



MELVILLE - STAMP - BOOKS.
NUMBER - TWO.

Exempt 1304(3)

UNITED STATES

Postage Stamps, 1847-1869.

By Fred. J. Melville.



SIXPENCE NET.

United States

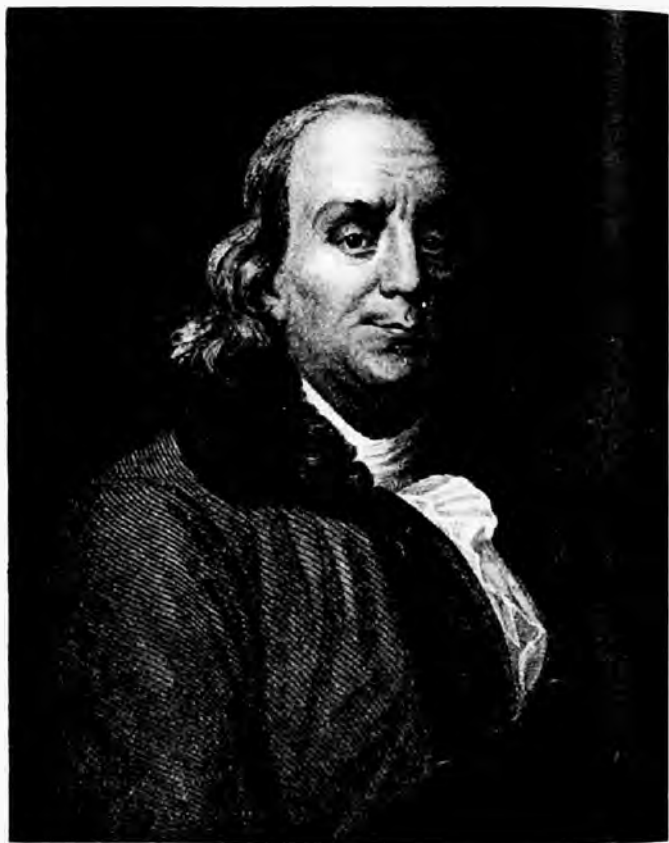
Postage Stamps, 1847-1869.



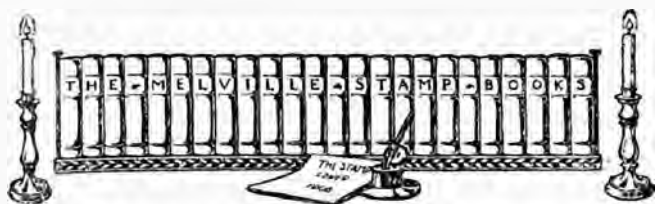
United States
POSTAGE STAMPS, 1847-1869

By
Fred. J. Melville,
President of the Junior
Philatelic Society.

MDCCCXCIX - PUBLISHED - BY - THE
MELVILLE - STAMP - BOOKS,
47, - STRAND, - LONDON, - W.C.



Benjamin Franklin.
From an old print.



INTRODUCTORY NOTES.

THE need for an illustrated handbook on the postal issues of the United States has been demonstrated by the rapid exhaustion of the entire edition of the present writer's previous book on the subject. The new work has been illustrated on a more elaborate plan, and for the further simplification of the interesting type varieties the reproductions have been placed in the text instead of in a series of plates. While the style of the text of the former work has been retained additions have been made; the study is carried a little further, notably in the check list, where numerous minor varieties are given. Following the familiar form of the standard catalogue used in the United States these varieties are printed in a smaller type, and can readily be ignored by the collector who decides that they are superfluous for his purpose.

Closely as these stamps have been studied by specialists in America and in Europe, collectors generally are quite unfamiliar with the points of distinction between the very rare *première gravures* of 1861 and their successors, the second types of 1861. It is not for the want of excellent diagrams in the catalogues or in handbooks. The differences, as illustrated in a diagram, do not seem to impress themselves upon one's memory so readily as an examination of the

actual stamp or a photograph. We have therefore, while retaining the diagrams, included enlarged reproductions of both types.

One cannot too strongly urge upon the collector the necessity of familiarising himself with such differences where they are of so high a degree of interest and importance. Quite recently a *première gravure* of the 10 cents value (the commonest of the series but nevertheless a desirable stamp) changed hands at the price of the later re-engraved series, and a well-known English collector who prides himself on being a careful student exchanged as the common varieties no fewer than three *premières* to a shrewd collector who knew what he was acquiring.

It is the familiar knowledge of these apparently trifling details that gives the student his opportunity. A *première gravure* may lie unrecognised and unsuspected in some collections; one may be offered in a lot of duplicates, and be for sale at the price of the common variety. But one cannot depend upon having a handbook with diagrams and illustrations at the proper moment, so a familiar acquaintance with the points of distinction is the only sure safeguard against the loss of an opportunity which comes all too rarely even to the most enthusiastic student.

We regret that it is not possible to show the differences of shade in certain of the stamps, such as the 24 cents *première gravure*, which is only distinguishable from the later variety by its rich violet colour, or the 30 cents orange-red, the later printing of which was in a much paler colour. Other notable colour varieties are the 3 cents pink, the 3 cents scarlet, and the 5 cents mustard of the 1861 second types. The

collector in these cases must become familiar with the ordinary specimens in order to recognise at once such marked variations as these and other interesting colour varieties. These must be purchased with care; vendors are as apt as collectors to recognise a "pink" colour in the common rose 3 cents, and the same applies to other colour varieties. Changelings too must be guarded against.

In the collection of United States stamps the collector will find that it is no easy matter to procure even the commoner stamps in fine condition, particularly as regards the centering of the design. Largely owing to a peculiarity of perforating common to nearly all United States postage stamps, the designs are often cut right into by the perforating machine. The hunt for fine copies, well centred, should add zest to the collector's pursuit, however, and if a rule be made to take only specimens that come up to a particular standard of condition the result will be well worth the extra trouble and the comparatively moderate extra expense. A fine copy of a United States stamp with margins perforated all round and well centred is a thing of rare beauty.

A word should be added regarding perforation varieties. Owing to the peculiarity already noted such varieties have not all the same importance in the stamps of the United States as in other countries. No interest attaches to a specimen imperforate on *one* side. Imperforate varieties of perforated stamps cannot be depended upon except in unsevered pairs, and this applies also to stamps imperforate horizontally or imperforate vertically.

We must acknowledge our indebtedness to Mr. J. N. Luff for his elaborate and valuable work, *The*

Adhesive Stamps of the United States (New York, 1902), from which we have drawn very largely in our studies of these stamps. The numerous other sources of our information will be found in the bibliography in Chapter VI.

