

# THE CHECK COLLECTOR

April - June 2007

The Journal of  
THE AMERICAN SOCIETY OF CHECK COLLECTORS, INC.

Number 82



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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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**To our members:**

Write something for *The Check Collector*! We need articles about checks, check-related subjects, and fiscal documents.

We retype all material. Illustrations require an **original** or a **good, clear, black and white copy, preferably as large as can be obtained**. Original checks sent in are copied and returned carefully. Any questions, ask the Editor!

**To our advertisers:**

Deadline for advertising copy to run in the July - September issue of *The Check Collector* is August 15.

*The Check Collector* is an effective means of reaching the check collecting hobby, and 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.

Advertising orders must be paid in advance and shall be restricted to checks and related fiscal documents, publications, accessories, and supplies. The ASCC accepts advertising in good faith, reserving the right to edit copy. Copy for ads must be camera-ready or the Editor will set it as best he can.

ASCC assumes no financial responsibility for typographical errors in advertising. However, it will reprint that portion of an advertisement in which a typographical error appeared upon prompt notification of such error.

**All advertisements and payments should be submitted to the Treasurer.**

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<http://asccinfo.com>



The unused cut square of the Homer Bishop & Company receipt with an RN-C17. An entire is known, used.

In this issue we have an inventory of receipts bearing type C17 imprints. We also continue the listing of Pennsylvania checks.

Other features are the Eads bridge and the Sutro tunnel.

Advertising rates are as follows:

One quarter page	\$25.00/issue
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\$10 discount for four issues paid at once.	

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A non-profit organization organized under Section 501-(c)-(3)

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Elsewhere: \$23 per year

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\$5 in looseleaf form - order from  
William G. Kanowsky, address above.

Electronic form from Lyman Hensley  
free via e-mail or send diskette and  
return postage. Address above.

**Membership Interests**

- |                           |                                    |                                   |
|---------------------------|------------------------------------|-----------------------------------|
| 1. Checks, general        | 5. Checks, Great Britain           | 21. Autographs                    |
| 2. Checks, USA            | 6. Checks, Canada                  | 22. Railroads, Steamboats, Mining |
| 3. US Government Checks   | 7. Checks, World                   | 23. Banking History               |
| 4. Miscellaneous Fiscals: | 8. Travelers Checks & Money Orders | 24. Security Printing & Printers  |
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| Warrants                  | 14. Counter & Modern Checks        | 31. Revenue Stamped Documents     |
| Receipts                  | 20. Vignettes                      | 32. Emergency Scrip               |



## James Eads and his Bridge

by Charles Kemp

When the first bridge over the Mississippi River was opened on the 4<sup>th</sup> of July 1874, it was rightfully considered one of the engineering marvels of the time. Today, one hundred and thirty-two years later, it is still in use and remains both a marvel and a tribute to James Buchanan Eads, the engineering genius who designed it.

The bridge had first come to public attention in 1867, when at a convention held to discuss ways to improve the Mississippi, its tributaries and its cities, James Eads had presented a daring plan to bridge the mighty Mississippi. At the time, many considered this to be impossible. Only one bridge in the world had been built with a center span of 500 feet and there were severe problems associated with the proposed location of St. Louis.

To the many who doubted that so long a bridge could be built, Eads answered, "Must we admit that, because a thing has never been done, it can never be, when our knowledge and judgment assures us that it is entirely practical." His confidence in himself was not misplaced as his early years prove.



James Eads had been born in Lawrenceburg, Indiana on May 23, 1820. Like Thomas Edison, he was a self-taught genius who had dropped out of school to help support his struggling family. He soon made a name for himself by inventing a diving bell when he was only twenty-two. This bell enabled him to salvage the wrecks that occurred regularly on the Mississippi and made him a fortune. During the Civil War he had built a fleet of 7 iron-clads in 100 days for the Federal Government. These ships helped the Union gain control of the Mississippi, which was one of the deciding factors in the war.

St. Louis had gained prominence as a commercial center for the West through the coming of the steamboat and the city by that time had over 100,000 residents. Yet its commerce was often halted in the winter when the river froze. Not only the steamboat traffic but also the ferries which conveyed goods brought to the east shore by rail were disrupted. With the railroad making the city increasingly important as a center for western commerce, it was absolutely necessary to provide it with an all weather link.

The river at St. Louis, however, presented some challenging problems.

It narrowed there, which increased the speed of the current, and Eads felt that the

foundations must be laid on bedrock. In order to do so, some ninety feet of sand covering the riverbed had to be removed. Overcoming these obstacles would mean inventing new techniques as the work progressed, and James Eads believed that he was the man to do so. Time proved him right.

Eads' plan called for three spans, which would be supported by four piers. Two would be in the river and two on the land approaches. He also planned to use arches for the spans. This would allow the steel trusses to be light while still providing maximum strength. The spans ranged from 502 feet to 520 feet.

Sinking the river piers was the greatest problem. Metal caissons were built which had watertight compartments at the base that were left open at the bottom. As the caissons were sunk, workers inside the compartments shoveled the sand and gravel so it could be pumped to the surface through hoses. As these men were working at the bottom other workers were placing the masonry for the piers on the tops of the compartments. As the weight of the masonry increased, the caissons sank deeper and deeper below the surface.

Now another hazard appeared. The painful and potentially deadly condition known as the bends began to affect the workers. It was brought about by nitrogen from the air dissolving in the men's tissues due to the severe pressure. One of the piers reached 100 feet beneath the river surface through ninety feet of sand and gravel. Of the 352 men who worked in the air chambers, twelve died of this deadly condition.

The strain proved too much for Eads and he suffered a nervous collapse. He went to France to recover and while there, he



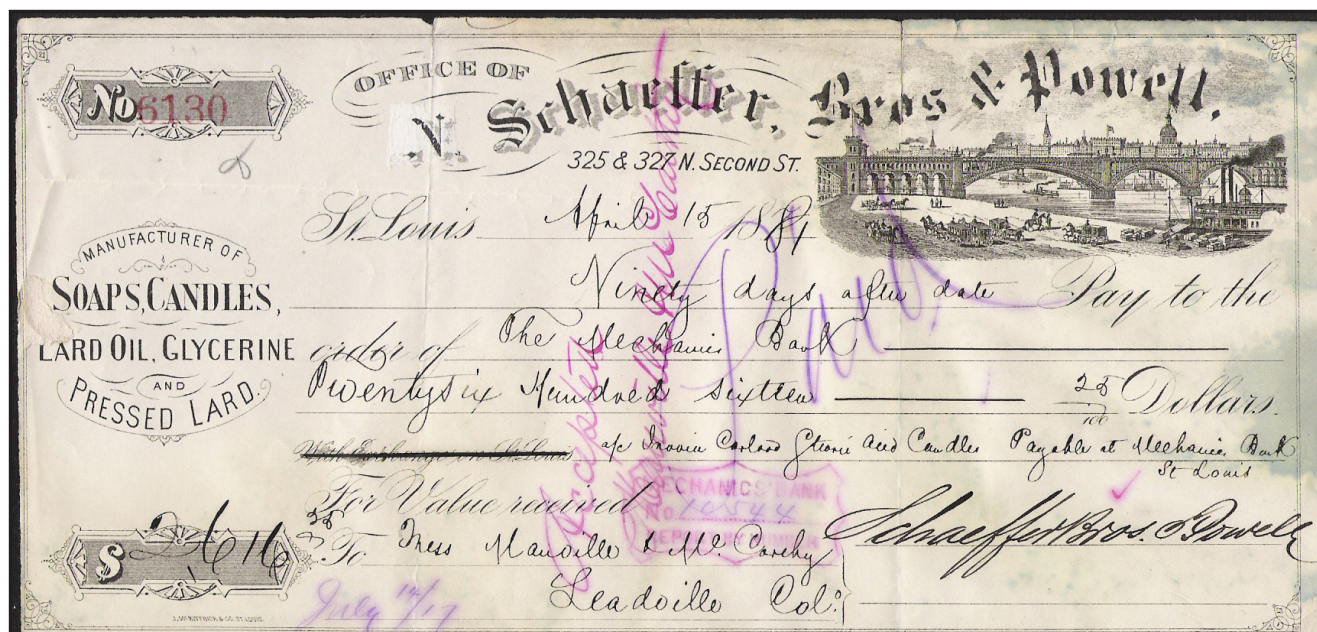
learned of the European method of using pneumatic caissons. These had compressed air pumped in and airlocks to allow workers to decompress. He returned to St. Louis and, using the new method, was able to complete the piers in 1870 and proceeded to the arches.

The three arches were the longest that had ever been built at that time and the first to be built out of cast steel. The steel was furnished by a company owned by Andrew Carnegie, thus giving his career a huge boost. This work was accomplished without interrupting river traffic by placing all the construction cranes and platforms on top of the piers.

When the bridge was completed, it was put to a most severe test before being opened. Fifteen fifty-ton locomotives pulling cars loaded with coal and probably nervous passengers were driven across it. Only then was it opened on that 4<sup>th</sup> of July. At that time it was the longest bridge in the world at 6,442 feet and it stood 50 feet above the surface of the water. It was the first to use the cantilevered construction method and the first in the United States to use pneumatic caissons.

The bridge was not as successful as hoped for, mainly because the eastern railroads were not licensed to do business in Missouri and not really interested in becoming so. The ferry, instead of being put out of business, continued carrying freight cars across the river to Missouri. This left the bridge with small revenues and heavy debts. As a result it went bankrupt by April 1875 and was sold at public auction to a new bridge company for about one-third the original cost. In 1880 the buyers transferred it to interests controlled by Jay Gould.

