

The Collectors Club Philatelist



Reexamining the 1847 Colors

by Calvet M. Hahn

Although Luff had listed a number of colors for the 5 cent and 10 cent 1847 issues, the basic color work on this issue was done by Dr. Carroll Chase in a series of articles appearing in the 1916 *Philatelic Gazette*. A few items have appeared subsequently, with the major effort seemingly focused on the so-called orange hue of the 5 cent. Both Ashbrook (extensively) and Perry (slightly) discussed this rare color.

Seventy years later it appears time to reexamine Dr. Chase's work and attempt to incorporate new data as well as to revamp it into the printing sequence rather than the cover date sequence he used. Dr. Chase listed colors by order in which he noted them but without specific cities and dates.

Paper

One important characteristic to observe is the paper. The 1847 issue was printed on a wove rag stock with a bluish tint caused by the use of ultramarine. Chase had chemist D.D. Berolzheimer examine copies and he reported the ultramarine pigment was identifiable as being made from lapis lazuli.

Luff reported a grayish pelure paper found with the dark brown 1847 color. What is termed pelure in this issue is probably paper left too long in the beating vat during the pulp stage. It is thin and somewhat transparent but isn't truly pelure.

Stamps do exist on a white paper. Chase noted stamps still on original cover that have a yellowish white appearance. These are normally dated in 1850 and he reported his chemist friends suggest a more acidic gum was used that gradually bleached the ultramarine pigment. He noted stamps on blue envelopes often show bleach spots on the envelope under the stamp.

Brookman reported a letter from Ashbrook stating that both he and Ezra Cole had concluded there were 1847s on white paper that had not been bleached from the bluish shade. Nevertheless, all or almost all white paper examples found prior to 1850 with unusual shades have had chemical alteration.

Ink

Chase reported the 5 cent 1847 ink was an iron oxide-based ink. Roy White in the Philatelic Foundation's *Color in Philately* disputes this, stating that more modern spectrographic analysis shows the base was lead oxide for the brown shades. He reports

that lead dioxide is a dark chocolate-brown and can be decomposed by reducing agents to create a yellow lead oxide. He also notes that lead oxidizes to a black color.

White added that the orange colorant in the 1851 printing contained chromium when analyzed by spectrograph. This suggests lead chromate (chrome orange) was an ingredient of the late printings. It should be noted that it can be chemically altered to produce redder or darker orange hues.

Sulphur in the air, together with skin acid, have darkened most of the 1847 issues. They cannot be "reduced" back to the original colors without some damage, when they can be "reduced" at all.

Printing Background

The first order to print the 5 cent 1847s was placed June 1, 1847 and apparently received June 3, 1847 if Luff's data is correct. It included 3,000 sheets (600,000 stamps) of the 5 cent value. The stamps were ready Saturday, June 26. Special agent John Marron who was to head the new stamp department in Washington, came to New York on the 29th to take possession.

Marron hand-delivered 300 sheets to the New York postoffice on July 1 and then went on to Boston to make a 200 sheet delivery on the 2nd. Returning to New York, he took the train south, stopping overnight at Philadelphia where he dropped off 200 sheets of the 5 cent on Wednesday the 7th. He then delivered some 15 sheets to the Washington office on the 9th. Subsequently, 2½ sheets were delivered to Baltimore on July 16. No other 5 cent stamps were distributed until July 29th.

We do not have production records from Rawdon, Wright, Hatch and Edson from 1847 to tell us just what happened in the printing. We do know that in 1851 on the first pence issues of Canada, they took just over a week from receipt of the order to plate proof (Wednesday March 27 to Monday April 7). They then made delivery of 500 sheets by the 15th, a week later.

Further, we know that in producing the 1861 issue, the National Bank Note Company had print runs of about 1,700 sheets per press per week.

As there was only one 5 cent 1847 plate, of 200 stamp impressions, it would be about two weeks of production at the 1861 rate to produce the initial printing. If we subtract the time from order to plate proof needed for the Canadian 3d beaver from the 1847 time available (June 3-26), it would appear that production covered 13 days and was at the rate of 230 sheets a day on a six-day week. This means production stretched over three weeks.

The production figures adduced above are in line with other data such as the rates of printing found at Perkins Bacon in England where production was running about 400 sheets a day by 1850, with the initial day or so being below 150 sheets.

In addition to considering the production rate, it is necessary to remember how the printing was done to understand the colors of

the 1847 issue. First, the paper was printed wet. Once printed, it had to go to a drying room before gumming. After gumming, it had to be dried again before finally ending up in the stack which would eventually be used for shipment. This means the sheets in the stack used for shipment are not necessarily in the order in which the sheets were printed.

John O. Griffiths refreshed my memory in regard to the impact of security regulations on this sheet stacking process. As he correctly reminded me, each group of sheets had to be locked up each evening when production ceased. Thus, certain printed sheets would have gone forth to the drying room to be stacked there. Others would have gone to the gumming room to be grouped there. Consequently, any of the 230 sheets produced in a given day might end up several hundred sheets away from the next sheet produced when the final stacks used for shipment are considered.

Griffiths also pointed out that when the government wanted the first sheets off the press as control samples, Perkins Bacon objected. The printers insisted that it took a certain amount of production before the pulls were right to use as samples so that the test sheets on a new plate were not the first pulled off but more like the 125th.

At the time of the 1847s, color mixing was still an art. Periodically, a new ink formulation would have to be made and checked. A new batch might be made up weekly or daily. Even when the ink was the same, it needed stirring and occasionally additional thinner. Consequently, there could be substantial variation even within the same day. The first sheets pulled might show a bit more black was needed so that we get a difference in shades. Or, the printer might not have stirred for a while so that production was running light and then, when the sedimented paint particles were stirred, you get a much darker shade such as the dark brown shades of black brown, etc.

The rare first shades that we know probably came from testings made at the beginning of a day, a new batch of ink, or from the tailend of a batch. This implies that only a few sheets in each production period (day or week) would represent a rare hue or shade variety. These items would not be rejected but included in the stock turned over to the post office agent. Thus, we have something that is almost a "color-proof" included in the regular shipments. To the extent the shipment stacks followed the printing process fairly closely, the rare shades would end up being distributed to the same town or the next one to it in the shipment sequence.

Although the December 15, 1910 *Philatelic Gazette* contained a discussion of the official shipment records, which were discussed again in the 1912 June issue by J.M. Bartels, Carroll Chase did not grasp its critical importance to his color analysis of the 1847 issue. Consequently he chose to group colors by year of postmark rather than by printing runs.

First Printing (June 1847)

Dr. Chase reported the colors of the first 5 cent printing in use order as follows:

Chase color	Ridgeway color
Orange brown	Auburn
Bright orange brown	Light auburn
Dark brown	Chestnut brown
Black brown	Dark Van Dyke brown

The black brown and the true orange were termed the rarest 1847 issue shades. Chase also noted that "reduced" copies could be found in varying shades up to a pretty fair black and that these false colors need to be ignored as do the faded stamps. The true black brown he reported was the deepest shade in which the stamp is found and was released late in 1847. Today, we call the seal brown the darkest of the black browns.

What did Chase use for his color source? From the Elliott Perry plating of the 10 cent 1847 article published in the *Collectors Club Philatelist* in 1924, we learn that the Chase holding was 378 5 cent and 111 10 cent stamps and that while Chase considered it the finest ever assembled, Perry found it very heavily duplicated by the McDaniel holding which he had bought for Ackerman. This Ackerman holding had been assembled during the 1916-19 period when Chase was out of the market. We do know that Chase did not have access to the Lord corner of 2,687 5 cent stamps sold to Klemann in 1916 or the 400 Lord examples sold to Richardson. It would appear that the dated series of covers which yielded so much of his data was the Hagerstown Bank find.

The reason for examining the source used by Chase for his color analysis is that a) there has been no serious revision of his charts in the subsequent 70 years. Major students such as Ashbrook, Perry, and Brookman repeat his data with small emendations, reserving their analytic efforts for such things as a discussion of the copper plate and two plate myths; b) the color listings are clearly inadequate in the omission of major shades such as the brown, light brown, and pale browns of the second 1848 printing, or the red brown, bright red brown, and dark red brown of the first 1847 printing.

While it is possible that some of Chase's orange browns are now seen as red browns as a result of chemical change "reducing" and darkening the stamps, this does not apply to other problem areas.

What has been focused upon, although in no rigorous fashion, is a more detailed breakdown of the dark brown and the rare black brown shades. It would appear that marketplace pressure has created a demand for other scarce shades which are not recorded, such as chocolate brown, dark chocolate brown, walnut brown, and seal brown (a black brown tint).

In his *Color Encyclopaedia*, Roy White comments that the black-brown, chocolate brown, and dark brown specimens he examined had approximately "twice the ink colorant concentration" of the pale brown, red brown or gray brown examples. He added that only in the dark brown would an increase in ink depth change the basic color. Such an increase would give us the rare blackish brown shade.

White's remarks strongly suggest that, for at least one of the three weeks the 5 cent stamp was on press (13 working days), a heavier ink colorant concentration was used. This gives us the dark browns. Sometime during that week, the ink was allowed to get excessively concentrated so that the rare black brown color group of shades resulted.

The official designation of the 5 cent stamp was to be "light brown"; however, this is not one of the colors found in the first printing. Dr. Chase reported two major color groups in 1847—the dark browns and the orange browns. We now know there were three, as red brown is a fairly common 1847 color.

One important clue to the first printing colors is the fact that neither Boston nor Philadelphia received a second shipment before February 1848, while New York's first shipment was not replaced until October 30, 1847. Consequently all colors from those cities before the replacement shipment had to be from the first delivery and presumably from the top of the stack of 3,000 sheets printed. Logically, they should be among the last sheets printed, unless two stacks were made.

To repeat, if Rawdon, Wright, Hatch needed the same period from order to plate proof as they did for the Canadian 3d beaver, the 5 cent 1847 was produced in about 13 working days (including Saturdays) at the rate of 230 sheets daily. Consequently the New York shipment involved at least two days production. If the New York stack was taken off first, then the Boston, and then the Philadelphia, each city would have received two days production and thus possibly two colors. The ratios would be 230/70 for New York, 160/40 for Boston, and 180/10 for Philadelphia. As the actual colors reported for each of the three cities show three shades, it is apparent that there was some mixing of the sheets in the printing, drying, and gumming process.

First Printing Dark Browns

The dark brown shades are characteristic of the first printing, particularly those that are "proof-like" impressions. While some dark browns are reported in the period of the second printing, they may be hang-overs from the first printing.

Creighton Hart, in *Chronicle No. 46* disputed Chase's listing of the orange brown as the first-used color. Hart maintained the dark browns were first, citing his July 7, 1847 cover from New York to Poultney, VT, as well as an example posted in Dusseldorf, Germany that was forwarded from Philadelphia on July 16, 1847

with a dark brown 5 cent stamp to Boston. Hart also owned a July 20, 1847 dark brown used from New York.

The Dusseldorf cover was analyzed by Hargest for rating in the same issue of *Chronicle*. Its origin and transit markings are of June. When it passed through England, it would have gone onward to America on the Cunarder *Caledonia* arriving at Boston on July 2, 1847. Then it would have gone on as a stampless letter to Philadelphia, sitting there almost two weeks before being posted back to Boston.

Hart's argument is probably academic, for several shades were found in the first shipments of New York, Boston, and Philadelphia. Too, apparently he did not recognize that part of Chase's evidence was the J.J. Cone cover postmarked New York July 9, 1847 and addressed to Middletown, CT which bore an uncanceled 5 cent orange brown. Chase was also using the Dr. Evans' Whelen-find cover with an unused example datelined July 7, 1847 and bearing an orange brown stamp. It was docketed as received July 8, 1847 at Philadelphia. It sold as lot 492 in the second Hollowbush sale. We also have a record of a July 15, 1847 orange brown stamp cover postmarked at New York. This item is on white paper rather than bluish, so it may be a changeling.

Both orange brown and dark brown shades were represented in Philadelphia's first shipment. Chase reported a horizontal pair of the orange brown on a Philadelphia to Kentucky cover postmarked July 31, 1847 while Hart's Dusseldorf cover of July 16, 1847 forwarding shows the dark brown use.

In Boston, the dark brown is represented by a proof-like impression in that shade found on a U.S. express mail cover postmarked January 1848, Knapp sale lot 2216. This was prior to the second shipment to Boston.

Chestnut brown—The only example I find of this shade in auction catalogs is lot 300 in the Siegel Haas sale of March 15, 1983. It is on a cover postmarked at Boston April 28, 1848, just after the second shipment to that city arrived on March 17, 1848. I would not record it separately as a color except for the fact it bears Ashbrook's signature attesting to the shade. It is probably just the Ridgeway version of a dark brown.

Seal brown—This is a modern name for one of the darkest versions of the dark brown or black brown. It is a scarce shade. There is some disagreement as to the color with the Roy White *Color Encyclopaedia* showing an off-cover example with black grid cancel that appears to have slightly less brown than does the black brown. Other color students would state it is almost completely black as on a seal's coat. An off-cover example with a wide cross grid killer was lot 341 in the Matthies sale.

Among the on-cover examples cited in auction catalogs as "seal brown" is an example postmarked New York September 11, 1848 (lot 17 of the Wunderlich sale R.A. Siegel January 29, 1976.

COLOR PLATE CAPTIONS

Plate 1 — Top row:

1. Black brown first printing on yellowish gray paper with 1848 red New York square grid. This fluoresces brown orange.
2. Black brown first printing on yellowish gray paper with red New York square grid, on top of previously removed black cancel in attempt to reuse stamp to defraud p.o. Fluoresces black.
3. Blackish brown with red grid on yellowish gray paper.
4. Chocolate with red grid on bluish paper. Harmer Grunin sale lot 2017.
5. Deep chocolate with red grid on bluish paper, ex-Stollnitz. Fluoresces black.
6. Dark brown, bluish paper from first printing.
7. Walnut with black town cancel (Alexandria, Va.?) of 7/6/48). Harmer Grunin sale lot 2029.

