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Lyman Hensley, ilrno2@netzero.com

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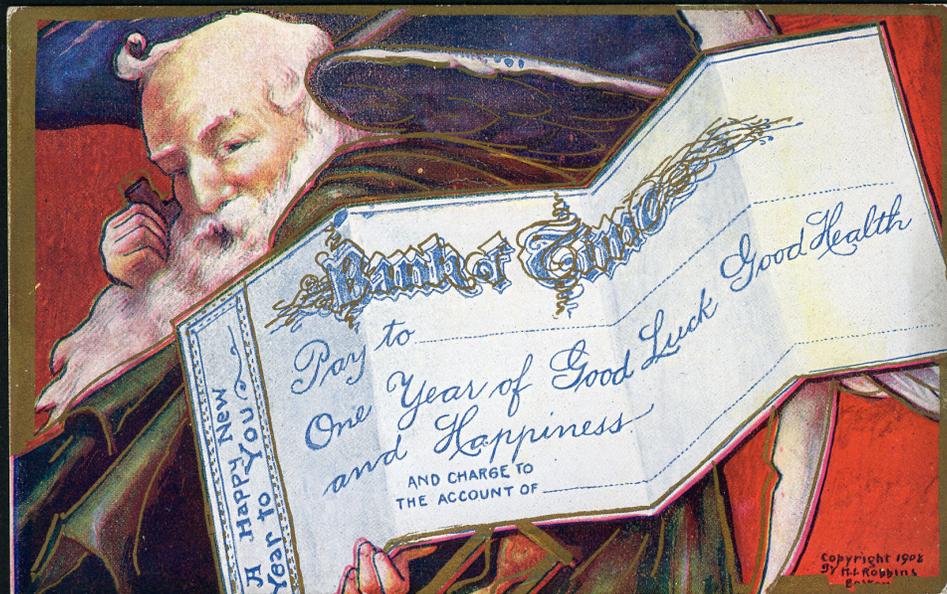
THE CHECK COLLECTOR

October - December 2015

The Journal of

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THE AMERICAN SOCIETY OF CHECK COLLECTORS, INC.



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Advertising Manager: All advertising should be channeled through the Treasurer, Dick Naven. Dick's address is on the following page.

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The Check Collector is an effective means of reaching our membership of collectors and dealers of checks and related financial documents. It contains feature articles about checks and check collecting and news about the hobby.

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In spite of the top postcard on the cover only wishing us three hundred and sixty-five days of health, happiness and prosperity next year instead of the proper three hundred sixty-six, the bottom card makes up for it in wishing blessings for one year, no matter how many days.

In this issue we have an appreciation of letterpress by new-to-us author Gordon Rouze, plus another of VP Don Woodworth's well-researched articles, this time on the Anchor Line. A bit more New Mexico territorial paper, and a look at yellow and orange one-cent Spanish American War imprints pretty much finishes off this issue.

Too much of parlor car tickets? We can always use new articles. The fewer I have to write myself, the better off both you and I are.

Advertising rates are as follows:
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In Search of Letterpress Printed Checks

By Gordon K. Rouze

In his book *Old Bank Checks*, author Rodney Battles writes about two kinds of check printing: lithography and engraving. Lithography involves the placing of an image on a specially prepared plate and the use of a chemical process that separates the image from the non-image areas. In the engraving process, the image is incised into a surface and the incised line or sunken area holds the ink. There seems to be no mention of a third kind of printing called letterpress, which is the way many of the older checks in our collections were produced. (*The Story of the American Bank Note Company* gives an excellent explanation of the difference in printing methods on page 12. Incidentally, the text in that book is printed by letterpress.)

Letterpress is relief printing where the printing areas are raised above the nonprinting areas, with inked rollers touching only the top surface of the raised areas. Gutenberg perfected this ancient technique in 1450 and this continued to be the way most run-of-the-mill printing was done until the mid- twentieth century. Every community in America had printing shops, often associated with the local newspaper, where commercial printing including bank checks would be available.



Figure 1. Two checks on the Ilion Bank.

These checks tend to be less ornate, with simpler borders and less scroll work, and the ornamentation is plainer as the printer generally was limited to those stock electrotype cuts offered by the type foundries. (Cuts are metal blocks used to print illustrations as opposed to the alphabet moveable type.) Compare the two Ilion Bank checks shown at Figure 1. The October 2, 1855 check was printed by Rawdon, Wright, Hatch & Edson, New York, a firm that merged with the American Bank Note Company in 1858. It is a cashier's check and was probably printed by lithography. The September 1857 counter check was done by an unknown letterpress printer, probably a local print shop.

Since the paper is pressed against the type form in the letterpress printing process there is a certain amount of “punch” depending on the skill of the printer. By examining the reverse side and holding up to the light, or by rubbing one’s fingers over the paper surface, an impression, sometimes very subtle, can be detected. In addition, in my case, the type faces used to print the wording can often be traced to the foundry specimen books.

Demand for more sophisticated check graphics eventually exceeded the capabilities of the small printing shops and the big bank note companies and others with lithography and engraving services took over all check printing.

My interest in printing the old way began when I was 15 and bought an old treadle-operated platen jobber printing press from the local weekly newspaper. It was at least 70 years old, but still worked and this started me on a life time interest in printing as a hobby. The press was wrestled into our basement and the Rouze Printing Company was born. Soon I was producing business cards, letterheads, shipping tags and other things for my Dad and his friends. I even printed checks for my Uncle which involved special paper, printing three to a sheet, perforating and binding into a neat looking check book. Quite an accomplishment for a 15 year old.

I have maintained this interest in what we today call letterpress printing as a hobby all my life. There has almost always been a press in my basement or in the garage, and over the years I have assembled a sizeable collection of typefaces, many Victorian ornate ones from the mid to late nineteenth century. Another collecting interest has been printer’s electrotype cuts. These were produced by type foundries which displayed their offerings in specimen books that are also highly collectable.

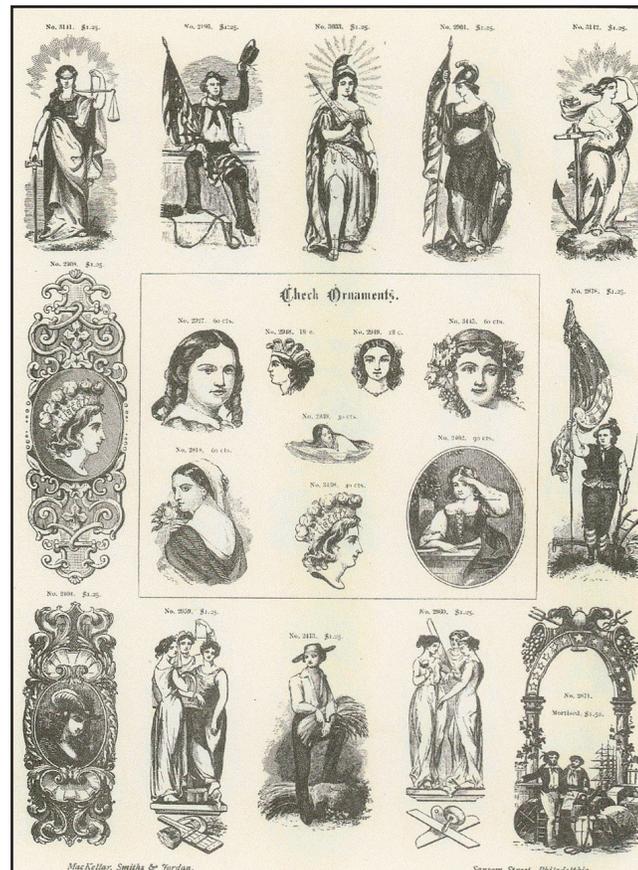


Figure 2. Page from a MacKellar specimen book.

So how does this tie in to check collecting? I began to bid on the occasional cut coming up at auction on eBay that was shown in the 1870 specimen book of MacKellar, Smiths & Jordan Type Foundry (Philadelphia 1867-1892) on pages entitled “Check Ornaments.” Figure 2. These cuts were available to the letterpress printer for embellishing their check printing orders and ranged from pastoral scenes to lovely ladies to trains. My curiosity then led me to see if old checks were offered on eBay, and this opened up a whole new world of check collecting. I was particularly interested in letterpress checks and in seeing if I could find any printed with embellishments using cuts similar to those in my growing collection.

