

# OGDEN HANDCRAFTED CONFEDERATE PROVISIONAL FORGERIES

*Patricia A. Kaufmann*

Ogden was a stamp collector who lived in the Boston, Mass., area in the 1920s and 1930s. His first name has been lost to the ages. He is known mostly for his detailed hand-drawn forgeries. Some were prepared completely freehand, while other creations were altered from an album or catalog, simply handstamped with a rate or embellished with stenciled postal markings. Thus, I have chosen to use the descriptor “handcrafted” to define his body of work, rather than hand-drawn.

Few Confederate collectors have ever heard of Ogden. When the late Peter Powell was in the last stages of work on his book on fakes, he paid me a visit to examine my extensive reference collection to see what he could add to his effort. He had never heard of Ogden. I wrote the section on Ogden for the Powell book which was accompanied by select illustrations from my reference collection.

A man of modest means, Ogden’s motive was not to defraud, rather to fill album spaces for the very expensive stamps most collectors cannot afford. He made not only Confederate postmasters’ provisionals but also U.S. locals, U.S. provisionals and a few Hawaiian missionaries. I am told there is at least one complete set of Confederate creations in my hands, although I have no way to verify that since they were produced roughly a century ago. He is said to have prepared them for himself and as gifts for friends, not to sell for profit.

There also used to be a complete set of Ogdens said to be in possession of old-time Nassau Street dealers, Homan-Krassa, whose stock was sold in a series of five auctions by Sotheby Parke Bernet Stamp Auction Company in 1977-78.

Benjamin H. Homan (1904-76) joined A. Krassa (1864-1937) to establish the firm of Homan-Krassa Co., Inc. in 1926. The New York City-based business bought and sold some of the rarest U.S. classic stamps from its offices at 116 Nassau Street. A. Krassa was listed at 81 Nassau Street as early as 1899. Krassa had purchased the Krebs Brothers firm in 1884, founded and run by Jacques Krebs who began dealing stamps in Vienna in 1870.

The rest of Ogden’s handiwork has been scattered among collectors. I have 58 Confederate examples attributed to Ogden. All are illustrated here. He is said to have prepared between two to six of each design.

I was fortunate to buy these Ogden Confederate creations in 2007. Some genuine stamps and covers are shown for comparison. Fortunately, the freehand designs would not fool anyone other than the most novice of Confederate collectors, nor should anything clearly clipped from a catalog, although I have seen collecting novices fall for that scenario. Some newer collectors don’t turn over their “spectacular purchases” to notice “Facsimile” on the back of their acquisitions or – worse – literally don’t know what that means.

Numerous Ogden U.S. local and provisional forgeries were sold by Schuyler J. Rumsey Auctions in Sale 42 in March 2011 from the collection of the late Carl Kane. Kane was an avid collector of forgeries who bought the H.E. Harris reference collection. When he came across the Ogden handcrafted forgeries in the Harris stock, he sought out and befriended Ogden, purchasing the rest of his imitations. Kane marked “Ogden” in pencil on the back of the ones he owned.

When the collection came to me, it was part of the substantial H.E. Harris Confederate States reference collection, which I purchased. Some of the stamps on the pages in that section did not have Kane's penciled "Ogden" or "Ogd" on the back.

To me, the backs of the stamps tell the story. With the absence of those critical pencil attributions, I have chosen not to include 10 items purportedly belonging to Ogden, all of which are printed catalog illustrations. None were hand-drawn. There is a chance that Kane picked them up from Ogden, but that Ogden had not yet worked his magic on them. But that is too much speculation for a formal census. Thus, they are not illustrated.

About half of the Ogden stamps are not hand-drawn. Rather, they are printed catalog or album-page images that have been tinted in various appropriate colors. Some are a combination of hand-drawn designs, plus stenciled or handstamped cancellations. A few, such as the Gonzales, Texas, bookseller labels of Colman & Law were done completely freehand on surface-colored paper. Others are only stenciled or handstamped, such as the Emory "PAID 5" on stamp selvage.

Some of the Ogden imitations originated as fantasies, so they were not filling album spaces for genuine stamps. We'll never know whether Ogden didn't realize they were cinderellas or did know but didn't care.

The Selma and Sparta, Ala., designs are not hand-drawn, nor are they printed clippings. But they are signed by Kane as Ogden creations. I can believe these well-known fantasies are Ogden preparations not only because of Kane's handwriting attributing them to Ogden, but because they have the same style "PAID" lettering that was used on the Lenoir 5¢ provisional and other stamps. The "LENOIR" is clearly rendered by hand, while the "PAID" on the same stamp clearly is not. It is a stencil or handstamp that Ogden applied in either black or red ink to different stamps. Ogden's handwriting and design elements are too shaky for the purported canceling devices to be anything other than a more stable medium.