Plate 1 — Second row:

8. Dark brown pair from first printing delivered 11/15/47, black Penn Yan cds of 6/22/(49). Penn Yan used blue postmarks in 1847-8, returning to black in 1848. Fluoresces dark brown.
9. Deep brown first printing delivery of 8/2/47 with red Syracuse, N.Y. 1/14/(48) postmark. Fluoresces brown.
10. Deep brown first printing with red New York square grid. Fluoresces dark brown.
11. Brown from second printing sent to route agents, killed with red PHILA R.R. straightline. Fluoresces brown.
12. Reduced brown, worn plate presumably third printing, Blue Portland, Me. Sept. 26 (1849) killer from 8/24/49 delivery. PFC 78677 calls it dark brown but it fluoresces as a reduced brown.

Plate 1 — Third row:

13. Pale brown block of 4 with red grid from second printing. Fluoresces pale brown.
14. Brown with red cds of 13/JUL/5 of Burlington, Vt. Harmer Grunin sale lot 2025. Sharp impression makes this early printing although postmark indicates 1849 or 1850 use, and Burlington's first receipt was August 1848.
15. Red brown with multiple red grids, probably from second printing.
16. Pale yellowish brown with blue grid. Worn impression suggesting third or fourth printing.
17. Pale red brown sheet margin copy with red New York grid, third printing.
18. Yellowish brown pair with blue grid.
19. Bright reddish brown with manuscript X. Sharp impression from first printing. Fluoresces brown. Very close to early orange brown.
20. Orange brown from early printing killed with red 5. Ex-McIlroy. Fluoresces as darkish brown.

Plate 1 — Fourth row:

21. Reddish brown from the first printing. Black cancel on piece to England that left Boston 5/3/48 on Acadia. PFC 88795.

Plate 1 — Fifth row:

22. Bright brown orange vertical pair with red dotted grid similar to Easthampton, Mass. from fifth printing. Fluoresces as odd dark brown.
23. Deep orange brown vertical pair with blue grid. Fluoresces as odd dark brown. From fifth printing.
24. Deep orange brown vertical pair with blue grid. This has PFC0130619 as brown orange. From fifth printing.

25. Bright orange brown with blue PHILAD^A, P^A/APR/16/10 circle from cleaned plate. Probably fourth printing delivery of 4/5/50.
26. Red orange with red grid, ex-Stollnitz, fifth printing. PFC33220 confirming color. Fluoresces as odd dark brown.
27. Red orange with red grid.

Plate 1 — Sixth row

28. Brownish orange top sheet margin pair tied by red grid to bluish cover addressed to S. Newton Dexter, Whitesboro, N.Y. postmarked CHICAGO./MAR/5/-ILL. 1851 dateline. Ex-McIlroy, Stollnitz. Ashbrook analysis of color. Fifth printing delivery of 2/14/51. Fluoresces odd dark brown.
29. Dark brown orange tied by red grid to cover to Miss Mary L. Clancy, Charlton, N.Y. postmarked Ipswich, Ms. 6/28/51 with red PAID. Ex-Filstrup. PFC 24390 calls brown orange. Fifth printing probably sub-ordered from Boston. Fluoresces dark brown.
30. Deep red brown tied by blue grid to 1850 cover postmarked PHILAD^A/NOV/5/10 to J.M. Williams, Lebanon, O. "Paid 10 cts" crossed out and Due 5 added. Bloods local acid tied. From delivery of 10/15/50 but probably first printing from sharpness of impression. Fluoresces dark brown.

Plate II

1. Light reddish brown with blue April Phila. cds.
2. Dark reddish brown with red orange New York grid.
3. Bright orange brown clear early impression.
4. Deep brownish orange, red grill cancel, vibrant color bluish paper.
5. Ashbrook orange with blue grid /s/ Ashbrook.
6. Black brown on piece with red grid. Cleaned with added cancel. Not true color.
7. Dark brown with blue grid. Second printing impression.
8. Dark brown with red grid. First printing impression.
9. Gray brown almost proof-like impression.
10. Grayish brown with light blue number 5. Shows evidence of cleaning. Route agent cover of Northern R.R. 7/4/(50).
11. Dark olive brown pos. 90R double transfer. Red cancel. The appropriate color but may be generated by stain. Entire left side repaired.
12. Olive brown top right corner margin copy.
13. Gray — 1½ stamps.
14. Walnut from cover postmarked Philadelphia May 23, 1848.
15. Slater orange with blue OCT datestamp.
16. Putnam orange with New York grid.
17. Pichel orange, unused.
18. Red orange with Troy April cds.

Plate III — 2nd Printing Route Agent Uses

- Top: Dark brown pen tied on blue cover to A.B. Murray, New York City. Orange red 30mm BALTIMORE RAILR^D/APR/10, ex-Ward. 2nd printing used in 1849 although undated. Although this has a line in margin next to left 5, a thickened O of OFFICE and a thickened UL frameline it is not 90R1. This fluoresces brown.
- Middle: Red brown tied by 7-bar grid to brown cover to Calvin Fletcher, Cincinnati, charge box for origin payment. 2nd printing use in 1849 although undated. Red 32mm circle MADISON & INDNPLS R.R./MAR/1. Fluoresces brown.

PLATE I



PLATE II



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



Charge 71
Paid



Calvin Fletcher Esq
Baltimore

5



Messrs Holmest Robbins



Gardner
Maine

PLATE IV



Bottom: Deep brown untied on pale blue cover to Messrs. Holmes & Robbins, Gardiner, Me. datelined Portsmouth, 1/25/49 and bearing a red crayon 5 as well as blue 32mm EASTERN R.R./25/JAN and a crossed 3-bar grid. 2nd printing. An unusually rich color that fluoresces brown.

Plate IV.

Top Left: Black brown 2nd printing distribution. Blue KEESE VILLE/NOV/20/N.Y. 30mm cds and blue cancel. Keeseville received stamps 6/7/48. Addressed to E.F. William, Elizabethtown, N.Y. While stamp paper has bleached in spots, others still show enough bluish to confirm color. The stamp fluoresces black to chocolate.

Top Right: Black brown tied by blue 29mm PHILADELPHIA/JUL/6/5cts cds. 1848 letter addressed to Hendrick Wright, Wilkesbarre, Pa. from Art League of Phila. notifying addressee of shipment by Livingston & Co. Express of 21 prints of John Knox and Mary, Queen of Scotland. Stamp should be from 2nd printing distribution of 6/17 to Phila. It fluoresces black brown.

Middle Left: Deep orange brown of 5th printing pair pen cancelled on green cover with red BETHANY/O open circle of 6/14/51 addressed to S.H. Tagart No. 3 St. Pauls St., Baltimore. It would be from the Cincinnati delivery of March 7, 1851, which was the nearby big city. The stamp fluoresces brownish orange.

Middle Right: "Reduced" brown orange, pen cancelled and with invisible tie under stamp, Green 30mm SOUTHWINGTON/26/JAN/Ct. Probably from the Hartford delivery of 1/20/51 which should be 5th printing. This "reduced" shade is typical of many 1851 5th printing stamps and does not warrant the premium of its correct color. It fluoresces blackish brown.

Lower Left: Deep brown of 1st printing tied by red Boston grid. Postmarked BOSTON/27/MAR/5 cts and 1848 dateline. This should be from the March 14, 1848 delivery to Boston. Addressed to Q. Reed & Co., Waldoboro, Me. The stamp fluoresces brown to dark brown.

Lower Right: Orange brown sheet margin with 7-bar blue grid and 31mm MINERAL POINT/APR/10/W.T. Addressed to John Bingham, Monroe, Wisc. 1851 dateline. From March 17 delivery. Ex-Hustes with Ashbrook notes. The stamp fluoresces dark brown.

The Matthies sale lot 65 shows an example postmarked Troy, NY June 13, 1849. By that date Troy had received four deliveries.

Another late use was Matthies lot 155, an 1849 use from Norwich, CT tied with an odd-grid. This was prior to the first shipment of 5 cent 1847s to that town and suggests it was from a Norwich office order from another post office. Matties lot 163 shows another example of the seal brown, posted at Windsor, VT in 1848. It is not tied to the cover. Windsor never received direct shipments.

Black brown or blackish brown — Chase reported that this was the deepest shade found on the 5 cent 1847 and that it first appeared very late in 1847. Brookman noted it was about as rare as the real orange shade. The problem is that, even if we make a distinction between black brown and seal brown, we have too many examples, some of which may be changelings. It is preferable that the example have the bluish paper, for changelings usually have an off-white paper. Too, the item should fluoresce orange brown or brown orange.

Color plate I (*centerfold*) shows three items that could be classed as black brown. Some might call one or more of these seal brown. The first item is on a yellowish gray paper and fluoresces brown orange. The second item is shown as an example of a changeling. This stamp originally had a black cancel that was removed in a successful attempt to defraud the post office when the stamp was used again at New York where it got a red square grid. The paper is also yellowish gray, but the stamp fluoresces black. The third example is also on the yellowish gray paper, which is known legitimately on some of the dark browns as discussed earlier. I did not fluoresce it, as it was not convenient to do so when it was photographed.

An off-cover pair of the blackish brown is illustrated in the *White Color Encyclopaedia*. Comparison of this pair with the seal brown gives the best currently available check for differences.

There were a number of black browns in the Emerson sale (Kelleher November 16, 1946). These are important references because a number of the Chase examples ended up in Emerson's collection, particularly if they were unusual, and Perry put together the Emerson material. There was an extremely fine example with black grid offered as lot 82 and one with red grid as lot 139. Other examples, ex-Emerson, are lots 194, 203, 219, and 232.

The blackish brown was found at New York as evidenced by several copies. Knapp lot 2207, postmarked October 5, 1847 and Matthies lot 91, postmarked January 1, 1848 confirm that it was a first printing shade. We also find an example from New York as lot 857 in the Tracy Simpson sale (Siegel February 15, 1973). A pair on cover postmarked New York August 31, 1848 was offered as lot 18 in the Neinken sale (R.A. Siegel November 19, 1970).

The shade also found its way to Philadelphia as evidenced by the Sweet sale lot 119 (Kelleher October 21, 1944) with a Philadelphia postmark identifying this off-cover item. The Tracy Simpson sale lot 863 shows an example postmarked August 30, 1847.

Blackish brown examples are recorded from a number of other cities. For example, lot 858 in the Tracy Simpson sale is postmarked at Hartford August 8, 1847 so that it had to be from the first Hartford delivery of August 18, 1847. Lot 137 of the Matthies sale is an example postmarked at St. Louis on October 7, which should have been from the shipment of twelve sheets made August 7, 1847, for a new shipment was ordered October 14.

Wunderlich sale lot 74 is a blackish brown postmarked at Reading, PA, March 4(?), 1849 used with a Philadelphia "R". In the Sweet sale, lot 6 is a cover postmarked at Utica, NY in 1847-8 with the blue Utica oval. The Knapp sale had an extremely late use postmarked at Pittsburgh April 6, 1851 (lot 2212) that is during the last shipment printing period.

The above brief sample from auction records covers some 20 examples from seven cities in addition to the so-called seal brown items. The quantity is too large to warrant both Chase and

Brookman's comments about its extreme rarity.

Either the blackish brown is far less rare than previously supposed or a number of the examples are suspect, reduced examples of other shades. The listing only included one really "late" use, that of Pittsburgh. However, others are known. For example there is an example from Chillicothe, OH postmarked September 2, 1850(?) that would seem to come from the April 11, 1850 shipment to that city. We also have a "late impression" dark brown from Waukegan postmarked April 24, 185- sold as lot 98 of the Hugh Baker Siegel sale of May 7, 1970. Some of these late uses may represent inclusion of first printing stamps in 1850-1 shipments. There was carry-over stock that might not have been shipped until then.

Walnut Brown—This is not a Chase-recognized shade but appears to be a warmer variant of the dark brown shade. It is quite distinctive. An off-cover pair is illustrated in the *White Color Encyclopaedia* permitting direct comparison between it and the black brown and seal and dark browns.

Color plate 1 shows an excellent example apparently postmarked at Alexandria, Va. on July 6, with a double-struck black town. This was lot 2029 of the Grunin sale (Harmer December 15-16, 1976). The Ishikawa collection has another example postmarked at Alexandria, VA, September 10, 1848. This Ishikawa "walnut" is heavily overstruck.

An "on-cover" example of the walnut is found as lot 810 in the Earnest Jacobs/Donald Malcolm sale (Siegel September 27, 1972) postmarked in blue at Hartford, CT on September 11, 1847. Hartford received six sheets of the 5 cent stamp on August 7th. Interestingly enough, the Lester Downing sale lot 792 is a horizontal pair of the dark brown untied on a cover postmarked with a Hartford magenta circular date stamp on the same date, September 11, 1847! (Siegel September 20-24, 1974).

More recently a cover to Sheffield, England, postmarked Philadelphia May 23, 1848 with a four-margined walnut example (lot 121 Pope II sale, Fox May 4, 1985) was sold. It is from the first printing shipment delivered April 5, 1848 to Philadelphia. Color plate II shows this stamp.

Chocolate and deep chocolate—This shade is a variant of the dark browns and is the approximate color of bittersweet chocolate. It is a warm shade. Color plate I shows both the chocolate and deep chocolate. Two examples of the chocolate are found in the *White Color Encyclopaedia* as an alternate reference. The off-cover example offered as lot 2017 in the Grunin sale (Harmer December 15-16, 1976) is the one found as the chocolate in color plate I.