We have also to thank Mr. W. H. Peckitt and Mr. G. B. Kirby for the loan of stamps for illustration, Mr. S. R. Turner for various diagrams contributed, and Mr. L. W. Crouch for undertaking the revision of the proofs of the work.

It is hoped in subsequent books in this series to deal with the later issues of United States stamps. The series will also include, in due course, the Departmental, Postage Due, Newspaper, Carrier, and Postmasters stamps, all illustrated and produced uniform in style with the present book.

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Original.



Official Imitation.



Original.



Official Imitation.



United States Postage Stamps 1847-1869.

CHAPTER I. Issue of 1847.

THE records of postal work in America are traceable as far back as 1639, when by an order of the General Court of Massachusetts the house of Richard Fairbanks, in Boston, was created a receiving house for letters arriving from beyond the seas. Mr. John Hayward was authorised by the same court in 1677 to "take in and convey letters according to their direction," and similar arrangements were made in other of the American Colonies.

In 1692 the Crown granted to Thomas Neale, by letters patent, good for twenty-one years, authority to set up posts in North America. This Neale proceeded to do by deputy in the person of Andrew Hamilton. The latter's statement of the produce of the posts he set up is interesting, as showing the steady increase. The "New York Post," for example, produced in its first year (May 1, 1693—April 30, 1694) £61; second year, £82; third year, £93; fourth year, £122.

The patent was surrendered to the Crown by Neale's successors in 1707, and John Hamilton (son of Andrew) became deputy Postmaster-General.

The legal status of the posts in America was very indefinite until it was incorporated in the long Post Office Act of 9 Anne c. 10, which passed into law in 1711. This provided for the erection of "One Chief Letter Office in *New York* . . . , and other Chief Offices at some convenient Place or Places in each of Her Majesty's Provinces or Colonies in *America*." The Act gave the Postmaster-General full powers to appoint deputies, and to control post routes ; and it fixed a series of rates for letters on post routes in America.

The most notable figure in the postal history of the country was Benjamin Franklin, who became Postmaster of Philadelphia in 1737, and was made one of the joint Postmasters-General (with Mr. William Hunter) of America in 1753.

In his autobiography Franklin says :

The American office never had hitherto paid any thing to that of Britain. We were to have six hundred pounds a year between us, if we could make that sum out of the profits of the office. To do this a variety of improvements were necessary ; some of these were inevitably at first expensive, so that in the first four years the office became above nine hundred pounds in debt to us. But it soon after began to repay us ; and before I was displac'd by a freak of the ministers . . . we had brought it to yield *three times* as much clear revenue to the Crown as the post office of Ireland. Since that imprudent transaction, they have receiv'd from it—not one farthing !

From the commencement of the revolution the post office passed into the control of the Congress of the Confederacy ; Franklin was chosen the first Postmaster-General and we are told :

"He did his work as an organiser so well that the system which he then instituted did not need to be re-cast, in any essential respect, in a hundred years of unparalleled national expansion and progress."

The postal reform in Great Britain in 1840, with its almost general introduction of prepayment of postage, effected by the use of adhesive stamps, attracted world-wide attention. Yet the Government of the United States allowed seven years to pass before adopting similar reforms. Uniform rates of postage, with a consequent substantial reduction on any previously in vogue, had been introduced in 1845. But the Post Office Act of that year did not provide for the prepayment of postage, nor for the use of postage stamps. Individual postmasters issued adhesive labels for the use of their own particular offices, but these are of a semi-official nature only, and with one or two exceptions the stamps issued by one postmaster were not recognised by any other postmaster.

The first postal issues of the Government appeared in 1847, their emission having been authorised by an Act of Congress, passed on March 3 of that year :

Section II. That to facilitate the transportation of letters in the mail, the Postmaster-General be authorized to prepare postage stamps which, when attached to any letter or packet, shall be evidence of the payment of the postage chargeable on such letter.

The same act also suppressed the use of the postmasters' stamps, inasmuch as it rendered it illegal for any deputy-postmaster "to prepare, use, or dispose of any postage stamps not authorised by and received from the Postmaster-General."

The stamps, including labels of two denominations,

five cents and ten cents, were engraved and manufactured by the firm of Rawdon, Wright, Hatch, & Edson, of New York. They were printed in sheets of one hundred stamps. It was intended to issue them on July 1, but a delay of a little over a month ensued, and the story of the first actual issue of the stamps is related as follows in the *Hartford Times* of August 5, 1885, and quoted by Mr. Tiffany.

“. . . . On the 5th of August (1847), 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, jun. [Josh Billings]. . . . Mr. Johnson [Cave Johnson, Postmaster-General] 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.”

This anecdote would fix the early part of August, 1847, probably the 5th, for the first issue of these stamps to the public.

The contractors supplied during the term of the agreement 4,400,000 of these five cent stamps, and of these 3,712,000 were distributed by the Third Assistant Postmaster-General, who had charge of the issuing of postage stamps to deputy postmasters and of keeping the accounts for the same. Of the ten cent stamps 1,050,000 were supplied, and 891,000 distributed. About \$8,229.20 worth of the stamps were afterwards redeemed or exchanged when the issue was superseded by a new series of stamps in 1851.

These numbers, representing the output of United States stamps for four years (1847-51), appear small in comparison with the 409,320,000 printed during the first four years of penny adhesive stamps alone in Great Britain from 1840-43. But it should be remembered that while in Great Britain prepayment of postage was practically obligatory, in the United States it was not so, and not until 1855 was prepayment rendered compulsory by Act of Congress. At first only a very small proportion of the correspondence of the country was prepaid, though recommendations were given to postmasters to the effect that, "1st, the prepayment of letters by stamps saves *time* and *trouble* to all offices both in the mailing and delivery of letters. 2nd, if you supply your neighbourhood in the manner stated, an increased proportion of letters will come to you *prepaid* to be mailed, and your commissions will be correspondingly augmented."



The Five Cents stamp was printed in brown on a bluish paper. The design includes a three-quarters face portrait of Benjamin Franklin, Postmaster-General, from a painting by John B. Longacre.

The portrait is enclosed in an oval disc. This is surrounded by a wreath of leaves, and following the curves of the oval, above and below, are the inscriptions, "POST OFFICE" and "FIVE CENTS" respectively. In the top corners are the letters "U.S.," and in each of the bottom angles is a large figure "5."

The Ten Cents stamp, printed in black, bore, appropriately enough, the portrait of the hero of the republic and its first president, George Washington, facing three-quarters to the right. The portrait, which is from Gilbert Stuart's painting, is enclosed in a frame similar to that of the five cents stamp, but the value is expressed in Roman figures in the lower corners, thus X—X.

Both of these stamps were demonetised on June 30, 1851, an instruction being sent during that month to postmasters to say that they were not to be recognised in use after that date.

