

Fabulous Firsts: **United States** (July 1, 1847)

by John F. Dunn



After Greig's City Despatch Post was taken over by the U.S. Post Office Department and became a Carrier service of the P.O.D., copies of Greig's stamp (Local stamp Sc. 40L1) were cancelled, usually with a red "U.S." in an octagon, listed in Scott as Carrier stamp 6LB1. This cover bears a 6LB1 stamp and an August 16, 1842 c.d.s., marking it as a usage on the first day of operations of the U.S. City Despatch Post service. Some regard this, therefore, as a First Day Cover for the first postage stamp used by the U.S.P.O.D.

Some philatelists contend that the first U.S. postage stamp was the U.S. City Despatch Post stamp, used with the U.S. City Despatch Post cancel on or after August 16, 1842—the date when the U.S. Post Office department took over operation of Greig's City Despatch Post. But that stamp is listed in the Carriers section as Scott 6LB1, while the 5¢ and 10¢ 1847 General Issues are assigned

Scott U.S. #s 1 and 2, respectively. And so, in our Fabulous Firsts study, we will use the 1847 issue until Scott tells us otherwise.

The famous Newbury corner sheet margin copies of the 1847 Issue.

10¢, Sc. 2 5¢, Sc. 1



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An 1848 cover from Troy, N.Y., to Keesville, N.Y., with the 5¢ 1847 paying the rate for under 300 miles. The "5" in circle indicates that another 5¢ was due for forwarding under 300 miles to Elizabethtown, N.Y. (note the "Forwarded" manuscript at the top).

We progressed from the U.S. City Despatch Post stamp to the 1847 First General Issue so that we can place the 1847 issues in their proper context

as having been issued by an ongoing United States Post Office Department to meet rates that went into effect on July 1, 1847. We will not go into the rate details here;



The 10¢ 1847 on a cover from Boston to Philadelphia paying the rate for more than 300 miles. The stamp is affixed over a manuscript "pd." and there is a red "Boston 10cts. 24 May" integral-rate circular datestamp with matching "PAID" straightline handstamp.

they have been repeated often enough in various references. Basically, the 5¢ rate was for a distance under 300 miles and the 10¢ rate was for a distance over 300 miles.

As Lester G. Brookman points out in *The United States Postage Stamps of the 19th Century*, a 2¢ stamp might also have been issued because that was the drop letter rate,

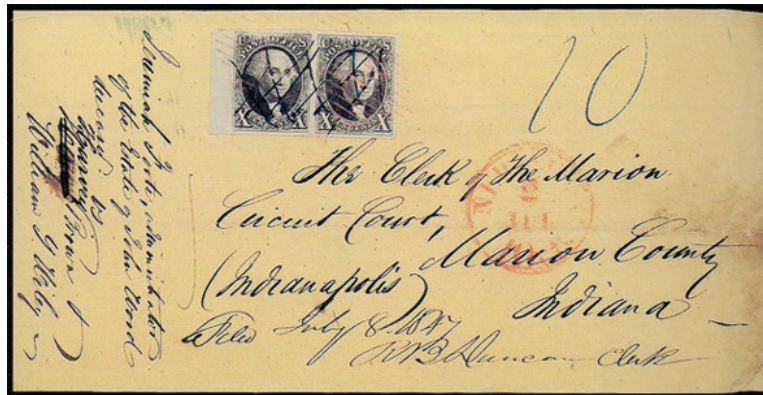
drop letters being those sent to an address in the same town in which they were mailed.

The new rates went into effect on July 1, 1847, but production delays resulted in only one post office—New York—having the new stamps on that date. Under the circumstances,



A lady's small embossed cover with a 5¢ 1847 to a local address in Newark, tied by . The stamp is tied by a red grid cancel and the cover bears a matching "Newark N.J. Feb. 14" c.d.s. It is theorized that the sender used the 5¢ stamp to make sure the cover would reach its addressee on Valentine's Day. (This, as well as many other 1847 issue stamps and covers, is part of our "Viewing the Mirsky 1847 Collection" feature in this May 4, 2012 Stamp News Online.)

what were the chances that a mailing piece would have come down to us today with a July 1, 1847 postmark tying a 5¢ or 10¢ 1847 stamp to the cover? Some letters must have been mailed with one or both stamps affixed, but no such covers have been discovered.



The earliest documented use of a U.S. 1847 issue, the 10¢ issue, used July 2, 1847, on a legal size envelope addressed to the Marion County, Indiana, Circuit Court—discovered in 1972 by a tax consultant between the pages of a copy of "Annotated Indiana Statutes" from his library.

When Brookman wrote his landmark work in 1947, the earliest known usage (EKU) was believed to be July

9, while that with a dated postmark was July 15. By 1972, the EKV had dropped to July 7, for a cover with a 5¢ stamp. But in 1972, a cover mailed from New York to Indianapolis was discovered within the pages of a law book (see page 3). Since then, no new discoveries have been made, but it does offer hope that a first day cover just might fall out of an old book, box, or trunk. It is the stuff about which attic cleaner's dream.

The subjects were well chosen: "The Father of our country" on the 10¢ stamp, and the first Postmaster General on the 5¢ stamp. The 5¢ and 10¢ 1847 stamps were printed by the firm of Rawdon, Wright, Hatch and Edson of New York City. The first delivery was to New York City on July 1. (The firm's initials are printed at the bottom of each stamp, see page 8.)

In addition to having experience in printing stamps (Rawdon, Wright & Hatch having printed the aforementioned City Despatch Co. stamps and the New York Postmaster's Provisionals), Rawdon, Wright, Hatch & Edson also were currency printers. The designs used on the first postage stamps of the United States were not specifically created for that historic issue, but were based on die cuts that had been used for numerous currency notes, including this \$5 note for the New Jersey State Bank at New-Brunswick.



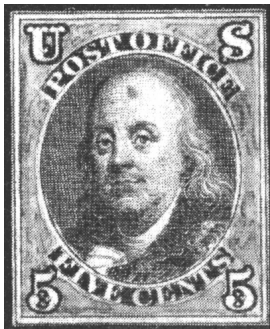
The portrait of Franklin was by Joseph S. Duplessis; that of Washington was by Gilbert Stuart. The designer of the stamps is believed to have been James B. Major, who was in the employ of the printers. The engraver is believed to have been Asher B. Durand.