One of the problems with the chocolate shades is that while it is a scarce color, at least one sale has 14 examples. This is the Wunderlich sale (R.A. Siegel January 29, 1976). While Mr. Wunderlich is a color student and may have concentrated on this shade, the quantity appears excessive and may represent dark

browns of a "near-chocolate" variety.

We know that the October 2, 1847 shipment of one sheet of the 5 cent 1847 to Washington D.C. was the chocolate shade. Examples are recorded from that city postmarked October 3, October 16, and November 1.

Philadelphia received at least one sheet in the first shipment that was either chocolate or near chocolate. Lot 2040 of the Grunin sale is an example with a Philadelphia postmark that is classed as "near chocolate". The major group of Philadelphia "chocolates" is found in the Wunderlich sale (Siegel January 29, 1976). There we find lot 78 described as deep chocolate, postmarked August 26, 1847 while other chocolates are lots 34, postmarked August 30, 1847; lot 65, postmarked June 9, 1848; lot 53, postmarked June 8, (1848); and lot 19, postmarked in 1848.

It would seem New York also received a sheet of the chocolates in the first shipment, for we find lot 521 of the Siegel sale of April 27, 1976 is described as chocolate. The Wunderlich sale lot 82 is described as a chocolate used at New York March 17, 1848. It should logically be from the second shipment as this date was just prior to the third shipment.

Other examples of the chocolate shade are reported from Baltimore used April 29, 1848 (Wunderlich lot 52). This item should be from the ten sheets shipped to that city April 4th. An untied Hartford, CT example was reported as lot 108 in the Hugh Baker sale (Siegel May 5-7, 1970) while another untied example is recorded on a Scitico, CT cover dated May 1851 (lot 527, Siegel April 21, 1976).

As noted earlier, some of the chocolate examples appear questionable, particularly in the Wunderlich sale. The Grunin "near chocolate" from Philadelphia is one reason. A second reason is lot 80 in the Wunderlich sale where a cover from Syracuse, NY postmarked March 20, 1848 would have the stamp coming from the January 15, 1848 shipment to that city. Chase's notes show that this cover was in his survey and he classed it as dark brown.

An additional reason to question some descriptions is lot 24 in the Matthies sale (Siegel May 20-21, 1969) where a chocolate shade was reported used at Norwich, NY on August 7, —. The description reads "late impression" meaning a worn or cleaned state of the plate. We know of no other chocolates that cannot be identified with the first printing.

The *deep chocolates* are much scarcer than the chocolate. There were two examples reported in the Wunderlich sale. The first is lot 45 used with a red New York square grid from New York to Troy while the second is used at Boston on August 17, 1847 (lot 49) and originated in the first shipment. An off-cover "deep chocolate" with a red grid is in the Stollnitz collection and is shown in color plate II.

First Printing Orange Browns

Orange brown — According to Chase this was one of the basic first printing colors. However, search of hundreds of catalog list-

ings shows that the record of its use in 1847 is comparatively scarce. A number of orange browns are reported but most are from the 1850-51 printings. An example of the early orange brown is on color plate I, no. 18 (3rd row last item) with a red 5 killer, ex-McIlroy.

It is important to differentiate the first printing orange browns from the later ones. There is a slight shade difference but the major difference is the almost proof-like impressions found on the stamps from the first printing and the clear, but worn impressions found on the late printings. These differences enable us to distinguish the off-cover stamps and those on covers without dates.

Boston, New York, and Philadelphia all had orange brown stamps included in their first deliveries. There is a Boston example postmarked July 28, 1847 (Hollowbush II, lot 493). Previously cited was the Chase pair from Philadelphia posted July 31, 1847. New York is represented by the unused July 7, 1847 Whelen-find cover as well as the July 15, 1847 example on white paper and the July 26, 1847 example that sold as lot 21 in the Siegel Rarities of 1981. Despite the large number of listings examined in auction catalogs, I find it difficult to locate other New York examples assignable to the first shipment and feel that only a few sheets of the orange browns were included.

We do know that of the first shipments sent out July 30, 1847 one of the included colors was orange brown. One shipment made that day was to Pottsville, PA and an example postmarked there on September 18, 1847 (Emerson lot 23, Kelleher sale February 23, 1939). This same item was subsequently offered as lot 482 in the Siegel October 7, 1980 sale but there it was called dark orange brown.

One of the other shipments of July 30, 1847 was to Chicago and a stamp from this shipment was on a cover postmarked September 28, 1847 in that city. This orange brown was signed by Ashbrook and offered as lot 494 in the Siegel October 7, 1980 sale.

Deep orange brown — This shade was definitely part of the first shipments. Examples from the first shipment to Boston are found used on cover January 5, 1848 (Knapp sale lot 2197), one day after a Boston orange brown example was used on January 4, 1848 (Knapp lot 2285, ex-Emerson). Philadelphia also had this color as evidenced from an example postmarked in that city September 10, 1847 (Siegel April 21, 1976 sale lot 520).

It would appear that New York also had a supply of deep orange brown, for one of the most famous 5 cent 1847 covers is that with an uncanceled 5 cent deep orange brown postmarked at New Hamburg, NY July 8, 1847, ex-Lounsbury which was sold as lot 14 in Siegel's 1983 Rarities. The writer, Mr. Lenox (of the New York Public Library Lenoxes), carried the stamp to New Hamburg and used it there.

Bright orange brown — The auction catalogs consulted do not show a bright orange brown that is attributable to the first 1847

printing. The few examples located are from the 1850 printings. It would appear that this Chase listing is subsumed in the dark orange brown or the orange brown descriptions.

First Printing Red Browns

The third major group of hues found in the first printing are the *red browns*. The color was not recognized by Chase although it appears fairly common. It may well be that these are the orange browns that Chase identified, few of which can be found today.

In addition to the basic red brown, bright red browns and dark red browns are known used in 1847. First printing red browns are seen in color plate I as items no. and 19 and in color plate II as the first and second items. The initial New York shipment of three hundred sheets appears to have been primarily of the dark browns and red browns with only a few sheets of orange brown on top. The last were used early.

Red brown—New York is known to have red brown stamps postmarked July 20, 1847 (lot 7 Matthies sale, Siegel May 20–26, 1969), as well as on September 21, 1847 (lot 143 Kelleher sale of February 3, 1982), just a few days before the use of a dark red brown was reported. An example with the “C” double transfer in one of a pair used to Canada, posted November 1847, sold as lot 868 in the Tracy Simpson sale (Siegel February 14, 1973). Several red browns are also reported from New York in the 1850s but these seem to be later impressions.

The first shipment of six sheets to Raleigh, NC apparently included the red brown shade, for a beautiful example was sold as lot 2180 in the Knapp sale, postmarked at Raleigh on August 22, 1847. We also find a red brown in the second shipment to Mobile, received September 4, 1847, for there is a postmarked early impression example of December 31, 1847 (Knapp sale lot 2214).

Bright red brown—Color plate 1, no. 17 shows this hue. Lot 1551 of the Blake sale had a bright red brown hued stamp postmarked Boston July 28, 1847. The hue is also found in the July 30, 1847 shipment to Chicago as evidenced by an example posted there October 28, 1847 (Matthies lot 12).

Dark red brown—Dark red brown hues were included as part of the first shipments to New York, Boston and Philadelphia. The hue can be seen as item no. 2 in color plate II.

Lot 3 in the Sweet sale (Kelleher October 21, 1944) is a dark red brown used on July 23, 1847 at New York. A vertical pair of this hue was used at Philadelphia on October 7, 1847 (Knapp sale lot 2187) while the Blake sale had as lot 1556 a *deep red brown* strip of three postmarked at Boston August 16, 1847. Another example (Fig. 1) is posted at New York July 29, 1847, to Goshen, NY. A deep red brown shade, presumably a late use from the first printing from the impression, is shown as the last item in color plate I. It fluoresces dark brown and was probably part of the Philadelphia delivery.

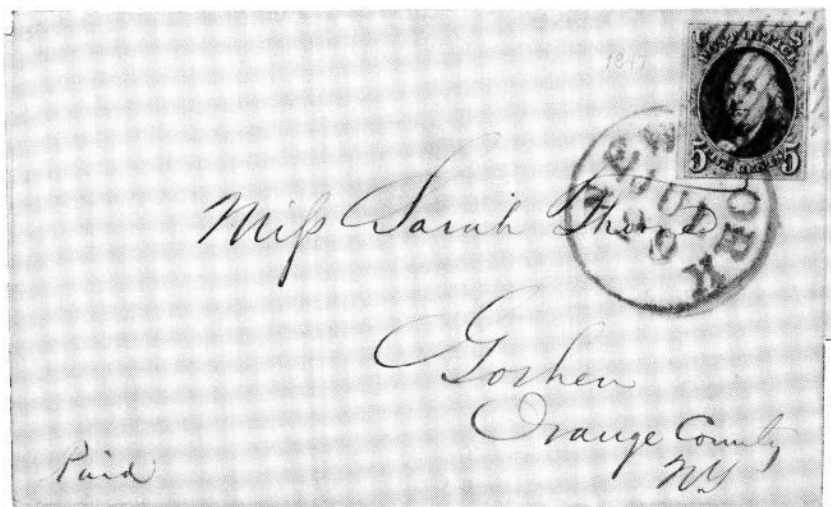


Fig. 1.

Fig. 2 shows this item which is part paid with a local of October 15, 1850. The 1982 Siegel Rarities has as lot 132 a deep red brown postmarked at Easthampton, MA, February 28, (1848?) tied by a spiral of dashes that would appear to be from the first Boston shipment.

A number of other red brown shades are found used in 1849-50, but most date after the shipments of the second printings. Only if they are very sharp impressions can they be accepted as remnants from the first printing. One such example is the Slater copy of a red brown sold in the Knapp sale and post-marked Philadelphia May 25, 1848.

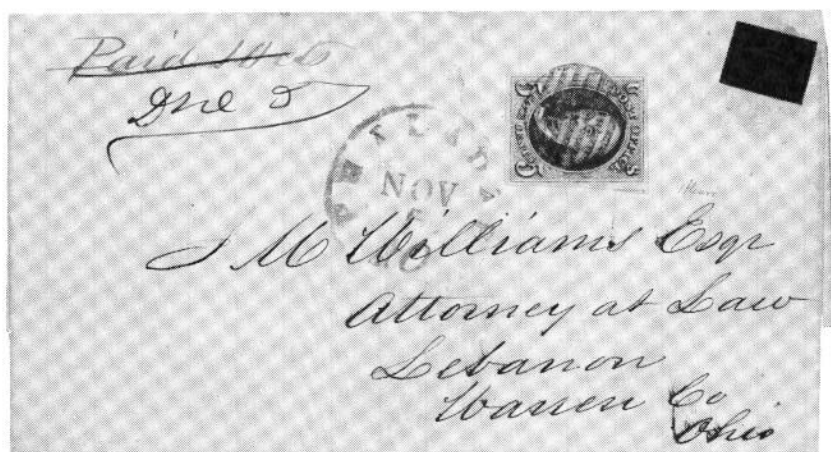


Fig. 2.

The full-color illustrations in this article were provided through the courtesy of Christie's, New York and London.

TABLE I
SHIPMENTS BY ORDER OF THE 5 CENT 1847 ISSUE

Order:	1st Order	2nd Order	3rd Order	4th Order	5th Order		
Date Placed:	6/1/47	3/13/48	3/19/49	2/14/50	12/7/50		
Quantity:	600,000	800,000	1-million	1-million	1-million		
State	Shipped	Shipped	Shipped	Shipped	Shipped	Total	Percent
Alabama	6,200	3,000	9,300	11,000	6,000	35,500	.95
Arkansas	—	—	700	400	—	1,100	.03
Connecticut	13,900	16,600	27,900	37,300	12,000	107,700	2.89
Delaware	2,400	3,000	5,400	—	4,000	14,800	.40
D.C.	9,200	12,200	16,200	18,000	7,100	61,700	1.65
Florida	1,400	1,000	500	1,000	400	4,300	.12
Georgia	7,400	4,000	7,800	9,900	1,200	30,300	.81
Illinois	3,000	1,200	8,900	10,500	4,700	28,300	.76
Indiana	3,100	2,200	10,600	8,300	5,000	29,200	.78
Iowa	—	—	2,300	800	1,800	4,900	.13
Kentucky	7,200	13,400	12,500	15,600	7,000	55,700	1.49
Louisiana	5,400	12,600	10,200	10,600	6,500	45,300	1.21
Maine	7,900	7,600	11,700	13,900	7,500	48,600	1.30
Maryland	21,000	36,100	47,700	41,000	21,500	167,300	4.48
Massachusetts	89,900	81,100	156,600	123,700	72,500	523,800	14.04
Michigan	2,300	3,200	10,700	17,700	6,300	40,200	1.08
Minnesota	—	—	—	—	200	200	.01
Mississippi	400	600	2,000	4,900	2,600	10,500	.28
Missouri	6,400	10,000	15,000	11,500	4,800	47,700	1.28
New Hampshire	1,700	1,800	9,500	10,600	2,100	25,700	.69
New Jersey	600	2,300	4,300	4,700	800	12,700	.34
New York*	175,500	285,300	361,600	382,000	205,600	1,413,000	37.87
North Carolina	1,500	1,800	2,600	8,000	1,600	15,500	.42
Ohio	22,900	28,600	39,000	56,200	23,500	170,200	4.56
Panama	—	—	—	—	—	—	—
Pennsylvania	52,800	90,300	153,200	149,500	78,000	523,800	14.04
Rhode Island	5,800	8,400	16,100	18,000	3,500	51,800	1.39
Route Agents	—	41,300	4,500	—	—	45,800	1.23
South Carolina	7,600	11,000	15,900	9,500	7,600	51,600	1.38
Tennessee	1,400	3,400	2,400	3,200	2,200	12,600	.34
Texas	600	700	1,600	3,100	1,900	7,900	.21
Vermont	4,800	7,000	19,600	18,900	6,700	57,000	1.53
Virginia	7,600	9,600	13,600	15,300	8,700	54,800	1.47
Wisconsin	600	1,400	4,800	7,100	4,300	18,200	.49
Total	469,500	700,700	1,004,700	1,025,000	517,600	3,717,500	99.65
Carryover	130,500	229,800	225,100	200,100	702,500		
Total Shipped					3,717,500**		

* There is a small error involving New York State in the *Wenk Transcript*, for example Auburn is not detailed.