The Sparta labels have long been attributed to S. Allan Taylor, as are the Selma fantasies. Taylor was indicted for counterfeiting on three separate occasions in 1887, 1891 and 1892, although he was never convicted.

I have long wanted to memorialize Ogden's handiwork in print. If you have a handcrafted fake, you can assess it with this accepted body of work to see if it has any hallmarks potentially identifying it as an Ogden. Kane marked only the Ogden handiwork he owned, thus there are doubtless other pieces as yet unidentified. All forgeries in the Ogden census that follows were attributed to him by Carl Kane. They are scarce and much sought after; each is unique. His was not the technically competent work of Jean de Sperati, but it is nonetheless interesting in the annals of philatelic fakes and forgeries.

**Acknowledgements:** I am grateful to both Robert A. Siegel Auction Galleries and H.R. Harmer Fine Stamp Auctions for images used from their sales of the rare genuine provisionals in the census. My thanks also to Glen Fontaine, who contributed to my initial Ogden research, and to Frank Crown for email support and for being the source of many statistics in his Confederate Postmasters' Provisional censuses available on the society website under "Resources." I am grateful to be able to use this invaluable online resource, a great asset to philately.

## Endnotes

1. Peter W.W. Powell, John L. Kimbrough MD, *Confederate States of America Philatelic Fakes, Forgeries, and Fantasies of the 19th and 20th Centuries* (Self-published, 2015).
2. Calvet Hahn, "Part 9 – Harbinger of the Depression Era. Stamp Collecting: A Social Anodyne," U.S. Philatelic Classics Society, [www.nystamp.org/postal-history-articles/part-8-harbingers-of-the-depression-era/5/](http://www.nystamp.org/postal-history-articles/part-8-harbingers-of-the-depression-era/5/) (Accessed April 5, 2023).
3. Powell, pp. 345-48.

## CENSUS OF OGDEN HANDCRAFTED CONFEDERATE PROVISIONAL FORGERIES

Ogden produced his creations in a combination of methods. They were generally hand-drawn or clipped from a printed stamp catalog, album page or other publication after which he sometimes applied stenciled or handstamped rates or postmarks. Carl Kane's penciled "Ogden" or "Ogd" are on the back of each.

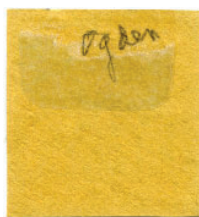
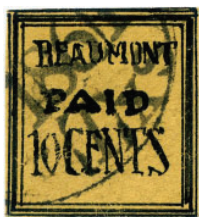
A great many, if not all, of Ogden's applied postmarks and rate markings appear to have been stenciled, as evidenced by the outline of the letters or numbers and different strength of the fill-in medium, e.g., the O8, Goliad 5¢ stamp. Others, such as O32, Jetersville, have the mottled appearance that is the hallmark of a bogus cancellation.

The following includes 58 Ogden handcrafted stamps from the Carl Kane collection that he acquired from the H.E. Harris reference collection. A few duplicate each other, but all are unique unto themselves, since they are handmade. Roughly half of the items in this census were completely handcrafted, as opposed to having their origins from a printed publication and then altered. The catalog numbers used are from the *CSA Catalog*, with corresponding Scott numbers in parentheses.

There were 10 other items in the Ogden section of the H.E. Harris reference collection that were not marked on the back by Kane. They were all clipped from printed publications and are not included in this census.

*The provenance data in the listings is for the illustrated genuine stamps and covers.*

**O1** Beaumont, Texas BEA-TX-A01 (12X1). Hand-drawn on stiff buff paper with a stenciled or handstamped circular datestamp with an oversized "1861" and "Txs." The verso, as seen in O1a, is annotated "Ogden" by Carl Kane.



O1 (far left). Beaumont, Texas, 10¢.

O1a (left). Verso Beaumont, Texas

**O2** Beaumont, Texas BEA-TX-A02 (12X2). Clipped from a printed catalog, as shown in O2a, and tinted a bright pink that is nothing like the palest pink of the genuine one shown in Figure 1. *Provenance: Caspary, Kirkman, Kilbourne, Field.*



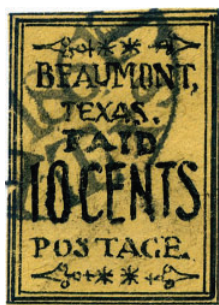
O2 (far left). Beaumont, Texas, 10¢ pink.

