



THE
POSTAGE STAMPS
OF THE
UNITED STATES
OF AMERICA

THE
PHILATELIC SOCIETY

OF THE
UNITED STATES OF AMERICA

The Society
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The
Postage Stamps of the United States

BY THE SAME AUTHOR

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H. F. JOHNSON, 4 PORTLAND PLACE NORTH,
CLAPHAM ROAD, LONDON, S.W.

The POSTAGE STAMPS
of the
UNITED STATES
OF AMERICA

By
FRED J. MELVILLE
President of the Junior
Philatelic Society of London

WITH TWELVE COLLOTYPE PLATES AND FORTY-FIVE
ILLUSTRATIONS.

THE JUNIOR PHILATELIC SOCIETY, LONDON

H. F. JOHNSON, 4 PORTLAND PLACE NORTH, CLAPHAM ROAD, S.W.

[1905]

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PREFATORY NOTE.

The reasons for issuing the present handbook on the postage stamps of the United States, as the second in the series of the Junior Philatelic Society's publications, are several.

The chief is that there is no other handbook issued at a popular price on these stamps, because, in the United States, where such a work might reasonably be expected to be in the greatest demand, the law of the country prohibits the pictorial reproduction of its own stamps. The lack of illustrations in such a work would very seriously handicap its usefulness, and so it has not been attempted by American philatelists. But for this, the present work could have been more fittingly and more ably executed "on the other side."

The prohibition does not extend to works printed in Great Britain, and as the stamps of the great North American Republic enjoy a high degree of popularity with the young collector on account of their beauty and the rare excellence of their engraving, the present little work was undertaken with illustrations which, it is hoped, will serve to help the young collector to a better knowledge of the postal adhesive issues of the United States.

To avoid the possibility of misunderstanding on the part of advanced philatelists, this handbook is intended to present in a simplified form, for the benefit of the beginner and medium collector, matters which are not new to the specialist. The following pages contain nothing of note which has not been already and more fully discussed by scientific philatelists.

The writer desires to say that it is scarcely possible to do full justice to all his authorities in this compilation. To Mr. J. N. Luff's elaborate and valuable work, "*The Adhesive Postage Stamps of the United States*," the following pages, almost in their entirety, might be reasonably accredited, so many dates, figures, and historical particulars being given in this, the best, and, in many cases, the only, authority. The catalogue of the Scott Stamp and Coin Co., of New York, has also been largely drawn upon, its colour descriptions being mostly adopted in the summaries published here.

To the late Mr. J. K. Tiffany's book, "*The History of the Postage Stamps of the United States of America*," much is also due.

Other publications, including American and British journals, from which the information has been collected are Mr. Eli Bowen's *United States Postal Guide*, 1851, various other official pamphlets and notices, *The American Journal of Philately*, *The Philatelic Journal of America*, *Mekeel's Weekly Stamp News*, *Mekeel's Stamp Collector*, *the Weekly Philatelic Era*, *The London Philatelist*, *The Philatelic Record*, and *The Monthly Journal*.

To those who desire to go deeper into the study of these stamps, Mr. Luff's work contains practically all there is to be said on the subject up to and including the year 1901. His work has been collated and arranged with a uniformity, and the issues described with a lucidity not to be found in any other advanced specialist work on a philatelic subject.

The stamps used for the illustrations in this handbook are from the writer's collection, with the exception of a few specimens kindly lent by Mr. W. H. Peckitt. They are reproduced by permission of the Board of Inland Revenue.

Plate I.
1-12.



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THE POSTAGE STAMPS OF THE UNITED STATES

CHAPTER I.

ISSUE OF 1847.

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 of America allowed seven years to pass before adopting similar reforms. It is true 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. 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, and 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* 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

*Cave Johnson, Postmaster-General.

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 (fig. 1) was printed in brown on a bluish paper. The design includes a three-quarters face portrait of Benjamin Franklin, Continental 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 (fig. 2), 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 15, 1851.

Official imitations, wrongly described as official reprints, were made in March, 1875, long after the original dies and plates had been destroyed. 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.

SUMMARY.

1847. Figs. 1 and 2 (printed on bluish paper), Imperforate.

5 cents, red brown (Franklin).

10 cents, black (Washington).

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 3,000 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 3,000 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 1,000 miles (or part thereof).

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

*The minimum rate for letters, etc., conveyed over 3,000 miles was increased by Act of Congress, approved March 3, 1855, to ten cents per $\frac{1}{2}$ oz.

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 proof copies.

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.

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.

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.

The One Cent stamp (fig. 3) 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,



1C. TYPE I.



1C. TYPE II.

"U.S. POSTAGE" (above), and "ONE CENT" (below). The design is squared up by an ornamental scroll work.

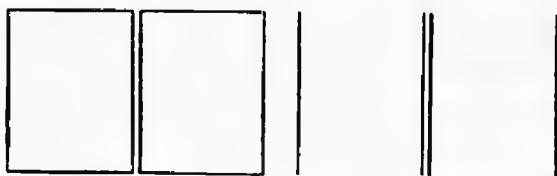
TYPES. There are two main types of the One Cent stamp.

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.

The Three Cents stamp (fig. 4) 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.

Plate II.
13-24.



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The Five Cents stamp (fig. 5), 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.



10c. TYPE I.

10c. TYPE II.

The Ten Cents (fig. 6) 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.

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

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

The Twelve Cents (fig. 7), 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 (fig. 8), 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 (fig. 9) 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 (fig. 10), 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.

SUMMARY.

1851-56. Figs. 3-7, Imperforate.

1 cent, blue (Franklin), type I.

1 cent, blue, type II.

1 cent, blue, type III.

3 cents, dull red (Washington).

5 cents, red brown (Jefferson).

10 cents, green (Washington), type I.

10 cents, green, type II.

12 cents, black (Washington).

1857-60. Same designs with Figs. 8-10 added.
Perforated 15.

1 cent, blue, type I.

1 cent, blue, type II.

1 cent, blue, type III.

3 cents, rose, type I.

3 cents, dull red, type II.

5 cents, red brown, type I.

5 cents, orange brown, type II.

5 cents, orange brown, type III.

- 10 cents, dark green, type I.
- 10 cents, dark green, type II.
- 12 cents, black.
- 24 cents, lilac (Washington).
- 30 cents, orange (Franklin).
- 90 cents, blue (Washington).

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.



TYPE I. (August).



TYPE II. (September).

The One Cent (fig. 11), dark blue, has a portrait bust of Franklin, turned to right, on an oval of engine-turned engraving, surrounded by a chainwork 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 August and September types of this value are minute.

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."

The Two Cents (fig. 19), 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.



TYPE I. (August).



TYPE II. (September).

The Three Cents, rose (fig. 12), 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 II. can be readily distinguished by the finishing off of the corners with additional scroll work ending in a small ball at each corner.



TYPE I. (August).



TYPE II. (September).

The Five Cents, ochre (fig. 13), 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 letters "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 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.



TYPE I. (August).



TYPE II. (September).

The Ten Cents, green, (fig. 14), 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".

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.

The Twelve Cents, black (fig. 15), also has a portrait of Washington, in an oval, surrounded by a

Plate III.
25-36.



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TYPE I. (August).



TYPE II. (September).

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.

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 (fig. 20), 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 (fig. 16), 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 re-issue (which appeared October 8, 1861) is distinguishable by its colour, which is slate.

The Thirty Cents, orange (fig. 17), 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 for the re-issue in September, 1861, but the colour of the second printing is much lighter than that of the first printing, being a pale orange.



TYPE I. (August).



TYPE II. (September).

The Ninety Cents, blue (fig. 18), 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 ".

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.

SUMMARY.

1861 (August). Figs. 11-18 (first types), Perforated 12.

- 1 cent, indigo (Franklin).
- 3 cents, red brown (Washington).
- 5 cents, 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).

1861 (September). Figs. 11-18 Re-engraved (second types), Perforated 12.

- 1 cent, blue.
- 3 cents, rose.
- 5 cents, buff.
- 10 cents, yellow green.
- 12 cents, black.
- 24 cents, red lilac.
- 30 cents, orange.
- 90 cents, blue.

1863. Fig. 19, Perforated 12.

- 2 cents, black (Jackson).

1866. Fig. 20, Perforated 12.

- 15 cents, black (Lincoln).

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.

The embossing was applied by a steel roller covered with bosses, which passed over the sheet of stamps, which was laid in a bed of sheet lead.

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 15 mm. This was gradually reduced to 13 by 16 mm., 12 by 14 mm., 11 by 13 mm., and lastly to 9 by 13 mm.

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.

The stamps with the large grilles are exceedingly scarce, but it is not the purpose of this work to give all the vast range of varieties in the sizes of the grille. The main varieties of grille have been enumerated already, but for the young collector it will be sufficient to collect only one variety of grille, and that will in most cases be the small one known as that measuring 9 by 13 mm.

SUMMARY.

1867-69. Figs 11-20, Embossed with grille.

- 1 cent, blue (Franklin).
- 2 cents, black (Jackson).
- 3 cents, red (Washington).
- 5 cents, brown (Washington).
- 10 cents, yellow green (Washington).
- 12 cents, black (Washington).
- 15 cents, black (Lincoln).
- 24 cents, grey lilac (Washington).
- 30 cents, orange (Franklin).
- 90 cents, blue (Washington).

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 $9\frac{1}{2}$ mm.

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 (fig. 21), 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 circle 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 (fig. 22), 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 (fig. 23), 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 (fig. 24), 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 (fig. 25), 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 (fig. 26), 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.

The Fifteen Cents, blue and brown (fig. 27), shows an historical picture from the painting by Vanderlyn at the White House 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.

Plate IV.
37-48.



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15C. TYPE I.



15C. TYPE II.

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 (fig. 28), 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 (fig. 29), is similar in design to the twelve 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 (fig. 30), 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 Gothic 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.

SUMMARY.

1869. Figs. 21-30, Embossed with grille, Perforated 12.

- 1 cent, buff (Franklin).
- 2 cents, brown (Horseman).
- 3 cents, blue (Locomotive).
- 6 cents, blue (Washington).
- 10 cents, yellow (Coat of Arms).
- 12 cents, green (Steamship).
- 15 cents, brown and blue (Landing of Columbus), type I.
- 15 cents, brown and blue, type II.
- 24 cents, green and violet (Declaration of Independence).
- 30 cents, blue and carmine (Coat of Arms).
- 90 cents, black and carmine (Lincoln).

CHAPTER VI.

ISSUE OF 1870-1871.

The stamps of the preceding issue having, in the words of the Postmaster-General's report, "failed to give satisfaction to the public on account of their small size, their unshapely form, the inappropriateness of their designs, the difficulty of cancelling them effectually, and the inferior quality of the gum used in their manufacture," a new issue was decided upon, in which the authorities reverted to the old size and the use of portraits of the illustrious dead.

The stamps were engraved and produced by the National Bank Note Co., of New York, in sheets of two hundred stamps, divisible into two post office sheets of one hundred each. There are eleven stamps in the series, including one of a new denomination, seven cents, and each value bears a different portrait.

The stamps, with the exception of the seven cents, appeared towards the end of March, 1870, or at the beginning of April. The seven cents appeared nearly a year later.

All values were issued with the grille embossing, but the use of this process was discontinued, as, except when a large portion of the surface was covered with it, the postmark scarcely penetrated into the paper, and the large grille, as has been shown, so weakened the paper that the stamps tore. The claim that the embossing increased the adhesive qualities of the stamp was not substantiated in the case of the previous issue, so after its use for a time

on the stamps now under consideration, the grille was dispensed with, and so the stamps of this issue are obtainable both with and without the grille.

The perforation of the stamps gauges 12.

All the portraits in this series are turned to the left.

The One Cent, ultramarine (fig. 31), has a large profile portrait of Franklin from a marble bust by Rubricht, enclosed in an oval. An enscrolled panel at the top bears the inscription, "U.S. POSTAGE," in white letters, and the value is expressed in words and a numeral below, "ONE 1 CENT." The panels at top and bottom are linked together by a graceful scroll-work design.

The Two Cents, red brown (fig. 32), bears a portrait in profile of Jackson, after the statue by Powers, in an oval mounted on a shield, covering nearly the whole of the stamp. A curved tablet at the top contains the inscription, "U.S. POSTAGE," and a curved band below intersects the base of the shield with the words, "TEN" and "CENTS," separated by the value in figures, "10."

The Three Cents, green (fig. 33), shows a bust of Washington from Houdon's statue of the first President. This is in an oval mounted on a shield of more angular design than the shield on the two cents value. The inscriptions are similarly placed above and below, thus, "U.S. POSTAGE" at top, and "THREE 3 CENTS" below.

The Six Cents, carmine (fig. 34), has a portrait bust of Lincoln, after Volk, in an oval mounted on an irregular shaped shield, with long projections on both sides, and the inscriptions above and below in white letters on curved bands and scrolls, "U.S. POSTAGE" and "SIX CENTS."

The Seven Cents, vermilion (fig. 35), which was added to the set later than the other values, was intended for use chiefly on letters conveyed to Germany, the rate having been established at seven cents in April, 1870. By the time it appeared, however, the rate had been reduced to six cents, and consequently there was but little use for the value until Denmark came under that rate on January 1, 1872. The portrait on this handsome stamp is that of Edwin M. Stanton, United States Secretary for War. The portrait oval is mounted on an almost rectangular tablet, but the corners have been rounded off into small ball-shaped ornaments. The inscriptions are placed similarly to the others of the series, and read, "U.S. POSTAGE" at top, and "SEVEN 7 CENTS" below.

