

# THE PHILATELIC GAZETTE

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## THE UNITED STATES 1847 ISSUE.

By CARROLL CHASE.

### Foreword.

If any apology is needed for the presentation of this hand-book, let it rest on the ground that since the appearance of Luff's "The Postage Stamps of the United States" about twenty years ago, practically nothing new regarding this issue has appeared in the philatelic press, with the exception of the article in the Philatelic Gazette for June 1913, which placed the date of issue more than a month back of the previously supposed date.

The two stamps making up this issue have always been popular with collectors, because they were the first issued by this government, because of the beauty and delicacy of the engraving, the marked tints and shades in which they occur, the interesting cancellations found thereon, and perhaps because of their relative scarcity.

The writer must be pardoned if on occasion the style appears rather verbose. He has not hesitated to sacrifice what might have been the more euphonious English in order to make the meaning clear beyond doubt.

This article will appear first in serial form and then as a hand-book. This will give a chance for a final revision, including the addition of such new facts as may be discovered in the meantime. The writer will be glad to note corrections and additions. Address 986 Park Place, Brooklyn, N. Y.

### Preliminary.

An Act of Congress passed March 3rd, 1845 much reduced the rates of letter postage within the United States. Prior to this time the rate for a single letter was from 6 to 25 cents, varying according to distance, the highest sum carrying a letter but 400 miles. The Act just mentioned reduced the rate on single letters to 5 cents for any distance under 300 miles while for any distance over 300 miles the rate was made 10 cents. A single letter was a single sheet of paper, and a double letter two sheets of paper, etc. Double letters were charged double rates, triple letters triple rates, etc. This marked reduction in the rates greatly increased the business of the Post Office Department.

For the accomodation of the public and also to make the work of the Post Office clerks lighter, nine postmasters throughout the country from 1845 to 1847 went to the trouble and expense of having stamps printed for use in their own postoffices. With the exception of the New York Postmaster's Provisionals and the Providence, R. I. unused remainders, these stamps are all great rarities.

Great Britain in May, 1840 had issued the first postage stamps. Brazil and the Cantons of Geneva and Zurich in Switzerland followed suit in 1843, while the Basle Cantonal issue appeared in 1845 (the federal government of Switzerland issuing no stamps until 1849.) Mauritius issued the famous

"Post Office" stamps in 1847, but not until after the U. S. 1847 issue had appeared.

Further than this a few Local stamps issued by private concerns had appeared before 1847 in this country, the "City Despatch Post" of New York having begun the issue of stamps as early as January 1st, 1842. These of course were not government issues. These last mentioned stamps, within a few months, were replaced with a semi-official government issue under the name of the "United States City Despatch Post." These stamps were intended only for city delivery, although some of the locals, such as the American Letter Mail Co. and Hale's, carried letters between many cities.

The public by this time—1845—had begun to appreciate the convenience of adhesive postage stamps and there had been more or less agitation in favor of a government issue. The following letter which first appeared in the "Courier" of New York City for July 18th, 1845 and is given in Tiffany's "History of the Postage Stamps of the United States" is a good example of this:

"The postmaster of this city has given notice that he has prepared stamps for the use of merchants, and requests them to provide themselves with these stamps, to facilitate the business of the post office and for their own convenience. It will be observed that the postmaster warns the public that any stamps offered for sale at any place other than the post office of this city are spurious. That the proper use of stamps by merchants will be a great convenience is admitted; but these stamps thus offered, should be considered in no other light than the personal obligations of the postmaster, unauthorized as far as the public know, by any proper authority, and if issued by the postmaster of one city, may also be issued by the postmaster of any town or city in the United States; and if this practice becomes general, the amount of these stamps held by the public will be very considerable and will evidently lead to great abuses and probable losses.

In case of death or removal of a postmaster, we know of no legal obligation of his successor to consider these stamps of any value whatever.

Post office stamps to be of general utility, should be issued by the General Post Office at Washington, sanctioned by law, and with suitable penalties in case of forgery; they would be of great advantage to the Post Office Department, and would much facilitate business in various ways, but if issued by any or all postmasters, will in some cases be used 'to raise the wind' and may raise it pretty effectually in cases of death or default, as the amount held by the public in any of the large cities would be a very considerable sum." (Signed) Caveat.

As a result of such agitation an Act, in part as follows, provided for these stamps.

"Statutes of the United States, XXIX Congress Session II. Chapter LXIII, Section 1, approved March 3rd, 1847. An Act to establish certain Post Roads and for other purposes.

\* \* \* And be it further enacted, that to facilitate the transportation of letters by mail, the Postmaster General be authorized to prepare postage stamps, which, when attached to any letter or packet, shall be evidence of the prepayment of the postage chargeable on such letter, which said stamps the Postmaster General may deliver to any deputy postmaster who may apply for the same, \* \* \* but it shall not be lawful for any deputy postmaster, to prepare, use, or dispose of any postage stamps not authorized by and received from the Postmaster General. And any person who shall falsely and fraudulently make, alter or forge any postage stamps with intent to defraud the Post Office Department, shall be deemed guilty of felony \* \* \*."

This Act went into effect July 1st, 1847, at which time the postmaster's provisionals became demonetized, although they occasionally passed the post after this date.

It will thus be seen that the United States Government was really the fourth to issue postage stamps for general use.



**Contract.**

The contract for the 1847 issue was made between the Postmaster General, Cave Johnson, and the firm of Rawdon, Wright, Hatch and Edson of New York City, having their offices on the top floor of a building at the corner of William and Wall Streets. This was the same firm that had made the New York Postmaster's Provisionals. As far as can be determined no details of this contract have ever been found. Thanks to Luff's work we know that the cost of engraving the steel plate for the New York stamp was \$40.00, the cost of printing was one cent per sheet, while the paper itself and the gumming cost three cents per sheet. We now know that the New York plate bore fifty impressions. From these facts we can get some idea of the probable cost of the 1847 stamps. The plates, bearing 100 impressions each quite likely cost more than the New York plate, while the printing, paper and gumming, because of the much larger issue, may have cost less.

This firm probably obtained the contract because of their prominence and their excellent work in printing bank notes and similar examples of engraving. Their experience in making the New York stamps may also have been a factor.



FIGURE 1.



FIGURE 2.

**Essays.**

As far as I can tell, nothing is known of anything resembling essays for the 1847 issue, with the exception of those here illustrated. Of the design—

Figure 1—I have seen but a single example. This is in black on India paper, and is of course a die proof. Of the other design—Figure 2—I have seen but three of these small sheets of three impressions each—one in red, one in blue and one in green. It will be noted that the plate from which these were printed was carefully defaced, each design showing heavy scratches to the right of the head. This plate certainly gives the idea that it was used experimentally, perhaps to give some indication of the way a larger sheet would appear. Incidentally, each of these nine impressions was pen-cancelled, which perhaps tends to further this view.



FIGURE 3.



FIGURE 4.

Figures 3 and 4 show the face of two bank notes (reduced in size) bearing the imprint of this concern, made for "The State Bank at New Brunswick, N. J.," and the "Mississippi Union Bank" of Jackson, the latter dated 1839. The heads of Washington and Franklin, with their respective frames, are identical with the "essays" shown in Figures 1 and 2.

These bank notes are valuable as proving beyond doubt that Rawdon, Wright, Hatch and Edson made these "essays." Further, the head on the 10c stamp as issued is identical, line for line, with this head, though of course cut down to fit the stamp.

The same framed portrait of Washington has been seen on one other bank note—the \$5 denomination of "The Exchange Bank of Virginia" at Norfolk. This is dated 1857 and bears the "Rawdon, Wright, Hatch and Edson, New York" imprint. Quite likely other bank notes of the period exist with one or both of these portraits.

The head on the 5c "essay" is identical with the head on the issued stamp excepting that the die of the former had seemingly been touched up



a bit—a few of the lines being deepened—after the transfer roll used for the stamp had been made from it. Further, the background of the "essay" was probably cut away on the transfer roll and a background of straight lines cut on the new (stamp) die.

This cutting down was probably done by taking a "working-transfer roll" bearing each design, trimming the relief down to the required size, hardening it and rocking it on the die block meant for the stamps. The frame was then engraved on each die block by hand. It might be stated that "working transfer rolls" are rolls bearing small designs or parts of designs, kept on hand and used for making bank notes and similar engravings.

I have heard it stated that the original drawings or sketches for the five cent and ten cent 1847 are still in existence, but I have never been able to run the rumor to earth.



FIGURE 5.



FIGURE 6.

#### Die Proofs.

All of the numerous die proofs with full margins that I have seen prove the die blocks for each value from which they were printed to have been 44 mm. wide by 56 mm. high, with the four corners slightly cut off. The dies for both values showed heavy cross-hatching all around the design, similar to the cross-hatching on the die of the 5c "essay" before mentioned. This cross-hatching was quite customary at this period and was added by the engraver, probably with the intention of showing off the design to better advantage. (See Figures 5 & 6.)

When the 1851 issue appeared the 1847 issue was demonetized; and although it is said that the contract with Rawdon, Wright, Hatch and Edson included no proviso that the dies and plates should become the property of the Government, Luff's work, page 63, gives the following affidavit:

New York, Dec. 12, 1851.

Have this day destroyed dies of 5 and 10 cent stamps, also the plates of same.

1 5c stamp plate, 100 on, 1847 issue.

1 10c stamp plate, 100 on, 1847 issue.

Rawdon, Wright, Hatch & Edson.

Witness

Wm. Brady, P. M., N. Y.

John Moor.

G. W. Johnson.

This proves that a "die" of the 5c and a "die" of the 10c were undoubtedly destroyed, but there was no difficulty in the company's making

and saving duplicate dies had they so desired, and there is some evidence that this happened. This evidence is as follows and the reader must draw his own conclusions.

To begin with, upward of a hundred varieties of these die proofs exist, counting the many fancy colors, and the various kinds of paper such as India, bond (including several colors of paper), highly glazed cardboard and true laid paper.

"Partly finished" die proofs, or rather, die proofs of the head and frame separately, exist in at least two colors. Careful examination of these proves that they were printed from the completed die, through a mat, as the "missing" part of the design shows faintly in colorless relief.

It hardly seems reasonable to suppose that all of these would have been made while the stamps were current. They bear the ear-marks of having been made for collectors.

There is a bit of interesting history connected with the die proofs on laid paper. They first appeared in the market in 1897. They were in colors very similar to the originals, were cut close to the design, were gummed, and passed the experts as unused originals on laid paper. The following extract from the American Journal of Philately, Vol. X, Second Series, Page 536—Dec. 1, 1897 is the earliest mention of these I have seen.

"Chronicle.

United States.—It is our privilege to chronicle some of the most remarkable discoveries in United States stamps that have as yet seen the day. First and foremost among these comes a pair [meaning one of each] of the 1847 issue, 5 and 10c., with full original gum on distinctly laid paper. To these we must add the 3c of 1867 with full grill imperforate, as well as the 3c with grill 13x16, in the same condition.

Adhesive stamps

1847 issue.

Laid paper.

5c brown.

10c black.

1867 issue.

Embossing covering the entire stamp.

3c rose, imperforate.

Embossing 13x16 mm.

3c rose, imperforate."

Incidentally it seems to me that the status of the 1867 varieties here mentioned is not improved by the company they keep.

The laid papers were listed in Scott's Catalogue for several years, being dropped from the 1905 edition. Several copies sold at fancy prices before they appeared about 1904 with full margins, proving their true status as die proofs.

All of the 5 cent die proofs show a mark, just possibly a secret mark, but probably accidental, which shows on none of the original stamps or original plate proofs. This mark consists of a rather strong dot in the center of Franklin's forehead. This dot must have been known to someone, as I have seen a few of these die proofs (trimmed to imitate the plate proofs—which are rarer) from which this dot had been carefully removed by scraping. The 10 cent as far as I know shows no distinguishing mark, but the perfectly regular frame lines, showing no recutting, the absence of guide dots, and the general clearness of the design make their identification fairly easy even when they are without wide margins.

But what may be the most convincing proof of all lies in the fact that die proofs of both values are found on exactly the same paper and in exactly the same shades as die proofs of essays which are (and I believe correctly) assigned to a much later date. These are, in Tiffany's list of essays, numbers 6, 9 and 10—in Mason's list, numbers 8, 12 and 13—as well as others. It is very unlikely that these were made prior to 1851 when the "original dies" were destroyed. Anyone familiar with color printing knows what an impossible proposition it is to match exactly both paper and ink after a lapse of years. Besides, what could have been the reason for matching the colors of the essays mentioned above with the 1847 proofs? They were undoubtedly made at the same time.



A list of the known die proofs, all of which I think were made sometime after the period during which the stamps were current, follows. This list is almost certainly incomplete, though it includes all found in the three finest collections of United States proofs in existence—Lord Crawford's, Mr. Edward H. Mason's and Mr. H. H. Wilson's. The writer's collection, for example, includes some that were in none of these three, and it is very likely that other collections include specimens not here listed.

The symbols following each color refer to the colors in Ridgway's "Nomenclature of Colors," which will be referred to later.

## 5c DIE PROOFS.

## India Paper.

Black (two "shades").  
 White (possibly this is an impression taken without color).  
 Brown 11 " k (two very slight shades).  
 Yellow Brown 12 " l.  
 Dark Yellow Brown 13 " i (two very slight shades).  
 Dark Brown 9 " m.  
 Dark Grey Brown 13 " p.  
 Blue 47 \* m.  
 Deep Blue 47 \* p.  
 Green 35 l.  
 Yellow Green 29 ' m.  
 Olive Green 35 ' m.  
 Orange 13 h.  
 Reddish orange 9 h.  
 Yellow 21 h.  
 Purplish Red 71 j.  
 Scarlet Vermilion 4 h.  
 Dull Rose Red 1 l.  
 Deep Violet 61 l.

## India Paper.

Printed through a mat so that the cross-hatching shows only in colorless relief.

Black.  
 Brown 11 " k.  
 Paler Brown 11 " j.  
 The last two possibly were printed with the same ink.  
 Green 35 l.  
 Scarlet Vermilion 4 h.  
 Red Brown 4 ' l.

## White Bond Paper.

Black (three "shades").  
 Brown 11 " m.  
 Pale Brown 9 " k.  
 Dark Grey Brown 13 " p (Slightly different shade from the dark grey brown on India paper).  
 Yellow Brown 15 ' k.  
 Bluish Green 37 ' k.  
 Green 35 ' l.  
 Blue 47 ' o.  
 Vermilion 5 '.

## Colored Bond Paper.

Brown on Salmon 9 ' d.  
 " " Green 41 " b.  
 " " Pale Green 39 " d.  
 " " Pink 69 " f.  
 " " Pale Pink 9 " g.  
 " " Grey 23 " g.  
 " " Pale Bluish 45 " g.  
 " " Yellow 21 ' f.  
 " " Yellow 21 ' f (with a branch bearing 5 leaves printed in grey on the front of the paper).

**Thin Glazed White Cardboard.**

Printed through a mat so that the cross-hatching shows only in colorless relief.

Black.  
Blue 48 k.  
Dark Brown 1 "" m.  
Red 4 h (slightly different from the scarlet-vermilion on India paper).

**Unglazed White Cardboard.**

Brown 11 / l.

**Horizontally Laid Paper.**

Brown on Pale Bluish Grey 37 "" g.

**"Partly Finished" on Cardboard.**

Head only. (Cross-hatching and frame show in colorless relief only).

Brown 11 " j.

Frame only. (Cross-hatching and head show in colorless relief only).

Brown 11 " j.

**10c DIE PROOFS.****India Paper.**

Black (three "shades").  
White (possibly this is an impression taken without color).  
Brown 11 " k.  
Dark Brown 13 "" m.  
Blue 47 \* m.  
Greyish Blue 34 " m.  
Green 35 l.  
Yellow Green 29 / m.  
Bluish Green 37 / k.  
Orange 13 h.  
Reddish Orange 9 h.  
Yellow 21 h.  
Purplish Red 71 j.  
Scarlet Vermilion 4 h.  
Dull Rose Red 1 i.  
Pale Scarlet 5 c.  
Vermilion 4 /.  
Deep Violet 61 l.

**India Paper.**

Printed through a mat so that the cross-hatching shows only in colorless relief.

Black.  
Brown 11 " k.

**White Bond Paper.**

Black (two "shades").  
Brown 13 " m (three slight shades).  
Bluish Green 37 / k.  
Vermilion 5 /.



**Colored Bond Paper.**

Black on Salmon 9 / d.  
 " " Green 41 " b.  
 " " Pink 69 " f.  
 " " Pale Pink 9 " g.  
 " " Yellow 21 ' f.  
 " " Bluish 45 " f.  
 " " Grey 23 " g.  
 " " Greenish Blue 41 / f.  
 " " Bluish Green 44 / d.

**Thin Glazed White Cardboard.**

Printed through a mat so that the cross-hatching shows only in colorless relief.

Black.  
 Blue 48 k.  
 Dark Brown 1 " m.  
 Red 4 h (slightly different from the scarlet-vermillion on India paper).

**Unglazed White Cardboard.**

Black.

**Glazed Bond Paper.**

Greenish Black. (The surface of the paper is slightly colored from poor wiping).

**Horizontally Laid Paper.**

Black on Bluish Grey 41 " g.

**"Partly Finished" on Cardboard.**

Head only. (Cross-hatching and frame show in colorless relief only).

Brownish Black 9 " m (looks like a mixture of brown & black ink).

Frame only (cross-hatching and head show in colorless relief only).

Brown 11 " j.

**"Partly Finished" on India.**

Head only. (Cross-hatching and frame show in colorless relief only).

Black.

Frame only. (Cross-hatching and head show in colorless relief only).

Black.

This completes the list, but it might be added that one 5c and two 10c die proofs (all on bond paper) have been seen that had printing on the back evidently describing the kind of paper. For example on the 10c on Salmon paper can be read "GLAZED SA—Thicknes—."

**Name of the Engraver.**

I have never been able to find any record of the name of either the designer or engraver of these stamps. From a study of some of the bank notes engraved by this firm it is evident that some if not all of the heads of this firm were expert engravers. For example the Mississippi Union Bank note (Figure 2) shows underneath the allegorical scene at the top

"Engraved by Geo. W. Hatch"; while a similar bank note of the Mechanics Bank of Augusta, Georgia, bears an elaborate scene with the inscription "Designed, Drawn and Engraved by Freeman Rawdon." This rather leads to the belief that one of the firm, rather than an employee may have designed and engraved the 1847 stamps.

(To be continued.)

## THE LINE ENGRAVED STAMPS OF BELGIUM.

JOSEPH B. LEAVY.

I have found the following varieties of re-cut frame lines in the 10 centimes; presumably they are from the right pane since neither Herr Luce nor Mr. de Smeth describe them as existing on the proof sheet of the left pane.

Left frame line recut for about half its length, extending 1 mm. beyond the bottom frame line and showing double for a space of  $2\frac{1}{2}$  mm. on a level with the top of the epaulet.

Left frame line recut for its entire length, considerably thicker than normal, and extending 1 mm. beyond top frame line which has also been recut for a space of 5 mm. at left upper corner slanting slightly downwards; the diagonal lines of background are entirely missing from the left upper corner, the design showing blank to the numeral circle.

Top frame line recut, slightly thicker than normal, extending  $\frac{1}{4}$  mm. beyond right frame line and  $\frac{3}{4}$  mm. beyond left frame line, diagonal lines of shading of the background entirely missing between the outer and inner frame lines for 7mm. in left top corner and  $3\frac{1}{2}$  mm. in right top corner.

Top frame line recut for its entire length extending  $\frac{1}{4}$  mm. beyond both the right and left frame lines, left frame line recut for 2mm. at top, diagonal lines of shading of the background entirely missing between the outer and inner frame lines for  $3\frac{1}{2}$  mm. at top left corner, hair line through the centre of left 10.

Top frame line recut to within  $\frac{3}{4}$  mm. of left corner, slightly thicker than normal, diagonal lines of shading of the background missing entirely between outer and inner frame lines in upper and lower left corners.

Top frame line recut for its entire length, diagonal lines of shading of the background redrawn in both upper left and right corners.

Top frame line recut, from above T of Postes, to the right extending  $\frac{1}{4}$  mm. beyond right frame line, diagonal lines of shading of the background missing entirely between the outer and inner frame lines for 4mm. at top left corner and 2mm. at top right corner, diagonal hair line from top right corner of inner frame lines to S of POSTES, cutting the top of the right numeral circle, top of the E and centre of the T of POSTES.