O2a (left). Verso Beaumont, Texas 10¢ pink.

Figure 1 (right). Genuine Beaumont, Texas.



O3 Beaumont, Texas BEA-TX-A03 (12X3). Hand-drawn lettering and ruling with stenciled or handstamped circular datestamp with an oversized “1861” and “Txs.” The only genuine example of the Large Beaumont, as it is known, was used on cover as shown in Figure 2 (with enlargement of stamp). It sold for \$247,800 in 2019 at H.R. Harmer in the Erivan collection. *Provenance: Caspary, Lilly, Weill Brothers, Camina, Erivan.*



O3. Large Beaumont, Texas.

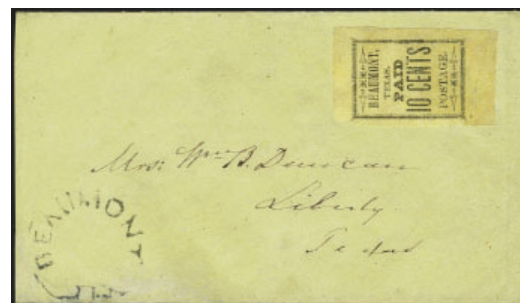
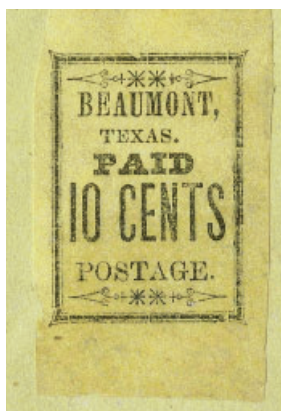


Figure 2 (above). Genuine only recorded large Beaumont, Texas, used on cover (enlargement above left).

O4 Bridgeville, Ala. BRI-AL-A01 (13X1). Clipped from printed catalog, as shown in O4a, with red ink rules drawn in and two pen strokes to simulate the cancellation. The only-recorded genuine use is the faded pair shown in Figure 3 on cover and in an enlargement of the stamps. *Provenance: Ferrary, Caspary, Lilly, Carnahan, Erivan.*



O4 (above left). Bridgeville, Ala.



O4a (above right). Verso Bridgeville, Ala.

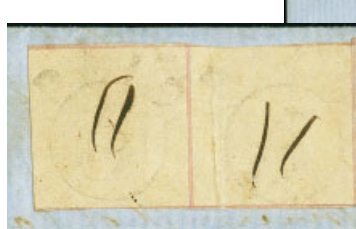


Figure 3 (above right). Genuine only recorded Bridgeville, Ala.; a pair used on cover and enlargement of stamps (above).



O5 Danville, Va. DAN-VA-A01 (21X1). Hand-drawn in garish smearing red ink, unlike the dull rusty red of the genuine, shown in Figure 4. *Provenance: Caspary, Kirkman, Wiseman.*



O5 (left). Danville, Va.

Figure 4 (right). Genuine Danville, Va.





**O6** Emory, Va. EMO-VA-A01 (24X1). Handstamped “PAID” and encircled “5” in blue ink on gummed stamp selvage. The originals were prepared using the sheet margins of the U.S. 1¢ 1857 issue.



O6. Emory, Va., example 1.

**O7** Emory, Va. EMO-VA-A01 (24X1). Handstamped “PAID” and encircled “5” in blue ink on gummed stamp selvage. The originals were prepared using the sheet margins of the U.S. 1¢ 1857 issue.



O7. Emory, Va., example 2.

**N.B. Goliad listings (O8-O17):** *The frames of the Ogden hand-drawn Goliad designs are all fashioned by gray penciled rows of circles in contrast to the more intricate cross-hatch designs of the genuine stamps. The postmarks are either handstamped or stenciled or a combination of methods. Ogden’s freehand design elements are very imprecise, while the applied postmarks and cancellations appear much more mechanical.*

**O8** Goliad, Texas GOL-TX-A01 (29X1). Hand-drawn 5¢ in black ink on crisp white paper with stenciled postmark. The rim of the postmark appears to be done freehand in dark ink, while the ink saturation is uneven in the cancellation letters. This leads me to believe the letters may have been outlined and then filled in from a stencil or applied individually.



O8 (above left). Goliad, Texas, 5¢ on white.