The Ten Cents, brown (fig. 36), shows a portrait bust of Thomas Jefferson, after Powers, in an oval on a large shield, covering nearly the whole surface of the stamp. A tablet conforming to the upper curve of the oval bears the inscription, "U.S. POSTAGE," in white letters, and a band below has the value, "TEN 10 CENTS." The ends of the bands are turned under, and fill the corners left uncovered by the shield.

The Twelve Cents, violet (fig. 37), has a portrait bust of Henry Clay, after Hart. A broken oval band extends round the portrait disc, with the inscriptions, "U.S. POSTAGE" and "TWELVE 12 CENTS." Triangular designs fill up the corners, giving a rectangular appearance to the design.

The Fifteen Cents, orange (fig. 38), has a portrait bust, in an oval, of Daniel Webster, after Clevenger, enclosed by curved bands for the inscriptions, the bands being connected round the oval by ornaments.

Small dark triangular designs fill out the corners. The inscriptions are "U.S. POSTAGE" on the upper band, and "FIFTEEN 15 CENTS" on the lower one.

The Twenty-four Cents, purple (fig. 39), has a portrait of General Winfield Scott, after the bust by Coffee. This is in an oval. The framework of this has been spoilt by over-ornamentation. The inscription, "U.S. POSTAGE," is minutely engraved in letters of colour on a row of thirteen white stars, conforming to the upper curve of the oval. The top angles have tablets with the figures "24," and the words, "TWENTY-FOUR CENTS" in two lines of white capitals appear below the oval. The lower half of the stamp outside the oval is occupied by a flag, a cannon, and a pyramid of balls on the left, and a stack of muskets on the right.

The Thirty Cents, black (fig. 40), has a portrait on an oval disc of Alexander Hamilton, after Cerrachi. This is mounted on a shield with straight sides, a curved base, and with prominent angular projections in the top corners. A waved band at the top has the words, "U.S. POSTAGE," in white capitals. A tablet at the bottom of the shield has the white figures "30," with the value expressed in words, consisting of letters of colour on white scrolls on each side:—"THIRTY" and "CENTS."

The Ninety Cents, carmine (fig. 41), shows the bust of Commodore O. H. Perry, after Wolcott, and is surrounded by nautical emblems. A cable borders the upper part of the oval, and suspends by means of two rings the lower tablet, with the value, "NINETY 90 CENTS," in white letters. Above the cable is a curved band, with "U.S. POSTAGE" in white capitals. The top angles each contains a star, and the lower angles each contains an anchor.

SUMMARY.

1870-71. Printed by the National Bank Note Co.
Figs. 31-41 (without secret marks), Perforated 12,
Embossed with grille.

- 1 cent, ultramarine (Franklin).
- 2 cents, red brown (Jackson).
- 3 cents, green (Washington).
- 6 cents, carmine (Lincoln).
- 7 cents, vermilion (Stanton).
- 10 cents, brown (Jefferson).
- 12 cents, dull violet (Clay).
- 15 cents, orange (Webster).
- 24 cents, purple (Scott).
- 30 cents, black (Hamilton).
- 90 cents, carmine (Perry).

1870-71. The same but without grille.

- 1 cent, ultramarine.
- 2 cents, red brown.
- 3 cents, green.
- 6 cents, carmine.
- 7 cents vermilion.
- 10 cents, brown.
- 12 cents, dull violet.
- 15 cents, orange.
- 24 cents, purple.
- 30 cents, black.
- 90 cents, carmine.

CHAPTER VII.

ISSUE OF 1873.

The contract with the National Bank Note Company being due to expire in 1873, tenders were invited by public advertisement for supplying the Government with postage stamps during the four years, from May 1, 1873, to May 1, 1877. The successful competing firm was the Continental Bank Note Company, and as the stamps previously printed by the National Bank Note Company had been satisfactory, no change of design was called for, so the dies and plates were transferred into the hands of the new contractors.

The Continental Company started to print the stamps in April, 1873, and their productions were to some extent recognisable from those of their predecessors by the difference in the shades of their colours. But as the stamps were identical in design, and only varied slightly in colour from the earlier productions, and as occasional complaints had been made against the products of the National Company, the Continental Company added secret marks to the stamps printed by them, so that they would be able to identify their work with certainty in the event of complaints being lodged which might be due to the work of the old contractors.

These secret marks, which are detailed in the descriptions to follow, form a useful means of identifying the stamps of 1873 from those of 1870.

Plate V.
49-60.



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One new stamp was added to the series about June 21, 1875. The treaty of Berne had established five cents ($2\frac{1}{2}$ d.) as the uniform rate for international postage, and as no stamp of that denomination existed in this series, one was added. Mr. Tiffany quotes from a New York daily the story of the selection of the portrait for grafting into this series of illustrious Americans.

“ . . . Mr. Jewell, the Postmaster-General at the time, suggested to President Grant the propriety of having his portrait on the new stamp of the required value. General Grant did not agree with his Cabinet officer. Finally, he suggested that if Mr. Jewell would insist upon consulting his wishes he (General Grant) would be well pleased if the portrait of old Zack Taylor, with whom he served in the Mexican war, could be used on the new stamp. Instead of instructing the then contractors to prepare a portrait of General Taylor, which would be in harmony with the other stamps, Mr. Jewell found in the Bureau of Engraving and Printing a portrait of Taylor, which had been used in the old tobacco strip series. This portrait was transmogrified into the five cent stamp. It was badly engraved and of a wretched colour.”

The Two Cents stamp (fig. 32) underwent a change of colour from brown to vermilion in June, 1875. This stamp, therefore, appears in this series in two distinct colours.

The general descriptions of the designs (with the exception of the five cents stamp) are the same as the last issue, and it would serve no useful purpose to repeat them. Details of the secret marks are, however, given in the order of the denomination on which they appear.



1870 ISSUE.



1873 ISSUE (with secret mark)

ONE CENT, dark ultramarine (fig. 31). In the white circle next the serif of the numeral "1" a short thick curved line has been added.



1870 ISSUE.



1873 ISSUE (with secret mark)

TWO CENTS, brown (fig. 32). A short diagonal line has been cut underneath the white ball of the scroll, immediately to the left of the letter s of U.S. Of this Mr. Luff says it can only be seen on very clearly printed copies. He adds:—"But if, at this point, the space between the ornamental outline of the panel which is inscribed, "U.S. POSTAGE," and the first vertical line of the background (counting toward the left) is blurred or partly filled with colour, it may be accepted as an indication of the presence of the line. On all the stamps printed by the National Bank Note Company the space is quite clear and white."

TWO CENTS, vermilion (fig. 32). All the printings of this stamp in this colour are of the Continental type, and show the same peculiarity as in the two cents brown just described.



1870 ISSUE.



1873 ISSUE (with secret mark).

THREE CENTS, green (fig. 33). The upper tail of the ribbon underneath the word "THREE" has the bottom outline thickened.

FIVE CENTS, blue (fig. 42). A new stamp added to the series in June, 1875 (and consequently without a secret mark), shows the portrait of General Zachary Taylor taken from a six cents tobacco stamp used for revenue purposes in 1871. The portrait is on an oval disc mounted on a shield, with a tablet curved above, with the words, "U.S. POSTAGE," in white capitals, and below a scroll inscription, "FIVE 5 CENTS." The frame is similar to that of the ten cents stamp.



1870 ISSUE.



1873 ISSUE (with secret mark)

The **SIX CENTS**, rose (fig. 34), has the first four vertical lines of shading in the left ribbon strengthened. The lines are to be seen just at the point where the left ribbon is turned under.



1870 ISSUE.



1873 ISSUE (with secret mark)

The SEVEN CENTS, orange vermilion (fig. 35), has two small semi-circular lines added round the ends of the lines, which define the knob-shaped ornament in the lower right-hand corner.



1870 ISSUE.



1873 ISSUE (with secret mark)

The TEN CENTS, brown (fig. 36), has a small crescent-shaped cut added in the ball of the scroll immediately following the letter E of POSTAGE.



1870 ISSUE.



1873 ISSUE (with secret mark)

The TWELVE CENTS, violet (fig. 37), has the two white balls of the figure 2 cut into by the outline of the numeral, giving them a crescent-shaped appearance.



1870 ISSUE.

1873 ISSUE (with secret mark)

The FIFTEEN CENTS, orange yellow (fig. 38), has in the lowest angle of the top left-hand triangular ornament some lines of shading strengthened, forming a heavy and elongated v. The v is almost level with s of the "U.S."

The TWENTY-FOUR CENTS, purple (fig. 39), was not issued with a secret mark, so it can only be distinguished from the earlier printing by the difference in shade, and by the gum, which is more yellow in the Continental Company's stamp.

The THIRTY CENTS, greyish black (fig. 40), was also issued without any secret mark, and may only be distinguished by the same features as the previous stamp.

The NINETY CENTS, rose-carmine (fig. 41). The same remarks apply to this as to the twenty-four cents and thirty cents stamps.

SUMMARY.

1873. Printed by the Continental Bank Note Co. Same designs, but with secret marks added. Figs. 31-41, Perforated 12.

- 1 cent, dark ultramarine.
- 2 cents, brown.
- 3 cents, green.
- 6 cents, dull pink.
- 7 cents, orange vermilion.
- 10 cents, brown.
- 12 cents, blackish violet.

- 15 cents, yellow orange.
- 24 cents, purple.
- 30 cents, grey black.
- 90 cents, rose carmine.
- 1875. Fig. 32, change of colour.
 - 2 cents, vermillion.
- 1875. Fig. 42, new denomination.
 - 5 cents, blue (Taylor).

CHAPTER VIII.

ISSUES OF 1881-1888.

During the term of a second contract, the Continental Bank Note Company became incorporated with the American Bank Note Company, and took the name of the latter. The new company carried out the contract of the old one, and secured a renewal of the agreement on its expiry.

The change is marked on the stamps only by a difference in the paper used for the manufacture of the stamps. The Continental Company used a thin hard paper, but the new company adopted a soft porous paper, which took the impression of these fine engravings much better.

All the stamps, except the seven, twelve, and twenty-four cents values, of the previous series were printed on this new paper. But the young collector need scarcely distinguish between the stamps, which only differ in the paper from the previous issue. But in 1881 the American Bank Note Company made several alterations in the dies of the one cent, three, six, and ten cents stamps. The differences in the designs are as follows :—

ONE CENT, ultramarine (fig. 44). The lines of shading in the upper half of the stamp have been deepened until they make the background appear almost solid.

THREE CENTS, blue-green (fig. 45). The shading of the outer rim of the oval medallion appears to be only one-half the width. A short straight dash has been cut below the letters TS of CENTS.

SIX CENTS, rose (fig. 46). The vertical lines between the side extremities of the shield and the sides of the stamp only number three in the retouch, while there were four in the original stamp.

TEN CENTS, brown (fig. 47). The very faint shading on the shield in the previous stamp of this denomination has been considerably deepened, and the secret mark (*i.e.*, the crescent in the ball of the scroll following E of POSTAGE) has been omitted.

The five cents stamp (fig. 42), with the portrait of Zachary Taylor, had failed to give satisfaction, it having been hurriedly prepared for the exigencies of the new international rate in 1875. So the assassination of President Garfield led to a desire in 1882 that a stamp, printed in black as a sign of mourning, should be issued bearing his portrait. Proofs, Mr. Tiffany tells us, were submitted to Mrs. Garfield, who chose a deep vandyke brown instead of black. The stamp was ready for use early in February, and although it was not put on sale until April 10, 1882, it must strike one as incongruous that remembering the original mourning idea, a few of the stamps were issued by special favour for use on St. Valentine's day.

The description of the new stamp is as follows:—

FIVE CENTS, brown (fig. 43), showing a profile

portrait of Garfield turned to left in a beaded oval. This is on a shield with straight sides. A six-pointed star with the white numeral 5 is at the base of the shield, and extends a short way into the oval. The words " FIVE " and " CENTS," in white letters, appear on scrolls of colour on the left and right of the numeral. Below, in small elongated capitals of colour, is the inscription, " U.S. POSTAGE."

The minimum rate for inland letter postage was reduced to two cents per half-ounce in 1883, and this rendered the then current three cents stamp (showing the portrait of Washington) of but little use. Considering that " the dropping of Washington from portraits forming the distinguishing feature in the series of postage stamps " would be regarded with disfavour, the Postmaster-General decided to replace the old two cents stamp by one bearing the picture of the first President. This was done, and the stamp was issued on October 1.

The change of rate also rendered a stamp of the new denomination of four cents (for double letters, *i.e.*, letters of one ounce weight) necessary, and so the portrait of Andrew Jackson on the old two cents stamp was transferred to the new four cents one. The descriptions of these two new stamps are as follows :—

TWO CENTS, red-brown (fig. 48), bearing profile of Washington in oval, bordered by a colourless line. The lower part of the oval has an outer rim of beads, and the upper part has an outer border formed by a band, on which is inscribed, "UNITED STATES POSTAGE," in white capitals. At the base of the shield on which the oval is mounted is a large white numeral, " 2," with the words, " TWO " and " CENTS " in white capitals at the sides.

FOUR CENTS, blue green (fig. 49), has a portrait of Andrew Jackson on an oval disc. A band above, conforming to the curve of the oval, has the inscription in white capitals, "UNITED STATES POSTAGE," while the lower part of the oval has an outer border of beads. The oval is mounted on a rectangular panel, and in the lower part, at each side of the oval, is a large figure "4." Across the bottom of the stamp the value is expressed in words, "FOUR CENTS."

On June 15, 1887, a new one cent stamp was issued, rather less ornamental than the one previously in use. It still bore the picture of Franklin. As a New York paper had said some years before: "There was a fitness of congruity in putting the head of the old thrifty economist on the one cent stamp."