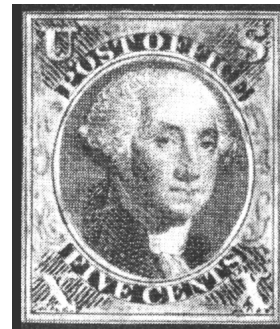
Left, the Duplessis portrait of Franklin used for the 1847 5¢ stamp design;



Right, the Stuart portrait of Washington used for the 1847 10¢ stamp design.



The top illustrations are reproductions of the source portraits. The bottom illustrations show the unique essays in black that were the original models for the two stamps. These essays are a combination



of engraved portions (portraits, “Post Office” and “Five Cents” on both stamps), wash drawings (remainder of Franklin stamp), and ink (lettering in corners of Washington stamp). The engraved portions are mounted on a cardboard to which the wash drawings and ink work was applied.



Many of the trial color proofs of the two values were produced in 1858 and later, using the 1847 cross-hatched transfer rolls. Left, a blue green 5¢, Sc. 1TC1; right a rose lake 10¢, Sc. 2TC1.



*The largest known unused multiples of the 1847 issue:
5¢ block of 16, 10¢ block of 6*

Printing

The stamps were printed in full sheets of 200 stamps each, which were cut into left and right panes of 100. There was a time when it was believed that the plates consisted of 100 stamps, but the discovery of ‘straddle pane’ copies—that is stamps that showed a gutter and part of a stamp across the gutter—



established that two panes had been printed together, then cut apart. The piece illustrated above (from the Brookman book) is one of two known straddle pane copies.

One plate was used for printing all of the approximately 3,700,000 5¢ stamps; likewise for the approx. 865,000 10¢ stamps. The 5¢ stamp was printed



Left, 10¢ black; right, gray black



Shades of the 5¢ 1847, left to right: red brown and pale brown (Sc. 1), dark brown (1a), red orange (1c)

in a shade now described as red brown; the 10¢ stamp was printed in black.

While the impressions for the 10¢ are more uniform in color (shades of black being hardly worth noting anyway) and in the quality of the impressions, the 5¢ stamps are a study in shades and sharpness. Here again—and in part because of the wide range of plate impressions—the early belief was that the 5¢ was printed from copper plates, copper wearing relatively easily, while the 10¢ was printed

from steel plates. It is now believed that steel also was used for the 5¢ plate, with the difference between the 5¢ and 10¢ print quality and consistency being due to:

- the composition of the inks, which contributed to greater plate wear for the 5¢;
- the much larger printing of the 5¢;
- the mix of colors used for the 5¢, as opposed to a basic black used for the 10¢.

Shades of the 5¢ range from pale brown (very pale when coming from the plate in worn condition) to orange; the 10¢ varieties are gray black and greenish black.

Paper, etc.

The paper used for the 5¢ and 10¢ 1847 stamps was an unwatermarked, thin wove bluish paper. The color of the paper stands out on a 5¢ stamp much more than it does on a 10-center. References in descriptions of indi-



There are other differences, but the most commonly used distinguishing characteristic for the 1847 issue (Sc. 1 and 2) and the 1875 Reproductions (Sc. 3 and 4) are the “R. W. H. & E.” initials at the bottom of each stamp. They are more distinct on the 1847s. Above, left to right, Sc.1, Sc. 3, Sc. 2, Sc. 4.

vidual stamps sometimes refer to “bright white” paper, but Brookman theorizes that there is a better chance that this started as bluish paper but lost its chemical bluing, with a slight chance that some of the paper might have been white, in part because Rawdon, Wright, Hatch & Edson used a white paper for the New York Postmaster’s stamps.

The stamps were printed and issued with gum, and without perforations. Most unused stamps survive today

A cover to Great Falls, N.H., with a 5¢ 1847 tied by a red “Boston 6 Sep. 3cts” integral rate circular datestamp and small black “Paid” in grid, used more than two months after the 1847 issue was demonetized effective July 1, 1851. The



“3cts” and small “Paid” markings were not put into use until after the 1847 issue was demonetized. This cover is from the Seven Oaks Collection, which also contained a cover with an 1847 5-cents used July 14, **1854** from Eagletown, Arkansas (Indian Territory).

without gum, or with a gum that did not originate—that is regummed. (The 1875 Reproductions, Scott 3 and 4, were made from new dies and were issued without gum. Although there are distinguishing features in the designs, because these reproductions sell for less than unused Sc. 1 or Sc. 2 without gum, fakers are tempted to regum the Reproductions and offer them as o.g. Sc. 1 or Sc. 2).

Because the contract with Rawdon, Wright, Hatch & Edson did not give the government custody of the dies, plates, and transfer rolls used to produce the stamps, the 1847 stamps were demonetized effective July 1, 1851, although there are covers showing usages after that date. (See page 9.) It is estimated that 700,000 5¢ and 26,000 10¢ stamps were destroyed after demonetization.

Of the 5¢, about 4,400,000 stamps were produced in five print runs, about 3,700,000 were issued, and there are rough estimates that from 75,000 to 125,000 stamps off cover and 10,000-13,500 on cover still exist.

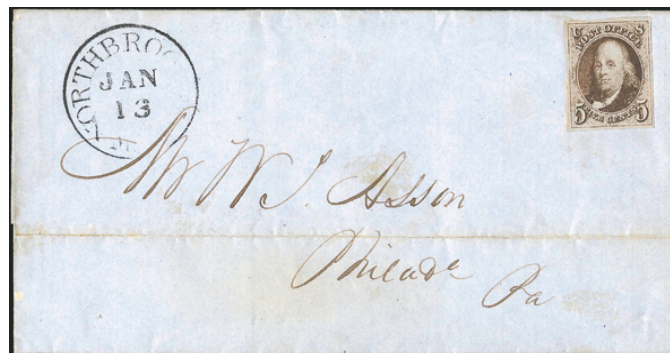
Of the 10¢ 1847, about 1,050,000 stamps were produced in four print runs, about 892,000 were issued, and there are rough estimates that from 20,000 to 30,000 stamps off cover and about 3,000 on cover still exist.