**O9** Goliad, Texas GOL-TX-A02 (29X2). Clipped from printed publication, probably an album page, and lightly tinted gray. “Clarke/PM” added in manuscript up the left side.



O9 (above right). Goliad, Texas, 5¢ on gray.

**O10** Goliad, Texas GOL-TX-A03 (29X3). Hand-

drawn in black ink and pencil on deep-pink surface-colored paper. “Clarke/PM” added up the left side. “PA(ID)” and “5” handstamps added. The bright pink used by Ogden bears no resemblance to the muted rose of the genuine stamps.



O10 (above left). Goliad, Texas, 5¢ on deep pink.



O11 (above right). Goliad, Texas, 10¢ on white.

**O11** Goliad, Texas GOL-TX-A06 (29X4). Hand-drawn in black ink and pencil on thick white paper. “Clarke/PM” added up the left side and “PAID” stenciled or handstamped diagonally.

**O12** Goliad, Texas GOL-TX-A07 (29X5). Hand-drawn in black ink and pencil on deep-pink surface-colored paper. “Clarke/PM” added up the left side. Light handstamped or stenciled postmark applied.



O12 (right). Goliad, Texas, 10¢ on deep pink.

**O13** Goliad, Texas GOL-TX-A04 (29X6). Hand-drawn in black ink and pencil on thick gray paper. “PAID” stenciled or handstamped diagonally across top.



O13 (far right). Goliad, Texas, 5¢ on gray.

**O14** Goliad, Texas GOL-TX-A05 (29X8). Hand-drawn in black ink and pencil on thick dark blue surface-colored paper with a tight cross-hatched background. Pencil-ruled guidelines. Stenciled or handstamped postmark and “5” rate.



O14 (above left). Goliad, Texas, 5¢ on dark blue.

**O15** Goliad, Texas GOL-TX-A08a (29X7a). “GOILAD” error. Hand-drawn in black ink and pencil on thick paper. Stenciled or handstamped straightline “PAID.”



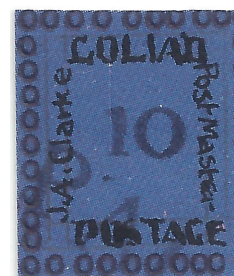
O15 (above right). Goliad, Texas, 10¢ “GOILAD.”



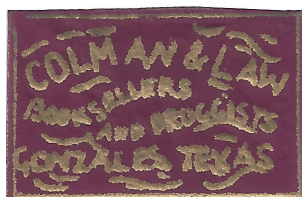
O16. Goliad, Texas, 10¢ on gray.

**O16** Goliad, Texas GOL-TX-A08 (29X7). Clipped from printed publication, probably an album page, and lightly tinted gray.

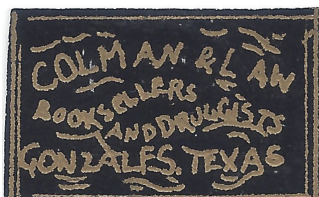
**O17** Goliad, Texas GOL-TX-A09 (29X9). Hand-drawn in black ink and pencil on thick dark blue surface-colored paper with a tight cross-hatched background. Pencil-ruled guidelines. Stenciled or handstamped postmark and “10” rate.



O17. Goliad, Texas, 10¢ on dark blue.



O18. Gonzales, Texas, garnet.



O19. Gonzales, Texas, black.

**O18** Gonzales, Texas GON-TX-A02 (30X3). Hand-drawn in gold ink on thin garnet surface-colored paper.

**O19** Gonzales, Texas GON-TX-A03 (30X2). Hand-drawn in gold ink on thin black surface-colored paper.

**O20** Greenville, Ala. GRV-AL-A01 (33X1). Clipped from an album page with design elements traced over with red and blue ink.



O21. Greenwood Depot, Va.

**O21** Greenwood Depot, Va. GRW-VA-A01 (35X1). Handcrafted stamp produced on blue-green laid paper with stenciled or handstamped “PAID” and manuscript “Ten Cents” and “J Bruce” (postmaster). Stenciled or handstamped partial Greenwood circular datestamp.



O20. Greenville, Ala.



O22. Grove Hill, Ala.

**O22** Grove Hill, Ala. GRO-AL-A01 (36X1). Clipped from a printed publication on thin slick paper, although there is no printing on the verso. Light red dampstaining.

**When purchasing items...**  
Please tell advertisers you saw their ad in  
***The Civil War Philatelist!***





O23 (far left). Hallettsville, Texas.

O23a (left). Verso Hallettsville, Texas.