The description of the new one cent stamp is as follows:—

ONE CENT, ultramarine (fig. 50), with a profile bust turned to left of Benjamin Franklin after Ceracci, on an oval disc. A band above gives the inscription, "UNITED STATES POSTAGE," conforming to the upper part of the oval, while a border of beads extends round the lower portion. The oval is mounted on a shield-shaped panel with a truncated pyramidal base. The value is expressed on the base in words and a numeral, "ONE I CENT."

On September 12, 1887, the colours of the two cents and three cents stamps were changed, and in 1888 the colours of the four, five, thirty, and ninety cents stamps were altered. The new colours were as follows:—

TWO CENTS, green (fig. 48).

THREE CENTS, vermilion (fig. 45).

FOUR CENTS, carmine (fig. 49).

FIVE CENTS, indigo (fig. 43).

THIRTY CENTS, orange brown (fig. 40).

NINETY CENTS, purple (fig. 41).

The stamps with the numerous minor changes printed by the American Bank Note Company are summed up in the list which closes this chapter.

SUMMARY.

1881-2. Printed by the American Bank Note Co. Figs. 44-47 (Re-engraved from Figs. 31, 33, 34, and 36), Perforated 12.

1 cent, greyish blue (Franklin).

3 cents, blue green (Washington).

6 cents, rose (Lincoln).

10 cents, brown (Jefferson).

1882. New design. Fig. 43.

5 cents, brown (Garfield).

1883. New designs. Figs. 48 and 49.

2 cents, red brown (Washington).

4 cents, blue green (Jackson).

1887. New design. Fig. 50.

1 cent, ultramarine (Franklin).

1887-8. New colours.

2 cents, green (Fig. 48).

3 cents, vermilion (Fig. 45).

4 cents, carmine (Fig. 49).

5 cents, indigo (Fig. 43).

30 cents, orange brown (Fig. 40).

90 cents, purple (Fig. 41).

CHAPTER IX.

ISSUE OF 1890.

In June, 1889, the contract with the American Bank Note Company expired, and tenders were invited as prescribed for by the laws, from firms capable of supplying the Post Office Department with stamps. After some lengthy delays the award was again made to the American Bank Note Company. The specifications were for stamps of a smaller size, the measurements being almost the same as had been used in Great Britain.

The series as originally planned was for stamps of ten denominations, namely, one cent, two, three, four, five, six, ten, fifteen, thirty, and ninety cents. All of these, except the four and five cents values, were issued on February 22, 1890. The four and five cents stamps were issued on June 2 of the same year, and a new stamp of the denomination, eight cents, was added three years later, on March 21, 1893.

The designs are more uniform than on the previous portrait stamps. Each value has a different portrait, but there are only two different frames enclosing the portraits of the whole series.

The first, styled frame A in the particular descriptions hereafter, has a curved band round the upper part of the oval disc containing the portrait. On this band are the words, in white capitals, "UNITED STATES POSTAGE." On each side of the lower part of the oval is a tablet with the numeral

of value, and across the bottom the value is expressed in words forming a waved line of white letters.

The background is formed by a rectangular-shaped shield, the ground of which is composed of horizontal lines. This frame A encloses the portraits on all the values up to the eight cents stamp, with only the inscriptions of value changed.

The second frame (B in the following descriptions) has curved panels above and below the oval portrait disc. The upper one bears the inscription, "UNITED STATES POSTAGE," similar to that in frame A. The lower one has the value expressed in words. White figures of value on tablets of colour fill up the lower angles. The background is formed by a rectangular shield similar to that of frame A. This second frame "B" is found on all the values from ten cents upwards.

The portraits are all fine specimens of engraving, though that of Franklin's on the one cent scarcely proved satisfactory. It is related that the engravers were supplied with a portrait of Franklin turned to right, and it was necessary to turn it to the left. Thus the *New York Times*:—"While Franklin looked like himself while facing the left in the portrait, by no exertion of skill could his profile be changed to the right without entirely altering his expression and making him resemble the putty-faced personification of senility which now appears on the one cent stamp."

The whole series was an excellent one, though Postmaster John Wanamaker, one of the Whiteleys of America, was the butt of many severe criticisms. The colours of the stamps were not displeasing, though the quality of the ink for the two cents one was improved on May 12, 1890. The *New York*

Sun had, in particular reference to the "Smudgy Red Washington," complained that the Hon. John Wanamaker had "brought to bear on the selection of colours a taste educated in the hosiery department of his emporium, and the bargain counter instinct impelled him to impose upon the people an ink which is not only too florid, but is also too gummy. It rubs off. It won't wash. It isn't a fast colour."

The following is a description of the various denominations:—

ONE CENT, ultramarine (fig. 51). Shows a profile bust of Benjamin Franklin, after Rubricht, turned to left in frame A. Inscription of value reads, "1 ONE CENT 1."

TWO CENTS, lake (afterwards carmine, fig. 52). Profile of George Washington from bust, after Houdon, turned to left in frame A. Inscription of value reads, "2 TWO CENTS 2."

THREE CENTS, purple (fig. 53), has profile bust of Andrew Jackson, after Powers. This is turned to left in frame A. The value reads, "3 THREE CENTS 3."

FOUR CENTS, dark brown (fig. 54), three-quarters face portrait of Abraham Lincoln, from a photograph, turning to right in frame A. Inscription of value reads, "4 FOUR CENTS 4."

FIVE CENTS, chocolate (fig. 55), has a three-quarters face portrait of Ulysses S. Grant, from a photograph from life, turning to right, in frame A. The value reads, "5 FIVE CENTS 5."

SIX CENTS, rose brown (fig. 56), has a three-quarters face portrait, turning to left, of James A. Garfield, from a photograph. This is enclosed in frame A. Value reads, "6 SIX CENTS 6."

EIGHT CENTS, lilac (fig. 57), has a full-face portrait from a photograph of General William T.

Sherman, in frame A. The value reads, "8 EIGHT CENTS 8."

TEN CENTS, green (fig. 58.) The portrait on this stamp is from a daguerrotype of Daniel Webster, three-quarters face, turning to left, in frame B. The lower curved band has the value in words, "TEN CENTS," and the bottom angles the figures, "10" and "10."

FIFTEEN CENTS, blue (fig. 59), shows a three-quarters face portrait, also from a daguerrotype, of Henry Clay, turned to left, in frame B. The lower band has the value, "FIFTEEN CENTS," and the bottom angles the figures, "15" and "15."

THIRTY CENTS, black (fig. 60). This shows Cerrachi's portrait bust of Thomas Jefferson in profile turning to left, in frame B. The value on the lower band is "THIRTY CENTS," and in each of the bottom angles are the figures, "30."

NINETY CENTS, orange (fig. 61). Shows a profile of Commodore Perry from a statue by Wolcott, turned to left, in frame B. The value on the lower band reads "THIRTY CENTS," and the bottom angles each contains the figures, "90."

SUMMARY.

1890. Figs. 51-61, Perforated 12.

- 1 cent, ultramarine (Franklin).
- 2 cents, lake (Washington).
- 2 cents, carmine, May 2, 1890 (Washington).
- 3 cents, purple (Jackson).
- 4 cents, dark brown (Lincoln).
- 5 cents, chocolate (Grant).
- 6 cents, rose brown (Garfield).
- 8 cents, lilac (Sherman).
- 10 cents, green (Webster).
- 15 cents, indigo (Clay).
- 30 cents, black (Jefferson).
- 90 cents, orange (Perry).

CHAPTER X.

ISSUE OF 1893. COLUMBIAN EXPOSITION SERIES.

The next series of stamps for use in the United States is the Columbus Issue, which has been more extensively discussed and is more familiar to the general public than any other series of the same class.

The desire for commemorations is almost as general among communities as the passion for collecting is among individuals. In connection with the Columbian Exposition at Chicago it was decided to issue, in the words of the report of the Third Assistant Postmaster-General, "a special series of adhesive postage stamps of such character as would help to signalise the four hundredth anniversary of the discovery of America by Columbus."

The new stamps were of a new size, and the subjects depicted upon them were illustrations of the life of Columbus, the 400th anniversary of whose greatest feat the Exposition and the stamps were intended to commemorate.

Under the terms of the current unexpired contract with the American Bank Note Company, the Postmaster-General had to place the contract for the new and larger stamps with that firm, and an agreement was made to supply the new labels at a cost of seventeen cents per thousand, on the understanding that 3,000,000,000 were taken.

The series, comprising fifteen values, from one cent to five dollars, was placed on sale on Sunday, January 1, 1893, and an eight cents stamp was added on

March 1 of the same year to meet a reduction in the rate for registration.

An official circular thus describes the issue :—

“ The stamps are executed from line engravings on steel, the general design of the upper portion of all of them being substantially the same. The details of this design are, first, a white-faced imprint of the years 1492 and 1892, in the upper left and right-hand corners respectively ; then, in white shaded capitals beneath, in a waved line, the words, “ UNITED STATES OF AMERICA,” below which, in a narrow tablet conforming to the curved frame of the picture under it, are the words of denomination, for example, “POSTAGE TWO CENTS,” “ POSTAGE TWO DOLLARS,” etc. These words end on either side of the stamp in a space of circular form with ornamental surroundings, within which are Arabic numerals of value, standing alone in the case of denominations under \$1, but accompanied by the dollar mark in denominations of \$1, and upwards, as “ 2 ” (meaning cents), “ \$2,” etc. Underneath all this is the scene represented, enclosed in a plain white frame with arched top, extending nearly the entire length of the stamp, and taking up, in every case, probably three-fourths of its whole face, the appropriate designation of the picture being given in small white capitals at the bottom. The scenes represented are these :—

ONE CENT (fig. 62). “ Columbus in sight of land,” after the painting by William H. Powell. This reproduction is enclosed in a circle. On the left of it is represented an Indian woman with her child, and on the right an Indian chief with head-dress of feathers, each figure in a sitting position. Colour, Antwerp blue.

Plate VI.
61-68.



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TWO CENTS (fig. 63). "Landing of Columbus," after the painting by Vanderlyn, in the rotunda of the Capitol at Washington. Colour, purple maroon.

THREE CENTS (fig. 64). "Flagship of Columbus," the Santa Maria in mid-ocean, from a Spanish engraving. Colour, medium shade of green.

FOUR CENTS (fig. 65). "Fleet of Columbus," the three caravels, Santa Maria, Nina, and Pinta, in mid-ocean, from a Spanish engraving. Colour, ultramarine blue.

FIVE CENTS (fig. 66). "Columbus Soliciting Aid of Isabella," after the painting by Brozik, in the Metropolitan Museum of Art in New York City. Colour, chocolate brown.

SIX CENTS (fig. 67). "Columbus welcomed at Barcelona," scene from one of the panels of the bronze doors by Randolph Rogers, in the Capitol at Washington. On each side of the scene represented is a niche, in one of which is a statue of Ferdinand, and in the other a statue of Balboa. Colour, royal purple.

EIGHT CENTS (fig. 68). "Columbus restored to Favour," after a painting by Jover. Colour, magenta red. Issued March 1, 1893.

TEN CENTS (fig. 69). "Columbus Presenting Natives," after the painting by Luigi Gregori, at the University of Notre Dame, South Bend, Indiana. Colour, vandyke brown.

FIFTEEN CENTS (fig. 70). "Columbus announcing his Discovery," after the painting by R. Baloca, now in Madrid. Colour, dark green.

THIRTY CENTS (fig. 71). "Columbus at La Rabida," after the painting by R. Maso. Colour, sienna brown.

FIFTY CENTS (fig. 72). "Recall of Columbus,"

after the painting by A. G. Heaton, now in the Capitol at Washington. Colour, carbon blue.

ONE DOLLAR (fig. 73). "Isabella Pledging Her Jewels," after the painting by Munoz Degrain, now in Madrid. Colour, rose salmon.

TWO DOLLARS (fig. 74). "Columbus in Chains," after the painting by Leutze, now in Providence, R.I. Colour, toned mineral red.

THREE DOLLARS (fig. 75). "Columbus Describing Third Voyage," after a painting by Francisco Jover. Colour, light yellow green.

FOUR DOLLARS (fig. 76). Portraits in circles, separated by an ornate device, of Isabella and Columbus, the portrait of Isabella after the well-known painting in Madrid, and that of Columbus after the Lotto painting. Colour, carmine.

FIVE DOLLARS (fig. 77). Profile of head of Columbus, after a cast provided by the Treasury Department for the souvenir 50-cent silver piece authorised by act of Congress. The profile is in a circle, on the right of which is the figure of America, represented by an Indian woman with a crown of feathers, and on the left a figure of Liberty, both figures being in a sitting posture. Colour, black."

The projectors of the issue were confident that large numbers of the stamps would be taken up by collectors, and would never be presented for postal duty. It was also anticipated by the Postmaster-General that "not only will they be purchased in single or partial sets by collectors, but in view of the limited time in which they will be issued, they will be accumulated in great quantities by dealers and others to meet future demands."

All this came about, though it is certain that the

authorities over-estimated the demand which would arise from stamp collectors. Only 2,000,000,000 of the stamps were printed, instead of 3,000,000,000. Dealers purchased heavily, as was predicted, but up to the present the speculation can scarcely have been a satisfactory one. In general use the stamps were too large, and complaints from business men were frequent. The issue had not been intended to displace the last described series of smaller stamps, but to be used concurrently with them. Stamps of both series were kept in the post offices, but unless specially asked for the old stamps the clerks invariably supplied the new ones. So that it came about that people objected to the "strain on the salivary glands," required to moisten the mucilage on the extensive backs of these "Columbian cartoons," as the handsome and artistic series was perhaps unreasonably described.