Right and left frame lines recut for their entire length each extending  $\frac{1}{2}$  mm. beyond the bottom frame line.

Left, top and right frame lines recut for their entire length, slightly thicker than normal, diagonal lines of shading of the background missing entirely between outer and inner frame lines for  $2\frac{1}{2}$  mm. at top left corner, and for  $2\frac{1}{2}$  mm. at bottom right corner.

Bottom frame line recut for half its length extending  $2\frac{1}{2}$  mm. beyond left frame line, left frame line and top frame line recut for a space of 5mm. each at upper left corner, each line extending  $\frac{1}{4}$  mm. beyond the other, upper left corner devoid of diagonal background lines, space filled by a hair line 4mm. long, slanting upwards from left to right.

There is a variety of the 10 centimes stamp showing a slight double impression, a trifle to the right of the normal, due to a shifting of the paper in printing, not a plate variety.

### 20 CENTIMES.

The plate of the 20 centimes must have been manufactured with more care than that of the 10 centimes in so far as "shifts" are concerned, or else being made after the 10 centimes plate the workmen had acquired more skill in manufacture, as but two "shifts" are known in this value.



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## THE UNITED STATES 1847 ISSUE.

By CARROLL CHASE.

(Continued from page 138.)



FIGURE 7

Again there is just a possibility that Longacre himself engraved the 1847 stamps or the portraits on them. A \$25.00 note of "The Mississippi and Alabama Rail Road Company" dated January 1st, 1838, and bearing the imprint of "Draper, Toppan, Longacre & Co., Phila. and N. Y." has a portrait at each of the four corners, that at the lower left being one of Franklin (see Figure 7). Now this portrait, although without the frame appearing around the Franklin head found on the "Rawdon, Wright, Hatch and Edson" bills, which has been illustrated, (see Figure 3) is otherwise identical with it, line for line. If the Longacre of this firm was James Barton Longacre the engraver (and he probably was) the Franklin portrait on this bill may have been his work, and he or the firm may have sold this die, or a transfer made from it, to Rawdon, Wright, Hatch and Edson. It was not extremely uncommon, it seems, for one firm to sell dies or working transfers to another concern. How remarkable and yet how thoroughly fitting it would be, should it finally develop that this great engraver and die sinker had engraved all or part of the country's first stamp.

**Official Description.**

The official description of these two stamps is as follows:

**"FIVE CENTS.** Portrait of Franklin, after painting by John B. Longacre, three-quarters face, looking to the left, on an oval disc with dark ground, white neckerchief and fur collar to coat, the whole surrounded with a faintly engraved wreath of leaves, on which, in the two upper corners, are the letters "U" and "S", and in each of the two lower corners a large figure "5". In a curved line around the upper portion of the medallion are the words "POST OFFICE", and around the lower part the words "FIVE CENTS". A border of fine straight lines goes around the entire stamp. Color, light brown.

**TEN CENTS.** Portrait of Washington, from Stuart's painting, three-quarters face, looking to the right, on an oval disc with dark ground, white neckerchief and black coat, faint wreath of leaves around all, on which, in the upper corners, are the letters "U" and "S", and in each of the lower corners, a large Roman numeral "X". In a curved line around the upper and lower parts of the medallion, as in the case of the 5 cents stamp, are the words "POST OFFICE" and "TEN CENTS". Color, black. A border of fine lines goes around the whole stamp."

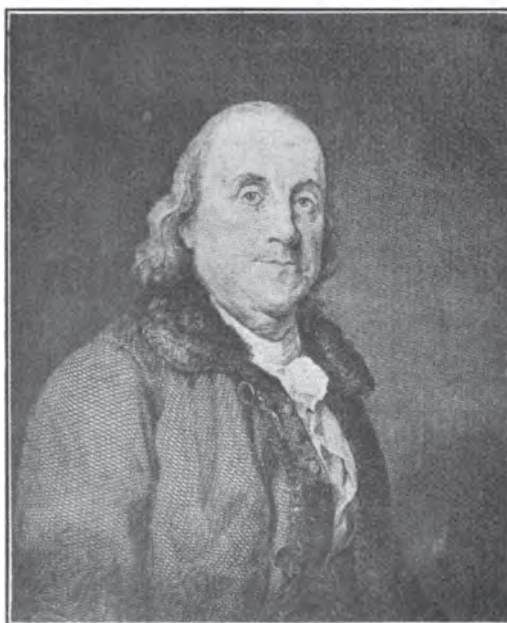


FIGURE 8

Of "John B. Longacre", a painter, mentioned in the official description of the 5 cents stamp, I have been unable to find any trace even in the New York Public Library. There is no doubt but that the artist meant was James Barton Longacre who was born in Delaware County, Pa., August 11, 1794 and died in Philadelphia, Pa., January 1, 1869. He was most famous as an engraver and die sinker, although he was also an artist with the brush and pencil. He certainly was unusually versatile. With James Herring of New York, and afterward alone, he issued the "National Portrait Gallery of Distinguished Americans" (3 vols., New York, 1834-9). Many of the portraits in this work were either engraved by Longacre himself, or from drawings made by him. The first plate in the second volume is the familiar portrait of Franklin (see Figure 8). Beneath it appears "Eng'd by R. W.



Dodson from a Painting by J. B. Longacre after an Original Miniature in the possession of W. J. Duane Esq're". The stamp portrait is a faithful copy of this engraving except that Franklin is shown facing a little to the left, instead of a bit to the right as in the original. From 1845 until his death Longacre was engraver to the United States Mint, designing all the new coins that were struck during this time, including the one cent piece with the Indian head, only recently superceded.

Gilbert Charles Stuart, the distinguished portrait artist, was born Dec. 3, 1755 at Narragansett, R. I. and died in 1828. He lived most of his life until 1794 in England and Scotland. He painted his first portrait of Washington from life at Philadelphia in 1794. He kept this portrait, and another painted about the same time, and made numerous copies of them. The best known of all is the Athenaeum portrait—probably a third original—which takes its name because in 1831 it was presented to the Boston Athenaeum where it remained for fifty years, when it was transferred to its present resting place, the Boston Museum of Fine Arts. The official description reads "from Stuart's painting", so quite likely the Athenaeum portrait, being the most familiar, was the one meant. While Stuart's painting may be somewhat idealized it is without doubt the best loved portrait of the greatest American.

To return to the stamp design, one feature found in both stamps, but not mentioned in the official description, should be noted. To the left of the medallion at about the center of the stamp from top to bottom is a small tri-foliate ornament which is important because the guide dot, when present, is found thereon.

#### Date of Issue.

The exact date of issue of a great majority of the world's stamps is definitely known to stamp collectors, largely because of official documents. But with our 1847 series, by reason of the lack of such documents, the exact date has not been known.

In Tiffany's "History of the Postage Stamps of the United States" on pages 77 and 78, is found the following extract which is here given in full:

"In the Hartford Times of August 5th, 1885, entitled: 'The First Postage Stamp', from which the following relating to the actual date of issue may be here repeated.

"Thirty eight years ago today the first postage stamps were used in the United States \* \* \* On the 25th of March, 1840, John M. Niles of Hartford became Postmaster General and signalized his administration by many reforms \* \* \* It was necessary to cap all by a genuine innovation, and he performed this by suggesting the postage stamp. The suggestion was received with ridicule and Mr. Niles soon after retired \* \* \* When Cave Johnson assumed the post office, on the 5th of March, 1845, he found it an Herculean task to reinstate the reform measures of Mr. Niles \* \* \* Among the measures of Mr. Niles that he adopted was the postage stamp idea \* \* \* Johnson garnished his conversation with fathering the suggestion originated six years before \* \* \* The matter took form as a bill \* \* \* Approved March 3, 1847. The date of the issue was appointed as July 1st, but there was a delay in the contractors' work and the time ran over a month.

On the 5th of August, soon after the opening of the Postmaster General's office for the day, an old gentleman called to see Mr. Johnson on business. The gentleman was the Hon. Henry Shaw, a New Yorker \* \* \* and the father of the well-known Henry Shaw, Jr. (Josh Billings) \* \* \* Mr. Johnson came into his office accompanied by the printer of the new stamps, a few minutes after Mr. Shaw had arrived on that August morning. Sheets of the stamps were laid before the Postmaster General, who, after receipting for them, handed them to his visitor to inspect. Mr. Shaw returned them after a hasty glance, and then drawing out his wallet, he counted fifteen cents, with which he purchased two of the stamps—the first two ever issued. The five cent stamp he kept as a curiosity and the ten cent stamp he presented to Governor Briggs, as an appropriate gift."

Luff in his work, "The Postage Stamps of the United States", page 62, gives this same extract, with full credit to Tiffany's work, and accepts August 5th, 1847 as the date of issue.

Like much other circumstantial evidence this doesn't hold water. There may have been some basis for this story. It is possible that Mr. Shaw was given the stamps as stated and believed them to be the first sold, but exact dates are easily forgotten in thirty-eight years. Then again the whole thing

The proof that the 5th of August, 1847 is not the correct date of issue,

The proof that the 5th of August, 1847 is not the correct date of issue, is as follows:—

In the Philatelic Gazette for June, 1912 is an article by Mr. J. M. Bartels, headed "A Valuable Old Record Book", which reads thus:—

"In the December 15, 1910 issue of the Gazette appeared an account of an old record book which was discovered in the archives by Mr. Travers, and after being handsomely bound in leather was placed in the bookcase of the third assistant's office. It is about 17 inches long and 2 inches thick, containing the records of all postage stamps from July 1, 1847 to June 30, 1853. The pages have printed headings, the last three columns being "10s"—"5s"—"Value". We copy here the entries for July when government stamps were first issued for postage as they will prove of interest now that the old 5 and 10c stamps are so popular:—

	10's	5's
1847, July 1, New York		
R. H. Morris .....	20,000	60,000
1847, July 2, Boston,		
Nath'l Greene .....	10,000	40,000
1847, July 7, Philadelphia		
G. F. Lehman .....	10,000	40,000
1847, July 9, Washington		
D. C., C. K. Gardner .....	1,000	3,000
1847, July 16, Baltimore		
James M. Buchanan .....	500	1,500
1847, July 23, Baltimore		
James M. Buchanan .....	300	2,000
1847, July 31, Worcester,		
Mass., M. L. Fisher .....	400	1,200
1847, July 31, Providence,		
R. I., Wm. B. Sayles .....	400	1,200
1847, July 31, Richmond,		
Va., Thos. B. Brigger .....	400	1,200
1847, Aug. 1, Buffalo, H.		
K. Smith .....	400	1,200

"The totals of the 10's and 5's for the first six months were 116,100 and 363,500 respectively."

The column of dates is headed "Date of Receipt" and is probably approximately correct.

The facts stated in this record with the covers described below, (the earliest of each denomination seen from each city) as corroborative evidence, puts the date of issue as about July 1, 1847. It is necessary to say "about" because we as yet, have no absolute knowledge that the stamps were sold to the public the day they are stated as having been received. In fact I have positive knowledge that some of the later dates in the book are wrong, or else some consignments were not entered.

Here is a list of the earliest covers mentioned above—all earlier than August 5, 1847.

From New York.

A cover in my own collection addressed to Louisville, Ky. bearing a 10c 1847 with the usual square red gridiron, hitting both stamp and cover. The cover bears a circular postmark reading "NEW YORK 10 JUL 10 CTS." in the same shade of red. The cover is endorsed on the inside by the receiver "July 10/47".



A cover, shown to me by Mr. J. J. Cone, Jr., addressed to Middletown, Conn. It bears the circular red postmark reading "NEW YORK 9 JUL 5 CTS." in the upper right corner. In the lower left corner is an uncanceled 5c 1847. The color and impression of the stamp indicate the first printing. The date of the letter and the receiver's endorsement both read July 9, 1847. This cover, although it looks authentic in every way to me (it is not extremely unusual to find an 1847 stamp, that was not cancelled on the original cover) is not absolutely conclusive.

A cover, shown to me by Dr. William Evans, addressed to Philadelphia, Pa. It bears a 5c 1847, typical first printing, but there is absolutely no postmark of any kind on the cover. The letter is dated New York July 7, 1847" and is endorsed by the receiver "July 7-8 1847"—the "8" evidently being the date of receipt. This is, of course, even less convincing than the previously described one. The absence of postmarks makes one wonder if the letter might not have been carried by hand instead of being posted. But the history of the cover which came from the well-known "Whelen" correspondence of St. Louis Postmaster Provisionals fame, leads to the impression that the stamp had at least been purchased in the New York City post office not later than July 7, 1847.

#### From Philadelphia.

A cover, in my own collection, addressed to Lancaster, Ky. bearing a horizontal pair of 5c 1847's from the first printing. The pair is cancelled with the typical blue framed PAID, and also (partly on the stamp and partly on the cover) a postmark in circular form, in blue, reading "PHILADA PA JUL 31 10 CTS". The letter is headed "Philada July 31st 1847" and the receiver's endorsement also includes "1847".

#### From Boston.

A cover, in my own collection, addressed to Lancaster, Ky. bearing a 10c 1847, cancelled with a red "10". The cover shows an identical "10" not touching the stamp, and the circular red postmark reading "U. S. EXPRESS MAIL BOSTON MASS AUG 3". The receiver's endorsement reads "G. H. Ward, August 3, 1847."

I have a record of having seen noted at various times in the philatelic press three other covers bearing 1847 stamps from New York City dated prior to August 5, 1847, (but all later than July 10th) and one from Philadelphia bearing a pair of 5c mailed one day earlier (July 30, 1847) than my cover. I believe this Philadelphia cover is now in the Worthington collection.

It might be added that two articles, on the date of issue of the 1847 stamps have appeared in the American philatelic press since June, 1913, both of which copied the salient features of the Philatelic Gazette article, but without giving any credit whatever.

#### Number Issued.

The following extract is taken directly from the "Report of the Postmaster General" dated November 29, 1851.

"The duty of procuring and issuing postage stamps having been performed by this office since the commencement of their use, in 1847, a statement of the number procured and issued to postmasters for sale may not be uninteresting.

The whole number of five and ten cent stamps prepared under the eleventh section of the act approved March 3, 1847, was

1,050,000 tens	} amounting to .....	.\$325,000
4,400,000 fives		
Between the 1st of July and the 30th of		
June, 1851 there were issued		
891,000 tens	} equal to .....	.\$274,710
3,712,200 fives		
Leaving on hand .....		\$50,290

The amount of those stamps on hand has been considerably increased since the 1st of July last, by the return of those redeemed by postmasters from persons holding small parcels at the time the three-cent rate for paid letters began."

Note the date "1st of July" as given above as bearing on the date of issue.

Both Tiffany and Luff give these same figures, except that both give the number of 5 cents stamps issued as 3,712,000—slightly different from the figures given above.

Luff's work states that the following separate orders were sent to and executed by the contractors.

	5 Cents	10 Cents
June 3, 1847 .....	600,000	200,000
Mch. 15, 1848 .....	800,000	250,000
Mch. 20, 1849 .....	1,000,000	300,000
Feb. 5, 1850 .....	1,000,000	300,000
Dec. 9, 1850 .....	1,000,000	
Total .....	4,400,000	1,050,000

The report of the Postmaster General for 1852 gives the total value of the 1847 stamps redeemed after their demonetization as \$8,229.20.

Luff's work on page 64 states that

"In the [Postmaster General's] report dated December 1, 1853, are also given as items of expenditure:

'Stamps returned, old issue ..... \$68.05  
'Stamps on hand overcharged, old issue..... 85.90'

Presumably the stamps represented by the last item should be deducted from the number reported as delivered to postmasters."

Adding these sums to the value of the stamps redeemed previously gives a total of \$8,383.15. Supposing that a proportionate number of each value, to the number printed, was returned, this would mean about 27,200 10c and 113,300 5c; leaving as an approximate total ~~863,800~~ 10c and ~~3,598,900~~ 5c stamps actually used, or more strictly speaking, issued for use and not redeemed. These figures are probably as accurate as it is possible to get them at this late date. When the fact is noted that about 30,750,000 adhesive postage stamps are issued by this government per day at the present time, it may give a clearer idea as to how small the 1847 issue really was.

I have not been able to find any record of the number of letters mailed per year while the 1847 issue was current so that no estimate could be made in this way of the proportion of letters that bore stamps, but the following figures (taken from the Postmaster General's report dated Nov. 29, 1851) for the last two quarters of 1850 and the first two quarters of 1851, give some basis for making an estimate. The total amount received by the department for letter postage, paid in cash, was \$5,279,802.40 while the amount received from the sale of stamps was but \$89,440.30. Thus it will be seen that less than two per cent. of the letter mail, or in other words, less than one cover in fifty was carried by stamps.

These figures are further borne out by the number of 1847 stamps used per year (an average of about 1,116,000) compared with the number of stamps used per year (over 57,000,000) for some time directly after the 1847 issue became obsolete, during which latter period the prepayment of domestic letter postage was almost universal throughout the country. It will be seen that the proportion is about the same.

#### Number of Plates.

It seems fairly certain that three plates of the 5c and two plates of the 10c were used for printing these stamps. Luff, in his work, states that but one plate of each value was used, basing his opinion on the affidavit, to which reference has already been made, in which it was stated that two plates "one 5 cent plate 100 on, 1847 issue and one 10 cent plate 100 on,



1847 issue" were destroyed December 12, 1851. The seeming discrepancy in the number of plates used is thus explained. It seems certain that two 5c plates were made in 1847 and that they were used concurrently until the latter part of 1850 by which time they had both become badly worn. These plates, in all probability, were then destroyed, as of no further use, and their place taken by one new plate, this new plate being the one to which reference is made in the affidavit. The probable reason that but one plate was made at this time to replace two previously used, was that the contract with the government had but a few months yet to run, and there was no surety of its being renewed.

To go back a bit, the proof that two plates were used concurrently from 1847 to 1850 is as follows: Two large blocks of plate proofs have been seen, (these have since been cut up into smaller blocks) which overlapped to some extent. By this is meant that the blocks were large enough so that certain parts of the sheet of 100 appeared on both blocks. The spacing, alignment, etc., of these stamps from duplicate plate positions was entirely different.

Further, one of the 5c plates shows two shifts both in the extreme right vertical row of stamps—one being number 90 in the sheet. A block has been seen from the lower right corner of a sheet from another plate in which no shift occurs, but which shows the stamps of the ninth vertical row to have a strong dot in the "S" of "U. S.". Now stamps showing the dot in "S" and others showing the shifts (thus necessarily from different plates) are both found used from 1847 to 1850, the impressions proving the gradual wear of these two plates year by year. Proof of the third plate is found in the fact that copies seen on covers dated during the first six months of 1851—the last six months of the use of the issue—almost invariably show either very worn impressions or else clear "early" impressions in the typical 1851 shade, and the clear impressions are far commoner. The very few exceptions noted are undoubtedly copies held over, by individuals or small post offices, from previous printings and used at this time.

The plates have arbitrarily been numbered 1, 2 and 3, the plate bearing the variety dot in "S" being called #1, the plate with the shifts #2, while the new last plate, made probably late in 1850, will be called #3.

The proof that two 10c plates were used will be discussed later while considering the plating of the stamps of this denomination.

#### Makeup of the Plates.

Neither a plate number nor any imprint, (other than the tiny "R. W. H. & E." at the bottom of each stamp) is found on any of the 1847 plates. The plates, all of steel, consisted of ten rows of ten impressions. From the fact that the alignment is never perfectly regular either horizontally or vertically, it is evident that the impressions were rocked on the plate from the transfer roll one by one, and never in groups of two or more as was customary with most later issues. It seems fair to assume that a transfer roll having but one relief upon it was used, because had it been a multiple relief roller more than one impression would probably have been rocked at a time, and a certain regularity of alignment would have resulted.

The 5 cents plates were seemingly laid out in the following manner before the impressions were rocked on them by the transfer roll. Ten very faint horizontal guide lines were drawn on the plate to assist in placing the guide dots. These dots were placed ten to a line about 10mm. apart. In addition at least one plate showed a very faint vertical guide line even with the right edge of the right vertical row of stamps. With the exception of traces of this vertical guide line, none of these lines can be seen on the issued stamps although the original plate proofs often show them more or less clearly. The hundred impressions were then rocked on the plate with the aid of the guide dots so that ninety stamps (all but the extreme left vertical row) show one of these dots in the small tri-lobate ornament at the left of the medallion. The extreme right vertical row of stamps usually shows a dot in the corresponding position in the right sheet margin, that is, about 2mm. to the right of the right frame line. It should be noted that occasionally a stamp has two, or even three guide dots in the right sheet margin. The second marginal guide dot may be only about 1mm. from



the stamp, in line, horizontally with the other dot or maybe just above it. The third marginal dot found on at least one stamp,—# 80 in plate 1,—is just above the dot which is 2mm. away from the stamp.

