent at the time of the Nationals and Continentals most of which

were apparently destroyed in 1884 (memorandum quoted in *Chronicle* #123 pgs. 159-160).

The Toaspern test splits the two 1875 reprint printings of 500 sheets each into three parts, and in my opinion may not be as definitive as generally believed.

The easiest of the three groups to identify is the December 1875 printing of 500 sheets (ledgered in Bill Book I page 271), which consisted of group II in a light blue shade and on much thicker pink rather than rose paper (almost twice as thick according to Don Johnstone). It needs no further discussion.

The first printing (500 sheets printed July 31, 1875 (Bill Book I page 235) was made up of some group I stamps printed on remainders of the original rose paper with apparently the same ink formula as the original 1851 printing as well as group III in a much darker blue, which are readily identified as they appear green under UV due to a shift in the blue ink composition. This last group is also easy to identify.

The problem is differentiating the group I reprints from the originals. Group I reprints are printed in a dark blue that appears blue under UV on the originally issued rose paper. The Luff 1902 edition discusses differences in printing on page 355, erroneously cited by Johnstone in his *Chronicle* #123 article as page 260, which is the Clark 1936 reprint edition. The cited difference is that the blue mineral ink originals have a clear, fine impression, with hatching of diagonal lines in the background of the medallion, while the reprints are too heavily inked and often seem blurred so that the background appears solid.

It is with this supposed difference that I feel the Toaspern test falls down. The reason is that the difference is based upon the viscosity of the printing ink, which varies according to the degree to which it is heated and/or stirred. I discussed printing ink problems in regard to the printing of the 1847 issue in the *Collectors Club Philatelist* May-June 1986 pages 196-7.

The same problems of stirring and thinner apply to the Franklin carrier reprints. Production in 1847 was about 230 sheets a day, and even in 1875 a single press would not have printed the full 500 sheets needed for the July reprints, so that there was at least an overnight printing situation, which could easily affect the viscosity just as it could have been affected by the break for lunch if stirring was not done again during the day from the first stirring in the morning.

The consequence is that some well-printed reprints may be accepted as originals and some muddy originals may be classed as reprints even in reference holdings, which were based upon the Toaspern test and which usually do not include covers, needing review and causing misidentification.

Corrections to “The Essays and Proofs of the Franklin Carrier”

By
Larry Lyons

In the October 2003 issue of *The Penny Post*, (Vol. 11, No. 4, page 14). Item e notes that Golden Lot 7 contained six colors of the complete die on rough surface card of the 1903 design by Ernest Shernikow. Mark Taylor, a long-time student of Franklin Carriers notes that these were in fact, the 1952 Clarence Brazer essays and the die size is confirmed as 50 x 50 mm.

On page 12 under the 1851 essays (L01-E1) I listed item e as red on thin green bond. Mark Taylor points out that these also were printed in carmine, scarlet, orange, brown and dark green. The largest of these 1851 essays measures 62 x 65 mm.

The note on page 16 that the large die (L01P1) proofs are known in seven colors is erroneous. These were only made in dark blue.

It is also suggested that the Shernikows listed on india paper are more likely on proof paper.

Carrier and Local Society Awards

2003	APS StampShow, Chicago	Gold
2001	Sescal, California	Gold
2001	APS StampShow, Chicago	Gold
1994	The Diane D. Boehret Award for Excellence in Philatelic Literature	
1994	StampShow, Pittsburgh	Vermeil
1994	Sescal, California	Vermeil
1993	StampShow, Houston	Gold
1992	Sescal, California	Vermeil

The Proofs of The Eagle Carrier

By
Larry Lyons

In the October 2003 issue of *The Penny Post* (Vol. 11. No. 4, Pages 11-17) I presented the essays and proofs of The Franklin Carrier. This article is the second article in that series and the focus is on the proofs of The Eagle Carrier.

The Eagle Carrier proofs are known in five different category types and the trial colors are known in three different formats. Toppan, Carpenter, Casilear & Co. submitted plate proofs, just as they had for the Franklin Carrier stamp, in the very same colors and papers. The Eagle Carrier was rushed into production to replace the Franklin Carrier when it was realized that the Franklin Carrier stamp could be confused with the 1¢ regular U.S. Issue of 1851. The Franklin Carrier had been issued in October of 1851. The Eagle Carrier was issued on November 17, 1851. The factor that allowed the Eagle Carrier stamp to be made available so quickly was that a stock die was used for the eagle. The Eagle engraving had been in use on bank notes of the period. See **Figures 1 and 2.**

The Large Die 1851 (L02P1) (Blue)

This was printed on india paper and mounted into the die sinkage on a large card. This is known as a hybrid. The die sinkage size is 62 x 73 mm. The largest card known is 145 x 225 mm. I also note the following sizes found in auction descriptions: 145 x 217 mm, 5 1/2" x 8 3/4" which is 140 x 223 mm, 142 x 215 mm, and 74 x 87 mm.

The Small Roosevelt Die 1903 (L02P2) (Blue)

Eighty-five of the Roosevelt presentation albums were prepared. The color is blue but is lighter than the issued stamps and the reprints. The composite size is also different.¹ See **Figure 3.** The new die was made because the old die was damaged. The new die was made by taking a transfer from the original plate and then making a new die from the plate transfer. All positions in the 4th, 7th and 10th vertical rows of the plate showed a small dot next to the leaf ornament adjoining the "H" of "DESPATCH", and this same dot appears on the Roosevelt small die proofs.

The paper on which the small Roosevelt die was printed is white with good margins and the stamp is usually found mounted on a gray card.

The Panama Pacific Issue 1915 (L02P2a) (Blue)

Only 3-5 were printed on soft yellowish wove paper. The design was made from the same composite die as the Roosevelt proofs.

India Plate Proofs 1851 (L02P3) (Blue)

The proofs on india are listed on page 617 in the *2003 Scott Specialized Catalogue* as singles, blocks of 4 and as a plate block of 8. I have found the following additional multiples in the auction catalogs.

¹ Eagle Small die proof, Donald Johnstone, *Penny Post*, Vol. 7, No. 1, page 9.
THE PENNY POST / Vol. 12 No. 1 / January 2004

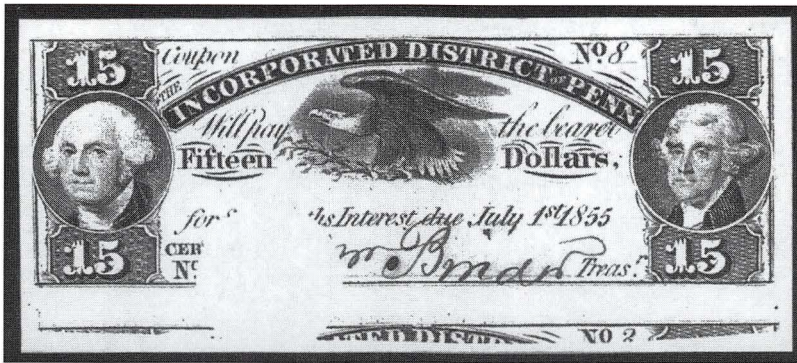


Figure 1. Stock coupon printed by Toppan, Carpenter, Casilear & Co. who produced the Eagle Carrier stamp using the stock die of the eagle.



Figure 2. The eagle was very popular and was copied by other firms. It was lithographed by D. Felt & Hosford, in N.Y. in 1853 as shown here.



Figure 3. The vertical dimension on the Roosevelt small die proof was discovered to be 0.45mm larger than the original due to the filled in portion of the horizontal crack. This was reported by Donald Johnstone.

Pair	Roger Koerber, December 3, 1983, Lot 1032.
Imprint Block of 12	Harmers, Hessel sale, October 21-23, 1975, Lot 771A.
Block of 72	Siegel sale, June 27-29, 1990, Lot 2046 and again in Siegel sale, November 15-17, 1999, Lot 26 and noted Ex-Joyce.
Sheet of 200 with Plate No. 1 Imprint at Bottom.	Harmer Rooke, June 5, 1951, Lot 115.

The blue stamp can be found with a “specimen” overprint in red or black.

Card Plate Proofs (L02P4) (Blue)

The proofs on card are listed in the *2003 Scott Specialized Catalogue* as singles and blocks of 4. The L02P4 card plate proofs are 300 microns in thickness. I have found the following in the auction records:

Pane of 100 with Plate No. 1 Imprint at Bottom.	Frajola, Middendorf sale, May 1991, Lot 29.
---	---

Additional Plate Proofs

There were five separate printings of plate proofs on card made between 1879 and 1893. This accounts for the wide variation in color.

Reprints

The Eagle Carrier stamp, like the Franklin, was reprinted twice in 1875 by the Continental Banknote Company under contract to the Post Office Department using the original plate. These stamps were offered for sale at the Post Office of the Centennial Exposition in Philadelphia in 1876. The identification for stamps L05 and L06 and the two reprint types is clearly described in the *Scott Specialized Catalogue*.

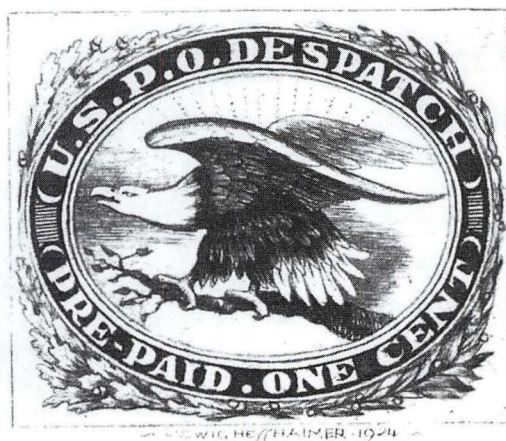
Special Printing

The L04 special printing was produced in 1875 and is perforated 12 x 12.

Trial color on India 1851 (L02TC3) (Deep Green)

This can be found on page 626 of the *2003 Scott Specialized Catalogue* where it is listed known as singles, and blocks of 4. The color is deep green. I have found the following additional multiples in the auction catalogs:

Block of 8	Harmers, Hessel sale, October 21-23, 1975, Lot 782.
Bottom Margin	The same piece was found 4 times.
Imprint Block of 24	Harmers, Hessel sale, October 21-23, 1975. Lot 775.
Plate No. 1.	Kelleher, September 13, 1983, Lot 106.



Original-Radierung von Ludwig Hesshaimer
Vereinigte Staaten von Amerika
Postzustellungsmarke 1 Cent (Adler)
Albert Kürzl Verlag München

Figure 4. The 1924 etching by Ludwig Hesshaimer in his enlarged etchings series.

John Fox, February 3-4, 1988 Lot 1024.
Siegel sale, March 28-29, 2000 Lot 122 (Incorrectly
described as L01TC4).

Trial Color on Card (L02TC4a) (Orange)

This can be found on page 626 of the *2003 Scott Specialized Catalogue*. The trial color is orange on wove card. This item has been described in auction lots as L02TCa, L02aTC and L02TC4. The four descriptions are really the same. The “4” means on card and the “a” refers to the orange color. Since the orange color only occurs on card it is understood in the various descriptions.

An orange trial color stamp exists with a Philadelphia cancel. This was described by John Kaufman on May 13, 1989 Lot 713 as “could be a trial cancel”. It could also be a fake cancel.

Atlanta Trial Color Proofs (L02TC Atlanta)

The trial colors are black, scarlet, brown, green and blue. These were made for display at the International Cotton Exhibition in Atlanta, Georgia in 1881.

The Atlanta trial color proofs are on thin cards approximately 200-240 microns in thickness.

Etching by Ludwig Hesshaimer (1924) (Blue)

The etching is 50 x 60 mm on soft proof paper. The proof card measures 115 x 140 mm. The design differs in appearance from the actual stamps.² See **Figure 4**.

Summary and Conclusion

It was my aim to provide information to enable the reader to distinguish and recognize the different proofs and trial colors of the Eagle Carrier. The sizes of multiples known is provided to update the *Scott Specialized Catalogue*.

Acknowledgement

1. Eagle small die proof by Donald Johnstone, *Penny Post*, vol. 7, No. 1, page 9.
2. Donald Johnstone's Carrier exhibit.
3. “The Penny Post Will Deliver” exhibit by Robert B. Meyersburg.
4. The 2003 *Scott Specialized Catalogue*.
5. The Essay Proof Journal. 51:172, 1956.

² *Lyons Identifier*, Johnstone Update, Vol. 1, page 426.

Artifacts of Thomas Wood, Hussey's Printer

By

John D. Bowman

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George Hussey is one of the three "big names" in forgeries, along with S. Allan Taylor and John W. Scott. These three produced a large number of forgeries of US locals and other stamps, and probably stimulated others to follow their example. The results of their efforts to help stamp collectors fill spaces inspired confusion among researchers and catalogers, and dissatisfaction among stamp collectors for many years. The products of George Hussey are particularly confusing, as he acquired printing plates or stones from some of the defunct local posts and made reprints, prepared his own Hussey stamp issues aplenty with the notice that they were always good for postage, and he also prepared forgeries.

Thomas Wood was a printer that prepared stamps for Hussey (we do not know if there were others). Thomas Wood left a record book of his printing orders for George Hussey that survives today. This record book runs from March 12, 1862 through June 22, 1866. Elliott Perry and others had a chance to review it when it came into the hands of Cyril dos Passos and then George B. Sloane in the early part of the twentieth century. Perry summarized his observations in Hale's *Byways of Philately*. Although the whereabouts of this memorandum book are unknown today, Richard Schwartz acquired the Elliott Perry photostats that Perry made when dos Passos loaned him the book. Schwartz made photocopies and distributed them to several collectors. To my knowledge, there is no written record of the colors of stamps in the Wood memorandum book other than that reported by Elliott Perry in Hale's *Byways of Philately*.

The Wood record book is a chronological listing of printing orders for various stamps, reprints and forgeries prepared for George Hussey. It includes the quantity printed, the invoice amount, a brief description, and an actual stamp mounted next to each entry. Herb Trenchard has already noted that the first four entries in the record book were probably made in 1862, not in the 1854-58 period stated in the book.¹ The attached stamps for these entries were likely printed later than the 1854-58 dates given. Trenchard opines that the probable reason for adding these stamps later was that the original plates had probably been destroyed by the time Wood's business with Hussey expanded in 1862. This is certainly a plausible explanation for the attachment of stamps which are not part of the printings noted for the first four entries. Trenchard also notes that a number of entries are for reprintings of earlier issues, and Lyons has made a study of the paper types, ascribing different paper types to each printing order.²

¹ Trenchard, Herbert A. Collecting carriers and locals in the 1860s – George Hussey and his reprints and imitations. *Chronicle* 49(4); Nov 1997, pp.244-251 and *Chronicle* 50(1); Feb 1998, pp. 36-53.

² Lyons, Larry. Identification of the Hussey Reprints and Forgeries as listed in Thomas Wood's Memorandum, 1862-1866, Part I. *Penny Post* 9(4); Oct 2001, pp. 4-29.

Unless one has seen the original Wood memorandum book, one must rely on the photocopies of it made available through Richard Schwartz, and the notes reported by Elliott Perry in Hale's *Byways of Philately* for the colors of the stamps. Although Perry was a meticulous record keeper, typographical errors can still creep into the published product.

Thomas Wood probably continued to serve as Hussey's printer after the last entry in the memorandum book. No firm evidence exists to support this hypothesis, but it seems at least possible that some Wood printings were reprinted again later, since the quantities in existence today suggest larger printing orders than were recorded by Wood. It is also possible that Hussey, and/or his successor Robert Easson, utilized other printers.

OBSERVATIONS

Several artifacts from Thomas Wood came to light recently. They tend to corroborate parts of the Wood record book, but also add questions about this record.

On March 4, 1863, the Wood book records entries 53-57, five printings of Floyd's Penny Post stamps. Each of these is in a different color: blue, black, green, red and brown. It is likely that Wood or Hussey acquired one or more electrotypes from the defunct Floyd's, and had Thomas Wood make a new plate to print them. Floyd's Penny Post operated in Chicago from 1860 until around 1862.