Figure 5 (below). Genuine only recorded Hallettsville, Texas, used on part of folded letter.

**O23** Hallettsville, Texas HAL-TX-A01 (37X1). Clipped from a stamp catalog, as shown on O23a. Ruled lines added, and tinted a pale gray-blue. There is only one recorded example of a genuine Hallettsville provisional, and it is on cover, as shown in Figure 5. *Provenance: Caspary, Kirkman, Hill, Erivan.*



**O24** Helena, Texas HEL-TX-A01 (38X1). Clipped from a printed publication on crisp paper, although there is no printing on the verso. Appears to have been lightly aged to buff to replicate the genuine paper shade. Figure 6 illustrates the only recorded unused example. *Provenance: Lilly, Erivan.*



O24 (far left). Helena, Texas.

Figure 6 (left). Genuine only recorded unused Helena, Texas.

**O25** Helena, Texas HEL-TX-A02 (38X2). Handcrafted stamp produced on crisp paper tinted gray. The frame does not resemble the genuine stamp, which is more geometric. Ogden produced the Helena frames similar to the way he made the Goliad frames, with penciled circles to which he added little black spikes to more closely mimic the genuine. The "10" is much smaller than on the genuine stamps. Both the rate and postmark were produced with a stencil or handstamp. Figure 7 illustrates the finer of the two recorded examples. *Provenance: Ferrary, Caspary, Lilly, Erivan.*

O25 (right). Helena, Texas, example 1.

O26 (center right). Helena, Texas, example 2.

Figure 7 (far right). Genuine Helena, Texas.



**O26** Helena, Texas HEL-TX-A02 (38X2). A second Ogden Helena. Handcrafted stamp produced on crisp paper tinted gray. The frame does not resemble the genuine stamp, which is more geometric. Ogden produced the Helena frames similar to the way he made the Goliad frames, with penciled circles to which he added little black spikes to more closely mimic the genuine. The “10” is larger than on O26, more similar to the size of the genuine stamps, although the “0” is aligned higher than the “1.” Both the rate and postmark were produced with a stencil or handstamp.

**O27** Hillsboro, N.C. HIL-NC-A01 (1AX1, 39X1). Clipped from a stamp catalog with printing visible on verso. Light red dampstaining. The originals were made by handstamping “PAID” on a piece of paper, presumably multiple times, and cut out in the form of a rectangle. The rates were understood from the date of mailing. There is no ruled box around the “PAID” on the originals. There is one recorded 3¢ used May 27, 1861, that was among those provisionals that helped me develop the 3¢ 1861 postmasters’ provisional section in both the Scott and CSA catalogs. I was fortunate to be the first philatelist to recognize and acquire it for what it is. There is also one 5¢ use recorded, as shown in Figure 8, with enlargement. *Provenance: Hessel, Erivan.*



O27 (top). Hillsboro, N.C.

O27a (above). Verso, Hillsboro, N.C.

Figure 8 (right above and right). Genuine, the only recorded 5¢ Hillsboro, N.C., with enlargement inset.



**O28** Huntsville, Texas HUN-TX-E01 (92XU1). Clipped from a stamp catalog with listings visible on verso. The “PAID” and “5” have been hand-drawn within the control marking, with the paper lightly tinted to buff. The rate and control markings are separate on the genuine use. Each of the three different Huntsville provisional entires is unique. The only genuine 5¢ Huntsville of this type is shown in Figure 9. *Provenance: MacBride, Sibley, Everett, Agre and Jefferson (Frank J. Stanley III).*

O28 (below). Huntsville, Texas.

Figure 9 (right). Genuine, the only recorded Huntsville, Texas.





**O29** Independence, Texas IND-TX-A01 (41X1). Hand-drawn but with misspelled town name as “Independance” with an “a” instead of an “e.” The genuine stamps are spelled correctly, but the postmarks are misspelled with an “a.” Paper lightly tinted to a buff shade.

**O30** Independence, Texas IND-TX-A0\* (41X2). Clipped from a stamp catalog, but with no printing visible on verso. Tinted a bright pink. This stamp is listed by Scott on pink with a note that its existence has been questioned by specialists; it is not listed in the CSA catalog.

**O31** Independence, Texas IND-TX-A02 (41X3). Clipped from a stamp catalog but with no printing visible on verso. Tinted buff with manuscript “10 Pd” added.



O29. Independence, Texas, misspelled “Independance.”