Covers & Usages

The usages of the 5¢ and 10¢ 1847 are of such a magnitude that they are beyond the scope of this “Fabulous



One of the most important and valuable of all 1847 Issue covers, it bears a strip of five of the U.S. 5¢ 1847 used in combination with a Canada Beaver (Sc. 1). Mailed from Canada to London, England, via the U.S., the Canada stamp paid for the inland Canada postage; the U.S. postage overpaid by 1¢ the domestic U.S. postage (5¢), sea rate (16¢), and Great Britain fee (3¢).



A rare cover with a 5¢ affixed to a folded cover, **but uncanceled**. The cover itself is of no particular consequence, sent from North Brookfield, Mass. in 1849 to Philadelphia, Pa. The stamp, on the other hand, has full to large margins all around. This cover was offered in a 2011 Siegel Auction with a description that included, "a most unusual occurrence for an 1847 stamp to be left uncanceled on a cover by both postal officials and 162 years of collectors, with 1989 P.F. certificate, Scott Retail as unused without gum...\$2,400. The cover sold for \$5,000, plus the 15% Buyer's Premium.



The "Rush" Cover, bearing a strip of six of the 10¢ 1847 issue, sold for \$1.38 million dollars (including the 15% Buyer's Premium) in a May 13, 2006 Robert A. Siegel Auction Galleries Auction, making this the most valuable of all 1847 covers. Per the lot description, the stamps are tied by multiple strikes of a red 5 in circle cancel, the cover also with a matching PHILADA. RAILROAD straightline handstamp applied at New York City on a cover from Benjamin Rush in Philadelphia to his father, Richard Rush, the American minister to France, addressed to Paris with Benjamin's instructions (lower left) "Via New York, British Mail Steamer of the 27th Septem. Europa". It was carried on the R.M.S. Europa, which departed from Cunard's docks at Jersey City on Wednesday, September 27, 1848, and arrived in Liverpool, England, on October 9, with a red 10 OC 10 48 (October 10, 1848) receiving datestamp and matching COLONIES/ & C. ART. 13 Anglo-French accountancy handstamp applied at the London post office. It was then carried by rail to Dover, across the channel to Boulogne, and then by rail to Paris where ANGL./3/BOULOGNE-S-MER/3/11 OCT 48 receiving datestamp was applied (also tying the strip). The cover also displays a manuscript 15 (grams) weight notation at upper left partly on a stamp, a manuscript 33 (decimes) due marking, additional notations on back possibly applied at Paris post office, docketed upon receipt B.R. [Benjamin Rush] Sep. 26.

An 1847 10¢ used from Canada, cancelled by a Montreal 7-ring target. There is a red "Paid" straightline handstamp applied at Montreal under the stamp, and a red "Montreal L.C. Ju 22 1852" rimless c.d.s. and matching "Canada" in framed arc.



Used on June 22, 1852, this folded letter from Canada to the United States, sent from the Bank of Montreal to D. S. Kennedy in New York City, is a usage almost a year after the 1847 issue was demonetized. The prepayment was accepted at New York City with its red curved "Paid" handstamp applied (just above the addressee name) on receipt. Per the lot description, "Supplies of the 1847 Issue sent to Canada could be redeemed through September 30, 1851; however, not all stamps were redeemed, and some were used after demonetization. Although no longer valid on mail posted within the United States, the stamps on mail from Canada to the U.S. seem to have been accepted, as each of the five post-demonetization 1847 covers from Canada...has the New York post office "Paid" marking and no indication of postage due.

Stamp Identification: **The 1847 Issue and Reproductions**

by John F. Dunn

This study is based in part on information in our United States Reference Manual. See the page 6 for information on the Manual.

The 1847 5¢:

The following description for the 5¢ stamp is taken from *United States Postage Stamps*, U.S. Government Printing Office, 1970:

“A portrait of (Benjamin) Franklin from a drawing by James B. Longacre [see photo below], three-quarters face looking left, white neckerchief and fur collar to coat, the ground enclosure surrounded by a faintly engraved wreath of leaves, on which are the letters ‘U’ and ‘S’ placed in the left and right upper corners, respectively, and in each of the two lower corners a large figure ‘5’. On a line curved with the upper portion of the medallions are the words ‘Post Office’, and following the lower line of the medallion outside the enclosure the words ‘Five Cents.’ A border of fine straight lines surrounds the entire stamp. Color, light brown.”



The source of the 5¢ design has subsequently been ascribed to this portrait by Joseph S. Duplessis

“A portrait of (Benjamin) Franklin from a drawing by James B. Longacre [see photo below], three-quarters face looking left, white neckerchief and fur collar to coat, the ground enclosure surrounded by a faintly engraved wreath of leaves, on which are the letters ‘U’ and ‘S’ placed in the left and right upper corners, respectively, and in each of the two lower corners a large figure ‘5’. On a line curved with the upper portion of the medallions are the words ‘Post Office’, and following the lower line of the medallion outside the enclosure the words ‘Five Cents.’ A border of fine straight lines surrounds the entire stamp. Color, light brown.”

The designer was James Parsons Manor, who based his design on stock portraits that were used by the printer, Rawdon, Wright, Hatch and Edson of New York City, on numerous bank notes (see page 2). Note their initials “R. W. H. & E.” at the bottom of the individual stamp.



A \$5 note of the New Jersey State Bank at New-Brunswick. The die cut designs used for this and other currency notes were the same as those used for the 1847 Issue.

The 1847 10¢:



Using the source for the 10¢ stamp, *United States Postage Stamps*, U.S. Government Printing Office, 1970):

“Portrait of Washington from Stuart's painting, three-quarters face, looking to the right, white neckerchief and black coat, faint wreath of artificial leaves surrounding the enclosing lines of the medallion and extending to the border, on which are the letters ‘U’ and ‘S’ in

the left and right upper corners, respectively, and in each of the lower corners a large Roman numeral ‘X’. In a curved line around the upper and lower lines of the medallion are the words ‘Post Office’ at the top and ‘Ten cents’ at the bottom, with a straight-line outer border, as shown on the 5-cent stamp. Color, black.”



The design also was taken from stock portraits that were used by Rawdon, Wright, Hatch and Edson on numerous bank notes, with their initials, “R. W. H. & E.” at the bottom of the stamp.

The 1875 Reproductions

Two of the more unusual issues in U.S. philately are the 1875 Reproductions (Scott 3 and 4) of the 1847 First Issue (Sc. 1 and 2).