The dies and plates of both values were destroyed on December 12, 1851.



Official Imitations.

Official imitations, wrongly described as official reprints, were made in March, 1875, long after the original dies and plates had been defaced. The designs were closely copied, but the reprints can be readily distinguished by the shirt frill on the five cents, just above the letter I of FIVE, which is more hollowed out and pointed than in the original; and in the imitation ten cents the white collar is so heavily shaded it is scarcely distinguishable from the collar of the coat. On the original the white collar is very distinct from the coat collar.



CHAPTER II.

Issues of 1851-1860.

BY an Act of Congress approved March 3, 1851, the rates of postage were reduced, and rendered necessary a more comprehensive series of postal labels, the authority to prepare which was conveyed to the Postmaster-General by the same Act.

Inland letters being conveyed distances not exceeding 3000 miles were charged three cents per $\frac{1}{2}$ oz. if prepaid, and five cents if the postage were to be collected on delivery. For distances over 3000 miles (inland), the rates were doubled.*

The rates abroad were, under 2,500 miles, ten cents per $\frac{1}{2}$ oz., over that limit 25 cents, except in cases where (as with Great Britain, for instance) the rates of inter-postal communication had been established by treaty.

Drop letters, i.e., letters left at a post office for local delivery only, were charged one cent each, and printed matter was subject to a rate of one cent per ounce, for distances of 500 miles, and an extra rate for every additional 1000 miles (or part thereof).

*The minimum rate for letters, etc., conveyed over 3000 miles was increased by Act of Congress, approved March 3, 1855, to ten cents per $\frac{1}{2}$ oz.

Two subsequent Acts (approved March 3, 1855, and January 2, 1857) made prepayment of postage obligatory.

To provide postal labels for the use of the public availing themselves of these reductions in tariff, stamps of several new denominations were required, and the Postmaster-General entered into a new contract, this time with Messrs. Toppan, Carpenter, Casilear & Co., of Philadelphia, New York, Boston, and Cincinnati, to provide a set of stamps superior in quality and at a lower cost than the 1847 stamps.

The stamps were printed in plates composed of two panes of one hundred stamps, with a dividing line between, which marked where the sheets were to be cut into "post office sheets" of 100 stamps each.

The one cent, three, and twelve cents stamps were issued imperforate on July 1, 1851. The ten cents value followed on May 4, 1855, and the five cents on January 5, 1856, these also being imperforate.

In 1857 the method of perforating the sheets for facility in separation was adopted, and the one cent, three, five, ten, and twelve cents stamps were issued perforated in February of that year. The gauge of the perforation is 15.

Later, in 1860, three new values of stamps were added, and these appeared perforated from the first, though copies are known without this feature, they having probably missed the perforating machine, or they may have been simply imperforate proofs.

These new values were the twenty-four cents (that being the then $\frac{1}{2}$ oz. rate to Great Britain), thirty cents (the rate to Germany), and the ninety cents for use on bulky packages.

To explain the varieties of type in this issue it will be as well to state that in preparing the picture for printing, the stamp design is first engraved on a block of soft steel, which is afterwards hardened, and the design on it is impressed by powerful machinery into a broad-edged roller of soft steel, known as the transfer roll. This in its turn is hardened and used in impressing the design as many times as is required on the plate, which is at first soft steel to receive the impression, and is hardened before it is ready for use. [For an extended description of the process, illustrated with photographs and diagrams of the die, transfer roll and plate, see *Great Britain : Line Engraved Stamps*. No. 1 of the Melville Stamp Books.]

Minor varieties of type are often the result of insufficient rocking or pressure of the transfer roll on the plate, and the consequent omission of one or more of the finer lines of the design. As the transfer roll was rocked vertically the omission generally occurs at the top or bottom of the design. Sometimes the roller is applied a trifle out of register and after being corrected leaves a slight trace of the first impression. This causes the variety styled a double transfer.

The more important varieties, and those which will be included as *types* here, are those which have been effected on the die or on the transfer roll. Transfer rolls are made from the original die as often as required, and occasionally slight alterations are made in the design on the transfer roll before it is transferred to the plate. Such varieties of type are worthy of note by the collector of the stamps of the United States, though even these may be overlooked by the general collector. Other varieties, where of sufficient interest, will be

noted in passing, and will be identified in the check list at the end by their distinguishing feature.

The One Cent stamp is printed in deep blue, and shows a profile bust of Franklin in an oval, the upper and lower curves of which are bounded by panels of colour bearing the inscription, "U.S. POSTAGE" (above), and "ONE CENT" (below). The design is squared up by an ornamental scroll work.



1c. Type I.



1c. Type II.

TYPES. There are two main types of the One Cent stamp.

Type 1.—The ornate scrolls under the lower panel, which bears the inscription "ONE CENT" are turned under, forming little balls.

Type 2.—The scrolls are not turned under.

Both types were issued in the imperforate and the perforated series.

MINOR VARIETIES. Insufficient rocking of the transfer roller has produced a variety with the centre of the outer curve broken either above the U.S. POSTAGE tablet or below the ONE CENT tablet. In some cases both curves are broken on the same stamp. The following illustration shows the regular types 1 and 2, and the third figure has the broken curve at top and bottom. A further variety is produced by the re-cutting by hand of the broken lines.



The Three Cents stamp is printed in a brown-red colour, and the central feature of the design is a representation of Houdon's profile bust of Washington, turned to left, and contained in an oval bordered by a colourless line. Two straight tablets cross the stamp at the extreme top and bottom with the inscriptions, "U.S. POSTAGE" and "THREE CENTS." The space between the oval and the tablets is filled up with a minutely-engraved chainwork terminating in the four corners in rosettes. A thin straight line of colour encloses the complete design.





3c. TYPE I.



3c. TYPE II.

TYPES. *Type 1.*—A thin outer line of colour extends all round the stamp.

Type 2.—The line has been removed at top and bottom, though it remains at the sides. This removal was effected to allow for the perforating.



The Five Cents stamp, printed in brown, was not issued until January 5, 1856. It shows a three-quarter face portrait of Jefferson from Stuart's painting, enclosed in an oval by a colourless line. The oval is in its turn enclosed in an upright oblong frame of minute engine-turned engraving with rounded corners and indented sides, with the usual inscription in waved lines above and below the portrait oval, viz., "U.S. POSTAGE" (above), and "FIVE CENTS" (below).



5c. TYPE I.

5c. TYPE II.

5c. TYPE III.

TYPES. *Type 1.*—There are projections on all four sides.

Type 2.—The projections at top and bottom are not so pronounced, having been partly cut away.

Type 3.—Projections at top and bottom have been entirely cut away, levelling the horizontal sides of the frame.