** Total shipped is 800 higher than recorded in the official records.

TABLE II
THIRTY LEADING CITIES'
SHARE OF 5 CENT 1847 SHIPMENTS BY PRINTING ORDER

City	1st order 6/1/47	2nd order 3/13/48	3rd order 3/19/49	4th order 2/14/50	5th order 12/1/50	Total	Percent
New York	120,000	210,000	230,000	240,000	130,000	930,000	25.0%
Philadelphia	48,000	84,000	140,000	120,000	70,000	462,000	12.4
Boston	80,000	65,000	120,000	80,000	56,000	401,000	10.8
Baltimore	17,500	34,000	44,000	40,000	20,000	155,500	4.2
Albany	10,400	18,000	38,000	20,000	20,000	106,400	2.9
Top 5	275,900	411,000	572,000	500,000	296,000	2,054,900	55.3
%	58.8%	58.7%	56.9%	48.8%	57.2%		
Washington	8,200	12,200	16,200	18,000	7,100	61,700	1.7
Cincinnati	6,500	17,500	13,000	12,000	12,000	61,000	1.6
Troy	4,400	10,000	14,000	17,000	13,000	58,400	1.6
Buffalo	6,600	8,000	11,000	23,000	8,000	56,600	1.5
Utica	11,400	11,000	9,000	11,000	6,000	48,400	1.3
Top 10	313,000	469,700	635,200	581,000	342,100	2,341,000	63.0
%	66.7%	67.0%	63.2%	56.7%	66.1%		
Rochester	7,500	12,000	12,000	6,000	9,000	46,500	1.3
St. Louis	6,400	10,000	15,000	10,000	4,000	45,400	1.2
Providence	5,200	7,000	13,500	16,000	3,000	44,700	1.2
New Haven	3,700	11,600	9,000	16,000	4,000	44,300	1.2
New Orleans	5,000	10,000	12,000	10,000	6,500	43,500	1.2
Top 15	340,800	520,300	696,700	639,000	368,600	2,565,400	69.0
%	72.6%	74.3%	69.3%	62.3%	71.2%		
Louisville	5,400	10,000	5,000	13,000	6,000	39,400	1.1
Worcester	2,200	5,000	10,000	11,000	6,000	34,200	0.9
Charleston	5,200	7,000	11,000	4,000	6,000	33,200	0.9
Hartford	6,600	5,000	10,500	6,000	4,000	32,100	0.9
Richmond	3,800	7,000	7,000	8,000	4,500	30,300	0.8
Top 20	364,000	554,300	740,200	681,000	395,100	2,734,600	73.6
%	77.5%	79.1%	73.7%	66.4%	76.3%		
Cleveland	4,600	6,200	6,000	11,000	—	27,800	0.7
Portland	3,200	3,600	7,400	8,000	5,000	27,200	0.7
Detroit	1,200	3,800	5,000	11,000	3,500	24,500	0.7
Springfield	4,200	2,500	6,000	9,000	2,500	24,200	0.7
Mobile	4,200	2,000	7,000	5,000	4,000	22,200	0.6
Top 25	381,400	572,400	771,600	725,000	410,100	2,860,500	76.9
%	81.2%	81.7%	76.8%	70.7%	79.2%		
Lockport	3,400	3,600	4,500	5,600	2,000	19,100	0.5
Columbus	3,200	4,600	2,000	7,000	2,000	18,800	0.5
Syracuse	3,200	—	6,000	9,000	—	18,200	0.5
Pittsburgh	1,200	3,000	3,000	6,000	3,000	16,200	0.4
Northampton	—	4,000	6,000	5,000	—	15,000	0.4
Top 30	392,400	587,600	793,100	757,600	417,100	2,947,800	79.3%
%	83.6%	83.9%	78.9%	73.9%	80.6%		
Cumulative %	83.6	83.7	81.5	79.1	79.3		
Cumulative	392,400	980,000	1,773,100	2,530,700	2,947,800		

TABLE III
SHIPMENTS BY ORDER OF THE 10 CENT 1847 ISSUE

Order:	1st Order	2nd Order	3rd Order	4th Order	Total	
Date Placed:	6/1/47	3/13/48	3/19/49	2/14/50		
Quantity:	200,000	250,000	300,000	300,000	1,050,000	
State	Shipped	Shipped	Shipped	Shipped	Shipped	Percent
Alabama	4,600	2,700	3,650	9,550	20,500	2.30%
Arkansas	—	—	1,300	300	1,600	.18
Connecticut	1,800	2,500	2,300	5,800	12,400	1.39
Delaware	300	—	50	—	350	.04
D.C.	2,600	3,417	3,100	4,500	13,617	1.53
Florida	800	1,200	500	2,100	4,600	.52
Georgia	2,800	1,700	2,000	3,650	10,150	1.14
Illinois	1,500	400	3,700	5,500	11,100	1.24
Indiana	1,900	900	2,350	2,050	7,200	.81
Iowa	—	650	300	700	1,650	.18
Kentucky	4,000	7,500	6,050	7,350	24,900	2.79
Louisiana	2,200	11,200	11,100	16,750	41,250	4.62
Maine	2,200	1,100	1,950	2,600	7,850	.88
Maryland	5,800	7,350	9,850	11,450	34,450	3.86
Massachusetts	11,300	14,350	11,400	8,150	45,200	5.06
Michigan	1,100	2,300	3,900	9,250	16,450	1.84
Minnesota	—	—	—	1,250	1,250	.14
Mississippi	300	350	1,200	3,300	5,150	.58
Missouri	4,300	7,000	7,000	12,550	30,850	3.46
New Hampshire	600	200	550	450	1,800	.20
New Jersey	200	300	350	1,250	2,100	.24
New York	53,200	89,950	92,950	126,500	362,600	40.64
North Carolina	500	1,100	1,000	2,600	5,200	.58
Ohio	12,200	11,250	16,000	21,500	60,950	6.83
Panama	—	—	—	5,000	5,000	.56
Pennsylvania	15,200	17,900	23,230	32,250	88,580	9.93
Rhode Island	1,100	300	1,450	800	3,650	.41
Route Agents	—	6,800	350	—	7,150	.80
South Carolina	3,200	6,300	5,800	7,250	22,550	2.53
Tennessee	500	1,550	750	2,100	4,900	.55
Texas	400	700	1,250	4,200	6,550	.73
Vermont	700	—	1,175	1,600	3,475	.39
Virginia	3,400	4,300	4,150	6,330	18,180	2.04
Wisconsin	200	700	2,500	5,650	9,050	1.01
Total	138,800	205,967	223,205	324,280	892,252	100.00%
Carryover	61,200	105,233	182,028	157,748	157,748	
Total Shipped					892,802	
% of shipments	15.55%	23.07%	25.00%	36.32%	99.95%	

The author dedicates this article to Duane Garrett, without whose enthusiasm and unflinching support it would not have been possible.

TABLE IV
THIRTY LEADING CITIES'
SHARE OF 10 CENT 1847 SHIPMENTS BY PRINTING ORDER

City	1st order 6/1/47	2nd order 3/13/48	3rd order 3/19/49	4th order 2/14/50	Total	Percent
New York	40,000	80,000	75,000	100,000	295,000	33.04%
Philadelphia	14,000	16,000	20,000	27,000	77,000	8.62
Boston	10,000	10,000	14,000	7,000	41,000	4.59
New Orleans	2,000	11,000	11,000	16,500	40,500	4.54
Baltimore	4,800	7,500	9,500	11,000	32,800	3.67
Top 5	70,800	124,500	129,500	161,500	486,300	54.46
%	51.01%	60.45%	58.02%	49.80%		
Cincinnati	7,000	6,000	8,500	9,000	30,500	3.42
St. Louis	4,300	7,000	7,000	12,000	30,300	3.39
Buffalo	2,200	3,500	5,500	10,500	21,700	2.43
Louisville	2,300	7,500	4,500	6,500	20,800	2.33
Charleston	2,400	5,000	4,000	5,000	16,400	1.84
Top 10	89,000	153,500	159,000	204,500	606,000	67.87
%	64.12%	74.53%	71.23%	63.06%		
Mobile	3,900	2,000	2,500	7,000	15,400	1.72
Washington	2,600	3,417	3,100	4,500	13,617	1.53
Detroit	1,000	2,000	2,000	7,000	12,000	1.34
Richmond	2,100	3,000	2,500	4,000	11,600	1.30
Cleveland	1,700	2,400	2,000	3,000	9,100	1.02
Top 15	100,300	166,317	171,100	230,000	667,717	74.78
%	72.26%	80.75%	76.66%	70.92%		
Rochester	3,500	500	1,500	3,000	8,500	.95
Lockport	1,300	2,200	1,750	2,200	7,450	.83
Albany	800	1,000	3,500	2,000	7,300	.82
New Haven	700	1,900	1,500	3,000	7,100	.80
Columbus	900	1,700	1,000	2,500	6,100	.68
Top 20	107,500	173,617	180,350	242,700	704,167	78.86
%	77.45%	84.29%	80.80%	74.84%		
Pittsburgh	400	1,200	1,500	3,000	6,100	.68
Chicago	400	—	1,900	3,500	5,800	.65
Milwaukee	200	500	900	3,500	5,100	.57
Panama City	—	—	—	5,000	5,000	.57
Nashville	400	1,500	—	2,000	3,900	.44
Top 25	108,900	176,817	184,650	259,700	730,067	81.77
%	78.46%	85.85%	82.73%	80.09%		
Hartford, Ct.	700	500	500	2,000	3,700	.41
Galveston, Tx.	400	500	1,800	1,000	3,700	.41
Eastport, Me.	1,000	600	1,000	1,000	3,600	.40
Macon, Ga.	1,500	500	400	1,000	3,400	.38
Norfolk, Va.	400	1,000	900	500	2,800	.31
Top 30	112,900	179,917	189,250	265,200	747,267	83.68
%	81.34%	87.35%	84.79%	81.78%		
Cumulative	112,900	292,817	482,067	747,267		
Cum. %	81.34%	84.93%	84.88%	83.69%		

To be continued

CAPITAL FUND UPDATE

The last Capital Fund update in the January 1986 issue of this publication listed 128 members' names in the five categories of contributions. These were members who either had contributed for the first time or had upgraded their category of giving.

Since that time, an additional 25 names have been added to my master lists for the CAPITAL FUND ROLL OF HONOR plaque to be installed in the main lobby later this year.

The August 1, 1986 cutoff date for listing on that plaque is fast approaching, and I would ask that the members make any contemplated contributions in advance of that date to avoid the disappointment of being left off.

Those members who need only small amounts to upgrade their contribution category have already been notified by me in a mailing made several months ago.

In the meantime, listed below are all the up-to-date changes and additions in my Capital Fund records.

Philip Silver

PATRON		DONOR			
Leo August	(A)	Corey L. Brown	(P)	Alphonse A. Maffeo	(A)
Samuel August	(A)			Robert C. Meyersburg	(A)
				William E. Riker	(A)
				Armand E. Singer	(A)
BENEFACTOR		CONTRIBUTOR		PLEGDED CATEGORY ACHIEVED	
Joseph E. Foley	(P)	Roger W. Bowen	(A)	Robert C. Danzer	CONTRIBUTOR
Hellenic Philatelic Society	(P)	Denis M. Dant	(A)	J. Thomas Showler	CONTRIBUTOR
Randolph L. Neil	(P)	Werner K. Elias	(P)		
Col. Fred F. Seifert	(A)	Frederick Frelinghuysen	(A)		
		Keith A. Harmer	(A)		
		Mathias Koref	(P)		
SPONSOR		Dr. Serge A. Korff	(A)		
Richard D. Mast	(A)				

CHANGE IN CATEGORY

	From	To	
Neal M. Allen	SPONSOR	BENEFACTOR	(A)
Adrien Boutrelle	CONTRIBUTOR	DONOR	(A)
Alfred P. Cook	DONOR	SPONSOR	(A)
Vice Adm. George C. Dyer	DONOR	SPONSOR	(A)
Joseph E. Foley	CONTRIBUTOR	DONOR	(A)
Robert L. Frailey	CONTRIBUTOR	DONOR	(A)
George M. Irely	CONTRIBUTOR	DONOR	(A)
Clyde Jennings	DONOR	SPONSOR	(A)
Leonard Kapiloff, M.D.	CONTRIBUTOR	DONOR	(A)
Dr. Yutaka Kondo	CONTRIBUTOR	DONOR	(A)
Mark D. Larkin	SPONSOR	BENEFACTOR	(A)
Millard H. Mack	CONTRIBUTOR	DONOR	(A)
Masonic Stamp Club	SPONSOR	BENEFACTOR	(A)
Austin H. Menaker	SPONSOR	BENEFACTOR	(P)
Mortimer L. Neinken	DONOR	SPONSOR	(A)
Mary Ann Owens	SPONSOR	BENEFACTOR	(A)
Frank E. Patterson III	DONOR	SPONSOR	(A)
Leon V. Rapkin	CONTRIBUTOR	DONOR	(A)
Joel Dennis Shapiro	CONTRIBUTOR	BENEFACTOR	(P)
Robert G. Stone	CONTRIBUTOR	DONOR	(A)
Henry Uihlein II	DONOR	SPONSOR	(A)
Gordon Waldie	CONTRIBUTOR	SPONSOR	(A)
John A. Young, Jr.	CONTRIBUTOR	DONOR	(A)

(A) = achieved

(P) = pledged

Reexamining the 1847 Colors

Part II of an Article by Calvet M. Hahn

First Printing Browns, Olives, and Grays

Brown—Several auction descriptions suggest a brown shade was included in the first printing. One such example is a sheet margin pair postmarked November 27, 1847 at Mobile, AL with a red pencil "Way" (Knapp sale lot 2185) that should have originated at New Orleans, from the first shipment. A second example is a cover from New York to Liverpool postmarked August 14, 1847 that sold as lot 100 in the Hugh Baker sale (Siegel May 5, 1970). The Krug sale (Siegel May 21–22, 1958) had as lot 16 a brown example posted at Boston September 20, 1847, while lot 32 was an example from Cleveland posted October 30, 1847 that had to come from the shipment received October 8th.