- From the moment they were placed on sale to the present, they have never been valid for postage.

- Even though neither they nor the First Issue (which had been demonetized effective July 1, 1851) were valid for postage during the life of the Reproductions, they are catalogued among the postage stamps and some postally use examples are known!

- Though issued in much smaller quantities than the First Issue, they carry only a fraction of the 1847 Issue catalog values.

These apparent contradictions are explained by another:

- Although they were issued in 1875 for the 1876 Centennial Exposition in Philadelphia, they were not available for sale at the show. Instead, these and the other 1875 “Special Printings” were produced so that the Post Office Department would be able to display for the viewing pleasure of Exposition visitors a complete set of all United States stamps issued to that time.

They also were intended for sale to collectors who wished to own a set of all designs issued to that time, but to prevent their being used at the Expo, they were placed on sale to collectors from the office of the Third Assistant Postmaster General in Washington, D.C., and were issued without gum.

After years of being listed among the General Issues, with #3 and #4 immediately after #1 and #2, for the 1991 *Scott Specialized Catalogue*, the editors were swayed by the purists and decided to move them to the back-of-the-book, placing them in a Special Printings section, just before the Essays and Proofs sections.

Following protests from dealers, owners, and traditionalists, and even though purists still insist they should not be included among the General Issues, in 1994 they were placed back with the General Issues, but in their own sec-

tion with all of the other 1875-1885 Special Printings. In the 1998 Specialized and in the 1999 Volume 1, the Special Printings section was discontinued and, for example, Scott 3 and 4 are listed immediately following Scott 1 and 2. This restores the Special Printings to their status before the first round of changes were made in 1994.

The ready availability of the 1875 Reproductions of the 5¢ and 10¢ First Issue (relative to the 1847 stamps themselves) in sound unused condition explains why the 1875s carry a considerably lower value than unused 1847s. Here are the comparisons:

2013 Scott Specialized

Scott #	Quantity	Unused value
1847 5¢, #1	c. 3.7 million	\$6,750
1847 10¢, #2	c. 865,000	35,000
1875 5¢, #3	4,779	825
1875 10¢, #4	3,883	1,000

As a result of these relative values, collectors need to be concerned about the Reproductions being misidentified as the First Issues, either on or off cover. Fortunately, there are characteristics that make identification relatively simple. Here they are:

- **For both values**, the Reproductions are slightly shorter and a bit wider than the First Issues.
- The initials “R. W. H. & E.” below the central medallion on the First Issue, are more legible than on the Reproduction.

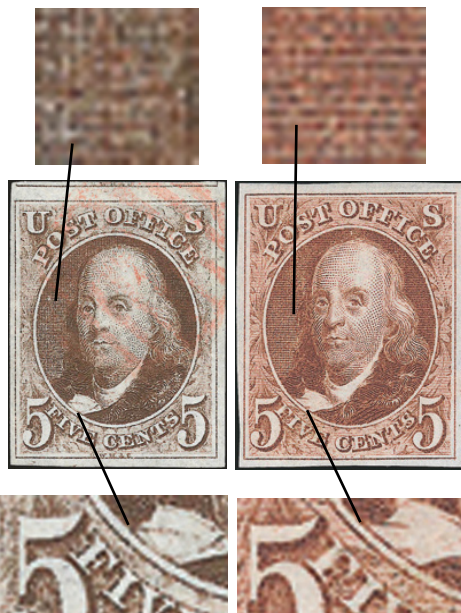


There are other differences, but the most commonly used distinguishing characteristic for the 1847 issue (Sc. 1 and 2) and the 1875 Reproductions (Sc. 3 and 4) are the “R. W. H. & E.” initials at the bottom of each stamp. They are more distinct on the 1847s. Above, left to right, Sc.1, Sc. 3, Sc. 2, Sc. 4.

For the 5¢ stamp:

- The **vertical** lines within the medallion of the original (left stamp) are distinct, while in the Reproduction (right stamp), they are less distinct or barely visible.

- A better test that requires no comparisons is the position of the frill on Franklin's shirt. On the 1875, it touches the medallion frame about on the same vertical with the top of the numeral 5 in the lower left corner; on the 1847, it touches somewhat lower, more on a line with the top of the letter "F" in FIVE.



For the 10¢ stamp:

- Comparative characteristics include Washington's mouth (straighter on the 1875—right stamp—than on the 1847—left stamp—especially visible along the lower lip); his eyes (with a somewhat sleepy look on the 1875 relative to the original); and a dot in the curl of the hair near his left cheek (more distinct on the 1875, circled here).



- Another test that is easier to apply without viewing both versions at the same time, is the white shirt collar. On the original it is distinct; on the Reproduction it is so dark that it almost blends with the dark collar of the coat.

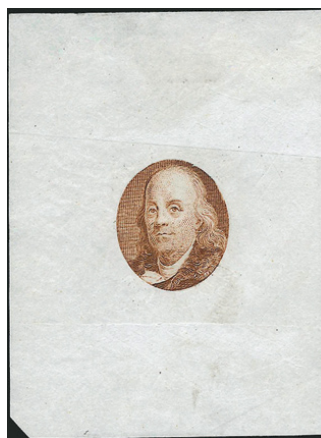
Viewing Collections:

Viewing the William H. Gross 1847 Collection

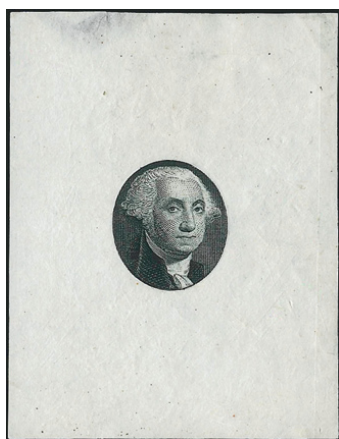
by John F. Dunn

On April 9, 2013 Charles and Tracy Shreve, in association with Robert A. Siegel Auction Galleries offered at auction the William H. Gross Collection of the U.S. 1847 and 1851-56 Issues. (The Shreves have been long-time advisors to Gross in the assembling and disposition of his collections. No longer associated with their own auction house, Charles Shreve now is a member of the Siegel firm; thus this Gross Collection offering through the Siegel Galleries.) As with previous sales by William Gross, the proceeds of the auction went to charity, in this case Doctors Without Borders and the Millennium Villages Project at the Earth Institute.