A resolution was moved in the Senate by the representative of the State of Colorado, Mr. Wolcott instructing the Postmaster-General to continue the sale of ordinary postage stamps, and sell the Columbian ones only to those people who might call for them. This, however, was already provided for by the postal authorities, as it had been clearly stated that the old stamps were still on sale.

Senator Wolcott's remarks are of some interest to philatelists, inasmuch as they criticise the Post Office department for endeavouring to impose an undue tax upon the pastime of stamp collecting.

"I have been at a loss to understand," said Mr. Wolcott, as he is reported by a correspondent of Stanley Gibbons' *Monthly Journal*, "why the Columbian stamps were ever manufactured. I find upon referring to the report of the Postmaster-

General, in which he asks, and very properly, for increased appropriations, appropriations aggregating some \$80,000,000, that he expects to receive \$1,500,000 extra profit out of these stamps by selling them to stamp collectors. This is a trick practised by the Central American States when they are short of funds. They get up a new stamp and sell to stamp collectors all the world over, and get money for it.

"It seems to me, Mr. President, that this is too great a country to subject 60,000,000 people to the inconvenience of using this big concern in order that we may unload a cruel and unusual stamp upon stamp collectors to fill in their albums. Since the joint resolution was introduced, I have been hearing from a great many persons reasons why the measure should not only be introduced, but carried. I have received letters from many railway clerks, who say that the resemblance of the new one-cent stamp to the special delivery stamp is so marked that mistakes are constantly being made in spite of their vigilance.

"I have received a letter this morning from a physician, who suggests that, if the sale of these stamps is abandoned, those on hand might properly be used as chest protectors. I hope the Committee on Post Offices and Post-roads will take some speedy action on this subject. I ask that the joint resolution be referred to the Committee on Post Offices and Post-roads."

A gentleman in the *St. Louis Post Dispatch* complained that the pictures on the stamps "were not arranged in anything like historic order. Instead of beginning at the beginning and proceeding regularly to the end, there seems to be no order at all in the

arrangement, but the scenes from the life of the great navigator are portrayed without any logical sequence."

The same individual discovered also an inconsistency in the portraiture of Columbus in the various scenes, though, considering the diversity of artists, some modern, some ancient, whose pictures were drawn upon, for the designs, this was scarcely to be avoided. "In the scene representing the discovery of land he is smooth-faced, but on landing he is decorated with a full beard. As the time between these two events was about twelve hours, it will be seen that Columbus must have been a wonderful hair-grower."

It was also noted by the critics that the letter "B" of "Columbus" at the bottom of the one cent stamp was formed like an "R" by reason of bad engraving; also that the flagship of Columbus on the three cents stamp is minus a mast, and is improperly trimmed, while the caravel on the four cents stamp has the sheet of the mizzen, or jigger, on the weather side.

Stamp collectors have complained against the introduction in this series of high values from \$1 to \$5, protesting that such denominations were useless for any postal purposes, and that they were therefore issued simply as a tax upon the stamp collectors' means. While, as is evident from the official reports, the postal authorities were looking forward to a good revenue from sales of the stamps for collections, and may have provided high value ones the more readily, inasmuch as stamp collectors must needs have them to complete their sets; yet it has been stated by an American writer that these values were to some extent in demand for postal purposes.

"There is no limit of weight of a first-class package," he says, "a Saratoga trunk can be sent by mail at two cents an ounce in the United States, or ten cents an ounce to Europe. The high value will be extensively used in the shipment of bonds and railroad securities between the Stock Exchanges of New York and Europe. Packages of this kind requiring \$20 to \$100 are not uncommon."

On the whole, stamp collectors were by no means averse to receiving the beautifully-engraved Columbus series into their albums. They have added very considerably to the general interest of a collection of the world's postage stamps, and to those who require an apology to their uninitiated friends for collecting postal emissions, this handsome and instructive series has proved of real utility. The only grievance philatelists can lay against the stamps is that they are an impetus to the production of unnecessary issues by other and lesser Governments. Even this complaint, however, may be discounted by the fact that the Columbus issue had the effect of raising the pictorial standard of most of the subsequent issues of this nature.

It should be stated that at least one sheet of the four cents stamp was printed and issued in the wrong colour, blue, instead of ultramarine, the ink intended for the one cent stamp being, it is supposed, used in error for the sheet of four cents stamps.

SUMMARY.

1893. Columbian Exposition series. Figs. 62-77. Perforated 12.

- 1 cent, deep blue (Columbus in sight of land).
- 2 cents, violet (Landing of Columbus).
- 3 cents, green (Flagship of Columbus).

- 4 cents, ultramarine (Fleet of Columbus).
- 5 cents, chocolate (Columbus soliciting aid of Isabella).
- 6 cents, purple (Columbus welcomed at Barcelona).
- 8 cents, magenta (Columbus restored to favour).
- 10 cents, black brown (Columbus presenting natives).
- 15 cents, dark green (Columbus announcing his discovery).
- 30 cents, orange brown (Columbus at La Rabida).
- 50 cents, slate blue (Recall of Columbus).
- \$1, salmon (Isabella pledging her jewels).
- \$2, brown red (Columbus in chains).
- \$3, yellow green (Columbus describing third voyage).
- \$4, crimson lake (Portraits: Isabella and Columbus).
- \$5, black (Profile of Columbus).

CHAPTER XI.

ISSUE OF 1894.

In 1894 the extended contract with the American Bank Note Company having expired, the Government Bureau of Engraving and Printing secured the new award. This department of the Government had for years produced the stamps required for fiscal purposes in the United States, and as it was situate in Washington (whereas the American Bank Note Company was located in New York), and as its tender was the lowest received, the dies, plates, and a large stock of stamps already printed by the former

contractors were transferred to Washington and placed under its control.

Before printing from the plates the new printers added a little triangular ornament in the upper corners of each stamp, to distinguish their work from that of the American Bank Note Company. The marks were at first identical on all the stamps of the series, but later printings of the two cents stamps bore two slightly varied triangles, which are illustrated and described here, as given in the Scott catalogue.



TRIANGLE I. TRIANGLE II. TRIANGLE III.

In triangle I. the horizontal lines of the ground-work run across the triangle, and are of the same thickness within the triangle as without.

In triangle II. the lines also cross the triangle, but are thinner within than without the triangle.

In triangle III. the lines do not cross the triangle, but stop at the inner frame of the triangle, and are thin.

The designs of the entire series of 1890 were repeated (except for the thirty and ninety cents stamps, which were abandoned), with the sole addition of the triangles in the corners. It will consequently be unnecessary to repeat the descriptions of these stamps. The series of 1890 was, however, ex-

Plate VII.
69-76.



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tended by the addition of four new values up to five dollars. The descriptions of these are as follows:—

FIFTY CENTS, orange (fig. 78). The profile bust of Jefferson, after Cerrachi, was transferred from the abandoned thirty cents stamps to this new value. The portrait is enclosed in the same frame design "B" as before, but with the value altered to read "FIFTY CENTS" in the curve below the oval, and the figures "50" in the tablets in the lower angles.

ONE DOLLAR, black (fig. 79). The portrait of Commodore Perry, after Wolcott, from the disused ninety cents stamp, is enclosed in frame "B," with value altered to read "ONE DOLLAR" in the lower curved band, and "\$1" in the lower angles.

TWO DOLLARS, blue (fig. 80). This shows a three-quarters face portrait of James Madison, after Gilbert Stuart. It is turned to left in the same frame B as the last described stamp, with the value in words and figures, "TWO DOLLARS" and "\$2."

FIVE DOLLARS, green (fig. 81). This has a portrait, full face, of John Marshall, after Inman, in the same frame B as the last, with the value, "FIVE DOLLARS" and "\$5," in words and figures.

These stamps were at first printed on unwatermarked paper, as all the previous issues had been. But Mr. Luff states that a widely-circulated forgery of the two cents stamps in 1895 led to the introduction of a watermark in the paper. The Washington correspondent of *Mekeels Weekly Stamp News* takes a different view from Mr. Luff on this point. He says the watermark was introduced merely to control the printing of the stamps—to guard against the possibility of irregularity in the way of running off extra sheets of stamps, as would be possible if a paper of not sufficiently distinctive character were used.

The watermark consists of the initials U.S.P.S. in large outline letters. The initials stand for United States Postal Service, and they read horizontally along the lines and perpendicularly down the lines of the stamp, thus :—

U.S.P.S.

S.P.S.U.

P.S.U.S.

S.U.S.P.

The recommendations of the Universal Postal Union in 1897, that the colours used by all countries in the Union for stamps of certain denominations largely used for international postage be the same, led to the changes of colours of six of the values in this series. The Postal Union colours for the one cent, two cents, and five cents were green, red, and blue respectively. The two cents was already printed in a carmine red colour, so no change was necessary in that instance. The one cent was altered on January 17, 1898, to green, and on March 8 the five cents was changed to blue. In order that these stamps should not be mistaken for other stamps in the series, in like colours, the four cents was changed on October 7 to rose brown, the six cents on December 31 to brownish lake, the ten cents on November 11 to orange brown, and the fifteen cents on November 30 to olive green.

SUMMARY.

1894. Figs. 51-59, with triangles added, and values from fifty cents upwards. Figs. 75-81 (without watermark), Perforated 12.

1 cent, ultramarine.

2 cents, pink, triangle I.

2 cents, carmine, triangle II.

- 2 cents, carmine, triangle III.
- 3 cents, purple.
- 4 cents, dark brown.
- 5 cents, chocolate.
- 6 cents, dark red brown.
- 8 cents, violet brown.

(Not issued until May 25, 1895.)

- 10 cents, dark green.
- 15 cents, dark blue.
- 50 cents, orange (Jefferson).
- \$1, black (Perry).
- \$2, sapphire blue (Madison).
- \$5, dark green (Marshall).

1895. The same. Watermarked U.S.P.S., Perforated 12.

- 1 cent, ultramarine.
- 2 cents, carmine, triangle I.
- 2 cents, carmine, triangle II.
- 2 cents, carmine, triangle III.
- 3 cents, purple.
- 4 cents, dark brown.
- 5 cents, chocolate.
- 6 cents, dark red brown.
- 8 cents, violet brown.
- 10 cents, dark green.
- 15 cents, dark blue.
- 50 cents, orange.
- \$1, black.
- \$2, sapphire blue.
- \$5, dark green.

1898. Same designs. New colours. Watermarked U.S.P.S., Perforated 12.

- 1 cent, dark yellow green.
- 4 cents, rose brown.
- 5 cents, dark blue.
- 6 cents, brownish lake.
- 10 cents, orange brown.
- 15 cents, olive green.

CHAPTER XII.

ISSUE OF 1898. THE TRANS-MISSISSIPPI
EXPOSITION SERIES.

Another international exposition—the Trans-Mississippi one at Omaha—was responsible for the issue of a new series of large postal adhesive labels in 1898. The particular purpose of this emission was to further the aims of and to advertise the Exposition.

As soon as the issue was heralded philatelists both in the United States and abroad protested against the proposed stamps, and meetings were held to pass resolutions, which were conveyed to the Postmaster-General to urge him not to proceed with the projected series. These, however, were unavailing, and the idea that stamp collectors were expected to pay for the new series is scarcely feasible in the present case. The more important object in sending out the stamps was to convey to the world the intimation that a great exhibition was being held in Omaha, and as the stamps were naturally in daily use, and were circulated all over the world, their power as an advertising medium must have been indeed great.

The designs are illustrative of the history of the development of the region beyond the “father of waters,” the Mississippi River. It was announced that the issue would be “the handsomest set of stamps ever issued to commemorate an exposition,” and from early descriptions it was confidently expected that the handsome Columbians would be out-

rivalled. In the matter of beauty and excellence of engraving, they were much inferior to the Columbus stamps, though the subjects depicted on them have an interest of their own, which makes the set a not unwelcome addition to the collector's album.

It was intended at first that the stamps should be bi-coloured, but as is explained in the circular hereafter quoted in full, this could not be arranged. The following circular gives the official descriptions of the stamps, which were fewer in number than the Columbus set, the latter comprising sixteen stamps up to five dollars, while this new series includes only nine denominations, from one cent to two dollars.

It should be noted that after the following descriptions had been published, the colours decided upon for the dollar values were altered before they were actually issued :—

POST OFFICE DEPARTMENT,
Office of Third Ass't P.M.-Gen'l,
Washington, D.C., May 16, 1898.

The Bureau of Engraving and Printing having found it impracticable to furnish satisfactorily or in time, desired supplies of the several denominations of Trans-Mississippi stamps in two colours, or with black centres and coloured borders, as was first intended, and as is announced in the current—May—number of the *Postal Guide*, the Department is constrained to issue each of the denominations of these stamps in a single colour. This change has necessitated several other changes ; so that the description of the stamps in the *May Guide* must be ignored. The following description is now the correct one :—

The Trans-Mississippi stamps differ materially in size from the ordinary series, the engraved space

being about seven-eighths of an inch wide by about one and three-eighths long. The designs are also radically unlike those of the ordinary stamps—consisting of a border (substantially the same in all the denominations, except that the figures and letters representing values are different), and a central scene indicative in some way of the development of the great region beyond the Mississippi River. The scenes and the borders are all printed from line engravings on steel, executed by the Bureau of Engraving and Printing of the Treasury Department.