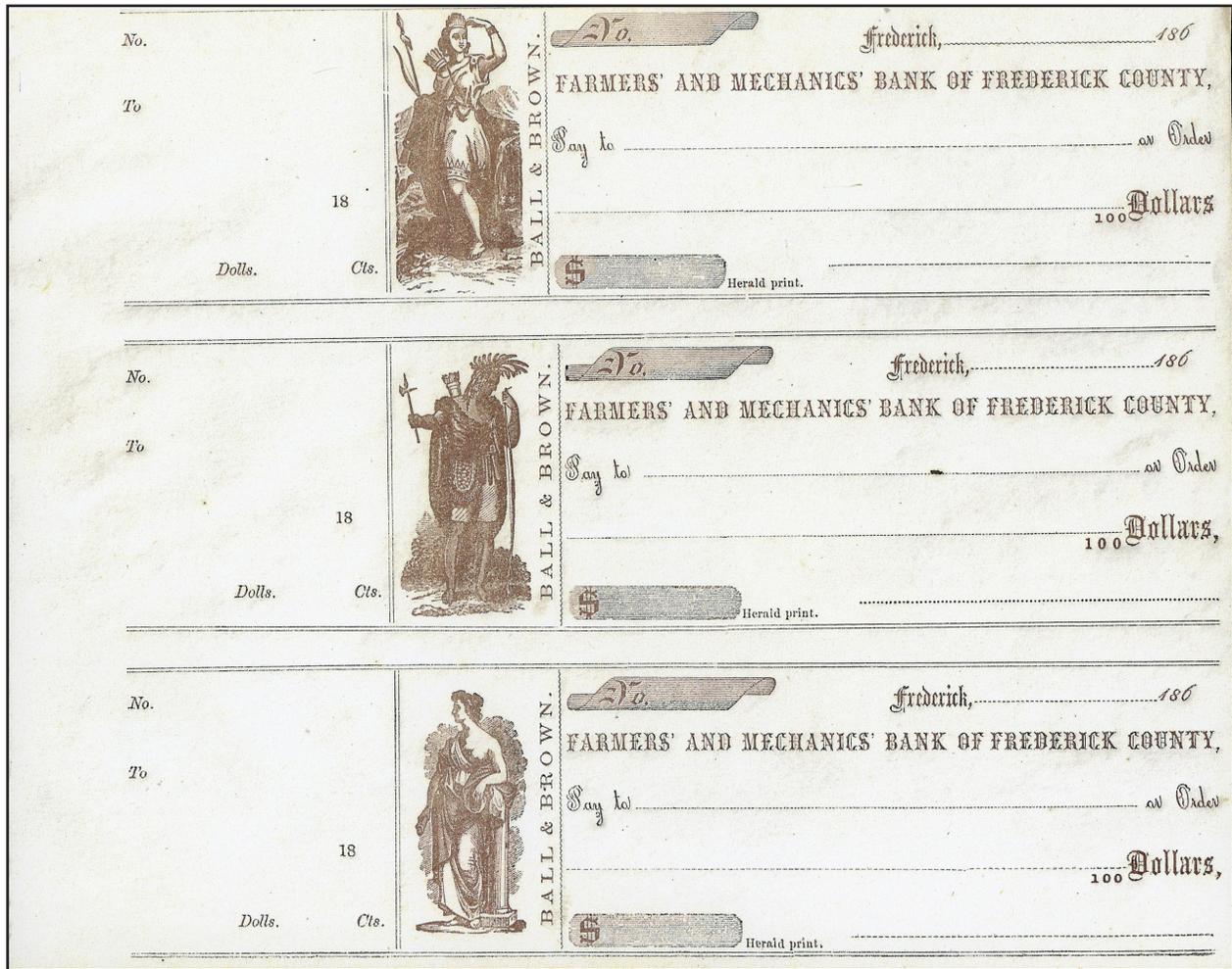


Figure 3. An uncut sheet of checks printed by letterpress.

I have been somewhat successful. As an example, one recent buy, is an unused, uncut sheet of three checks for the Farmers' and Mechanics' Bank of Frederick County (Maryland). Figure 3. It is dated for the 1860s and shows "Herald print" at the bottom. I imagine they were printed by the print shop of the local newspaper. About the same time I was fortunate in being able to buy two fairly rare printer's solid-metal type cuts of Native Americans, an Indian maiden and an Indian warrior, probably made by the Johnson Type Foundry (Philadelphia 1843-1860), that were the same as the ones used on the Frederick County checks. Figure 4. Cuts produce a "flipped" image when printed. Figure 5.



Figure 4. Two type cuts of the sort used to print the vignettes in Figure 3.



Figure 5. Cuts printed from the type cuts on the preceding page.

The Indian maiden shows up again on the letterpress printed checks of Exchange Bank, Boston (1860); the C. W. Smith & Co., Bankers, Cooperstown, N.Y. (1869), and others in my collection.

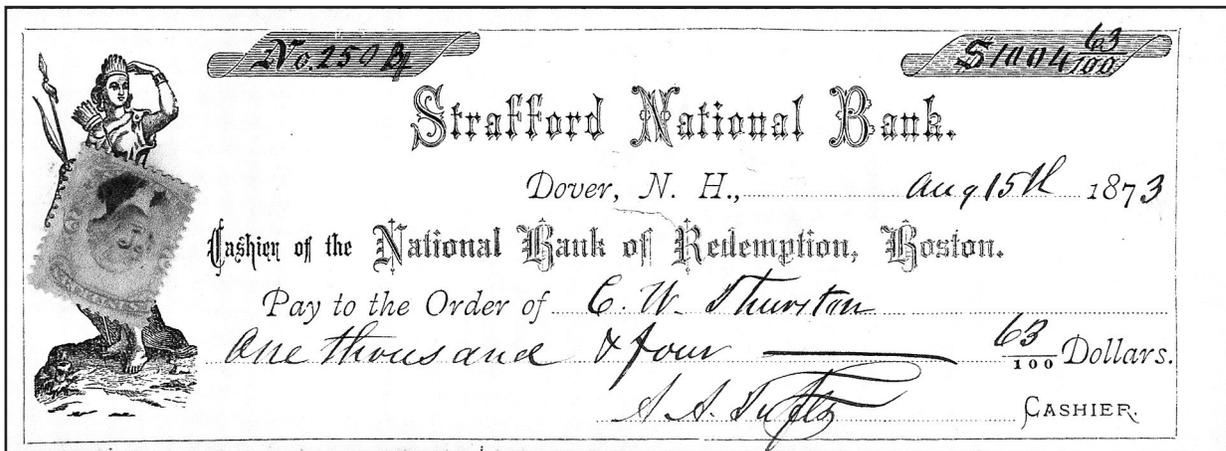
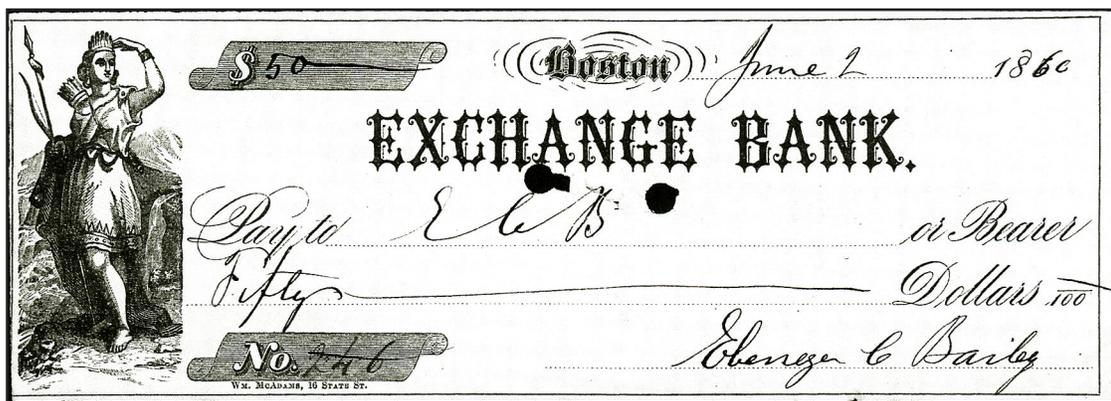


Figure 6. Two checks with the Indian maiden vignette. One of these has the same mountainous background as on my type cut, while the other does not.

Thus I have been able to combine my long time interest in letterpress printing and collecting printing artifacts with check collecting. Although letterpress checks may not be as sexy or flashy as their engraved or lithographed counterparts, I relate to them as I know exactly every step in the process. But I love them all.

The Anchor Line

By Don Woodworth

Examples of revenue stamped paper Butler & Carpenter Type J items bearing interesting vignettes tend to be rather sparse. Thus, I had no problem convincing myself to buy the RN-J11 check illustrated in Figure 1 for my collection.



Figure 1. Anchor Line check No. 233 on National Bank of Commerce, New York, NY dated August 25 1874.

As I studied the vignette more closely, something appeared amiss. Upon magnification, the ship appeared to be a rather primitive affair almost akin to Robert Fulton’s early steamship “North River Steamboat” (more popularly known as the “Clermont”) sailing in front of a vaguely Scandinavian backdrop. It was the somewhat alien backdrop that intrigued me. What was something like this doing on an American check?



Figure 2. The unnamed vessel in this vignette looks curiously like the “Clermont” of 1807 – rather anachronistic as compared to what an ocean-going steamer of the 1870s might have looked like. There is no obvious sign of paddlewheels, so it’s likely the vignette was intended to represent a screw steamer. Note: a screw steamer is a vessel powered by a steam engine (steam in the 1870s; most likely diesel or steam turbine in modern times) using one or more propellers, commonly called screws, to propel it through the water.

For comparison purposes, Figure 3 shows a photo of the 1909 reproduction “Clermont.”¹ It is difficult from the vantage point of 2013 to view the “Clermont” as cutting edge technology, but that’s what it certainly was in 1807. This said, people of 1874 would likely have viewed the “Clermont” and her kin on the Anchor Line check as rather old-fashioned as well because steamship technology had changed greatly between in the 67 years between the launching of the “Clermont” and the ocean-going steamers used by the Anchor Line in 1874.



Figure 3. This is a photograph of the reproduction “Clermont” built in 1909 – presumably from drawings of the original vessel, since it was launched before the age of photography. Note that the “Clermont” has one less mast than the vessel shown in Figure 2 but that the general characteristics of the two vessels is largely the same. Engravings of the Clermont more often show its foremast being used as a flag pole rather than to carry sail, with only the aft mast carrying sail.