Surviving reprint sheets are in three settings of a block of 25, five by five. The settings each have five rows but in different orders. Each row of five stamps is a cliché that contains identifiable positions, and each row appears on the three settings. Using Lyons' row terminology, Setting III contains rows A, B, C, D and E; Setting II contains rows C, A, B, E and D; Setting I contains rows C, B, D, A and E.³ According to Lyons, the blue reprints occur in Setting III; Setting II was used for bright red and green reprints; Setting I was used for dull red reprints; and the dark brown and light brown reprints are probably from Setting II. The colors Lyons lists for the reprints are blue, red, green, black, dull red, dark brown, light blue, pale deep blue, light brown and pink. It is possible that some of these shades are actually from the same printing. In addition, Lyons describes "reprint deviations," which are printing variations from specific positions.

In light of the various colors and "reprint deviations," the fact that not all Hussey productions are recorded in the Wood book, and that large numbers of some reprints appear to exist, it seems certain that additional printings were made outside of the time period of the existing Wood record book.

Figure 1 illustrates a sheet from which the top row has been cut off. In the bottom margin, and in Thomas Wood's handwriting, are the notations "(No. 56)" and "36." These are written in ink. In the Wood book, entry number 56 includes a Floyd's reprint that Elliott Perry described as "rose" in *Byways of Philately* by H. W. K. Hale. The number printed in the Wood book is indicated as 1000. The manuscript notation "36" multiplied by the sheet size of 25 gives 900, close but not exactly the same as the recorded printing quantity.

³ Lyons, Larry. *The Identifier for Carriers, Locals, Fakes, Forgeries and Bogus Posts of the United States Vol. II*, Larry Lyons, Westport, CT, 1998.



Figure 1. Floyd's reprint in black by Thomas Wood (No. 56).

This block is printed in black on thin white paper. The row order is ?, A, B, E, D; thus, it is probably from Setting II. There are differences in the position characteristics of this block and Lyons' illustration of the blue reprint sheet (Setting III) on p. 468 of his *Identifier*, as he notes. It is likely that Lyons' illustration is a more worn state of the plate than the same setting used for at least some of the other colors, hence the designation as Setting III.

Figure 2 is a sheet of 25 of the blue reprint, with pencil notation at bottom in Thomas Wood's handwriting "52/ (or "527) sheets as this. TW". This sheet is also from Setting II. If 57 sheets of 25 were prepared, then 1425 stamps would have been printed. If 527 sheets of 25 were printed, this would constitute 13,175 stamps. It appears to be printed on a creamier thin paper than Figure 1. It is a pale deep blue. If the notation refers to Wood record number 57, this entry includes a Floyd adhesive described by Perry as brown.



Figure 2. Floyd's reprint in blue by Thomas Wood.

Lyons presented an extensive three-part analysis of Hussey printings in the *Penny Post*. In his first part, he notes three printings of Floyd's in blue ink as Wood entry number 53.² These printings comprise a total of 3000 stamps, also reported by Perry in *Byways*.

Larry Lyons kindly submitted **Figures 3-7** for this article. These are envelopes bearing Thomas Wood's handwriting as well as Time Posted stamps affixed to the envelopes.

Figure 3 is an envelope noted "No. 79" and "Total 1.950". It has a pair of Hussey Time Posted Type II stamps attached over a manuscript notation.

Figure 4 is an envelope noted "No. 80" and "3.000" apparently replacing the lined-out "600". A pair of blue on white Type II stamps is affixed over another manuscript notation.

Figure 5 is an envelope noted "No. 81" and "Total 1.650". A pair of black on lavender Type II stamps is affixed over a manuscript notation.

On the back of the envelope Wood has written $1300 + 97 + 98 + 88 + 70 = 1653$.

Figure 6 is an envelope noted "No. 82" and "1.950" with a pair of black on blue Type II stamps.

Figure 7 is an envelope noted "No. 83" and "144" with a strip of three black on orange Type II stamps attached over a manuscript notation.

DISCUSSION

The existence of the Floyd's blocks raises several questions. With Wood's annotation, it appears that the black sheet in **Figure 1** would be number 56, yet Perry notes the color as pink. Was entry number 56 originally in black, and did someone mix up the stamps in the Wood book before Perry saw it? Did Thomas Wood simply place the five color printing examples in his memorandum book without regard to matching them with the record number? Or did Wood prepare the blocks and transcribe the record book entry numbers incorrectly? Does the number "36" indicate the number of sheets printed? If so, it appears Hussey was billed for 1000 but only 900 were printed.

Figure 2 shows what appears to be a printing order for 527 (or 52/) sheets of the blue stamp. This would represent 13,175 or 1300 stamps, not the quantity of 3000 for the blue stamp indicated in Perry's work. The numbers on these blocks seemingly have nothing to do with the printing quantity.

Ink

Ink density variations could conceivably occur within a single printing, or could be the result of several reprintings. Ink color shades are more likely to represent reprintings. Yet, this author has seen no evidence that all three settings occur in each color shade.

The author notes the existence of the following colors for each setting:

Setting I – dull red

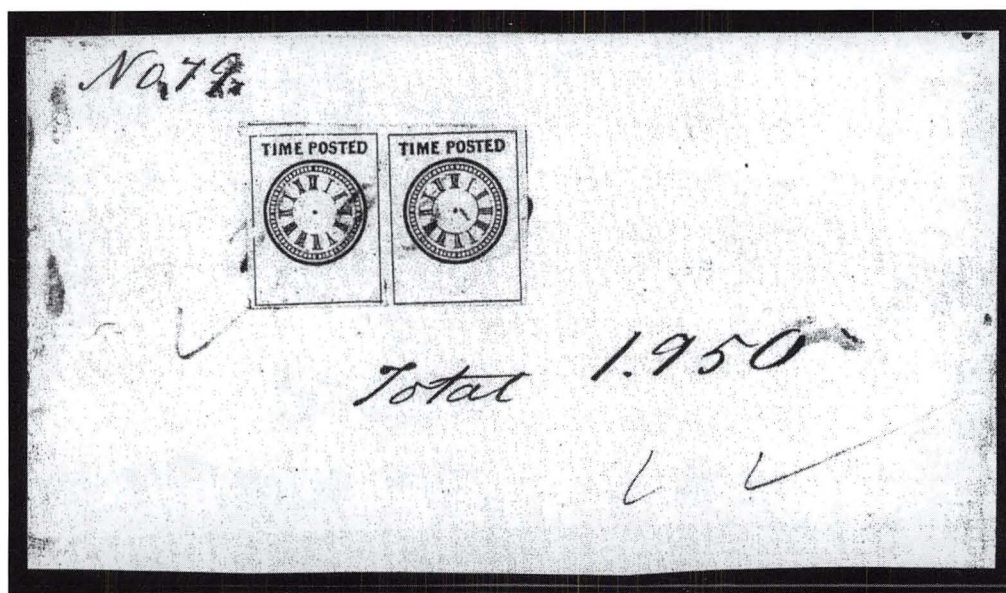


Figure 3. Wood's No. 79, black, type II, total 1950.

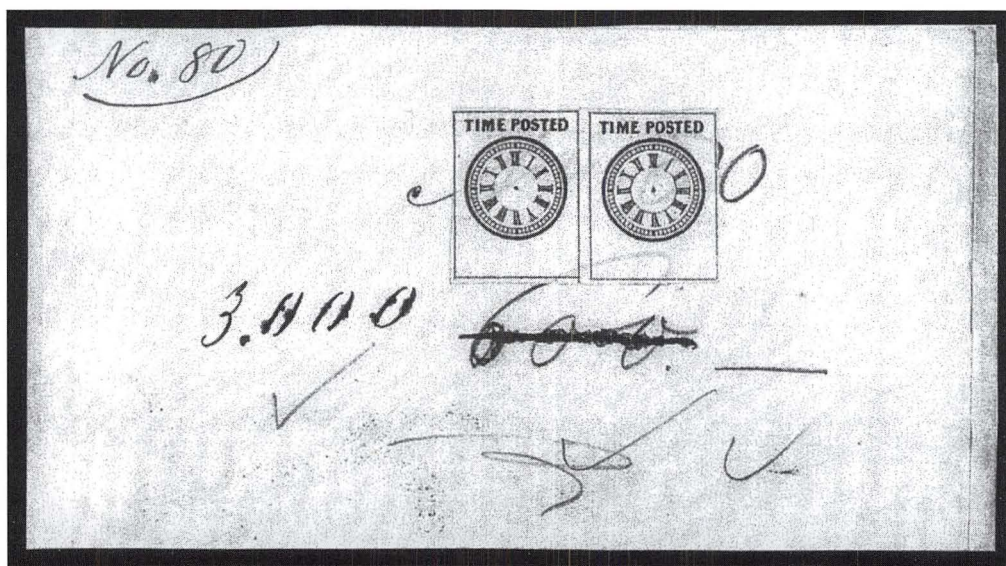


Figure 4. Wood's No. 80, blue, type II, total 3000.

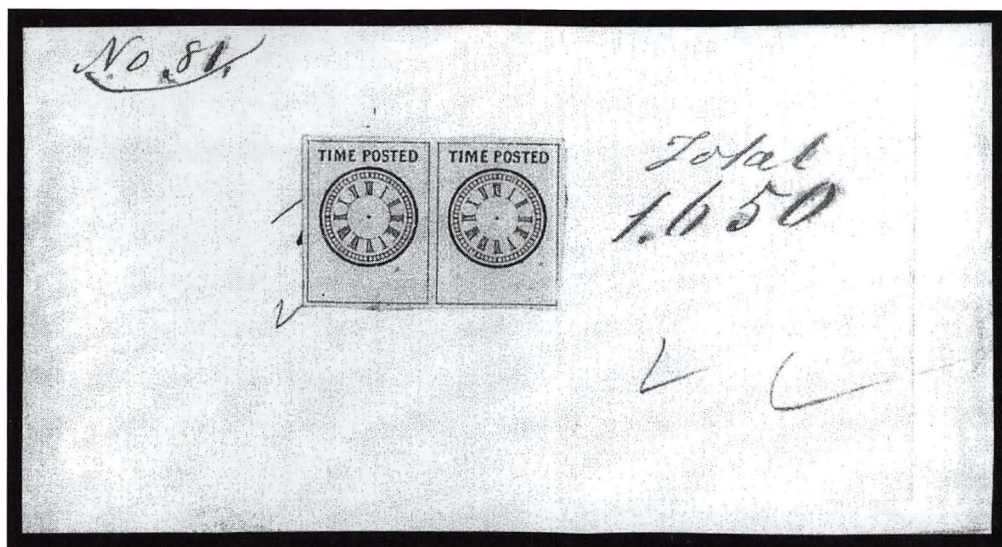


Figure 5. Wood's No. 81, black on lavender, type II, total 1650.

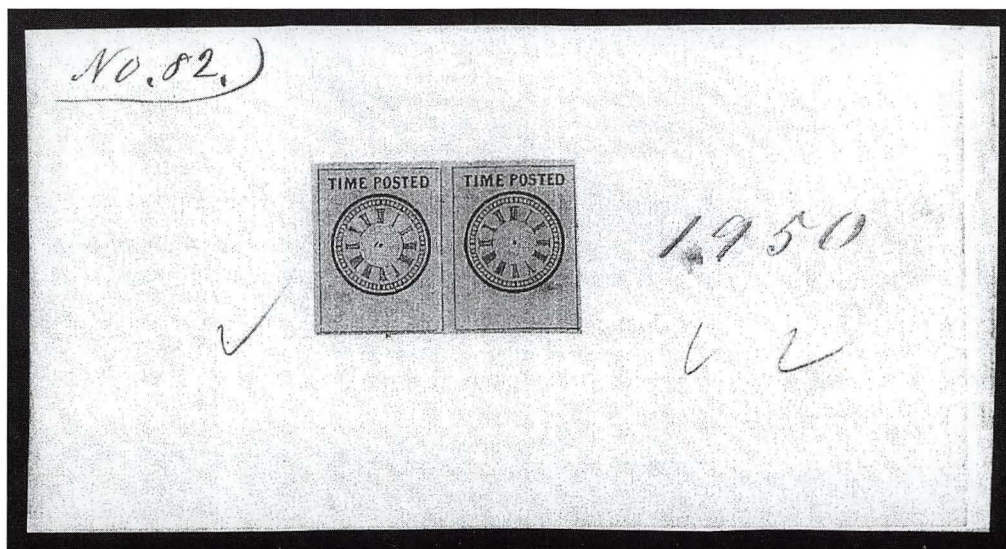


Figure 6. Wood's No. 82, black on blue, type II, total 1950.

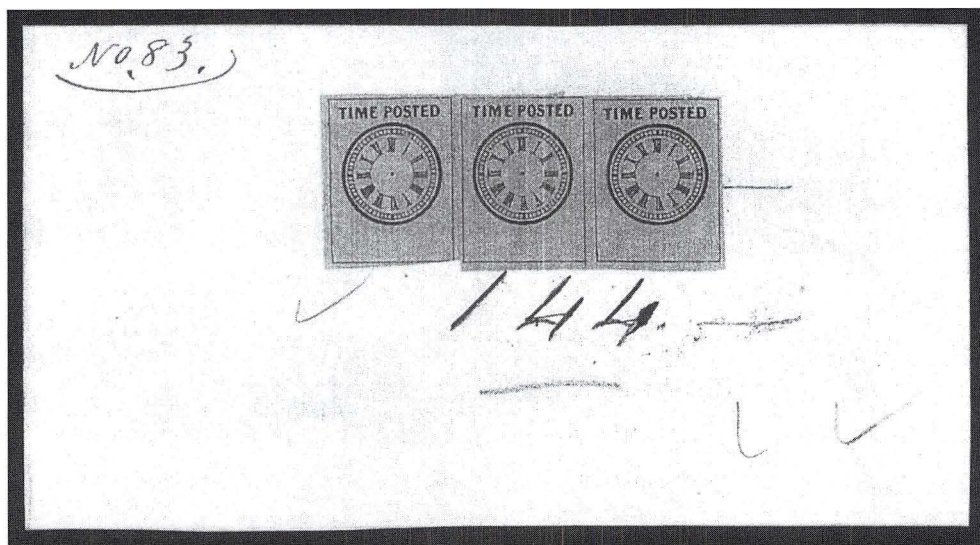


Figure 7. Wood's No. 83, black on deep yellow, type II, 144.

Setting II – black, deep black, gray black, pale dark blue, green, dull brown, reddish brown, bright red

Setting III – blue

It is not clear to the author whether the settings each represented separate printings over time, or if more than one setting was printed at the same time, possibly in different colors. However, it seems likely that at least Settings II and III were reprinted after the Wood record book ended in June of 1866. It is also likely that Setting II represented the Wood entries for the Floyd's stamps, at least those prepared in black and blue, given the existence of the illustrated blocks with Wood's notations on them.

The Hussey Time Posted labels also exhibit discrepancies with what has been previously reported.

One way to assess these is by a table comparing what Perry reported, the photocopy of the Wood record book, what Lyons reported in his article, and the figures Lyons has submitted (**Figures 3-7**) in this article:

Wood #	EP Color	EP Type	EP Printed	Wood Type	Wood Printed	LL Color	LL Type	Fig. Color	Fig. Type
77	Black	I	100,000	II	100,000	Black	I	-	-
78	Blue	I	7,000	II	7,000	Black/ Blue	II	-	-
79	Black/ Lavender	II	7,000	II	7,000	Black/ Violet	II	Black	II
80	Black/ Blue	II	7,000	II	7,000	Blue	II	Blue	II
81	Black/ Yellow	II	6,000	II	6,000	Black/ Blue	II	Black/ Lavender	II
82	Rose	III	1,000	III	14,500	Blue	II	Black/ Blue	II
83	Black	III	1,000	III	14,000	Black/ Deep Yellow	II	Black/ Deep Yellow	II
84	-	-	-	III	11,500	Black/ Yellow	III	-	-

The Perry descriptions in *Byways* are almost identical to the photocopy of the Wood's record book, except for the quantities printed for Nos. 82-84 and the ascribing of the original (words around outside of design) to Wood numbers 77 and 78. Lyons introduces further discrepancies in his article and with the items illustrated here. The only item that seems to match in every case is Wood No. 79.