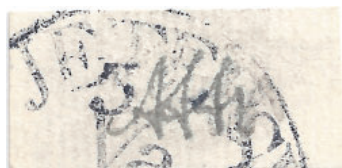


O30. Independence, Texas, 10¢ on pink.



O31. Independence, Texas, 10¢ on buff.

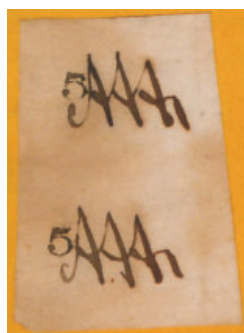
**O32** Jetersville, Va JET-VA-A01 (44X1). Handcrafted on buff laid paper with manuscript “AHA” postmaster initials and handstamped rate and postmark that bear no resemblance to the genuine. The only recorded use is a non-canceled pair used on cover, as shown in Figure 10. A closeup of the pair is shown in Figure 10a. *Provenance: Ferrary, Caspary, Lilly, Erivan.*



O32 (left). Jetersville, Va.

Figure 10 (below). Only recorded use of Jetersville, Va., an uncanceled pair used on cover.

Figure 10a (below left). Close-up of the Jetersville, Va., pair.



**O33** Lenoir, N.C. LEN-NC-A01(49X1). Hand-drawn in black ink on off-white paper with sans-serif letters for the town, instead of the serif lettering of the originals, although the “N” and “C” are serif. Widely spaced bright red ink lines, as well as the 5¢ rate. Stenciled “PAID” with the rim of what is supposed to be a circular datestamp, but has no lettering. In contrast with an original, as shown in Figure 11, it bears few similarities. The genuine stamp is rendered all in blue with orange-brown rules on white paper. The genuine cancel is manuscript.

**O34** Lenoir, N.C. LEN-NC-A01(49X1). A second Lenoir, hand-drawn in black ink on off-white paper with sans-serif letters for the town and state, instead of the serif lettering of the originals. Widely spaced bright red ruled lines. Manuscript “X” cancel.



O33. Lenoir, N.C.



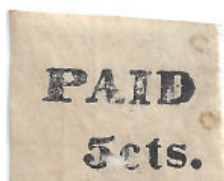
Figure 11. Lenoir, N.C.



O34. Lenoir, N.C.

**O35** Liberty, Va. LIB-VA-A01 (74X1). Clipped from a stamp catalog. Paper lightly tinted a buff color. Figure 12 shows a genuine Liberty provisional mailed from Salem, Va., with inset enlargement of stamp (Figure 12a). *Provenance: Caspary, Lilly, Kilbourne, Erivan.*

**O36** Liberty, Va. LIB-VA-A01 (74X1). Second example, also made from a printed stamp catalog.



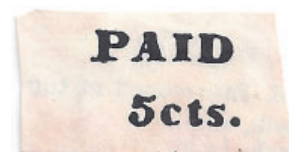
O35 (above). Liberty, Va.



Figure 12 (right). Liberty mailed from Salem, Va.

Figure 12a. Enlargement of stamp from cover at right.

O36 (above, far right). Liberty, Va.



**O37** Macon, Ga. MAC-GA-A01 (53X5). Clipped from a printed catalog or album page then paper tinted gray-green to mimic the genuine 2¢ stamp.

**O38** Macon, Ga. MAC-GA-A02 (53X4). Plain border Macon image clipped from a printed catalog or album page then paper yellowed.

**O39** Macon, Ga. MAC-GA-A03 (53X3) or MAC-GA-A06 (53X6). Clipped from a printed catalog or album page then paper yellowed. Figure 13 shows a genuine used Macon 5¢ black on yellow laid paper with a floral border (53X6). Scott 53X3 represents the wove paper stamp. Both are on yellow paper. *Provenance: Myerson, Sharrer, Gorham.*



O37. Macon, Ga., 2¢



O38. Macon, Ga., 5¢  
with plain border.



O39. Macon, Ga., 5¢  
with floral border.



Figure 13. Macon, Ga.  
Genuine used.

**O40** Marion, Va. MAR-VA-A01 (55X1). Although there is no printing on the back, this was cut from a publication and the value “5” added by hand. The genuine Marion “checks,” as they were identified by the postmaster, were prepared by a two-step process. The border and wording were printed, and the postage rate added to the center. The use of the word “check” was to indicate they were interchangeable as either postage stamps or pocket change.

**O41** Marion, Va. MAR-VA-A02 (55X2). Clipped from a printed catalog or album page with the value “10” added by hand. The genuine Marion “checks,” as they were identified by the postmaster, were prepared by a two-step process. The border and wording were printed and the postage rate added to the center. The use of the word “check” was to indicate they were interchangeable as either postage stamps or pocket change.