By the time the check in Figure 1 was written against the account of the Anchor Line, the configuration of ocean going steam ships had radically changed – both in terms of size and configuration. Figure 4 shows a contemporary ocean going steamer from a vignette on a Type RN-D1 check of the Pacific Mail Steam Ship Co.

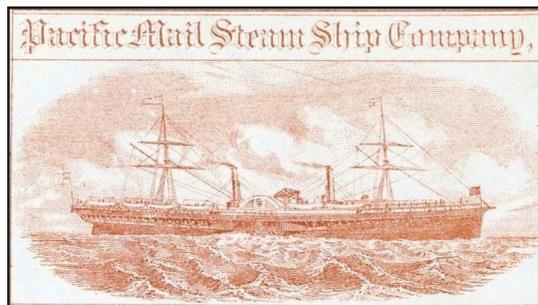


Figure 4. It is unknown if this is a generic engraving of a typical ocean going steamer of the 1870s or if it is a vessel specifically used by the Pacific Mail Steam Ship Co. In either case, a comparison to the “Clermont” shown in Figure 2 or the “Clermont”-type vessel shown in Figure 1 will reveal that either vessel is dwarfed by the modern (1870s) steamer shown here. The ship shown is an ocean-going side-wheel paddle steamer instead of a screw steamer. The idea of screw propulsion was well-established by 1870 and paddle wheel vessels were rapidly becoming obsolescent/obsolete.

Perhaps even more interesting than the vignette in Figure 4 is the view of one of the Anchor Line’s own vessels used on one of their advertising posters in 1869. The Anchor Line advertised widely in Europe (especially in Scandinavia to attract customers to their trans-Atlantic service.

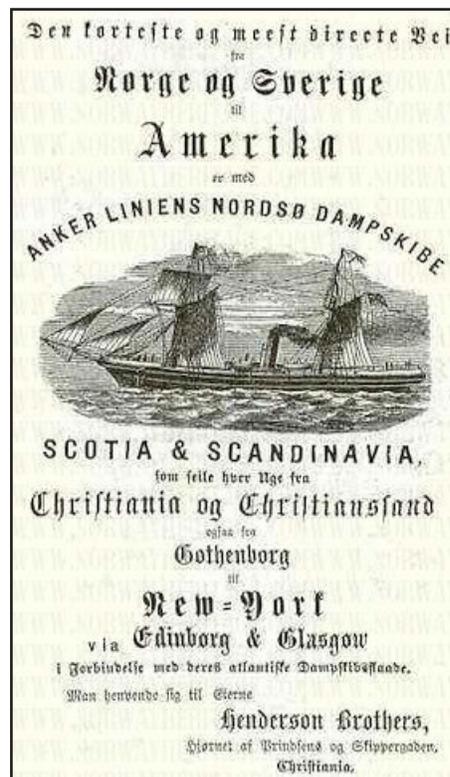


Figure 5. Here is a view of an Anchor Line ship used on one of their advertising posters circa 1869². Note that its characteristics generally match those of the vignette shown in Figure 2. Though contemporaneous with the Pacific Mail steamer shown in Figure 4, the Anchor Line ship is a more modern screw steamer. By 1874, the Anchor Line had four ships of even more modern construction than this in operation on its trans-Atlantic route.

Having dispensed with the illustration and supporting technology that originally attracted me to the Anchor Line check, some discussion of the payer, payee, bank upon which the check was written, and the Anchor Line itself is in order.

Information about the two individuals named on the check was very sparse, as was that regarding the bank upon which the check was written. That was not the case regarding the Anchor Line, for which there was a tidal wave of information that had to be reduced for purposes of this article. Thus, we shall begin with a discussion of the Anchor Line and leave the other three topics to last.

THE ANCHOR LINE (ANKER LINIEN in Norwegian) The Anchor Line³ was an international steamship firm linking Scandinavia with the United Kingdom and the United States. It is curious that they should have elected to have such a primitive looking vessel printed on their checks when other (and much better) options were available. There is no way of telling at this late date the motivation for such a design (perhaps the printer simply used a readily available stock image instead of going to the trouble of creating an image that more accurately portrayed a modern image (reference Figures 4 and 5) of an Anchor Line vessel.

The Anchor Line was founded in 1856 as Handysides and Henderson, sailing Glasgow, Scotland to New York and Glasgow to Quebec, Canada. The name used by the company in Norway when they entered that market circa 1865 was "Anker Linien."

By 1865 the Anchor Line was operating fortnightly service to New York, which was increased to weekly and twice weekly during the heavy summer travel season. (Note: There was another Anchor Line during this period, but it was a totally separate steamboat company that operated a fleet of boats on the Mississippi River between St. Louis, MO, and New Orleans, LA between 1859 and 1898, when it went out of business. It was one of the best known, if not successful, pools of steamboats formed on the lower Mississippi River in the period following the American Civil War.⁴

In 1869 the Anchor Line opened a route between Goteborg, Sweden - Christiania (now Oslo), Norway - Khristiansand, Norway - Granton Dock/Leith, Edinburgh, Scotland - and on to Glasgow via train. Leith, in the northern part of the Edinburgh area, effectively served as the primary port of that city. The Scandinavian service was intended as a feeder service for the company's transatlantic service out of the port of Glasgow for New York. They were in keen competition from the Allan Line, which also opened a Scandinavian feeder service for their transatlantic passengers.

The Allan Line (Montreal Ocean Steamship Company)⁵ opened a route between Norwegian ports and Britain in 1869. For this service they had purchased the SS Norway and the SS Sweden. The service was intended as a feeder service for the company's ocean liners departing from Liverpool and Glasgow. The SS Damascus was also used in the service. The Norwegian route had its end point in Trondheim, and the ships took on pyrites from the mines at Ytterøy, a little farther up the fjord. This was a lucrative trade combined with the transportation of passengers. The company also conveyed passengers of other lines from Norway to the United Kingdom, but this was not always a smooth cooperation. In 1870, there was quite a newspaper duel between agents of the Anchor Line and the Allan Line. The Allan Line discontinued its Scandinavian feeder service to the UK in 1872 due to the decreasing number of emigrants booking passage.

However, at the same time they were tenuously cooperating to some extent, as the Anchor Line agent in Trondheim announced that the Anchor Line passengers would sail on the Allan Line feeder vessels (SS Norway, SS Sweden and SS Damascus) to Newcastle on the first stage of their voyage to America. At the same time, it is possible that the Anchor line might have conveyed Allan Line passengers on their feeders out of Kristiansand. This relationship was uneasy at best, as the Trondheim agents of the two companies soon after started a newspaper campaign against each other.

The Anchor Line ships used for the Scandinavian service were the SS Scotia and the SS Scandinavia. The first departure from Kristiansand on this service was by the SS Scandinavia on March 16th 1869, and the last departure was by the SS Scotia on Oct. 5th 1872. The passengers were conveyed by train from Granton Dock/Leith, Edinburgh, to Glasgow, a 2 hour journey. From Glasgow, the joined Anchor Line trans-Atlantic ocean-going steamers which departed every Wednesday and Saturday according to newspaper announcements printed in Norwegian newspapers in 1871.

The Anchor Line Scandinavian feeder service was not profitable and was discontinued in 1872. From then on, Anchor Line passengers were mainly conveyed on feeder ships operated by the Wilson Line⁶ via the port of Hull on their first stage of the voyage from Norway to America. Most passengers to the port of Hull went onward by train to Liverpool on the west coast of England, a considerably longer journey than that from Leith/Edinburgh to Glasgow. From Liverpool, they could have as easily (and most likely did) carry on to American on a ship of the Wilson Line rather than making the even longer trip from Hull to Glasgow to carry on aboard a ship of the Anchor Line.

The first general agent in Norway was David Aleksander Bruun Murray (1869), who represented the Henderson Brothers of

Glasgow until 1871. His job was to arrange the conveyance of emigrants by steamship from Kristiansand to Leith, onward from Leith by railway to Glasgow, and from there by steamship to New York, and again by railway to final destinations in America. The Anchor Line conveyed passengers to America every week in its large and elegant mail-steamers. Mail steamers were a highly reliable source of transportation because they sailed on fixed schedules determined by the need to move the Royal Mail. Smaller ships departed from Christiania (Oslo) every Friday for Scotland, followed by the rail journey already noted between Leith and Glasgow, with a short stay there prior to embarking on a larger trans-Atlantic steamer. The Anchor Line's 3rd class passengers received full pension on board, in addition to warm and good berthing.

In 1869, the fee for an Anchor Line passage between Norway and New York was \$39.00 for third class (steerage) passengers, \$49 for second class passengers, and from \$92.00-\$142.00 for first class passengers. Steerage passage was usually pretty grim but still better (and faster) aboard a steam ship than a sailing vessel. Passengers on a sailing ship could never be certain how long a voyage might take due to the vagaries of wind and weather. The average crossing time on a sailing ship from Norway to America was 53 days. A 50 day journey below decks aboard a sailing ship was no pleasure trip. Emigrants who crossed the Atlantic Ocean by sail were largely at the mercy of the wind. Statistics of the time showed the slowest sailing ships used about 100 days for the Atlantic crossing, while the fastest voyages were down to about 25 days from Norway to America. Either way, this was a long time compared to the 10-12 day voyage that could be made via steamer.