On some of the stamps in the ninth vertical row of Plate #1, two—and in one instance (# 89 on the plate), three—guide dots are found in the tri-foliate ornament at the left of the stamp. This vertical row is made up of the stamps with the variety dot in "S" of "U. S.". These multiple guide dots on the stamps possibly also occur on a very few stamps not in this row.

The 10 cents plates were laid out in very similar fashion. Because of the fact that the ink used gave much clearer impressions, and the added fact that neither of the 10 cents plates showed any appreciable wear, the faint horizontal guide lines are not infrequently discernible on the issued stamps. It might be added that occasionally two horizontal guide lines, close together, may be found in place of the one. This is also to be seen on some of the 5 cents plate proofs. One thing, found on the 10 cents stamps only, is a distinct dotted guide line down the right margin of the extreme right vertical row probably of but one plate. This seems identical with the vertical dotted guide lines found on the 5 cents New York Postmaster's provisional stamps, which were made by the same firm of engravers. At least one of the plates of the 10 cents value shows a faint vertical guide line down the left margin of the extreme left vertical row and one shows a similar line down the right margin of the extreme right vertical row.

There are of course, no pane division lines or arrows on any of the plates of either value.

#### Margins.

The sheets of paper on which the stamps were printed were seemingly but little larger than the plates, or rather than the ten rows of ten impressions on the plates. Copies showing wide sheet margins are not often found, largely for the reason that the stamps were cut apart with scissors or torn apart, and at the same time the margins were usually trimmed away. The widest top sheet margin seen is  $9\frac{1}{2}$  mm., the widest bottom margin 16mm., while the widest side margin noted is 9mm. The top sheet margin very seldom exceeds 2 or 3mm. Judging from this it seems probable that the top of the plate was used as a guide in placing the sheet for printing.

(To be continued.)

## THE LINE ENGRAVED STAMPS OF BELGIUM.

JOSEPH B. LEAVY.

(Continued.)

There are a number of the 20 centimes upon which the frame lines have been recut; I possess or have seen the following:

(1) Bottom frame line recut for its entire length, diagonal lines of shading of the background redrawn in lower left corner between the outer frame line and V of VINGT CENTS.

(2) Top frame line recut, extending  $\frac{1}{2}$  mm. beyond the right frame line, bottom frame line recut from beneath I of VINGT to left, extending  $\frac{1}{2}$  mm. beyond left frame line, diagonal lines of shading of background entirely missing from between left frame line and V, and V and I, for a space of 1 mm. above bottom frame line.

(3) Top, bottom and left frame lines recut for their entire length, diagonal lines of shading of the background entirely missing in left upper corner from outer frame lines to numeral circle.

(4) Top frame line recut for its entire length, left frame line recut from a point level with the eye to the top frame line and extending  $\frac{1}{4}$  mm. beyond that line, showing double from eye to middle of numeral circle, diagonal lines of shading of background entirely missing between outer and inner frame lines at top, from left corner to above P of POSTES.



# THE PHILATELIC GAZETTE

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## THE UNITED STATES 1847 ISSUE.

By CARROLL CHASE.

(Continued from page 172.)

### Alignment and Spacing.

On the 5 cent plates the horizontal alignment is sufficiently irregular, so that, in extreme cases a stamp may be found a half mm. higher than the adjoining one; while the vertical alignment sometimes shows almost a half mm. variation. The horizontal spacing varies from  $1\frac{1}{4}$  to 2mm. the average being a trifle over  $1\frac{1}{2}$ mm.; while the vertical spacing varies from  $\frac{3}{4}$  to  $1\frac{1}{2}$ mm., the average being a bit less than  $1\frac{1}{4}$ mm.

On the 10 cent plates the horizontal alignment is sufficiently irregular, so that, in extreme cases a stamp may be found a half mm. higher than the adjoining one, while the vertical alignment sometimes shows almost 1mm. variation. The horizontal spacing varies from  $1\frac{1}{8}$  to 2mm. the average being about  $1\frac{3}{8}$ mm.; while the vertical spacing varies from 1 to  $1\frac{1}{2}$ mm., the average being about  $1\frac{1}{4}$ mm.

Let us be thankful that the spacing is as wide and the alignment as regular as it is. Suppose the spacing had been as close, and the alignment as irregular as on some of the early Ceylon plates, for example. How many, or rather how few 1847 stamps with margins clear of the design could be found? They are scarce enough as it is, but how much worse it might be.

### Shifted Transfers.

On the 5 cent value two may be found, both from the extreme right vertical row of the plate arbitrarily numbered 2. Never having seen a block or strip including both stamps, I have no absolute proof that the two shifts mentioned come from the same plate, although neither one comes from the plate showing the "dot in S". Should it prove to be the case that they do come from separate plates, it probably means three instead of two early plates. The fact that one shift, called "A", and the two stamps above it, show guide dots in the right sheet margin, while the other shift, called "B", and the stamp below it, show none, is the reason for my faint suspicion that they may come from separate plates. On the other hand the third stamp above shift "A" shows no dot in the right sheet margin, and it is known that both plates (1 and 2) are not uniform in regard to the presence or arrangement of these marginal guide dots. I think we are pretty safe in assuming that they come from the same plate—# 2.



FIGURE 9

The more prominent one which will be called shift "A" is probably either number 40, 50, 60 or 70 on the plate, while the other called shift "B" is number 90 on the plate. Shift A (see Figure 9), the shifted design being upward and to the left, is easily distinguished by the distinct double line at the top, the extra line being strong at the right and growing weaker, breaking and finally disappearing before it reaches the left edge of the stamp. The shifted part of the design also shows on the left "5", in the letters of "POST OFFICE" and slightly in the white oval around the medallion, in the "S" of "U. S.", and some of the letters of "FIVE CENTS". The bottom frame line is not double except for a tiny distance near its right end.



FIGURE 10

The other double transfer "B" (see Figure 10) is shifted slightly downward and to the left, both the top and bottom lines being distinctly double, though the extra lines are very close to the original lines. The shifted design also shows slightly in the white oval around the medallion. Both "5's" shows a little reduplication downward and to the left, and other parts of the design show the effects of the shift very slightly.

There is a possibility of other slight shifts among the 5 cent stamps, but largely for the reason that the impressions are seldom very clear, I have never satisfied myself of the existence of these.

**Ten cent shifts.** Four of these are known. Very likely all are on the same plate. They will be referred to as "A", "B", "C" and "D". "A" and "C" are number 1 and 2 respectively in the plate; while "B" occurs directly above "D" somewhere in the left margin of the sheet, though "B" has at least one stamp above it, and "D" at least one stamp below it.





FIGURE 11



FIGURE 12

Shift "A" (see Figure 11) shows the design shifted to the left and slightly downward. The reduplication shows most clearly in a line running from the northeast to the southwest in the right "X", in the white oval around the medallion and in the "S" of "U. S.", and more slightly in other parts of the design.

Shift "B" (see Figure 12) is by far the best example, being one of the strongest if not the strongest shift on any United States stamp. The shift is directly upward. All the letters of "POST OFFICE" appear strongly shaded and the reduplication also shows plainly in the part of the white oval directly above the medallion, in the "U" and "S" and both "X"s while the top frame line shows a faint reduplication about  $\frac{3}{8}$  mm. squarely above it. This is the shift listed by Luff, Toppan and others.



FIGURE 13



FIGURE 14

Shift "C" (see Figure 13) is shifted downward and to the left, the most marked characteristic being found in the lower right "X" where a distinct line is seen running from the northwest to the southeast. The reduplication also shows in the white oval around the medallion and more or less generally throughout the design. The bottom line shows a very faint reduplication below most of the right half.

Shift "D" (see Figure 14) is the least prominent of the four shifts. The shifting is to the left and slightly downward, the most marked characteristic being the bottom frame line which is distinctly double throughout its extent. There is a faint reduplication outside of the left frame line opposite its lower half, while the right frame line shows doubling just at the top and bottom. The lower left "X" also shows it, as do various other parts of the design more faintly.

### Plate Varieties Other Than Shifts.

**The 5 cent value.** The most prominent of these is the variety "dot in 'S' of 'U. S.'" This, at its best, is a strong round dot of color at the upper left of the white part of the design of the numeral. It exists in the entire ninth vertical row of stamps of the plate called 1. The nearer the bottom of the plate the stronger the dot, and also, the earlier the impression the stronger the dot. Consequently late impressions of the upper stamps of the row may not show the dot at all. Most of the stamps in this row can be plated by the varying number and location of the guide dots in the tri-lobate ornament at the left of each design. This variety was probably caused by a small piece of metal adhering to the transfer roll and gradually wearing off as the plate-maker neared the top of the plate.

The next most prominent variety is that with broken frame line at the left, the break—in marked examples—extending from opposite the bottom of "P" of "POST" to opposite Franklin's eyes. A very few stamps have been seen which show evidence of an attempt at repair of the broken line on the plate. This break is not due to wear as it may be found on early impressions. It is probably due to faulty transfer, as a careful examination of the die proofs shows this portion of the left frame line to have been weak. This line on the transfer roll being already weak in relief may also have become damaged.

Other plate varieties include horizontal dashes just within the right frame line. These occur in at least four locations—one to a stamp. One has been seen opposite "S" of "U. S.", and three in varying locations near the center of the stamp. One stamp exists with a distinct dot just below the bottom frame line under the "E" of the imprint. Another shows a very plain dot near the top of the left half of the "U" of "U. S." (This is the variety usually referred to as with "dot in U"). Another stamp, probably #10 in Plate 1, shows three dots just outside of the design at the upper right corner.



FIGURE 15



FIGURE 16

**The 10 cent value.** Here the plate varieties are numerous and distinct for the reason that the frame lines of every stamp on the two plates were touched up or recut by hand. A complete list of these is impossible but a few of the more marked varieties are here noted. One (see Figure 15) shows both the right and left frame lines to run beyond the top frame line, the left just a trifle, but the right fully  $\frac{3}{4}$  mm. Another (see Figure 16) shows the left frame line distinctly doubled opposite and a little above the upper half of the left "X". Another (see Figure 17) shows a broken southeast corner, the bottom frame line falling to meet the right frame line by a good  $\frac{1}{2}$  mm. Another (see Figure 18) shows the left frame line very weak (and often broken) throughout its extent. Another shows the right frame line distinctly double near the top. This list could be continued to great length, several more of the varieties being as pronounced as those described, but this will suffice to give some idea of the numerous varieties due to recutting.





FIGURE 17



FIGURE 18



FIGURE 19



FIGURE 20

Another prominent variety (see Figure 19) is the stamp with a distinct vertical line through the second "F" of "OFFICE". This was probably due to a scratch on the plate. Copies may be found with very distinct scratches in the margin between the stamps, horizontally. One more variety is that which is usually referred to as "Short transfer at top" (see Figure 20). There are several examples of this on the plate, varying in degree. These show the design to be very faint near the center of the top of the stamp, the faint area including the top frame line. It seems very improbable that this is a "short transfer". It was most likely caused by carelessness in the process of "cleaning up" and burnishing the plate. This "cleaning up" consisted largely of removing the rough burr at the top and bottom of the design, made up of the metal displaced by the action of the transfer roll.

#### Plating.

I made a serious attempt to plate the 5c 1847, but only a little progress was, or can be made. The reason is as follows. For plating to be possible at least a fair number of the stamps on the plate must show varieties marked enough to allow of their constant recognition. A summing up of these varieties on the 5c is about as follows. Two shifts, ten stamps with "dot in S", four with a horizontal dash inside the right frame line, two with dots just outside of the frame lines, a few with multiple guide dots (identical or mostly identical with the stamps showing "dot in S") a few with broken frame line at left, and a very few with attempted repair of the broken frame line.

K4

From Top row of Plate

Top line strong but tapers to a point at the left.



Recutting stops abruptly

Trifle higher on the plate than stamp at left

Even on the plate with stamp at right

FIGURE 22

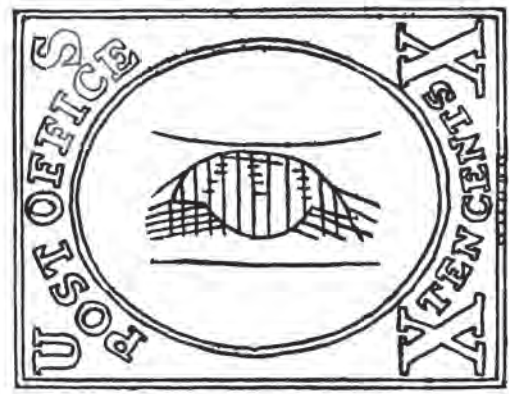


FIGURE 21



Further than this the only plating guides are slight variations in the location of the guide dots, the differences of spacing and alignment, and copies showing corner or other sheet margins. Pairs are comparatively common, but strips and blocks are scarce, and further the impressions are often far from clear, due to wear of the plate or careless printing. When it is remembered that three plates of 100 each exist, the absolute hopefulness of plating the 5c 1847, without a goodly number of large blocks, is quite apparent.

But the 10c has proved quite a different proposition. Here the proper requisites for plating may be found, because, thanks to the extensive recutting of the frame lines by hand practically every stamp, in good condition, can be differentiated from every other one. Fortunately too, the color, black, is more favorable, the impressions are almost invariably clear and the plates showed no wear. The greatest drawback, and practically the only one, is an insufficient number of the necessary pairs, strips and blocks to reconstruct the plates.

No man, even had he an unlimited purse, could possibly get together the requisite number of these pairs, strips and blocks of 10c 1847 to do any extensive plating. Consequently some method was necessary to record the characteristics of each copy of the stamp seen. To do this, I had an electro made, showing the salient features of the stamp in outline, and had a number of index cards printed on the back with this design (see Figure 21). The horrid object, resembling a centipede, in the center is really an enlargement of the small trifoliate ornament at the left of the design, which contains the guide dot, when present. The method of recording the various varieties is as follows: The character of the frame lines (usually the most important thing) is carefully recorded. The relative size and exact location of the guide dot is noted on the "centipede", scratches or other marks are indicated and when possible the alignment with other stamps is stated, (see Figure 22). On the back of the card a record is made of each copy seen, telling the owner of the stamp and when it was seen, its relation to adjoining stamps, the date of the letter, if on cover, and a brief description of the cancellation, &c., to aid in identification in case the copy is seen again from a different source. A "key" card is kept as an aid to more rapid plating. This method seems, and in fact, is slow and laborious, but it is evidently the only logical method, though I suppose actual photographs might be used. This, however, would be much more expensive and would take even more time, and the usual red cancellation is not favorable for such work. The method used is really difficult work, and requires a large supply of patience and many hours of midnight oil. As far as I know this is a little different from any other method of plating that has been used. It is not copyrighted and anyone else is at perfect liberty to tackle it. I tender my sympathy in advance.

Before reaching the unpleasant conclusion that there were two plates instead of one, the completion of the task looked quite possible. But when the number of cards got well over 100 and fourteen different stamps were found with right sheet margins, as well as two entirely different lower right corner stamps, the evidence that two plates existed became overwhelming and the problem of completing two plates instead of one took on a very formidable aspect. Mr. W. B. Sprague worked with me on this problem for some months, but finally turned it all over to me as he had decided to limit his field of effort entirely to the 1861-7 issues. Except for this very valuable help, it has been a one man job. Up to date,—April 1916—the following progress has been made. Cards are on hand describing 194 different varieties. It is probable, however, that there are a few duplicates among these. Heavy cancellations, possibly covering salient features, and copies without full margins are largely responsible for this. The definite plate position of 24 different stamps is now known but some of these come from one plate and some from the other. Further 110 copies have been identified as marginal copies or built up into pairs, strips and blocks. The biggest built-up items are irregular blocks of 23, 7 and 7, and a strip of 7, as well as four strips of 5, blocks of 4 &c. Gradual progress is still being made, though the known supply of pairs, strips and blocks that has not been seen is small. Thanks are due to many collectors and dealers who have loaned material for plating purposes.



There is no way of identifying copies of the 5c stamp as coming from any particular one of the three plates, unless the stamp be one of the shifts, and hence from Plate #2, or one of the copies showing "dot in S" and hence from Plate #1. If a stamp is on a cover dated prior to the last two or three months of 1850, or if it is a worn impression used later than that, it comes from one of the first two plates; while if it was used late in 1850 or during 1851, and is a clear early impression in the typical shade of that period, it comes from the plate called #3. As yet it is impossible definitely to assign copies of the 10c stamp to either plate.

From the fact that all the stamps making up certain strips and blocks turn up often, while others (equally distinct varieties) from other strips and blocks are very rare, it seems a fair conclusion that one 10 cent plate was used much more than the other. Why one plate seemingly was destroyed sometime during the life of the issue is not known, but the strongest probability is that the plate became cracked or otherwise damaged.

The possibility of the existence of two states of one plate instead of two separate plates was considered and dismissed while plating; because, among other reasons, the two stamps, each number 100 in a plate, are so essentially different—the guide dot and guide lines of one having no resemblance to those of the other—that they could not possibly have come from the same plate.

#### Varieties of Paper.

Thin, wove, machine-made, bluish paper was always used. Similar paper was in very general use at this time for the letter sheets on which almost all letters were written, envelopes not having come into general use.

One writer, with considerable unconscious humor, advances his belief that the bluing of the paper was accidental and was caused "By the free application of indigo used in the bleach", whatever that means. As indigo is a color far from stable and readily destroyed by the chemicals used in bleaching paper, it is no wonder that this theory produces a grin when read to a paper chemist. Further, it was not customary in those days to bleach paper that was to be tinted or colored, as it was not necessary.

The coloring of course is intentional, and is due to the addition of natural ultramarine to the paper pulp. I am indebted to Mr. D. D. Berolzheimer, a chemist of New York, for the proof of this. I cannot do better than quote part of his findings.

"On testing the paper used for the letter sheets and for the 1847 five cent stamp, I find that the pigment used was ultramarine. Consultation with some paper chemists corroborates this, in that the history of paper chemistry shows that prior to about 1860 the pigment used was natural ultramarine made from lapis lazuli. The synthetic ultramarine was not made until 1859.

"Ultramarine is the only blue pigment in use in the early days of stamp making which contained sulphur compounds. Therefore, if a piece of filter paper saturated with a solution of lead acetate and dried, is brought in contact with the paper to be tested and a drop of dilute hydrochloric acid is placed on the paper being tested, a black ring of lead sulphid will form on the lead acetate paper owing to the liberation of hydrogen sulphid from the sulfur compound of the ultramarine by the action of the acid."

The paper is all thin but varies to some extent in degree of thinness. The average paper is about .00275 inches thick. The thinnest seen is .002 inches while the thickest is .0035 inches. Papers showing the extremes are decidedly unusual.

One variety of paper that may be found consistently, shows a very fine and rather faint vertical ribbing. Stamps on this paper are not particularly scarce.

The stitch watermark, a band of lines, may be found on both values. It always runs horizontally across the stamp. This "watermark" is always due to the stitching together of the ends of the felt band on which the paper pulp is led from the vat. The fantastic theory has been advanced that this was a secret watermark of the paper maker!

Regarding the stamps found on white paper. Both the 5c and 10c values are found on original covers, that have not been tampered with, on paper that is distinctly yellowish white and shows no trace of the blue. Incidentally these 10 cent stamps are comparatively much commoner than the



5 cent. The letters bearing these stamps are almost invariably dated in 1850. My theory regarding these stamps (and it is backed up by chemists) is that one batch of gum used in 1850 and perhaps more largely on the ten cent value, contained a slight excess of acid, which gradually bleached out the ultramarine pigment in the paper. Another fact that adds to this theory is that when these stamps were used on blue covers the paper underneath the stamp and close to it is also bleached, due to the same action of the gum.

The copies on laid paper are all trimmed die proofs, as has been before mentioned.

Mr. Luff in his work lists these stamps as occurring on "greyish pelure paper". There is no denying that some of the paper could equally well be described as "greyish" instead of "bluish." From what I can learn of "pelure" it comes from the French word "pelure" meaning a peeling or skin. As used in reference to paper it indicates a distinct variety of very thin tough, hard and strong paper, which is semi-transparent. While some of the paper used for the 1847 issue has a few of these characteristics, it is never tough and strong. It seems very unlikely that a true pelure paper was ever used.