Eads went on to other accomplishments before dying in the Bahamas in 1887 but the Eads Bridge stands as his greatest monument.



A waterfront scene featuring the new Eads Bridge from the Illinois side in 1881.



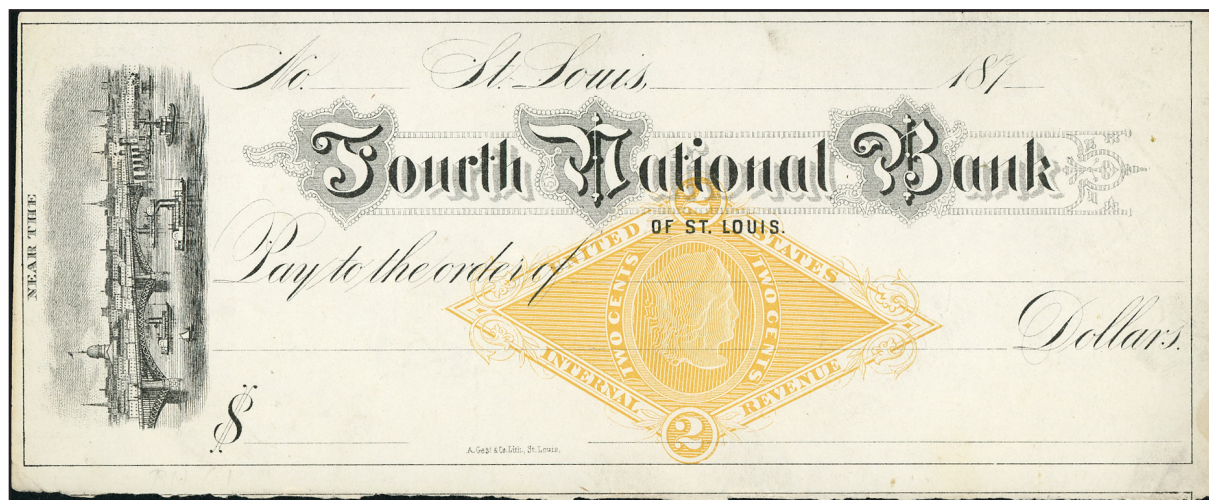
A more modern view of the bridge, still in use.





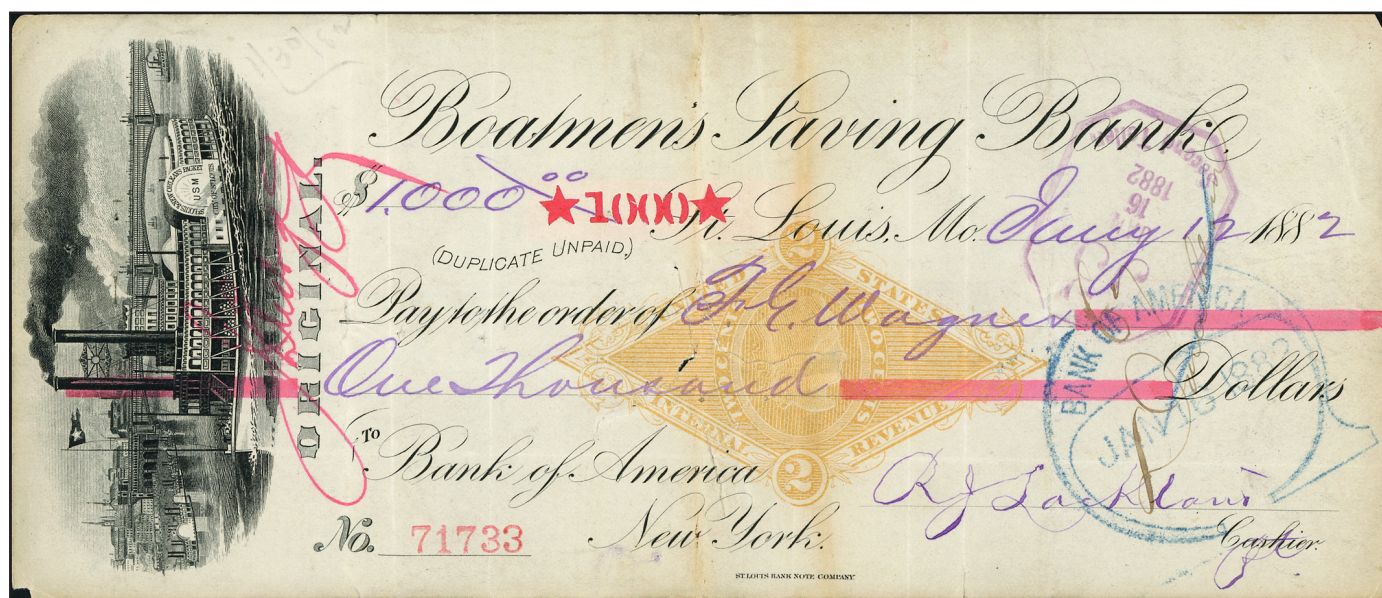
It is very fitting that this Certificate of Membership in the Merchant's Exchange of St. Louis should also bear an image of Eads Bridge. In fact, members of the Exchange were largely responsible for financing the Bridge.

The Merchant's Exchange of St. Louis was established in 1836 and is the oldest trading organization in the United States. Its purpose was to trade cash and future products such as buffalo skins, corn and hogs. At one time, membership was over 6,000. It is still in existence today but on a much smaller scale.

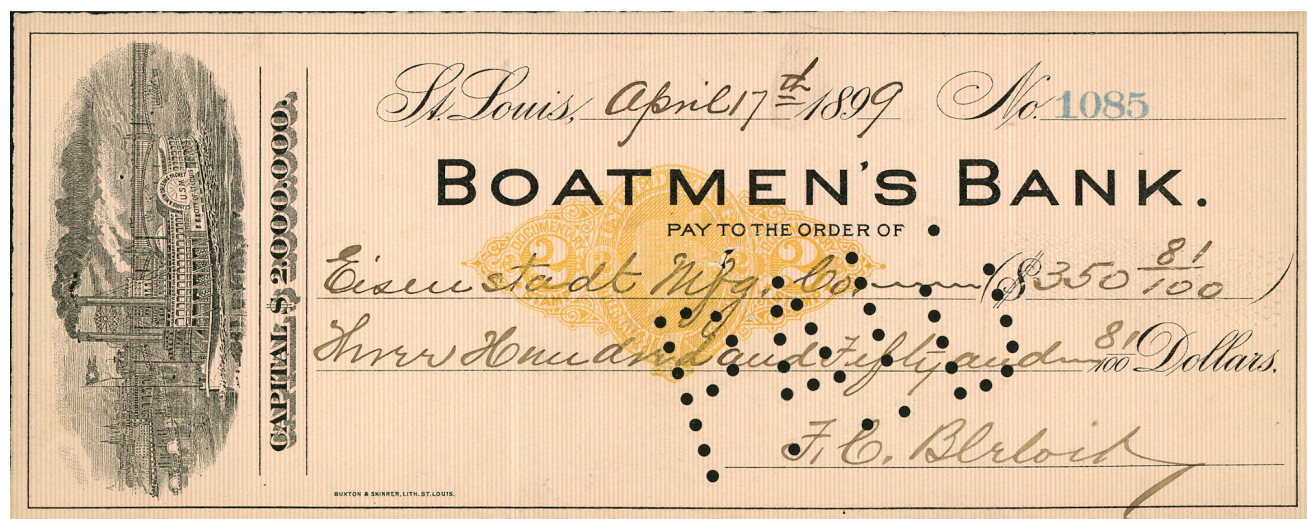


Another view of Eads Bridge, looking toward Saint Louis from the river on a Fourth National Bank check printed by A. Gast & Co.

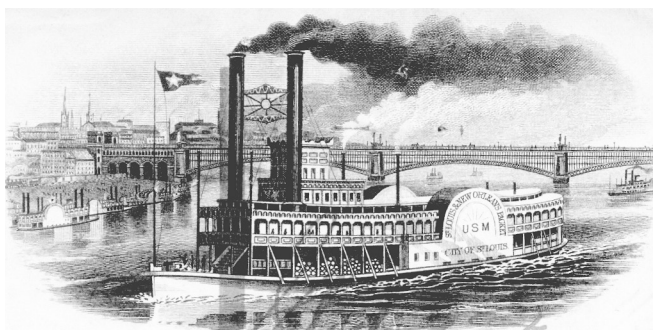




Another view of Eads Bridge in the background in a vignette used by Boatmen's Savings Bank in the early 1880's. This bill of exchange was printed by the Saint Louis Bank Note Company.



An 1899 use of the same vignette by Buxton and Skinner, Lithographers.





## In Memoriam, Robert Andrew Spence

Bob Spence, longtime stalwart supporter of the ASCC, passed away on March 24, 2007. Bob was the first President of the renamed American Society of Check Collectors in 1987, and assumed the Editorship of *The Check Collector* in that same year. He served as President for five years and Editor for seven. After that, he could be counted on to provide interesting articles on worldwide check collecting, and he was the author of an eight-part Guide to Check Collecting which ran in the magazine in the early 1990's.

From Bob's official obituary: "Second generation from Boston's neighborhoods, he graduated from Harvard as a trained electrical-mechanical engineer and teamed up with a good match in wife Helen. He was a part of the World War II generation...