The Anchor Line was noted for its high standard of service, and their third class passengers received full meal service on board in addition to comfortable berthing. In 1865, the Anchor Line's strong competitor, the Allan Line's ship *Belgian*, covered the route from Liverpool to Quebec in 12 days. Times for the Anchor Line would have been comparable. Though the cost of passage on a sailing ship was about one-third of that on a steamer, the faster and more predictable sailing times of the steamers rapidly made passage on sailing ships totally passé. The peak years for emigration from Norway were 1866-1872, when an average of 14,000 people per year (or better) left for North America.

By 1874, the Anchor Line had four first rate screw steamers serving the UK – United States trade: the *Caledonian*, *California*, *Olympia*, and *Victoria*. The *SS California*, for example, was built new in 1872 with a 1047 hp engine and a displacement of 3287 tons. A ship like this burned approximately 60 tons of coal/day, so a 10 day crossing might be expected to consume 600 tons and 12 day crossing 720 tons.⁷

Bituminous coal cost about \$6.00-\$7.00 per ton in 1874.⁸ Using the \$6.00 figure because the math is easy, this would equate to a purchase of 500 tons of coal. Hence, the \$3,000.00 value of the check that initiated this article could well represent the cost of topping up an Anchor Line ship's bunkers upon arrival in New York. Note that the cost figures for a ton of coal represent the average cost in the state of Nebraska – the only figure for this time period that I could find. The cost of coal delivered pier-side in New York may have been lower due to the shorter distance to the coal fields of Pennsylvania and the great competition among the railroads serving the coal fields.

The Anchor Line carried on in various guises until as late as 1986. In 1911, the famous Cunard Line purchased the whole of the ordinary share capital of Anchor Line and in 1912 a joint service was formed to India with the Brocklebank Line, to be known as Anchor-Brocklebank. In 1916 Anchor-Donaldson Line was incorporated with the Donaldson Line operate services to Canada.

The firm of Anchor Line went into liquidation in 1935, but extra finance was provided by Runciman Ltd. and a new concern, Anchor Line Ltd. (1935) was formed. Anchor-Donaldson and Anchor-Brocklebank ceased to exist and Cunard had no connection with the new company. In 1949 United Molasses Co (Athel Line) gained a controlling interest in the company and by the following year owned the whole ordinary share capital.

The transatlantic passenger service ended in 1956, but in 1960 a new joint Anchor-Cunard service was introduced. United Molasses Co. became a subsidiary of Tate & Lyle in 1965 and Anchor Line was sold to Runciman & Co., Newcastle and in subsequent years several of Runciman's Moor Line ships were transferred to Anchor.

The final passenger voyage to India took place in 1966. The Currie Line of Leith, together with their fleet, was acquired in 1969 and George Gibson, Leith in 1972. Anchor became the ship owning company for the group in 1976 and by 1986 all that remained of the company was five liquid natural gas carriers, technically owned by Gibson & Co.

NATIONAL BANK OF COMMERCE

The Anchor Line used the National Bank of Commerce⁹ in New York City for banking purposes. The National Bank of

Commerce was established in New York City as the Bank of Commerce (1839-65). It was converted to the National Bank of Commerce in New York in 1865, being succeeded by the Bank of Commerce in New York on Apr 1 1929. Its successors continued in business until at least 2004 as the Federal JPMorgan Chase Bank, National Association.

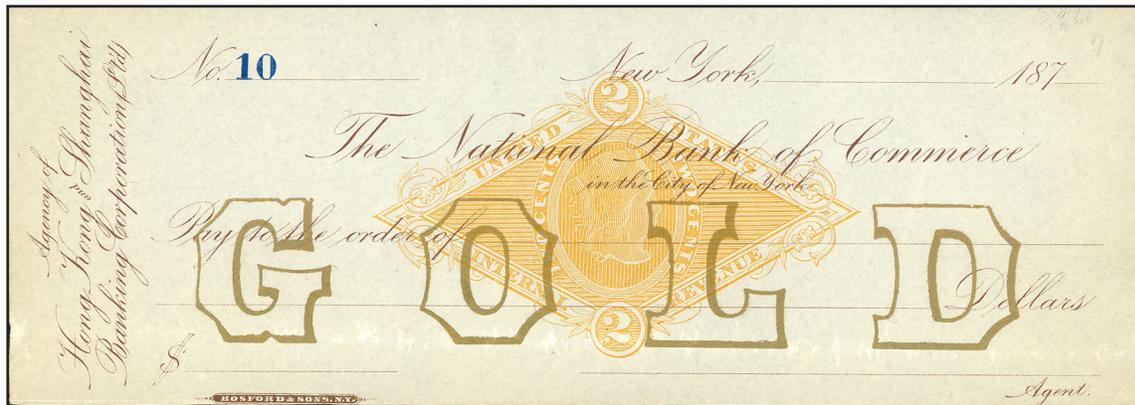


Figure 6. A National Bank of Commerce check payable in gold, drawn as an Agency of the Hong Kong and Shanghai Banking Corporation.

THE CHECK MAKER - J. D. DEAN

Information about the maker and payee of the check is almost as scarce as that for the National Bank of Commerce. J. D. Dean, Cashier is likely John D. Dean¹⁰, listed by Trow's New York City Directory of 1872 as a cashier working at Pier 88 on the North River and living in New Jersey. The North River is actually that part of the lower Hudson River that runs along the west shore of the island of Manhattan on its way to the sea.

The cryptic E. T. Co. following his name has defied definition. One possible candidate that I was able to find was the Eastern Transportation Co. of Baltimore, MD, for which he might have been a New York representative. This company was in business as late as 1927, but I was unable to learn if it was in business as early as 1874. I have ruled out the possibility of Extra Terrestrials!

It is also possible (perhaps more so) also that the unnamed E. T. Co. may have been either a subsidiary of the Anchor Line or, more likely, an American company that provided services to ships of the Anchor Line when moored at Pier 88 between trips to/from Europe. As the payee (R. B. Stimble) was in the Coal Department (exact position unknown) of the Erie RR just across the Hudson River from Pier 88, it is possible that this \$3,000.00 check is for coal lightered to Pier 88 and used to refill the bunkers of an Anchor Line ship. It remains unknown why the check would have been made out to an individual rather than to a specific company.

THE PAYEE – R. B. STIMBLE

Information about the payee of the check was just as elusive as that about the maker. The best possibility I could find for R. B. Stimble was Reed Beidelman Stimble¹¹ who worked in the Coal Department (exact position unknown) of the Erie RR. The Erie RR did not physically reach the island of Manhattan but did connect via its ferries and lighters which operated from the coast of New Jersey just opposite the steamboat piers on the west shore of the North (Hudson) River in Manhattan.

I found an item about Mr. Stimble in the January 1916 issue of the Erie Railroad Magazine, an internal house organ that reported that Reed Beidelman Stimble had died on Dec 9 1915 at his home on 279 York Street in Jersey City, NJ. It said that he had been employed by the Erie for 29 years in the General Office, Coal Department.

The Erie Railroad served the coal fields of eastern Pennsylvania, and as coal had become the primary fuel for the railroads and steamships by the mid-1870s, it is not inconceivable that this was the relationship among Mr. Dean and the mysterious E. T. Co., Mr. Stimble, and the Anchor Line. If one assumes that Mr. Stimble had been retired for perhaps 10 years at the time of his death, that would have put him with the Erie's coal department at the time this check was written.

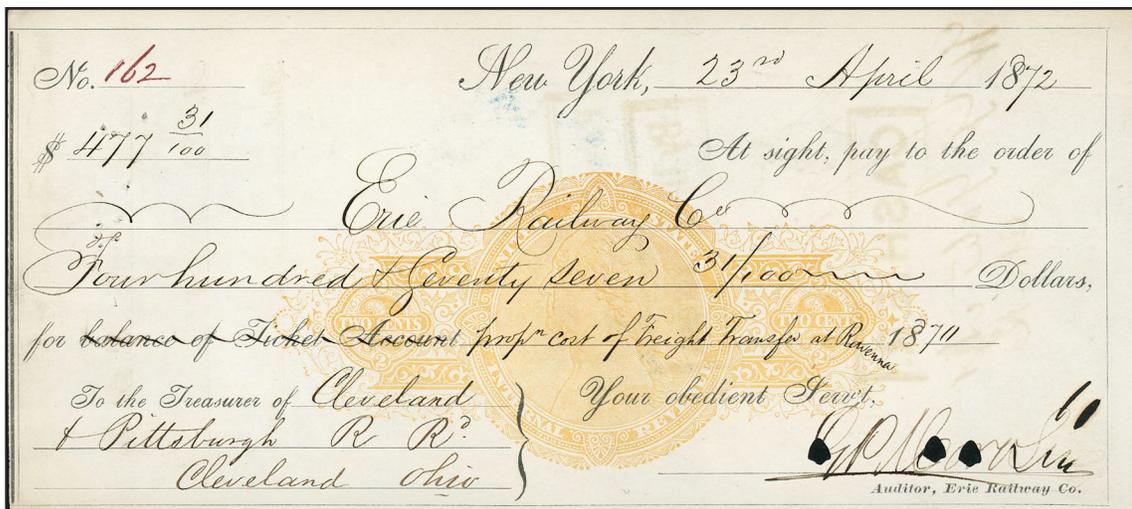


Figure 7. A merchant's draft of the Erie Railroad Company charging \$477.31 to the Cleveland and Pittsburgh Rail Road for freight transfer. The dateline shows that the Erie had offices in New York.

CONCLUSION

It is sometimes rather difficult to wring information out of a check a century or more old but we take what we can get in the process of bringing an old piece of paper to life. While I would have liked to learn more about the two men whose names are on this check, I was totally fascinated about the information I learned about the Anchor Line and its competitors.