The auction opened with this (5c) Brown Large Die Essay on India of the Vignette for the 5¢ 1947 issue (Sc. 1-E2), including an albino impression of frame lettering and cross-hatching. The auctioneers tell describe this as “a rare essay, these were produced around 1895 from the complete duplicate die with the lettering and



cross-hatching covered by paper mats.” With an SCV of \$2,500, this lot got the auction off to a healthy start with a hammer price of \$4,250. (All prices quoted here do not include the 15% Buyers Premium that is added on to these hammer prices.)



Next we see the (10c) Black, Vignette Only, Large Die Essay on India (Sc. 2-E2), also with an albino

impression of the frame lettering and cross-hatching. With an SCV of \$2,500, this lot realized \$1,500.

The next lot selected for viewing presents the 5¢ Red Brown and 10¢ Black, 1847 Reproduction Panama-Pacific Small Die Proofs on Wove (Sc. 3P2a-4P2a).



It is believed to be one of only five sets of the 1915 Panama-Pacific Small Die Proofs. With an SCV of \$5,500, it went for \$7,000.

Next up are complete sheets of 50 of the 5¢ Red Brown



and 10¢ Black 1847 Reproduction Plate Proofs on India (Sc. 3P3 and 4P3).

The auctioneers tell us that in an 1847 article Clarence Brazer, the legendary Proofs and Essays expert estimated that “probably five or six sheets of each value exist on India paper,” but that they believe this set “might be one of only two sets of sheets extant” on India paper.

With an SCV of \$31,000, dating back to a 1998 auction, this lot soared to \$62,500.

This next interesting 5¢ Red Brown pair displays a slight misalignment of entries, with the right stamp placed slightly higher than the left stamp. With an SCV of \$1,000 for a normal pair, this lot fetched \$1,200.



Here we see a stamp that at first glance might be regarded as being of lesser value than the \$450 SCV for a Scott 1; however, the cancel that obliterates the design adds to the value rather than detracting from it. It is a desirable bright carmine cross-hatch grid...and the stamp went for a lofty \$3,750.

Another unusual cancel that helped its stamp shows a 5¢ Red Brown (Sc. 1) with wide margins and a top hat and spectacles fancy manuscript cancel. With those margins the stamp would have brought more than its \$300-400 estimate, but the cancel also helped to garner a \$3,000 realization.



Still another unusual cancel is this blue “V” Roman numeral in circle hand-stamp of Utica N.Y., on Scott 1. This four margin stamp, estimated at \$400-500, drew a top hammer price of \$475.

Next we view a vertical pair with large margins and a proof-like impression, but the reason this pair sold for \$9,500 against a \$2,000-3,000 pre-sale estimate is the “STEAM” straightline handstamp. Per the lot description, this is “a magnificent off-cover 1847 issue multiple”...with a marking “found on Mississippi River steamboat covers that entered the post offices at Natchez and New Orleans.”



Having seen the 5¢ 1847 with a Roman “V” cancel, it should come as no surprise that we also find in this auction a 10¢ Black (Sc. 2) with the Roman numeral “X” handstamp of Watertown, Wis. The close margin in the upper right must have detracted a bit from the realization, but the “X” still helped it achieve a \$2,900 hammer price against a \$1,500-2,000 pre-sale estimate.

Here’s another lot where the obliterating cancel actually helped. It is a four margin 10¢ Black Large with a bold strike of a Canadian 7-ring target cancel, making this a rare example of a usage from Canada, and bringing with it an SCV of \$4,050 and a realization of \$5,000.



This cover has some problems—being cleaned, and with a small mended erosion spot at bottom edge. But it also bears a 5¢ Red Brown (Sc. 1)



pair tied by tied by three neat strikes of a blue “10” in fancy rectangular frame handstamp—the only recorded

example of a cover with this marking that was first used in Huntsville, Ala., before the use of stamps. With a “who’s who” provenance—Ex Gibson, Sampson, Rohloff, Haas, Kapiloff and Boker—it had a pre-sale estimate of \$5,000-7,500 and sold for \$6,000.

Another lot that soared displays an early impression 5¢ Red Brown (Sc. 1) tied by two strikes of a blue Rectangle of Tiny Diamonds fancy cancel,



also with a matching “Middletown Con. Feb. 10” circular datestamp and a matching “5” in circle rate handstamp. The Diamonds marking was described as one of the few fancy cancellations of the 1847 issue, and the cover, estimated at \$2,000-3,000, realized \$10,000.



This cover actually represents two uses. The 5¢ Red Brown (Sc. 1) in the upper right was affixed first and was tied by a large red grid with matching

“Waukegan Ill. May. 27” circular datestamp to Plattsburg N.Y.. As the distance was over 300 miles, a manuscript “Due 5” marking applied (top center), after which the left stamp was added (partially over the “Due 5” and slightly overlapping the firsts stamp), and similarly tied, the due marking was crossed out. The first usage of this turned cover addressed to Waukegan is evidenced inside of the cover by a “Plattsburgh N.Y. May 21” circular datestamp, matching “10” rate and 1851 docketing. A very unusual

use, the cover was estimated at \$1,000-1,500 and went for much more, at \$6,250.

The auctioneers described this lot in part as “the only recorded 5c cover from this town [Brunswick, Me.] with black post marks.” However the key to its value is its



pristine condition, also described, as “5¢ Red Brown (1). Huge margins all around, deep rich color, tied by frameless 11-bar black open grid cancel with matching ‘Brunswick Me. Dec. 2’ circular datestamp on folded cover to Ipswich Me. Extremely fine gem example on a pristine cover with perfectly struck margins. Magnificent in every respect.” With praise like that, the cover soared well above its estimate of \$2,000-3,000, fetching \$10,000.

As lofty as it was, that realization paled in comparison with this one. The cover bears a 5¢ Red Brown (Sc. 1) with sheet margin at right, tied by



a perfectly struck blue hollow Star fancy cancel with a matching “Trenton N.J. Sep. 13” circular datestamp on a blue 1849 folded letter to Baltimore that has a vertical file fold well away from stamp.