In addition, for Lyons Type II examples, both imperforate and perforated examples exist, as do sheets of 100. The Wood record book does not include any perforated stamps of the Time Posted series.

DISCUSSION

Relatively large numbers of reprints of the Floyd's stamps are known, most of which today are single stamps. Further study of the settings and paper types might elucidate additional information about the reprintings. Those readers possessing blocks or sheets of the Floyd reprints should examine them for characteristics particular to the known settings. It is likely that some reprints were prepared in rather limited quantities while others could be more common.

Likewise, many examples of the Time Posted labels are known today, including sheets of 100. The Wood record book indicates that relatively large printings of these stamps were made. Yet, there is disagreement about which Wood record entries correspond to which labels. In addition, the first entry has a printing quantity of 100,000, which is unlikely to correspond to the original (words around design) label, nor does it seem to correspond with the quantities seen today for black type II or III types.

It is possible that stamps in the Wood memorandum book were replaced after Perry made his notes. Let us hope not, because this book is the most important reference we have concerning Hussey's early printings.

A Picayune Affair

By

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The 'picayune' was a colloquial expression found in Louisiana and Florida for a small copper coin of Piedmont¹, the French picaillon that had circulated there along with the more typical Spanish coinage. It was colloquially applied to the smallest and most inconsequential of the Spanish coins as well.

Conversely, the Independent Mail operations took place over about a decade in New England, North East and North Central regions of the U.S. In this area there was a good deal of Spanish coinage in circulation—the most common was the real worth 12 1/2¢ equal at the time to the English shilling and colloquially known as a 'bit', a name recognized even today when we refer to a quarter as two bits. A half real, or half bit was known as a medio worth 6 1/4¢. There was a major geographic difference between the area of the independent mails, where the picayune was not used, and the use of the picayune in Louisiana so that substitution of the word 'picayune' for the medio in the northeast area of the independent mails is inappropriate although they had the same 6 1/4¢ value.

In England the smallest coin was the penny, which was gold or silver until the 1660s at which time copper half pence were struck with copper pence being introduced in 1797 when the Bank of England suspended cash payments. For trade purposes it was common to bisect the English silver penny or even quarter it.

The word 'dollar' is a modification of the silver 'Jochim's thaler', first struck in 1518 in Bohemia. The Spanish piece of eight reals was referred to as a dollar and was similarly cut into the smaller units. It was the ancestor of the Mexican silver dollar. The Maria Theresa gold thaler of the 1780s is still minted and is commonly used in the Middle East and India.

In 1797, the Bank of England suspended cash payments and the ensuing coin shortage resulted in a very large number of Spanish pieces of eight and reals held by the bank being put in circulation in both England and North America supplementing those already in use in Spain and the Spanish New World colonies. The real and medio became common small currency in the United States right through the Civil War. Philatelically these coins are important as being the standard used by the express companies who rated packages and letters in bits for over half a century.

Another picayune point in Scott Trepel's article puts forth his theory that the independent mail companies used each other's adhesives as accounting instruments. This occurs in his analysis of figure 4 (*Penny Post*, October 2003, Vol 11, No. 4, Page 7). On page 7 last paragraph, he contends that the Hale killer on the adhesive was applied at the Hale Albany office. However, this marking, BPM #425A which succeeds BPM 421A (1843-January 1844), is well known to be applied in Boston beginning by March 14, 1844 as seen in Golden lots 1122-1123 and Hall lots 282-283 on covers that never touch Albany.

¹ Piedmont was closely tied to France for centuries as part of Burgundy becoming more of an Italian than French power in the 1500s, but became part of the French Republic in 1796 and so continued under Napoleon until after Waterloo.

Pomeroy's Letter Express: A Re-Classification of Issues

By
Scott R. Trepel

This article attempts to re-classify the stamps printed in 1844 by John E. Gavit for his brother-in-law, George E. Pomeroy, who operated the independent mail firm Pomeroy's Letter Express. The decades-old correspondence and notes of past students — knowledgeable philatelists such as Elliott Perry, George Sloane, Frank Hollowbush, Warren K. Hale and Pitt Petri — reveal the frustration they experienced during years of effort to learn basic facts about the Pomeroy stamps. For example, in which order were the different colors printed? How was the plate altered to create the two major varieties, Value Complete and Value Incomplete? Was the plate used to make reprints, or were all of the stamps in collectors' hands today printed in 1844? None of these questions has been satisfactorily answered.

The author has developed a new approach to classification, based on an exhaustive study of Pomeroy stamps made possible by the recent dispersal of several major collections. The term *re-classification* was carefully chosen for the title of this article, because the *Scott Catalogue* listings (117L1-117L7 and footnotes) do not fully describe the nature or extent of the variations among stamps. A catalogue is only as good as the observations used as a basis for the listings. If collectors are going to explore and discover, they need to develop a field guide to what actually exists. At this point, the author thinks it is possible to go beyond the *Scott* listings, thus creating a better field guide for collectors.

Paper Differences

For years the different colors of Pomeroy stamps have been the primary factor in classification, with only one broad cut made between the yellow surface-colored paper (117L1 and 117L2) and "thin bond paper", as *Scott* describes it. However, if paper is made the primary factor, and the different papers collectively known as "thin bond" are scrutinized more carefully, the stamps fall into groups that may provide a better indication of printings.

In the listings presented in this article, the author has categorized Pomeroy stamps according to the following outline:

—**Paper Type**

—**Color Family**

—**Color Shade**

As it turns out, paper is more functional as a classification tool, because the papers are easier to identify, verbally and visually, than the wide range of colors and shades. Paper is also a constant among different colored stamps, and that constancy probably identifies a printing group.

There is a logical explanation for assigning different colors to the same print run when paper is the constant. If a printer were to receive an order for Black, Brown and Blue stamps, he would change inks while using the same batch of paper. At a later

date, if there were another order for more of the same color or colors, and if different paper were used, then the stamps would be found in the same color(s) on the two different papers. It would make no sense for a printer to produce one particular color on two kinds of paper, then change inks and repeat the press run on the same two papers.

Therefore, a significant aspect of the author's revised classification system is the accurate determination of paper characteristics. What follows is an analysis derived from the study of more than two hundred different Pomeroy examples, including unused and used singles, stamps with original gum, multiples and complete sheets, and dated covers.

Each Pomeroy stamp falls into one of the following groups. Paper types are bold, paper colors are italicized, stamp colors are in regular type, and *Scott* numbers are in parentheses. The visual and descriptive guide follows this outline.

1) Surface-Colored Glazed (White Back, Gummed)—First printings

A) *Lemon Yellow* (also known as *Greenish Yellow*)

- i) Black, Value Incomplete (117L2)
- ii) Black, Value Complete (117L1)

B) *Dull Yellow* (often oxidized)

- i) Black, Value Incomplete (117L2)
- ii) Black, Value Complete (117L1)

All of the following are designs with Value Complete:

2) Thick Wove—shows coarse mesh when held to light

A) *Buff* (no gum)

- i) Black, Value Complete (unlisted)

B) *Yellow Surface-Colored* (Tinted Buff Back, no gum)

- i) Black, Value Complete (incorrectly listed as 117L1 remainder)

C) *Yellow Colored-Thru* (no gum)

- i) Black, Value Complete (Scott footnote)

D) *Orange-Yellow Colored-Thru* (gummed)

- i) Black, Value Complete (Scott footnote)

3) Thin Pelure—extremely thin, translucent, no wood fiber inclusions, gummed

- i) Blue shades (117L3 VAR)
- ii) Black (117L4 VAR)
- iii) Chocolate Brown (Scott footnote)

4) Thin Handmade Bond—crisp, mottled back, no wood fiber inclusions, gummed

- i) Blue shades (117L3)
- ii) Black (117L4), unused remainders without gum
- iii) Red shades (117L5), unused remainders with and without gum
- iv) Lake (117L6)
- v) Chocolate Brown (Scott footnote)
- vi) Bright Yellow (unlisted)

5) Medium Fibrous—numerous wood fiber inclusions, no gum

- i) Blue shades (117L3 VAR)
- ii) Black (117L4 VAR)
- iii) Red shades (117L5 VAR)
- iv) Orange (117L7)
- v) Brown shades except Chocolate Brown (Scott footnote)

A DESCRIPTIVE GUIDE TO POMEROY'S LETTER EXPRESS STAMPS

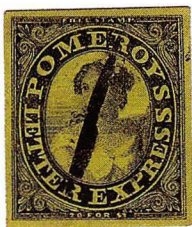


Value Incomplete

Value Complete

The Two Basic Design Variations

Surface-Colored Glazed Paper (White Back)



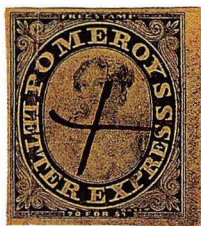
Lemon or Greenish Yellow Glazed (White Back, Gummed)—moderate to high gloss finish; no paper shrinkage.

Scott 117L2—Black with Value Incomplete ("20 for \$—")

Rare—Only known in used condition; no recorded multiples.

Scott 117L1—Black with Value Complete ("20 for \$1")

Scarce—Known used and rare in unused condition.



Dull Yellow Glazed (White Back, Gummed)—dull gloss finish; no paper shrinkage.

Scott 117L2—Black with Value Incomplete ("20 for \$—")

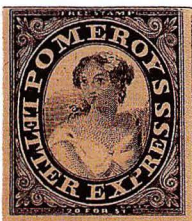
Rare—Only known in used condition; no recorded multiples.

Scott 117L1—Black with Value Complete ("20 for \$1")

Scarce—Known used and rare in unused condition.

Note: Two unused blocks of 117L1 are recorded (one of six from two rejoined strips of three, and another block of eight); the paper shade is unknown.

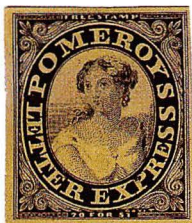
Thick Wove Paper



Buff Wove (No Gum)—no paper shrinkage.

Scott 117L4 VAR*—Black with Value Complete ("20 for \$1")

Two uncanceled examples recorded. The tint of the paper is similar to the back of the Yellow Wove (Tinted Buff Back, No Gum) listed below. Sloane's notes refer to a bottom-margin example, ex Caspary, and Sloane believed it was a proof impression. (*) Identified here as 117L4 Var, because paper does not have Yellow coloring of 117L1.



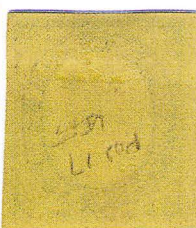
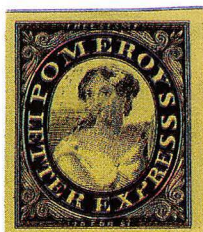
Yellow Surface-Colored Wove (Tinted Buff Back, No Gum)—matte finish; no paper shrinkage.

Scott 117L1 VAR—Black with Value Complete ("20 for \$1")

Common unused and in complete sheets (without gum); not known used.

Note: Although classified as 117L1 in Scott (and priced at \$5.50 unused), the coarse mesh paper of this printing is noticeably different than the issued stamps known in used condition. The back is a tinted Buff color. Many examples have a horizontal red pen line across the back. It may be a later reprint.

Thick Wove Paper (continued)



Yellow Wove (Colored-Thru, No Gum)—

no paper shrinkage.

Footnoted in Scott—Black with Value Complete (“20 for \$1”)

Common unused; not known used. The printed design does not show strongly on back. It may be a later reprint.

Front and back



Orange-Yellow Wove (Colored-Thru, Gummed)—

no paper shrinkage.

Footnoted in Scott—Intense Black with Value Complete (“20 for \$1”)

Scarce unused; not known used. The printed design shows strongly on back. It may be a later reprint.

Front and back

Thin Pelure Paper

Pelure paper is extremely thin and translucent and has no wood fiber inclusions. The printed design shows thru the back clearly and uniformly. Paper shrinkage is variable but generally less pronounced than shrinkage of Thin Handmade Bond paper.



Scott 117L3 VAR—Blue (Milky Blue, Deep Blue)

Scarce—The Milky Blue shade (shown) is very distinctive and not found on any of the other papers. Some of the stamps on cover may be on Pelure paper.

Front and back



Scott 117L4 VAR—Black

Scarce—Known used and unused. One cancelled stamp still has part of yellowish crackly original gum.

Front and back



Color Footnoted in Scott—Chocolate Brown

Scarce—Very few unused examples known (one with yellowish crackly original gum). The shade is very distinctive.

Front and back

Thin Handmade Bond Paper

Thin Handmade Bond can be differentiated from Medium Fibrous Paper by the absence of small wood fiber inclusions and threadlike patterns. It differs from Pelure in its crispness and more opaque (or mottled) appearance on back. Paper shrinkage is more pronounced, causing the female figure to look thinner.

Scott 117L3—Blue Shades (Blue, Bright Blue)

Uncommon—Known used and unused. Yellowish crackly original gum.

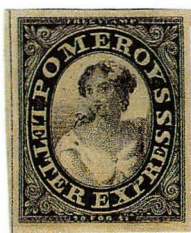


Blue (front and back)

Bright Blue (front and back)

Scott 117L4—Black

Known used and unused. Yellowish crackly original gum. A large number of ungummed sheets on Thin Handmade Bond reached collectors. Used copies and examples with original gum are scarce.



Black (front and back)

Scott 117L5—Red Shades (Rose Red, Bright Rose Red, Dull Red, Orange Red)

Common unused and with gum. Yellowish crackly gum (scarce) or smooth white gum (common). A large number of sheets on Thin Handmade Bond reached collectors. Used copies are very scarce.



Rose Red (front and back)



Bright Rose Red (front and back)



Dull Red (front and back)



Orange Red (front and back)

Thin Handmade Bond Paper (continued)

Scott 117L6—Lake

Known used (consistently from New York City). Very rare unused. One block of four recorded. Found with original gum (no description available). No remainders in this shade were found.



Lake (front and back)

Color Footnoted in Scott—Chocolate Brown

A few unused examples recorded. Shows almost no paper shrinkage. Similar to Pelure. The Chocolate Brown on either paper may never have been issued.



Chocolate Brown (front and back)

Unlisted—Bright Yellow

One unused example recorded. Neither listed nor footnoted in Scott. Probably never issued.



Bright Yellow (front and back)

Medium Fibrous Paper

Medium Fibrous Paper is easily identifiable by the presence of numerous small wood fiber inclusions and threadlike patterns (see detail below). Paper shrinkage was minimal, thus the stamps are generally wider than those printed on Thin Handmade Bond, which is another means of identification. Gum is not found on this paper, and no used examples have been found. These factors, together with the abundance of sheets and multiples, indicate that this was a remainder supply.

Scott 117L3 VAR—Blue Shades (Dark Blue, Deep Prussian Blue)

Relatively scarce when compared with other colors from this printing.



Dark Blue (front and back)



Deep Prussian Blue (front and back)

Scott 117L4 VAR—Black

Common in sheet form.



Black (front and back)



Detail of small fiber inclusions

Scott 117L5 VAR—Red Shades (Dark Red, Orange Red)

Common in sheet form.



Dark Red (front and back)



Orange Red (front and back)



Oxidized Red (front and back)

Medium Fibrous Paper (continued)

Scott 117L7—Orange Shades (Yellowish Orange, Orange, Bright Orange)

Common. The Scott-listed Orange shade only comes on Medium Fibrous Paper and is not known used.



Yellowish Orange (front and back)

Orange (front and back)



Bright Orange (front and back)

Color Footnoted in Scott—Brown Shades (Bright Brown, Brown, Dark Brown))

Common. These shades only come on Medium Fibrous Paper and are not known used.