#### Varieties of Color.

First a few lines regarding the color problem. In most branches of the science of philately it is possible by written statements and illustrations to describe any stamp or group of stamps so that a fellow collector on the other side of the world may know exactly what the writer means. But when we come to the question of colors we have never been able to describe them except in the most vague and general way. There is now, however, a solution to this problem, and it is possible to designate the exact color, shade or tint of any stamp so that a collector no matter where he be, now or years hence, will be able to match accurately the color mentioned. To do this the collector must have access to a copy of Ridgway's "Color Standards and Color Nomenclature".\* A very brief description of this remarkable book will be given, first quoting, in part, some of the remarks on color terms.

"Certainly one would expect that men of learning, at least, would employ the broader color terms correctly, but some of the highest authorities \* \* \* use them interchangeably, \* \* \* and even the dictionaries, with few exceptions, give incorrect or hazy definitions of these terms.

"Color. The term of widest application, being the only one which can be used to cover the entire range of chromatic manifestations.

"Tint. Any color (pure or broken) weakened by high illumination, or (in the case of pigments) by admixture of white \* \* \*.

"Shade. Any color (pure or broken) darkened by shadow or (in the case of pigments) by admixture of black; exactly the opposite of Tint.

"Pure Color. A color corresponding in purity with one of the spectrum colors.

"Broken Color. Any one of the spectrum colors or hues dulled or reduced in purity by admixture in any proportion of neutral gray or varying relative proportions of both black and white. Also produced by admixture of certain spectrum colors."

By neutral gray the author means the gray obtained by mixing pure spectrum colors in proper proportion, viz.:—red 32%, green 42%, and violet 26%, and also equals the combination of black 79% and white 21%.

\*Color Standards and Color Nomenclature. By Robert Ridgway, M.S., C.M.Z.S., &c., Curator of the Division of Birds, United States National Museum, Washington, D. C. An authoritative work for the standardization of colors and color names, adopted by naturalists and others throughout the world. Illustrated by fifty-three plates, containing eleven hundred and fifteen named colors. Arranged according to a system which provides for the easy designation of intermediates, thereby practically increasing the number of color samples to more than four thousand. Published by Mrs. J. Evelyn Ridgway, Bird Haven, Olney, Ill. Price \$8.10 postage prepaid (Cash with order).



The color scales in this work are made by taking the six pure colors, red, orange, yellow, green, blue and violet as a basis. Each of these colors, first pure and then mixed with varying though definite percentages of the adjacent pure colors are shown without further admixture. The scales further show each of these colors mixed with varying though definite percentages of white and black. Finally these colors, pure and broken with their tints and shades are shown dulled by the addition of varying quantities of neutral gray. Altogether 1115 colors are named and by using a system of intermediates, it is possible to indicate definitely over 4000 colors.

In using the color chart match the solid color on the stamp (at least a small part of the design will show the color solid or practically so) with the blocks of color in the chart. The use of a small hand-glass magnifying two or three diameters is almost essential. It is needless to say that accurate matching requires good daylight. While matching, lay the stamp so as partly to cover the sample in the chart. In designating the color, tint or shade, either the name or the system of symbols given in the chart may be used. Of course it is to be understood that this is only for the use of specialists. In this article the attempt will be made to list all the known colors, tints and shades, to which reference is made, by Ridgway's chart, although in the body of the article simpler terms will often be used.

(To be continued.)

## THE CONFEDERATE STATES OF AMERICA.

### A HISTORY OF THE GENERAL ISSUES.

BY BERTRAM W. H. POOLE.

(Continued.)

#### VIII.—THE ARCHER AND DALY STAMPS.

In 1863 the Postmaster-General's wish for stamps printed from steel engraved plates was realized for arrangements were made in that year with a Richmond firm for supplies of 2c, 10c and 20c stamps to be produced by the line engraved process. This firm, Messrs. Archer & Daly, engraved the dies and made all the plates from which the engraved stamps of the Confederate States were printed, though they did not print all the stamps for some time in 1864 the plates were handed to a firm in Columbia, South Carolina. No arrangements were made for the manufacture of 5c stamps from engraved plates and it is to be presumed, therefore, that the Post-office Department were satisfied with the productions from the De La Rue plates of this denomination.

##### The 5 Cents, Blue.

Evidently the contract for printing the 5c stamps from the De La Rue plates was awarded to Archer & Daly at the same time that arrangements were made with that firm for the supply of the 2c, 10c and 20c stamps. At any rate the earliest date I have met with on an undoubted Richmond 5c is May, 1863, and the earliest date seen on an engraved stamp is also May 1863.

The plates used by Paterson were handed over to the new contractors and the Archer and Daly impressions can be told by the general superiority of the work as compared with that of the Augusta printer, and by the paper which is thin and hard. Some of the paper used is very like that of the London prints except that it lacks the glazed surface, owing to the fact that the paper was not so highly calandered.

That the same plates used by Paterson were employed by Archer and Daly is quickly proved by a study of the small flaws and peculiarities. There appear to have been at least five different plates and of two of these more than one distinct state is known. As in the case of the Paterson printing it is not possible to determine in what order the plates were used. Possibly



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## THE UNITED STATES 1847 ISSUE.

By CARROLL CHASE.

(Continued from page 206.)

First some considerations of the colors of the 5 cents stamps. The official description says "light brown". The color of the stamps as issued from month to month varied greatly. By the examination of a large number of dated covers it has been possible to determine with considerable accuracy the sequence in which these various tints and shades appeared. Thus by noting the color, together with the impression (as indicating the amount of wear on the plate) it becomes possible to assign any given copy—not too badly discolored or "oxidized"—whether on or off cover, to the approximate time of its issue.

Very briefly this sequence was about as follows: Two distinct colors were included in the stamps sent out in the first consignments. One is a clear rather dark brown (perhaps the official "light brown") and the other a brilliant orange brown. Later in the year—within six months of the date of issue—a rare color, indicating a small printing appeared which might be called black brown. This is the deepest shade in which the stamp is found.

During 1848 the color did not vary greatly, commonly being practically identical with the 1847 shade referred to as dark brown. One other color was used this year, not very different from the one just mentioned, but having a more reddish tone. This might be called dark reddish brown.

By 1849 the color ordinarily was considerably lighter, perhaps best described as reddish brown, another rare color, often referred to as the "reprint shade", was used this year. It is a lighter and brighter color, and may be called bright reddish brown. It does somewhat resemble one of the unusual government counterfeit colors. Possibly the ink mixer in 1875 was given, by chance, one of these rare shades as a sample of the color to be copied.

In 1850 the usual colors are grayish brown and dark grayish brown. A rarer shade is the dark olive brown, found only from worn plates as are the two previously mentioned. During the latter part of this year a decided change was made in the ink, and the orange and colors more or less closely related to it appeared. These are described as orange and brownish orange.

The typical 1851 shade is also brownish orange, but the shade is darker than the 1850 brownish orange. These, to some extent, resemble the orange brown 1847 shade but the two can be differentiated after a little practice, although both are "early" impressions.

A list of all the colors sufficiently distinct to allow of listing is given forthwith. Ridgway's "Color Nomenclature" being the authority for the names in parenthesis.

**5c Colors.****1847**

Orange brown (auburn—11 m)  
 Bright orange brown (light auburn—11 l)  
 Dark brown (chestnut brown—11' m)  
 Black brown (dark Van Dyke brown—11'' o)

**1848**

Dark brown (chestnut brown—11' m)  
 Dark reddish brown (deep Rood's brown—11'' l)

**1849**

Reddish brown (dark russet—13' l)  
 Bright reddish brown (dark pecan brown—11'' j)

**1850**

Grayish brown (light Mars brown—13' l)  
 Dark grayish brown (Mars brown—13' m)  
 Dark olive brown (Prout's brown—15' m)  
 Orange (cinnamon—rufous—11' i)  
 Brownish orange (dark cinnamon—rufous—11' j)

**1851**

Deep brownish orange (hazel—11' k)  
 Dark brownish orange (dark hazel—11' l)

It should be understood that there are more slight shades and tints than are here given, as the colors often grade gradually from one to another. This list attempts to give only those prominent enough to deserve a separate name.

The rarest colors are the true orange and the black-brown, while the bright orange brown, the bright reddish brown, the brownish orange and the dark olive brown are not much commoner.

What are commonly called "oxidized" copies—in reality they are the opposite being "reduced"—may be found in varying shades up to a pretty fair black. Peroxide of hydrogen carefully applied will return them to their normal color. Stamps showing false colors and various degrees of fading also exist. These usually have been caused by prolonged exposure to sunlight, or by chemicals used in an attempt to remove a cancellation.

Thanks again to Mr. Berolzheimer it has been determined that the ink used was surely made from one or more of the iron containing brown pigments—sienna, ochre and umber; and that it is highly probable sienna was the principal pigment used. Comparing the stamps with the samples known to have been printed with these pigments, the 1847 colors (except the orange tints) are not yellow enough for ochre, nor dark enough for umber. The ink used for the orange tints may have had some ochre with the sienna.

Regarding the shades of the 10 cents stamp. The official description says simply "black". For the reason that the stamp is black and that the shades vary but little, there is not much to be stated. Many of the varying shades found are largely due to the amount of ink on the plate. A heavily inked copy will appear a "full" or "intense" black, while a stamp lightly inked will appear, in comparison, grayish black. However, there seems to be two distinct printings that may fairly be described as deep greenish black and dusky bluish black. These are rare, and having never seen either on a dated cover, I cannot tell at what period they were used. The 10 cents colors might be listed as follows: For obvious reasons Ridgway's list is of little use here.

**10 Cents Colors.**

Black  
 Grayish black  
 Full or intense black  
 Deep greenish black  
 Dusky bluish black.



The pigment used was probably lamp black or bone black, but it would be difficult to determine which, without destroying twenty or thirty stamps to get enough pigment to perform the test. Chemically, both lamp black and bone black are nearly pure carbon.

**Varieties of Impression.**

Generally speaking both values of the 1847 issue were printed with much care.

Considering the 5 cents first. The 1847 and 1848 impressions are "early", that is, the plates showed little or no signs of wear.



FIGURE 23

FIGURE 24.

FIGURE 25.

Figure 23 shows a particularly clear impression. By 1849 the impressions are not as satisfactory because both plates in use give evidence of considerable wear, the finer lines of the design becoming more and more faint. By 1850 the impressions show badly worn plates. With the very last printings made from them, the finer lines—in particular the wreaths &c. forming the background of the design outside of the medallion—can hardly be distinguished. These copies showing extreme wear are far from common. In 1851, and sometimes late in 1850, the impressions are again entirely satisfactory, owing to the use of the new plate.

Even stamps printed from the plate while new are occasionally not quite up to the mark because of defective inking; either too much ink having been left on the plate causing a rather blurred impression or too much ink having been wiped off, causing the impression to appear flat—that is, it does not stand out well. Some of the too heavily inked impressions somewhat resemble shifts.

Another cause of poor impressions is dry paper. The paper used in printing from line engraved plates must necessarily be moist. It is customary to dampen a considerable number of sheets and pile them up before starting the press. Some of the paper, particularly near the edge of the sheets, may become comparatively dry and not pick up the ink cleanly from the plate. Impressions due to worn plates and those due to dry paper can be told apart as follows:

**From worn plates.** (See Figure 24). All the fine lines of the design are faint, so much so that in marked cases the wreath around the medallion can be traced with difficulty if at all, although the printing may be carefully done. The solid parts of the design such as the heavy shading of the "U" "S" and "5's" stand out well and are not broken. There are but three distinct colors from the badly worn plates—grayish brown, dark grayish brown, and dark olive brown—and the date of the letter cannot be earlier than about May 1850.

**Due to dry paper.** (See Figure 25). The impression may be "early" or "late". Unless coming from a badly worn plate the fine lines, such as make up the wreath around the medallion, can be traced. The heavy part of the background of the medallion, the heavily shaded part of the coat and

the solid parts of the design are broken and rough. Any shade may be found on dry paper and the date of the letter may be any time that the stamps were in use. With the 10 cents value these impressions make the stamp look grey.

Badly "oxidized" copies, particularly those in which part of the design only is affected, have a peculiar look and may be puzzling if not recognized for what they are.

Still another form of imperfect impression is caused by putting the printed sheets in contact with one another before they are entirely dry. The result is an "offset" on the back of the stamps underneath the gum. Offsets on this issue are rare and the few seen were all faint. As will be readily understood, this offset removed some of the ink from the front of the freshly printed stamps, thus harming the impression. These somewhat resemble the impressions due to slightly dry paper.



FIGURE 26.

Further, copies may be found showing that the paper became creased during the printing process. When this crease is opened out it leaves a blank space on the stamp. (See Figure 26). It has always seemed remarkable to me that these are so uncommon with this issue. Considering the size and thinness of these sheets of moist paper, it must have taken considerable skill to place them on the plate without any creasing.

Some very unusual impressions have been seen, that appear at first glance like double impressions. These are rarities. The whole design, or in some cases only part of it is doubled, or rather, smeared; but the doubling is not sharp or far removed from the original impression. The 10 cents value, for some reason, seems commoner than the 5 cents in this condition. These are undoubtedly due to a slight shifting of the paper during the process of printing, and never to having been twice through the press as would a true double print. The latter I have never seen.

#### Gum

The gum is thin, nearly colorless and inclined to crackle. From its solubility in cold water, I judge it is gum arabic or dextrin, or what is most probable a mixture of the two. It seldom or never stained the paper. The gum does not swell up when put in water which it would do if it contained gelatine. Dextrin is made by the action of dry heat or nitric acid on potato or grain starch. If made by the acid method and not perfectly purified the finished dextrin may be slightly acid. A batch of such gum would account for the white paper before mentioned.

I have seen one copy of the 5 cents stamp (taken from the original cover by myself) which undoubtedly had thick dark brown gum. While this evidently dates back to the use of the stamp I feel quite certain that the user of the stamp and not the manufacturers, applied this gum.



The gum is not easy to imitate and regummed copies usually can be identified without much difficulty.

Luff, on page 61 of his work, gives the following interesting details regarding the method of gumming:

"The gum was applied by hand by two apprentices of the Company, an apprentice engraver and an apprentice printer. Besides their regular duties these men were employed as watchmen. Three nights in each week they gummed the sheets of stamps (being paid for work overtime) and hung them up about the room to dry".

This certainly gives an insight into the crude methods of the times.

The gum evidently was not always satisfactory, or its use may not always have been understood, for stamps fastened to the cover by sealing wax or wafers are not very uncommon. When sealing wax was used the stamp was often "grilled" by pressure with a thimble or some similar object used in sealing letters.

#### Perforation.

I have never seen or heard of any attempt, even a private one, to perforate or roulette any of the 1847 stamps.

#### Comparative Rarity of Used and Unused Single Copies, Pairs, Strips and Blocks.

**First the 5 cents unused.** Owing to the careful calling in and destruction of remainders by the post office department, real mint copies are rare. This is particularly true of the scarcer shades. Quite a few unused strips and blocks of this stamp are known, but the great majority of them are in poor condition. As far as my knowledge goes the finest piece in existence is a square block of sixteen in practically mint condition, from the Crawford Collection.

**Considering the used stamps.** Pairs are not scarce for the reason that they were frequently used in place of the 10 cents stamps. They are more often found horizontal than vertical. Strips are decidedly scarce. I surely have seen fewer strips of the 5 cents than of the 10 cents though they do not bring as good prices. Used blocks are rarities, especially those post-marked and not pen or pencil cancelled.

**The 10 cents value.** True mint copies are really very scarce. I think it is no exaggeration to say that fully 95% of the "unused" copies seen have had pen marks or other cancellations removed. The black pigment used is a very fast color, and withstands the cleaning process remarkably well. Several unused strips are known. I have heard of but three unused blocks, one of six and two of four. One cause for the great rarity of blocks—either used or unused—was the general habit of cutting the sheets into strips. This was probably done to a large extent even by the post office clerks.

Used pairs are many times scarcer than two single copies. Quite a number of used strips of from three to six are known, but their value is even greater proportionately than pairs. I know of but a single used block of this stamp—a block of four—in the Worthington collection.

#### Demonetization.

Both values of this issue were demonetized by the government July 1st 1851 when the 1851 issue became current. For a period of several months the post office department exchanged the old stamps for the new.

Copies occasionally passed the post, however, after this date. Copies showing this illegal use are rare and desirable. I have in my collection or have noted, the following examples:

A cover from Cannonsburg, Pa. to Lexington, Ky. franked with a 5 cents 1847 and a 1 cent 1851 to make the double—6c—rate. The envelope is dated by the addressee "1852" and the postmark is "SEP 15". The postmaster apparently did not think it legal and wrote "No go" on the cover. He then seemingly changed his mind, crossed out the "No go" and the cover went through without postage due.

Another cover bears a 5 cents 1847 postmark in black, "WASHINGTON CITY D. C. SEP 29". The cover is addressed to Annapolis, Md., and is endorsed "received September 30 1851". There is no evidence that this stamp did not pay the full postage.

Another is a cover cancelled "Massillon O Sep 10" and sent to Pittsburgh, Pa. It bears one 10 cents and one 5 cents 1847 which seemingly paid the postage without question. Whether this represented the old triple rate or the new quintuple rate is not evident.

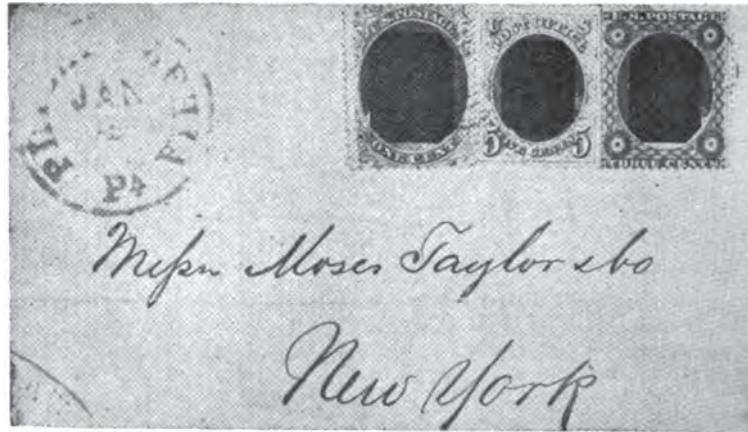


FIGURE 27.

Another is the face of a cover cancelled "Philadelphia Pa. Jan 4" and sent to New York City. This cover bears a 5 cents 1847 between a 1 cent 1847 Type II and a 3 cents 1847 Type II, thus making up the triple—9c—rate. (See Figure 27). This must have been used at least as late as 1858, as the perforated stamps did not appear until February 1857. This combination also seemingly paid the postage without question.

As a matter of curiosity I recently mailed a letter, bearing a 10 cents 1847 to myself from the main post office in New York City and it came through without a hitch. This is not remarkable when one stops to think that probably there is not a post office clerk in the country unless he be a collector of early United States stamps, who knows that the 1847 issue has been demonetized.

Mr. Luff in his work states that because of the absence of a current 10 cents stamp, the 10 cents 1847 stamps were probably used for paying foreign postage for several years after 1851. This may possibly have been the case but I have never seen such a cover. Besides, the 1847 issue was called in and redeemed when the 1851 issue became current.

#### Original Plate Proofs.

These exist from at least two plates of the 5 cents and one of the 10 cents.

The 5 cents proofs were taken from the first two plates before they showed any signs of wear. They exist in three colors, black, brown and dull orange. It is quite possible that they were made as samples from which the post office department was to choose the color; the choice being the brown for the 5 cents and the black for the 10 cents. They were usually overprinted "SPECIMEN"—in black on the dull orange and brown proofs and in red on the black proofs—each stamp on the sheet showing the word running from the lower left to the upper right corner of the stamp (see Figure 28). The length of the overprint, including the period after the word is about 23 mm. while the height of the letters is about 3 mm. The overprinting was very carefully done, no variation whatever having been





FIGURE 28.

seen. All three colors of these plate proofs also exist without the word "SPECIMEN" but these are far rarer than those with "SPECIMEN". As far as I know all the plate proofs are on India paper, though they are frequently found having the appearance of cardboard proofs because still adhering to the original card backing on which they were printed.