The file fold was mentioned for accuracy, but it hardly mattered. The real attraction was the “marvelous strike of this large and distinctive Fancy Cancel,” with the Siegel records showing only only three off-cover examples plus

this cover. So the auctioneers put a hefty \$10,000-15,000 estimate on this cover, supported it with a lengthy background description on the early Fancy “killer” Cancels (and how New York Postmaster Robert H. Morris first referred to Fancy “killer” cancels)—and the cover brought \$47,500.

Another “killer”, or Fancy Cancel is seen on this next lot, which shows a 5¢ Dark Brown (Sc. 1a) with large margins tied by a clear strike of a black



Herringbone fancy cancel and a red “Binghamton N.Y. Jun. 6” circular datestamp. Described as “easily one of the finest recorded examples of the famous Binghamton Herringbone cancellation, the cover was estimated at \$5,000-7,500 and realized \$9,000.

Here’s another great cancel and cover. It shows a 5¢ Grayish Brown (Sc. 1a) with large margins, tied by a perfect strike of a red Scarab fancy cancel with a



matching strike of a “St. Johnsbury Vt. Sep. 9” circular datestamp on a blue 1848 folded cover to Troy N.Y., also with vertical file folds that were mentioned for the sake of accuracy.

There are eight genuine uses of the 5¢ on cover with this cancel, plus more off cover. On that basis, this cover was estimated at \$7,500-10,000 and went for a great price of \$35,000.

The onslaught of rare and valuable covers continued with a 5¢ Red Brown (Sc. 1) strip of four, tied by red grid cancels, and a matching “U.S. Express Mail,



Boston Mass., Jun. 13”. As described, only 17 covers in the Alexander census are listed as having a multiple of four or larger of the 5¢ 1847 Issue. Of these, three are blocks and nine are strips of four. Estimated at \$7,500-10,000, this example, one of only three with the U.S. Express Mail marking, sold for \$17,000.

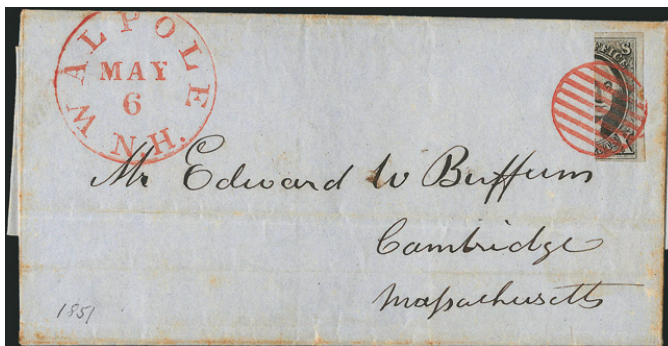
Next we view a cover with four singles of the 10¢ Black (Sc. 2), each stamp cancelled by a blue “6” in circle numeral hand-



stamp, the cover to Pittsburgh, Pa., also with a matching “Philada. Pa. May 17” circular datestamp—again with a file fold far from the stamps. Described as a “phenomenal use of the 10-cent 1847 issue paying the quadruple 10-cent over 300 miles rate” and “the only recorded cover with 1847 stamps cancelled by the “6” numeral handstamp”... “intended for use on incoming ship letters. The postal clerk used the wrong device either by mistake or as a convenience”, the cover was estimated at \$15,000-20,000 and was hammered down for \$32,500.

While valuable, bisects of the 10¢ used as 5¢ are not all that uncommon. However, this cover of a Vertical Half (Sc. 2b) tied across the cut by a perfect strike of a bright red grid cancel, the cover also with a matching “Walpole N.H.

May 6” circular datestamp, the lot was described a “arguably the finest of all examples of the 10-cent 1847 issue vertical bisect”...



“The brilliance and care taken in applying the cancel and circular datestamp remind us of other iconic 1847 covers, such as those from Waukegan, Illinois.” With a description like that, it is no wonder that it soared to more than twice its \$15,000-20,000 pre-sale estimate, selling for \$42,500.

The next lot selected for viewing shows a cover with a 5¢ Red Brown (Sc. 1) with large margins all around including part of adjoining stamp at



left, tied by a bold strike of a red 7-bar large open grid, also with a matching “Housatonic Railroad 5” in circle route agent’s handstamp. This rare Housatonic Railroad 1847 issue cover was estimated at \$4,000-5,000 and sold for \$12,000.

While of lesser value—with an estimate of \$1,000-1,500 and a hammer price of \$1,600, this lot is still worth viewing. It bears a 5¢



Red Brown (Sc. 1) tied by a well-struck red 17-bar grid in circle cancel and matching “Hudson Riv. Mail N.Y. Apr. 19” route agent’s circular datestamp, also with a red “Paid” handstamp crossed out. It was described as “a desirable use addressed to one of the ports on the route, this is the only example addressed to Hudson N.Y.”

Next up is a 10¢ Black (Sc. 2) with full to large margins, but with a small pre-use tear at the bottom, tied by a manuscript “X” to a folded letter datelined



“Montreal, June 13th 1850” and addressed to New York City, also with a “Lake Champlain S.B. 15 Jun.” circular datestamp and a matching “Paid” and “10” handstamp “confirming use of 10¢ 1847 from Canada,” per the lot description, which further explained that the letter “was handed directly to the route agent aboard the Lake Champlain Steamboat.” Estimated at \$5,000-7,500, it went for \$9,000.

An unusual combination usage shows a 5¢ Red Brown (Sc. 1) tied by a red grid cancel, used with a Boston Mass 1¢ Blue on Pelure Carrier stamp



(Sc. 3LB1) tied by a distinct strike of a black ring of pearls carrier cancel, both stamps tied by a red “Boston 5cts. 18 Mar.” integral-rate circular datestamp. Described as especially desirable with these markings, it was estimated at \$3,000-4,000 and sold for \$4,750.

Next we view a 5¢ Red Brown (Sc. 1) tied by a blue “12” in circle handstamp, the cover also with a matching “Philada. Pa. 5 Mar. 3” integral-rate circular datestamp



and used with an Eagle City Post, Philadelphia Pa., (2¢) Black local stamp (Sc. 61L2), Type B with 46 points in the frame, tied by a manuscript “X”. The 1849 blue folded letter to Carlisle, Pa., also with a manuscript “Paid 5cts” at top right and some minor faults is the only known cover with a combination of the 5¢ 1847 and the Eagle City “Sawtooth” stamp—and one of only two recorded 1847 Issue covers with any Eagle City Post adhesive. Estimated at \$15,000-20,000, this lot went for \$15,500.