The border, which forms in its inner line an irregular oval framework to each of the scenes represented, consists of a fluted figure on either side, with interior cross-bars, beginning in a single line near the bottom of the stamp, and enlarging until it reaches a shield in each of the upper corners, wherein is engraved in white the Arabic numeral of denomination—the dollar mark being also included in the case of the one and two dollar stamps. At the top, connecting the two shields, and united to the fluted framework on the two sides, is a curved tablet, on which are engraved, in small white capitals, the words, "UNITED STATES OF AMERICA." Above this, on either side, are heads of wheat, and between these a small scroll. Immediately below the central scene is the title of the picture, in diminutive Gothic letters, on a curved tablet, and below this, on either side, in scrolls, are the words of value, "ONE," "TWO," and so on, in white capitals, except in the case of the two highest denominations, when "\$1.00" and "\$2.00" are substituted for letters. Above each of these is a projecting ear of corn, and at the bottom of all, on a straight black tablet, are the words, "POSTAGE ONE CENT," "POSTAGE TWO CENTS," and so on, in white capitals.

The scenes represented on the stamps, together with the colours of the several denominations, are these :—

ONE CENT (fig. 82). "Marquette on the Mississippi," from a painting by Lamprecht, now in possession of the Marquette College of Milwaukee, Wisconsin, representing Father Marquette in a boat on the Upper Mississippi, preaching to the Indians. Colour, dark green.

TWO CENTS (fig. 83). "Farming in the West," from a photograph, representing a western grain-field with a long row of plows at work. Colour, copper red.

FOUR CENTS (fig. 84). "Indian Hunting Buffalo," reproduction of an engraving in Schoolcraft's History of the Indian Tribes. Colour, orange.

FIVE CENTS (fig. 85). "Fremont on Rocky Mountains," modified from a wood engraving, representing the pathfinder planting the U.S. flag on the highest peak of the Rocky Mountains. Colour, dark blue.

EIGHT CENTS (fig. 86). "Troops Guarding Train," representing a detachment of U.S. soldiers conveying an emigrant train across the prairies, from a drawing by Frederick Remington, permission to use which was kindly given by the publisher, R. H. Russell, of New York. Colour, dark lilac.

TEN CENTS (fig. 87). "Hardships of Emigration," from a painting kindly loaned by the artist, A. G. Heaton, representing an emigrant and his family on the plains in a "prairie schooner," one of the horses having fallen from exhaustion. Colour, slate.

FIFTY CENTS (fig. 88). "Western Mining Pros-

pector," from a drawing by Frederic Remington (permission to use which has been kindly given by the publisher, R. H. Russell, of New York), representing a prospector with his pack mules in the mountains, searching for gold. Colour, olive.

ONE DOLLAR (fig. 89). "Western Cattle in Storm," representing a herd of cattle, preceded by the leader, seeking safety from a gathering storm, reproduced from a large steel engraving, after a picture by J. MacWhirter, the engraving having been kindly loaned by Mrs. C. B. Johnson. Colour, light brown.*

TWO DOLLARS (fig. 90). "Mississippi River Bridge," from an engraving—a representation of the great bridge over the Mississippi at St. Louis. Colour, sapphire blue.†

Although this series of stamps will be discontinued on the 31st of December, 1898, they will be good for postage at any time afterwards.

JOHN A. MERRITT,
Third Assistant Postmaster-General.

The stamps were printed on paper, watermarked U.S.P.S. sideways, in sheets of one hundred stamps divided into two panes of fifty each. The gauge of the perforation is 12.

All the denominations were issued simultaneously on June 17, 1898, and although their sale at the post offices was not continued beyond December, 1898, they have not been demonetised.

* This stamp was issued in black, not light brown.

† This stamp was issued in orange brown, not sapphire blue.

Plate VIII.
77-85



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SUMMARY.

1898. Trans-Mississippi Exposition Series. Figs.
 82-90, Watermarked U.S.P.S. sideways, Perforated 12.
- 1 cent, dark yellow green (Marquette on the Mississippi).
 - 2 cents, copper red (Farming in the West).
 - 4 cents, orange (Indian hunting buffalo).
 - 5 cents, dark blue (Fremont on Rocky Mountains).
 - 8 cents, violet brown (Troops guarding train).
 - 10 cents, gray violet (Hardships of emigration).
 - 50 cents, sage green (Western mining prospector).
 - \$1, black (Western cattle in storm).
 - \$2, orange brown (Mississippi river bridge).

CHAPTER XIII.

ISSUE OF 1901. PAN-AMERICAN EXPOSITION SERIES.

Towards the end of 1899 it was known that the promoters of the Pan-American Exposition, to be held at Buffalo from May to November, 1901, had asked the Postmaster-General to issue a series of commemorative stamps in connection with the Exposition. On December 2, 1899, the *Buffalo Express* announced that the authorities at Washington were not unfavourable to the proposal. The journal in question reports Mr. Madden, the Third Assistant Postmaster-General, to have said on the subject:—

“My attention has been called to the advisability of issuing a Buffalo series of stamps to commemorate

the Exposition, and I can see no objection at this time to it, provided, of course, the cost is not too great.

“The Omaha Exposition had a series of nine stamps, and I suppose the Buffalo directors would want as many. I know there will be objections from stamp collectors, but that must be expected. The stamps will be of great benefit to the Exposition as an advertising medium, and up to the present time I am in favour of them.”

A few weeks later, the Washington correspondent of the *Weekly Philatelic Era* was informed that the proposed issue had been decided upon. The series, however, was not to be so extensive as the Trans-Mississippi one, but was to be confined to the lowest denominations, namely, from one cent to ten cents.

Hitherto the commemorative stamps had been inscribed similarly to the ordinary issues, but it is understood that Mr. Madden was desirous of emphasising the title of the Exposition by having the words, “Pan-American Series, 1901,” on the stamps. The question, according to the Washington correspondent of the *Metropolitan Philatelist*, was referred to the Assistant Attorney-General for the Post Office Department, who rendered an opinion that the printing of the reference to the Pan-American Exposition would be contrary to the statute which was adopted to prevent the printing of advertisements on stamps. As the Exposition was not conducted by the Government, but by an Exposition Company subsidised by the Government, it was in the nature of a private enterprise, and a mention of it on the Government stamps would be an advertisement for it. He found no objection, however, to the words, “Commemorative Series,

1901," so these words were inscribed upon all the stamps of the series.

An American journal published a letter, understood to be from an official source, in which it is stated that the new stamps would not be available for international postage, but only for internal postage.

The letter is given herewith:—

"Sir,—In reply to your letter of October 27th, you are informed that the Pan-American commemorative series of postage stamps will not be available for foreign correspondence, under Paragraph 1, Article 2, Universal Postal Convention, of 1897, which reads:—

" 'Prepayment of postage on every description of article can be effected only by means of postage stamps valid in the country of origin for the correspondence of private individuals. It is not, however, permitted to make use in the international service of postage stamps issued for a special or particular purpose, such as postage stamps called commemorative of temporary validity.' "

This was, however, contradicted shortly afterwards in the following letter to the Washington correspondent of *Mekeels Weekly Stamp News* from the Chief of the Stamp Division, Washington:—

"I understand that you were informed while in the Department the other day that the Pan-American series of postage stamps would not be good for foreign correspondence under the rules of the Universal Postal Union Convention of '97. It has been decided that as the rule prohibits the use of commemorative stamps of a temporary validity only, the Pan-American series will not come under this prohibition, but will be available for international correspondence."

In view of the limited period of issue, the line of distinction is so fine that some may fail to see it. The writer of the second letter evidently takes the Postal Union regulation to refer only to stamps valid for a limited time, like the recent Don Quixote series of Spain, which was valid for postal purposes from May 1 to May 15, 1905, only. The Pan-American stamps, although only issued from May 1 to October 31, 1901, are still valid for postage. They have not been demonetised.

The stamps, which were announced as "the most artistic series ever issued by the Department," were produced at two printings, the central portion of the engraved surface being taken up with a vignette taken from a recent photograph. This is in each case printed in black. The frames enclosing the vignettes are printed in colours similar to those of the corresponding values in the regular set of postal adhesive stamps.

In the following descriptions the chief details only are given, and for the explanations of the designs the official circular announcing the issue has been drawn upon. It may be said here that the borders have variously formed openings for the vignettes, but it has not been considered necessary to describe these in detail, as the pictures, their titles, and the colours of the borders are sufficient to distinguish these familiar stamps.

ONE CENT, green and black (fig. 91). Shows a Lake steamer, typical of "FAST LAKE NAVIGATION," which is the legend inscribed beneath the vignette. The Lake steamer presents the port bow, the pilot house is well forward, and it is propelled by side wheels.

TWO CENTS, red and black (fig. 92). The vig-

nette shows a railway train, and the inscription below it is "FAST EXPRESS." The train of four cars is drawn by a locomotive with four drivers, and four parallel tracks are shown.

FOUR CENTS, chocolate and black (fig. 93). Shows a motor-car, inscribed below, "AUTOMOBILE." The automobile is of the closed coach order, with two men on the box, and a part of the United States Capitol at Washington as a background.

FIVE CENTS, blue and black (fig. 94). The steel arch bridge over the Niagara Falls at Buffalo is shown in the vignette, and the title inscribed below is, "BRIDGE AT NIAGARA FALLS." This represents the largest single span steel bridge in the world; two trolley cars are seen upon it, and a full view of Niagara Falls is shown under, beyond, and up the river, with the graceful springing arch as a frame.

EIGHT CENTS, lilac and black (fig. 95). The vignette shows ship canal locks, described beneath as "CANAL LOCKS AT SAULT SAINTE MARIE." The great ship canal locks at Sault Sainte Marie, Michigan, are given in a view from a higher point, including the immediate surroundings.

TEN CENTS, yellow brown and black (fig. 96). The subject of the vignette is an ocean steamship, typical of the title inscribed beneath, "FAST OCEAN NAVIGATION." An ocean steamship of the American line, with two smoke-stacks and masts, presents its starboard bow, lapped by a rising wave.

The stamps are on the paper watermarked U.S.P.S., and were issued May 1, 1901.

Owing to errors frequently occurring in stamps produced by two printings, specimens of three of the values of this series have been found with the centres

inverted. They are the one cent, two, and four cents.

SUMMARY.

1901. Pan-American Exposition Series. Figs. 91-96, Watermarked U.S.P.S., Perforated 12.
- 1 cent, green and black (Fast Lake Navigation).
 - 2 cents, carmine and black (Fast Express).
 - 4 cents, chocolate and black (Automobile).
 - 5 cents, ultramarine and black (Bridge at Niagara Falls).
 - 8 cents, lilac and black (Canal Locks at Saulte Sainte Marie).
 - 10 cents, yellow brown, and black (Fast Ocean Navigation).

CHAPTER XIV.

ISSUE OF 1902-3. INSCRIBED, "SERIES 1902."

About the end of 1900 there were rumours in the press of a new permanent issue of stamps quite distinctive from the then anticipated Pan-American series. The stamps of the ordinary type had been in use since 1890, with only the minor changes caused by the introduction of the corner triangles and water-marked paper, which are not noted by the general public.

It was not till March, 1902, that the Washington correspondent of *Mekeel's Weekly Stamp News* was able to write that "the new series of stamps so long contemplated by the Third Assistant Postmaster-General has passed the 'contemplation' stage."

The Bureau of Engraving and Printing was asked

to prepare and submit pen drawings for the new series, securing, as far as was possible, better portraits of the distinguished Americans figuring on the previous series, giving a preference to three-quarter face portraits, and to have a different frame design for each denomination. A new stamp of the facial valuation of thirteen cents was to be added for use on foreign registered letters. For this stamp Benjamin Harrison's portrait was selected by the Department. Mrs. Harrison was invited to choose the photograph from which the portrait was copied. The portrait of Perry, too, was to be superseded by that of Admiral Farragut. General Sherman's portrait on the eight cents was withdrawn for that of Martha Washington. The portraits of Grant and Lincoln were exchanged, the former now appearing on the four cents, the latter on the five cents stamp.

In addition to the usual inscriptions, the words, "SERIES, 1902," were placed upon all the stamps, this being the official designation of the new series, though mainly owing to contract difficulties the complete series did not materialise till well on in 1903.

Another new feature of this series is the inclusion of the surname of each person depicted, except in the case of the eight cents stamp, on which the name is given as "MARTHA WASHINGTON." The dates of birth and death of the subjects of the portraits are also given.

The thirteen cents was the first of the stamps to appear (November, 1902), the eight cents following shortly afterwards. The complete series up to the five dollars stamp was ready by March, 1903, though as the stock of the old stamps had to be used up before they were issued, some of the values did not appear until later.

The whole series is a very beautiful one, the sole objection to which, on the artistic score, is the over-elaboration of the frames enclosing the portrait medallions. Too much has been crowded into some of the designs, weakening the general effect. So much was this the case in the two cents stamp that it was decided to change it. The *New York Times*, in a message from Washington, dated February 21, 1903, says:—

“Third Assistant Postmaster-General Madden to-day announced that the two cent postage stamp of the new series is generally unsatisfactory in appearance, and a new design has been ordered. The issuance of the present stamp will be continued until the new design is ready.”

The new stamp was chronicled in the *American Journal of Philately* in October.

The following are brief descriptions (all that is considered necessary for these familiar and current stamps):—

ONE CENT, blue green (fig. 97). Three-quarters face portrait, looking to right, of Franklin, “1706-1790” on a medallion which is half square, half oval, supported by caryatides at the sides.

TWO CENTS, carmine. First design (fig. 98). Three-quarters face portrait of Washington, “1732-1799,” turned to left in an oval, with draped flags at the sides of the medallion.

TWO CENTS, carmine. Second design (fig. 99). Three-quarters face portrait, to left, of Washington, slightly larger than the first design, on an arched medallion. The design which frames the portrait medallion represents the national shield.

THREE CENTS, purple (fig. 100). Three-quarters face portrait, turned to right, of Jackson, “1767-

1845," on an arched medallion, supported at the sides by two caryatides.