Exactly the same remarks may be made about the 10 cents plate proofs except that they seemingly exist in but two colors—black and dull orange, identical with the 5 cents colors. The 10 cents plate proofs in black without "SPECIMEN" are of extreme rarity. These must not be confused with die proofs on India paper with small margins. The existence of a guide dot or evidence of recutting is the only satisfactory proof that they come from the plate and not the die. The most prominent shift—called "B"—the one with the letters of "POST OFFICE" distinctly doubled is found as a black proof with the red overprint "SPECIMEN".

#### List of Plate Proofs

All on India Paper.

##### 5 Cents.

With "SPECIMEN" in black.

Brown 11/1  
Dull orange 9/1

With "SPECIMEN" in red.

Black

Without "SPECIMEN".

Brown 11/1  
Dull orange 9/1  
Black

##### 10 Cents.

With "SPECIMEN" in black.

Dull orange 9/1

With "SPECIMEN" in red

Black

Without "SPECIMEN"

Dull orange 9/1  
Black

#### Common Rates and Usages.

The 5 cents stamp was primarily intended to pay the postage on single letters going less than 300 miles, and the 10 cents stamps for single letters going more than 300 miles. The 10 cents value was also intended and largely used for paying the postage on heavy letters within the country, and for the high rates of foreign postage, as well as the 40c rate to and from the Pacific Coast. Pairs of the 5 cents very often were used in place of a single ten.

It should be noted that even first class mail—written letters—when forwarded had additional postage charged; the amount being the rate from the place of forwarding to the new destination.

While the 1847 issue was current there was no free delivery or collection of mail matter even in the largest cities. People were compelled to take mail to and get mail from the post office themselves, or to employ the semi-official carriers or one of the various companies which made such delivery a business. Thus it is possible to find covers of this period bearing an 1847 government stamp and in addition a semi-official carrier stamp or a "local" stamp. Of the semi-officials I remember having seen, thus used, only those of New York and Philadelphia, though others were current and may exist.



FIGURE 29.

Various local stamps are found used with the 1847 issue, but the only ones at all common are the Blood's used in Philadelphia, and the Boyd's used in New York City (see Figure 29). The Boyd's on the illustrated cover carried the letter to the New York City post office. The cancellation at the left reads "New York & Phila. R. R."

The heaviest rate of postage that I have seen paid by the 1847 stamps was the double rate to the Pacific Coast—80c—prepaid by eight 10 cents stamps, a strip of five and a strip of three.

The rates of postage to British North America are not indicated by the 1847 stamps on such letters, as the postage to the frontier only, could be prepaid by stamps. Single letters originating more than 300 miles from the border, ordinarily bore 10 cents stamps, while those within 300 miles required but 5 cents. The phrase "Paid to the lines" often found written on covers to Canada, indicates this fact.

This state of affairs evidently applied to some extent, to many other foreign countries. For example, occasional letters are found to Great Britain and France each bearing a single 5 cents stamp, indicating that only the domestic postage to the seaport had been paid.

#### 1847 Stamps Used From Canada.

Another very interesting and very important subject bearing on the question of Canadian rates is the use of 1847 stamps from Canada to the United States.



Various thoughtful Canadians wishing to prepay letter postage through to the destination in the states—thus saving the addressee the annoyance of paying the United States postage on receipt of the letter—sent down and obtained supplies of the 1847 stamps. By prepaying the postage to the border in cash and by applying the proper amount in United States stamps to pay the United States postage, they were able to do this, though the Americans could not reciprocate until the Canadian stamps appeared in April, 1851.

I have seen five such covers and as they seem of the greatest interest and value, they will be described in detail. The fact that they came from two different Canadian cities from three different persons or firms, in three different years, proves that their use was more than accidental. This use of the 1847 issue, to me, seems more important and worthy of recognition than the use of the 5 cents New York postmaster's provisionals in various places outside of New York.

The earliest of these covers was sent by A. Mallory, October 12th 1847, from Montreal to Messrs. Goodhue & Son, New York City. The postmark reads "Montreal Oc 13 1847 L. C." The cover also shows a red "PAID" in the same ink as the Montreal postmark, and a red manuscript "4½" indicating that the Canadian postage—four pence ha' penny—had been paid to the border. The 10 cents 1847 stamp was cancelled on arrival in New York with blue pen strokes characteristic of the New York City post office.

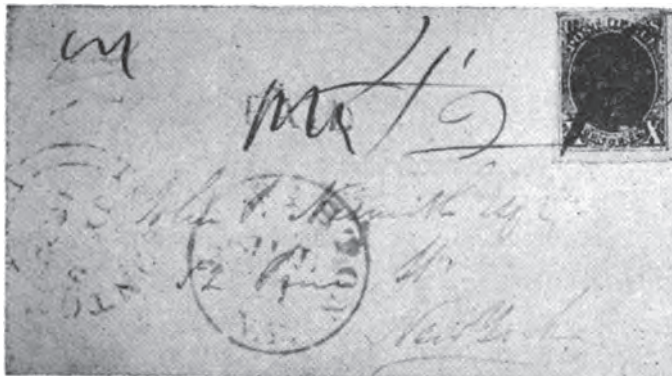


FIGURE 30.

The second cover (see Figure 30) was sent from Toronto to John P. Neswith Esq. 52 Pine St., New York City, in July, 1849. The 1847 10 cents stamp was touched by the red manuscript "4½", and was cancelled on its arrival in New York City with the brownish black pen marks, as typical of the New York City post office as the blue pen marks on the previously described cover. The red manuscript "4½" and the black "PAID" applied in Toronto indicate Canadian postage paid to the border.

The third, fourth and fifth covers are much alike and can be described together. All came from Montreal in 1851, one March 13th, one May 2nd, and one September 4th. All are addressed to Messrs. E. D. Morgan & Co., New York City. One bears a pair of 5 cents, and two bear a single 10 cents 1847. The 10 cents mailed March 13th was cancelled on its arrival in New York City with the typical New York red curved "PAID". The pair of 5 cents and the other 10 cents were cancelled in black in Montreal with the target obliteration mark made up of seven circles. This was used to cancel practically all of the earliest Canadian stamps which appeared April 22nd 1851.

(To be continued.)

# THE PHILATELIC GAZETTE

PUBLISHED MONTHLY FOR STAMP COLLECTORS

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## THE UNITED STATES 1847 ISSUE.

By CARROLL CHASE.

(Continued from page 233.)

### Bisected Stamps.

The only reference I have seen to a bisected 5 cents stamp is in Mr. Luff's work where he merely lists, without giving any further description, a 5 cents and a half of another used to make up a  $7\frac{1}{2}$  cents rate. The first mention of this bisect that I have been able to find is this same listing, in exactly the same words in the serial publication of "The Postage Stamps of the United States" in the American Journal of Philately for November 1897 (Volume X, Second Series, page 483). Upon asking Mr. Luff about this, recently, he told me that he had no recollection of the cover or other source of information from which the listing was made, a matter of some twenty years ago—and further that his notes which might clear up the subject have been mislaid. The only domestic rate that I can find where half of a 5 cents stamp might have been used, is that mentioned in Section 3 of the Act of August 14, 1848, which provided that the charge on letters from one to any other point on the Pacific Coast, should be  $12\frac{1}{2}$  cents. This was also the rate to Havana and possibly to other foreign parts. However, Mr. Luff's rate is  $7\frac{1}{2}$  cents and not  $12\frac{1}{2}$  cents. Any further information about this will be gratefully received.

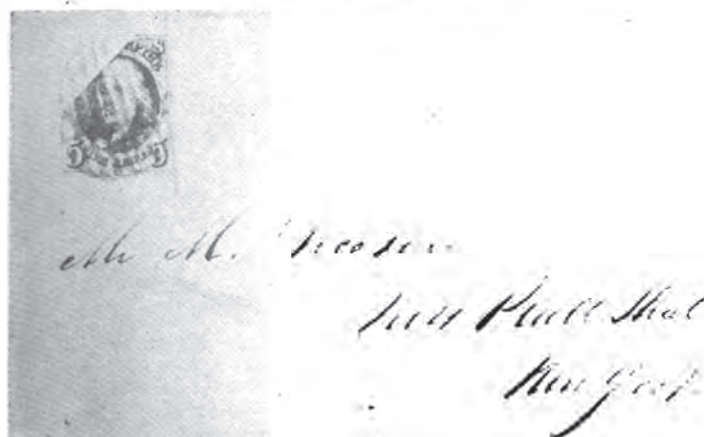


FIGURE 31.



A cover has been seen that may be worth mentioning (see Figure 31). The letter is dated 1849. It is unfortunate that there was no four cents rate to help in proving this a bisect, but there was nothing of the sort, and I fear the explanation is, that a Connecticut Yankee cut the cancelled corner from a previously used stamp, and was lucky enough to have it pass the post.

The 10 cents stamp bisected and used for 5 cents was never officially authorized, but on the other hand I have never seen any evidence that it was specifically forbidden.

I have no record in my card index of any cover bearing a bisect that indicated that the half stamp had been refused as postage, but I have a recollection of having seen or heard of such a thing.

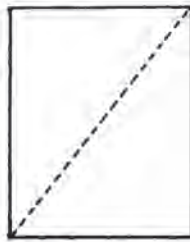


Fig. 32

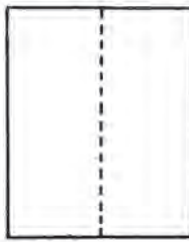


Fig. 33



Fig. 34

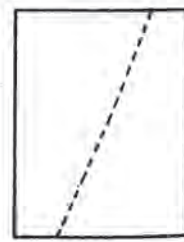


Fig. 35

The common method of bisecting this stamp was to cut it diagonally from corner to corner (see Figure 32). Somewhat rarer are the copies bisected vertically (see Figure 33), while at least one copy is known bisected horizontally (see Figure 34) and one bisected as shown in Figure 35. This cover is illustrated in Figure 36.

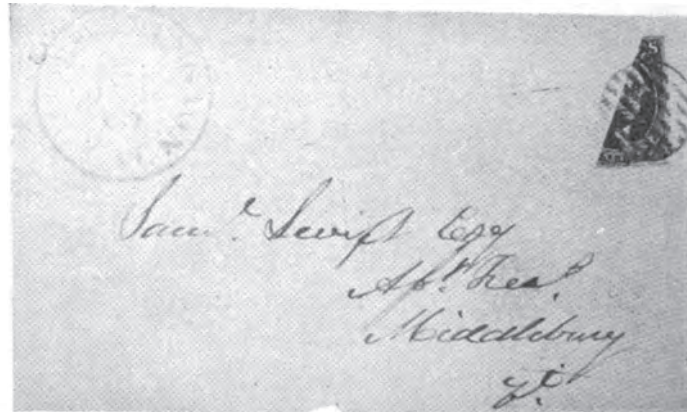


FIGURE 36.

As would hardly be expected, the majority of bisects are found used from the larger cities, probably for the reason that the great bulk of mail came from these post offices.

The first cover in the list is by far the earliest one seen. The lower left diagonal half used June 5th, probably from New York City, has the "U. S. Express Mail, N. York, N. Y." cancellation in red on the cover.

Of the eight bisects listed with full year date, five were used in June 1851; while of the four without full year date, two were used in the month

of June. As June 1851 was the last month during which the 1847 issue was current it rather looks as though bisects were made deliberately by the post office clerks to use up the stock of 10 cents stamps on hand, rather than to order new supplies of the 5 cents, so soon to be superceded.

My record shows the following copies, all of which I have actually seen.

Which Half	Date	From	To
<b>Diagonal</b>			
Upper left	Sep. 28 '47	Boston, Mass.	New York City
Lower right	Nov 1 '49	Roxbury, Mass.	New Haven, Ct.
Upper left	June 5 '51	New Haven, Conn.	Birmingham, Ct.
Lower left	June 28 '51	Philadelphia, Pa.	New York City
Lower left	June 5 ?	New York City	Taunton, Mass.
Upper left	Dec 10 ?	New York City	Centre Brook, Ct.
<b>Vertical</b>			
Right	June 7 '51	New Haven, Conn.	?
Left	June 18 '51	New York City	Carbondale, Pa.
Right	Feb 25 ?	New York City	Providence, R. I.
Right	June 6 ?	New York City	Springfield, Mass.
<b>Horizontal</b>			
Lower	June 11 '51	Baltimore, Md.	?
<b>Semi-diagonal</b>			
Right	July 15 '50	Bennington, Vt.	Middlebury, Vt.

I realize that a complete list of these bisects is out of the question, but here is a start, and I will be pleased to add to the list any sent for my inspection after my return from France.

For obvious reasons a bisect which does not show the cancellation covering the cut is of little or no value, though, possibly it may be genuine.

Counterfeit bisects are known. I have seen some that had been put on the cover and cancelled with a forged handstamp, and have also seen them made by cutting away half of the favorably cancelled whole 10 cent stamp really used on the cover, and "fixing" the cancellation to cover the cut.

#### Government Counterfeits.

At the Centennial Exhibition held in Philadelphia in 1876, the United States Post Office Department wished to exhibit, among other things, full sets of the Government issues of postage stamps to date. Ostensibly for this purpose, and also to sell to collectors, they reprinted such issues as were not current from the original plates, or from new plates made with the aid of original dies or transfer rolls in their possession. However, with the 1847 issue the original plates and dies supposedly had all been destroyed in December 1851. To complete the sets they were obliged to have engraved new dies and to make new plates therefrom; thus in reality making government counterfeits of the 1847 issue. The engraver who made the new dies did a pretty poor piece of work, so that the originals and imitations can be told apart at a glance. Following are a few of the most marked differences:

**The 5 cents.** The size of the two may be the same. The difference in size has been emphasized by some writers. The counterfeits show the "R. W. H. & E." at the bottom of the design to be much fainter than in the originals. The shirt frill shown in white just above "IV" of "FIVE" is sharp in the counterfeits and blunt in the originals. The vertical lines in the background of the medallion, particularly above and to the left of the head, show faintly if at all in the counterfeits, while in the originals they show plainly. The wreath making up the background outside of the medallion shows more plainly in the counterfeit than in the original.



**The 10 cents.** The original is noticeably narrower and taller than the counterfeit. The letters "R. W. H. & E." at the bottom (particularly the "R"), are fainter in the counterfeits than in the originals. The white collar is so heavily shaded that it is not distinct from the rest of the design in the counterfeits, while it shows distinctly in the original. The eyes are poorly drawn and look sleepy in the counterfeits, while they are well drawn in the originals.



FIGURE 37



FIGURE 38



FIGURE 39



FIGURE 40

In addition there are many minor differences in both values, but those given are as prominent as any and will allow of ready recognition. Figures 37 and 38 are enlargements of the two originals while Figures 39 and 40 are similar enlargements of the government counterfeits.

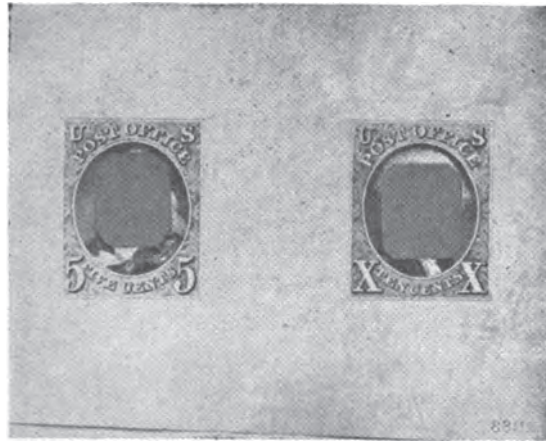


FIGURE 41

But one die was used for engraving the two counterfeit. The die block was 75mm. wide and 64mm. high. A number, 2088, shows, reversed, in the lower right corner of an impression taken from the die. The 5 cents impression is at the left, and the 10 cents at the right. They are about 18½ mm. apart. (See Figure 41). I have seen but two of these impressions showing both values on the same piece of paper. Both are in green on India paper. One was in the Crawford Collection mounted on a large card on which was written "This die was sent to the Continental Bank Note Co. from the Bureau of En'g & P't'g. Washington, D. C. August 1877 and cleaned and restored by me. Chas. Skinner." I don't take much stock in this statement. I don't believe it means much. Take it for what it is worth. A 5 cents India paper plate proof, also in the Crawford Collection, in red brown mounted on a large card to imitate a die proof, had written on it in the same handwriting—probably Skinner's—"Re-engraved die worked over by Chas. Skinner". In different handwriting is also written "Re-engraved by C. Burt McCoy". It is possible that this is the name of the man, at the Bureau of Engraving and Printing, who engraved the die.

A few die proofs have been seen in normal colors, but these were printed separately for each value, and even they are decidedly rare. Most of them come from sets of die proofs bound in book form, a few of which—perhaps a dozen or twenty—were issued about 1903, and include die proofs of the 1902 issue of stamps. These books were probably meant for presentation to high government officials. The first page of each of these books shows two of the 5 cents and two of the 10 cents die proofs. Two (one of each value), are clearly printed and are labelled "1876", while the other two are printed so as to appear badly blurred and are labelled "1847"! The printer evidently counted on fooling at least the non-philatelic public into the belief that he had both the original and counterfeit dies.

I have seen one die proof of the 5 cents in grayish brown on thick white bond paper. I have also seen one each of the 5 cents and 10 cents in green on India paper with small margins. These are exactly the same shade as the die proofs showing both values on one piece of paper, and are undoubtedly the same thing.

A list of the government counterfeit die proofs I have seen is as follows:

**Die Proofs of the Government Counterfeits  
Both Values on One Die  
on India Paper.**

Green.



5c

**On India Paper.**

Orange brown—13 m—clear and smudged impressions.

**On Thick White Bond Paper.**

Grayish brown—13" l

10c

**On India Paper.**

Black—clear and smudged impressions.

One plate, bearing fifty impressions, five horizontal rows of ten, was made for each value. These also show slipshod workmanship. From the irregular alignment and spacing, both horizontally and vertically, it is evident that a single relief transfer roll, or but a single relief on a multiple relief roll was used in making each plate.

The frame lines on the original 5 cents die, and hence on the transfer roll, were decidedly weak, necessitating the recutting of all the frame lines on all the stamps on the plate. The exceptions are number one on the plate on which the right frame line was not recut, and number 27 on which the bottom frame line was not recut. On some of the stamps, number 49 for example, the heavy recutting of the bottom frame line nearly obliterates the letters "R. W. H. & E." which make up the imprint. Even the recutting was carelessly done. The recut lines frequently do not meet properly at the corners and with some stamps the frame lines are not straight. With numbers 39 and 40 for example, the left frame lines are remarkably crooked.

The 10 cents plate shows the same careless recutting of the frame lines of every stamp. Numbers 6, 16, 28, 44, 45 and 46 show the irregular recutting very plainly. There are several bad scratches on this plate, which look as though they were made with a piece of very hard grit in the "waste" used for wiping. It is quite possible that neither of these plates was hardened because of the few impressions that were to be made from them.

Neither of these plates bore any number or any imprint other than the faint "R. W. H. & E." at the bottom of each stamp.

The following circular speaks for itself and indicates how these stamps were offered to the public. Such parts as do not refer to the 1847 issue are omitted.

**SPECIMEN POSTAGE STAMPS.**

Post Office Department.

Office of the Third Assistant Postmaster General.

Division of Postage Stamps, Stamped Envelopes and Postal Cards.

Washington, D. C., March 27, 1875.

The department is prepared to furnish, upon application, at face value, specimens of adhesive postage stamps issued under its auspices, as follows:

**Ordinary Stamps for Use of the Public.**

1. Issue of 1847—Denominations 5 and 10 cents. Value of set, 15 cents.

Also Official Stamps  
Newspaper & Periodical Stamps.

The 1847 and 1851 stamps are obsolete, and no longer receivable for postage. The subsequent issues of ordinary stamps are still valid. \* \* \* All the specimens will be **ungummed** \* \* \* It will be useless to apply for gummed stamps \* \* \*.

The stamps will be sold by sets, and application must not be made for less than one full set of any issue, except the State Department official stamps and the newspaper and periodical stamps of 1874 \* \*.

Stamps of any one denomination of any issue will be sold in quantities of two dollars' worth and upward.

Under no circumstances will stamps be sold for less than their face value. \* \* \*

Applications should be addressed to "THE THIRD ASSISTANT POSTMASTER GENERAL, WASHINGTON, D. C."

No other stamps will be sold than are included in the above list; and specimens of stamped envelopes (either official or ordinary) or of envelope stamps, postal cards, or used stamps, will not be furnished in any case.

E. W. Barber,

Third Assistant Postmaster General.

Various editions of this circular exist, issued at different times for display to the public in post offices and similar places.