The Ten Cents was issued on May 4, 1855, in a dark green colour. Its portrait is from Stuart's painting of Washington in an oval similar to the last, but on a curved band formed round the upper half of the oval are thirteen colourless stars, above which the inscription "U.S. POSTAGE" links two figures "X" in enscrolled shields. Below the portrait oval is a curved band with the words, "TEN CENTS." The design is squared up with ornamental scroll work.



10c. TYPE I.



10c. TYPE II.

TYPES. *Type 1.*—With the ornamental scrolls at the sides full and complete.

Type 2.—With the side scrolls partly cut away.

MINOR VARIETIES. Our diagram of type 2 shows a further variety in the broken curve, which may be found both with the full side scrolls and with the side scrolls partly cut away. In the imperforate stamps of both types one sometimes finds the curve re-cut, as in the similar variety of the one cent stamp. The re-cut curve variety is not known in type 2 of the perforated stamps.



The Twelve Cents, issued along with the one cent and three cents stamps in 1851, is printed in black, and bears the same portrait of Washington as the ten cents stamp just described. A band formed round the upper curve of the oval bears the inscription, "U.S. POSTAGE," while another below bears the value "TWELVE CENTS." Outside is a chainwork engraving

with rosettes similar to that on the three cents stamp, save that in the latter case the chainwork was within instead of outside the inscribed space.

The Twenty-four Cents stamp, which is in a dark lilac colour, shows Stuart's painting of Washington turned to the right, enclosed in an oval band of colour bearing the words, "U.S. POSTAGE, TWENTY-FOUR CENTS," the two inscriptions being separated by small white and colour ornaments. The whole is enclosed in an engine-turned frame with rounded corners, and more pronounced indentations and curves than the five cents stamp.



The Thirty Cents stamp is of an orange colour, and has a representation in an oval of a profile bust of Franklin, turned to left. A panel above the oval has the words, "U.S. POSTAGE," while another panel below bears the white figures "30." Two scrolls, one on each side of the oval, bear the value in words, "THIRTY" and "CENTS." Each of the four corners of the design is occupied by a United States shield, and these are connected by ornamental scroll work.

The Ninety Cents, blue in colour, shows Washington after Trumbull's painting of the hero of the republic in general's uniform. It is three-quarters face, and turned to left. This is in an arched frame with perpendicular sides. A curved band at the top has the inscription, "U.S. POSTAGE," and a straight panel below has the value "NINETY CENTS." A slight ornamental scroll design runs all round the stamp.

Reprints of the perforated series were made officially in 1875, but the perforation gauges 12 in the reprints instead of 15 as in the originals.



CHAPTER III. Issues of 1861-1866.

CIVIL war and an advantageous change in the Government contract for postage stamps were responsible for the next change in the stamps of the United States. Mr. Tiffany quotes from the Postmaster-General's report, dated December 2, 1861 :—

"The contract for the manufacture of postage stamps having expired on the 10th of June, 1861, a new one was entered into with the National Bank Note Company of New York, upon terms very advantageous to the Department, from which there will result an annual saving of more than thirty per cent. in the cost of the stamps. In order to prevent the fraudulent use of the large quantity of stamps remaining unaccounted for, in the hands of postmasters in the disloyal States, it was deemed advisable to change the design and the colour of those manufactured under the new contract, and also to modify the design of the stamp upon the stamped envelope, and to substitute as soon as possible the new for the old issues. It was the design of the Department that the distribution of the new stamps and envelopes should commence on the first of August, but, from unavoidable delays, that of the latter did not take place until the 15th of that month. . . . Those of the old issue have been exchanged and superseded. The old stamps on hand, and such as were received by exchange, at the larger offices, have been to a great extent counted and destroyed, and those at the smaller offices returned to the Department."

At first the same values were repeated, bearing the same portraits, though in some cases modified. The frames of all were, however, completely altered.

A new rate for drop letters of two cents, authorised by Act of Congress, March 3, 1863, raised a demand for a two cents stamp, which was issued four months later on July 1. In 1866 a registration fee of fifteen cents was also introduced, and brought about the issue of a stamp of that denomination.

All the stamps were printed by the National Bank Note Company in sheets of two hundred, divisible into two post office sheets.

The stamps as first prepared and issued on August 14 (?), 1861, admitted of various artistic improvements, but as the need for the stamps was too urgent to wait until the alterations had been effected, the series comprising eight values was issued as first engraved. These are styled *premières gravures*. And as rapidly as possible the engraving of new and improved plates for six of the stamps, viz., the one cent, three, five, ten, twelve and ninety cents values was proceeded with. The result was that a further issue consisting of stamps of the second types was made in September of the same year.

The stamps of the two series being so similar in design, and being issued almost concurrently, they will be best described together, with notes and illustrations to show the differences between the *premières gravures* and second types. The small illustrations of the stamps given in the text are the second types, which are most commonly met with, the diagrams shewing the differences between the two types. The enlarged photographs in

this chapter show the *premières gravures* and the second types side by side so that the reader may become familiar with the distinctions illustrated in the diagrams.



The One Cent, dark blue, has a portrait of Franklin, turned to right, on an oval of engine-turned engraving, surrounded by a chain-work border reaching the extremity of the design on all sides. On this border, following the oval curvature, are the inscriptions, above, "U.S. POSTAGE," and below, "ONE CENT." The corners are rounded off with scroll work tablets, containing at

top the numerals "1" and "1" and at the bottom the letters "U" and "S."

The difference between the types of this value is minute.



TYPE I.



TYPE II.

In type II. a dash has been added under the tip of the ornament at the right of the numeral, in the left hand upper corner, just above the letter P of "POSTAGE."



Première Gravure.



Second Type.



Première Gravure.



Second Type.

The Two Cents, grey-black, was not issued until July 1, 1863, but it was added to the present series; thus it is included here in the order of its face value. It shows a full-face portrait of Andrew Jackson, said to be after Dodge, covering nearly the whole of the stamp, and producing a somewhat remarkable effect. There is barely room for squaring the



oval design up with a band inscribed "U.S. POSTAGE" above, while the value in words is placed on the lower side curves of the oval "TWO" (left) and "CENTS" (right). Arabic numerals with scroll work fill the upper corners, while the lower ones contain the initials "U" and "S" respectively.

This stamp being issued long after the majority of the stamps in this series, did not come in for any of the alterations, though it could doubtless have been much improved.

A variety of this stamp may be found printed on a brownish safety paper, which has been treated chemically with a patent process invented by Dr. S. W. Francis (ca. 1865). Copies were cancelled with an acid applied with a sponge, and the acid gives the paper a bluish colour.