FOUR CENTS, dark orange brown (fig. 101). Three-quarters face portrait, to right, of Grant, vignetted in an arched medallion, surmounted by two eagles. The dates are "1822-1885."

FIVE CENTS, blue (fig. 102). Three-quarters face portrait, turned to right, of Lincoln, "1809-1865," in an oval medallion, with a female figure at each side, each holding a palm over the oval, and a United States flag in the other hand. The female figures, it is said, are intended to represent North and South uniting to honour the President, who was a martyr to the cause.

SIX CENTS, brownish lake (fig. 103). Three-quarters face portrait, to right, of Garfield, "1831-1881," in an oval medallion, the upper and lower curves of which are broken into by panels above and below. The sides contain stone pillars.

EIGHT CENTS, violet black (fig. 104). Three-quarters face portrait, to left, of Martha Washington, in an oval, surrounded by a wreath of laurel. The dates are "1732-1802."

TEN CENTS, orange brown (fig. 105). Portrait of Webster, slightly turned to right, after a portrait by Seeley, in an arched medallion, with two fasces or bundles of sticks, from the middle of which protrudes a battle-axe. The dates given are "1782-1852."

THIRTEEN CENTS, dark violet brown (fig. 106). Three-quarters face portrait, to left, of Benjamin Harrison, from a photograph from life, in an oval medallion, with figures at the sides representing Literature and Sculpture. The dates are "1833-1901."

FIFTEEN CENTS, olive (fig. 107). Three-quarters face portrait, to left, of Clay, in an oval medallion, partly enclosed by a wreath of oak leaves. The dates given are "1772-1832."

FIFTY CENTS, orange (fig. 108). Three-quarters face portrait, to right, of Jefferson, in an oval medallion, nearly surrounded by a band, containing the inscription, "UNITED STATES OF AMERICA." The background is formed by an architectural design. The dates are "1743-1826."

ONE DOLLAR, black (fig. 109). Three-quarters face portrait, to left, of Farragut, vignetted in a half-oval, supported on the left by a marine holding a rifle, and on the right a sailor holding a pikestaff. The dates are "1801-1870."

TWO DOLLARS, sapphire blue (fig. 110). Three-quarters face portrait, to right, of Madison, on a circular disc, with a branch of laurel on each side. The dates are "1751-1836."

FIVE DOLLARS, dark green (fig. 111). Portrait, almost full face, of John Marshall in an oval disc. Pillars at the side support a heavy stone forming an arch to the portrait oval, and into which two small oval medallions have been introduced, one at the left bearing a head typical of Liberty, the other at the right a head, with eyes bandaged, representing Justice. The dates are "1755-1835."

SUMMARY.

- 1902-3. "Series 1902." Figs. 97-111, Perforated 12.
- 1 cent, blue green (Franklin).
 - 2 cents, carmine (Washington).
 - 2 cents, carmine (second design, shield-shaped background).
 - 3 cents, purple (Jackson).
 - 4 cents, dark orange brown (Grant).

- 5 cents, blue (Lincoln).
- 6 cents, brown lake (Garfield).
- 8 cents, violet black (Martha Washington).
- 10 cents, orange brown (Webster).
- 13 cents, dark violet brown (Harrison).
- 15 cents, olive green (Clay).
- 50 cents, orange (Jefferson).
- \$1, black (Farragut).
- \$2, sapphire blue (Madison).
- \$5, dark green (Marshall).

CHAPTER XV.

ISSUE OF 1904. LOUISIANA PURCHASE EXPOSITION SERIES.

About the middle of 1903 it was known that the Post Office Department was considering the advisability of issuing a new commemorative series for the Louisiana Purchase Exposition at St. Louis in 1904. By September it was announced that the issue was assured.

The stamps, which were limited in number to five, were of the Columbus and Trans-Mississippi size, though the inclusion of portraits gives the series a totally different appearance from that of its predecessors. The subjects were selected to illustrate the story of the Louisiana Purchase. In addition to the portrait on the one cent stamp there are two panels containing miniature views of parts of the Purchase territory.

Third Assistant Postmaster-General Madden issued a circular describing the stamps, and giving

instructions to postmasters, under date March 22, 1904. It reads as follows:—

“ Postmasters are notified that a special series of stamps in five denominations, to commemorate the Louisiana Purchase of 1803, and known as the commemorative series of 1904, will be issued, beginning April 21, for sale to the public during the term of the Louisiana Purchase Exposition, from April 30 to December 1, 1904. They must not be sold to the public before or after this period.

“ The denominations and subjects of these stamps are as follows:—

“ ONE CENT, green (fig. 112); subject, Robert R. Livingston, United States Minister to France, who conducted the negotiations for the Louisiana Purchase.

“ TWO CENT, red (fig. 113); Thomas Jefferson, President of the United States at the time of the Purchase.

“ THREE CENT, purple (fig. 114): James Monroe, special ambassador to France in the matter of the Purchase, who with Livingston closed the negotiations.

“ FIVE CENT, blue (fig. 115); William McKinley, who as President of the United States approved the Acts of Congress officially connecting the United States Government with the commemorative exposition.

“ TEN CENT, brown (fig. 116); United States map, showing the territory of the Purchase.

“ This series of stamps will not be issued in book form.

“ There will be no commemorative issue of stamped envelopes, newspaper wrappers, postal cards, special delivery or due stamps.

"The stamps of the commemorative series of 1904 are not to be sold exclusively in place of stamps of the regular issue. A supply of the latter must be carried in stock by all postmasters. Stamps of the commemorative or of the regular issue will be supplied according to the preference of the purchaser."

Although the date for the issue of the stamps by postmasters was clearly given as April 30, in many cases the instructions would appear to have been disregarded, as specimens of the stamps were available in some places several days before that date. However, April 30 was the date for the general introduction of the stamps.

SUMMARY.

1904. Louisiana Purchase Issue. Figs. 112-116.
Perforated 12.

- 1 cent, green (Livingston).
- 2 cents, carmine (Jefferson).
- 3 cents, purple (Monroe).
- 5 cents, dark blue (McKinley).
- 10 cents, brown (map).

CHAPTER XVI.

SPECIAL DELIVERY STAMPS.

On October 1, 1885, a stamp of a large size was issued under the provisions of an act of Congress approved March 3, 1885, to be used on letters in addition to the ordinary postage, and to secure for such packages immediate delivery by special messenger, from an office appointed by the Postmaster-General as a Special Delivery Office. This system corresponds in some measure to the Express Letter Service in Great Britain.

The stamp, which was about the same size as the Columbus commemorative stamps, was of the facial value ten cents, that being the fee for such special delivery within certain distance limits of the offices available for this service.

The following is a description of the stamp as first issued :—

TEN CENTS, blue (fig. 117). At the left-hand side the figure of a post office messenger is shown running on an arched panel (extending over a little more than a third of the stamp), with the name, UNITED STATES, conforming to the curve of the arch. The right portion of the stamp has across the top in two lines of white letters, on a ground of vertical lines the words, SPECIAL POSTAL DELIVERY.

Below is a tablet of solid colour surrounded with a wreath of oak and laurel. On the tablet, in white letters, the legend reads, "SECURES IMMEDIATE DELIVERY AT A SPECIAL DELIVERY OFFICE." Below

this again are the words, "TEN" and "CENTS," separated by a shield bearing the value in figures, "10." The whole design is mounted on an irregular rectangular panel with bevelled edges.

The stamps were printed in sheets of one hundred each, divisible into two smaller sheets of fifty.

On October 1 in the following year (1886) the scheme was extended to all post offices, and this necessitated a change in the inscription on the tablet of colour. The legend was altered to read, "SECURES IMMEDIATE DELIVERY AT ANY POST OFFICE." The stock of stamps with the old inscription was used up before the new ones were issued, which was not until September 6, 1888.

When the long Columbian stamps appeared in 1893, as has been indicated before, the one cent value of that series being similar in colour, was at times confused with the ten cents special delivery stamp. The colour of the latter was therefore changed to orange on January 24, 1893.

When the Bureau of Engraving and Printing took over the plates of postage stamps from the American Bank Note Company, they added a mark to the special delivery stamps, consisting of a broken line under the words "TEN" and "CENTS." The Columbus stamps being by this time withdrawn from use, the old company had already reverted to the blue colour, and the special delivery stamps of the Bureau of Engraving and Printing were impressed in blue. They were issued first on October 10, 1894.

With the introduction of the watermarked paper for the ordinary postage stamps, the special delivery stamp was printed on the new paper, appearing with the watermark U.S.P.S. on August 16, 1895.

To bring the special delivery stamp into line with

the "Series, 1902," a new design (fig. 118) was prepared and issued late in the year. An official description of the new stamp, which is best distinguished from its forerunners by the picture of the messenger boy on a bicycle instead of on foot, reads as follows:—

"This stamp is of line engraving, rectangular in form, thirteen-sixteenths by one and seven-sixteenths inches in dimensions. The colour of this stamp is blue. Its design is as follows:—At the top is a heavy panel upon which are the words, "UNITED STATES OF AMERICA," in white, supported on either end by fluted columns, at the base of each of which is the numeral "10" in white, surrounded by an acanthus scroll. On the left of the inner space is the figure of a special delivery messenger boy on a bicycle, riding toward the right. On the right, enclosed in an acanthus scroll, appear the words, "SECURES IMMEDIATE DELIVERY AT ANY UNITED STATES POST OFFICE." Directly over the wording is a ribbon, which arches over the head of the messenger boy, containing the words, in small capital letters, "SERIES, 1902," and in large capital letters, "SPECIAL DELIVERY." In the panel on the right half of the base of the stamp are the words, "TEN CENTS."

SUMMARY.

SPECIAL DELIVERY STAMPS.

1885. Fig. 117, Inscription reads: "AT A SPECIAL DELIVERY OFFICE."

10 cents, blue.

1888. The same, but with Inscription: "AT ANY POST OFFICE."

10 cents, blue.

1893. Same, but colour changed.

10 cents, orange.

Plate IX.
86-93.



86



87



88



89



90



91



92



93

1894. Same, but with broken line under "TEN" and "CENTS."
 10 cents, blue.
1895. Same, on paper Watermarked U.S.P.S.
 10 cents, blue.
1902. New design. Fig. 118.
 10 cents, ultramarine (Cyclist).

CHAPTER XVII.

POSTAGE DUE STAMPS.

Unpaid or postage due stamps have been in use in the United States since 1879, when their issue was authorised by Act of Congress, March 3. It may be explained that the stamps were to be affixed to letters the postage on which had not been prepaid, or had been insufficiently prepaid. They were put on the letter or other package by the officer at the delivery office, and they formed a check upon his receipts from the delivery letters paid for, or partly paid for by the addressee. In Great Britain it is hardly necessary to remind collectors, a simple hand stamp is used to indicate the amount of postage to be collected, such as "2d. TO PAY."

The first postage due stamps in the United States were printed by the American Bank Note Company in sheets of two hundred stamps each. The series comprised seven denominations, one cent, two, three, five, ten, thirty, and fifty cents, and all were printed in the same colour, a yellowish brown. The stamps, which are all alike in design (fig. 119), with only the numerals denoting the respective values changed,

show large Arabic numerals on an oval ground of delicate lathe work. The four lowest values were first used on July 1, 1879, the three higher ones appearing in September. The perforation gauges 12.

In 1894, with the change of printers already referred to in the previous chapters, the Bureau of Engraving and Printing prepared an entirely new set of postage due stamps (fig. 120), smaller in size, and having the numerals surrounded by fine lathe work, on what is officially described as "an equilateral device with thin white edges, rounded corners, and curving sides"; or it may be better recognised by the term, "lozenge-shaped frame."

The colour was deeper than that of the previous issue, and in some cases was at first a vermilion colour. The general colour for the series was, however, deep claret. The various denominations were issued at intervals from July, 1894, to April, 1895. The perforation was still 12.

In 1895 the stamps were printed on the new paper watermarked U.S.P.S.

SUMMARY.

POSTAGE DUE STAMPS.

1879. Printed by the American Bank Note Co. Fig. 119, Perforated 12.

1 cent, yellow brown.

2 cents, " "

3 cents, " "

5 cents, " "

10 cents, " "

50 cents, " "

1894-5. Printed by the Bureau of Engraving and Printing. Fig. 120, Perforated 12.

1 cent, vermilion.

1 cent,	deep claret.	
2 cents,	vermilion.	
2 cents,	deep claret.	
3 cents,	"	"
5 cents,	"	"
10 cents,	"	"
30 cents,	"	"
50 cents,	"	"
1895.	The same.	Watermarked U.S.P.S.
1 cent,	deep claret.	
2 cents,	"	"
3 cents,	"	"
5 cents,	"	"
10 cents,	"	"
30 cents,	"	"
50 cents,	"	"

CHAPTER XVIII.

NEWSPAPER AND PERIODICAL STAMPS.

The Government of the United States has always endeavoured to encourage the publication of newspapers and periodicals for the dissemination of all kinds of information. Its post office carried such publications at unprofitable rates, but notwithstanding this fact, it was outrivalled by express companies established by private enterprise, and whose systems being less intricate than the Government one, were more speedy, and less expensive to conduct.

In 1863 the Post Office system was simplified and improved, but the postage was payable at either end, and there was no substantial check upon the amounts

collected. So in 1865 stamps of three denominations, five, ten, and twenty-five cents, were issued to enable publishers or news-dealers to prepay the postage, and, in the words of the Postmaster-General's report, "whereby a revenue will be secured, hitherto lost to the Department."

The stamps were of a very large size, and the engraved space extended, except in one type of the five cents stamp, right to the perforated edge of the stamp.