This folded open Valentine cover displays the 5¢ Red Brown (Sc. 1) tied by a red “St. Louis Mo. 5 Feb. 6” integral-rate circular datestamp, also with a second strike at the left. Estimated at \$3,000-4,000, it sold for \$4,000.

Here's a cover with a lengthy story. It bears a 10¢ Black (Sc. 2) with "large even margins, deep shade and proof-like impression on fresh bluish paper," the 1851



folded cover being sent from Montreal, Canada, to E. D. Morgan & Co. in New York City, with the sender's charge notation "Paid Box 186", and a red "Montreal/Paid/MR 13/1851/Canada" tombstone style datestamp, also with a red manuscript "4-1/2" Canadian pence rate (upper right), the 10¢ stamp being tied by two strikes of a red "Paid" arc on arrival at the New York City post office, also with a receipt docketing "1851, Gillespie Moffatt & Co. March 13th" on the flap.

It was described as "one of the few examples of this rare use [from Canada] with the stamp tied by a United States post office marking...The receipt docketing indicates this was sent from Gillespie, Moffatt and Company, one of the largest import-export houses in Canada. By the mid-1840s, the firm handled more ocean trade than any other firm in Montreal.

"This letter was marked by Gillespie, Moffatt and Company with the Montreal post office box number 186. The post office charged the account and affixed the 10¢ stamp to show that United States postage had been prepaid. In this case the stamp was left uncanceled, and upon arrival at New York City's post office, it was cancelled with the standard 'Paid' arc handstamp."

This pre-Treaty cover was estimated at \$20,000-30,000 and topped that, with a hammer price of \$32,500.

On page 13 we show another cross-border cover, this one with a 10¢ Black (Sc. 2) tied by two strikes of a blue grid cancel, the cover also with a matching "TROY & NEW

YORK STEAM BOAT” framed hand stamp. The blue 1851 folded cover to Quebec, Canada East, also bears a red “Montreal L.C. AP 9, 1851” transit circular date stamp, a



light strike of an April 13 arrival backstamp, and receipt docketing on back that indicates a New York City origin on April 7.

It was narrowly defined for rarity as “an extremely rare example of the “Troy & New York Steamboat” marking used with the 10¢ issue to Canada and the only recorded example to Quebec, and one of only four without a town circular date stamp, and the only example fully paid to destination with a United States stamp.

The lot description explains, “According to the Alexander book, the ‘TROY & NEW YORK STEAM BOAT’ marking was used on letters carried by non-contract steamboats between New York City and Troy. The mail entered the U.S. postal system at the receiving office. The Troy receiving datestamp was used to cancel the stamps on the three recorded ‘TROY & NEW YORK STEAM BOAT’ covers to Montreal, all of which are to David Torrance. It is therefore likely that all four were sent by the same person.

“On the cover offered here, the Troy circular datestamp was not applied and the stamp is tied by the blue grid cancel. No Canadian rate is indicated. Effective April 6, 1851 a new rate was established between the United States and Canada. Mail was no longer prepaid just to the border; a rate of 10¢ (or 6 pence Canadian) was established to or from any place in Canada (except for the West Coast). This was used just three days after the rate went into effect.” Estimated at \$5,000-7,500, this Treaty rate cover fetched \$11,500.

Here's another cross-border cover, but this one with a twist. It bears a 5¢ Red Brown (Sc. 1) with three huge margins showing frame-



lines of adjoining stamps, tied by a Canadian 7-ring target cancel, the cover also with a “Chippawa U.C. DE 24 1851” circular datestamp, and a red “CANADA/PAID 10 Cts” two-line handstamp. The folded letter from Oliver T. Macklem to Upjohn & Co. in New York City, and a Queenston backstamp, concerns the settlement of a debt that had been delayed due to suspension of banking in Canada at the time.

But the real story is in the timing, as it is an example of an 1847 issue cover from Canada months after the issue was demonetized. As explained in the lot description, “The U.S.-Canada postal treaty of April 1851 provided for prepayment of full postage from the country of origin to the destination, eliminating the need for ‘paid to the lines’ part prepayment and collection. The 6p rate in Canada and the 10¢ rate in the United States are the standard April 1851 treaty rates. After the 1847 Issue was demonetized on July 1, 1851, post offices in Canada continued to accept the old issue on mail to the U.S., as evidenced by several covers with 1847 stamps used in Canada well after demonetization. These were also considered fully paid on arrival in the U.S. The cover offered here was mailed in December 1851, months after demonetization, and the postmaster at Chippawa cancelled the stamp. The red ‘Paid 10 Cts’ marking was applied in Canada to indicate that the postage was prepaid, half by the U.S. stamp and presumably half in coin. There are no U.S. due markings, so the Canadian ‘Paid’ was apparently sufficient.” Estimated at \$20,000-30,000, this lot brought just \$17,000.

On this cover, the usage of a 10¢ Black (Sc. 2) after demonetization did not escape the watchful eyes of the postal clerks. The 10-center may have



drawn additional attention as it was clearly a very old stamp affixed by the sender with mucilage. So the New York City post office cancelled the then-nine-year old stamp, but the required 10¢ postage was paid with a 1¢ Blue Ty. V (Sc. 24) and a horizontal strip of three 3¢ Dull Red Type III (Sc. 26). The 10¢ 1847 stamp was tied by “New York Aug. 21” (1860) Ocean Mail circular datestamp with integral grid, and the 1857 Issue stamps are tied by New York City red rimless grid cancels on the cover to “Lieut. Richard W. Meade Jr., U.S. Navy, San Francisco, California”. The back has a “San Francisco Cal. Advertised Jun. 11, 1861” circular datestamp, and a manuscript “Found in ded letter Box -- A. F. Gomez” as well as in another hand “This letter has followed you to Alaska”.