The Three Cents, rose, being the value most in use, bore a portrait bust of Washington, on an uneven oblong panel of finely-engraved lines, surrounded by a frame of lighter lines. At the top is the inscription, "U.S. POSTAGE," in two lines, and below "THREE CENTS," also in two lines. The upper corners of the frame have large numerals "3," and

the lower corners the letters, "U" and "S." A heavy waved line runs all round the design, but there is a slight scroll ornamentation outside. The whole gave a very unfinished appearance to the stamp at first, and it was greatly improved in the issue of September.



TYPE I.



TYPE II.

Type II. can be readily distinguished by the finishing off of the corners with additional scroll work ending in a small ball at each corner.

The Three Cents, pink, and the Three Cents, scarlet, are important colour varieties to be noted. Both of these colours are known of type II. and are of a considerable degree of rarity. A number of the 3 cents rose stamps, type II., were printed on Dr. Francis'



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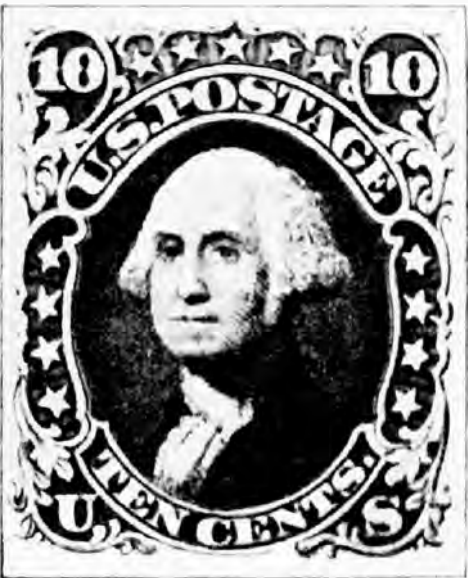
Première Gravure.



Second Type.



Première Gravure.



Second Type.

patent paper, and appear to have been put to a practical test at Newport, Rhode Island.

The Five Cents, brown, has a portrait of Jefferson in an oval enclosed by a clean white line surrounded by an irregular shaped frame of interlaced lines, and bearing above the oval a waved inscription, "U.S. POSTAGE," and below, following the curve of the oval, the words, "FIVE CENTS." The corners within the frame have figures "5" at top, and the "U" and "S" at the bottom.



As in the case of the three cents stamp just described, there is a slight ornamentation outside, but the irregular shape of the frame leaves an unfinished appearance.



TYPE I.



TYPE II.

Type II. The alteration in this value consisted of the adding of a leaflet to the ornamentation in each corner, giving the design a more complete and finished appearance.

The *première gravure* of this value was printed in orange-brown; the second type was at first issued in buff, the rare shade of which is "mustard"; in 1862 the colour was changed to brown, which varies greatly in shade, chestnut being the scarce variety.



The Ten Cents, green, shows the portrait of Washington on an irregularly formed oval disc. This is bordered by four narrow bands, the top one bearing the words, "U.S. POSTAGE," the bottom one "TEN CENTS," and each of the side ones has four white stars. Five stars also appear at the top of the stamp, above the inscription. Enscrolled ornaments in the upper angles bear the figures "10," and similar ornaments in the lower angles have the letters "U" and "S."



TYPE I.

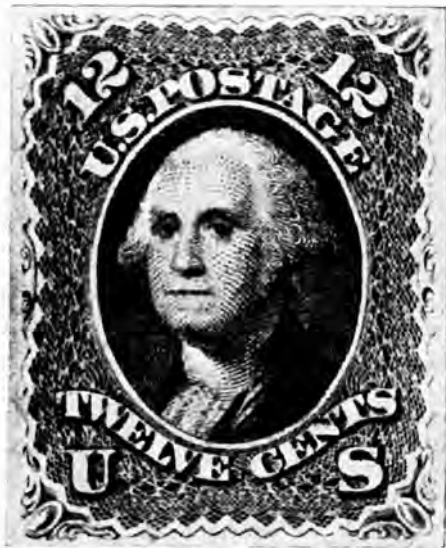


TYPE II.

In type II. a heavy line of colour has been added below the five stars, and an outer line has been added to the scroll ornaments above the five stars.



Premiere Gravure.



Second Type.



Première Gravure.



Second Type.

The Twelve Cents, black, also has a portrait of Washington, in an oval, surrounded by a minutely engraved network frame of fine lines extending to the border of the stamp. The words, "U. S. POSTAGE," follow the upper curve of the oval, and the words, "TWELVE CENTS," form a waved inscription below. The figures "12" appear in both the upper corners, and the letters "U" and "S" respectively are in the two lower corners. A serrated line goes all round the design, and the rounded corners give the stamp a very unfinished appearance.



TYPE I.



TYPE II.

In type II. at the four corners oval and scroll ornaments have been added, filling out the whole design into a rectangular shape.

The Fifteen Cents, black, as in the case of the two cents stamp, was issued long after the other values, being required for the purposes of a registration fee authorised in 1866. It shows a portrait of Abraham Lincoln in an oval with a lightly striped white border. A waved band above contains the words, "U. S. POSTAGE,"



and a curved band below the words, "FIFTEEN CENTS." Scroll ornaments enclose the figures "15" in the upper angles, and similar ornaments below enclose the letters "U" and "S" in opposite corners. The sides are filled in with Roman fasces.

No alterations were made in this stamp, as it was not issued till April 15, 1866.



The Twenty-four Cents, lilac, bears a small three-quarters face portrait of Washington turned to right, in a fancy shaped frame, officially described as "irregularly hexagonal." On the frame are the inscriptions, "U.S. POSTAGE" above the portrait, and "TWENTY-FOUR CENTS" below. The figures

"24" appear in the upper angles in enscrolled oval tablets, and the letters "U" and "S" each on a star ornament appear in the lower corners.

No alteration was made in this design, though the later issue (which appeared October 8, 1861) is distinguishable by its colour, which is slate, whereas the *première gravure* was in violet. In 1862 the colour was changed to lilac.

The Thirty Cents, orange, shows a profile of Franklin turned to left on a circular disc. A band follows the upper segment, with the inscription, "U.S. POSTAGE," and another below has the value "THIRTY CENTS." A scroll work ornamentation goes all round the stamp, terminating in little ornamental tablets, bearing (in the upper corners) the figures "30," and in the lower angles the letters, "U" and "S."



This stamp was not altered, but the colour of the second (September, 1861) printing is much lighter than that of the first printing, being a pale orange.

The Ninety Cents, blue, shows a reproduction of Trumbull's painting of General Washington facing the left, in an oval bordered by a broad band ending in a point at the extreme top of the stamp. This bears the inscription, "90—NINETY CENTS—90," and a waved band intersects it at the top with the inscription, "U.S. POSTAGE." The base of the oval is decorated with foliage, and the lower angles contain the letters, "U" and "S."



and a curved band below the words, "FIFTEEN CENTS." Scroll ornaments enclose the figures "15" in the upper angles, and similar ornaments below enclose the letters "U" and "S" in opposite corners. The sides are filled in with Roman fasces.