Gray browns—There is a cover postmarked Cincinnati November 14, 1847 bearing a pair of gray browns (Matthies lot 116), that appears to have come from the shipment sent November 11, 1847. Color plate II, no. 9 is an off-cover gray brown that may well be from the first printing as it has an almost proof-like impression.

Olive brown—Chase reports the olive brown shade is first found in 1850. However, the Knapp sale lot 2199 is a cover postmarked Baltimore November, 1847 (after the third Baltimore delivery) addressed to Bel Air, MD described as "brown, slightly olive cast." Lot 2220 in the Knapp sale is a "brown with olive cast" from Syracuse, NY to Oswego. Thus far I have not ascertained its date. A true olive brown can be seen as color plate II, no. 12, while a "dark olive brown" which has had extensive repairs and which also has been stained is shown as no. 11 in that plate to show how the color can be approximated. In his Ameripex court of honor exhibit, Creighton Hart showed an olive brown on cover.

First Printing Color Variation

Summarizing the colors, or hues, of the first printing, we find a total of 17 recognized hues or colors on cover that can be established as coming from the first printing. In listing these items, I have attempted to hold my sources to actual observations plus those auctions where the describers had an adequate stock of stamps to correctly classify or where the items were likely to have

been checked by specialists such as Perry, Ashbrook, or Chase.

How did such variation occur? In addition to the daily and/or weekly ink mix problem discussed earlier, it must be remembered that lighting conditions were poor in 1847; it was virtually impossible to check the stamps adequately as they came off press for minor hue differences. Too, there was no critical pressure to see that colors were uniform. The printers were not concerned with collectors of a century later; they were involved in meeting immediate contract deadlines.

What this reexamination of the colors of the 5 cent 1847 shows is that printing variation is far greater than has hitherto been supposed with major variations apparently occurring during the same day's printing.

Logic suggests that the New York delivery was on top of the stack of 3,000 printed sheets in the first printing with the Boston delivery sheets next, although the two could have been reversed. Known color variations suggest a problem with this assumption.

Although the Boston shipment of 200-sheets was largely dark brown and orange brown hues, we can identify three hues in a total of eight shades—dark brown, deep chocolate, orange brown, dark orange brown, bright reddish brown, dark reddish brown, deep reddish brown, and brown.

Similarly, the 200-sheet Philadelphia shipment was mostly dark brown and orange brown with a smattering of red brown hues. We find the following shades: dark brown, almost chocolate, black brown, orange brown, walnut, "deep chocolate", deep orange brown, deep red brown.

New York's 300-sheet delivery consisted chiefly of dark brown and red brown hues with a few sheets of orange brown at the top of the stack. We find the following shades: orange brown, deep orange brown, dark brown, seal brown, blackish brown, chocolate, deep chocolate, red brown, dark reddish brown, deep reddish brown, and brown.

The variations in these three major cities is such that the production of three different days if not three different weeks seems to have been included in each shipment. Some suggestions as to how this mixing may have occurred have been made earlier. While not reported earlier, there is a seal brown on cover postmarked Alexandria, VA October 4, 1847, ex-Hart. It was probably a suborder from the Washington, DC delivery of October 1-2, 1847.

Second Printing (Spring 1848)

Henry Wenk III has reproduced *A Transcription of the Official Record Book of the Post Office Department July 1, 1847 to June 30, 1851* which gives detailed shipment and delivery dates of the 1847 issue. In the Appendix (Fig. 3) we find the original orders for the stamps. This puts the date of the second order at May 13, 1848. This order was for 800,000 5 cent stamps (4,000 sheets at \$1 per sheet), or \$40,000.

The first delivery after the order was June 3rd, almost three weeks later, a gap that fits well with the estimated production per

diem discussed earlier.

The May 13th order, however, gives a serious problem. The official shipping records show that out of the first printing run of 600,000 stamps, 626,380 stamps were shipped by May 13th!

Is it possible the May 13th date was misrecorded? Yes, but if so, it was misrecorded twice for on another page of the Appendix we find the data is again presented (Fig. 4).

We have three alternative explanations: 1) the May 13 date is wrong and should be earlier; 2) there was an arrangement to begin the second printing earlier than recorded, before the stock ran out in late April; 3) borrowing took place from the one office with enough stock to supply the deficiency. This would be New York which received 70,000 stamps March 22nd.

There is some evidence that the date is wrong and should be March 13. Luff gives dates of the orders which consistently differ from those in the official record transcript and his records are normally several days later. This suggests he recorded the order receipt date at the printer rather than the date Washington made out the order. For the second order he records March 15, 1848.

If the Luff dating is correct, then only 469,500 stamps from the first printing were shipped prior to the arrival of the second print order. It is the most logical explanation and the one I accept. It is very easy to misread a manuscript "Mar" for "May" which may have occurred when the shipments were transcribed into the official record book in the summer of 1851.

The fact that we know of late uses of the 1847 shades and impressions supports the thesis that the correct date is March not May for there would be no stock available for late use if the May date were correct. If all stock from the first printing were shipped before second print order shipments were made, the first second print orders had to be those of April 27, 1848. To cover these orders (1,000 to Nashville, 3,000 to Albany, NY, 3,000 to Rochester, NY and 3,000 to Middlebury, VT) there were only 4,000 stamps of the first printing in stock.

If the second printing took place starting March 13 or 15, 1848, the first shipment of new stock would be the 70,000 stamps sent to New York on March 22, 1848. There were no other deliveries until a set of shipments on April 4th which included 20,000 to Philadelphia. Assuming new stock was placed on top of the old, after gumming and drying, there would be remainders of the first printing that would not surface until 1849 or 1850. As we find such remainders, the data supports this thesis.

Other bits of evidence supporting the earlier printing date are the colors of the New York and Philadelphia shipments of March/April 1848. I cannot locate a March late use of New York to check the color; however, there is a reddish brown example on cover postmarked May 29, 1848 (Wunderlich sale lot 56, Siegel January 29, 1976) that should be from the March 22, 1848 shipment. It is a basic second printing hue, but unfortunately, some first printing stamps also have this hue.

Fig. 3, overleaf.

POSTAGE STAMPS SENT.

Day Sent.	Date of Receipt.	Office and Postmaster.	Denomination.		Amount.
			10c.	5c.	
<p><i>No. 1</i> Statement showing the whole amount of Postage stamps, 5^c and 10^c, ordered by the Department and furnished to it by Rowden, Wright, Hatch & Edison of New York from the commencement of their contract in 1847 to its close in 1851.</p>					
<i>Date of order</i>		<i>Amount of Stamps</i>	<i>Amount of Stamps</i>		
<i>June 7 1847</i>		<i>\$20,000.</i>	<i>\$30,000.</i>		
<i>May 13 1848</i>		<i>25,000.</i>	<i>40,000.</i>		
<i>March 17 1849</i>		<i>30,000.</i>	<i>50,000.</i>		
<i>Feb. 14 1850</i>		<i>30,000.</i>	<i>50,000.</i>		
<i>June 7</i>		<i>none</i>	<i>50,000.</i>		
		<i>Total has \$105,000.</i>	<i>Total paid \$220,000.-</i>		
			<i>Total has 105,000.</i>		
		<i>Total received from the Manufacturers \$225,000.-</i>			
		<i>Proved returned and credited for</i>			
		<i>statement No. 3. the same having been</i>			<i>405.20</i>
		<i>submitted in statement No. 2</i>			
					<i>\$325,405.20</i>

POSTAGE STAMPS SENT.

Day Sent.	Date of Receipt.	Office and Postmaster.	Denomination.		Amount.
			10c.	5c.	
<i>Op. 9.</i>					
<i>Statement showing the whole amount of Ten and Five cent postage stamps issued from July 1 1851 to June 30 1851 when their use was discontinued.</i>					
		<u>Sent</u>	<u>Fives</u>		<u>Amount</u>
From July 1	Sept 30	70,700	233,600		\$167,800 -
Oct 1	Dec 31	45,800	131,100		11,135 -
Jan 1	Mar 31	39,400	175,900		12,735 -
April 1	June 30	36,100	129,380		12,077 -
July 1	Sept 30	70,300	219,900		15,235 -
Oct 1	Dec 31	34,167	120,620		9,467 70
Jan 1	Mar 31	50,450	173,500		13,720 -
April 1	June 30	48,350	240,600		16,865 -
July 1	Sept 30	40,375	260,300		17,032 50
Oct 1	Dec 31	73,830	252,700		20,015 -
Jan 1	Mar 31	72,950	318,400		24,775 -
April 1	June 30	99,300	395,000		29,650 -
July 1	Sept 30	39,830	244,700		16,215 -
Oct 1	Dec 31	79,750	324,500		24,300 -
Jan 1	Mar 31	72,150	359,300		25,180 -
April 1	June 30	19,350	107,200		7,275 -
Sept. 5 1851		892,802	2,716,700		\$2,751,152 00
Stamps on hand at close of this calendar in statement 71 st 3 which are also on hand		157,212	683,506		49,896 50
		1,050,014	4,400,206		\$325,011 70
Stamps returned per statement 71 st 3 on hand		1,802	4,500		465 20
					\$326,416 90
					325,405 20
					\$11 70
<i>Whole amount received.</i>					
<i>Difference out</i>					
<i>J. Marrison</i>					
<i>Third of 3rd Sept 1851</i>					

POSTAGE STAMPS SENT.

Day Sent.	Date of Receipt.	Office and Postman.	Denomination.		Amount.
			10c.	5c.	
			43750	18145	-
				255400	
	1850	Thought Forward			
1st	3 Dec	7 Andover	Mr. L. L. Smith	200	600 50
		5 Middleboro	W. N. Woodward		1000 50
		16 York	J. J. M. Davis		400 20
4		22 New York	Mr. W. G. Brady		40,000 2000
9		16 Albany	Mr. James Head	1000	10,000 600
		12 Ann. Mass	Mr. James G. Robinson	200	600 50
		15 Ann. Mass	Miss G. K. Hall	100	500 50
		14 U. Mass	Mr. E. S. White		400 20
		15 Wash. Sta	Dr. John Study	1000	2000 200
		10 Richmond	Mr. John B. Biggs	1000	2000 200
		Amherst	Pa. H. W. Hammondy	100	1000 60
		11. Shrewsbury	Miss L. A. Moody	50	500 30
		13. North Amherst	Mr. James Roberts	100	500 60
		Wilmington	Mr. Jonathan Nelson		200 10
10		13 Rochester	Mr. J. C. Davis	1000	3000 250
11		21. Attica	Mr. J. A. Shearman		5000 250
		24. Canaan	Chas. Ames		1000 50
		30. West Point	Mr. Burrard		500 25
		28. Fairbairn	Mr. E. D. Parsons	100	400 30
		Andover	Mr. Robt. Mutton		400 20
1851	1st	1. Union Town	at O. P. Peers	100	400 30
		3. Appleton	Miss J. G. Johnston	50	200 15
		1. East. de Lac	Mr. C. McEmphson	200	200 30
2nd	24	1. Jundestry	O. P. Peers	500	1000 100
		20. Ansonia	Mr. C. Comrod	100	400 30
		26. Battle Creek	Miss L. H. Stewart	250	500 50
		1. Torrington	Mr. A. B. Baudin	50	200 15
		30. Camden	Mr. J. M. Gammell	500	1000 100
		31. Chas. Mass	Mr. A. McKenzie	200	600 50
		30. Jackson	Mr. J. C. Malster	200	600 50
24	2nd	30. Charleston	Mr. A. P. Peers	2000	4000 400
	1st	1. Mobile	at O. P. Peers	5000	4000 700
25	2nd	31. Boston	Miss G. M. Gordon	2000	6000 500
			Reported to the auditors Jan'y 8. 1851	77750	25300
			J. M. Gordon		

4A.

POSTAGE STAMPS SENT.