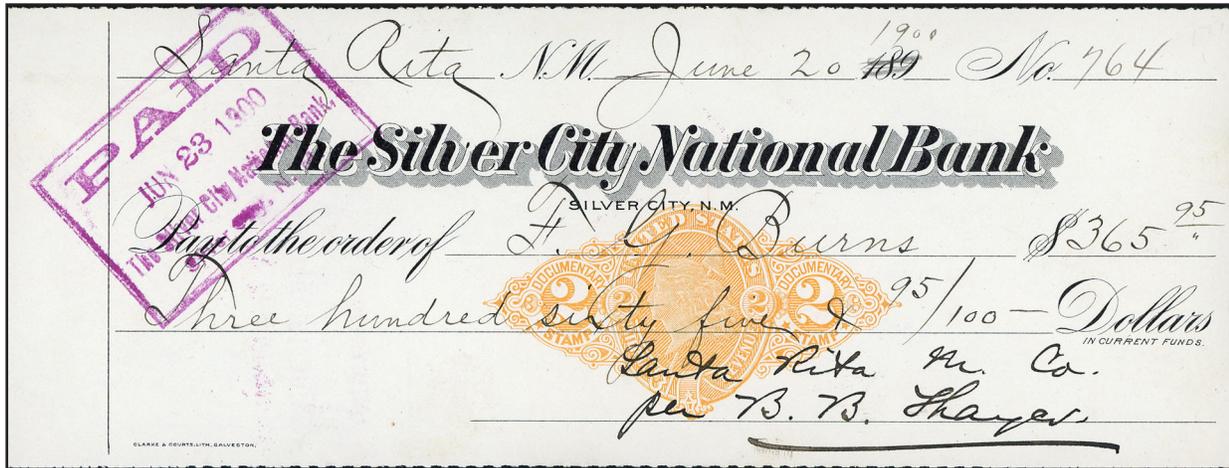
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Collecting Territorial Paper - Part 12

By Jim Adams

Last issue we ended this section at Silver City, New Mexico. Fifteen miles or so from there was the site of the Santa Rita mines, a prolific copper-producing area. Over much of the 1800's those mines supplied Mexico with much of its copper for coinage. By the end of the century the deposits with heavy concentration of the metal were playing out, but in the early 20th Century methods for extracting copper from deposits with lower concentrations became feasible, and mining continued. The town of Santa Rita was at the center of mining activity until, in the 1950's, a deposit of copper was discovered beneath the town, so it has been swallowed up in the huge open-pit operation still in progress as part of Kennicott Mines.



In the 1890's the Santa Rita Mining Company was not so well established that they would put the name of the town printed on their checks. The signer, Benjamin B. Thayer, was general manager and property superintendent of the mining company until 1903. As active as the company was, they didn't discover the main body of ore, and by 1908 the Chino Copper Company had taken over. Open-pit mining began in 1910.



By 1901 the company had checks printed with the company name in two places. Banking was still being done in Silver City.

We can't abandon New Mexico without showing several checks from the First National Bank of Santa Fe. Established in 1870 and still operating today, they bill themselves as the oldest bank in the Southwest - at least the oldest one still in business.



This check is from 1880 - a full ten years after the bank went into business. It was signed by LeBaron Bradford Prince, who was Chief Justice of the Territory at that time. After several unsuccessful runs at Congress he was appointed Governor of New Mexico in 1889.

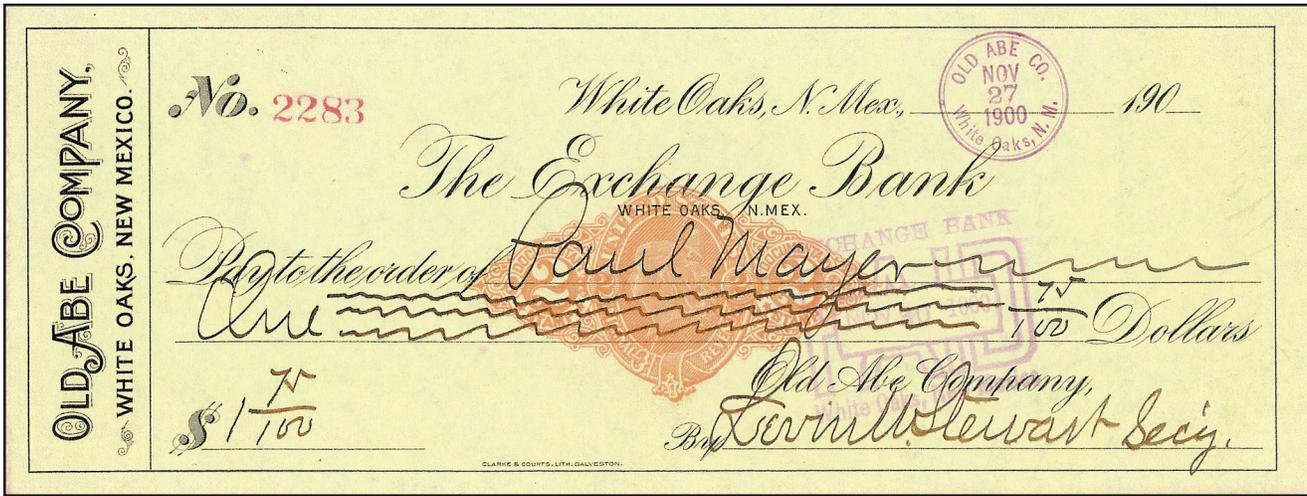


Another check signed by Prince. During his four-year term as Governor he introduced a constitution that would have led to statehood, but it was firmly defeated when brought to a vote. After he left office he practiced law in New Mexico, and was still fighting for statehood as a member of the Territorial Council in 1909. He lived long enough to see his fight won, as he died in 1922.



A final check from the First National Bank of Santa Fe. This one was signed by Frank Springer, who moved his account to the bank around 1880. We gave a brief biography of Mr. Springer in the last issue of TCC. A rather talented lawyer who earned enough money to end his career as a noted paleontologist, by the time he wrote this check he was into his second career. His first book on fossils had been published two years before.

Some of the most intriguing checks originating in the latter days of the New Mexico Territory are those of the Old Abe Company.



The company was founded in 1890 by a trio of lawyers who took over a gold mining claim that became available in White Oaks. By the end of that year they had located a rich vein seventy-five feet below the surface. All went well for the partners, who had their richest returns from 1890 to 1904 in spite of a disastrous mine fire in 1895 which killed eight workers and destroyed the sawmill, blacksmith house, and other nearby buildings. After that time, though, the mine began to produce less and less gold, and eventually played out.



By 1898 the Old Abe Company was also operating a coal mine, producing enough to fuel their own processing plant and to supply the town. Today White Oaks is virtually a ghost town, though it appears to have an functional saloon.

To be continued.

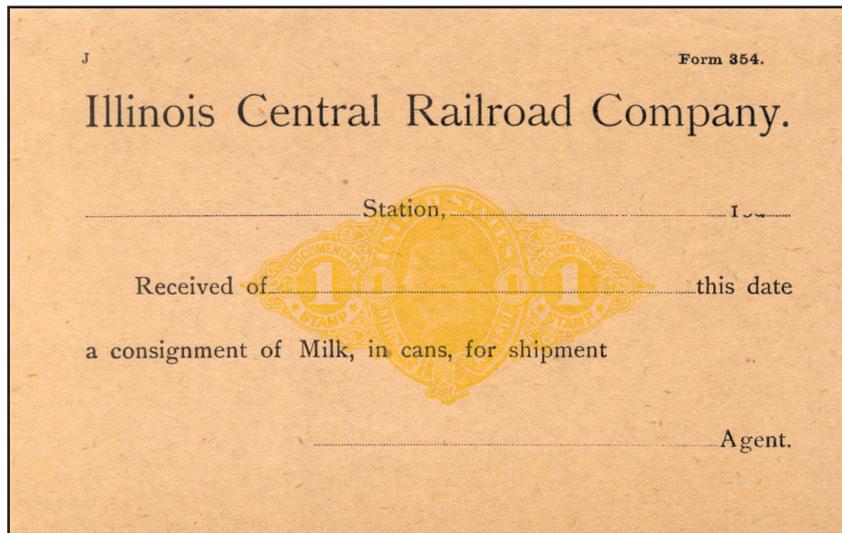
RN X4

by Bob Hohertz

Having heard no howls of protest concerning last quarter's discussion of RN X1, here is the next entry in the X series: X4.

So, what happened to X2 and X3? In the classification system used by E.R. Vanderhoof in the 1930's Die X was reserved for the one-cent design, and Die Y was assigned to the two-cent design. Under Die X, 1 was Rose, 2, Pink, 3, Yellow, 4, Orange, 5, Green and 6, Buff. When the Scott Catalogue combined all Civil War stamped paper under Type X, Yellow, Orange and Buff were placed under the category of "orange" and Pink was combined with Rose. How the numbers were reassigned seems to have been arbitrary, and X2 and X3 were not used. The listings have evolved over time, and remain inconsistent - but that's a matter for another day.