"He was an administrator at Harvard Yard, and inventor with ten shoe machinery patents, and an electrical mechanical engineer with the Massachusetts Port Authority.... Retirement led to collecting and publishing in the field of check collecting. He collected, wrote, published and preserved history through his work in numismatics. He leaves behind published bits of local, state and national history for others to view.

"Looking back, this man always liked to leave a place better than when he found it....

"In lieu of flowers, the Spence family requests donations used for character building in his memory be made to:

Boy Scouts of America  
South Florida Council  
15255 NW 82nd Avenue  
Miami Lakes, FL 33016"

The following is from an e-mail:

April 7, 2007

Dear ASCC Members,

We heard from our friend Gene Hynds of the passing of one of the greatest members and past President of our American Society of Check Collectors. We didn't know Bob and his wife real well but when our paths crossed we enjoyed talking about his favorite subject "checks and collecting them." Bob had a terrific collection of all types of checks and other fiscal documents related to them. At some of the Florida United Numismatist conventions, which had a check collection meeting, Bob was always in attendance. This was around five or six years ago. He always brought some checks to trade or sell at these meetings and shows. We added some nice checks to our collection and to have the provenance of Bob Spence Collection means a great deal to us. His interest and knowledge of all types of checks was phenomenal.

Bob was not only an outstanding collector but also heavily involved in many areas. He was a gentle, caring and friendly collector that we will miss greatly. His passing leaves a great void in our hobby and he will be missed by many of his friends probably in most states. All of our prayers and thoughts to his family.

Sincerely, John and Nancy Wilson, Ocala, FL

Also, Gene Hynds comments on Bob Spence:

"I think the obit from his son pretty well covers him and includes a picture. I am not a member of the check collectors group so don't know much about his service to them other than he was the editor of their publication for a while. When he was younger he was an eagle scout and very proud of it. He spoke about the banks he helped design in Boston prior to retiring and moving to Florida. Bob held office in a few of the S. Fla. Coin Clubs. He helped me many times in going over articles I had written and correcting some of my grammatical errors. Bob was a very patient and exacting man and loved to talk about his hobby. He had a very large check collection which he liked to show to anyone interested. I am sorry that I had lost contact with him after moving out of S. Florida as I always enjoyed talking with him."

Gene Hynds

## Punched and Perforated Checks

by Arthur Mongan

A couple years ago I took on a long term project of the Perfans Club to develop a catalog of US revenues with perforated or punched initials, numbers and or designs. Under the previous editor the scope had been expanded to include checks and fiscal paper. The project has been going on for about fifteen years. The first two volumes, about 750 pages and about 4000 images, is now in the computer and computer entry on the third volume, mainly checks and fiscal papers, is under way, I am mainly a collector of adhesive revenues and will need help on checks. I have many questions and will welcome any help, suggestion or information. Contact information is given at the end of this article. The term "pattern" is used to describe the combination of letters, numbers and/or designs. A lower case "p" is often used to indicate "PAID", a lower case "d" to indicate a date, and a lower case "c" to indicate "CANCELLED" or contractions of cancelled. A slash "/" indicates a change to another line

It is not intended to include all the generic perforated or punched PAID or PAID over date, even the more complex one shown in Figure 1. What will be included are the perforated PAID over date over firm or bank initials or bank number. Examples are shown in figures 2 and 3. Also to be listed are reported bank name and locations perforated in an oval around PAID over date. The front and an edited image of this type of cancellation is given in figure 4 and 4a. Some perforators of this type required over 450 pins.



Figure 1



Figure 2

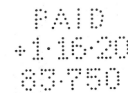


Figure 3



Figure 4

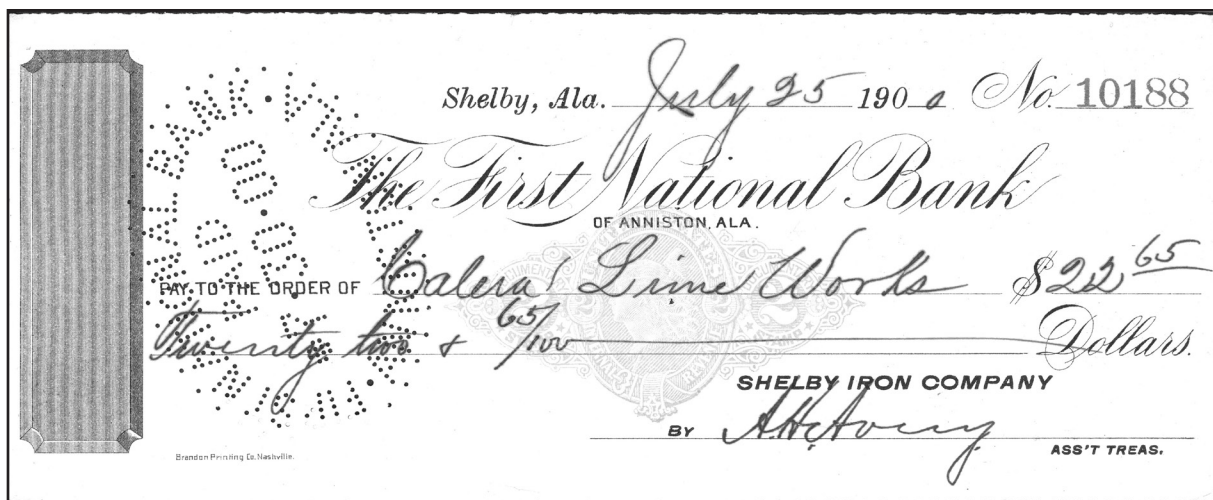


Figure 4a.

Another group of perforated or punched initials, numbers and or designs to be included in the catalogue/handbook are the styles of devices used to indicate the amount, often only the dollar amount, of the check. Not counting the styles of the numbers, over twenty styles have been recorded. An example of one of the styles is shown in figure 5 on the next page. I would appreciate learning of any prior work in this area.

A rarely reported cancellation is shown in Figures 6 and 6a. Here the cancellation is on the stamp on a second of exchange on the Bank of California in U.S. gold coins.

\$312\$

Figure 5

7 B.C. 1  
76

Figure 6

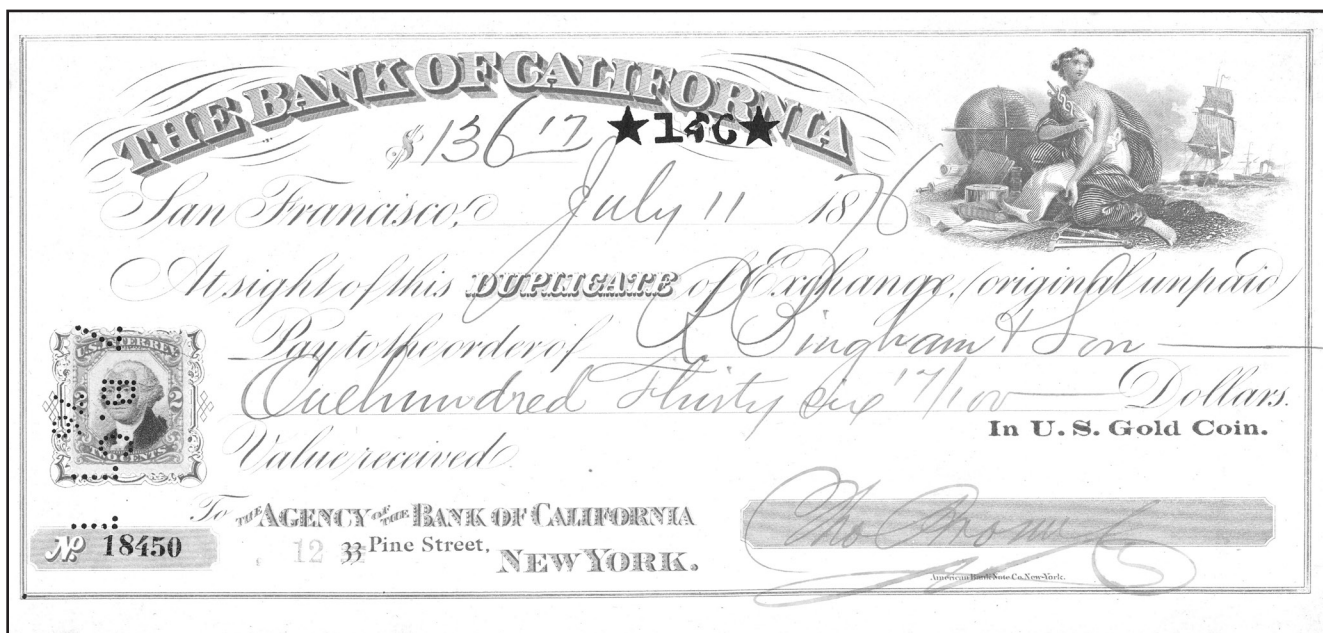


Figure 6a.

In addition to large number of entries generated by the perforated or punched initials, numbers and or designs shown in Figures 2 through 5, there are also individual letters or designs punched into checks that probably indicate the check has been examined or verified or cancelled.

Fiscal paper will mainly be in the area of stocks, bonds and documents about their sale. Again many different punched designs have been reported on stocks and bonds again probably to indicate the document has been examined or verified or cancelled. An edited example of perforated initials and numbers often found in stock certificates is shown in figure 7. This is by Chase National Bank of New York.