No alterations were made in this stamp, as it was not issued till April 15, 1866.



The Twenty-four Cents, lilac, bears a small three-quarters face portrait of Washington turned to right, in a fancy shaped frame, officially described as "irregularly hexagonal." On the frame are the inscriptions, "U.S. POSTAGE" above the portrait, and "TWENTY-FOUR CENTS" below. The figures

"24" appear in the upper angles in enscrolled oval tablets, and the letters "U" and "S" each on a star ornament appear in the lower corners.

No alteration was made in this design, though the later issue (which appeared October 8, 1861) is distinguishable by its colour, which is slate, whereas the *première gravure* was in violet. In 1862 the colour was changed to lilac.

The Thirty Cents, orange, shows a profile of Franklin turned to left on a circular disc. A band follows the upper segment, with the inscription, "U.S. POSTAGE," and another below has the value "THIRTY CENTS." A scroll work ornamentation goes all round the stamp, terminating in little ornamental tablets, bearing (in the upper corners) the figures "30," and in the lower angles the letters, "U" and "S."



This stamp was not altered, but the colour of the second (September, 1861) printing is much lighter than that of the first printing, being a pale orange.

The Ninety Cents, blue, shows a reproduction of Trumbull's painting of General Washington facing the left, in an oval bordered by a broad band ending in a point at the extreme top of the stamp. This bears the inscription, "90—NINETY CENTS—90," and a waved band intersects it at the top with the inscription, "U.S. POSTAGE." The base of the oval is decorated with foliage, and the lower angles contain the letters, "U" and "S."





TYPE I.



TYPE II.

In type II. a series of short lines has been cut between the two outer lines of the ribbon, which meet in a point above the band, bearing the inscription, "U.S. POSTAGE." A sharp point of colour has also been added at the apex of the inner lines.

Reprints of these stamps were made in 1875, and were available for postage. All the reprints were from plates of the second or September types; the colours have a fresher appearance, and the paper is whiter than in the case of the originals.



CHAPTER IV.

Issue of 1867-1869. Embossed with Grille.

As in the case of Great Britain, the authorities were confronted with the danger of stamps being used more than once by unscrupulous persons who had discovered methods of cleaning off the postmarks or other cancellations. Instead of adopting a fugitive ink or paper which had a fugitive coating applied, the Postmaster-General adopted a system of embossing the paper by means of a grille.

The object of this embossing was to break the fibres of the paper so that when the postmark was applied the ink would penetrate right into the paper and render it impervious to cleaning. The grille system was invented and patented by Mr. Chas. F. Steel, of Brooklyn, New York, and the stamps were embossed in this manner after they were printed and gummed. Then they were perforated and the surface of the paper subjected to hydraulic pressure, which while leaving the breaks in the paper, smoothed out the surface of it.

Mr. J. N. Luff thus describes the grille process :

The grille is produced by a roller and not, as is generally supposed, by a plate. To make this roller, a cylinder of soft steel is placed in a turning lathe and a knurl pressed firmly against it. A knurl, it may be explained, is a small steel wheel which is fitted in a clamp and has its rim covered with small pyramidal bosses. As the cylinder slowly revolves in the lathe the bosses of the knurl are forced into it and produce on its surface similar protuberances and depressions. When finished the entire surface of the roller is covered with tiny pyramids which form a continuous spiral around it. If while in this shape, it is applied to stamps, the variety known as "grilled all over" will result. If, however, it is desired to produce the small rectangular grills, it is only necessary to plane off a sufficient number of rows of points, in vertical and horizontal bands.

When in use the roller rests on a bed of sheet lead into which its points press corresponding depressions. When a sheet of stamps is laid upon this bed and passed beneath the roller the paper is forced into the depressions and embossing is produced.

The stamps of the previous series were first embossed and issued in this manner about August 8, 1867. At first the grille covered the whole stamp, but this so weakened the paper that the perforations did not act, and the stamps tore in the course of use. So a smaller grille was used, the size of which was 18 by 15mm. This was gradually reduced to 13 by 16mm., 12 by 14mm., 11 by 13mm., and lastly to 9 by 13mm.

To some extent the varieties of the grille are caused by the wearing of the bosses at the edges causing the operator to remove a row or more of defective bosses whenever he noticed that they were not acting efficiently. Only the advanced specialist need therefore pay any attention to more than one variety of grille,

though we have given a check list of the chief varieties in Chapter VII. The stamps with the large grille are scarce, the small variety measuring 9 by 13mm. being the one most commonly found. In this issue the grilles are very clear and well defined having probably been applied to one sheet at a time. In later issues where several sheets have received the embossing at one operation some of the sheets show it very faintly.

The precise dates on which the stamps of the issue under consideration were issued with the various grilles are not known, but the three cents, rose, appeared about August 8, 1867, and the remainder up to the twelve cents had appeared before May, 1868. The twenty-four and thirty cents appeared later in the same year, and the ninety cents was thus issued about the beginning of 1869.





CHAPTER V.

Issue of 1869.

A CIRCULAR to postmasters, dated March 1, 1869, announced the approaching issue of a new series of stamps, an issue which is of the greatest interest, inasmuch as it was the forerunner of all the numerous issues of beautiful pictorial stamps hailing from nearly every country which boasts a regular postal service.

The series was composed of ten stamps smaller in size than the previous issues, and almost square in shape. They bore, for the most part, historical pictures, and the lower values were expressly representative of the progress of postal communication in the country.

They were engraved and manufactured by the National Bank Note Company, of New York, a firm which held the patent rights over the "grille" process, and all the specimens were embossed with the grille. The grille on this series usually measures 9 by 9½ mm., varying to 9 by 9 mm., 8½ by 9 mm., and 10 by 12 mm. The plates for the low values were constructed to print three hundred stamps at one impression, divisible into two post office sheets of one hundred and fifty

stamps each. The higher values were printed from plates of one hundred stamps each.

The stamps were ready for issue in March, but it is not certain that any were used before the end of that month or the beginning of April. All the stamps were in use by May.

The stamps were received by the public and by the press with the most manifest disapproval. Mr. Tiffany quotes from various contemporary journals the complaints and the indignation which the issue (one on which stamp collectors are almost unanimous in their admiration for) aroused in use. Perhaps the most damaging objections were that the gum used was of a poor quality, and one can sympathise with the writer in the *New York Tribune*, who said, "One can be amused, or become indignant, in watching people who buy stamps demanding a little mucilage from the clerk in order to fasten the stamp on their envelope."