Account	Day Sent	Date of Receipt	Office and Postman	Denomination		Amount
				10c	5c	

Statement of Postage Stamps

*ordered since 31st May 1847 from
Randall Wright, Clerk of the Court, New York.*

<i>Date of order</i>	<i>Amounts of notes kind</i>	<i>Amounts of notes kind</i>
<i>June 7th 1847</i>	<i>Five \$20.000.-</i>	<i>Five \$30.000.-</i>
<i>May 19 1848</i>	<i>do 25.000.</i>	<i>do 40.000.</i>
<i>March 29 1849</i>	<i>do 30.000.</i>	<i>do 50.000.</i>
<i>Febry 14 1850</i>	<i>do 30.000.</i>	<i>do 50.000.</i>
<i>Sept 25 1850</i>	<i>do 30.000.-</i>	<i>do 50.000.-</i>
<i>Total Five \$105.000.-</i>		<i>Total Five \$230.000.-</i>

*220
\$ 1850*

*✓ n u L W
Jan 2 1851*

7

①

Fig. 4, previous overleaf.

More determining is a railroad item. The Matthies sale lot 198 is a cover with a 5 cent brown postmarked with the New York and Philadelphia R.R. cancellation dated May 20, 1848. This is before route agent mail delivery began but after both New York and Philadelphia? would have received second printing shipments assuming the second printing was begun in mid-March 1848 rather than May.

The brown color is characteristic of the second printing as will be discussed subsequently. It is true that a few browns are found in the first printing, but they are unusual, compared with the common use of brown in the second printing. Color plate III shows some of the typical browns found in the second printing on the route agent covers.

Proceeding on the basis that the second printing began in March 1848, we find a carryover of about 130,500 stamps (652.5 sheets) that might surface later. By the time of the third printing in March 1849, an additional 99,300 stamps (496.5 sheets) of the second printing would have been added to the stock. The quantities of both may be less as stock mixing could have occurred during the printing period and been shipped out immediately.

While late use of a color can occur when a postal patron uses an old stock from their desk, most of the late uses were from shipments made when old stock reached the top of the shipment pile for distribution through the stamp agent. Apparent shipment of old stock will be commented upon in the discussion of each of the subsequent printings.

Chase reported only two colors used in 1848 and gave these in order of use as:

Chase color

Dark brown
Dark reddish brown

Ridgeway color

Chestnut brown
Deep Rood's brown

As noted before, both hues were available in the first 1847 printing and were included in the first shipments to New York, Boston, and Philadelphia. Too, as the first printing was shipped until at least mid-March 1848, and possibly until May, there is a logical carryover of colors, both from new shipments in the Spring of 1848 and earlier shipments. Illustrating the problem is the front cover item of the May issue. It is a beautiful dark brown posted at Boston August 30, 1848 that was part of the March 14, 1848 first printing shipment to Boston. Ex-King and signed by Ashbrook, this is the dot in S variety position 89L. Note the "Paid by stamp" as well as the tying red grid. It was covers such as this that misled Chase into identifying the dark brown as an 1848 second printing color.

To find the colors used in the second printing, it is necessary to locate covers from towns that did not receive the first printing. Items that *might* be from the first printing but are fairly unlikely to be are also acceptable.

We can certainly assign covers from those towns whose first

shipments were after June 3rd. Covers from such towns as Calais, ME; Plymouth, MA; Northampton, MA; Bordentown, NJ; Keeseville, NY and the ones sent to route agents are clearly second printing items. Business correspondence items from the larger towns that are late in 1848 are probably also from the second printing.

Second red brown—A probable second printing example from Troy NY is lot 114 of the Matthies sale, postmarked July 2, 1848 and probably from the May 11, 1848 shipment to that city. Also likely to be a second printing red brown is the vertical strip of three, ex-Sweet, that was used from Montreal on August 7, 1848 (lot 24 Siegel 1981 Rarities). A route agent use of the Hudson Riv. Mail with a dark reddish brown example and an 1848 enclosure (lot 517 Hollowbush II) is also a likely second printing. Another candidate is the Slater red brown that sold as lot 2232 in the Knapp sale and which was postmarked at Philadelphia May 25, 1848. A route agent shipment to the Norwich & Worcester apparently generated the November 9 red brown (Matthies lot 200) from the second printing found used there. This would be the September 1848 shipment. The New York City *dark red brown* postmarked November 6, 1848 (Matthies lot 124) probably came from the July 1, 1848 shipment of 50,000 stamps to that city.

There are examples of the red brown color used in 1848 that probably come from the second printing but which may be carry-overs from the first. An example would be a cover postmarked at Baltimore April 28, 1848 with a 5 cent red brown (Matthies lot 144). This probably was from the fifth delivery to Baltimore shipped April 4th which may have come from either printing. A second example is a cover from Binghamton, NY, postmarked November 20, 1848 (Matthies lot 148) which probably came from the June 7, 1848 shipment.

Pale brown—This is a basic printing color of the 1848 second printing that was unrecognized by Chase. An example can be seen in White's *Color Encyclopaedia* for reference. A block of four is shown in color plate I.

A number of covers in the Matthies sale (Siegel May 20-21, 1969) from the route agent section illustrate this shade. Examples include the Boston & Maine cover of May 4, 1849 (lot 189), the Boston & Fitchburg cover postmarked August 26, 1848 (lot 188) and the Housatonic cover to Newark, NJ with a six-bar grid (lot 193). The last named is confirmed by another Housatonic cover with this shade in the Wenk collection.

Off cover examples of *pale brown* or *light brown* can be found in the Grunin sale. There, lots of 2048 and 2050 show the pale brown shade killed by a blue '5' which is typical of use in conjunction with the Philadelphia R.R. service. Grunin lot 2052 shows a pale brown that was used on a cover carried to England, for it is killed with a red '19' credit marking, typical of that use.

Brown—This appears to be a deeper shade of the pale brown.

It was not a Chase-recognized color and is not illustrated in the *Color Encyclopaedia*. Both colors may have been the result of the printers' attempt to revert to the official color of 'light brown'.

The brown color can be found on a cover postmarked Boston August 9, 1848 (Wunderlich sale lot 66). This probably came from the shipment of 200 sheets sent to Boston June 18, 1848 that was part of the second printing. An off-cover example was lot 2054 of the Grunin sale with a WAY 5 killer, which seems to represent a route agent use.

The route agents shipments which began in 1848 support the thesis that brown was a major 1848 color. The Wenk collection of 1847s, in its railroad section, has a number of brown examples used with route agent markings. There is a Baltimore RR cover postmarked September 21, 1848, a Madison & Indianapolis cover postmarked August 26 (possibly 1849) and a LIRR cover postmarked November 12 that is almost certainly 1848 from the style. This cover has a brown 5 cent stamp that is one of the five "Mower shift" examples. (Ashbrook recorded this shift and reported five copies. The shift can be told by the two lines in the right upright of the "U", the curve in the left "5", and the scratch running down after the "E" of "CENTS". It is not yet identified as to position but is known as Transfer E.)

The Matthies sale had a number of route agent covers showing the brown color as well. One item, postmarked December 9, 1848 at Providence, RI (lot 123) was almost certainly from the August 1, 1848 shipment to that city. Another example is a cover postmarked May 28, 1848 with a New York and Philadelphia R.R. cancel (lot 198, ex-Ackerman). While this is before the official distribution to the route agents, the stamp could have originated at Philadelphia or south of there.

Deep brown—The Matthies sale writeup made a definite distinction between dark brown and deep brown and described several deep brown stamps found in 1848-9 that would have logically come from the second printing. This shade is not recognized by Chase and was not included in the *Color Encyclopaedia*. Color plate III shows the difference between dark and deep brown. An off-cover example from the Grunin sale (lot 2040) is described as "almost chocolate" and originated at Philadelphia. It was discussed under the first printing.

A rich deep brown color is found on a cover postmarked at Utica, NY August 19, 1848 (Matthies lot 179) that would appear to have come from the new June 7, 1848 shipment to that city. Another deep brown example is found postmarked in March 1849 at Philadelphia (Matthies lot 19) which is before the new 3rd printing was available in that city. It may be that the deep browns of the second printing and the almost chocolates of the first are close enough to cause confusion on Philadelphia items although dated examples separate the printings. The Wenk collection also had a route agent deep brown used on the Northern R.R. on November 26 that would likely be from the second shipment.

Orange brown—There is at least a suggestion that some of the second printing was found in the orange brown hue. A critical piece is an orange brown found on a cover with a Boyd's and a New York to Philadelphia cancelation of November 16, 1848. This stamp was apparently applied by Boyd and it is unlikely that company would still have had first issue colors so late in 1848.

Gray brown—As noted in the first printing, there appear to be a few examples of gray brown that are anomalies. The second printing also appears to have these. Lot 29 of the Wunderlich sale is a cover, postmarked October 7, 1848 at Providence, RI with a grayish brown stamp tied by grid. This is a business correspondence so the stamp should have been in the August 9, 1848 shipment to that city. In the sharp impression state, gray brown 5 cent 1847s are scarce.

Blackish brown—Two examples of blackish brown are shown in color plate IV which are from the second printing distributions. Both are early impressions. The first is postmarked Keeseville, NY November 20, 184-, a town that first received the 1847s in June 1848, while the second is postmarked at Philadelphia July 6, 1848, so that it should be from the second printing distribution of June 17, 1848 to that town (Fig. 5). A confirming example of the Philadelphia is an ex-West cover that bears the blue 32mm PHILADA Pa./SEP/5/5 slanting which is not dated. However, this style cds is not known before 1848 according to the *American Stampless Cover Catalog*. It can be seen as Fig. 6. It too is an early impression.

These pieces also seem to be anomalies in that we do not find blackish brown examples otherwise associated with the second printing distributions. It is possible that a sheet of the first printing was held up at Philadelphia until Fall of 1848 as both items come from the same June 1848 distribution. I prefer to consider all the 1848 blackish browns late shipments of the first printing rather than second printing colors.

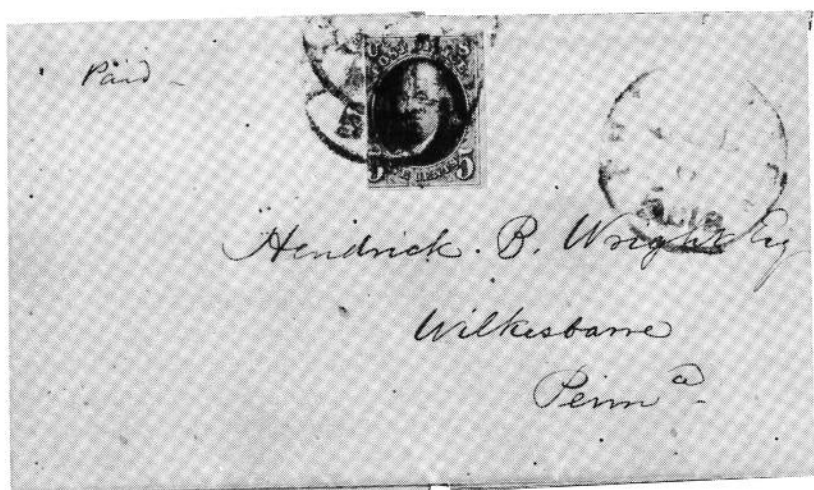


Fig. 5.

Second printing summary—The first and second printings can be fairly easily separated from the later printings due to the clarity of their impressions. The third printing has a distinctly “worn impression” look, particularly in the fine lines in the trefoil that makes plating extremely difficult. The last two printings, while clearer, have a fuzziness of line which resulted when the plate was cleaned.

Separating the first and second printings is harder. Proof-like impressions can be attributed to the first printing in all probability. Too, there is a range of the dark brown hues that is associated only with the first impression. White’s *Color Encyclopaedia* makes a distinction between the first printing dark browns and the second printing with the second being somewhat brighter and redder. I have not been able to demonstrate this difference on covers that are unquestionably from one or the other printing. We

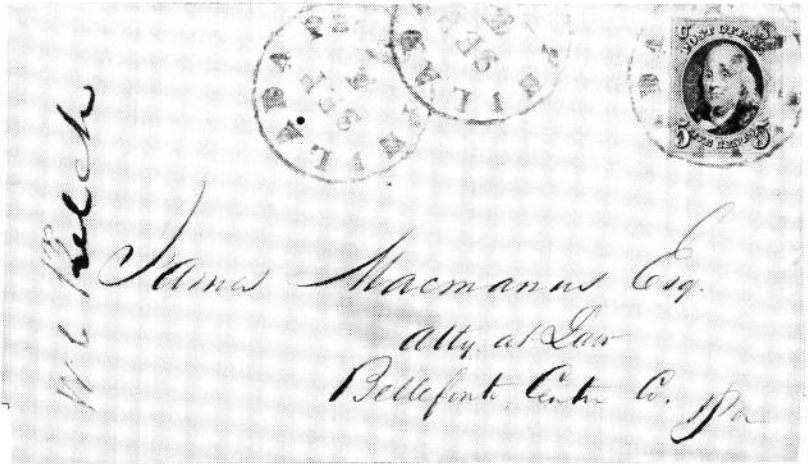


Fig. 6.

do know that there is an overlap problem with first printings used well into 1848. Without knowing the precise source of the White stamps, and the dates of the covers, it is difficult to doublecheck this alleged difference.

The other overlap is the red browns. Chase did not report any in his study so that what we term the first printing red browns are probably what he claimed as orange browns. The orange may have degraded toward the red hue over the years.

The second printing is predominately brown and the stamps are fairly easily identified by the brown shades which can be picked out by route agent covers on the railroads. The first printing browns are quite uncommon and it would be fair to assign most browns to the second printing if the impression is clear.

By the time of the third printing order, there were only 229,800 stamps in stock (1,149 sheets). While most of these probably were from the second printing, first printings were also involved, for we know of late uses of the first printing colors that show up in 1849 and 1850.

Third Printing (March 19, 1849)

On March 19, 1849 an order was placed for another 1-million stamps of the 5 cent value (5,000 sheets). This order was almost double the first two printings put together. There was no gap in deliveries between the placing of the order and deliveries. Luff's date of March 20, 1849 suggests, again, that he obtained his records from the receipt of the order record kept at the printer rather than the post office record.