The research for and compilation of items in this area is in the early stages. Any comments, suggestions or help is most welcome. Arthur Mongan, 12432 Prertoria Dr, Calverton, MD 20904 [revs.perfins@gmail.com](mailto:revs.perfins@gmail.com)

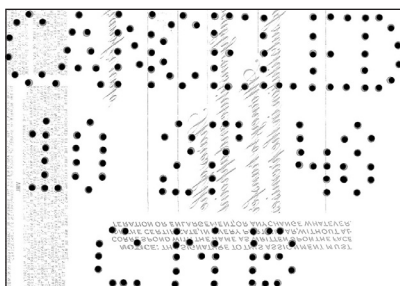


Figure 7.



## Revenue Stamped Paper of the Spanish American War Tax Era

By Bob Hohertz  
(Part 8)

Two-Cent Imprint Usage  
Territorial Checks



Only check or draft currently known with a printed Alaska dateline. Small, shallow punches on the signature line suggest it was a sample kept by the bank for reordering purposes.

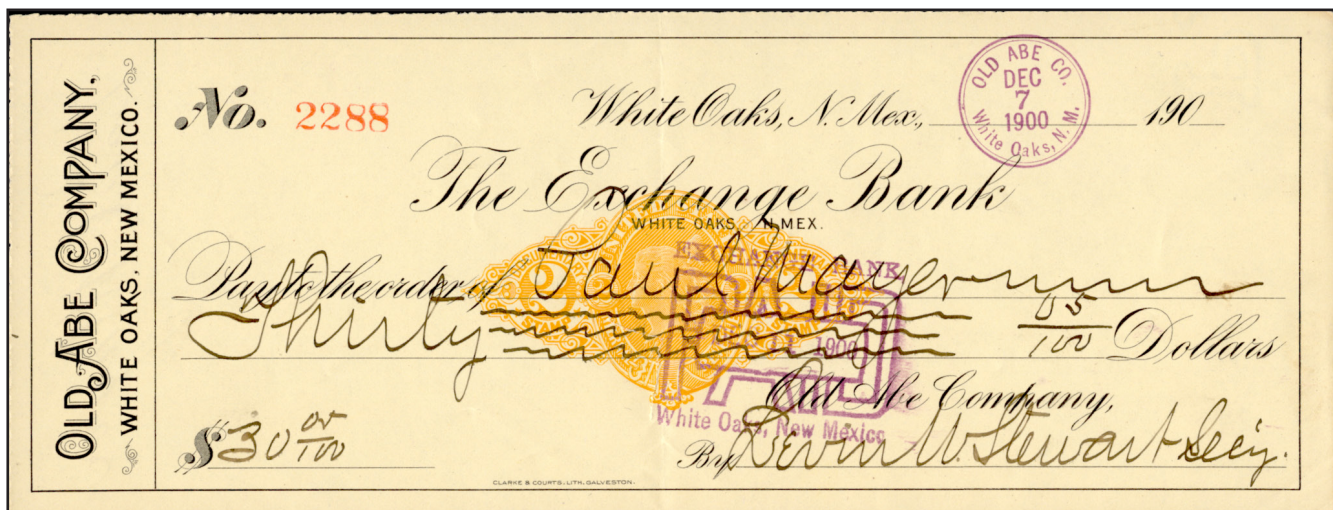
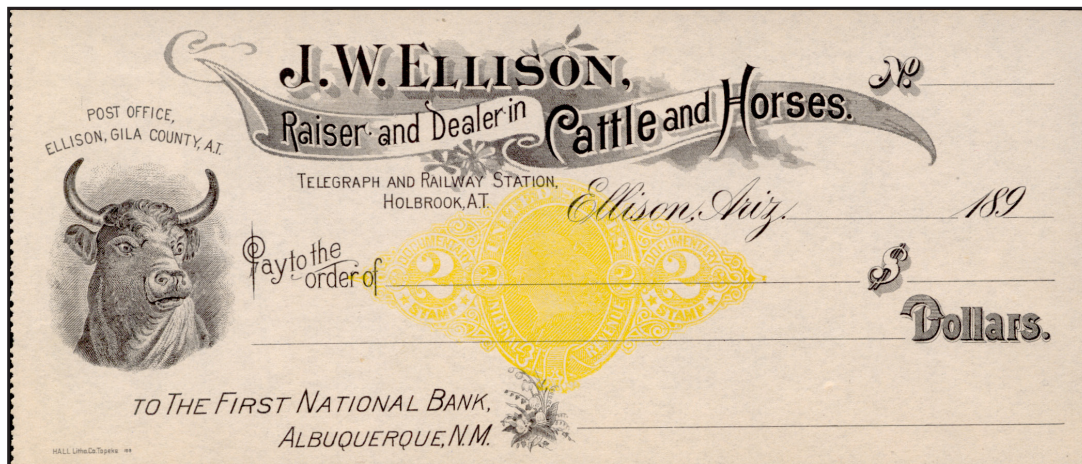


This check is datelined Seattle and was drawn on a Seattle bank, but the writer was located in Skaguay, Alaska. It is virtually certain that he would have written his checks there, so this could be considered territorial usage. It is not in the exhibit, however.



Revenue Stamped Paper  
of the Spanish American War Tax Era

### Two-Cent Imprint Usage Territorial Checks



Arizona Territory and Territory of New Mexico.

Revenue Stamped Paper  
of the Spanish American War Tax Era

### Two-Cent Imprint Usage Territorial Checks



Indian Territory and Oklahoma Territory.

[The Oklahoma Territory merchant's check is shown here to replace a less interesting one that fits better on the exhibit page.]



Revenue Stamped Paper  
of the Spanish American War Tax Era

### Two-Cent Imprint Usage Territorial and Foreign Checks



Territory of Hawaii. One of five or six remaining checks from the only account on a Hawaiian bank thought to have used imprinted revenues. A second account is now known.



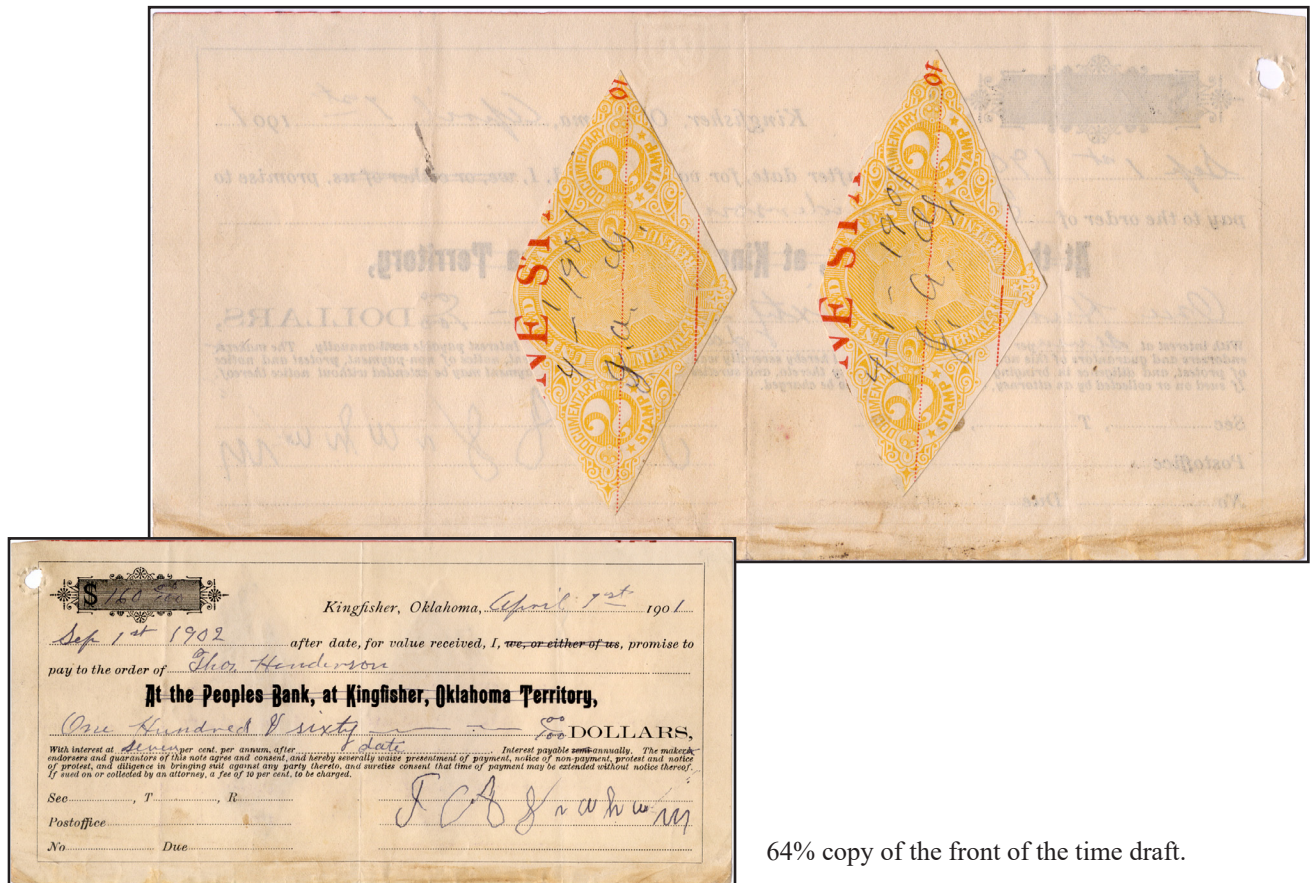
Check datelined in Mexico. Drawn on a US bank, it bears a revenue imprint.