Bright Brown (front and back)



Brown (front and back)



Dark Brown (front and back)

Revising the *Scott Catalogue*

If the *Scott Catalogue* listings were revised to reflect the author's classification of papers, while retaining the *Scott* numbers for the stamps now listed, they might appear as follows:

1844

Yellow Surface Colored Glazed Paper (White Back)

Value Complete ("20 for \$1")

117L1	L233	5c	black, greenish yellow, dull yellow	—	150.00
			On cover, tied by ms.		1,000.00
			On cover, handstamp cancel		1,000.00
			Pair		—
			Pair on cover		—
			Block of 4	—	

Value Incomplete ("20 for \$—")

117L2	L233a	5c	black, greenish yellow, dull yellow	—	1,500.00
			On cover		5,000.00
			On cover with #117L1		—

Approximately 18 covers are known with Nos. 117L2, including two bearing both Nos. 117L1 and 117L2. Stamps from the plate without the value stated are believed to have been printed before the value was added to the plate and were issued concurrently.

Value Complete ("20 for \$1")

Thick Wove Paper

117L2A	L233	5c	black, buff, without gum	—	
117L2B	L233	5c	black, yellow (buff tint on back), without gum	5.00	
			Complete sheet of 40	300.00	
117L2C	L233	5c	black, yellow (colored-thru), without gum	5.00	
a.			<i>Orange Yellow (colored-thru), with gum</i>	10.00	

Nos. 117L2A-117L2C can be distinguished from other issues by the coarse mesh paper when held to light. No. 117L2A may be a proof impression. The stamps on yellow paper may be remainders or reprints. None are known used.

Thin Handmade Bond Paper

117L3	L233	5c	blue (shades)	150.00	500.00
			On cover		2,500.00
			Pair on cover		6,000.00
			Block of 4	—	
117L4	L233	5c	black	5.00	150.00
			On cover		1,500.00
			Pair on cover, red "Paid" cancel		7,500.00
			Strip of 4 on cover		5,000.00
			Block of 4, without gum	25.00	
			Complete sheet of 40, without gum	300.00	
117L5	L233	5c	red (shades)	5.00	300.00
			On cover		3,500.00
			Strip of 3 on cover		8,500.00
			Block of four	25.00	
			Complete sheet of 40	300.00	
117L6	L233	5c	lake	—	750.00
			On cover		1,500.00
			On cover, tied by handstamp		6,000.00
			Block of 4	—	

117L6A	L233	5c	chocolate brown	—
117L6B	L233	5c	bright yellow	—

Nos. 117L3-117L6B are on thin crisp handmade bond paper that is semi-transparent and shows a mottled appearance on back. This paper may be distinguished from the medium fibrous paper by the absence of small wood fiber inclusions. Reminders of Nos. 117L4 (Black) and 117L5 (Red) reached collectors (most unused examples of 117L4 are without gum). Nos. 117L6A (Chocolate Brown) and 117L6B (Bright Yellow) are not known used and were probably prepared but not issued.

Thin Pelure Paper

117L6C	L233	5c	deep blue (shades)	—	—
117L6D	L233	5c	black	—	—
			Pair	—	—
117L6E	L233	5c	chocolate brown	—	—

Nos. 117L6C-117L6E are on extremely thin semi-transparent paper. The printed design shows thru clearly and uniformly. They are scarce and probably come from an early printing.

Medium Fibrous Paper

117L7	L233	5c	orange (shades) , without gum	5.00
			Block of four	25.00
			Complete sheet of 40	300.00
117L8	L233	5c	deep blue (shades) , without gum	5.00
			Block of four	25.00
			Complete sheet of 40	300.00
117L9	L233	5c	black , without gum	5.00
			Block of four	25.00
			Complete sheet of 40	300.00
117L10	L233	5c	red (shades) , without gum	5.00
			Block of four	25.00
			Complete sheet of 40	300.00
117L11	L233	5c	brown (shades) , without gum	5.00
			Block of four	25.00
			Complete sheet of 40	300.00

Nos. 117L7-117L11 are on thin semi-transparent paper that may be distinguished from other papers by the presence of numerous wood fiber inclusions. No examples are known with gum and they are not known used on cover. Therefore, it is believed that stamps on this paper come from remainders of a printing that was prepared but never issued. They may also be reprints.

Conclusion

Using this field guide to Pomeroy stamps, philatelists will be better equipped to classify different varieties and proceed further into plate studies that might solve some of the mysteries about production. The confusion of originals, remainders and reprints has hindered study and generally led to a prejudice against unused Pomeroy stamps. If the author is correct in his judgment that the paper defines the printing, then perhaps the scarce stamps will emerge from the shadow of the ubiquitous remainders.

The author will be satisfied if this article points collectors in the right direction, and they in turn re-classify the listings to achieve even greater accuracy.

The following individuals were helpful in reviewing this article: John Bowman, Larry Lyons, Lee T. Pomeroy and Gordon Stimmell.

Double Impression of Swart's Hussey Reprint

By

John D. Bowman

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Varieties such as double impressions, double transfers, printed on both sides, cracked plates, etc. have been studied for many classic US stamps and revenue stamps. Only a few such varieties have been noted for US locals and carriers or their forgeries. Here is an example of a double impression presumably made for Hussey after he acquired the original Swart's printing plates.



Sanitary Fairs

A Philatelic and Historic Study of Civil War Benevolences

By Alvin Robert
Kantor and Marjorie
Sered Kantor

WE HAVE ACQUIRED THE
REMAINDER OF A GREAT BOOK
OF INTEREST TO COLLECTORS
OF LOCALS AND CARRIERS

Published in 1992, *Sanitary Fairs* has 304 pages and 16 color plates. We sold just over 200 copies of this book at \$75.00 each when it came out in 1992. Recently, we purchased the remainder of this hardbound work.

A lifetime of study by Marjorie and Alvin Kantor went into creating the premier work on the Civil War Sanitary Fairs. It is a lavishly illustrated work that provides the historical background of both the U.S. Sanitary and Christian Commissions, their Fairs, postal emissions and postal history.

The nucleus of the Kantor collection was formed in the early 1960s by acquiring the collections of Elmer Stuart and Elliott Perry. Perry's collection was significant in that he had acquired, over the years, many of the previous great Sanitary Fair collections. By the time the Kantor's book was published in 1992 they had combed the country adding other great major and minor holdings and had put together the greatest assemblage of this material ever formed. Their collection is the source of the illustrations in the book.

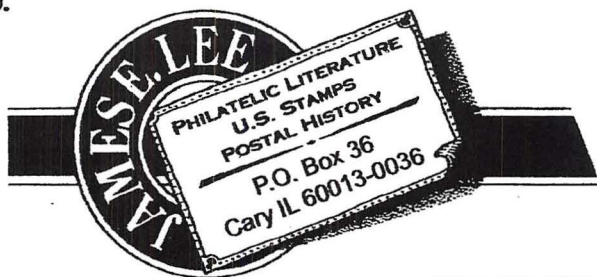
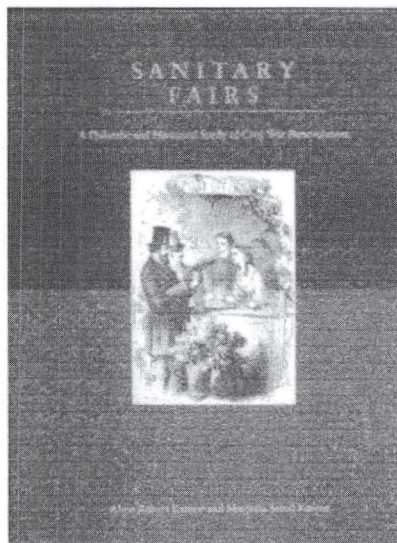
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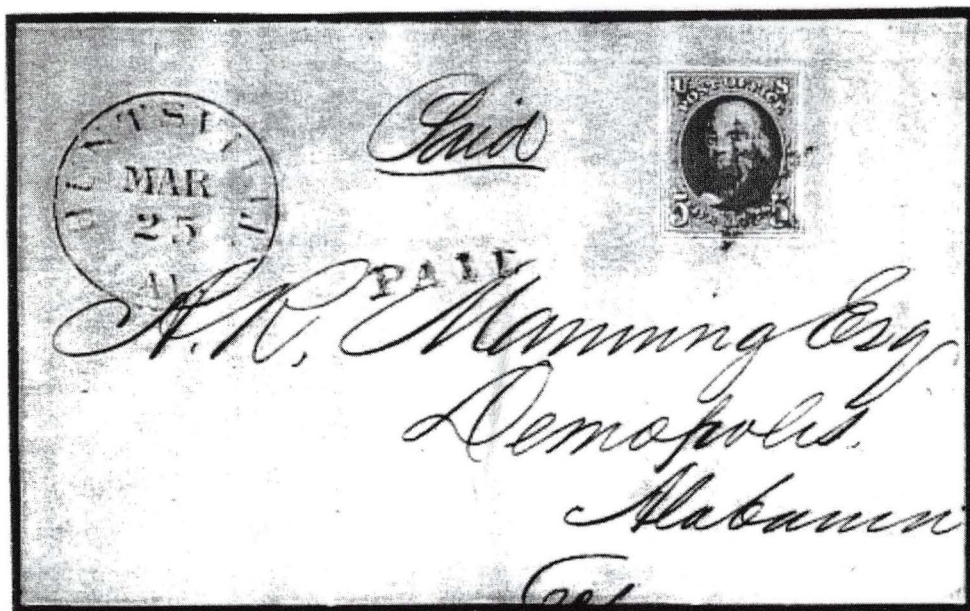
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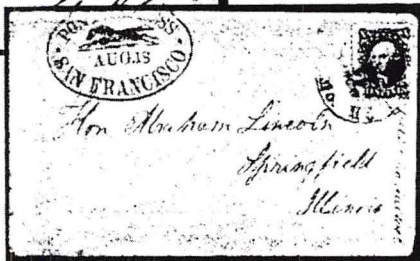
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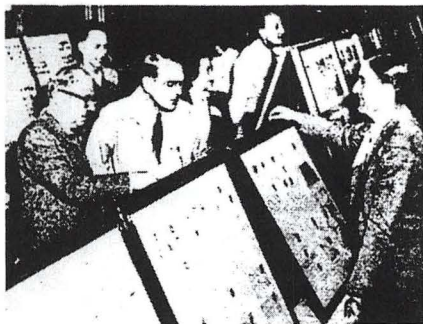
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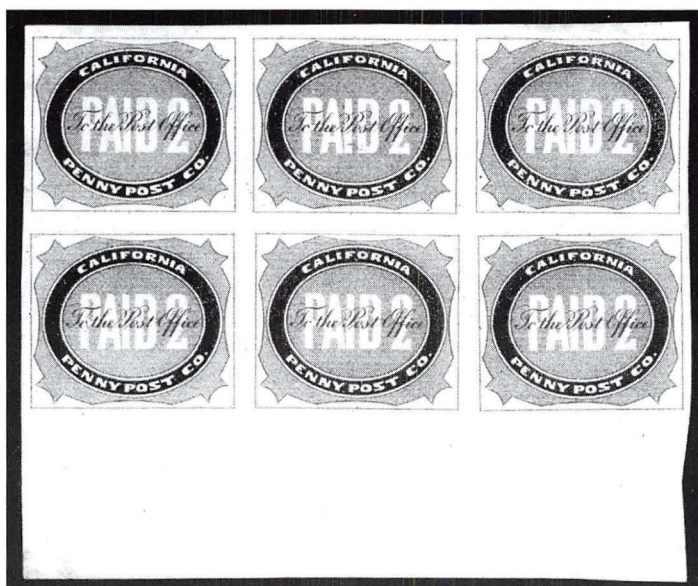
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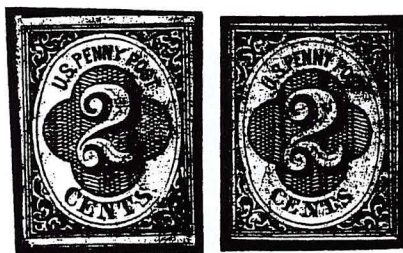
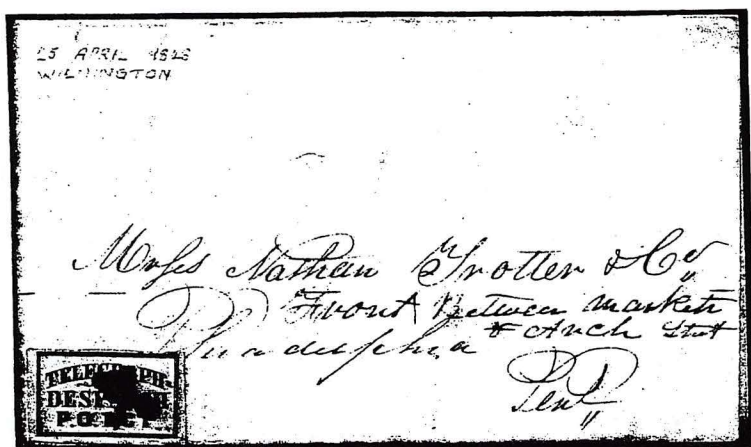
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Catalog value: \$ 10,000.00
Realized Price: \$ 25,300.00
The \$25,300.00 realization in
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highest price ever achieved for
a non-error U.S. revenue stamp



Scott #R139a, used, PFC
Catalog value: \$ 8,000.00
Realized Price: \$ 27,500.00
A record price for this inverted
center rarity - sold in Shreves
January 2000 Sale



Scott #RG56, used, PSE
Catalog value: \$ 7,500.00
Realized Price: \$ 24,200.00
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THE PENNY POST / Vol. 12 No. 1 / January 2004

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William McCarren

W

Michael D. Rubin

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THE PENNY POST / Vol. 12 No. 1 / January 2004

Forgery Update

By
Larry Lyons

Bouton's Manhattan Express

Forgery D (Modern)

1. This design does not resemble any known forgeries.



Boyd's City Express

2¢ Type V Forgery H

1. The shape of the "2" is different from the other forgeries.
2. The eagle is different from the other forgeries.
3. The globe is different from the other forgeries.

Color: Black on vermillion S.C.



Boyd's City Express

1¢ Type XI Forgery F (German)

1. There is a line extending down from the upper right serif of the "T" in "POST" which also connects to the "1".
2. There is a break in the double outer oval under the "N" in "CENT".
3. This is modeled after the original.

Color: Black on off-white.



Boyd's City Express

1¢ Type XI Forgery G

1. This is similar to 1¢ Type X Forgery I by Stirling.
2. The eagle has a large clear chest area.

Color: Black on dark buff S.C.



Brooklyn City Express Post

1¢ Forgery CC1 (German)

1. The impression is not as sharp as Scott Forgery CC.
2. The design in the upper right corner touches the central stem.

5 Colors: Black on yellow S.C., black on crimson S.C.,
black on red PCT., black on blue S.C., black
on very dark blue S.C.



Brooklyn City Express Post

1¢ Forgery MM (Modern)

1. The "1" is thick.
2. There is a large dot of ink in the center of the tail.
3. There is a double oval line under "SS" of "EXPRESS".
4. This was probably modeled after Forgery AA.

Color: Black on dark green S.C. with clear shiny gum.

The paper and color match East River P.O.

"23 Ave. D" Forgery K and "18 Ave D" Forgery K.



Browne & Co.'s City Post Office

1¢ Forgery G (German)

1. The stamp background is very dark without clarity.
2. There are breaks in the top border.
3. There is a white dot to the left of the "B" in "BROWN".
4. This is modeled after Forgery D which is on amber paper.

Color: Black on white.



Browne's Easton Despatch

Type III Forgery D (Probably European)

1. The lettering is similar to Forgery A with the "S" of BROWNE'S" over the "a" in "Despatch".
2. The face is similar to Forgery B.
3. The printing is blotchy and unclear.
4. There is a break in the bottom border at the right.

Color: Brown-orange on white horizontally laid.



Brown & McGill's U.S.P.O. Despatch

Forgery F (Modern)

1. There are no border lines.
 2. The lettering is different from the other forgeries.
- Colors: Red, blue, green.



California City Letter Express

Type 3 Forgery (Scott)

1. The wording is the same as for Scott cut Type I but more crudely done.
2. The "O" of the "10" on the left and the "t" of the "Cents" on the right, touch the border design.

Color: Blue on white with clear shiny gum.