The stamps bear three portrait busts on oval medallions enclosed in a border of interlaced white lines, intersected on both sides by a circle indicating the denomination in Roman numerals, V. and X., in the lower values, but the figures "25" in the case of the highest value. Above the medallion on a ground of interlaced lines is the inscription, in two lines, "U.S. POSTAGE," under an ornamental arched design, which outlines the space which is interlaced with white lines. In the upper corners, in white figures, on a ground of solid colour, are the figures of value. Underneath the medallion a band contains the inscription, in white letters, expressing the value in words. Below this are large coloured capitals, reading, "NEWSPAPERS" and "PERIODICALS," with the word "AND" in small white capitals connecting them. Below this, on a ground of colour, is the inscription, in small white capitals, "SEC. 18, ACT OF CONGRESS APPROVED MARCH 3, 1863."

The whole design is enclosed in a border of three white lines, ornamented at the corners, the solid colour extending, as stated before, right to the perforated edges of the stamp.

The preceding description applies to all three



10C. NEWSPAPER STAMP, 1865.

Note the coloured surface which extends to the perforated edges of the stamp.

values of the stamps, the colours of, and portraits on which are as follows :—

FIVE CENTS, dark blue, profile bust of Washington, turned to right. In Type I. of this stamp the solid colour of the ground work extends right to the perforated edges of the stamp, as in the accompanying illustration of the ten cents stamp. In Type II. the margin outside the white border lines enclosing the design is white. The latter type was issued in 1868-9.

TEN CENTS, green, profile bust of Franklin, turned to right.

TWENTY-FIVE CENTS, vermilion, profile of Lincoln, turned to left.

The stamps were made large so that they could be readily distinguished on bulky newspaper packages. They were generally obliterated by means of a brush dipped in ink.

In 1874 the regulations and tariff with regard to newspapers and periodicals were altered by Act of Congress. For publications issued not less frequently than once a week, the rate was fixed at two cents a pound, those issued less frequently than once a week at three cents a pound. The publisher or his agent handed the entire issue for distribution to postal subscribers to the nearest post office, where they were weighed in bulk and assessed at the pound rate, irrespective of the number of separate addresses or covers comprising the issue.

A series of stamps of twenty-four denominations, from two cents to seventy-two dollars, was issued, the values being so arranged that any multiple of the two or the three cents rate could be made by the use of not more than five stamps. These stamps were not affixed to the newspapers, as it is obvious they

could not be distributed over all the separately addressed covers. They were, however, affixed to a memorandum of mailing retained by the postmaster.

The advantage of concentrating the revenue from newspaper matter is obvious, as previous to the introduction of this new scheme there were 35,000 post offices at which odd amounts of newspaper postage were collected, as against 3,400 under the new system, the latter number representing at the time the number of places in the United States at which newspapers and periodicals were mailed.

The descriptions of the designs are from the Postmaster's report, and copied here from Mr. Tiffany's work.

TWO CENTS to TEN CENTS, inclusive, emblematical figure of America, looking to right, and modelled after Crawford's statue surmounting the dome of the Capitol.

TWELVE CENTS to NINETY-SIX CENTS. Vignette of Astraea or Justice.

ONE DOLLAR and NINETY-TWO CENTS. Vignette of Ceres, Goddess of Agriculture.

THREE DOLLARS. Goddess of Victory.

SIX DOLLARS. Clio, the Muse of History.

NINE DOLLARS. Minerva, the Goddess of Wisdom.

TWELVE DOLLARS. Vesta, Goddess of the Fire-side.

TWENTY-FOUR DOLLARS. Goddess of Peace.

THIRTY-SIX DOLLARS. Figure representing Commerce, with a caduceus, the winged rod of Mercury in one hand, and in her right a miniature ship.

FORTY-EIGHT DOLLARS. Hebe, the Goddess of Youth.

SIXTY DOLLARS. Vignette of an Indian maiden, standing.

When the American Bank Note Company took over the plates in 1879, the stamps were printed on the soft porous paper used by that firm.



1c. 1885.

On July 1, 1885, the rate for this class of postage was reduced from two cents per pound to one cent per pound, necessitating the emission of a One Cent stamp, which was similar in design to the values up to ten cents. This was only printed after the amalgamation of the American and the Continental Bank Note Companies.

The next change of printers in 1894, placed the plates in the hands of the Bureau of Engraving and Printing, which firm printed the values up to the six dollars.

In 1895 a new series of newspaper and periodical stamps was issued. The denominations in the new set were 1 cent, 2, 3, 5, 10, 25, and 50 cents, and \$2, \$5, \$10, \$20, \$50, and \$100. The stamps up to the fifty cents value are smaller than those of the previous issue, the dollar values are of the same size as before. The designs are adapted from similar pictures, and in modified frame designs.

Plate X.
94-104.



94



95



96



97



98



99



100



101



102



103



104



1c. 1895.

The stamps were issued February 1, 1895, on unwatermarked paper, but later in the year they began to appear on the new paper watermarked U.S.P.S.

The issue of newspaper and periodical stamps ceased on July 1, 1898, giving place to a system by which a publisher paid the amount due on his entire issue and received a receipt for same, a much simpler and less costly method than that of affixing stamps to a memorandum of mailing which was retained by the postmaster.

There was a large quantity of these stamps left over as remainders after the stamps became obsolete, and these were made up into 55,000 sets and sold to collectors at five dollars the set.

SUMMARY.

NEWSPAPER AND PERIODICAL STAMPS.

- 1865. See illustration to this chapter. Perforated 12.
- 5 cents, blue (with coloured border).
- 5 cents, blue (without coloured border).
- 10 cents, blue green (with coloured border).
- 25 cents, carmine red (with coloured border).
- 1875-1885.
- 1 cent, black, 1885 (America).
- 2 cents, black (America).

- 3 cents, black ,,
- 4 cents, black ,,
- 6 cents, black ,,
- 8 cents, black ,,
- 10 cents, black ,,
- 12 cents, rose (Justice).
- 24 cents, rose ,,
- 36 cents, rose ,,
- 48 cents, rose ,,
- 60 cents, rose ,,
- 72 cents, rose ,,
- 84 cents, rose ,,
- 96 cents, rose ,,
- 192 cents, dark brown (Ceres).
- \$3, vermilion (Victory).
- \$6, ultramarine (Clio)
- \$9, yellow (Minerva).
- \$12, dark grey violet (Vesta).
- \$24, purple (Peace).
- \$36, brown rose (Commerce).
- \$48, red brown (Youth).
- \$50, violet (Indian Maiden).
- 1895.
- 1 cent, black (America).
- 2 cents, black ,,
- 5 cents, black ,,
- 10 cents, black ,,
- 25 cents, carmine (Justice).
- 50 cents, carmine ,,
- \$2, scarlet (Victory).
- \$5, dark ultramarine (Clio).
- \$10, green (Vesta).
- \$20, slate (Peace).
- \$50, carmine (Commerce).
- \$100, purple (Indian Maiden).
- 1895. The same. Watermarked U.S.P.S.
- 1 cent, black.
- 2 cents, black.
- 5 cents, black.
- 10 cents, black.

25 cents, carmine.
 50 cents, carmine.
 \$2, scarlet.
 \$5, dark ultramarine.
 \$10, green.
 \$20, slate.
 \$50, carmine.
 \$100, purple.

CHAPTER XIX.

OFFICIAL STAMPS.

Official stamps, or stamps for use on the correspondence and postal matter of the various executive departments of the United States Government, were instituted by Act of Congress, March 3, 1873, forming a check upon the quantities of postal matter carried for each department, and also preventing the abuse of the privilege of departmental franking.

Stamps were prepared for each of nine departments, and except in the case of stamps for the Post Office Department, the medallions and general designs of the current regular postage stamps were used, but with the name of the department prominently inscribed upon the frame. The stamps for the Post Office Department were of totally different design (fig. 121), having a large numeral in black on a white oval, with the words "OFFICIAL" and "STAMP" in two curved lines above and below the numeral. In the case of the Department of State, four additional values were issued, of the denominations, two, five, ten, and twenty dollars. These are of a large size, and bear a profile portrait to left of William H. Seward (fig. 122).

The stamps were at first printed by the Continental

Bank Note Company, on hard white wove paper, and afterwards by the American Bank Note Company on soft porous paper.

All the varieties are not known to have been printed by the American Company, as the stock of the previous company's printing sufficed to supply all the demand there was for the stamps. Young collectors will find the list of these stamps long enough without taking into account the differences in the paper of the two companies.

The system for which the stamps were introduced not proving satisfactory, they were gradually superseded by what are known as "penalty envelopes," the illegal use of which incurs a heavy penalty.

SUMMARY.

1873-84. Official Stamps. Portraits same as Figs. 31-41, Perforated 12.

DEPARTMENT OF AGRICULTURE.—Colour, yellow.
1 cent, 2, 3, 6, 10, 12, 15, 24, 30 cents.

THE EXECUTIVE.—Colour carmine. 1 cent, 2, 3, 6, 10 cents.

DEPARTMENT OF THE INTERIOR.—Colour, vermilion.
1 cent, 2, 3, 6, 10, 12, 15, 24, 30, 90 cents.

DEPARTMENT OF JUSTICE.—Colour, purple. 1 cent, 2, 3, 6, 10, 12, 15, 24, 30, 90 cents.

NAVY DEPARTMENT.—Colour, ultramarine. 1 cent, 2, 3, 6, 7, 10, 12, 15, 24, 30, 90 cents.

POST OFFICE DEPARTMENT.—(Fig. 121). Colour, black. 1 cent, 2, 3, 6, 10, 12, 15, 24, 30, 90 cents.

DEPARTMENT OF STATE.—Colour, green; dollar values, green and black. 1 cent, 2, 3, 6, 7, 10, 12, 15, 24, 30, 90 cents. (Fig. 122.)
\$2, \$5, \$10, \$20.

TREASURY DEPARTMENT.—Colour, brown. 1 cent, 2, 3, 6, 7, 10, 12, 15, 24, 30, 90 cents.

WAR DEPARTMENT.—Colour, rose. 1 cent, 2, 3, 6, 7, 10, 12, 15, 24, 30, 90 cents.

Appendices.

Appendix A.

BIOGRAPHICAL NOTES.

These short biographical notes are included here for reference, and an effort has been made to give one or two facts about each celebrity portrayed on the stamps of the United States, and also a note or two in reference to the artists whose works have been drawn upon by the designers of the stamps. Extended reference to well-known characters would be out of place, but it would repay the young student of stamps to make a fuller acquaintance with the life-stories of America's most distinguished men. The following notes are mostly compiled from Appleton's *Encyclopædia of American Biography*.

BROZIK, Wenceslas, historical painter, born at Tremosyna, near Pilsen, Bohemia, in 1851; died at the age of forty-nine.

CERRACHI, Guiseppe, Italian sculptor, born about 1760; executed in 1801. Went to Philadelphia in 1791, and made busts of Washington, Hamilton, and other eminent men. He also made a bust of Napoleon Bonaparte in 1796, when Italy was invaded by that general. In 1800, having formed with Arena and others a design to assassinate the first consul, he, with the intention (as is supposed) of carrying out this design, proposed to undertake another statue of him; but the plot was detected and he was guillotined.

CLAY, Henry, statesman, born in Hanover county, Va., April 12, 1777; died in Washington, D.C., June 29, 1852. Appointed to seat in U.S. Senate 1806; elected Speaker November 4, 1811, and re-elected 1815, 1817, 1819. Unsuccessful candidate for Presidency 1824, 1832, 1844.

CLEVENGER, Shobal Vail, sculptor, born near Middletown, Butler co., Ohio, October 22, 1812; died at sea September 23, 1843. His bust of Webster, copies of

which are in many collections and libraries, appears on the fifteen cents stamp of 1870.

COLUMBUS, Christopher, discoverer, born in Genoa about 1436; died in Valladolid, May 20, 1506. On Friday, August 3, 1492, he set sail from the bar of Saltes, near Palos, with 120 men, in three small ships—the "Santa Maria," a decked vessel of ninety feet keel, and two caravels, or undecked boats, the "Pinta" and "Nina." Sighted the outposts of the "New World" Friday, October 12, 1492. The precise landfall of Columbus is uncertain.

CRAWFORD, Thomas, sculptor, born in New York City, March 22, 1814;* died in London, October 16, 1857. A friend of Thorwaldsen. The figure on the low value newspaper and periodical stamps, given in the official description as "America," but properly styled "Freedom," surmounts the dome of the Capitol at Washington. "It is dear to every American heart as the official, the authorised symbol of Freedom—a Freedom which has to-day a meaning that was unknown when, in 1860, Clark Mills cast this enormous statue, and when to the booming of cannon and the shouts of a city full of soldiers, the fragments were lifted, one by one, to that airy height."†

DODGE, William De Leftwich, artist, born Liberty, Va., March 9, 1867.

FARRAGUT, David Glasgow, naval officer, born at Campbell's Station, near Knoxville, Tennessee, July 5, 1801; died in Portsmouth, New Haven, August 14, 1870. Earned his fame by a brilliant success at the bombardment of New Orleans. Created vice-admiral when that grade was instituted by Congress 1863, and later Admiral, on the creation of that grade in 1866.

FRANKLIN, Benjamin, statesman and philosopher, born in Boston, Mass., January 17, 1706; died in

* The year of birth given in the *Encyclopædia of American Biography* differs from that given by Lorado Taft in his *History of American Sculpture*, viz., 1813.

† *History of American Sculpture.*

Plate XI.

105-114.



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114

Philadelphia, Pa., April 17, 1790. Elected President of Pennsylvania 1785, re-elected 1786 and 1787. Delegate to the convention that framed the constitution of the United States 1787. Portraits of him, after Longacre, Cerrachi, and Rubricht have uniformly appeared on the lowest values of the stamps (excepting the commemorative ones).