Alexander Robey Shepherd was territorial governor of the District of Columbia in the early 1870's, largely responsible for transforming it into a "modern" city. He moved to Batopilas, Chihuahua, Mexico in 1880 and ran a silver mine.

Revenue Stamped Paper  
of the Spanish American War Tax Era

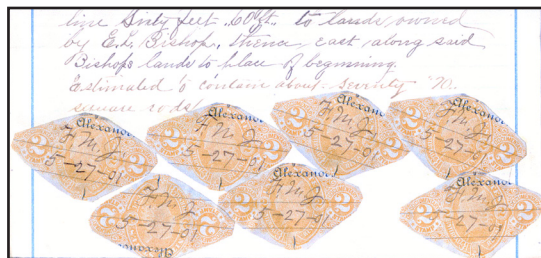
### Illegal Usage of Imprints

It was a misdemeanor to cut a stamp from any document for fraudulent use on another, so anyone would use cut-outs of imprints at their own risk.



Two imprints glued to the back of a Kingfisher, Oklahoma time draft for one hundred sixty dollars, paying the correct four cents tax.

On the next page: a warranty deed conveying property owned by the Alexandria Baptist Church of Ohio, with twenty-five two-cent imprints glued to it to pay the fifty cent conveyance fee.

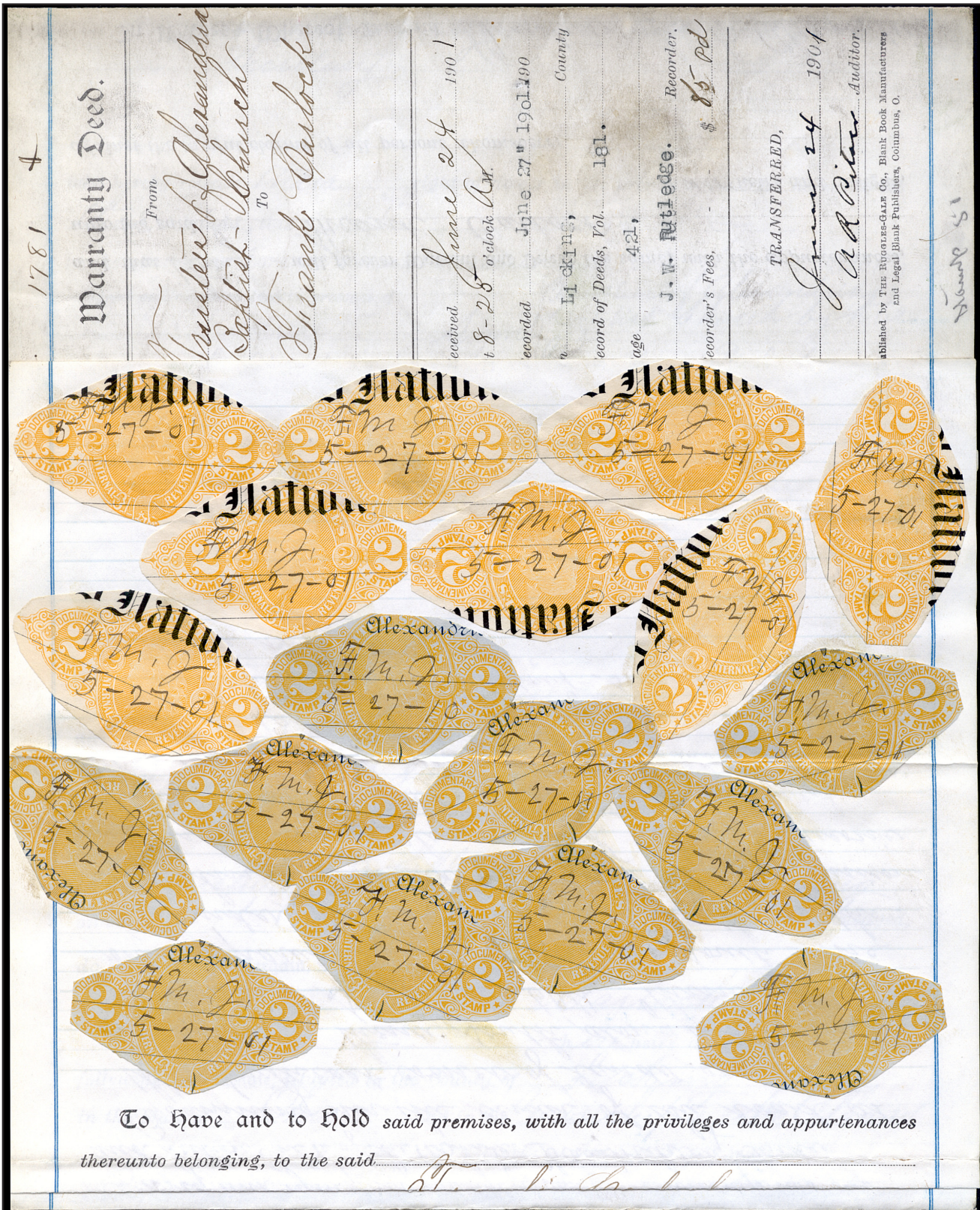


64% copy of part of the other side of the warranty deed.



Revenue Stamped Paper  
of the Spanish American War Tax Era

Illegal Usage of Imprints



This is the eighth installment in a series designed to reprint the editor's gold-medal winning exhibit of Spanish American War revenue stamped paper. Comments in brackets were added to supply information about color.



## The Sutro Tunnel

by Coleman Leifer

The Sutro Tunnel, built to drain water from the Comstock Lode mines, is near the town of Dayton, Nevada. It was conceived and built by Adolph Sutro.

Adolph Heinrich Joseph Sutro was born in Germany in 1830. An engineer, he arrived in California during the 1849 gold rush. In 1859 he came to Virginia City where his stamp mill on the Carson River took in \$10,000 a month from 1861-1863 until it burned.

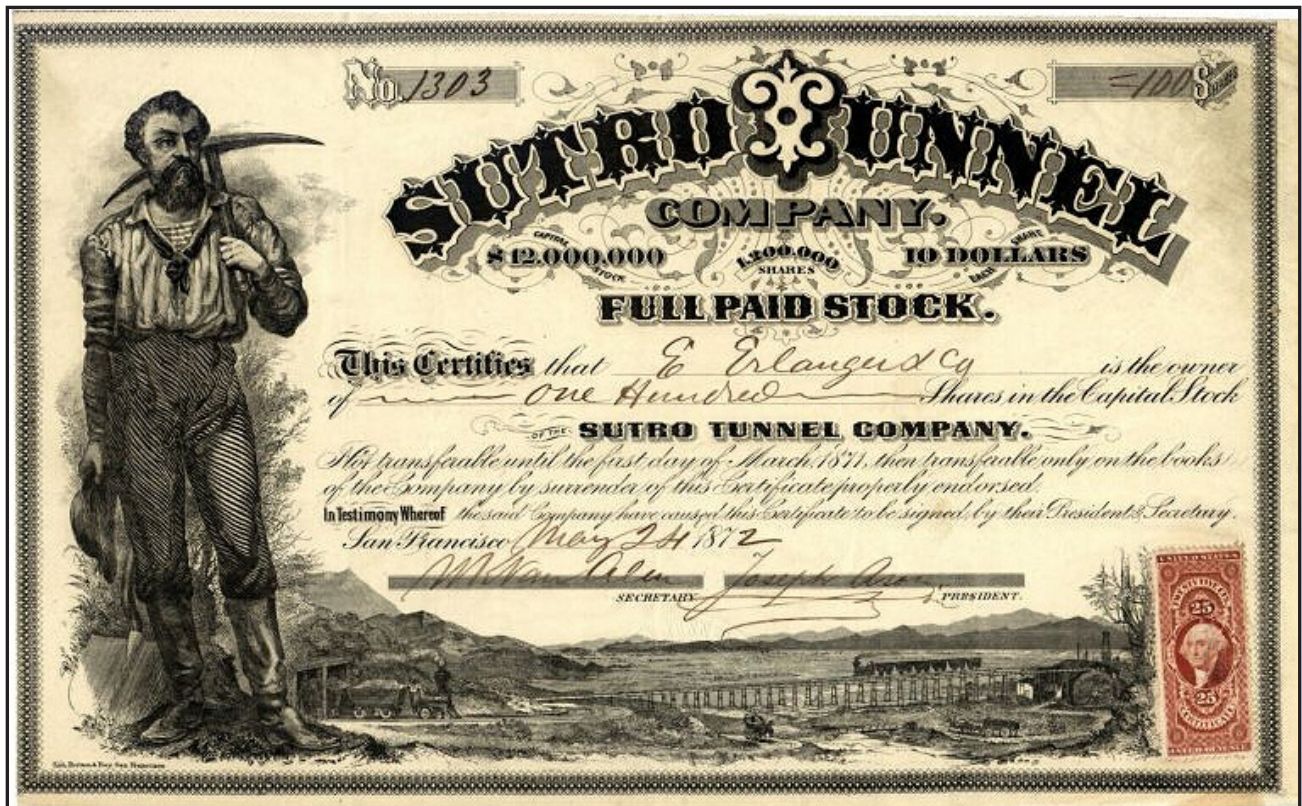


Sutro

Sutro had a dream. It was to build a horizontal tunnel at a level that would intersect at a point below the deep shafts descending from the Virginia City mines. His logic was to provide an opening to the outside to drain off water from the mines, which would lower temperatures, and to provide fresh air to the miners. There was considerable opposition to the raising of funds for the tunnel project. The most influential foe was the Bank of California which felt the tunnel was not in its best interests. However, on April 7, 1869, a major tragedy occurred in the Yellowjacket mine, a fire that killed forty-five miners. Most died of suffocation. Sutro capitalized by maintaining the tunnel would have provided a means of escape and the tragedy could have been avoided. Finally, the mine received

the necessary financing and construction began October 19, 1869. Thirteen years and \$5 million dollars later, the tunnel was completed.