City Despatch, New York City

Forgery E

1. The lettering is thicker.
2. The outer border is thin.
3. The design around the oval extends into the space after "CENTS".

Color: Black on dark buff S.C. glazed with clear flat gum.

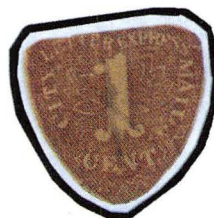


City Letter Express Mail

Forgery E

1. The middle bar of the first "E" in "EXPRESS" is missing.
2. The "P" in "EXPRESS" has a long bottom leg.
3. The central fancy "1" is round at the top.

Color: Brown on manilla paper.



Clinton's Penny Post

Forgery H

1. The center line reads "ONE CENT".
2. The lettering is crude.

Color: Negative black on white.



Cornwell's Madison Square P.O.

Forgery H (French)

1. Similar to Scott Forgery B.
2. The printing is crude.
3. The center arm of the "E" in "SQUARE" is not detached.
4. The bottom right corner dot is touching the border.

Colors: Steel blue, violet, burgundy.



Crosby's City Post

Forgery C (Modern)

1. The "T" in "ST" is full height rather than half height with a dot underneath.
2. The "T" in "POST" touches the line below it.
3. The background is speckled rather than lined or cross-hatched.
4. The printing is crude.

Color: Yellow on white.



Davis' Penny Post

Forgery B1 (Modern)

1. The lettering is exactly the same as the Scott cut Forgery B.
2. The size is similar to the original and is much shorter in length than Forgery B.

Color: Black on grey pelure.

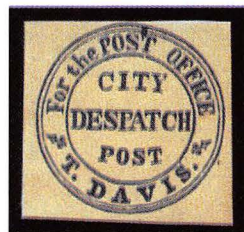


Davis' Penny Post

Bogus 1A

1. There is an ink flaw between the "S" and "T" in "POST".

Color: Blue on cream paper.



Davis' Penny Post

Bogus 1B

1. The inner line of the outer oval has breaks under "T. DAVIS".

Color: Black on light manilla,
Black on yellow PCT.



East River Post Office

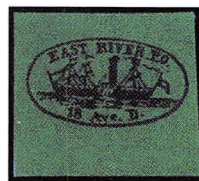
“18 Ave. D”, Forgery K (Modern)

1. The design is similar to the original.
2. There are dots below the “O” in “P.O.”
3. There is a flaw below the “v” in “Ave.” that connects to the oval.

Color: Black on dark green S.C. with clear shiny gum.

The paper and color match East River P.O.

“23 Ave. D” Forgery K and Brooklyn City Express
Post 1¢ Forgery MM.



East River Post Office

“18 Ave. D”, Forgery L

1. The border is chain links similar to Roadman’s.

Color: Dull red on cream paper.



Eighth Avenue Post Office

Forgery D (French)

1. This is similar to the Moen cut Planch 88.
2. There are some border lines usually on only one side.

Colors: Black on blue violet PCT.

Black on green PCT.



Grafflin’s Baltimore Despatch

Forgery I

1. The lintel over the door resembles a squared “C” facing down.
2. The design inside the triangular corners is hollow double line wings.
3. There is a second bent antenna at the top of the lighthouse.

Color: Black on amber.



Hackney & Bolte Penny Post

Forgery B

1. Similar to the original.
2. Distinguished by paper and color.

Color: Black on red PCT., unglazed.



Hackney & Bolte Penny Post

Forgery C (Atlantic City Stamp Club ATEX 1939)

1. There is a large spot of color between “PENNY” and “POST”.
2. The ornament after the “B” in “H. & B.” is a “Y” shape.

Color: Red and black on creamy paper.



Hussey Circus Rider

Forgery Y

1. The "5" is thin and unique.
2. The stamp design is similar to the original.

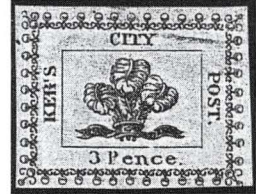


Ker's City Post

Bogus 3A

1. "Pence" is in upper and lower case lettering.
2. There is a period after "Pence."

Color: Black on yellow same as Bogus 3.



Ker's City Post

2¢ Bogus 14

1. The left arm of the "Y" in "CITY" is very long.
2. There is a dot between the "CI" and "TY" of "CITY".

Color: Black on copper S.C.

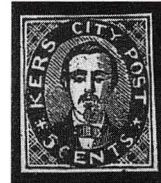


Ker's City Post

5¢ Bogus 15

1. The "Y" in "CITY" is a very thin letter.
2. The design is similar to Bogus 6.

Color: Black on cream with crystallized gum.



Letter Express

Type I Forgery G (Modern)

1. The printing is blotchy.
2. The \$1.00 is similar to Forgery D.
3. The sky is similar to Forgery C.
4. There is a white mark after the "F" in "FREE".

Color: Red on white.



Letter Express

Type II Forgery D

1. The lettering is very thin
2. The center is very blotchy.

Color: Black on creamy pelure.

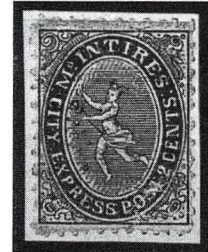


McIntire's City Express Post

Forgery E

1. The messenger is a new creation.
2. The stamp is perforated.

Color: Brown on cream.



Spaulding's Penny Post

Forgery A

1. The messenger is tall.
2. There is no apostrophe in "Spauldings".

Colors: Red on yellow PCT.

Dark blue on yellow PCT.



Spaulding's Penny Post

Forgery B

1. The right side says "CO" instead of "CTS".
2. The "T" in "POST" is small.

Color: Dark pink on white with smooth clear shiny gum.

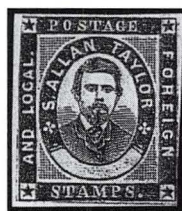


S. Allan Taylor

Bogus 6

1. The bottom label of the vignette is blank.

Color: Dull red on white wove.



S. Allan Taylor

Bogus 7

1. The bottom reads "RECORD".
2. The design is unique.

Colors: Yellow on cream, yellow on cream, perforated.

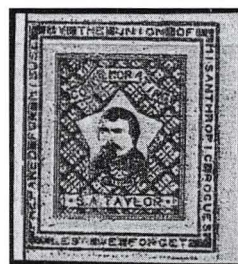


S. Allan Taylor

Bogus 8

1. The left side reads "PREPARED FOR MISUSE".
2. The top and right read "THE UNION OF MISANTHROPIC ROGUES".
3. The bottom reads "LEST WE FORGET".
4. The middle says "COMMORATIVE/S. A. Taylor".

Colors: Red on manilla, red on amber.



Brown & McGill's U.S.P.O. Despatch

Forgery G (After Scott)

1. There is a period after the "D" in "Despatch" as in Forgery B.
2. The background forms a distinct shape and the stamp is dark.
3. The right side ornaments are cut in a vertical line.
4. The lower wing tip is rounder and the upper wing tip very nearly touches the inner oval.

Color: Black on cream.



Teese & Co.

Forgery K (Modern)

1. The lines under Penny Post are very tiny.
2. The two lines over "POST" are very short.

Color: Scarlet

Note: This Forgery was presented to me by Cliff Alexander.



The Eagle Carrier

Forgery D

1. There is a period after "ONE".
2. The "O" in "U.S.P.O." is thin and narrow.
3. The outer leaves especially at the bottom right are unique.
4. There is a period after "PRE." instead of a dash.

Color: Blue on white paper.



Semi-Official Carriers, Baltimore

"Post Office One Cent Despatch"

Forgery J (Baltimore Philatelic Society 1939)

1. The line under "CENT" is one long line.

"The Eye Stamps"

Forgery E1 (Baltimore Philatelic Society 1939)

1. There are circles at the left and right of the eyeball.

"The Horseman Stamps"

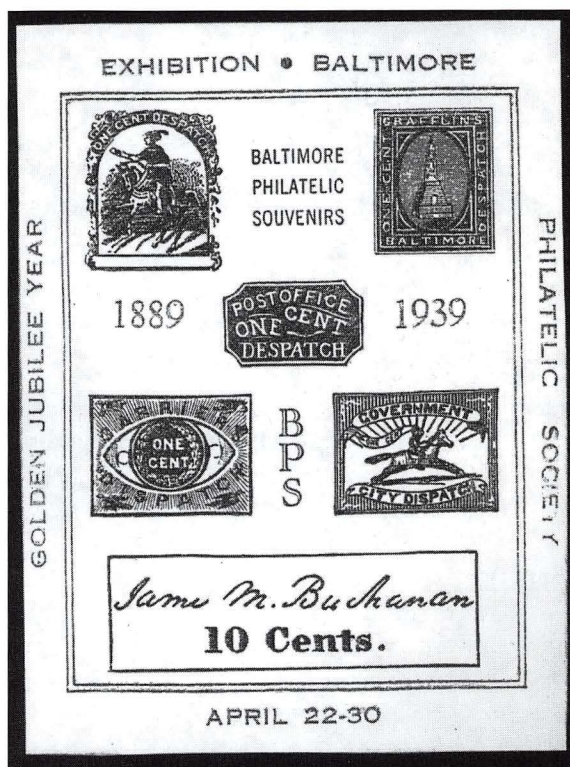
Forgery M (Baltimore Philatelic Society 1939)

1. The lettering of "Government City Dispatch" is heavy.
2. The horse is heavily shaded.

Graffin's Baltimore Despatch

Forgery J (Baltimore Philatelic Society 1939)

1. The lettering is thin.
2. The antenna is obscured in the background.



Colors of Baltimore Philatelic Society 1939 souvenir: Blue on white, green on white, black on white, carmine on white, black on gold. All with gold lettering and a gold outer border. A proof exists in black on cream.

Forgery Update

By
John P. Halstead

Menant & Co., New York City

The listing of Forgery A1 in the *Identifier* apparently does not accurately describe the forgery. It should be replaced by the following:

Forgery A1

The identifying characteristics 3,4,6,7 and 10 of Forgery A are repeated.

1. The top frame line is not thickened in the middle.
2. The right frame line is straight.
5. The apostrophe is not as thick as in Forgery A.
8. The center line of the “e” in “2 Cents” touches the back of the “e”.
9. The crossbar of the “A” in “MENANT” is not detached from the upright.



Forgery A2

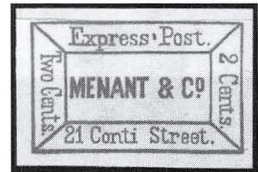
Identical to Forgery A1 with the following exceptions:

1. The “en” of 2Cents” touch at the top.
2. The crossbar of the “A” in “MENANT” may be partially detached from the uprights.



Forgery A

1. The picture shown at the right is a typical Forgery A. The Forgery A shown in the *Identifier* has a thick top frame line which is believed to be an inking flaw.



Jones' City Express, Brooklyn, New York

Bogus 2a (Taylor) unknown form

1. Identical to Bogus 2 except the Indian faces straight ahead while the Indian in Bogus 2 faces upward. No forms have yet been identified for this Taylor product which now has three different types.

Colors: Black on bright violet



Bogus 2 (Taylor) unknown form

1. The Indian Head faces upward.

Colors: Purple on cream, black on yellow s.c., unglazed



Bogus 2b (Taylor) unknown form

1. Identical to Bogus 2 except that the Indian head faces downward.

Colors: Crimson on blue slightly glazed paper colored through, crimson on white

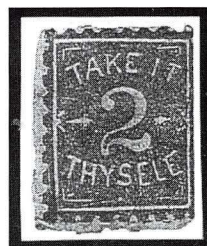


Take It Thyself

Bogus 2

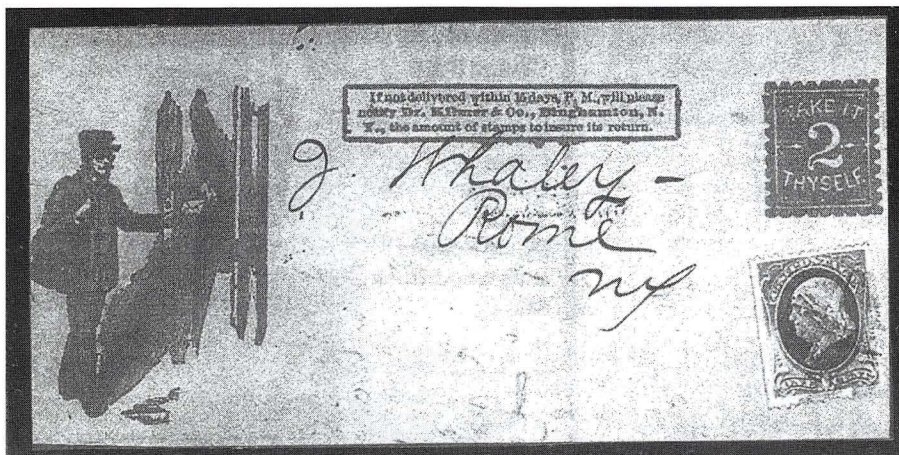
1. "Thyself" is spelled with an "E" at the end instead of an "F".
2. All the letters are thinner than in Bogus 1.
3. There is a fake perforation design around the stamp.
4. The spear designs on either side of the "2" are shaped differently than in Bogus 1.
5. The lower left curve of the "2" is vertically aligned with the upper left curve, unlike in Bogus 1.

Color: Red on very soft, fibrous white wove paper.



Bogus 1

1. This was printed at the top right corner of postal cards. Many have been cut out. The one pictured here bears an 1880 postage stamp.



Express Business: Origins and Definitions

By
Calvet M. Hahn ©2002

Part III

War of 1812 Express Mails

Congress declared war against England on June 18, 1812. Shortly thereafter military expresses were already in operation. The July 7, 1812 issue of the *Albany Register* reported,

“An express reached here yesterday morning which left the lines Sunday evening at 5 P.M. with information the British forces were assembling in considerable numbers.”

In the August 4th issue, the *Buffalo Gazette* of July 18, 1812 was quoted as reporting,

“At 7 p.m. last evening an express arrived from Detroit by land with a Proclamation of William Hull at Headquarters, Sandwich.”

The November 6, 1812 issue contained an ad for the N.Y. & Albany New Lines of Diligence, which was modified on the 24th with the following,

“N.B. Extra Carriages and Expresses may be had by applying at above.”

In fact, the first legislative mention of the War of 1812 postal express is the *Postal Act of January 14, 1813*, which authorizes the President to direct the Postmaster General to send mails between the headquarters of any army and such postoffice as he may think proper during time of war.¹

The May 14, 1813 issue of the *Albany Register* contained an early report of the postal expresses authorized by this Act. It gave a report from N.Y. City as follows,

“Western Frontier—By politeness of General Bailey, Postmaster of this city, we have the following: Office of *Northern Intelligencer* Washington May 8th, A letter has been received this day from Huron in Ohio by the express mail from the post office Agent announcing that the express mail had not been able to approach Ft. Meigs in consequent of hearing on its approach an incessant firing of cannon and small arms...(letter of the same date). Harrison’s army was attacked 29th ult. in the fort—a steady onset

¹ The major studies of the War of 1812 expresses are those of Pitt Petri ‘Express Mails of the War of 1812: First ‘Pony Expresses’ in the U.S.A.’; published in *Postal History Journal* March 1959 pages 63-77 and D. Edward Starnes, Jr. ‘The Express Mail of 1814-1816’ published in *American Philatelist* September 1976 pgs. 684-686.

continued until noon May 3, when one express left Huron since which it reached here this morning 4_ days.”

The May 18, 1813 *Albany Register* contained the following,

“Buffalo May 11—An express rider arrived in this village on Friday last in three days from Cleveland, O...The express rider from D. C. to Ft. Meigs left Lower Sandusky on the 19th April.”

Figure 30 is a cover written July 15, 1813 at the Camp at Ft. George in **occupied Canada** (after the Battle of Stoney Creek, Ft. George fell in May 1813 to the American forces but was retaken by British General Vincent on December 10, 1813). The letter was sent FREE over this route on July 17th, but the FREE was crossed-out in D.C. because Major Gardner, Assistant Adjutant General didn't have the frank, and rated 25 in a different ink. The writer, Thornton Posey was named Lt. Col. of the 7th Infantry on 4/30/1813, but didn't yet know it and was inquiring about his status. He had fought at Stoney Creek. In the retreat from Niagara, the Americans burned both Newark and Queenston, Canada for which the British burned both Black Rock and Buffalo, NY in reprisal. The burning of Washington, D.C. was another reprisal for the same “scorched earth” retreat.