The One Cent, ochre, shows a profile after the bust by Cerrachi, of Franklin, appropriate as the first Colonial Postmaster-General, and the first of the United States. The portrait is in a circle bordered

by a circlet of pearls. A tablet round the upper segment of the circlet has the words, "U.S. POSTAGE." The words, "ONE" and "CENT," appear on curved tablets below the portrait, and are separated by a small panel bearing the numeral "1."

The Two Cents, brown, shows a mounted post rider turned leftwards, with the word "POSTAGE" above on a fringed curtain, and above that, in small capitals, the name "UNITED STATES." The value is expressed below the picture in words and a numeral on scroll work:—"TWO 2 CENTS." The whole design is enclosed by ornamental scrolls.



The Three Cents, blue, shows a locomotive turned to right, illustrating a modern feature in post office development, though the *New York Herald* sarcastically explains that it was to show how Congressmen made money. The picture is enframed by a scroll design, except at the top, which is closed in by a tablet of colour, with the word "POSTAGE" in white letters. A scroll at the top of the stamp bears the name "UNITED STATES," and the value is given below the picture in words and a numeral—"THREE 3 CENTS."

The Six Cents, blue, which takes the place of a five cents stamp in this issue, shows Stuart's painting of the first President, Washington, facing the left in a circle enclosed in a square frame. The top band of the outer square bears the word "POSTAGE," the bottom band "SIX 6 CENTS," and the side bands each have the inscription "UNITED STATES." The upper angles contain the initials "U.S."



The Ten Cents, orange, has for its central design the American eagle perched on the shield of the United States. The shield bears the inscription, "UNITED STATES POSTAGE 10," and is intersected by a scroll band with the words "TEN CENTS." A semicircle of thirteen stars, broken by the wings of the eagle, surmounts the whole design.

The Twelve Cents, green, shows an ocean steamer turned to left. A panel above contains the words "UNITED STATES POSTAGE" in two lines, and two panels below, divided by the large numerals "12," bear the words, "TWELVE" and "CENTS." Scroll work completes the rectangular form of the design.



15c. TYPE I.



15c. TYPE II.

The Fifteen Cents, blue and brown, shows an historical picture from the painting by Vanderlyn at the Capitol in Washington, representing the Landing of Columbus. The picture is printed in Prussian blue, while the frame, with the letters "U.S." in Gothic capitals and "POSTAGE" in Roman capitals at top, and the value "FIFTEEN CENTS" and the figures "15" below, is printed in the brown colour.

TYPES. There are two types of this stamp. In *type I.* the picture is immediately enclosed in a border of three lines, the middle one being a thick one. Under the letter T of "POSTAGE" this forms a small diamond shaped ornament.

In *Type II.* these lines and the diamond ornament are omitted.

Type I. is generally described as "with picture framed," and *type II.* as "without frame."

The Twenty-four Cents, purple and green, shows a small reproduction of another of the paintings in the Capitol, Trumbull's conception of the signing of "The Declaration of Independence." This is printed in purple lake. The frame, which is printed in light green, has a border of pearls, nearest to the picture, and a rectangular design of scroll work with the



initials "U.S." in the top angles, and the word "POSTAGE" between, and on the lower part of the frame a long waved band with the words, "TWENTY-FOUR CENTS," surmounting a tablet with the figures "24."

The Thirty Cents, carmine and blue, is similar in design to the ten cents stamp, but the shield is supported on the sides by American flags, and the inscriptions of value are altered to "THIRTY CENTS" and "30." The eagle and shield are in the carmine colour, and the rest of the design in blue.

The Ninety Cents, black and carmine, has a portrait, facing to right, of Lincoln, taken from a photograph. This is printed in black. The surrounding scroll and floral ornamented frame is in carmine, and bears the inscription, "U.S. POSTAGE," on a curved band at top, and two scrolls below bearing the value in words, "NINETY" and



"CENTS." The top angles contain the figures "90" and the bottom angles contain Old English capitals, "U" and "S."

Three of the bi-coloured stamps of the series are to be found with inverted centres, owing to errors on the plate or errors of printing. These are the fifteen, twenty-four, and thirty cents stamps. It has been said that similar copies of the ninety cents have existed, but none are now known.

Several of the stamps exist also without the embossing, probably an accidental omission, and such varieties are rare.

All the stamps of this series were reprinted in 1875 on whiter paper and with whiter gum than the originals. All the reprints were issued without grille, and were available for postage. The one cent stamp was again reprinted by the American Bank Note Company on a soft porous paper in 1880.



Centres inverted.



Flags inverted.



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ABBREVIATIONS.

- 1 A.J.P.—American Journal of Philately, 1st series.
 2 A.J.P.— " " " " 2nd "
 A.P.—American Philatelist.
 A.P.M.—American Philatelic Magazine.
 B.P.S.—Bazaar Philatelists' Supplement.
 B.S.B.—Boston Stamp Book.
 E.P.—Eastern Philatelist.
 F.F.F.—Filatelic Facts and Fallacies.
 L.P.—London Philatelist.
 Met. P.—Metropolitan Philatelist.
 M.S.C.—Mekeel's Stamp Collector.
 M.W.S.N.—Mekeel's Weekly Stamp News.
 N.Y.S.—New York Stamp.
 P.—The Philatelist.
 P.J.G.B.—Philatelic Journal of Great Britain.
 P.O.—The Post Office.
 P.R.—Philatelic Record.

- R. of R.—Review of Reviews. [Supplement to
P.J.G.B. Volumes numbered separately].
S.C.F.—Stamp Collectors' Fortnightly.
S.C.M.—Stamp Collectors' Magazine.
S.M.C.—Smith's Monthly Circular.

NOTE.—Roman figures thus—V. denote the volume, and Arabic figures—135, indicate the page. In a few cases the date takes the place of the volume number. Especial care should be taken to confirm statements appearing in some of the minor philatelic journals of which a very large number have been published in the United States.

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- MINOR VARIETIES. [Troup], B.P.S., '96-7, 56 ;
 [Goodwin], N.Y.S., II., 113 ; P.O., II., 19 ;
 IV., 13, 25.
 — 1851. P.O., VI., 82.
 — 1851. 1 cent, M.W.S.N., VI., 159 ; P.O., I.,
 19 ; [Luff], 2 A.J.P., VIII., 593 ; [Riddell], R. of
 R., V., 49 ; [Horn], E.P., XIX., 3 ; P.J.G.B.,
 VII., 123.
 — 1861 TYPES. [Luff], 2 A.J.P., IX., 252 ; 1 cent
 [Chance], P.R., XXVI., 159 ; 3 cents pink
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 146 ; [Stone and others], A.P., VII., 20, 39 ;
 [Luff], 2 A.J.P., V., 470 ; P.J.G.B., VI., 122 ;
 ["Crawford"], A.P.M., I., 33 ; 10 cents
 [Riddell], R. of R., V., 49.
 — 1869. 15 cents, M.W.S.N., VI., 216 ; [Bartels],
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CHAPTER VII.