Until the end of the month only six sheets were distributed (1200 stamps) with route agents at Atlanta, GA and New York City receiving 500 and 400 stamps respectively and 300 stamps going to Georgetown, SC. The next important shipment date was Saturday, March 31, 1849 when 65 sheets were shipped (13,000 stamps) to Hartford, Philadelphia, and Providence. Shipping returned to a regular basis on April 2, 1849.

Allowing for some time in printing, if the new third printing stock was laid over the existing old stock, the first new 1849 printings would have been shipped to Hartford, Providence, or Philadelphia. However, if we assume stock was used up in order of printing, the first shipments of the third printing would not have been sent out until late May 1849.

For the purposes of color analysis, we must make the unlikely assumption that the 1848 second printing and first printing colors were used up first, so the first examples we can *definitely* assign to the March 1849 third printing would be postmarked in June 1849 or later from shipments received in late May or thereafter. These stamps should have either "worn impressions" or "intermediate impressions". They might be described as "fine impressions". Fig. 7 shows a pair with "worn impressions" posted at Hopkinsville, KY, January 28, 185-, to New Orleans. This is from the only shipment to that town—400 stamps from the third printing sent September 25, 1848.



Fig. 7.

It is not clear why the third printing should show such a marked deterioration in quality from the second printing. Logically there should be a degrading in the later part of the second printing and gradually in the third printing. However, I do not find intermediate or worn impressions that I can associate with the second printing and there are few really nice impressions among those associated with the third printing. It is as though the plate had been improperly handled between the second and third printings. Thus, the best of the third printing is rated "fine" or "intermediate". The fine lines in the trefoils have almost entirely disappeared and the stamps are almost worthless for plating by detail characteristics.

Chase reported that by 1849, the color ordinarily was considerably lighter, adding it was,

. . . perhaps best described as reddish brown; another rare color, often referred to as the 'reprint shade' was used this year. It is a lighter and brighter color and may be called bright reddish brown.

He did not distinguish between the red browns of the second printing found in early 1849 and the third printing found in the latter half.

1849

Chase colors

Reddish brown
Bright reddish brown

Ridgeway

Dark russet
Dark pecan brown

Supporting the idea that 1849 post-May stamps can be termed 1849 colors, we find examples of "intermediate impressions" in the Matthies sale. First is a pair of red browns used on a cover postmarked at Hartford, CT June 25, — (lot 115) which is presumably from 1849 and the shipment made on June 14, 1849 to that city. Second is an example postmarked at Marion, AL with this intermediate impression red brown (Matthies lot 103). It was not illustrated so the date can't be determined. However, the first 1847 shipment to that town took place June 22, 1849 so this is the third printing.

1849 Red brown printing — Chase describes the 1849 printing of the red brown as a "reddish brown". An off-cover example, showing the intermediate to worn impression is found illustrated in the *Color Encyclopaedia* for comparison with the earlier printings.

Two examples from the shipment to Philadelphia of March 31, 1849 can be found on cover. The first (Knapp lot 2223) is postmarked April 7, 1849, while the second is a vertical pair with intermediate impression postmarked Philadelphia April 26, 1849, just prior to the next shipment (Matthies lot 119).

Ashbrook signed a red brown pair on cover postmarked in June 1849 with "fine" impression from the New York shipment of either June 2 or June 22, 1849 (Matthies lot 120). A horizontal pair used from New York to Canada and postmarked January 24, 1850 (before the fourth printing) was sold as lot 23 in the 1981 Siegel Rarities. A Baltimore example, probably from the October 13, 1849 shipment, postmarked October 15, 1849 sold as Matthies lot 175. In the Henry Wenk railroad 1847 collection, there is a LIRR cover with a red brown and a comparatively late postmark, which is dated February 28. It is most likely from the May 2, 1849 shipment to the route agent.

A red brown with "fine impression" used April 10, 1849 killed by the St. Johnsbury, VT scarab was apparently ordered from another office. It may be from the second printing but is most likely subordered out of the Rutland, VT April 6, 1849 shipment. It sold as Matthies lot 157.

The reddish brown shade was used in a shipment to the Hudson River Mail agent as evidenced by an example postmarked May 11, 1849 (Matthies lot 207) as well as a second example, on cover signed by Ashbrook, postmarked August 3, (1849?), (Krug sale lot 38).

Some of the other probably third printing reddish browns include the following: An ex-Krug cover with reddish brown stamp "fine color and impression" postmarked at Chardon, OH October 17, 1849 (Matthies lot 37); a horizontal pair postmarked Eastport, ME July 1849 (Matthies lot 132); and a Trenton, NJ cover postmarked September 13 1849 with the stamp killed by a Trenton star (Matthies lot 160).

Other items are an Elmira, NY use postmarked in 1849 (Matthies lot 164), and an untied example postmarked on a January 25, 1850 Jamestown, NY cover (Matthies lot 41). (This town received three shipments during 1849. This should come from the last.) Another example is a cover with two red browns, one a 90R1, postmarked New Haven, December 1849, probably from the shipment arriving November 19, 1849.

A red brown use at Oswego March 15, 1850 (Matthies lot 181) was described as "fine color and impression". It probably came from the shipment received there on October 19, 1849. From the shipment to Northampton, MA of October 11, 1849, we find an example with "bright color and clear impression" postmarked November 21, 1849 (Matthies lot 45).

Pale or light red brown—Chase does not recognize this as an 1849 printing shade. Lot 371, light reddish brown, of the Frajola McInroy sale (February 9, 1985) shows this color off-cover. One of the few reported on cover examples is a worn state example found on a cover postmarked Bridgeport, CT January 20, 1850 (Matthies lot 33). It probably originated in the shipment of October 9, 1849 to that city. The McInroy sale item is postmarked Philadelphia in April and probably was in the April 1, 1849 shipment to that city.

An interesting example of this "pale red brown" shade is found as Knapp lot 2203 where it is described as a "soft impression". This item is on a cover going overseas "per Africa" and postmarked New York August 24. As transatlantic students know, the only date possible for this is 1852, making this a very late use of the 1847 issue. The *Africa* sailed August 25, 1852 from New York. The "soft impression" suggests this is the third printing rather than the later cleaned plate fourth printing.

Bright reddish brown—Although reported as a third printing color by Chase, it is not particularly common. An off-cover example sold as lot 370 in the Frajola McInroy sale (February 9, 1985), but a reference copy is not included in the *Color Encyclopaedia*.

An on-cover example, with "heavy impression" can be found on an 1849 cover postmarked at Philadelphia (Fox, Hollowbush II, lot 503). Another example, postmarked New York December 18, 1849 is found on a cover originating in England which was forwarded on to Richmond (Fox, Hollowbush II, lot 525). The color was apparently issued to the route agent for the U.S. Express Mail, for we find a cover bearing this stamp postmarked November 17, 1849 with the New York U.S. Express Mail handstamp (Knapp lot 2215).

Dark red brown—This shade was not recognized by Chase and it is not illustrated in the *Color Encyclopaedia*. An example of this dark reddish brown was sold as lot 372 of the Frajola McInroy sale. A cover, postmarked Boston 1849 sold as lot 1547 in the Blake sale (Siegel December 9, 1969). Another cover with this shade was postmarked Mobile, AL May 16, 1850 (lot 141 Siegel 1982 Rarities). This is just prior to a new 1850 fourth printing shipment and thus represents the printing shipment of February 6, 1850. It may be a second printing late use.

Orange brown—There are several colors recorded that suggest orange brown was a color in the third printing. One, with a "fine impression" description, is postmarked October 9, 1849 (Matthies lot 143). Postmarked at New York and bearing a strip of four, this should have been from the New York delivery of September 18. New York had received a number of shipments from the third printing prior to this.

The Wenk 1847 railroad collection has three examples of the orange brown that seem to come from the third printing. The first is postmarked July 27, 1849 with the Albany & Buffalo R.R. cds while the other two were used on the Housatonic. One is postmarked January 29, 18? and probably represents an 1850 use. It could be a late use second printing; the other is almost certainly an 1850 use as it is the late handstamp with the 10 in center, the listing example.

Bright brown—A cover with an intermediate impression 5 cent bright brown stamp, postmarked Burlington, VT August 29, 1849, is on record as indication this shade was part of the third printing (Matthies lot 36). We know that a new shipment of the third printing arrived at Burlington the day before.

Pale brown—Several examples of this shade exist on covers that bear stamps apparently from the third printing. Not all pale browns used in 1849 qualify. For example, the pale brown used May 4, 1849 on the Boston & Maine RR (Matthies lot 189) is probably from the second printing, as is another pale brown used November 10, 1849 on the Norwich & Western R.R. (Matthies lot 199).

A third printing pale brown example is a pair signed by Ashbrook on a Providence, RI cover postmarked December 1849, and addressed to New Orleans (Krug sale lot 60, Siegel May 21-22, 1958). A second example was postmarked at New Orleans October 21, 1849 and used overseas to Bordeaux (Matthies lot 184). This is apparently from the August 14, 1849 shipment.

A particularly interesting use is a pale brown postmarked Tampa FL on April 2, 1850 (Matthies lot 104). The date is before a direct shipment to Tampa was made. This stamp was likely sub-ordered by Tampa from either Jacksonville or Key West, both of whom had third printing stamps in stock. Another probable third printing pale brown is postmarked South Coventry, CT on May 8, 184-? (Matthies lot 97). This example has a "late impression" so it cannot be earlier than 1849. A similar item was postmarked at Saybrook, CT "fine impression" and bears a manuscript cancel, untied. (Matthies lot 96). It is not illustrated so authentication is difficult.

Brown—Brown stamps on dated 1849 covers could come from either the second or third printings. Typical of the problem is a second printing brown tied by an orange red 5 in circle to a Newark, NJ cover postmarked July 20, 1849 (Matthies lot 165). Newark did not receive a third printing shipment until October 3, 1849 so that this was either brought in or was a second printing remainder from the October 10, 1848 shipment.

Several definite third printing browns are those "late impression" items found on a cover postmarked Middlebury, VT November 2, 1849 (Matthies lot 23) and on an 1849 cover postmarked at Rochester (Matthies lot 55). This latter has a large preprinting paper fold to add to the interest. Another brown with a "late impression" is found postmarked on the Mad River & Lake Erie R.R. February 8, 1850—just before the fourth printing was ordered—(Matthies lot 194). The Wenk 1847 railroad holding has a brown used on the Boston & Maine R.R. July 3, 1849 that may be from the second or the third printing.

Grayish brown—Chase reported that grayish brown, dark grayish brown, and dark olive browns are found "only from worn plates" and classes them as 1850 colors while the dates of the dark olive browns "cannot be earlier than about May 1850." As discussed in the first printing, there is a brown, olive cast known postmarked in 1847 at Baltimore. There are also anomalous gray browns in the second printing such as the one used at Providence October 7, 1848.

A key piece of evidence that this shade was part of the third or 1849 printing is the "worn impression" example postmarked at Catskill, NY July 2, 1849 (lot 318 Haas sale, Siegel March 15, 1983). Catskill received the shipment from the third printing May 28, 1849. Another grayish brown that may be from the third printing, or even from the second sent out at year's end, is a pair postmarked Baltimore December 31, 1849 (Haas lot 326, Siegel March 15, 1983). It should be from the December 5, 1849 shipment to Baltimore.

There is a grayish brown used on cover from Auburn, NY postmarked May 3, 184-, described as having a "splendid color and impression" (Matthies lot 64), which is probably from the same shipment that delivered the Auburn orange brown postmarked June 2, 184- (Matthies lot 78) described as having a "proof-like impression". Auburn never received a direct shipment according to the *Wenk Transcript*, but route agents there got shipments sent August 19, 1848, October 31, 1848, and February 28, 1849 so these could have come from one of those second printing shipments and been used in 1849 or later. The descriptions suggest the stamps are second, not third, printing.

There are other examples of the grayish brown used in 1850 which are from worn plates and consequently from the 1849 third printing sent out in 1850. Such an item is the dot in S grayish brown used in 1850 at Syracuse, NY, unillustrated, but Matthies lot 99.

From Utica, NY we find a grayish brown on cover postmarked May 24, 1850 with a "late impression, dry print" which was presumably part of the February 20, 1850 shipment to that town (lot 814 Ernest Jacobs sale, Siegel September 26-28, 1972). In the Wunderlich dispersal, lot 20 is a grayish brown postmarked Chicago September 20, 1850 that appears to come from the August 3, 1850 shipment to that city—a fourth printing shipment with a third printing stamp.

Dark olive brown—Chase reports this is an 1850 color from "worn plates" with use not before May 1850. It is a scarce color and rarely described in auction catalogs. A first printing "brown, slightly olive cast" was noted used in 1847 while an unillustrated olive brown from Syracuse to Owego, NY from the Knapp sale was previously discussed.

An off-cover olive brown from the McInroy holding is shown in color plate II, no. 11 to show how the color can be approximated. A true olive brown is shown in that plate as no. 12. It is interesting to note that no example of the olive brown or dark olive brown was reported in the Emerson, Caspary, Lilly, Grunin, or Sweet collections, suggesting its rarity or the ease with which it can be misclassified.

Purple brown—Only one example of this shade has come to my notice. It may well be an item that should be called dark olive brown, but the Knapp sale lot 2296 calls it purple brown. When

reoffered in the Meroni sale (lot 1244, Fox November 13, 1952), it was called dark brown. It is datelined May 17, 1850 at Brownsville, TX and should be from the February 27, 1850 shipment of one sheet to that town (fourth printing), received there March 12, 1850. This date is right on the cusp between the third and fourth printings. This cover was included, as a recent acquisition, in Dr. Kapiloff's Ameripex exhibit.