General Vincent was operating out of Hamilton, Ontario and **Figure 31** is a British courier carried letter of December 12, 1813 stating the British no longer needed to barrack themselves in Mr. Terrybury's barn at Cross Roads just outside Hamilton.

The American Army of the Center was based in the **Niagara area and was served by an express mail route to Buffalo**, ordered March 30, 1813, and which was definitely operating by June 13th with Joseph B. Varnum, Jr. as superintendent and post-rider. Three times weekly expresses went from Buffalo to the Niagara headquarters.

A letter from Troy with the black 34x24mm double-bordered oval of October 6, 1814 (the date of the Hartford Convention to revise the Constitution so that the New England states could secede if necessary) is addressed to Col Gardner Left Division of the Northern Army at Buffalo, **Figure 32**. It reports checking with General Scott who just left with General Gaines from Albany and gives family news. According to Pitt Petri's study, page 65, this would automatically have been handled by express either from Buffalo onward or from Utica to Buffalo.

An earlier letter in my holding from Gardner was written from his tent at French Mills (later Ft. Covington) on the Salmon River—at the line--November 17, 1813 and discusses the recent battle of Kreysler's Fields (70 miles from Montreal) where General Wilkinson went down river from Sacketts and was stopped by a small skirmish, **Figure 33**. It is endorsed ‘from the Northward’ and ‘Col. Walbach will please forward this and oblige Major Gardner’ It was posted with a faint black 27mm circle at Albany and rated 12_¢ the distance to its destination at Newburgh from Albany. Petri noted when the Army moved to French Mills a three times weekly mail was sent to Plattsburg where there was an express service to Burlington, where letters went into the regular mail to Albany.

A post-war letter, **Figure 34**, from Major Morrill Marston (cited for bravery in the defense of Ft. Erie in Upper Canada) Detroit, postmarked December 30, 1815 is sent to Col. Gardner at Boston and forwarded from there to New York, reporting on his testimony before the Judge Advocate General on Gardiner's exertions on July 5th (1813) and the battle of Chippewa.

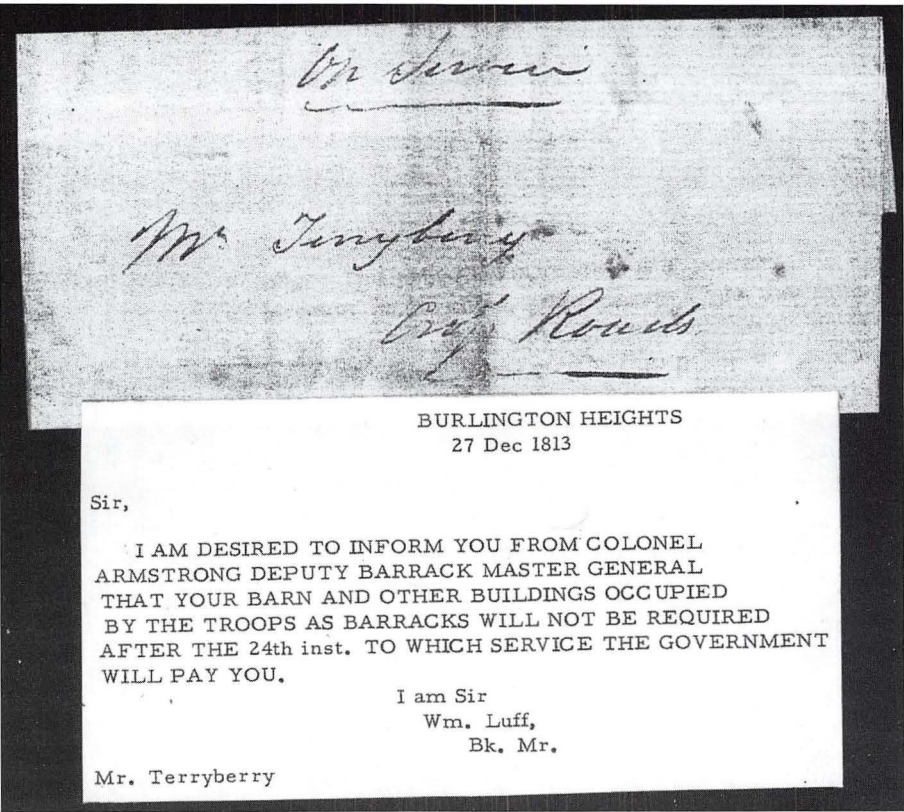


Figure 31. Letter dated December 12, 1813 carried by British courier.



Figure 32. Letter from Troy, N.Y. dated October 6, 1814.
THE PENNY POST / Vol. 12 No. 1 / January 2004

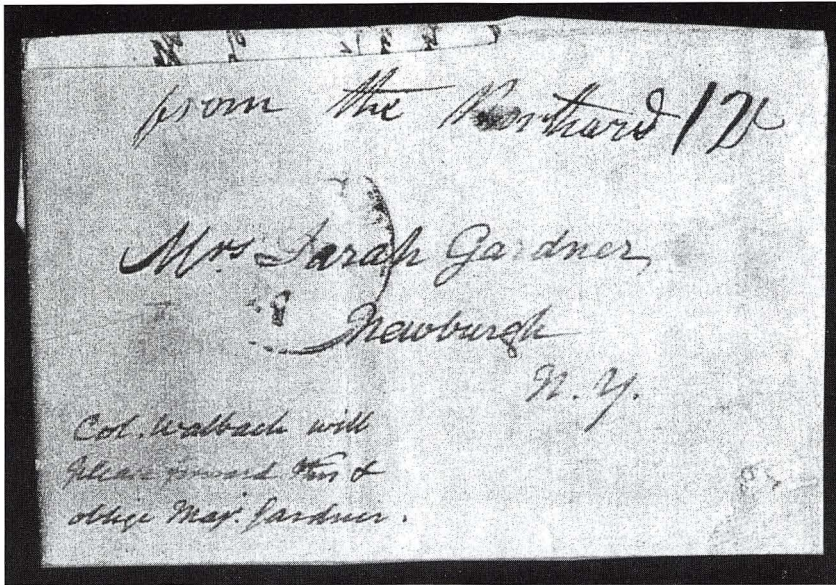


Figure 33. Letter marked “from the northward”, and “Col. Walbach will please forward this and oblige Major Gardner.” The letter is dated November 17, 1813.

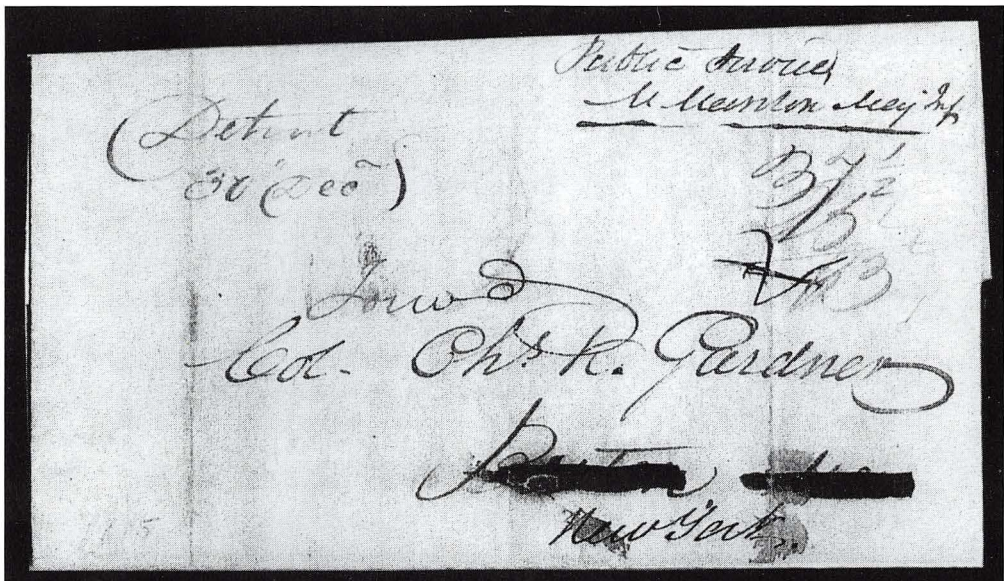


Figure 34. A post-war letter from Major Morrill Marston to Col. Gardner at Boston and forwarded to New York. The postmark is December 30, 1815.

A similar express letter to the field from headquarters in the south was written by Adjutant General Robert Williams August 21, 1812 at Raleigh, NC. He instructs Calvin Jones of the 7th Division of N.C. Militia,

“In the event of an actual or threatened invasion by the enemy in your section of the state, you will forthwith order the Colonel Commandant of the County of Northampton to repair with such number of troops as you may deem necessary to the town of Edenton, or such other place as events may point out for the purpose of repelling the enemy should they make an attack upon it. In like manner the troops from the Counties of Martin and Nash will be ordered to the town of Washington....”

In his cited article, Starnes quotes a letter from Postmaster General Return Jonathan Meigs to then Secretary of War James Madison telling us how the postal express mail operated during the War of 1812,

“SIR: An express mail is now in operation from Tennessee to Mobile, I wish to know whether you desire that the express go weekly or occasionally as circumstances may render necessary.

It would be advisable that the Dispatches-from Mobile &(c) should not only be franked by the War Department but the words ‘*By Express*’ written on the face of the Letter or Package and the letter or package inclosed (sic) to the Postmaster Rhea Court House Tennessee which should also be franked—the Dispatches will be thus-kept Distinct and less liable to failure.

The Mail Conveyance ends at Rhea Court House where the express mail commences. R.J.M.

P.S.-Maj. General Jackson is already apprised of the express mail arrangement. R.J.M.”

The postal nature of this express seems to be confirmed by a letter of May 14, 1816 from Postmaster General Meigs cited on page 16 of that work,

“Sir: I wish you at the beginning of every month to transmit to this office a register of the mails arriving at and departure from your office in the preceding month. If a failure occurs in either mail I wish you to inform this office thereof--immediately its cause and extent--and if an express can cause a delayed mail to reach Nashville or Natchez in time for the pending mail from either place, I wish you in such case to send it by express and charge the expense to this offices, at the same time advising this office of the circumstance...”

In 1815, Jonathan Goodhue spent \$225 for a **private letter express** from New York to Boston to carry the news of the peace treaty for the War of 1812, allowing the news to be given out all along the way to avoid ‘disgraceful speculation.’²

² Hahn, Calvet M., ‘The Beginnings of Adhesive Philately in the U.S. Part V’ published in *Penny Post*.

The question of military expresses again arose in 1825 when another military express system was proposed by the War Department to go from Pensacola, Fla. to Tampa, Fla.³

Van Wyck Independent Mail Operations

The Van Wyck stage operators had obtained a 10-year monopoly grant from the New York legislature in 1785 to run stages between New York and Albany and were the stage line involved in Hazard's stage operations in 1786-1787. The operation covered both the earlier discussed Confederation era and the early Federal period.

The earliest congressional action authorizing postal service beyond the legislatively approved post roads under the Constitution seems to be the temporary extension of the Postal Laws and Regulations of the Confederation period in 1789. In regard to earlier independent Van Wyck state mails beyond the postal system, Assistant PMG Jonathan Burrell wrote David Russell, Postmaster at Bennington, VT on April 21, 1791, following up on the *Postal Act of March 3, 1791* authorizing the Postmaster General to extend the carrying of mail from Albany, NY to Bennington, VT.

"The Road from New York to Albany is not established as a regular Post Road: An Act of Congress authorized the Postmaster General to contract with any person who would undertake to carry the Mail for the usual postage of the Letters he carries, and Mr. De Hart⁴ (one of the 8 Van Wyck stage proprietors) has agreed to do it on those terms—He is obliged to go once a Week, but is not confined to any particular time of setting out or arrival. I am aware of the problem of establishing a public Post Road at the end of one under private direction. Suppose Mr. Dehart will not object to allowing the general Post office postage on letters to Bennington, he receiving postage on letters from there."

Actually, when Benjamin Franklin first inquired about the postal returns from Albany, he had been surprised by a letter reply of March 9, 1770 stating that Albany postmaster Van Schaack had always rendered his accounts to the General of the King's Troops. This had been going on for over 100 years.⁵

³ 1825 Postmaster General's Letterbook G pages 340 and 416.

⁴ Significant to the independent mail concept are two letters in the *Postmaster General's Letterbook* of 1790. One of May 7, 1790 appointing Henry King the Morristown, N.J. postmaster as contractor between Morristown and Elizabeth NJ, states the contract permits you to 'appoint whom you please as Deputy Postmasters on this Road as you are to receive the Postage.' The second from Osgood to De Hart of June 8, 1790 states the Postmaster General 'had no idea at the time of Contracting the New York to Albany mails by stage of making Mr. Baumann (New York City postmaster) your Deputy Postmaster subject to your control entirely without leaving me the shadow of an interference.' Osgood's successor, Timothy Pickering determined to correct the situation as he stated in a letter to Baumann on December 14, 1791. Thus he sent federal rather than contractor commissions on the 20th to be effective January 1, 1792.

⁵ Hahn, Calvet M. 'Great North Post' *ibid* pg. 905 October 1973 *American Philatelist*

From 1787 to 1791, Albany was a private Van Wyck stage office. Its postmaster, Abraham G. Lansing, was named a U.S. postmaster December 20, 1791. During the early Constitutional period this **independent mail private post** between New York and Canada **handled foreign mail** until the first American Postal Convention (the one with Canada) signed June 12, 1792 and effective July 1, 1792 came into effect. That Convention provided for British sealed bag mails to be carried from New York to Burlington, VT, where they would be turned over to Canadian couriers.

Earlier Canadian Postmaster General Hugh Finlay had made arrangements with the Albany postmaster to have Canadian couriers carry Canadian mails to New York.⁶ He paid 'way leave' of £48 for every 20-pound mail. An example of this **'sealed bag' courier mail** is seen as **Figure 35**. It is a letter written at Springfield, MS postmarked December 23, 1791 and addressed to Quebec with American two pennyweight postage prepaid. As there was no cross-post between Albany and Springfield this letter went via New York where a black faint 24 x 4 1/2 mm straightline N-York dec 24 (the earliest Type IA) was applied. Upon arrival at Albany, whose postmaster Abraham Lansing had just been made a Federal officer on the 20th, Lansing applied a red manuscript 'Albany to Quebec 1N4 to pay' and gave it to the Canadian courier in a sealed bag. Upon arrival at Montreal it received a black 40x15mm straightline MONTREAL/JANy 12 to show opening the bag there. The rate is for a full 500-600 mile distance and not just the Albany-Quebec distance of about 384 miles.

Prior to the new postal convention, even **official government mail was to be turned over to the private independent mail post** as noted in my *'Great North Post'* quoting a letter to Mr. Russell of July 5, 1791 stating rather than being sent by express they were to be delivered to the private post and the private postage was to be put on their accounts.⁷

Of the various Van Wyck postoffices along the route, manuscript or handstamp markings are known during the independent mail period from Albany (manuscript and handstamp), Claverack (manuscript), Poughkeepsie (manuscript) and Rhinebeck (handstamp). The last three independent mail covers apparently are unique. Further south, in New Jersey, both manuscript and handstamp markings are known from the Bordentown Stage operation.

Figure 36 is an example of a letter written by Walter Wimple at Claverack March 2, 1790 to Gerard Bancker, State Treasurer, at New York and posted on the Van Wyck stage independent mail route. It presents claims against the estate of Guysbert Sharp forfeited in 1777 in Columbia County. While no town marking was used this prepaid letter bears the manuscript 'Paid 2 dw't' rate to New York.