O40 (far left). Marion, Va., 5¢

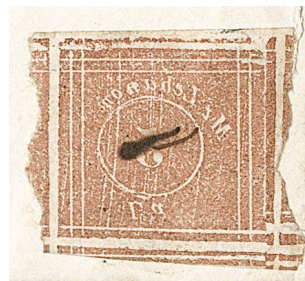
O41 (left). Marion, Va., 10¢

**O42** Mt. Lebanon, La. MOU-LA-A01 (60X1). Hand-drawn in white ink on thin purple surface-colored paper with a large manuscript “X.” This is an almost unrecognizable rendition of the iconic red-brown stamp famous for being rendered in mirror image. The only recorded example was used on cover. An enlargement of the stamp is shown in Figure 14. Over the years, it has sold for stratospheric prices. In the Kilbourne sale, it was hammered down at \$385,000, a world record price for any Confederate philatelic item. *Provenance: Ferrary, Caspary, Weatherly, Kilbourne, Gross, Ambassador (Middendorf).*



O42 (right). Mt. Lebanon, La.

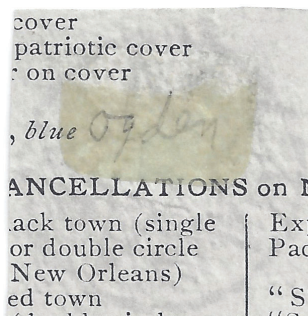
Figure 14 (far right). Close-up of the iconic Mt. Lebanon mirror-image stamp.



**O43** Pensacola, Fla. PEN-FL-E01 (106XU1). Clipped from a printed catalog, as shown in O43a. The genuine example of the handstamped Pensacola provisional entire is a plainer twin of the better-known Canton, Miss., provisional with a "P" at center, standing for postmaster William Priestly. The significance of the "H" at the center of the Pensacola provisional is unknown. The postmaster was Thomas E. Jordan.



O43 Pensacola, Fla.



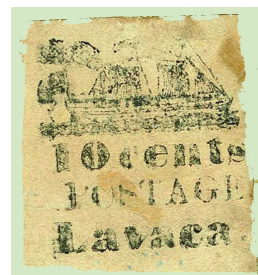
O43a Verso, Pensacola, Fla.

**O44** Port Lavaca, Texas POR-TX-E01 (107X1). Clipped from a printed catalog with thin pages; the printing from the other side easily shows through to the front. No manual alteration. The only recorded stamp is an uncanceled single on a cover to Prairie Lea, Texas. The genuine stamp is shown in Figure 15. *Provenance: Caspary, Erivan.*



O44 (left). Port Lavaca, Texas.

Figure 15 (right). Genuine, only recorded stamp which is uncanceled and used on cover.



## The Civil War Philatelist

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*N.B. Alterations on listings O45-O50 are attributed to Ogden by Carl Kane's pencil notation on the verso, but there is no indication whether Ogden thought these were genuine provisionals. It seems unlikely, since the notorious Taylor (1838-1913) was well known for the bogus stamps he began creating and selling during the Civil War. His creations were well discussed in philatelic journals, both then and now.*

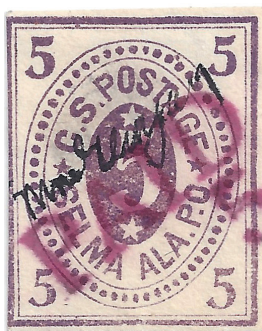
**O45** Selma, Ala. S. Allan Taylor fantasy. "Postmaster's signature" added in manuscript and stenciled "PAID 5" in black on 5¢ salmon.

**O46** Selma, Ala. S. Allan Taylor fantasy. "Postmaster's signature" added in manuscript and stenciled "PAID 5" in red on 5¢ purple.

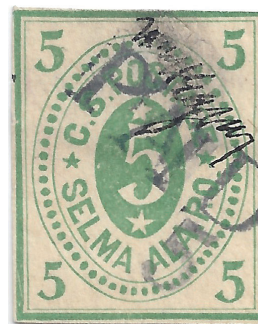
**O47** Selma, Ala. S. Allan Taylor fantasy. "Postmaster's signature" added in manuscript and stenciled "PAID" in black on 5¢ green. Note that the "I" of "PAID" is unusually close to the first two letters overlapping the bottom of the "A." The "D" is also raised higher than the baseline. This points to the letters being stenciled individually instead of properly lined up or handstamped.