The auctioneers state, “This 1847 Issue cover has a number of remarkable aspects to it, which past students of postal history have struggled to completely understand. We hope to explain it accurately in the context of biographical and historical information, starting with the addressee” and proceeded to do so at great length, which we will not present here, other than to summarize thusly:

“Reconstructing the events, the cover was mailed from New York City with an old 10¢ 1847 stamp affixed at the upper right, but the 10¢ postage was paid by the current 1857 Issue stamps subsequently applied at upper left. It was carried on the August 21, 1860, sailing of the *North Star*, which arrived at Aspinwall on August 29. After crossing the Isthmus, it was carried by the *Uncle Sam*, which sailed from Panama on August 30 and arrived at

San Francisco on September 14 (*San Francisco Bulletin*, September 14, 1860). Lieutenant Meade was unable to receive the letter in San Francisco, and it was advertised on June 11, 1861, at which point he had returned to the East Coast. After going unclaimed, the cover was put into the San Francisco Dead Letter Office and remained there for at least six years, at which point the U.S. Navy Pay Office clerk, Antonio F. Gomez, retrieved it and arranged to have it delivered to Meade, now in command of the USS *Saginaw*, sailing the Arctic waters off the coast of Alaska. Recognizing the amazing seven or eight-year journey this piece of mail took, someone wrote ‘This letter has followed you to Alaska.’”

Estimated at \$15,000-20,000, the much travelled cover sold for \$35,000.

Another remarkable usage is demonstrated by this cover with a 10¢ Black (Sc. 2) strip of three with red grid cancels and a matching “Pan. & San Fran.



S.S. Dec. 4” (1851) route agent’s circular date stamp. The folded cover originating in Lima, Peru, and addressed to Tepic, Mexico, with a clearly struck “E. & T. Serruys & Ca. Panama” double-line oval forwarder’s handstamp, were sent from Peru in November 1851, making this a post-demonetization use of the 1847 Issue and a use of the 1847 issue entirely outside the United States. It was carried via the Pacific Mail Steamship Company line and one of only two covers with the “Pan & San Fran. S.S.” route agent’s circular date stamp.

Per the lot description, “This cover was sent from Lima, Peru, in early November 1851, and carried out of the mails or inside another cover to the care of E. & T. Serruys Co.,

the Panama forwarding agents. It was stamped in Panama with the strip of three 10¢ 1847s obtained from Amos B. Corwine, the United States mail agent in Panama. The fact that the stamps had been demonetized in the continental United States more than four months earlier apparently did not matter to Corwine....This cover from Peru to Mexico via Panama was prepaid at the U.S. 30¢ Panama (Pacific Coast) rate. The stamps came from a supply of 5,000 10¢ 1847 Issue stamps sent to A. B. Corwine, to facilitate prepayment of U.S. postage on mail sent via Panama. They became available in Panama on July 16, 1850. Corwine's responsibilities included arranging for mail to be carried across the Isthmus of Panama, between Chagres on the Atlantic side and Panama City on the Pacific side, and to receive mail for transport on the PMSS Co. line. It is this unique circumstance of postal history that made it possible for letters to have United States stamps, but never enter a U.S. post office.”

Adding a little extra color to the story, “Corwine served as the American commissioner in Panama until Lincoln removed him from office. He was an instrumental figure in the so-called 1856 Watermelon War, where inebriated Americans in transit antagonized a local seller of watermelon by refusing to pay, leading to riots—the vendor pulled a knife, the antagonist pulled a gun, a struggle ensued, and a bystander was shot. Corwine’s report of the incident was instrumental in the following short American occupation of the Isthmus, as well as payment of compensation and justification for future military actions to maintain neutrality of Panama.”

Estimated at \$30,000-40,000, it brought \$37,500.

On page 18 we present a cover with a single 5¢ Red Brown and a 10¢ Black (Sc. 1, 2) strip of three, all tied by red grid cancels, the cover also with a “Mobile Ala. Dec. 4” circular datestamp. The blue 1848 folded cover to Greenock, Scotland, also shows a “1/-” one-shilling due handstamp, an “America Liverpool DE 28, 1848” and framed “Greenock DE 29, 1848” backstamps, and a docketing on the back that indicates a Dec. 2 origination in New Orleans.

This cover from New Orleans to Scotland via Boston is one of only ten Retaliatory Rate covers bearing U.S. stamps and one of only three with a combination of 5¢ and 10¢ 1847 stamps. As ex-



plained in the lot description, "The so-called Retaliatory Period resulted from Great Britain's effort to maintain its monopoly on transatlantic mail carriage through the subsidized Cunard steamship line, which operated without competition from 1840 through 1846. In response to the emergence of subsidized American packets in 1847 (the Ocean Line), the British issued an order (effective June 9, 1847) authorizing its receiving offices to collect the usual British packet postage on letters carried to England by American subsidized steamers. This effectively allowed England to collect 24¢ packet charges for every inbound letter, whether or not any service had been performed.

"The United States vehemently protested the British order through diplomatic channels, but efforts to persuade the government to rescind the anti-American postal tariff were unsuccessful. In December 1847, U.S. Postmaster General Cave Johnson petitioned Congress for power to levy like charges on mail carried by British steamers to or from the United States, but he was not authorized to do so until June 1848. On all Cunard sailings from June 24, 1848 (the *Caledonia* from Liverpool) through December 31, 1848 (the *Europa* arriving at New York), American packet postage was required on all inbound and outbound mail to England whether or not one of the American vessels was used, creating the so-called Retaliatory Rate. Beginning with the departure of the *Europa* from New York on January 10, 1849, earlier rates were restored, and soon

after the new U.S.-British treaty rate was effected.

“This cover to Scotland reflects the dispute between Great Britain and the United States. The 35c in postage pays the U.S. 10¢ domestic rate for distances over 300 miles, plus a 1¢ overpayment of the 24¢ rate to England...The 24¢ prepayment was ignored, and the letter was charged one shilling for sea postage and inland delivery.”

Estimated at \$30,000-40,000, this cover realized \$37,500.

We conclude this viewing of the William H. Gross 1847 Issue Collection with a 5¢ Red Brown (Sc. 1) tied by one of two strikes of a blue “Philada. Pa. 5cts Dec. 7”



(with the “7” inverted) integral-rate circular datestamp on a folded letter to Naples, Italy—this being the only recorded 1847 issue to Italy. Addressed to Messrs. Meuricoffe, Sorvillo & Co. on their letterhead dated November 29, 1850, it bears a red London transit backstamp (Dec. 18), red “COLONIES/&cART.13” Anglo-French accountancy handstamp, a faint red Calais transit datestamp (Dec. 19), and a lightly struck Italian oval handstamp, also with a manuscript “37” due marking.

Estimated at \$15,000-20,000, this cover sold for \$18,500.

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