Another office on the Van Wyck independent mail route was Poughkeepsie, NY. Seen as **Figure 37**, is a cover from there written by Theodore Bailey April 16, 1789 to Capt. Harme Vosbergh at Kinderhook, another Van Wyck private

⁶ Smith, William *The History of the Post Office in British North America 1639-1870*, page 80. 1920 Cambridge University, a first edition copy autographed by Canadian Postmaster General Chas. Murphy gifted me by the late John A Fox.

⁷ See also *Collectors Club Philatelist* May-June 1992 where the letter is quoted on page 217.

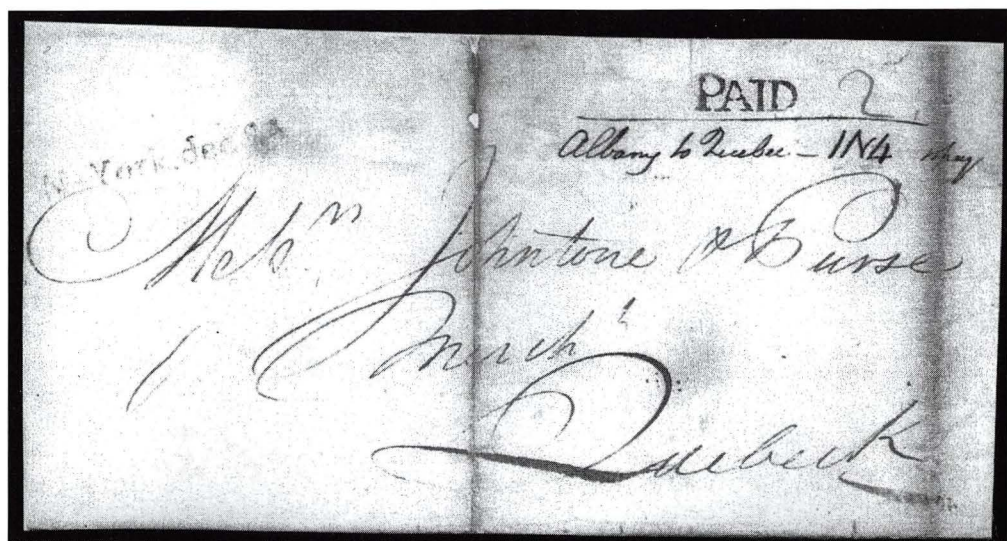


Figure 35. “Sealed Bag” Canadian Courier mail. Letter postmarked December 23, 1791, at Springfield, MA, addressed to Quebec and date stamped New York Dec 24.

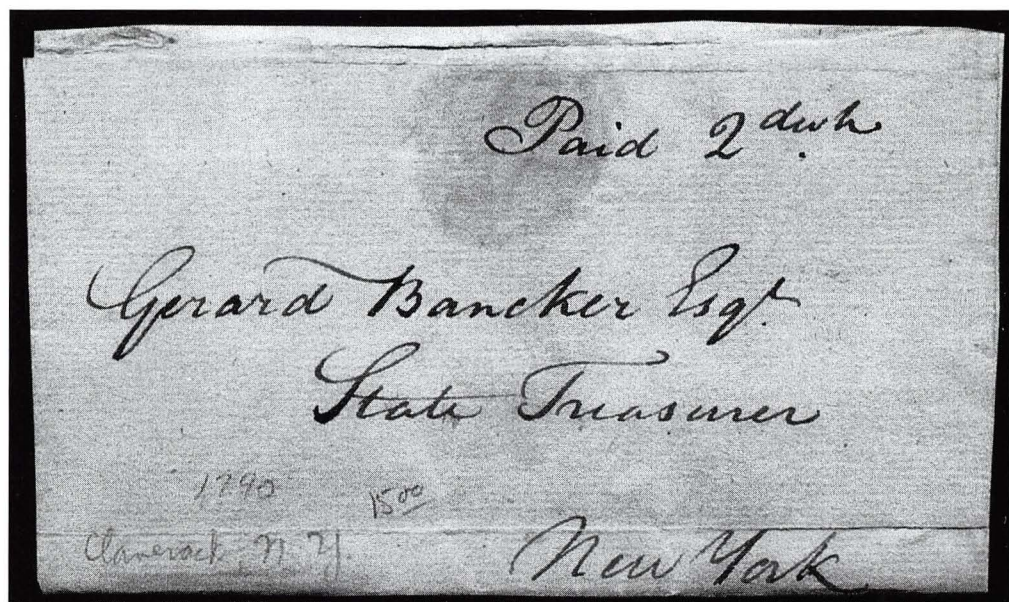


Figure 36. Letter written March 2, 1790 to Gerard Bancker, State Treasurer, New York and posted on the Van Wyck Stage, an independent mail route.

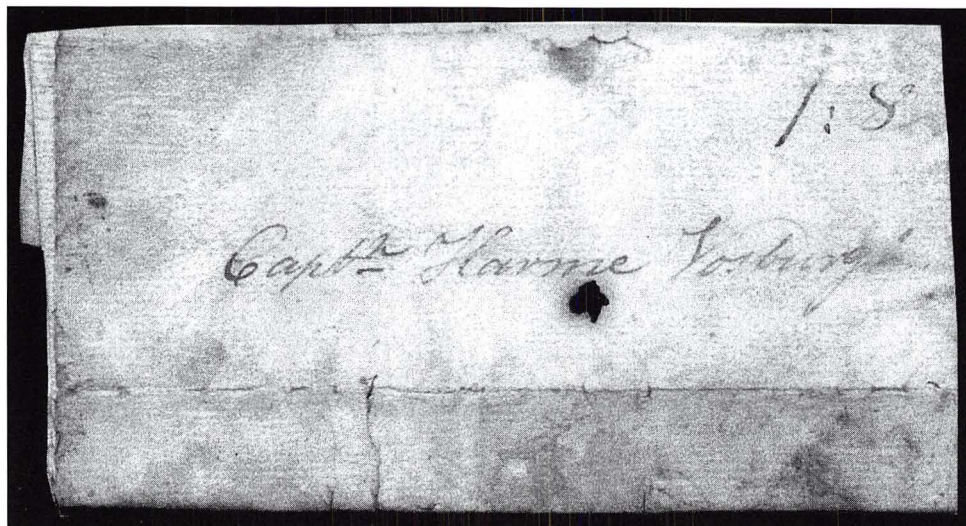


Figure 37. Letter dated April 16, 1789 from Theodore Bailey to Capt. Harme Vosbergh at Kinderhook. Poughkeepsie was another office on the Van Wyck independent mail route.

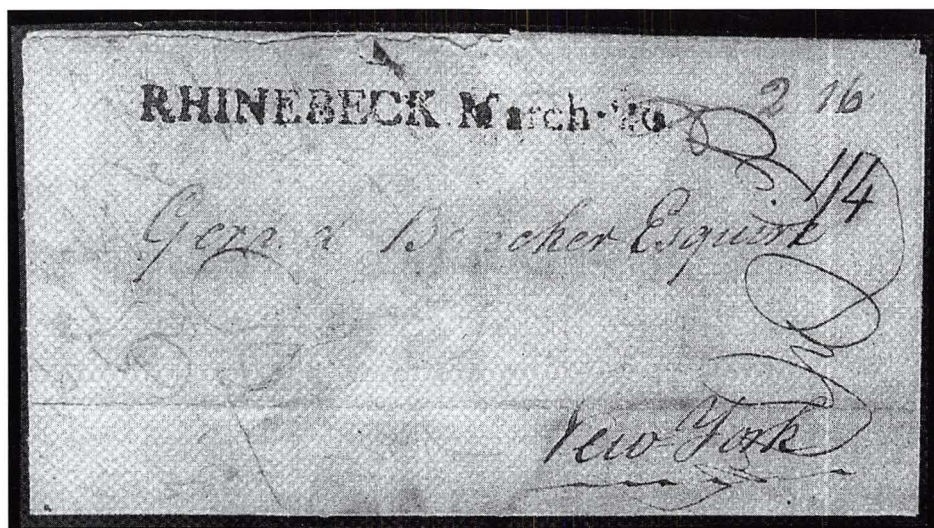


Figure 38. Letter dated March 20, 1787 written by Christian Tappan to Bancker. This cover has an example of the Rhinebeck straightline Van Wyck route marking.

independent mail office at the time. Bailey, who was a member of the House of Representatives 1783-7 and 1789-1803 and then a Senator 1803-4 and then postmaster of New York from 1803-1828, has secured a judgment in favor of Nathaniel Platt against a man for whom Vosbergh had gotten bail and asks Vosbergh to settle.

Figure 38 is an example of the Rhinebeck straightline Van Wyck route marking. The cover, also addressed to Bancker, originated at Kingston, NY, which was not on the stage route, and was written March 20, 1787 by Christian Tappan who discusses the problems of collecting revenues in Dutchess County (because of the depression of 1786-1787 as an aftermath result of the war as postwar exports were only £900,000, half the prewar figure.) He notes some £1,476 was uncollected. The rate on the cover is 2:16 pennyweight, (2 dwt for 60-100 miles and 16 grains for each additional fraction of 100 miles.) The manuscript 1/4 in shillings and pence includes an extra 2d, which may be a carrier delivery charge.

Letters and Parcels By Water 'Express'

With the *Act of February 20, 1792*, effective June 1st, the government introduced government packet boats between U.S. ports charging 8¢ per sheet, while private ship letters were charged 4¢ per sheet to port of delivery. **Figure 39** is a cover from Philadelphia merchant Stephen Collins written there August 5, 1794 enclosing a bill of lading for two pipes of Madeira wine (216 gallons) valued at £200 in Philadelphia currency that were sent on the *Sloop Ranger* under Captain Robert Dunn to Nicholas Low in New York along with the customs inspection certificates. The letter was rated with 4¢ private ship letter postage to New York port.

With the rise of the canal system early in the 19th century and the development of steamboats, more and more parcels transited on the waterways of America. On the Hudson, there had long been barges and sailing packets such as Bunker's Hudson Packet line that ran north to Albany during the Fulton steamboat period. The *Experiment* was one of Bunker's vessels and may have carried this letter. **Figure 40** is an example of a letter carried down from Claverack Wednesday November 12, 1809 to Nicholas Low at 24 Broadway in New York via the Hudson Packet. Another example of the river mail is **Figure 41**, a letter carried in 1828 on the **Hudson Barge**. The letter notes on June 21, 1828 a purchase of kettles and pan cartage, which was sent to Hudson. Interestingly enough this letter, accompanying cargo, was charged postage at Hudson where the letter entered the Hudson postoffice.

While the Van Wyck independent mail post was absorbed into the federal system by 1792, alongside its route another speedier transportation system began to develop with Robert Fulton's successful launching of the *North River* steamboat in 1807. Like the Van Wyck proprietors, Fulton got a monopoly grant from the New York legislature, which lasted until the 1824 decision in *Gibbons v. Ogden*. As business wanted the faster service of the steamboat over land mail, this meant the postal revenues were reduced for the land mails. The steamboats also cut into the sailing packet revenues for carrying parcels and bulk goods when speed was desired. They became the express parcel delivery system of choice.

This competitive problem was apparently in the mind of Postmaster General Gideon Granger when he commented on the proposed postal act of 1810. In his

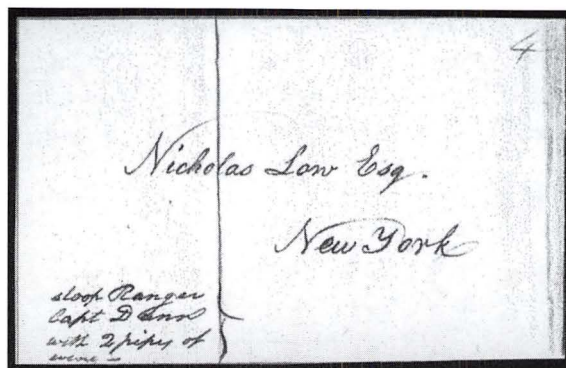


Figure 39. Cover dated August 5, 1794 from Stephen Collins to Nicholas Low, Esq. This cover traveled on the *Sloop Ranger*, a government packet boat.

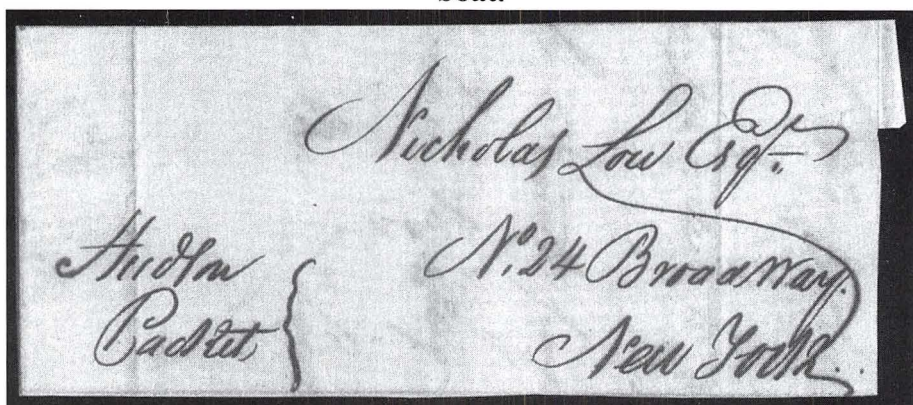


Figure 40. Letter dated November 12, 1809 to Nicholas Low at 24 Broadway in New York. This cover traveled via the Hudson packet.

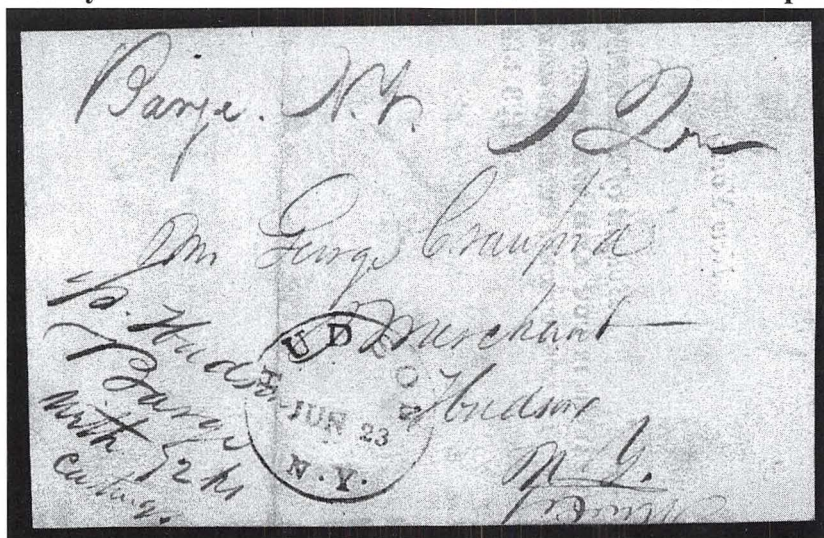


Figure 41. Letter dated June 23, (1828) which was carried on the Hudson barge.

report to the House of Representatives regarding a new ‘act regulating the Post Office establishment’ dated February 21, 1810, Granger noted that up to this point,

“The law does not prohibit the setting up and maintaining a stage sleigh, and conveying letters, &c. on or near a post route: the bill cures this defect. The law inflicts a penalty on any person who shall carry letters in a regular packet boat, or other vessel, from one place to another, between which a regular communication by water shall be established: in the bill, the words ‘by water’ are omitted, and the prohibition is extended to and from all places between which there is, or may be, a regular communication established by law. Should water mails become necessary, this offices has power to create and establish them.”

Following up on the loss of revenue caused by letters carried on the Fulton steamboats, on August 14, 1810, Granger wrote in response to a letter from Robert Fulton that he would allow the captain of the steamboat between New York and Albany three cents for each letter delivered to the postoffice and sent him a contract, bond and oath, which the steamboat commanders were to execute and return. This meant the steamboat commanders were to be sworn postal agents. A circular of August 17th advised the postmasters along the Hudson River that they could contract with the steamboat commanders to carry public mails upon these terms and rate the letters as though transported by land, but they had to be endorsed ‘by water’⁸. I have not yet seen a Hudson River steamboat letter with that endorsement, but shortly thereafter in 1810 one finds rated letters or ‘ship’ letters carried by the steamboats rather than ‘1¢ letters not for transmission’, the earlier version of a drop letter.