With the tunnel's completion, Sutro accomplished one of the greatest engineering feats of the time. However, while the tunnel was used for decades, it never lived up to financial expectations. And even though he made money himself, the tunnel was ultimately a business disaster.



After the tunnel was completed, Sutro left Nevada and never looked back. He went on to other ventures in California, but in the end his life mirrored the path of his tunnel.



In 1880, the Populist Party, the radical third party of the time, tapped Sutro to run for Mayor of San Francisco. His bid was successful, but his time in office short. His age, physical condition and temperament made him unsuitable. When his 2-year term came to an end no one asked him to run again. He was relieved to be done with politics and turned over the duties of the office to his successor.

Adolph Sutro accomplished more in his life than most men could have accomplished in a hundred years. Born to a rich family, he had seen his own financial pendulum swing many times. He had been denied a thorough education yet never ceased reading and learning. In his life he had been a national figure, millionaire, mayor and public benefactor. Ironically, in the end, his entire life mirrored what had happened on the Comstock.

At the age of 68, his strength was gone and senile dementia overtook Adolph Sutro. Within a year of leaving office the mind that had conceived and built the great tunnel in the Comstock was legally dead. Some say it was a blessing that he never understood so many of his accomplishments would end in ruin. He died in 1898.



Today, there are a few buildings left from the tunnel. They are on private property and permission must be obtained before visiting the site.

The image of the Sutro Tunnel stock certificate is courtesy of the Prominent West Coast Collector Who Prefers to Remain Anonymous. The image of the check is from the author's collection.

Sources:

<http://www.ghosttowns.com/states/nv/sutro.html>

[http://www.knpb.org/productions/sutro/sutro\\_2.asp](http://www.knpb.org/productions/sutro/sutro_2.asp) (Nevada Public Broadcasting)

<http://politicalgraveyard.com>



## Revenue Stamped Paper Inventory - RN C17

Bob Hohertz

Why redo an inventory of RN-C17, when Bill Castenholz published his findings in TCC in 1998? Because Bill recorded 22 different users nine years ago, and since then enough more have been reported to bring the total to 41!

C17 is one of the group of imprints that bear instructive clauses in small print not enclosed in a tablet. The earliest reported use of this combination had been April 26, 1870, from a census that Bob Pattetta published in *The American Revenuer*, April, 1991. A copy dated April 9, 1870 is currently in Erick Jackson's stock.

Type C was replaced by Type E in late 1871, so it is likely that C17 was supplied for one or two years at the most. Of the copies I have noted, most were used in 1870, with several dated 1871.

At one time there was a catalogue listing for C17 unused, but there currently is no listing for such in the Scott *Specialized*. I am familiar with two unused cut squares, one corresponding to a used receipt in the survey. Does anyone have or know of an unused entire?



The "mystery" unused cut square.

The imprints on all but one of the copies in my collection are salmon, rather than a true orange. This must have been a conscious decision on the part of American Phototype, as it seems to hold true for C19 as well, but not most other C's with instructive clauses.



The April 9, 1870 use of a C17 imprinted receipt. Are there earlier uses?



## C17 Inventory

CA, San Francisco	blank form		LeC	used
IA, Sioux City	Tootle & Charles		WBN	used
IL, Chicago	Fairbank, Peck & Co		WBN	used
IL, Chicago	J.A. & H.F. Griswold		TMD	used
IL, Chicago	Lyman, Page & Co		TGi	used
IL, Chicago	blank form	Green		used cut square
IL, Malta (in ms)	Sibley & Endicott			used
MA, Boston	Douglas Axe Manufacturing Co			used
MA, Boston	Homer, Bishop & Co			used and unused cut square
MA, Boston	blank form		RAF	used
MA, Boston	blank form		TGC	used
MA, Northampton	Thayer, Sergeant & Co	Brown	BDB	used
NY, Binghamton	Way & Rowe	Green		used
NY, New York	American News Co			used
NY, New York	Arnold, Constable & Co		CMC	used
NY, New York	Baldwin, Rice & Read			used
NY, New York	Benedict, Hall & Co			used
NY, New York	S.B. Chittenden & Co	Brown	JSH	used
NY, New York	Colgate & Co			used
NY, New York	Curran, Goodwin, Walker & Co		NaL	used
NY, New York	DuBois, Magovern & Co			used
NY, New York	Peter Duryee & Co		H&S	used
NY, New York	Eldridge, Dunham & Co		JSH	used
NY, New York	Eberhard Faber	Violet	HSB	used
NY, New York	Wm. Oothout			used
NY, New York	Phelps, Dodge & Co	Red	S&B	used
NY, New York	Pool, Nazro, Kimball & Co			used
NY, New York	Scudder, Gulick & Van Kleeck		C&T	used
NY, New York	H.K. Thurber & Co	Green		used
NY, New York	Wagner & Kellam			used
NY, New York	blank form		S&B	used
NY, Rochester	Burke, Fitz Simons Hone & Co			used
OH, Mount Vernon	Welker & Bergin	Green	Wh&	used
OH, Newark	Fleek & Sherwood			used
PA, Philadelphia	Kindig & Clark		WmM	used
PA, Philadelphia	Jacob Riegel & Co		LPH	used
PA, Philadelphia	Young, Smith, Field & Co			used
TN, Nashville	A.G. Adams & Co			used
VT, Burlington	blank form		MSC	used
WI, Milwaukee	Smith, Chandler & Co			used
WI, Milwaukee	blank form	Orange, olive tint	K&C	used

## Pennsylvania Banks - 2

### 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@att.net or by regular mail at Box 353, Bala Cynwyd, PA 19004.

Bank Name	Stamp	Years	Printer	Colors	Vignette	Size
<b>Beaver County</b>						
NB of New Brighton	None	1886	Mackenzie Davis & Co.	Black on Cream	State of PA at left	157 x 71
New Brighton						
NB of Beaver County	R 15	18??	Major & Knapp	Black on White	Fancy stamp block	190 x 72
New Brighton						
Union NB of New Brighton	R 164	1899	Johns & Co.	Black on Cream	Co. Logo & eagle	124 x 79
John Conway & Co.	G 1	1881	J.H. Warner	Black on White	Co. logo and ornamental frame	121 x 77
Bankers (Rochester)						
<b>Bedford</b>						
J. G. Hartley & Co.	X7	1900		Yellow and Brown		
Bankers, Bedford						
Bedford County Bank	G1	1878	Wm. Mann	Brown on White	Ornamental border	
Everett						
<b>Berks County</b>						
1 <sup>st</sup> NB Honeybrook	G1		Wm. Mann	Black on Tan		
Birdsboro						
Perkiomen NB	G1	1879	Wm. Mann	Green on Lavender	Empty ornamental frame	193 x 73
E. Greenville						
Hyde Park Bank	K6	1874	Wm. F. Murphy	Blue on Lavender	Ornamental frame at left	160 x 68
Hyde Park						
Bushong & Bro.	R135	1872	Wm. F. Murphy	Blue on White	Ornamental frame at left	183 x 67
Reading						
Bushong & Bro.	H3		Wm. F. Murphy	Brown on White		
Bushong & Bro.	J11		Wm. F. Murphy	Green on White		
Bushong & Bro.	L5	1876	Wm. F. Murphy	Brown on White	Beehive right, Crest, horses, eagle at left	123 x 83
Colonial Trust Co.	X7	190-	Not shown	Black on Tan	None	212 x 76
Farmers Bank of Reading	None	1830	Not shown	Black on White	Scrollwork at left	150 x 61
Farmers' NB	R152	1878	Owen, Job Printer	Black on White	Scrollwork at left for stamp	199 x 71
National Union Bank	R152	1883	Owen, Job Printer	Blue on White	None	198 x 83
Penn NB	R164	1899	McManus, Lith.	Black on Cream	Bank monogram left	121 x 78
Reading Savings Bank	R135	1873	Corlies, Macy	Violet on White	Woman's bust	121 x 74
Schuylkill Valley Bank	R164	1899	Wm. Mann	Black on Beige	None	120 x 82
Union Bank of Reading	R15	1869	J. Knabb, Printer	Ochre on White	Ornamental design left	188 x 66