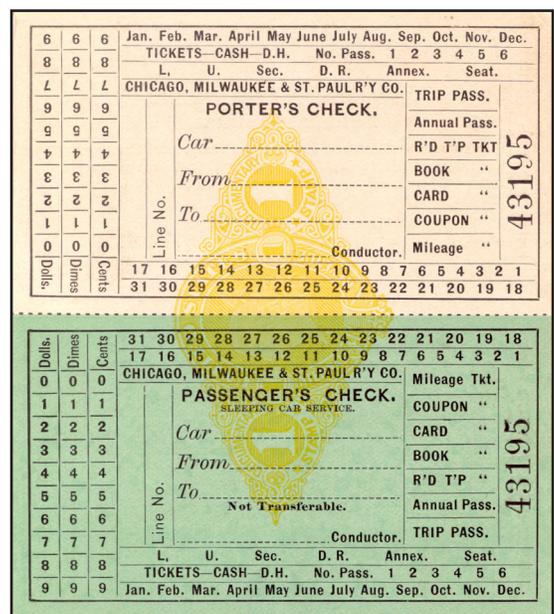
Yellow and orange one-cent imprints were used primarily on parlor car tickets, though Illinois Central Railroad receipts for shipping cans of milk also used imprints in this color.



This copy was among those used as a menu by the Chicago Philatelic Society in 1923. The dinner, as described on the back, featured chicken gumbo, filet mignon and New York ice cream. These receipts, with or without menu, are not common these days, though they must have been more so in 1923. One copy used by the railroad, reportedly bearing an 1898 or 1899 dateline, appeared in an auction more than ten years ago. I do not know where it is now.

Two companies other than Pullman are known to have used yellow imprints on their parlor car tickets. One is the Chicago, Milwaukee and Saint Paul Railway Company. The company had used Pullman cars before the tax period, so it is no surprise that their passenger checks for sleeping car service were modeled after Pullman's tickets used to purchase such service on board a train.

At least two unused tickets exist today. Used stubs are not much more common, and at least one such bears half of a green imprint. I do not know of an entire with the imprint in green.



The other railroad which used yellow imprints was the Chicago and North Western Railway. No unused tickets with yellow imprints are known to have survived, and should not have, as the entire section of the ticket with the imprint was to have been taken up by a porter or conductor.

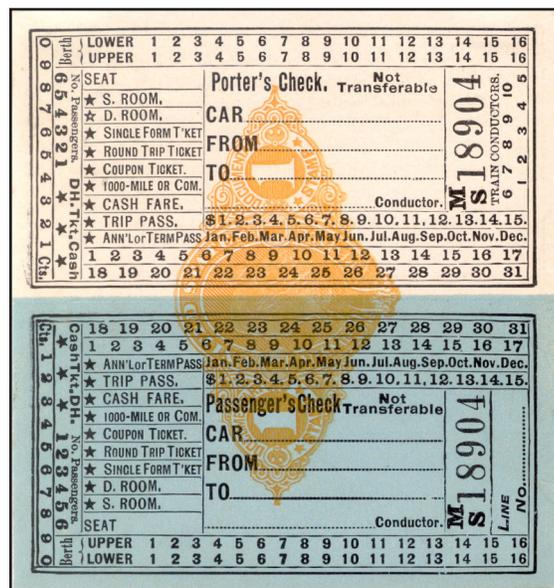
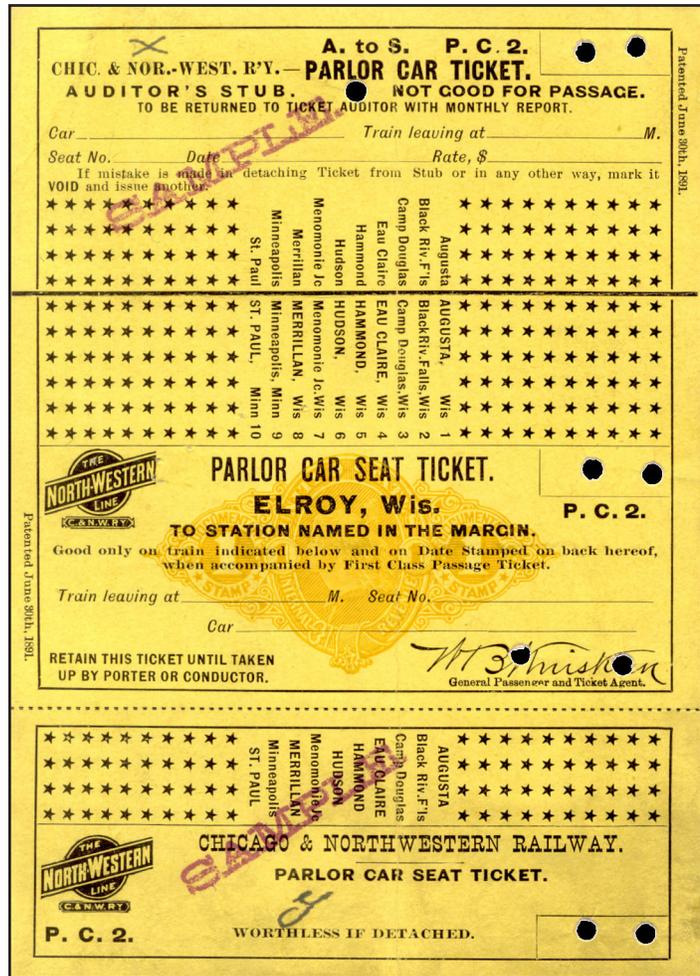
The example at right is marked "SAMPLE," and was probably supplied to Henry Mudge when he asked various railroads for any imprinted tickets that remained in 1908, four years after they could have been redeemed to recoup the tax.

The ticket has a curious design. The bottom part would have been used for a transfer to another railway for part of the journey, and not all of the line's tickets had such a third section. A special scissors was used to separate the top two parts, leaving a notch above the name of the destination.

The only known used Chicago and North Western stub, which survived by some lucky mischance, bears a green imprint and shows a much longer list of possible destinations.

Pullman

As with X1, Pullman used yellow and orange imprints interchangeably on three different types of tickets. One was a two-part format roughly 92 x 98 mm. which was used when accommodations were purchased on the train. The stubs of these tickets are the most common examples of used yellow or orange one-cent imprints. Unused entires are not common, but there are at least six or seven known.



Some of these tickets were issued by the Pullman Palace Car Company, which was the company name prior to 1900. Others were issued by the Pullman Company after 1899.

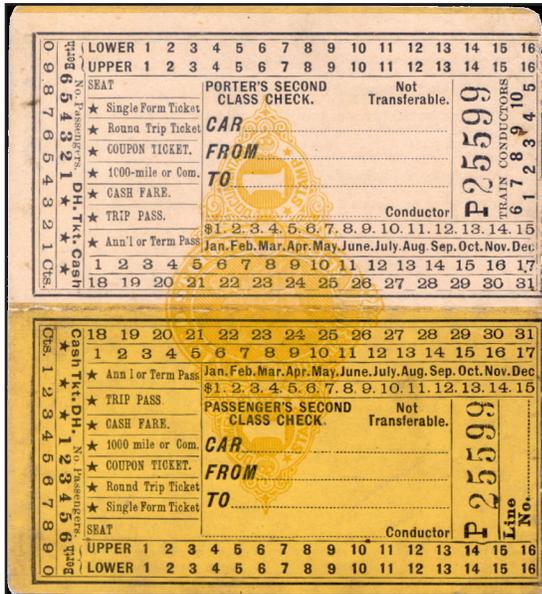
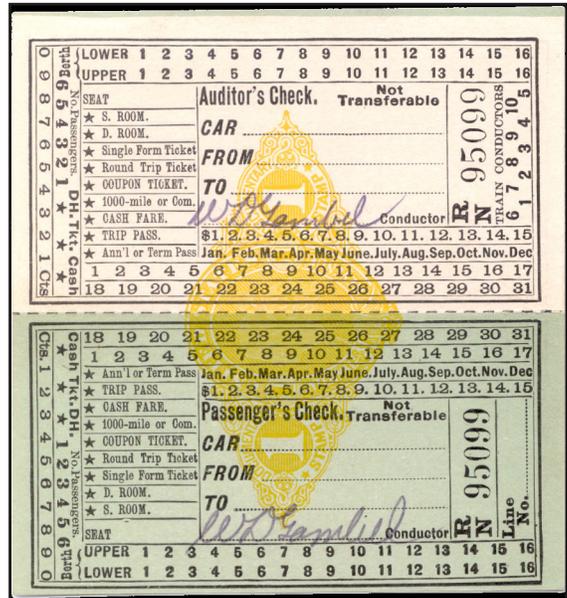
The two types can be distinguished by the company name on the back of the ticket, but also by whether the upper part is designated as a Porter's Check or an Auditor's Check.

The ticket at the left was issued by the Pullman Palace Car Company. The imprint on it is orange.

The color is not consistent by time period, as Pullman Palace Car Company used yellow imprints as well as orange ones. There was no reason for the imprint company to try to standardize the color of the ink they used, so long as the result did not displease consumers.

The example at right is a Pullman Company ticket with a yellow imprint. The signature on it is likely to have been the result of having a group signed in advance for the ease of issuing the tickets efficiently.