The number of stamps issued is given in the report of G. B. McCartee, Chief of the Bureau of Engraving and Printing, for the fiscal year ending June 30, 1875, which reads in part:

"Engraved two dies for the Post Office Department Special Agent Commission, die No. 2,088 with one 5 cent and one 10 cent stamp on the same die. Engraved two plates, 5 and 10 cents, postage 1847. Printed 11,450—5 cents. Printed 10,000—10c stamps."

This extract from the report is copied from Luff, as is the following record of quantities sold:—

	5 cents.	10 cents.
1875, Received	11,450	10,000
July 16, 1884, on hand	6,671	6,117
Sold	4,779	3,883

The sale of these had been discontinued on July 15, 1884 and on the 23d of the same month those that remained were destroyed by order of the Postmaster General.

The paper used for printing these stamps is quite different from that used for the originals. It is a wove paper showing the grain distinctly, usually a deeper and grayer blue and thicker averaging .00325 of an inch in thickness. Mr. Luff lists this stamp as also existing on horizontally laid paper. I have never seen one of these but I have seen what purported to be a copy on vertically laid paper. However, this stamp, when soaked, proved to have had a very thin sheet of Japanese laid paper pasted on the back. I suppose it is possible that Mr. Luff's horizontally laid paper is of the same breed.

One very peculiar item that I have never seen mentioned except in the Catalogue of J. C. Morgenthau & Co.'s 56th sale, held in October, 1912, is a complete sheet of 50 of the 10 cents stamps on white paper with full original (?) gum. I do not know how to account for this but think it probably is some sort of a proof. As far as I know none of the 1875 government counterfeits were issued with gum.

I have never seen a block, strip or even a pair of either the 5 cents or 10 cents stamps on the regular bluish paper. The great majority if not all of them were cut from the sheets and sold one by one.

Considering the very limited number printed, it seems most remarkable that the 5 cents value exists in several distinct colors. It looks as though three separate batches of ink must have been used. The first four colors in the following list probably were made from one batch of ink, the next two from another and the last from still another.

There are no shades of the 10 cents worthy of separate listing, all having been made from the same ink.



**Government Counterfeit Colors.****5 Cents.**

Pale red brown—9 l  
 Red brown—9 m  
 Dark red brown—7 l  
 Deep red brown—7 m  
 Orange brown—13' m  
 Dark gray brown—13'' m  
 Yellowish brown—11 m

**10 Cents.**

Black—2 or 3 very slight shades.

Regarding plate proofs of the Government counterfeits. These exist on both India paper and cardboard in several shades and tints of the normal colors, indicating various printings. The 5 cents may be found in dull rose on cardboard. These are very rare. Further, both values are found on cardboard in five colors—green, brown, black, blue and red. These are part of the set in five colors which includes practically everything in ordinary postage stamps from 1847 to 1875 and also the department stamps &c.

**Plate Proofs of the Government Counterfeits.****5 Cents.****On India Paper.**

Red Brown—7'' l  
 Yellowish Brown—11 m  
 Orange Brown—13' m

**On Cardboard.**

Orange Brown—13' l  
 Yellowish Brown—11 m  
 Dark Yellowish Brown—11' m  
 Dull rose red—1' l  
 Green—35 l  
 Blue—45 n  
 Deep Greenish black  
 Red—6 h  
 Dark brown—13' o

} These make up the set of five colors.

**10 Cents.****On India Paper.**

Black (two slight shades)

**On Cardboard.**

Black  
 Grayish Black  
 Greenish Black  
 Green—35 l  
 Blue—45 n  
 Deep Greenish black  
 Red—6 h  
 Dark brown—13' o

} These make up the set of five colors.

**Counterfeits and Fakes.**

I have seen no counterfeits of the 5 cents unless a halftone in orange brown that I have, pen cancelled, was meant for one.

There is at least one 10 cents counterfeit (see Figure 42). It is a crude production probably made from a wood cut, surface printed on thick yellowish-white wove paper. They were printed from a plate and not one by one from a die. No idea of the size of the plate has been obtained.

Straight lines were ruled between the stamps, but not around the outside of the sheet. The right frame line is partly double. Washington's eye toward the right of the stamp is misshapen and looks like an over large glass eye. I have never seen anything but single copies. Various "shades" exist. All the copies seen bore forged cancellations:—black town, black gridiron and red gridiron having been noted. These may have gotten some school boy dimes but it hardly seems possible that they were ever considered dangerous counterfeits.

Used copies of the 5 cents cleaned and often regummed to pass as unused copies are common, though not as frequent proportionately as the 10 cents, the 5 cents pigment being less resistant to chemicals. The usual number of repaired copies are found.

Of course it is an easy matter to bleach the paper in imitation of the white paper copies. These should not be taken as such unless unused with undoubted original gum or on covers which do not give evidence of having been doctored.

Die proofs of both values are frequently found trimmed close in imitation of the rarer plate proofs. 10 cents die proofs in black, cut close, on thickened and gummed India paper exist as imitations of unused originals. These look rather more dangerous than they sound.

Copies of both values are frequently seen that have been stuck on covers on which they were not used. When skillfully made with copies favorably cancelled, these may be very puzzling, though the date of the letter may not agree with the shade and impression, if the stamp is the 5 cents value.

(To be continued.)

## THE CONFEDERATE STATES OF AMERICA.

### A HISTORY OF THE GENERAL ISSUES.

BY BERTRAM W. H. POOLE.

(Continued.)

#### Plate 3. State A.

The flaws and defects found on this plate occur on the following stamps:—

No. 1.—There is a colored dot between the left lower spandrel and the thick frame line opposite the lower part of the top trefoil.

No. 3.—There is a colored dot on the N of CENTS.

No. 4.—There is a tiny dot between the top trefoil of the lower right spandrel and the frame line at right.

No. 5.—Between this stamp and # 6 there is a fairly large colored dot with a tiny dot above and a curved line below, on a level with the tops of the value tablets.

No. 6.—The trefoil above the T of CENTS is almost a solid triangle in shape.

No. 7.—There is a colored dot in the left frame about 6mm. from the base.

No. 8.—There is a flaw on the lower right corner of the E of CENTS.

No. 10.—The lower frame is broken for a space of about 1mm. at its right end and the curved line of the spandrel is broken under the second S of STATES.

No. 13.—There is a flaw on the lower part of the D of CONFEDERATE.

No. 15.—There is a flaw on the top of the head.

No. 16.—A colored dot appears in the right frame about 2mm. from the base.

No. 18.—A colored line within a large uncolored flaw is shown on the chin.



## THE UNITED STATES 1847 ISSUE.

By CARROLL CHASE.

(Continued from page 265.)

### Cancellations.

No consideration of the 1847 issue can be considered complete without a study of the cancellations used at this period. In a highly specialized collection of this issue more album pages will be devoted to this branch of the study than to the varieties of the stamps themselves, though this is so because of the large number of original covers necessary to show these interesting and numerous varieties.

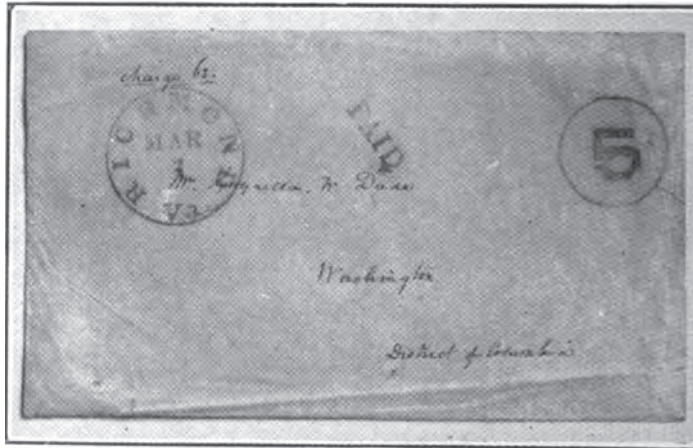


FIGURE 43.

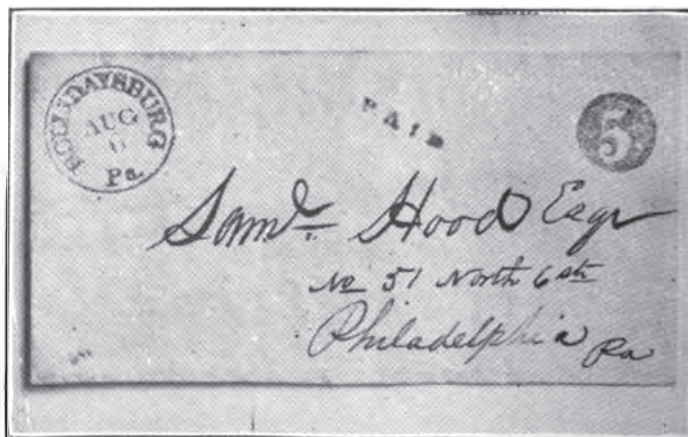


FIGURE 44.

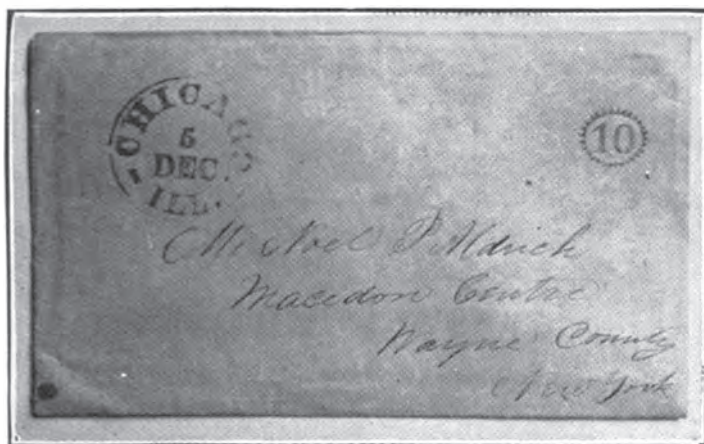


FIGURE 45.

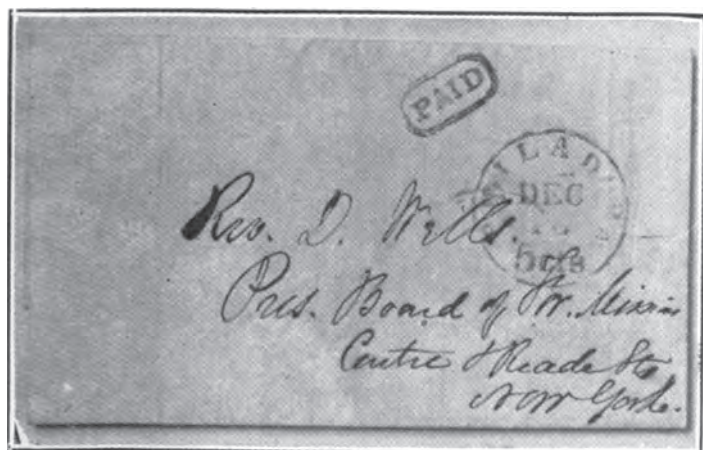


FIGURE 46.

It is a difficult matter to handle scientifically, but perhaps the following is as logical a method as any. Typical covers of this period, which show the fee to have been paid in cash instead of by stamps, bore three cancellations, first:—the "town" postmark, including the name of the post office from which the letter was sent, and the date (month and day only), second:—the word "PAID" and third:—the amount paid (see Figures 43 and 44). Occasionally a "route" postmark, for example the name of a railroad or steamboat route, took the place of the town postmark. The omission of the word "PAID" on a cover (see Figure 45) ordinarily indicated that the postage had not been paid in advance and should be collected on delivery. Prepayment of letter postage did not become compulsory until 1855. Strictly speaking if the stamp paid the full postal fee, it took the place of the word paid, but nevertheless the "PAID" frequently appears on covers bearing stamps. Combinations of two or more of these three principal postmarks are found; for example, the amount may appear in the town postmark (see Figure 46) or in the route postmark. Later, and probably also while the 1847 issue was current, the amount and the paid may be found together



in a postmark separate from the town cancellation, or both in the town cancellation. One more combination may be noted; that in which the town and route appear in the same postmark, for example "NEW YORK SHIP."

Any or all of these marks may be found in pen, or rarely, in pencil, instead of the handstamped postmark. As a rule these were used in the post offices in the smaller towns, but strange to say, it was not unusual until 1851 in the largest post office,—that in New York City for the clerk to write the amount of postage paid to be collected, in ink on the covers that bore no stamps. Verily, they had more time in those days. Pen cancellations, of course, never indicated fiscal use. Town cancellations are not infrequently found with the date or part of the date written in, in ink. This, in some instances was because no type to indicate the date had been made, and in others because the type was lost. Dates corrected in ink will also be seen.

When we have considered the various postmarks mentioned, in the various colors, as occurring on or with the stamps, it will be found that the subject is pretty well covered with the exception of the obliteration marks which came into use about as soon as stamps appeared. These were meant solely for the purpose of obliterating or cancelling the stamps.

#### Color of Cancellations.

In regard to the color of ink used in postmarking the letters. Prior to the issue of stamps each postmaster followed his own whim in choosing the ink. Red, blue and black were almost equally common, while green was used not infrequently and other colors were used occasionally. When the stamps appeared, printed in brown and black, it did not take most postmasters long to discover that red was the one color that satisfactorily cancelled both values. So, as would be expected, the great majority of 1847 stamps—perhaps 75% of those other than pen cancelled—are found with red cancellation. Red was used by such large cities as New York, Boston (about half of the time), St. Louis, New Orleans, Cincinnati, Richmond, New Haven and Mobile. The postmarks applied in the last named city are usually heavy and very brilliant in color, so it is not remarkable that someone has suggested that they used red paint.

Blue was the next most popular color, perhaps 15% being thus cancelled. Philadelphia was largely responsible for this, while Baltimore and Providence used blue most of the time, and Louisville, Buffalo and Troy also used blue.

Black cancellations are uncommon, but not rare, for Boston during the last two years that this issue was current, used a red "town" handstamp on the cover and cancelled the stamps with a black gridiron. Washington, D. C. also used black at least part of the time as did Wilkesbarre, Pa., Binghamton, N. Y., Tallahassee, Fla., and some others.

Four other colors are occasionally found. A few towns used green, but seldom if ever throughout the life of the issue. Tallahassee, Fla., Ithaca, N. Y., Frankfort, Ky., Detroit, Mich., Cleveland, O., and Bridgeport, Conn. have been seen. Incidentally true brilliant green cancellations are worth much more than those that are not. Hartford, Conn. invariably I think, used a peculiar red ink which it has become the habit to call magenta. Lake or wine color really describes it better. It is quite distinct from any other red. A few stamps have been seen, all off cover, cancelled in an undoubted ultramarine, entirely, different from any of the ordinary blue cancellations. What town or towns used this, I cannot state. Chicago (not a large city before 1851) used, but only part of the time, a cancelling ink that is somewhere between pink and purple. Ridgway calls the color veronica purple. It is absolutely distinct from any other color used, and once seen is not readily forgotten. This "pink" is the rarest of the colored cancellations.

The cancellations included under the term "red" occur in many tints and shades. If a collector wishes, he may show several, such as orange-red, vermilion and carmine. These run one into another and for that reason are not listed separately. Blue, also, may be subdivided into tints and shades from light blue to indigo.



Bridgeport, Conn. needs special mention, as it appears that the postmaster there changed the color of the ink each year. At least I have a set of three covers from there, of which the one mailed in 1848 is cancelled in red, the 1849 in green and the 1850 in blue and I have been told that black was used one of the other years.

A word should be said about two-color cancellations. Several post offices, for some reason that does not seem clear, used one color of ink for the town postmark and another color for cancelling the stamp. Boston, during the last two years of this issue, (and for many years subsequently) used a red town postmark, but cancelled the stamp in black. Baltimore occasionally used a blue town postmark but cancelled the stamp in red. Elyria, Ohio also used a blue "town" and red stamp cancellation while Cumberland, Maryland, used a red "town" and black cancellation for the stamp. Other towns undoubtedly, did this same thing. As a result of this, it is possible, when the town postmark happened to hit the stamp, to find two different colors of cancellation actually on the stamp. Red with black, as well as red with blue have been seen. These are not common. Other combinations may exist.

#### Town Cancellations.

Taking up, one by one, the cancellations mentioned as having been used on covers without stamps, first let us consider the town postmarks. These are usually round with the name of the town at the top the abbreviation of the state at the bottom and the date, month and day only in two lines in the center. No cancellation, used within the country applied during the period that the 1847 issue was current, has been seen that included the year date. There are a few exceptions to the round town cancellations, such as Utica, N. Y. which used an oval blue postmark, with ornaments at each end and the date in one line; and Morrow, Ohio which is found in red in one straight line without any frame. It is not very common to find the town postmark used to cancel the stamp. The only cities that seemed to do this invariably were St. Louis, Mo. using red and Troy, N. Y. using blue. New York, Philadelphia and other cities did it occasionally. The following colors, given in order of frequency, may be found. Red, blue, black, lake and green. I have never seen an ultramarine or a Chicago "pink" town handstamp used to cancel a stamp, but they may possibly exist.

#### "Paid" Cancellations.

Here blue is probably the commonest color, red is next often found, while black is rare. The "PAID" may be found with or without a frame around it. During the first years of the life of this issue, in particular, Philadelphia used a small blue "PAID" in an octagonal frame that made a very pleasing cancellation for the stamps. This "PAID" is shown in Figure 46. I think Philadelphia was the only large city to make common use of a "PAID" handstamp for cancelling the stamps. New York used a slightly curved unframed "PAID" in red, but only rarely is it found on the stamps. A red "PAID" on a 5 cent 1847 off cover has been seen with three lines above it and three lines below it inclosed in a circle. This is a bit like the common Boston "PAID" cancellations used as generally on the next issue. It is not the same, however, and the name of the town using it is not known. Covers bearing railroad cancellations quite often are found with unframed "PAID" cancellations on the stamps. In fact, I think, of this type of "PAID" cancellations, the majority come from such covers. The only one of the rare black "PAID" cancellations that I have seen on cover was used by the Michigan Central Railroad (see Figure 47). Hartford used a small unframed "PAID" in lake with a hand printing to it, but I have never seen this on a stamp, nor have the other rare colors of "PAID" been thus noted.

#### Numeral Cancellations.

The handstamps which had been used to denote the amount of postage paid or due, were also used to cancel the stamps. Baltimore was the one large city that did this to any extent. As both red and blue were used here, these are the two colors commonly found. Various handstamps were used here some showing the numeral framed in a circle, and some without any frame. Many smaller towns also used the numerals in red and blue as a



cancellation for the stamps, and then again they may be found in conjunction with railroad cancellations.

One very elaborate blue numeral postmark has been seen that was used in Huntsville, Ala., on a cover bearing a 5 cent 1847 stamp, but not cancelling the stamp. It consists of a solid five pointed star, with a colorless "5" in the center and a small colorless star in each of the five points of the large star.

The only black numeral that has been seen is a "5" in an upright rectangular frame used in Alexandria, at that time in the District of Columbia, but now in Virginia. It is interesting to note that this same handstamp was used to cancel some of the Alexandria Postmaster's Provisionals. I have seen three of the 5 cent stamps cancelled with a brilliant green "5" in an octagonal frame. These were all off cover so the name of the town using it cannot be stated. Hartford, used a numeral cancellation in the typical lake color, to a very limited extent. Chicago, used the pink ink in making numeral cancellations but I have never seen one on the stamp. The "10" that they used was in a circle resembling a cogwheel, (see Figure 45).

The "5" and "10" were sometimes expressed in Roman numerals—"V" and "X." Utica, N. Y. was the largest user of this kind of numerals. The Utica "V" in a double lined circle in blue makes a very pleasing cancellation.

The only numerals except "5" and "10" that have been noted as used for cancelling stamps were "2", "19" and "38." The "2" in a double-lined circle was used in Philadelphia to cancel a pair of 5 cent stamps. It is said that this form of numeral and frame was used in that city to denote postage due, so it evidently was used as a cancellation by mistake. Incidentally I have seen a 5 cent 1847 on cover used from Philadelphia, cancelled with a blue "5" in the same style of frame. This too was probably used in error. The "19" was seen in red on a 10 cent 1847 off cover and the "38" in red on a 5 cent off cover. Single letters to Great Britain were often stamped "19" and double letters "38" so these two stamps probably came from covers used to that country.

Some numeral cancellations may be found on the stamps in the town postmarks instead of separately. "5", "5 cts", "10" and "10 cts" have been seen.