Check List.

1847.—

AUGUST 5. Greyish-blue wove paper. Imperforate.
5 cents brown. (Franklin.)

Shades.

Yellowish-white wove paper.

Greyish pelure paper.

Lilac-grey laid paper.

Half used as 2½ cents.

10 cents black. (Washington.)

Shades.

Yellowish-white wove paper.

Greyish pelure paper.

Lilac-grey laid paper.

Half used as 5 cents.

Double transfer.

1851-56.—White wove paper. Imperforate.

1 cent blue. (Franklin.)

Types I., II.

Shades.

Broken curves.

Curves re-cut.

Double transfer. (Type II.)

3 cents dull red. (Washington.)

Type I.

Shades.

Double transfer.

Half used as "1 cent."

5 cents red-brown. (Jefferson.)

Type I.

Shades.

10 cents green. (Washington.)

Types I., II.

Shades.

Broken curve at bottom or top.

Curves re-cut.

Half used as "5 cents."

12 cents grey-black. (Washington.)

Intense black.

Half used as 6 cents.

Impression on reverse.

1857-60.—White wove paper. The same designs with three new values added, and all perforated 15.

1 cent blue.

Types I., II.
Shades.
Broken curves.
Curves re-cut.
Double transfer.
Double perforation. (Type II.)

3 cents rose.

Types I., II.
Shades.
Double frame lines.
Double transfer. (Type II.)
Imperforate horizontally. (Type I.)
Imperforate vertically. (Type I.)
Laid paper. (Type II.)

5 cents red-brown.

Types I., II., III.
Shades.

10 cents dark green.

Types I., II.
Shades.
Broken curve at bottom or top.
Curves re-cut.

12 cents grey-black.

Green-black, deep black.

24 cents lilac. (Washington).

Shades.
Imperforate.

30 cents orange. (Franklin.)

Shades.
Imperforate.

90 cents blue. (Washington.)

Shades.
Imperforate.

1861 (August).—Thin yellowish-white wove paper.
(First types). Perforated 12.

1 cent indigo. (Franklin.)

3 cents lake. (Washington.)

Imperforate.

5 cents orange-brown. (Jefferson.)

10 cents dark green. (Washington.)

12 cents black. (Washington.)

24 cents violet. (Washington.)

30 cents red-orange. (Franklin.)

90 cents dull blue. (Washington.)

Imperforate.

1861-2. (September, 1861).—White wove paper.
Re-engraved (second types). Perforated 12.

1 cent blue.

Shades.

Laid paper.

3 cents rose.

3c pink.

3c scarlet.

Shades.

Laid paper.

Imperforate.

On brown safety paper.

Impression on the reverse.

Double perforation.

5 cents buff.

5 cents brown (1862).

5c mustard.

5c chestnut.

Shades.

Imperforate horizontally.

Laid paper.

Double perforation.

10 cents yellow-green.

Shades.

Double perforation.

12 cents black.

Grey-black.

24 cents slate.

24 cents lilac (1862).

Shades.

Impression on reverse.

30 cents orange.

Shades.

Imperforate.

90 cents blue.

Shades.

1863.—White wove paper. Perforated 12.

2 cents black. (Jackson.)

Shades.

Half used as 1 cent.

Imperforate vertically.

Laid paper.

Brown safety paper.

1866.—White wove paper. Perforated 12.

15 cents black. (Lincoln.)

Grey-black.

1867-69.—The same but embossed with grille.

VARIETIES OF GRILLE (a) covering entire stamp; (b) measuring 18 by 15mm.; (c) 13 by 16mm.; (d) 12 by 14mm.; (e) 11 by 13mm.; (f) 9 by 13mm.

1 cent blue. (Franklin.)

Grilles a, e, f.

2 cents black. (Jackson.)

Grilles d, e, f.

Half used as 1 cent (grille e).

3 cents red. (Washington.)

Grilles a, b, c, d, e, f.

Imperforate, with grilles a, c, f.

Imperforate horizontally, with grille f.

5 cents brown. (Jefferson.)

Grilles a, e, f.

10 cents yellow-green. (Washington.)

Grilles e, f.

12 cents black. (Washington.)

Grilles e, f.

15 cents black. (Lincoln.)

Grilles e, f.

24 cents grey-lilac. (Washington.)

Grille f.

30 cents orange. (Franklin.)

Grilles a, f.

90 cents blue. (Washington.)

Grille f.

1869.—White wove paper. Embossed with grille.
Perforated 12.

[NOTE.—The variations in the grilles are minute, normally measuring 9 by $9\frac{1}{2}$ mm.; all values may be found with 9 by 9mm., the 10c and 12c with $8\frac{1}{2}$ by 9mm., and the 15c, type II., with 10 by 12mm.]

1 cent buff. (Franklin.)

Shades.

Without grille.

2 cents brown. (Horseman.)

Shades.

Without grille.

Half used as 1 cent.

3 cents blue. (Locomotive.)

Shades.

Without grille.

Two-thirds used as 2 cents.

6 cents blue. (Washington.)

Shades.

10 cents yellow. (Coat of Arms.)

Shades.

12 cents green. (Steamship.)

Shades.

15 cents brown and blue. (Landing of Columbus.)

Types I., II.

Shades.

Without grille. (Type II.)

Centre inverted. (Type I.)

24 cents green and violet. (Declaration of Independence.)

Without grille.

Centre inverted.

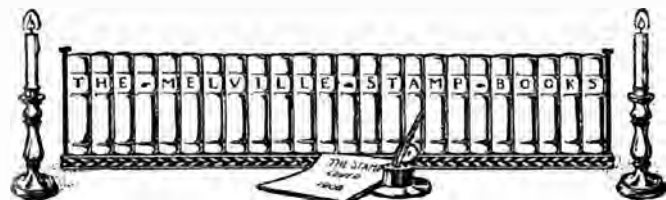
30 cents blue and carmine. (Coat of Arms.)

Without grille.

Flags inverted.

90 cents black and carmine. (Lincoln.)

Without grille.



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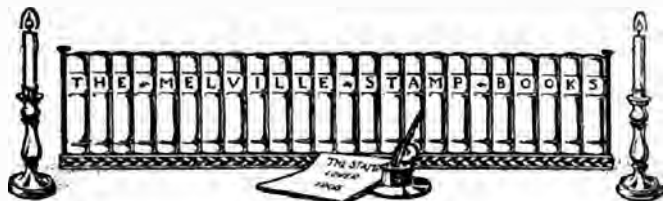
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