FREMONT, John Charles, explorer, born in Savannah, Ga., January 21, 1813; died in New York city July 13, 1890. Took charge of expedition, 1842, to explore the Rocky mountains; ascended the highest point in the Wind mountains, now known as Fremont's Peak (13,570 feet). This and subsequent explorations gained for him the title of "The Pathfinder."

GARFIELD, James Abram, twentieth president of the United States, born in Orange, Cuyahoga co., Ohio, November 19, 1831; died in Elberon, N.J., September 19, 1881. Elected President 1880; assassinated 1881.

GRANT, Ulysses S., eighteenth President of the United States, born at Point Pleasant, Clermont co., Ohio, April 27, 1822; died on Mount McGregor, near Saratoga, N.Y., July 23, 1885. Elected President 1868; re-elected 1872.

GREGORI, Luigi, artist, born in Bologna, Italy, July 8, 1819. Went to United States 1874, becoming director of the art department of the University of Notre Dame, Indiana, in the main corridor of which he executed a series of twelve large historical pictures illustrating the life of Columbus, from one of which, the ten cents stamp of the Columbus series has its subject: "Columbus presenting natives."

HAMILTON, Alexander, statesman, born in the island of Nevis, West Indies, January 11, 1757; died in New York city July 12, 1804. Mortally wounded by his political enemy Burr in a duel on the bank of the Hudson at Weehawken. "The most brilliant statesman we have produced."* The marble bust from which Hamilton's portrait on the 1870 issue is taken, was executed by Cerrachi in 1794.

* Appleton's *Encyclopædia of American Biography*.

HARRISON, Benjamin, twenty-third President of the United States, born in North Bend, Ohio, August 20, 1833; died 1901. Term of Presidency 1888-1892.

HART, Joel T., sculptor, born in Clark county, Ky., in 1810; died in Florence, Italy, March 1, 1877. Executed no fewer than three statues of Henry Clay.

HEATON, Augustus George, artist, born at Philadelphia, Pa., April 28, 1844. His painting, "The Recall of Columbus" was bought by Congress for the Capitol, 1883. The picture, "Hardships of Emigration," on the ten cents Trans-Mississippi stamp is also the work of this artist.

HOUDON, Jean Antoine, sculptor, born in Versailles, France, March 20, 1740; died in Paris July 15, 1828. Sailed from Havre with Franklin in 1785 to the United States, to prepare a model for the statue of Washington which had been ordered by the state of Virginia, and passed two weeks at Mount Vernon for that purpose. The statue, which took two years to model and carve, bears the sculptor's legend: "Fait par Houdon, citoyen francais, 1788." It stands now in the hall of the Capitol at Richmond. According to the testimony of personal friends of Washington, it is in many respects the best representation of him that has ever been made. A bronze reproduction of the statue is in the Capitol at Washington.

INMAN, Henry, painter, born in Utica, N.Y., October 20, 1801; died in New York City, January 17, 1846. His portrait of Chief Justice Marshall, copied on the \$5 stamp of 1894, first brought him into notice.

JACKSON, Andrew, seventh President of the United States, born in the Waxhaw settlement, on the border between North and South Carolina, March 15, 1767; died at the Hermitage, near Nashville, Tenn., June 8, 1845. Elected President 1828; re-elected 1832.

JEFFERSON, Thomas, third President of the United States, born in Shadwell, Albermarle co., Va., April 2, 1743; died at Monticello, in the same county, July 4, 1826. Vice-President 1796; President 1800; re-elected 1804. The purchase of Louisiana was largely due to

his prompt action at a time when England and France were engaged in hostilities, and Napoleon Bonaparte wanted to raise money by the sale of Louisiana to the United States. The price paid was sixty million francs, a low price for "the most important acquisition of territory ever made by purchase," and a popular one, which secured Jefferson's re-election in 1804 with but little opposition. His association with the purchase accounts for his inclusion among the portraits on the Louisiana stamps. For the other stamp portraits of Jefferson see "Cerrachi" and "Powers."

LEUTZE, Emanuel, historical painter, born in Gmund, Wurtemberg, May 24, 1816; died in Washington, D.C., July 18, 1868. The picture of "Columbus in Chains" procured him the gold medal of the Brussels Art Exhibition, and was subsequently purchased by the Art Union in New York.

LINCOLN, Abraham, sixteenth President of the United States, born in Hardin co., Ky., February 12, 1809; died in Washington, D.C., April 15, 1865. Elected President 1860; re-elected 1864; assassinated 1865. Mr. Leonard W. Volk's bust of Lincoln was executed shortly before his election in 1860.

LIVINGSTON, Robert R., statesman, born in New York city, November 27, 1746; died in Clermont, N.Y., February 26, 1813. As the first Chancellor of New York he administered the oath to Washington on his inauguration as first President of the United States. Became Minister to France in 1801; and his introduction into the series of portraits on the Louisiana purchase stamps is due to his success in accomplishing the cession of Louisiana to the United States in 1803.

LONGACRE, James Barton, engraver, born in Delaware co., Pa., August 11, 1794; died in Philadelphia January 1, 1869. Published, with another, the "National Portrait Gallery of Distinguished Americans" (3 vols., New York, 1834-1839) Engraver and designer to the U.S. Mint.

LOTTO, Lorenzo (c. 1480-1556), religious painter, born at Venice; died at Lorretto.

McKINLEY, William, twenty-fourth President of the United States, born at Niles in Ohio, January 29, 1843; died September 14, 1901. Elected President 1896; re-elected 1900. Shot by an anarchist while visiting at the Buffalo Exposition, succumbing to his injuries eight days later. He signed the Act of Congress approving the Louisiana Exposition to be held in 1904; and, while it would have been impossible to portray him on the stamps during life, his untimely death, and the popular feeling of sympathy it aroused, together with his connection with the authorising of the Exposition, made the inclusion of this portrait in the 1904 series appropriate.

MACWHIRTER, John, artist, born at Slateford, near Edinburgh, 1839.

MADDEN, Edwin Charles, third Assistant Postmaster-General since July 1, 1899, born at Montreal, Canada, November 25, 1855.

MADISON, James, fourth President of the United States, born in Port Conway, Va., March 16, 1751; died at Montpelier, Orange co., Va., June 28, 1836. Elected President 1808; re-elected 1812. The portrait of Madison on the later \$2 stamps is from Stuart's painting.

MARQUETTE, James, French Missionary, born in Laon, France, in 1637; died near Marquette river, Mich., May 18, 1675.

MARSHALL, John, jurist, born in Germantown, Fankquier co., Va., September 24, 1755; died in Philadelphia, Pa., July 6, 1835. Appointed Chief Justice, January, 1801.

MERRITT, John A., Postmaster at Washington, D.C., since July 1, 1898; born at Tecumseh, Michigan, November 24, 1851. Third Assistant Postmaster-General 1897-98.

MONROE, James, fifth President of the United States born in Westmoreland co., Virginia, April 28, 1758; died July 4, 1831. Originator of the "Monroe doctrine." President from 1817-1825. As Special Ambassador to France, he concluded, in conjunction with Livingston (q. v.), the negotiations for

the Louisiana purchase, and the inclusion of his portrait on the three cents stamp of 1904 is due to this fact.

PERRY, Oliver Hazard, naval officer, born in South Kingston, R.I., August 23, 1785; died in Port Spain, Island of Trinidad, August 23, 1819. The marble statue of Commodore Perry, by Walcutt, which provides the subject for the 90 cents stamps, was dedicated in Cleveland, Ohio, in September, 1860.

POWELL, William Henry, artist, born in New York city, February 14, 1823; died there October 6, 1879. "The Landing of Columbus," on the 1 cent stamp of 1893, is one of a long series of historical paintings by this artist.

POWERS, Hiram, sculptor, born in Woodstock, Windsor co., Vt., July 29, 1805; died in Florence, Italy, June 27, 1873. His portrait bust of Andrew Jackson was probably executed about 1835, and his statue of Jefferson in 1863.

REMINGTON, Frederic, artist, born at Canton, N.Y., October 4, 1861. An illustrator for magazines, treating military and Western American subjects.

ROGERS, Randolph, sculptor, born in Waterloo, near Auburn, N.Y., July 6, 1825. The picture on the 6 cents 1893, is from a series of bas-reliefs by Rogers, on the doors of the Capitol at Washington, representing scenes from the life of Columbus.

SCHOOLCRAFT, Henry Rowe, ethnologist, born in Albany co., New York, March 28, 1793; died in Washington, D.C., December 10, 1864. The picture entitled "Indian Hunting Buffalo," on the 4 cents stamp of the Omaha Exposition series, is taken from an engraving in his work: "Historical and Statistical Information respecting the History, Condition, and Prospects of the Indian Tribes of the United States," which was illustrated by Captain Seth Eastman, and published with the authority of Congress in five volumes, 1851-55.

SCOTT, Winfield, soldier, born in Dinwiddle co., near Petersburg, Va., June 13, 1786; died at West Point, N.Y., May 29, 1866. Became Commander-in-

Chief of the U.S. Army 1841; candidate for Presidency 1852.

SEWARD, William Henry, statesman, born in Florida, Orange co., N.Y., May 16, 1801; died in Auburn, N.Y., October 10, 1872. Appointed Secretary of State by Lincoln. The profile bust on the high value "Department of State" stamps is probably taken from the bronze statue of Mr. Seward by Randolph Rogers, in Madison Square, New York.

SHERMAN, William Tecumseh, soldier, born in Lancaster, Ohio, February 8, 1820; died in New York city February 14, 1891. Succeeded Grant as General of the United States Army in 1869.

STANTON, Edwin McMasters, statesman, born in Stenbenville, Ohio, December 19, 1814; died in Washington, D.C., December 24, 1869. Appointed Secretary of the War Department 1862.

STUART, Gilbert, artist, born in Narragansett, R.I., December 3, 1755; died in Boston, Mass., July 27, 1828. The original of his familiar portrait of Washington is in the Boston Athenæum; other stamp portraits: Jefferson and Madison.

TAYLOR, Zachary, twelfth President of the United States, born in Orange co., Va., September 24, 1784; died in the executive mansion, Washington, D.C., July 9, 1850.

TRUMBULL, John, artist, born in Lebanon, Conn., June 6, 1756; died in New York city, November 10, 1843. "The Declaration of Independence," depicted on the 1869 and 1903 issues, was one of a series of three historical pictures commissioned by Congress in 1817 for the rotunda in the Capitol. The portrait of General Washington on the 90 cents stamp of 1857-60 was executed about 1794.

VANDERLYN, John, artist, born in Kingston, Ulster co., N.Y., October 15, 1775; died there September 24, 1852. The "Landing of Columbus," reproduced on the 1869 and 1903 issues, was painted in Paris for one of the panels in the Capitol at Washington.

VOLK, Leonard Wells, sculptor, born in Wellstown (now Wells), Hamilton co., N.Y., November 7, 1828;

died August, 1895. The portrait of Lincoln on the 1870 issue is probably a copy of this sculptor's portrait bust of the President, made in 1860, and which was burnt in a great fire in 1871.

WASHINGTON, George, first President of the United States, born at Pope's Creek, near Bridge's Creek, Westmoreland co., Va., February 22, 1732; died at Mount Vernon, December 14, 1799. Houdon's marble statue (from life) of Washington, the bust of which was copied for the 3 cents stamp of 1870, etc., is in the Capitol at Richmond, Va. "Stuart's head" says the writer in the *Encyclopædia of American Biography*, "leaves nothing to be desired in the way of dignity and grandeur."

WASHINGTON, Martha, wife of George Washington, born in New Kent co., Va., in May, 1732; died at Mount Vernon, Va., May 22, 1802. Married in June, 1749, Daniel Parke Custis, a wealthy planter, who died in 1757. In January, 1759, she married Washington. Her portrait on the 8 cents stamp of the "series 1902," is probably from Stuart's painting.

WEBSTER, Daniel, statesman, born in Salisbury (now Franklin), N.H., January 18, 1782; died in Marshfield, Mass., October 24, 1852. James B. Longacre's portrait of him was painted in 1833.

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101.	"	4c. Dark Orange-brown (Grant)	81
102.	"	5c. Blue (Lincoln)	81
103.	"	6c. Brown-lake (Garfield)	81
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Plate XI.

105.	1902-3 (<i>continued</i>)	10c. Orange-brown (Webster)	81
106.	"	13c. Dark Violet-brown (Harrison)	81
107.	"	15c. Olive-green (Clay)	82
108.	"	50c. Orange (Jefferson)	82
109.	"	\$1 Black (Farragut)	82
110.	"	\$2 Sapphire-blue (Madison)	82
111.	"	\$5 Dark-green (Marshall)	82
112.	1904.	1c. Green (Livingston)	84
113.	"	2c. Carmine (Jefferson)	84
114.	"	3c. Purple (Monroe)	84

Plate XII.

115.	1904 (<i>continued</i>)	5c. Dark-blue (McKinley)	...	84
116.	"	10c. Brown (Map)	...	84
117.	1883.	"Special Delivery," 10c. Blue	...	86, 87
118.	1902.	" " 10c. Ultramarine		
		(Cyclist)		88
119.	1902.	"Postage Due," 5c. Yellow-brown	...	89
120.	1894-5.	" " 2c. Deep Claret	...	90
121.	1873-84.	"Post Office Dept.," 3c. Black	...	99
122.	"	"Dept. of State," \$5 Green and Black		
		(Seward)		99

Newspaper Stamps.

(See Illustrations to Chapter XVIII.)

1865.	10c. Green	94
1885.	1c. Black	96
1895.	1c. Black	96



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