Independent Mail Private Postoffices and Subscription Posts

Another example of the mail beyond the existing postal system is seen in the Post Office Department Notice in the *New York Register* of July 4, 1789. It reads,

“A mail leaves Philadelphia for Pittsburgh, by which letters for Muskingum, Kentucke, (sic) &c. may be forwarded.”

This is possibly the earliest report of postal service into Ohio (Muskingum or Marietta in Ohio being an early settlement).⁹ Another early example is found in a letter from Isaac Craig to Postmaster General Timothy Pickering written from Pittsburgh, May 23, 1794. It states, in part,

“We have already a post-rider that goes weekly to Wheeling (W. Va.) supported by subscribers. I presume a contract can be made with him to carry the mail on better terms than any other...”¹⁰

⁸ The texts are found on pages 14-15 of the Stets book.

⁹ See also footnote on page 421 of *Collectors Club Philatelist* November-December 1991 discussing the possibility of a mail into Ohio in November 1786.

¹⁰ Devol, Jerry B. and Graham, Richard, “Establishment of the First U.S. Government Post Offices in the Northwest Territory” *American Philatelist* October 1974 –January 1995, page 975

An earlier letter to Craig of April 26, 1794 mentions the establishment of 3-man crewed **boats** to carry mail on the Ohio¹¹. These three examples show how the mails were extended beyond the post roads. One record of how letters beyond the postal system are handled is contained in a notice by Abraham Bradley of November 2, 1796. It provided,

“When a letter is destined to a place where no post-office is kept, the nearest postoffice should be mentioned. If the place is not on a post-road, and it is wished that the postmaster should forward the letter by private conveyance, that wish should be expressed on the letter, and the postage should be paid at the office where the letter is entered...”¹².

Although **an earlier one obviously existed**, the next authorization is found in section 3 of the *Act of May 3, 1802*, which provided,

“SEC.3. *And be it further enacted*, That for the better and more secure carrying of the mail of the United States, on the main post road between Petersburg, in Virginia, and Louisville, in Georgia, the Postmaster-General shall be, and hereby is authorized and directed to engage and contract with private companies, or adventurers, for carrying the mail of the United States, for a term of time not exceeding five years, in mail coaches (sic) or stages, calculated to convey passengers therein: *Provided*, that the expense thereof shall not exceed a sum equal to one third more than the whole of the present expense incurred for carrying the mail on such road, on horseback.....And the said Postmaster-General may, hereafter at his discretion, require as a stipulation in the contract for carrying the mail from Suffield, in Connecticut, by Windsor, in Vermont, to Dartmouth College, in New Hampshire; that the same shall be conveyed in a carriage or line of stages: *Provided*, the expense thereof shall not exceed more than one third the sum heretofore given for carrying the mail in the last mentioned route by a post rider.”

The *Act of April 18, 1814* provided the Postmaster General could cause a mail to be carried from the nearest postoffice on an established post road to the Courthouse of any county which is not or will not otherwise be accommodated with the mail, service beyond the authorized post roads did exist.

In his earlier cited book, Stets records approximately 70 **private postoffices** that existed between 1782 and 1811, of which almost half are in New York, many along the Hudson River route of the Van Wyck stage contract. There are nine offices set up in Vermont when it was an independent state and eleven in New Hampshire. The only other state with any number is Pennsylvania with five. Only one of those Stets listed as private is still in existence after 1811, the New York Onondaga County office of Pompey, set up April 1, 1803 where the contractor

¹¹ Later letters showed a fleet of 5-man crewed boats but transport was so slow, the mails were put back on land by 1798.

¹² This notice is reproduced on pages 5-6 of ‘The Early Development of Carrier Service In America’ located on www.penny.post.org

receives the proceeds. All the others were either incorporated into the federal system or discontinued.

The concept of a 'private' office in the Confederation and early Constitutional period was not necessarily that we think of today. The letter-books of the Postmaster General show that the Postmaster General wrote New York City postmaster Baumann on April 10, 1790 in regard to the Danbury and Litchfield private offices,

"Deliver no more letters to Peter Webber to go to Danbury and Litchfield; Isaac Trowbridge has engaged to ride on this route to Hartford on the same terms as Webber."

He wrote Trowbridge the same day,

"The terms for postriding are: 1) no expense to the postoffice, 2) in receiving postage, charge no more than allowed."

In regard to the Winchester, VA private contractor office, Jonathan Burrell wrote from the General Postoffice in Philadelphia on April 18, 1791,

"Give the enclosed to Mr. Horton or Whorton, know not which, the gentleman who has agreed to carry the mail from Alexandria to Winchester for the Postage of Letters carried. It will be necessary for you to keep an account with him, charging the Postage of all letters sent to your office to be forwarded on his route and crediting for the Postage of such as are brought down and delivered at your office to be sent further by the established Posts—this is the manner in which the business is done at the New York office with the contractor for the road to Albany, which is carried out in the same manner.../s/J.B."

In my 'Way Mail' article¹³ I illustrated a cover that involved several apparently private postoffices as well as government transit, **Figure 42**. It originated at the old Van Wyck stage office of Rhinebeck, NY January 20, 1794 and was addressed to South Kingston, RI. It has a Rhinebeck manuscript town mark and 'way' as well as one from Tower Hill, RI. Mr. Stets does not record a Tower Hill postoffice until October 1794, while the South Kingston office is discontinued by 1791, so both have to be stage or subscription offices at the time of this letter, while to get the letter from New York to RI required transit through the Federal posts. Mr. Stets did not discuss items that originated on private subscription posts not listed in his book and which come into a second private independent mail post or government post. In my ten-part series of '*Postal History Notes Found in Newspapers*'¹⁴, I quote evidence of another 'independent mail' operation. It is an advertisement from the *Albany Gazette* of Monday, September 19, 1791 that reads,

¹³ Hahn, Calvet M. 'Way Letters: 1782-1810' four parts *Stamp Collector* 6/7, 6/21, 7/5, 7/19/1982.

¹⁴ Hahn, Calvet M. 'Postal History Notes Found in Newspapers', 10-parts, *Stamp Collector* 1971-1973, part VI

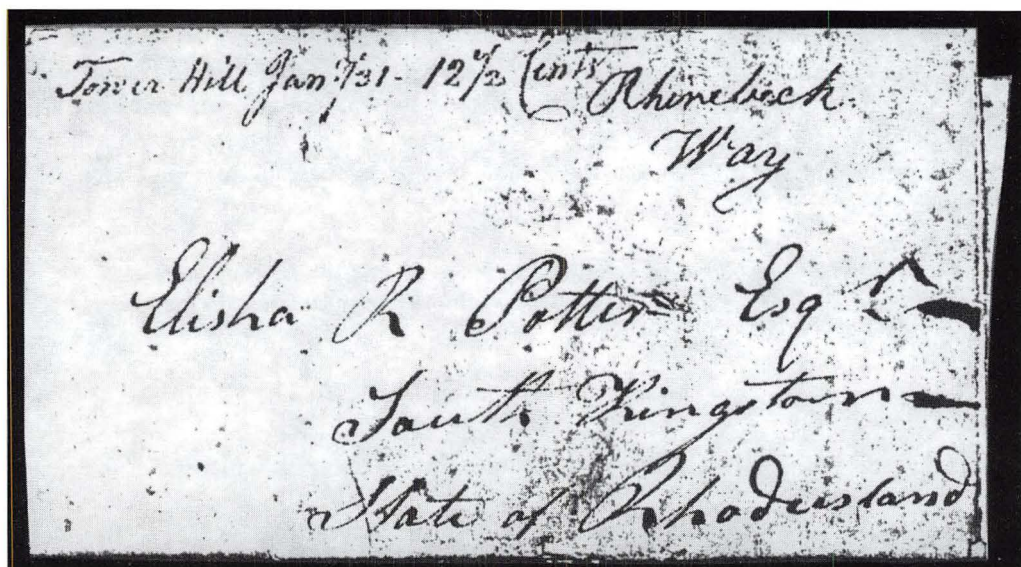


Figure 42. Cover dated January 20, 1794 addressed to South Kingstown, R.I. This is a “way” cover which originated at the old Van Wyck Stage office at Rhinebeck, N.Y.

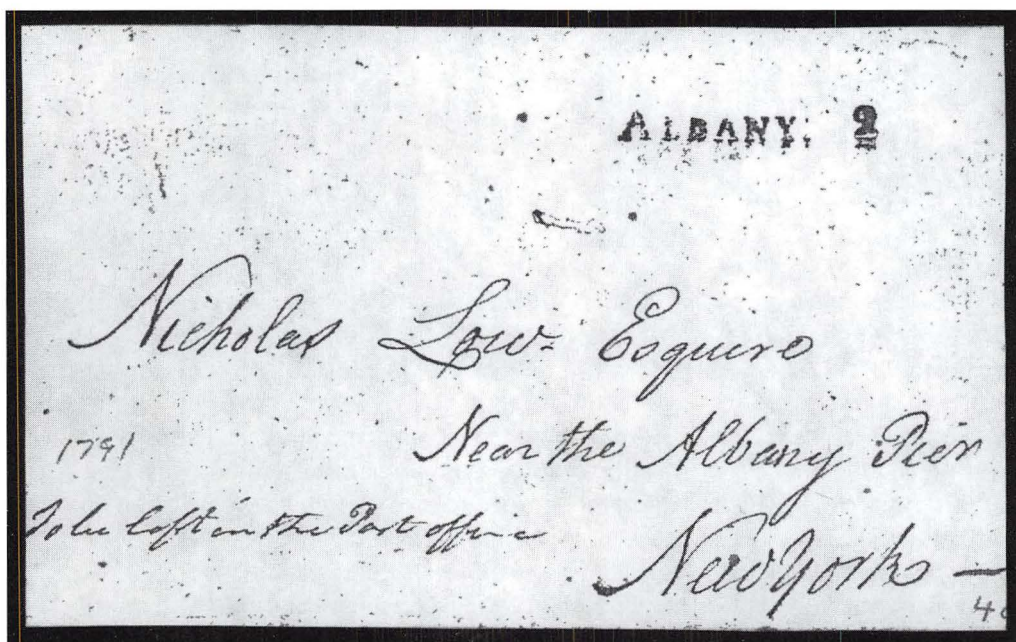


Figure 43. This cover dated August 2, 1791 bears the Albany Van Wyck independent mail straightline handstamp marking. This cover was carried on the Sherman subscription independent mail route.

“Nathaniel Sherman, post rider and news carrier from Albany to Hudson, Stillwater, Saratoga, and Ballston respectfully informs his subscribers that on 20 October next six weeks from the present date, the HALF YEAR for which he engaged will expire...Sept.12”

The Hudson referred to is Hudson Falls. At the time I illustrated the advertisement, I noted no covers were known, but due to a chance encounter with my friend Countess Serendip, I now have several examples originating from Ballston to Nicholas Low in New York carried on the **Sherman subscription independent mail route**. **Figure 43** is an example. It bears the Albany Van Wyck independent mail handstamped marking in upper case letters measuring 26x4mm. Dated at Ballston 8/2/1791, this service was advertised by Sherman in the *Albany Gazette* newspaper on September 19, 1791 as having been available for the last six months.

Another example of the inter-linkage between the private subscription posts and the Federal system is seen on another cover. This is from Jacob Bogardus in Catskill, NY August 14, 1795, at a time when Catskill was a private **independent mail office** according to Stets. It is addressed to John Reade in Poughkeepsie, a Federal postoffice as of June 18, 1792. It passed through Hudson (a Federal postoffice as of June 12, 1792) and received the early unlisted small straightline HUDSON/Aug 18 handstamp and a manuscript ‘Gen P Office 8’ was added to the ‘St Post 6’ applied at Catskill to make a total of 14¢, excessive for the distance from Catskill to Poughkeepsie but which fits the use of two different postal systems. Seen as **Figure 44**, this Catskill cover is one of the few detailing the rate breakdown between a private and Federal system on the cover’s face.

Sometimes the private or state offices operated in conjunction with the Federal system to carry parcels. **Figure 45** is a cover written at Brookfield, Stratford County, NH June 1, 1797 that is addressed to Citizen Mozard, French Consul at Boston. It originated at a town without a Federal postoffice until 1838 and went to nearby Portsmouth, where postmaster Libby was asked to see it went on the **Stavers postoffice stage** to Boston **along with a box** given the stage driver. It received the black 25x9mm ‘Portsmouth/June 7’ handstamp and a 10¢ rate for the 60-100 mile rate to Boston. The writer, Jean Joseph Toscan, reminds the addressee that this is the season for the sugar fair (maple sugar) and that he is willing to serve as French Consul at Portsmouth without salary during the duration of the war. He encloses a copy of a letter received three weeks before via Philadelphia from the Ministry of Foreign Affaires discussing the new arrangements for French consulates in America.

Sometimes the mail bogged down and special mail contracts had to be set up. The *Missouri Gazette* for January 31, 1820 reported,

“It is reported that Mr. Lindsley, Agent for the Post Office Department, had today started four or five bushels of mail to St. Louis by special contract.”



Figure 44. This letter is dated August 14, 1795 and bears a "Hudson./Aug 18" handstamp. The letter is from Jacob Bogardus in Catskill, N.Y. to John Reade in Poughkeepsie. The cover passed thru the Hudson Post Office.

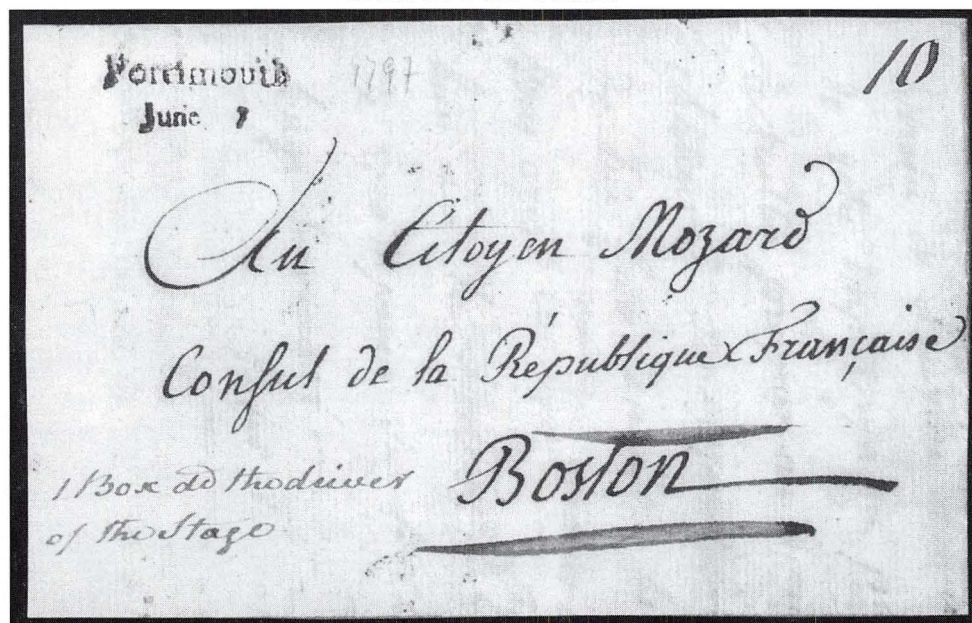


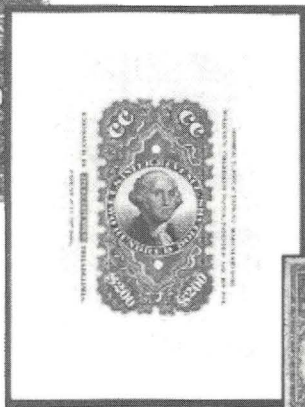
Figure 45. Cover dated June 1, 1797 to Citizen Mozard. This cover originated at Brookfield, Stratford County, N.H. This town did not have a federal postoffice at the time so the letter went to nearby Portsmouth. It traveled by Stavers Postoffice Stage to Boston.

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