Bank Name	Stamp	Years	Printer	Colors	Vignette	Size
<b>Blair County</b>						
1 <sup>st</sup> NB Altoona	R164	1901	Corlies, Macy	D. Blue on L. Green	None	217 x 75
Wm. F. Lloyd & Co Bankers	R5	1862	Mann, Stationer	Blue on White	Train bottom center	189 x 70
As above	D1	1873	Wm. Mann	Blue on White	None	124 x 68
Mechanics' Savings Bank	G1	188-	Wm. Mann	Blue on Cream	None	165 x 66
1 <sup>st</sup> NB Hollidaysburg	E4	1873	Corlies, Macy	Green on White	Aug. S. Landis at left	197 x 68
As above	broken die					
As above	H3	1869	Wm. F. Murphy	Green on White	As above	190 x 69
As above	R164	1899	Wm. Mann	Blue on White	None	168 x 66
As above	X7	1901	Dennison & Sons	Black on Cream	None	172 x 69
James Gardner & Sons	C1		Corlies, Macy	Red on Cream	None	175 x 75
Gardner, Morrow & Co. by hand on above	C1	1874	"	"	"	"
Gardner, Morrow & Co.	F1	1877	Wm. Mann	Blue on Cream	Geo. A. Dobyne at left	183 x 70
As above	F1	1877	"	"	I. F. Beamer & Co. at left	"
Banking House of Bell, Johnston, Jack & Co.	R5	1863	Jackson, Printer	Black on pale Blue	Figure with scythe at left	175 x 67
Draft on 1 <sup>st</sup> NB of Altoona Ore Hill	R164	1899	Wm. Mann	Black on Yellow	Peter L. Duncan at left	125 x 79
Blair County Banking Co. Tyrone	G1	1883	Lehman & Bolton	Black on Mauve	Samuel Hegarty at left	121 x 70
Lloyd, Caldwell & Co. Bankers	B1	1869	Wm. Mann	Blue on White	Ornamental design left	160 x 71
As above	C1	1875	Wm. Mann	D. Blue on White	Samuel Hegarty at left	200 x 70
As above, Draft on Lloyd, Hamilton & Co. New York	D1	1872	ABNCo	Black on Cream	Train at left, Farming scene at right	124 x 88
Tyrone Bank	None	1881	Wm. F. Murphy	Green on Mauve	None	123 x 74
As above	G1	1881	Dennison & Brown	Black on White	Elk's head	128 x 72
As above	G1	1884	Dennison & Brown	Black on White	None	182 x 72
As above, but on check of Gardner, Morrow	Redeemed					
As above, but on check of 1 <sup>st</sup> NB Hollidaysburg	None	1887	Wm. Mann	Black on Mauve	None	189 x 70
Draft to the Farmers Bank Williamsburg	None	1887	Corlies, Macy	Orange-brown on Cream	Woman with rake and seed bag	123 x 66
Farmers Bank	X6	1899	None	Black on Green	Elk in forest	122 x 79
Farmers Bank	R164	1899	Hockman & Co.	Black on Peach	Blair County Milling Co. left	122 x 79
Farmers Bank	R164	1899	Dennison & Sons	Black on Green	None	162 x 69
Williamsburg Bank	None	1887	None	Blue on Cream	None	120 x 78
<b>Bradford County</b>						
Farmers NB Athens	X7	1891	J. H. Warner	Black on White	"Clouds"	189 x 76
As above	X7	1900	"	Brown on Peach	Corbin & Beaman left	124 x 77
As above	X7		"	Black on Gray		
1 <sup>st</sup> NB of Athens	R152	1877	None	Black on White	None	120 x 72
As above	G1	1879	None	Black on White	Joseph Hines at left	122 x 74
Bradford NB Bradford	R164	1901	J. G. Hall	Black on Cream	None	160 x 70
1 <sup>st</sup> NB of Bradford	X7	1900	Steward, Warren & Co.	Blue on Cream	None	120 x 78
1 <sup>st</sup> NB of Canton Canton	X7	1900	A. M. Speed	Gray on Cream	Davison, Manley at left	129 x 78
As above	X7		AMS	Blue on Blue	M. L. Barrow	
As above	G1		C&J	Geo. H. Webb		
Duke Centre Bank (on Anderson, Otis & Co.)	G1	1880	Wm. F. Murphy	Black on Peach	Small ornamental rectangle left	182 x 68
Anderson, Otis & Co.	G1		"	"	"	"
Duke Centre Bank	G1	1880	Wm. Mann	Black on White	None	155 x 60
Home Savings Bank S. Waverly	R152	1876	Advocate Print	Black on White	Ornamental frame at left	121 x 80

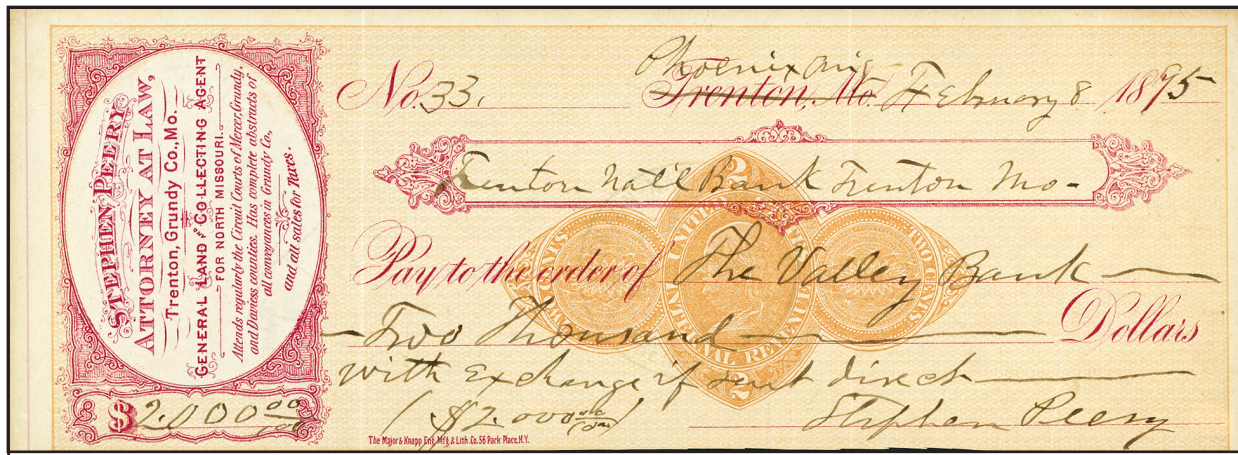


Bank Name	Stamp	Years	Printer	Colors	Vignette	Size
<b>Bradford County (continued)</b>						
As above	G1	1877	C.M. Cornwell	Black on White	None	194 x 78
As above	F1			W. L. Pendleton		
Citizens NB Towanda	G1	1879	Brown & Warner	D. Gray on pale blue	None	175 x 65
As above	R155b	1898	As above???	Black on Cream	Swan & Brown at left	215 x 80
1 <sup>st</sup> NB of Towanda	C21			Red on Green	V.E. & J.E. Piolett	
As above	D1	1873	Reporter Print	Black on White	Dog and safe Pendleton & Darrow	203 x 68
As above	E7	1872	None	Black on White	None	206 x 70
As above	G1	1881	Bradford Reporter	Black on White	M. A. Rogers at left	211 x 69
As above	G1	1877	None	Black on White	V.E. & J.E. Poilett at left	204 x 70
Mercurs Bank	D1			Red on White	Pendleton & Darrow	
As above	E7	1872	None	Red on White	Pendleton & Darrow	203 x 77
	+ R5a on rev.					
Banking House of Pomeroy Brothers, Troy	R15	1869	Wm. F. Murphy	Black & White	Blue ornamental frame	179 x 67
Pomeroy & Mitchell	R164	1900	Stewart Warren	Black on Cream	Monogram	209 x 77
<b>Bucks County</b>						
Farners Bank of Bucks County Bristol	None	1860	Wm. Bache	Red-orange on Cream	Man w/ sheaves of wheat	172 x 67
Farmers NB of Bucks County	B1		Wm. Mann		J. B. Mears & Co.	
As above	R152	1883	Wm. Mann	Black on Cream	None	175 x 74
As above	R155b	1898	None	Black on White	None	178 x 70
Bucks County Trust Co. Doylestown	None	1889	None	Red-brown on Cream	Ornamental design left	189 x 76
As above	R164	1898	None	Black on Cream	Hugh B. Eastburn left	193 x 75
As above	X7	1900	None	Black on White	None	196 x 75
Doylestown Bank of Bucks County		1866		Black on White	Agriculture at left	
Doylestown NB	R15	1869	H. T. Darlington	d. Blue on White	None	182 x 75
As above	R151	1876	H. T. Darlington	Blue on Rose	Small eagle & ornamental stamp block	187 x 79
Doylestown Trust Co.	R164	1900	Wm. Mann	Black on Cream	D'town Investment Ass'n.	197 x 77
J. Hart & Co. Bankers	R15	1868	None	Black on White	Classical bldg. at left	183 x 68
As above	R135	1873	None	Black on White	As above	178 x 68
As above	R151	1875	Wm. E. Murphy	Black on White	None	171 x 70
As above	R152	1877	None	Black on White	None	176 x 65
People's NB of Langhorne	R164	1899	Standard Print	Black on Green	None	163 x 70
1 <sup>st</sup> NB of Newtown	R15	1869	Wm. F. Murphy	Blue on White	Small ornamental frame left	190 x 73
As above	R135	1873	Church, Printer	Black on White	Ornamental stamp box woman in pool	184 x 70
As above	L5	1875	Wm. F. Murphy	Violet on light Violet	Small ornamental frame left	191 x 74
As above	R152	1877	Church, Printer	Black on White	As above	190 x 70
As above	G1	1878	Wm. F. Murphy	Black on White	Small ornamental frame left	192 x 69
The Quakertown Savings Bank Quakerstown	R15	1871	None	Black on White	Ornamental stamp area	179 x 72
As above	R135	1874	Wm. F. Murphy	Black on Rose	Small ornamental frame left	179 x 68
Quakertown NB	R164	1900	Wm. F. Murphy	Red-brown on Cream	Elk's head left	190 x 76
Sellersville NB Sellersville	G1	1883	Wm. Mann	Black on Tan	Ornamental design left	171 x 75
As above	Fac	1884	Wm. Mann	Black on Tan	C. C. Barndt & Son at left PA state crest	202 x 72
Yardley NB Yardley	R164	1901	Streeter Litho.	Black on Tan	None	185 x 79

## Letters to the Editor

Bob,

Enclosed is a copy of a check from Trenton, MO, altered to Phoenix, AZ, that has an RN -D1 imprint used in 1895. This was over fifteen years after the check was printed.