O45 Selma, Ala.,  
S. Allan Taylor fantasy.



O46 Selma, Ala.,  
S. Allan Taylor fantasy.



O47 Selma, Ala.,  
S. Allan Taylor fantasy.

**O48** Sparta, Ala. S. Allan Taylor fantasy. (Powell Type VI-B).<sup>1</sup> Light blue on manila, 2¢ fantasy with "2cts PAID" stenciled in red.

**O49** Sparta, Ala. S. Allan Taylor fantasy. (Powell Type VI-B). Purple on manila, 5¢ with bogus handstamped town postmark.

**O50** Sparta, Ala. S. Allan Taylor fantasy. (Powell Type II). Black on lavender, 10¢ with bogus handstamped town postmark.



O48 Sparta, Ala.,  
S. Allan Taylor fantasy.



O49 Sparta, Ala.,  
S. Allan Taylor fantasy.



O50 Sparta, Ala.,  
S. Allan Taylor fantasy.

**O51** Uniontown, Ala. UNI-AL-A01 (86X1). Hand-drawn to replicate the 2¢ dark blue on gray-blue paper, but Ogden drew in black ink on stiff buff paper, then wrote across the face in watery blue ink.



O51. Uniontown, Ala., 2¢. O52. Uniontown, Ala., 5¢.

**O52** Uniontown, Ala. UNI-AL-A01 (86X1). Hand-drawn to mimic the 2¢ dark blue on gray-blue, but done in black ink on tinted green paper, then handstamped with a circular datestamp.

**O53** Uniontown, Ala. UNI-AL-A03 (86X3). Clipped from a printed catalog to which a blue ink “Pd” was added. Figure 16 shows a genuine 5¢ green on gray blue, position 3, with the usual indistinct town postmark.



O53 (left). Uniontown, Ala., 5¢, front and back, showing printing on reverse side.

Figure 16 (right). Genuine Uniontown 5¢.



**O54** Uniontown, Ala. UNI-AL-A04 (86X4). Hand-drawn in bright green ink on laid paper that has been tinted light green. Replicates the 5¢ green. Stenciled with bogus town postmark.

**O55** Uniontown, Ala. UNI-AL-A05 (86X5). Hand-drawn in runny, deep-red ink on laid paper that has been tinted gray-blue. Replicates the 10¢ red. Stenciled with bogus town postmark and number “10.”



O54. Uniontown, Ala., 5¢. O55. Uniontown, Ala., 10¢.

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John L. Kimbrough, MD, CWPAS Chair  
10140 Wandering Way  
Benbrook TX 76126-3012  
[jlkcsa@aol.com](mailto:jlkcsa@aol.com)



**O56** Victoria, Texas VIC-TX-A01 (88X1). Hand-drawn 5¢ value in purplish-red ink with similarly colored stenciled datestamp with oversized “1861.” The genuine stamp was prepared with red-brown ink on bright green surface-colored paper. Figure 17 shows a genuine 5¢ Victoria that languished for years in the H.E. Harris reference collection among the same pages as the Ogden creations. I wish I could say I discovered them but, alas, no. An astute collector who did not collect Confederates asked me to broker a private treaty deal for both this 5¢ and the 10¢ issue shown in the next census listing.



O56. Victoria, Texas, 5¢.



Figure 17. Genuine Victoria 5¢.

**O57** Victoria, Texas VIC-TX-A02 (88X2). Hand-drawn 10¢ value in purplish-red ink with similarly colored handstamped “PAID.” The genuine stamp was prepared with red-brown ink on bright green surface-colored paper. Figure 18 shows a genuine 10¢ Victoria that languished for years in the H.E. Harris reference collection among the same pages as the Ogden creations.



O57. Victoria, Texas, 10¢.



Figure 18. Genuine Victoria 10¢.

**O58** Victoria, Texas VIC-TX-A03 (88X3). Hand-drawn 10¢ value in purplish-red ink with similarly colored stenciled with “PAID.” Ogden was presumably replicating the Type II setting which has a smaller thicker “10,” although that is speculation since both designs are pretty far off the mark. The genuine stamp was made with red-brown ink on bright green surface-colored paper.



O58. Victoria, Texas, 10¢.

#### Endnotes

1. Peter W. W. Powell, John L. Kimbrough MD, *Confederate States of America Philatelic Fakes, Forgeries, and Fantasies of the 19th and 20th Centuries*, (Self-published, 2015), pp. 346-348.

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