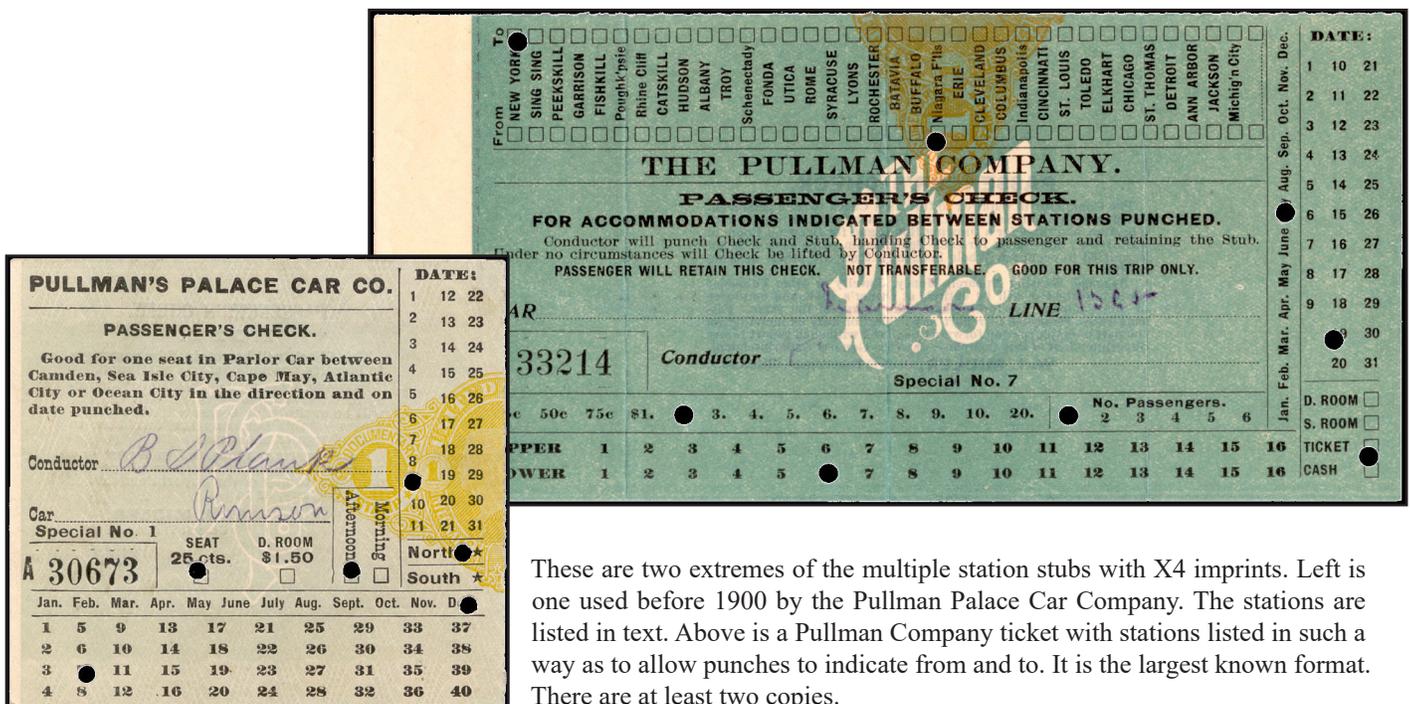
At roughly the end of 1900 Pullman began to use red imprints on their two-part tickets. Whether the changeover was effective all at once or over a short period, tickets with both colors were in use at the same time for a while, perhaps as supplies in one area were exhausted faster than those in other areas.



A rare subtype of Pullman ticket is shown at left. This is an upgrade ticket, allowing a second class passenger to have a berth overnight. These may have been intended for governesses or other companions of first class travelers. This one was issued by the Pullman Palace Car Company. The bottom half of the ticket itself is yellow, unlike the contemporaneous regular tickets, where the bottom half is green.

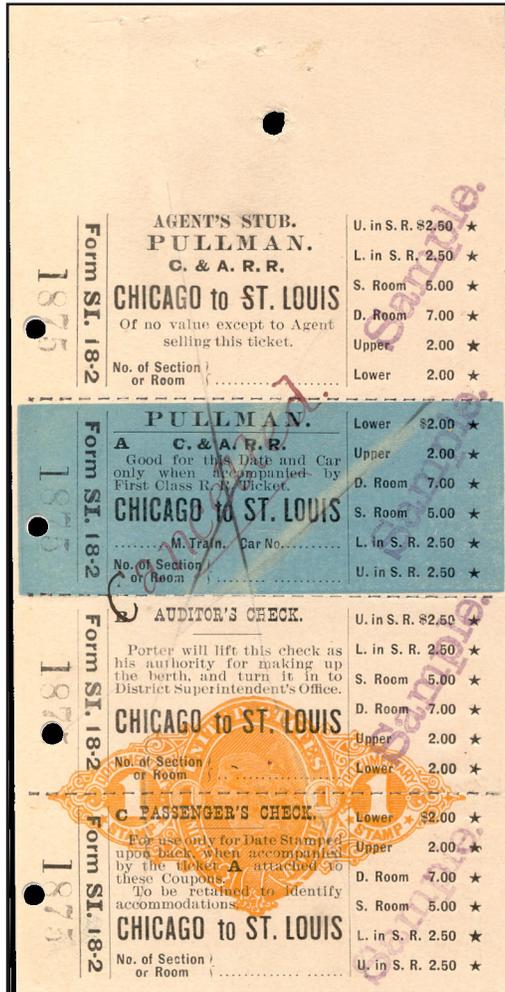
I am only aware of this example, plus two used stubs, but others may exist, unrecognized.

There are a number of Pullman stubs with multiple originations and destinations that bear X4 imprints. I am not aware of any entire copies, but it is likely that one or two exist somewhere. Formats vary, with the passenger's stub being the left half or right half, and with stub sizes ranging from 75 x 83 mm. to 172 x 82 mm.



These are two extremes of the multiple station stubs with X4 imprints. Left is one used before 1900 by the Pullman Palace Car Company. The stations are listed in text. Above is a Pullman Company ticket with stations listed in such a way as to allow punches to indicate from and to. It is the largest known format. There are at least two copies.

Finally, there were a number of slightly different two-station tickets that Pullman used circa 1900 which bore X4 imprints. (Beginning in 1901 Pullman only used yellow and orange imprints on two-station tickets for multiple accomodations, so those are two-cent designs, or RN X7f's.)

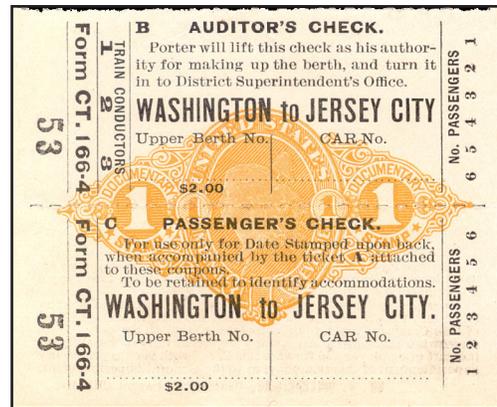


The entire multi-part, two-station ticket at left is the only one I am aware of. Interestingly enough, in 1900 Pullman had the imprints placed across the bottom two sections of their multi-part tickets, while later they had the imprints placed the long way, perpendicular to the writing. Also, after mid-1901 the imprints were moved to the back of the tickets.

The entire two-station tickets I have seen specify the railroad or railroads which used them. Remember, Pullman was a leasing operation, providing more than 90% of the parlor cars in use during the tax period, and also providing the operating staffs for most of these.

The railroad for which the ticket at left was provided was the C&A, most likely the Chicago and Alton. Unfortunately, only the top two portions of the ticket included the railroad identification, so stubs and the partial unused ticket below do not have that information. It is possible to make educated guesses based on the cities served, but I'll leave that up to the railroad buffs in the audience.

The partial unused ticket below does not have the railraod information. It is obviously a somewhat different design from the one at left. I am not aware of another yellow-imprint partial like it.



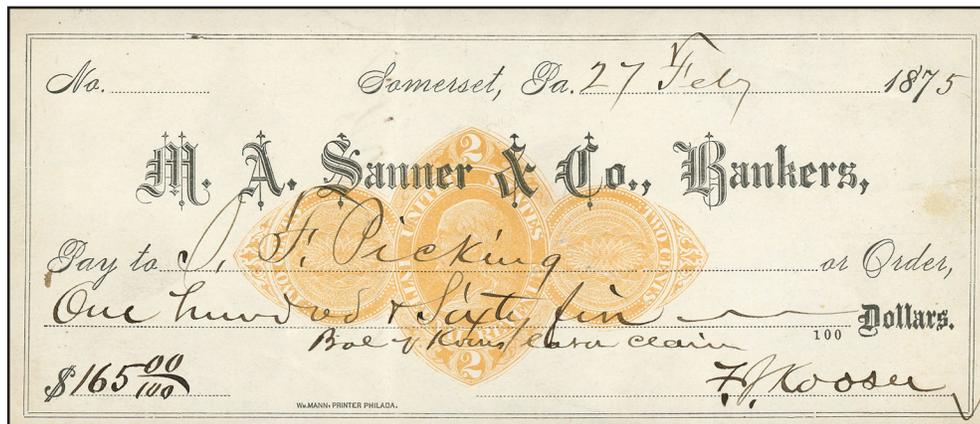
The two stubs are from the same period - 1900 - as the others on this page, but even the one for transit between Washington and Jersey City does not have the same form number as the one on the unused partial above it. It would appear that Pullman designed slightly different forms for each major client.

After 1900 X4's were used on Pullman's onboard tickets and multi-station tickets for a while, but eventually gave way to X1's on all of their single-accomodation tickets.