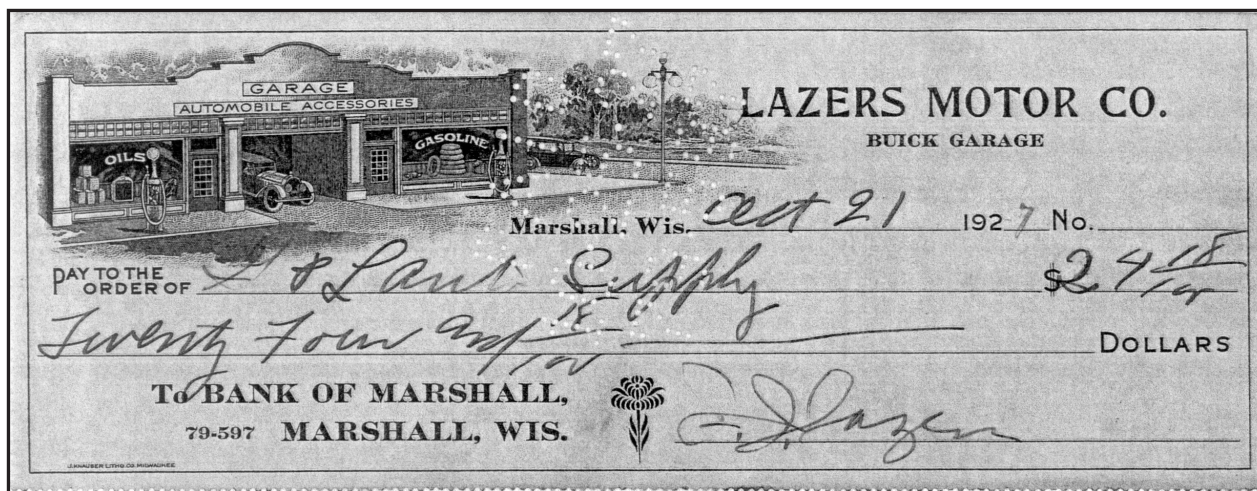
I tried to make a color copy, but it didn't turn out very well. The check is printed in red on tan safety paper. It is a neat check.

Regards,  
Chris (Jones)

Dear Mr. Hohertz,

Follow-up find re the Early Auto Checks article in the #80 Check Collector.

Enclosed is a nice "Lazers Motor Co." Buick Garage check from Marshall, Wisconsin, with my compliments. It has a great vignette of an old dealership on it. A great find for my early auto checks collection.



Regards,  
Jim Adams

(Note that the punched "Paid" on these checks is the kind Art Mongan is interested in, since it contains the bank routing number at the bottom. See page 9 in this issue. - Bob)



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## Announcements

**Dues.** Due to another rise in mailing costs that will take effect next month and a declining membership over which to spread the cost of printing The Check Collector I believe it will be necessary to increase annual dues to \$15, and will recommend this to the Board of Directors. Non-US dues should also be increased accordingly.

**Website.** I have been discussing possible revision of the ASCC website with member David McHugh. He has recommended that we build on the information that the site now contains by adding more membership information, advice on how to get started in check collecting, the TCC Index, a blog and a place to make announcements. Also, we may begin to put The Check Collector online soon, with password protection such that members will have access but casual visitors will only see about what they do now as far as content goes. The goal will be to make the site a real resource for us all.

We need your input before we move much further. What do you want to see on the site? Let us know.

Also, if we can put The Check Collector online successfully, it is possible that anyone who would then not need a printed copy (but could download the issues to a CD or print out the articles worth keeping) might have the advantage of lower dues. Worth considering at least.



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## Secretary's Report Lyman Hensley

### NEW MEMBERS

1819 by Google search  
Les Ashe 2 (ME, Dakota Terr), 4 (ME), 23 (ME), 24, 25, 32 (ME)  
PO Box 55  
Gilby, ND 58235

1820 by Jim Downey  
Robert J Drew 3,10,12 (military payment certificates), 23, 32  
PO Box 38  
Barrington, NH 03825

1821 by Greg Ouellette  
Patrick Lang 2 (NH), 4, 20, 22, 26, 31  
5 King St  
Concord, NH 03301

1822 from Coin World  
Paul Elles 2 (Detroit, HI), 7 (China), 20, 21, 23  
1141 E George Ave  
Hazel Park, MI 48030

### REINSTATED

0230 Stanwood K. Bolton  
1424 A. W. Ebright  
1432 James W. Kaarlela  
1650 Georges Lamoureux  
0040 Ken Prag  
1128 Thomas P. Rockwell  
1660 Harry C. Schmook  
1492 Les Winners  
1689 Peter C. Worden  
1620 Phillip Ryman

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**Member Exchange**

Four different India Hundi (Bills of Exchange) with revenue imprints for two U.S. checks with two vignettes I need, or \$10. **Neil Sowards**, 548 Home Ave., Fort Wayne, IN 46807-1606.

Wanted: US Government checks and Wisconsin financial documents. **James A. Downey**, 1534 Pennsylvania Street, Sturgeon Bay, WI 54235. E-mail mufelika@itol.com.

New member is interested in pre-1950 Wisconsin checks. Will purchase or trade for any needed. **Tom Casper**, 3581 S. 75 St., Milwaukee, WI 53220-1137. E-mail tcasper57@hotmail.com.

Collector needs old Philippine TREASURY checks, 1900-1915, with portrait of Gen. LAWTON or Pres. McKINLEY. Top prices paid for nice examples, \$100 and up. Send checks or photocopies for my offer. **C.M. Nielsen**, PO Box 71005, Salt Lake City, UT 84171-0005.

Wanted: New York State/City; Connecticut early checks especially if issued by National Banks. Send on approval/email lcsilver@optonline.net. **Leon Silverman**, 237 Mamaroneck Ave., White Plains, NY 10605

Collector seeks old Philippines Treasury Checks, 1900-1915 with portrait of Gen Henry Lawton. Willing to pay top prices for nice examples. Send photocopies and correspondence to: **Craig Williams**, 3014 N W Euclid Ave, Lawton OK, 73505

Member seeks any paper items regarding the Smith-Condit Arms Co., Standard Arms Co., Cramps Gun Works, and Artillery Fuse Co., all Philadelphia, PA or Wilmington, DE area. **George Fink**, PO Box 4, Viola, DE 19979 (302-233-8171).

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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.

---

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ASTRONAUT- MOONWALKER - Jim Irwin, \$100 Pete Conrad \$100

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Lucille Ball Arnaz \$150	Bill Bixby \$20	Amanda Blake \$35
Francis X. Bushman \$95	Red Buttons \$35	Tommy Butch Bond \$25
Genvieve Bujold \$10	Sammy Cahn \$12	Rory Calhoun \$20
Belinda Carlisle \$25	George Getty \$50	CLARK GABLE \$500
George Clooney \$25	Martha Davis \$20	Cecil B. DeMille \$150
Doris Day \$50	Bruce Dern \$15	Jack Donahue \$10
Will Durant \$10	Barbara Eden \$45	J. Paul Getty \$180
Blake Edwards \$20	James Farentino \$20	Bonnie Franklin \$10
Glenn Ford \$35	Tom Ferrabee - \$100	Ava Gardner \$60
David Hedison \$15	Walter Graumann \$20	Sharon Gless \$20
Jack Haley \$30	Rex Harrison \$75	Goldie Hawn \$20
Chet Huntley \$15	Tab Hunter \$35	Glynis Johns \$25
Hedy Lamarr \$150	Jake Lamotta \$49	Vicki Lamotta \$15
Dorothy Lamour \$40	Gordon Porky Lee \$20	Michelle Lee \$15
Beatrice Lillie \$10	Jack Lord \$35	Jack London \$450
Walter Lantz \$125	Myrna Loy \$50	
Donna Loren \$15	Angela Lansbury (Shaw) \$35	Penny Marshall \$20
Quinn Martin \$10	Ross Martin \$35	Tony Martin \$25
Elizabeth Montgomery \$60	John McGiver \$15	Jim Nabors \$25
Larraine Newman \$20	David Niven \$40	Brock Peters \$25
Arch Obler (Lights Out) \$10	Jack Palance \$35	JoAnn Pflug \$10
Kathleen Quinlan \$10	Smoky Robinson \$20	Rod Serling \$500
Esther Rolle \$10	Sigmund Romberg \$175	Linda Ronstadt \$25
Peter Shaw \$20	Paul Shaffer \$20	Susan Strasberg \$10
Bobby Sherman \$50	Boz Skaggs \$20	Dinah Shore \$40
Red Skelton \$50	Rod Steiger \$20	Kay Stevens \$25
Sharon Stone \$60	Mel Torme \$20	Danny Thomas \$15
Marlo Thomas \$15	Ben Turpin \$250	Robert Urich \$25
Jerry Van Dyke \$15	Joe Walsh (Eagles) \$20	Jessica Walter \$10
John Waybill \$20	Paul Wayne \$10	Paul Williams \$10
Joanne Worley \$10	Walter Winchell \$25	Frank Zappa \$100

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