Of the numeral cancellations the "5"s as a rule are found on the 5 cent stamps and the "10"s on the 10 cent stamps. Occasionally the wrong handstamp was used by mistake, so 10 cent stamps may be found cancelled "5" and the 5 cent stamps cancelled "10". The latter, of course, when two 5 cent stamps were used on one cover may be a normal cancellation, but covers are found bearing a single 5 cent stamp cancelled "10". Baltimore was particularly careless about this. Post Office clerks evidently figured out that the value of the stamp on the cover spoke for itself and used the nearest handstamp to cancel it regardless of what numeral it bore. One 10 cent stamp has been seen cancelled with both a "5" and a "10." Evidently in this instance an attempt was made to correct the wrong cancellation.

Covers bearing more than ten cents in postage stamps have been seen sent from Baltimore—to Nova Scotia with one 5 cent and two 10 cent stamps for example—cancelled "10". They probably had no handstamp bearing a numeral larger than "10".

#### Route Cancellations—Railroad.

The government made use of many railroad mail routes while the 1847 issue was current, and it is evident that letters were often postmarked while in transit. When this was done the name of the railroad route took the place of the town postmark. Figures 47 and 48 show this very well. Sometimes the official name of the route did not correspond exactly with the name of the railroad over which the route ran, though usually it did. For example the "U. S. Express Mail" route postmarks used between New York and Boston were applied on the railroad postal cars and had nothing to do with any express company, the "express" merely meaning rapid or express service as compared to local service. Letters originating in Providence, R. I. and probably in other cities along the route, may be found with these "N. York" or "Boston U. S. Express Mail" postmarks.

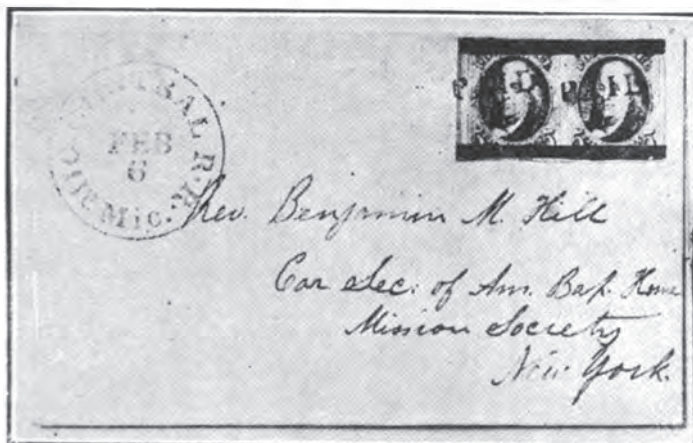


FIGURE 47.



FIGURE 48.

Railroad postmarks on this issue are all rare, in fact but a single example has been seen of many of those listed. With the exception of one in black and two in bluish green, all are in either red or blue, while four exist in two colors. All are in circular form except two that are found in one straight line. Two railroads included the amount of postage "5"—in the postmark instead of the date. Some of the abbreviations used in these postmarks appear quite odd today.

Two lists of railroad cancellations including those found on the 1847 issue, have appeared, previously. Since that time a few new ones have been found. In the following table, the first column shows the name of the railroad route exactly as it appears in the postmark; the second column, the approximate diameter or length of the postmark in both millimeters and inches; the third column, the colors in which they are found; and the fourth, remarks on the postmarks. Unless otherwise stated in the column headed "Remarks" it should be understood that the cancellation is in the ordinary circular form with the date (month and day only) in the center.

I am indebted as follows for 1847 railroad cancellations kindly sub-



mitted for inspection since the previous list appeared, to Mr. K. C. B. Nevin for the "Mic. Central R. R. Mic." in bluish green and to Mr. W. H. Schneider for the "Richmond & Ptrsbg R. R." in bluish green. Further additions will be gratefully received as it is very unlikely that this list is complete.

Name as it appears in the Postmark.	Approximate.	Color.	Remarks.
Augusta & Atlanta R.R.	33 mm 1 9/32in.	Red	
Baltimore Railroad	29 1/2 mm 1 5/32in.	Blue	
Baltimore Rail Rd.	29 1/2 mm 1 5/32in.	Red & Blue	
Baltimore R. R.	47 mm 1 13/16in.	Red	In one straight line.
Balt. & Ohio Rail Rd.	29 1/2 mm 1 5/32in.	Blue	Baltimore & Ohio R.R.
Boston & Albany R. R.	30 mm 1 3/16in.	Red	
Boston & Fitchburg R. R.	33 mm 1 9/32in.	Blue	Boston & Fitchburg R. R. The abbreviation for Fitchburg may read "Fitchburg".
Boston & Maine R. R.	34 mm 1 11/32in.	Red	
Concord & Montreal R. R.	?	Blue	
Eastern R. R.	32 mm 1 1/4 in.	Blue	
Eastern R. R. Ms.	34 mm 1 11/32in.	Blue	"Ms" means Massachusetts.
Housatonic R. R.	34 mm 1 11/32in.	Red	
Housatonic Rail Road 5	30 1/2 mm 1 3/16in.	Red	Circular postmark. No date. Large "5" in center.
Housatonic Rail Road 5	28 mm 1 3/32in.	Red	Circular postmark. No date. Large "5" in center. Name appears between two circles. Inner circle 17mm 21/32in.
Long Island R. R.	34 mm 1 5/16in.	Red	
L. I. Rail Road N. Y. 5	29 mm 1 1/8 in.	Red	"L. I. Rail Road N. Y." is between circles. The inner circle 21mm 13/16in. Large "5" in center. Date (month and day) written in by hand below the "5".
Little Miami R. R.	?	Red	
Madison & Indianapolis R. R.	33 mm 1 9/32in.	Red	Madison & Indianapolis R. R.
Mad River & Lake Erie R. R.	34 mm 1 5/16in.	Blue	Mad River & Lake Erie R. R.
Mic. Central R. R. Mic.	34 1/2 mm 1 11/32in.	Black Bluish-green	Michigan Central Rail Road Michigan.
N. Haven & Greenfield R. R.	30 mm 1 3/16in.	Red	New Haven & Greenfield R. R.
New York & Erie R. R.	32 1/2 mm 1 9/32in.	Red	
N. York & N. Haven R.R.	32 mm 1 1/4 in.	Red	New York & New Haven R. R.
New York & Phila. R. R.	30 mm 1 5/32in.	Red Blue	
Northern R. R.	33 mm 1 9/32in.	Blue	
Norwich & Worcester R. R.	33 mm 1 9/32in.	Blue	
Philada. Rail Road	57 mm 2 7/32in.	Red	In one straight line. No date.

Name as it appears in the Postmark.	Approximate.	Color.	Remarks.
Philada. Rail Road	?	Blue	Reads around the circle so that "Rail Road" appears bottom side up.
Phllada. Rail Road	?	Blue	Does not read around the circle and "Rail Road" appears right side up.
Prov. & Wor. R. R.	33 mm 1 9/32in.	Blue	Providence & Worcester R. R.
Richmond Rail Road	30 mm 1 5/32in.	Blue	
Richmond & Ptrsbg R.R.	32 mm 1 1/4 in.	Bluish green	Richmond & Petersburg R. R.
U. S. Express Mail Boston Mass.	29 1/2 mm 1 5/32in.	Red	
U. S. Express Mail N. York N. Y.	29 1/2 mm 1 5/32in.	Red	
Vermt. & Massts. R. R.	34 mm 1 5/16in.	Red	Vermont & Massachusetts R. R.
Washington Rail Road	30 mm 1 5/32in.	Blue	
Wilmington & Raleigh Rail Road	30 mm 1 5/32in.	Red Blue	

Besides the cancellations given in the table two have been seen that are probably railroad postmarks. Both consist of the letter "R" stamped in blue. The larger one—about 18mm—13/16 inches high—is on a cover postmarked "Harve De Grace Md" and sent to Philadelphia. The stamp—a 5 cent—is cancelled with a blue "PAID". The "R" is in a different shade of blue from the "town" and "PAID" postmarks. The smaller—about 12mm 1/2 inch high—is on a cover postmarked "Dayton O." and addressed to Philadelphia. The stamp, a 10 cent, is pencancelled. It is fairly certain that the "R" stands for "Railroad". It could not mean registered, as there was no registry system while the 1847 issue was current.

(To be continued.)

### NEW ISSUE NOTES.

The following stamps have been issued to the Universal Postal Union under date of June 27, July 20 and August 15, and we print the list given in the circulars through the courtesy of Mr. J. B. Leavy with his notes thereon. Circular of June 27, 1916

#### MINISTRY OF FRENCH COLONIES.

**Middle Congo:** Postage stamps of 5, 10, 20, 25 and 35 centimes bearing the overprint "Cameroun Occupation Francaise" (these values are distributed at the express request of said ministry);

**Reunion:** Postage stamp of 10 plus 5 centimes of the red cross.

**LIBERIA:** Postage stamps ordinary and official of 1 cent on 2 cents and of 2 on 5 cents (total; 4 values); ordinary and official postage stamps of 2 cents bearing the surcharge "One Ct." and of 5 cents bearing the surcharge "2 Ct." (total; 4 values);

**ROUMANIA:** Postage stamps of 1 leu and 5 lei and postage due stamp of 5 bani (these stamps, which bear the overprint "Timbru de Ajutor", are not available except for Roumanian interior service; the proceeds from their sale is intended for the funds of the relief of the families of soldiers in case of mobilization);

**TURKEY:** Stamped envelopes of 20 paras and of 1 piastre (40 paras) overprinted with a crescent bearing, in Greek figures, "1331" and surmounted by a star with five rays; stamped envelope of 20 paras bearing the same overprint, with the exception of the star, which has six rays instead of five (the overprint applied on these envelopes constitutes the sign of their validity); Circular of July 20, 1916



## THE UNITED STATES 1847 ISSUE.

By CARROLL CHASE.

(Continued from page 299.)

### Steamboat and Steamship Cancellations.

Besides using the railroads as mail routes, the government also made use of steamboats plying on the rivers, inland lakes and on the coast; as well as steamships to foreign countries and to various domestic ports. A few of the steamboats carrying mail cancelled letters en route, these cancellations so far noted being as follows. Incidentally these are even scarcer than railroad cancellations.

"Buffalo N. Y. Steamboat 10 cts" in blue. It is roughly square in shape, the frame being curved at the top and straight at the bottom with the two lower corners cut off. It is 23mm  $\frac{3}{8}$  in. long and 22mm— $\frac{27}{32}$  inches high. "Buffalo" is at the top with "N. Y." just below it "10 cts" is at the bottom while "STEAM BOAT" is in the center between curved lines. The only specimen of this seen is on a cover postmarked "Buffalo N. Y. May 21 10 cts" in blue in the usual circular form, blue gridiron and addressed to Philadelphia.

"Hudson Riv. Mail N. Y." in red in circular form (35mm— $1\frac{1}{4}$  inches in diameter) with the date in the center (see Figure 49). A peculiar gridiron cancellation, consisting of seventeen bars in a circle, was generally used to cancel the stamp on covers bearing the postmark. This cancellation was used on the Hudson River steamers from (and probably to) New York City.

"Troy & New York Steamboat" in blue in a rectangular frame 32mm— $1\frac{1}{4}$  inches long and 12mm— $\frac{7}{16}$  inches high, (see Figure 50). The stamp on all covers seen is cancelled with a blue gridiron. No comment on the route is necessary. The Montreal postmark on the illustrated cover was applied there in transit.

"Steamboat 5" in blue in a circle 26mm—1 inch in diameter. The "5" is in the center and there is no date. The only cover seen bore a 5 cent stamp and went from Norwich, Conn. to Boston, Mass. evidently on a Sound steamer.

"STEAM BOAT" in red in two lines, without frame and measuring 25mm— $\frac{15}{16}$  inches long by 10mm— $\frac{3}{8}$  inches high. The cover seen went from New York City to Cooperstown, N. Y. There is no town postmark on the cover. The stamp is cancelled with a red gridiron. This, too, was used on the Hudson River.

But two steamship cancellations have been noted. "STEAM SHIP" in black in two lines has been seen on covers that had gone from the Pacific coast to the Atlantic seaboard or vice versa and was evidently applied on steamers running to and from the Isthmus of Panama. The other is on a 10 cent 1847 off cover in red in circular form, and shows "New York" at the top with "SHIP" directly under it. The date is below this and at the bottom is either "10" or "10 cts". Very likely this was applied on a ship bound to New York, perhaps from Panama.

### Way and Steam Cancellations.

These cancellations exist in various forms and were, I am convinced, used on both railroads and steamboats, though more frequently on the latter. It also seems that the two meant practically the same thing and that they were used almost interchangeably. They evidently indicated that a certain portion of the postal fee was to be allowed on the way bill to the steam carrier—whether railroad or steamboat. Occasionally they were used to cancel the stamp, but more often they were struck on the cover.

The following have been noted on, or used with, the 1847 issue. "WAY 11" in a double lined circle in black. "WAY 6" in a circle with flourishes each side of the "6" in blue. "WAY 5" in two lines in red, "WAY" alone in blue. "STEAM" alone in black and in red, also "WAY" and "WAY 1"





The most widely used form of obliteration mark is what is generally called the gridiron. In its most usual form it consisted of a small circle crossed by a few bars—usually seven, (see Figures 48 and 50). This is the commonest form of cancellation on the 1847 stamps. From its wide use and the nearly uniform size and shape it would almost seem as though it had been supplied by, or recommended by the post office department, but I have never seen any definite proof to this effect. It is found in red, blue, black, green, lake, ultramarine and pink. Various other forms of gridiron cancellation are seen. As New York City used a square, or rather diamond shaped unframed gridiron in red, this is the commonest form other than the first-mentioned. New York also used, though very rarely, the ordinary round gridiron. Lewistown, Pa. used a square blue unframed gridiron which is rare. Gridirons in red and blue may be found without the circle around them and has been mentioned, the "Hudson Riv. Mail N. Y." used a gridiron with seventeen bars, (see Figure 49).

A few covers have been seen that bore a stamp cancelled with a gridiron, but without any town postmark. Generally this was an accident, but I think the New York City postoffice cancelled the 1847 stamps on drop letters in this way. The drop letter rate was two cents and not five cents, but the stamps were occasionally used.

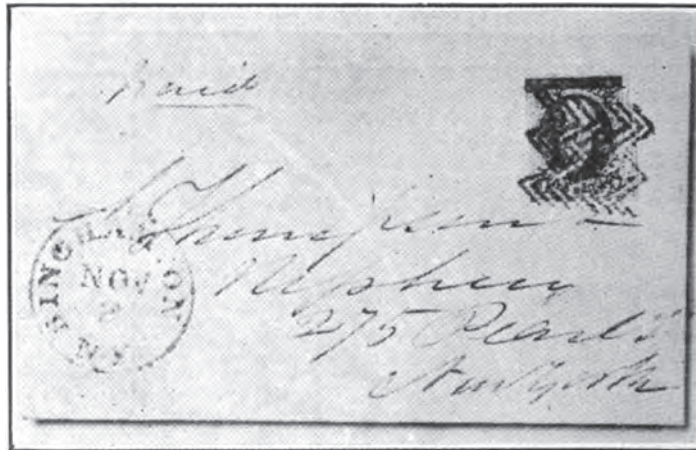


FIGURE 51.

As would be expected, some postmasters used other designs for obliteration marks. Most of these are decidedly rare on the 1847 issue. On later issues many various forms such as the "target" became common. One of the most striking of these odd obliteration marks is that made up of eight zigzag or herring bone lines, used by Binghamton, N. Y. in both red and black, (see Figure 51).

Greenwich, N. Y. used a red target cancellation made up of four concentric circles. This is the only target cancellation that has been noted on that issue.

Paris, Ky. used a circle made up of 8 "v"s with their points toward the center. This is in orange-red.

Trenton, N. J. used a blue five-pointed star in outline.

Easthampton, Mass. used a group of small red diamonds.

Tallahassee, Fla. used a group of green dots.

A cover with the "Mad River & Lak Erie R. R." postmark bears a stamp cancelled with a group of blue dots; and a cover with the "Baltimore R. R." postmark in one straight line bears a stamp cancelled with a group of red dots.

A 10 cent 1847, off cover, has been seen cancelled in blue with four solid V shaped ornaments, rather widely separated with their points toward

the center. This same cancellation is found on the 1851 issue of stamps on cover with the "Wilmington & Raleigh Rail Road" cancellation, and this stamp may have come from a like cover.

As this is all that have been noted, it will be seen that anything approaching a fancy cancellation on this issue, is far from common.

#### Pre-cancellations.

It might be stated that a precancelled stamp is one that was deliberately cancelled by or at the direction of the post office authorities before it was put on mail matter. They are always made in quantity.

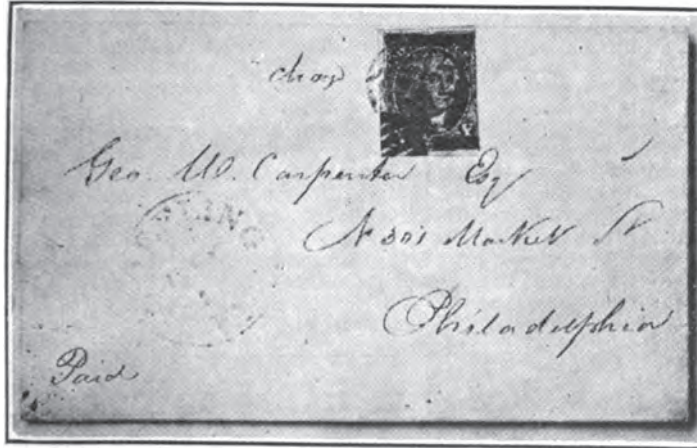


FIGURE 52.

It seems almost incredible that "precancels" should date back to the first issue, but this seems to be the case, and the proof is as follows. I have a cover (a folded letter-sheet) the letter being headed "Wheeling Dec. 7, 1847". It is addressed to Philadelphia. In the lower left corner of the face of the cover is written "Paid" probably by the postmaster. At the top is written, in the same ink and same handwriting as the address "charge No. 318"—the "No. 318" being under the stamp. The cover is postmarked in blue "Wheeling, Va Dec 8" and the stamp, a 10 cent 1847, is cancelled with a gridiron in the same blue, hitting both stamp and cover. In addition the lower left corner of the stamp shows one quarter of a red gridiron that was very evidently applied before putting the stamp on the cover (see Figure 52). Besides this I have two copies of the 5 cent 1847, both off cover, one of which is cancelled exactly as is the 10 cent on the cover—with a blue gridiron and a quarter of a red gridiron in one corner; and the other of which is cancelled with a blue "PAID" and the quarter of a red gridiron in one corner. The blue cancellation on all three stamps is exactly the same color, as is the red, a peculiar dull shade distinct from most other reds used for cancellation purposes. One 5 cent is an 1847 color and impression and the other either 1847 or 1848.

What I believe happened, is this:—the postmaster at Wheeling, Virginia (now West Virginia) at least during 1847 or 1847 and 1848 cancelled 1847 stamps of both values with red ink in sheets by hitting each block of four on the sheet once in the center so that about one quarter of a red gridiron showed on each stamp. Then, when letters were posted with the instruction to charge the postal fee to the account of such and such a post office box holder (this was a common custom) he cut these precancelled stamps from the sheet and applied them to the letters, after which they took their usual course through the mail. One reason for doing this may have been to identify such letters any time before they left his office. It is easy



to picture the postmaster going through the mail just before it left and counting letters so stamped to see if his accounts were correct. I might add that my three copies came from widely different sources and that I believe them authentic in every way.

#### Covers Used Twice.

Envelopes were just beginning to come into use while the 1847 issue was current. The letter was usually written on the back of a sheet of paper, folded once—called a letter sheet. It was then folded to the size of an envelope, sealed with wax or a wafer, and addressed on the face.

An oddity that is seen occasionally is a letter sheet that has been mailed, and then after arrival has been turned inside out, redirected and again sent through the post, often with the reply. These have been seen where an 1847 stamp carried the letter one way, but I have not run across any where stamps were used both ways. They illustrate very well, the economical spirit of the times.

Before passing on to the check-list which will complete the article, let me appeal once more for new information which will help to make the handbook, soon to be printed, less imperfect. The 1847 stamps are very widely scattered in collections all over the world; and when it is remembered, for example, that, of many cancellations listed, but a single specimen has been seen, it will be understood how even the two or three copies in a general collection may be of great interest. Stamps for inspection may be sent to the writer direct—986 Park Place, Brooklyn, N. Y. or in care of the publishers of the Philatelic Gazette, 118 Nassau St., New York City.