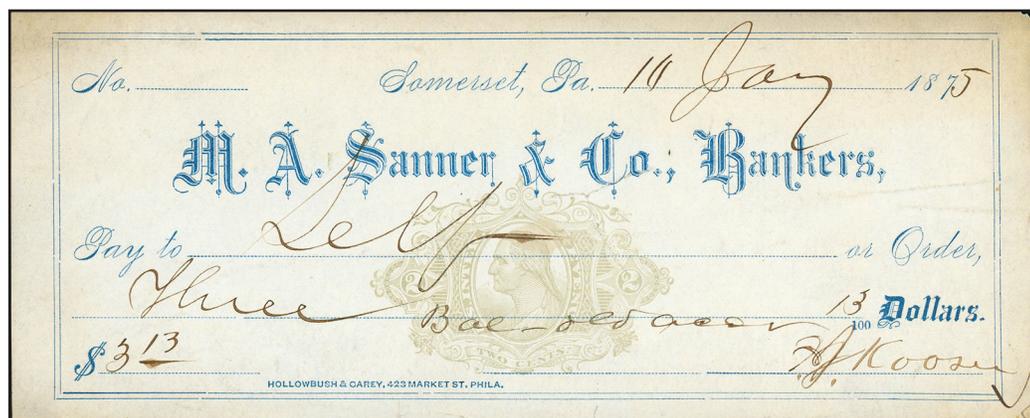
Pennsylvania Banks - 31 by Peter Robin

I request the help of all readers in adding information to these listings as well as, of course, the counties to come. I can be reached by e-mail at peterrobin@verizon.net or by regular mail at Box 353, Bala Cynwyd, PA 19004.

Bank Name	Stamp	Years	Printer	Colors	Vignette/User	Size in mm
Snyder County						
First N. B. of Middleburg	None	1895	WFM	Blue on White	None	173 x 70 mm.
First N. B. of Selins Grove	R6	1866	WFM	Black on White	Bank hours	187 x 70 mm.
Same	None	1886	None	Blue on White	H. Harvey Scoch	186 x 80 mm.
Somerset County						
Philson, Black & Co. of Dale City	R151	1875	None	Green on White	Ornamental design	185 x 78 mm.
John T. Haag, Banker Somerset	R15	1865	Hav	Black on Yellow	Tower with branch offices	
J.O. Kimmel & Sons, Bankers Somerset	G1	1878	AFC	Green on White	Gothic Title	203 x 80 mm.
Same	G1	1879	OtK	Green on White	Italic Title	193 x 80 mm.
M.A. Sanner & Co. Somerset	R15	18671	Gaz	Black on White	Indian maiden & Agriculture	
Same	R15	1868	Man	Black on White	Ornamental design	185 x 70 mm.
Same	None	1871	WmM	Brown on White	Ornamental design	190 x 70 mm.
Same	D1	1875	WmM	Black on Beige	None	166 x 70 mm.



Same L3 1875 Blue on Beige None 173 x 70 mm.



Schell & Kimmel R6 1867 WmM Black on White None 183 x 70 mm.
 Somerset County N. B R152 1893* StP Green on White Established 1877 204 x 78 mm.

Same	None	1896	None	Blue on White	Established 1877	215 x 90 mm
First N. B. of Somerset	R155	1898	WmM	Brown on White	None	
Same	R164	1898	WmM	Brown on White	None	

Sullivan

First N. B. of Dushore	None	1896	None	Orange on White	None	
Same	X7	1899	JHW	Blue on L. Blue	M.A. Rogers & Son	213 x 75 mm.



Susquehanna

George Dusenbury & Son of Great Bend	G1	1880	MCJ	Black on White	None	165 x 68 mm.
Same	G1	1879	B&W	Black on White	Ornamental design	
Bank of Great Bend	R15	1873	B&W	Green on White	Pennsylvania	205 x 72 mm.
Same	D1	1875	B&W	Black on White	Empty rectangle	204 x 70 mm.
Bank of Susquehanna County in Montrose	None	1849	None	Black on White	Ornamental design with ("0s)	160 x 60 mm.
Wm. H. Cooper & Co. Bankers, Montrose	None	1873	WmM	Green on White	Ornamental design	185 x 70 mm.
Same	G1	1878	WmM	Black on White	Empty rectangle	
First N. B. of Montrose	R151	1875	B&W	Black on White	Empty rectangle	197 x 74 mm.
Same	D1	1876	B&W	Black on Beige	W.J. Mulford	195 x 73 mm.
Same	None	1888	WFM	Black on wavy Pink	None	192 x 72 mm.
Curtis & Miller, Bankers	R15	1869	None	Black on White	None	186 x 79 mm.
First N. B. of Susquehanna Depot, Susquehanna	R15	1869	WFM	Green on Rose	F. D. Lyons	190 x 72 mm.
Same	R15	1870	JGi	Violet on White	Woman	191 x 70 mm.
First N. B. of Susquehanna	R155	1898	WmM?	Black on Gray?	Lackawanna Chemical Co.	
City N. B. of Susquehanna	R164	1898	WmM	Black on Green	J. A. Sofia	197 x 70 mm.
Same	X7	1901	WmM	Black on Green	J. A. Sofia	200 x 73 mm.

To be continued

Member Exchange

Collector seeks Oklahoma Territory & Indian Territory checks. Top prices paid. **Bob Fritz**, P.O. Box 1548, Sun City, AZ 85372-1548.

New member is interested in pre-1950 Wisconsin checks. Will purchase or trade for any needed. **Tom Casper**, S95W13453 St. Andrews Dr., Muskego, WI 53150. E-mail tcasper57@hotmail.com.

Charter member would like to obtain a check from the "Washington National Bank" or the Telegraphers National Bank", both of Saint Louis, MO. Will purchase or trade. **Ron Horstman**, 5010 Timber Lane, Gerald, MO 63037.

Wanted: Checks from dealers in Indian relics or fossils - or signed by archaeologists or paleontologists. Or other related paper. Write: **Stan Rough**, 4217 8th Avenue, Temple, PA 19570-1805.

Wanted: "Manuscript" aka completely handwritten checks. All states and dates (generally pre-1900. **Sheldon Rabin**, 1820 Sheep Ranch Loop, Chula Vista, CA, 91913-1659, sheldonrabin@yahoo.com.

Dealer wants checks signed by celebrities. No quantity too large. **Myron Ross**, Heroes & Legends, 18034 Ventura Blvd., Encino, CA 91316

Collector seeks checks autographed by famous people. Top prices paid. **Michael Reynard**, 1301 20th Street #260, Santa Monica, CA 90404. reynard@ucla.edu

Exchange postings will be taken from ASCC members who are collectors only. Postings of 20 words or less are free; please remit \$3 each issue for postings of 21 to fifty words. Name and address do **not** count toward the 20 words.

Neither the Editor nor the ASCC can be responsible for compliance with any promises made in postings, or in response to them. Be very clear as to the value you place on your material when discussing a trade. Fairness and common courtesy are to be expected, but common sense must rule.

Secretary's Report
Lyman Hensley

Previous Total	125	New Members	
New Members	1	1929 Eric Lee	
Reinstatements	2	900 Ohio St	
Resignations	0	Quincy, IL 62301	
Deaths	0		
Undeliverable	0		
Dropped - Not Paid	0		
Current Total	129		

Reinstated

1814 Guzowski, Robert
0686 Hogg, James W.

Notice.

Board members Lyman Hensley, Bob Hohertz, Hermann Ivester and M.S. Kazanjian are up for reelection in 2016.

If no other nominations are received by the President or Secretary by February 15 there will be no election, and the four members mentioned will continue for two more years, per the by-laws.

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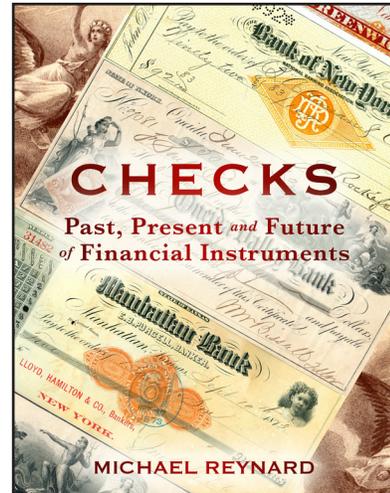
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Address: _____

City: _____ State: _____ Zip: _____ Country: _____

E-mail address: _____

New Application _____ Reinstatement _____

Collector _____ Collector/Dealer _____ Dealer _____

Signed: _____ Date: _____

I found out about the ASCC through: _____

If paying by *other than PayPal*, please complete this form, enclose remittance for membership and mail to the Secretary:

Lyman Hensley, 473 East Elm, Sycamore, IL 60178, USA

Please circle the numbers that indicate your areas of collecting interest. This information will be listed with your name on our membership roster.

- | | |
|--|---|
| 1. Checks, General | 8. Travelers Checks and Money Orders |
| 2. Checks, U.S. | 9. Specimen Checks |
| Region or States of Interest: _____ | 10. Ration Checks |
| 3. U.S. Government Checks | 11. Refund/Rebate Checks |
| 4. Miscellaneous Fiscal Documents | 12. Other: _____ |
| Bank Drafts | 14. Counter and Modern Checks |
| Bills of Exchange | 20. Vignettes |
| Certificates of Deposit | 21. Autographs |
| Promissory Notes | 22. Railroads, Steamboats, Mining |
| Receipts | 23. Banking History |
| Warrants | 24. Security Printers and Printing |
| 5. Checks, Great Britain | 25. Check Protectors and Cancel Devices |
| 6. Checks, Canada | 26. Wells Fargo History |
| 7. Checks, World | 30. Stocks and Bonds |
| Region or Countries of Interest: _____ | 31. Revenue Stamped Documents |
| | 32. Emergency Scrip |