(To be continued.)

## THE LINE ENGRAVED STAMPS OF BELGIUM.

JOSEPH B. LEAVY.

(Continued.)

On April 27, 1849, a postal agreement was concluded between France and Belgium, the most important articles of which, to philatelists, were as follows:—

Art. 1.—The rate of postage on letters exchanged between the postal administrations of France and Belgium, and for which they are reciprocally to account, shall in future be based, letter for letter, upon the scale of weights given below.

Letters, the weight of which do not exceed  $7\frac{1}{2}$  grammes each, shall be considered simple; those weighing from  $7\frac{1}{2}$  to 15 grammes, inclusive, shall bear double postage; those from 15 to  $22\frac{1}{2}$  grammes, inclusive, triple postage, and so on, adding simple postage for each additional  $7\frac{1}{2}$  grammes.

Art. 2.—Letters from France and Algiers, shall in future bear a uniform tax of 40 centimes for the simple letter, of which 17 centimes shall be credited to Belgium and 23 centimes to France. Nevertheless, the postage on letters addressed from one of these countries to the other, shall be reduced to 20 centimes for a simple letter whenever the distance, in a straight line, between the office of origin and that of destination shall not exceed 30 kilometres.

Art. 6.—Registered letters shall bear double the postage of the ordinary letter and must be prepaid. Should, however, the stamps placed upon the letter be insufficient to pay the entire charge proper for such letter, the stamps shall be forfeited by the sender and the letter considered as not prepaid.

This agreement had the effect of considerably increasing the use of the 20 centimes stamp, and caused the administration to decree that a new value of 40 centimes be issued. The die for this stamp was also engraved by Jacques Wiener, and was of quite a different design from the 10 and 20 centimes.

**THE UNITED STATES 1847 ISSUE.**

By CARROLL CHASE.

(Continued from page 299.)

**CHECK LIST.**

This, I presume, might better be called an outline for a specialized historical collection of the 1847 issue. Its arrangement has proved a rather difficult matter for the reason that it is almost impossible to decide what to put in and what to leave out, though I have included most items that seemed doubtful to me, figuring that it would be easier for a collector to cross out such varieties as did not appeal to him, than it would be for him to add them to the list. On the other hand, some collectors will prefer still further to expand it.

The outline follows the article rather closely. Explanatory notes have been included when it seemed desirable.

**Portraits.**

An interesting beginning for an 1847 historical collection is a portrait (preferably a line engraving) of Franklin after Longacre and of Washington after Stuart. Of the former the engraving from Longacre's "National Portrait Gallery of Distinguished Americans" is the best because it served as the original model.

**Essays.**

**For the 5 cents stamp.** Bust of Franklin by or after Longacre, on a square back-ground with a frame, surrounded by crosshatching. Die proof on India paper.

Black

**For the 10 cents stamp.** Bust of Washington, after Stuart, on a square background with a frame. Printed from a plate bearing three impressions (all defaced) in a horizontal row. Plate impressions on bond paper.

Red  
Blue  
Green**Bank Notes with Portraits.**

"Broken" bank notes showing these same Franklin and Washington portraits (which were later cut down for the stamps) will make an interesting page. The Franklin portrait, without the frame can be found on notes bearing the "Draper, Toppan, Longacre & Co." imprint, and with the frame on bills with the "Rawdon, Wright, Hatch & Edson" imprint.

**5 cents Die Proofs.**

On India paper with crosshatching around the stamp.

Black	Yellow green
White	Olive green
Brown	Orange
Yellow brown	Reddish orange
Dark yellow brown	Yellow
Dark brown	Purplish red
Dark grey brown	Scarlet vermilion
Blue	Dull rose red
Deep blue	Deep violet
Green	



On India paper, printed through a mat so that the crosshatching around the stamp shows only in colorless relief.

Black  
Brown  
Green  
Scarlet vermilion  
Red-brown

On white bond paper, with crosshatching around the stamp.

Black  
Brown  
Pale brown  
Dark grey brown  
Yellow brown  
Bluish green  
Green  
Blue  
Vermilion

On colored bond paper, with crosshatching around the stamp.

Brown on Salmon  
" Green  
" Pale Green  
" Pink  
" Pale pink  
" Grey  
" Pale bluish  
" Yellow

On thin white glazed cardboard, printed through a mat so that the crosshatching around the stamp shows only in colorless relief.

Black  
Blue  
Dark brown  
Red

On unglazed white cardboard with crosshatching around the stamp.

Brown

On horizontally laid paper with crosshatching around the stamp.

Brown on Pale bluish grey

"Partly Finished" on cardboard. Head only. Crosshatching and frame show in colorless relief only.

Brown

"Partly Finished" on cardboard. Frame only. Crosshatching and head show in colorless relief only.

Brown

#### 10 Cents Die Proofs.

On India paper with crosshatching around the stamp.

Black	Orange
White	Reddish orange
Brown	Yellow
Dark brown	Purplish red
Blue	Scarlet vermilion
Greyish blue	Dull rose red
Green	Pale scarlet
Yellow green	Vermilion
Bluish green	Deep violet

On India paper, printed through a mat so that the crosshatching around the stamp shows only in colorless relief.

Black  
Brown

On white bond paper with crosshatching around the stamp.

Black  
Brown  
Bluish green  
Vermilion

On colored bond paper with crosshatching around the stamp.

Black on Salmon  
" Green  
" Pink  
" Pale Pink  
" Yellow  
" Bluish  
" Grey  
" Greenish blue  
" Bluish green

On thin white glazed cardboard printed through a mat so that the crosshatching around the stamp shows only in colorless relief.

Black  
Blue  
Dark brown  
Red

On unglazed white cardboard with crosshatching around the stamp.

Black

On glazed bond paper with crosshatching around the stamp.

Greenish black

On horizontally laid paper with crosshatching around the stamp.

Black on Bluish grey

"Partly finished" on cardboard. Head only. Crosshatching and frame show in colorless relief only.

Brownish black

"Partly finished" on India paper. Head only. Crosshatching and frame show in colorless relief only.

Black

"Partly finished" on cardboard. Frame only. Crosshatching and head show in colorless relief only.

Brown

"Partly finished" on India paper. Frame only. Crosshatching and head show in colorless relief only.

Black

#### First Printings.

Covers used as near the date of issue as possible to illustrate the first printings. Two distinct colors of the 5 cent stamps are found in the first printings—that is among stamps printed before July 1st, 1847.

The 10 cent stamps from the first printings can be distinguished only by the date of the covers.

5 cents. 1st Printings. Orange brown and Dark brown  
10 cents. 1st Printing.



**Plate Varieties.**

Varieties showing the method of the make-up of the plates.

- 5 cents.** No guide dot in trifoliate ornament at the left  
 One guide dot in trifoliate ornament at the left  
 Two guide dots in trifoliate ornament at the left  
 Three guide dots in trifoliate ornament at the left  
 One or more guide dots in right sheet margin  
 Vertical guide line at the right  
 Copies showing wide corner or other sheet margins  
 Copies showing varying spacing and alignment
- 10 cents.** No guide dot in trifoliate ornament at the left  
 One guide dot in trifoliate ornament at the left  
 One or two horizontal guide lines across the center of the stamp.  
 Vertical guide line at the left  
 Vertical guide line at the right  
 Dotted vertical guide line at the right  
 Copies showing wide corner or other sheet margins  
 Copies showing varying spacing and alignment

**Shifted Transfers.**

Only the most prominent feature of each is mentioned.

- 5 cents.** A. Top frame line only doubled  
 B. Both top and bottom frame lines doubled
- 10 cents.** A. Line running from the northeast to the southwest in the right  
 "X"  
 B. "Post Office" distinctly doubled  
 C. Line running from the northwest to the southeast in the right  
 "X"  
 D. Bottom frame line distinctly doubled

**Other Plate Varieties.**

- 10 Cents.** Faint area at top of the design. Several varieties  
 Vertical line through the second "F" of "OFFICE". One variety.  
 Distinct scratches between the stamps horizontally. Few varieties  
 Frame line extended beyond the corner. Several varieties  
 Frame lines not meeting at the corner. Several varieties  
 Split or partly double frame lines. Several varieties  
 Broken or very weak frame lines. Many varieties

The list of frame line varieties &c., on the 10 cent stamp could be greatly extended. Only the most prominent have been mentioned.

**Varieties of Paper.**

**5 cents & 10 cents.**

- Thin  
 Medium  
 Thick  
 Vertically ribbed  
 Very blue—i. e.—bluer than is usually found  
 Blue  
 White. By far the best on an original cover (preferably a blue one) dated 1850. If off cover there is no sure way of telling whether or not it is authentic.  
 Stitch Watermark. A band (of short vertical lines) running horizontally across the stamp.
- 5 Cents.** The following are the more distinct varieties of color. More can be added if desired. A set of year dated covers illustrating the sequence of the various colors, makes an interesting showing.
- 1847 Colors.** Orange brown  
 Bright orange brown  
 Dark brown  
 Black brown

- 1848 Colors. Dark brown (same as the 1847 shade)  
Dark reddish brown
- 1849 Colors. Reddish brown  
Bright reddish brown
- 1850 Colors. Greyish brown  
Dark greyish brown  
Dark olive brown  
Orange  
Brownish orange
- 1851 Colors. Deep brownish orange  
Dark brownish orange

A copy "oxidized" nearly black may be shown as such.

- 10 Cents. Black  
Greyish black  
Full or intense black  
Deep greenish black  
Dusky bluish black

#### Varieties of Impression.

- 5 Cents. "Perfect" i. e.—From new plates very carefully printed  
Too lightly inked  
Too heavily inked  
Dry paper  
Poor impression due to an "offset"  
Blurred impressions (somewhat resembling true double impressions)  
Worn plate (several copies showing the gradual wear may be displayed)  
Copies from the Third plate. Preferably on the original cover. Logically shown after the worn plate copies  
Combinations of the above  
Paper creased while printing
- 10 Cents. "Perfect". A copy selected as showing particularly careful workmanship  
Too lightly inked  
Too heavily inked  
Dry paper  
Poor impression due to an "offset"  
Blurred impressions (somewhat resembling true double impressions)  
Combinations of the above  
Paper creased while printing

#### Varieties of Gum.

##### 5 Cents and 10 Cents.

A copy or two may be mounted to show the characteristics of the original gum. It varies little in color. Certain used copies carefully removed from the cover will show the gum as well as unused copies.

#### Singles, Pairs, Strips & Blocks.

##### 5 Cents and 10 Cents.

A showing of these is always of much interest. Pieces larger than pairs are not easily found, and this applies in particular to blocks and to stamps on the original cover.

#### Demonetization.

##### 5 Cents and 10 Cents.

Covers indicating use after June 30th 1851 are rare and of much interest as showing that 1847 stamps occasionally passed the post after that date, although legally they were not acceptable for postage.

(To be continued.)



# PHILATELIC<sup>TH</sup> GAZETTE

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## THE UNITED STATES 1847 ISSUE.

By CARROLL CHASE.

(Continued from page 373, Vol. VI.)

Original Plate Proofs.

All on India Paper.

5 Cents.

With "SPECIMEN" in black.

Brown  
Dull orange

With "SPECIMEN" in red.

Black

Without "SPECIMEN".

Brown  
Dull orange  
Black

10 Cents.

With "SPECIMEN" in black.

Dull orange

With "SPECIMEN" in red.

Black

Without "SPECIMEN".

Dull orange  
Black

Die proofs with small margins must not be confused with plate proofs without "SPECIMEN".

**Common Rates and Usages.****5 Cents and 10 Cents.**

A few most interesting pages of covers can be inserted illustrating some of the various rates and usages, such as a 5 cent stamp that carried a single letter less than 300 miles and a cover with a 10 cent stamp and another with two five cent stamps that went over 300 miles. Others will show heavier rates—"double letters" &c. under and over 300 miles. The rate between California and the East was 40 cents. A few foreign rates will add interest. Letters to Canada are interesting because the postage could be paid in advance only to the border.

Covers may be added which bear a semi-official carrier stamp or a local stamp in addition to the 1847 issue. These extra stamps carried the letters between the post office and the home of the sender or addressee.

Forwarded, missent and underpaid letters all have interest. Covers used twice are also desirable.

**Bisects.****Half of a 10 cents stamp used for 5 cents.**

Four varieties exist. They are worthless unless on the original cover with the cancellation covering the cut.

Vertical  
Horizontal  
Diagonal (corner to corner)  
Diagonal (not from corner to corner)

**Used from Canada.****5 cents and 10 cents.**

These covers, while the stamps were applied and sometimes cancelled in Canada, all show that the postage from the place of mailing to the border was paid in cash, while the stamp carried the letter to its destination from the border. These are rare, valuable and of extraordinary interest.

**Government Counterfeits.**

One of the circulars, first issued by the Post Office Department in 1875, describing to the public the reprints and re-issues &c. for sale (including the 1847 issue) may be shown with the government counterfeits.

**Die Proofs.****5 cents and 10 cents on the same die.****On India Paper.**

Green

**5 Cents.****On India Paper.**

Orange brown. Clear and smudged impressions.

**On thick white bond paper.**

Greyish brown

**10 Cents.****On India Paper.**

Black. Clear and smudged impressions.



**The 5 cents Government Counterfeits.**

Two or three copies showing badly recut frame lines and a frame line not recut may be displayed.

**Colors.**

Pale red brown  
 Red brown  
 Dark red brown  
 Deep red brown  
 Orange brown  
 Dark grey brown  
 Yellowish brown

**The 10 cents Government Counterfeits.**

Two or three copies showing badly recut frame lines may be shown.

**Colors.**

Black (Two or three very slight shades)

**Plate Proofs of the Government Counterfeits.**

**5 Cents.**

**On India Paper.**

Red brown  
 Yellowish brown  
 Orange brown

**On Cardboard.**

Yellowish brown  
 Dark yellow brown  
 Orange brown  
 Dull rose red

Green  
 Blue  
 Deep greenish black  
 Dark brown  
 Red

} These make up the set of five colors.

**10 Cents.**

**On India Paper.**

Black (Two slight shades)

**On cardboard.**

Black  
 Greyish black  
 Greenish black

Green  
 Blue  
 Deep greenish black  
 Dark brown  
 Red

} These make up the set of five colors.

**Counterfeits.**

At least one exists of the 10 cents, and it may be found in various shades and with various forged "cancellations".

### Cancellations.

A few covers with typical cancellations from the period just antedating the issue of stamps will be of interest if displayed at the beginning of the cancellation section of the collection. These postmarks bear close relation to the cancellation found on the 1847 issue, excepting of course, the obliteration marks which came into being with the stamps.

Stamps both off and on cover may be shown. For certain cancellations (in particular, the railroad and steamer postmarks) it is necessary to have the original cover, as many of these postmarks were never used actually to cancel the stamp.

#### Town Cancellations on the Stamp.

Red—various tints and shades  
 Blue—various tints and shades  
 Black  
 Lake  
 Green  
 Ultramarine and Pink (Chicago) may possibly exist.

Town cancellations are occasionally found in a straight line in red and in an oval frame in blue.

#### Paid Cancellations on the Stamp.

Blue—with and without frame  
 Red—also exists with a frame  
 Black—without a frame  
 Lake—seen only on the cover  
 Green—seen only on the cover

#### Numeral Cancellations

"5"

Red—with and without frame  
 Blue—with and without frame  
 Black—with frame  
 Green—with frame  
 Lake—may exist

"10"

Red—with and without frame  
 Blue—with and without frame  
 Lake—without frame  
 Pink—(Chicago) In a frame. Seen only on the cover

"2"

Blue—with frame

"19"

Red—without frame

"38"

Red—without frame

The Roman numerals "V" and "X" exist but are rare.

Occasionally wrong numeral cancellations are found such as a "10" or a "2" on a 5 cent stamp, or a "5" on a 10 cent stamp. These are best on cover.

#### Route Postmarks.

To show these postmarks properly, the entire cover is usually necessary.



**Rail Road.**

All are in circular form unless otherwise noted.

Augusta & Atlanta R. R.—in red  
 Baltimore Railroad—in blue  
 Baltimore Rail Rd.—in blue and in red  
 Baltimore R. R.—in red (in one straight line)  
 Balt. & Ohio R. R.—in blue  
 Boston & Albany R. R.—in red  
 Boston & Fitchburg R. R.—in blue  
 Boston & Maine R. R.—in red  
 Concord & Montreal R. R.—in blue  
 Eastern R. R.—in blue  
 Eastern R. R. Ms.—in blue  
 Housatonic R. R.—in red  
 Housatonic Rail Road 5—in red—(Two types)  
 Little Miami R. R.—in red  
 Long Island R. R.—in red  
 L. I. Rail Road N. Y. 5—in red  
 Mad River & Lak Erie R. R.—in blue  
 Madison & Indpls R. R.—in red.  
 Mic Central R. R. Mic.—in black & in bluish green  
 N. Haven & Greenfield R. R.—in red  
 New York & Erie R. R.—in red  
 N. York & N. Haven R. R.—in red  
 New York & Phila. R. R.—in red & in blue  
 Northern R. R.—in blue  
 Norwich & Worcester R. R.—in blue  
 Philada R. R.—in red (in one straight line)  
 Philada Rail Road—in blue (two types in circular form)  
 Prov. & Wor. R. R.—in blue  
 Richmond Rail Road—in blue  
 Richmond & Ptrsbg R. R.—in bluish green  
 U. S. Express Mail Boston Mass.—in red  
 U. S. Express Mail N. York N. Y.—in red  
 Vermt. & Massts. R. R.—in red  
 Washington R. R.—in blue  
 Wilmington & Raleigh Rail Road—in red and in blue  
 "R" probably meaning Railroad—in blue (Two types)

**Steamboat Cancellations.**

Buffalo N. Y. Steamboat 10 cts—in blue  
 Hudson Riv. Mail N. Y.—in red  
 Troy & New York Steamboat—in blue  
 Steamboat 5—in blue  
 Steam Boat—in red

**Steamship Cancellations.**

New York Ship 10 (cts?)—in red  
 Steam Ship—in black

**Way & Steam Cancellations.**

WAY 11—in blue  
 WAY 6—in blue and in black  
 WAY 5—in red  
 WAY—in blue  
 STEAM—in red and in black

**Combinations of the Above.**

The town postmarks used in certain places included the amount—"5", "10", "5 cts" or "10 cts". Some route postmarks also, though rarely, showed the amount, and the "town" and "route" appeared in the same postmark very occasionally. Other combinations may exist.

**Obliteration Marks.**

These, of course, are always on the stamps, and may be shown on or off cover.

**Round Gridirons.**

Red—with and without a circle. Various tints and shades.  
 Blue—with and without a circle. Various tints and shades.  
 Black  
 Green  
 Lake  
 Ultramarine—without a circle  
 Pink (Chicago)

The red and blue gridirons may be found cancelling the stamp on covers without any town postmark.

**Square Gridirons.**

Red  
 Blue

This red gridiron may be found cancelling the stamp on covers without any town postmark.

**Odd Obliteration Marks.**

Eight zigzag lines—in red and in black  
 Target—in red  
 Circle made up of eight "V"s—in orange red  
 Star in outline—in blue  
 Group of small diamonds—in red  
 Group of dots—in red  
 Group of dots—in blue  
 Group of dots—in green  
 Four solid wedge shaped ornaments pointing inward—in blue

**Two-color Cancellations.**

Certain places used two colors of ink in postmarking the letter. Various combinations of red and blue and of red and black have been seen. Occasionally both hit the stamp, though ordinarily the entire cover is necessary to show the two colors.

It may also be of interest to show two different one-color cancellations from the same town, such as a cover cancelled in red and another in blue, both from Baltimore, Md.

**Pen and Pencil Cancellations.**

Pen and ink, and rarely a pencil, were used to cancel the stamps in place of the ordinary handstamp. Most of these come from small towns. Two or three covers may be shown to illustrate this. Combinations of pen and handstamped cancellations also exist.

**Precancellations.****5 cents and 10 cents.**

Wheeling, Virginia, precancelled the 1847 stamps in sheets—a quarter of a red gridiron showing on one corner of each stamp. These are the earliest precancelled stamps known. The stamps were cut apart and applied to the covers, and then cancelled in the usual manner in blue. These of course, are far better shown on the entire cover.

THE END.