There is a problem with this cover in that it discusses the explosion of the steamboat *Louisiana* at Brownsville; however, the *Louisiana* blew up November 15, 1849 at New Orleans, which is where this letter is addressed!

Shipped from earlier printings—The 1849 printing was the first where shipments exceeded the printing prior to the making of a new, fourth, printing order. Consequently, if stamps were stacked with the latest on top, we know all one million third printing stamps were distributed. Toward the end of the shipment period examples had to be shipped from the first or second printings. The shortfall was only 4,700 stamps, so not too many earlier printings would have had to be distributed in 1849 or early 1850.

Among the apparent first printing items distributed or used in 1849 are a turned cover with a seal brown postmarked at Troy, NY June 13, 184— with a turned postmark of July 27, 1849 (Matthies lot 65). There is a "wonderful impression" dark brown postmarked with a circled 5 at Baltimore November 30, 1849. Also unusual is the deep brown postmarked February 16, 1850 at New York (Wunderlich lot 43). This cannot be from the fourth printing, which was not available when the January 25, 1850 shipment to New York was made.

The interesting feature of this last item, from the first or second printing is that the paper is distinctly *vertically ribbed*. It can be presumed that the paper was produced by accident at the paper mill as a result of a slightly damp sheet of paper passing a ridged or grooved roller at the dry end of the Fourdrinier machine. The item probably merits further investigation.

Fourth Printing (February 14, 1850)

The Wenk *Transcript* shows that the fourth printing order was placed February 14, 1850 for one million 5 cent stamps. Luff gives a date of February 5 but this is an obvious typographic error for February 15 as his dates consistently run slightly later than the *Transcript* ones, presumably because they are receipt dates. As of Friday February 15, 1850, there were some 225,000 stamps (1,125½ sheets) that had not been shipped. Thus, shipments did not need to be interrupted for the new printing to arrive.

The next major shipping date was February 27, 1850 when a large number of towns were supplied. However, on Wednesday February 20th, we do find 25,000 stamps being shipped. These were distributed as follows: Louisville (5,000), Utica (5,000), Buffalo (5,000), Portland, ME (3,000), Galveston (1,000), Milwaukee (1,000) with smaller quantities going to Lee, MA (600),

Newark, NY (600), Bath, NY (500), Oxford, NY (500), Potsdam, NY (600), Warren, O. (600), Winchedon MA (400), and West Troy, NY (200). There was also a distribution on Monday, February 25th to Washington, DC of 2,000 stamps. All of these should be from the old third printing or earlier.

If the stamp stock was stacked so that the latest printings were on top so that the latest items were shipped first, the worn plate third printing should be exhausted by February/March 1850. Only if "first in, first out" inventory control were used would there be third printing stock in 1850, particularly after February. Chase's color analysis makes it clear that some worn plate items were used, if not shipped, during 1850.

As noted earlier, some 1847 printings were distributed in 1849, suggesting that first printing stock, for some reason, was put on top of second printing 1848 stock, although the overall pattern is new stock is normally on top. This shift of stock may have been sufficient to move 1849 third printing stock into 1850, giving us the grayish browns Chase found to be the usual colors of use in 1850. Additional research is needed to see if the 1850 grayish browns are worn plate or cleaned plate stamps.

Chase reported the 1850 colors as follows:

<u>Chase color</u>	<u>Ridgeway color</u>
Grayish brown	Light Mars brown
Dark grayish brown	Mars brown
Dark olive brown	Prout's brown
Orange	Cinnamon-rufous
Brownish orange	Dark cinnamon-rufous

He commented that the usual colors used in 1850 were grayish brown and dark grayish brown, with a rare shade being the dark olive brown, found only from worn plates as are the grayish brown and dark grayish brown. It would appear that what Chase is describing are remainders from the earlier printings used by the public during the first half of 1850 rather than the colors shipped to the post offices during that year. The worn plate stamps are certainly third printing while some earlier printing sharp impression items would be in the 1850 shipments as old stock was used.

Chase also noted that during the latter part of the year, "a decided change was made in the ink, and the orange and colors more or less related to it appeared." This confirms that the third or earlier printings were in the post offices during the first half of 1850 with the new fourth printing coming into general use in the latter half of the year.

There is an analytic problem in this Chase statement in that the fifth printing took place in December 1850 and it is known to have contained the red orange and orange shades. Chase may not have given us any reliable information about the fourth printing.

The Cleaned Plate and Ink Formula Change

Two significant events took place during the latter half of the 5 cent 1847 plate. One was that it was cleaned. The other is that the basic formula for ink composition changed. The chemical composition of the early inks were lead dioxide, a dark chocolate brown pigment, and orthoplumbate, a red-orange compound. The red orange of the last printing on the other hand used lead chromate (chrome orange) as an important colorant.

When was the 5 cent 1847 plate cleaned? It is generally accepted today that only one plate was ever made and that all the 5 cent stamps came from this plate. We also know it was cleaned, and possibly reworked, prior to the December 1850 fifth printing. The question is whether it was cleaned prior to the fourth printing or during the third 1849 printing.

Creighton Hart has raised the question of whether the plate was cleaned in 1849 or 1850. I believe the confusion stems from some "proof-like" impressions found late in 1849 or early 1850. The detailed shipment records strongly imply that late 1849 proof-like impressions are stamps from the first two printings.

The third printing took place during a short period early in 1849. Most of the stamps we can definitely associate with it show "intermediate" or "worn" impressions. Consequently, the cleaning could not have taken place until later.

It is not logical that once printing of either the third or fourth printing was begun, it would be stopped and the plate taken off press for cleaning. Rather, as the total printing period for each run was only a week or so, the cleaning would have been done first or after.

Enough examples of dated covers bearing stamps associated with the fourth printing are known with "sharp" impressions that it is clear the cleaning was done prior to the February 1850 printing run. Whether immediately prior or just after the 1849 printing is not clear. It is also not important.

Such a sharp impression is found on a cover postmarked Greensburgh, PA May 20, 1850 (lot 62 Matthies sale). The cover bears a brown orange stamp tied with a greenish blue grid. The catalog notes "gorgeous color, sharp impression." A shipment to that town was made in April 1850 and this cover presumably used a stamp from that fourth printing shipment. Brown orange is not a color reported on earlier printings.

The official records show that some 22,000 sheets of 5 cent 1847s were printed. It would appear that the plate began to deteriorate after 7,000 sheets were pulled and continued to show deterioration for another 5,000 sheets. Then we get a new "sharp" impression which lasts for the remaining 10,000 impressions.

A Rawdon, Wright, Hatch & Edson circular of July 1853 noted that steel bank note plates engraved and printed by them are,

. . . warranted to give 30,000 good impressions before, and 25,000 do. after retouching. Copper do. 3,000 before, and 2,000 do. after retouching . . .

Clarence Brazier read this statement as confirming that the 1847 issue was printed on steel plates, although Brookman and Ashbrook disputed the conclusion. We do know that Rawdon, Wright, Hatch & Edson used unhardened steel plates for the first Canadian issue of 1851 and that the destruction notes of the 1847 plates refer to steel plates.

The printing firm of Toppan, Carpenter reported in 1864 that a given set of plates "would have to be retouched every three days allowing 50,000 impressions before retouching charges." An 1856 letter from Perkins Bacon reported that because of problems with the original die which was used for thousands of transfers they found that,

. . . from printing 100,000 sheets from one plate we were reduced down to 20,000 . . . (therefore) we were obliged to prepare 4 or 5 times as many plates as we expected. . . .

This suggests that the quality of the original die might drastically affect the number of impressions available from a plate laid down by it, or the quality of the fine lines on the pulled impressions.

Another problem is ink. The Canadian government, in 1866, asked its printers for a guarantee that each plate,

. . . shall give 25,000 impressions, before retouching and 15,000 afterwards, excepting where the patent green is used when the number of impressions guaranteed shall be only 10,000. . . .

From the cited, and other, contemporary evidence I conclude that an unhardened steel plate should not have a problem in generating up to 50,000 sheets with reentry needed only after about 25,000 or 30,000 were pulled. However, certain inks could reduce this drastically.

It is generally conceded that the reason for the deterioration of the 1847 5 cent plate is the character of the ink. To the extent that earth pigments such as ocher, sienna, and umber were used to obtain brown or orange brown colors in the early printings, there would be plate wear. These minerals are typically contaminated with quartz which abrades the plate. Brookman, among others, assumed the 5 cent ink was of this class. The early ink may have used such abrasive materials.

However, in Volume I of the *Perkins Bacon Records* we find the ink formulae for brown ink for the 6d New South Wales stamp of the 1850s. It calls for a mix of three parts Prussian blue to six parts each of rose pink, pale vermillion, and flake white. Further, Roy White, in *Color in Philately*, has shown that the 1847 early colors were composed of lead oxides rather than iron oxides. We also know that ocher was not mined in the U.S. until 1877, while calcined limonite (burnt sienna) was not dug here until 1856.

Although Prussian blue is a combination of ferrous salts and potassium ferrocyanide, it lacks the abrasiveness of quartz. Rose pink is believed to be a non-mineral item such as a lake of the madder root. Vermillion is a mercuric sulphide product. None of

these seem to have the abrasive qualities of the earth colors previously believed to have been used. Nevertheless, all printing ink has some abrasive qualities and this is compounded by the wiping and polishing action.

Printing plate impairment as a result of wiping or polishing is most notable in the delicate design lines. These are shallow and thus the first to show wear when they can no longer hold quantities of ink. Wiping patterns cause some areas of the plate to get more wear than others. In many cases the outer edge goes first and the wear works into the center as a result of the circular sweep of the wiping. The pressure of printing itself creates wear, usually at one end of the plate so that many printers in the classic period reversed the plates periodically so that the pull was in the opposite direction.

I should like to propose another possible cause of deterioration. It is the fact that the third printing was the first we are positive was produced during winter. The second printing is reported as May although it may have occurred in March.

It was only two days before the third printing order was received that the Hudson had thawed sufficiently to allow boats to venture north to Albany. Winters were much more severe then than now. It is quite possible that the poorly heated work rooms and overnight cooling of plates and inks allowed the ink to gum the design. Temperature may also have created plate maintenance problems.

In connection with the weather thesis, there is supporting evidence from the 10 cent 1847s. Descriptions normally don't comment upon the quality of the 10 cent impressions. However, those few items that are described as "fair" only are concentrated in the 1849 printing. This suggests a similar, but lesser problem, affecting only the 10 cent plate.

Once cleaned, the plate was used to print 10,000 more sheets in two printings. Brookman has commented upon the late printings, that although the

. . . stamps come with good impressions they never, in our opinion, are found with the truly sharp impressions of the earliest printings of the stamp . . . The better impressions of the 5¢ which appeared in 1850 have long been called "Plate Two" copies, but it is our opinion that all the 5¢ were printed from one plate, and that these particular copies were printed after the plate had carefully been cleaned and during a short period when extra care was used in the printing. These better impressions were not long produced and the last printings from the plate were very poor indeed. The scarcity of the "C" and "D" double transfer leads one to suspect that at least these two positions were reentered at the time of the probable cleaning of the plate. . . .

It is quite true that stamps of the fourth and fifth printings lack the sharpness of the earlier printings. They are frequently called

"fuzzy". On the other hand, there is good reason to doubt Brookman's comment that the better impressions lasted only a short time. We find quite good examples throughout that we can identify with the fourth printing and no "very poor" impressions are recorded on the brown orange or red orange shades of the fifth printing in the auction records I consulted.

What we do find is a group of shipments involving stamps from earlier printings. A number appear to be from the third printing, particularly in the February and March 1851 deliveries. It is not unlikely that these are the "very poor" impressions noted by Brookman.

While I have not been able to find a good technical description of how a gummed-up worn plate is reconditioned, an acid bath is probably part of the treatment. As James Baxter noted in *Printing Postage Stamps by Line Engraving*,

. . . a marked deterioration in the delicate lines of the design develops as a result of constant wiping, making it necessary to deepen (retouch) the worn lines with a graver.

After a plate has been tempered, re-cutting becomes a difficult task and is resorted to only when there is no other possible remedy . . . Sometimes the required lines are engraved in an etching ground, a reservoir of wax is built around the part to be restored, and the "re-cutting" is effected with an acid.

When an acid is used, the fine clear lines that characterize line engraving are lacking. Although the ground holds the acid in bounds, it eats both sideways and down so that the lines diminish or increase abruptly rather than tapering as when a graver is used. The result is a somewhat "softer" or "fuzzier" look.

In acid etching the etching fluid is "flowed" gently back and forth over the exposed metal by rocking the part to be etched in the fluid or by using a soft brush. When the fine lines have deepened as desired, chemical action is stopped by removing and washing the plate.

The look of the fourth and fifth 5 cent 1847 printings is similar to that where an acid wash was used to deepen the lines. It also appears that the ink formula was changed for both last printings with chrome orange being used rather than the earlier ink components.

To be continued

DR. JACQUES STIBBE HONORED

Dr. Jacques Stibbe is the past president of the Fédération Internationale de Philatélie and of the Federation of Belgian Philatelic Societies, and a Collectors Club member.

Recently Dr. Stibbe was elected president of the Philatelic Academy of Belgium. Our congratulations to Dr. Stibbe.

Reexamining the 1847 Colors

Part III of an Article by Calvet M. Hahn

The Ink Composition Change of 1850

An important new color in 1850 is the *brownish orange*, which Chase calls one of the basic shades of the 1850 use. However, it is fairly scarce today. In the *Color Encyclopaedia*, Roy White states,

There were probably more brown orange 5c specimens in existence in the ten to twenty years immediately following their first issuance, than exist today. It has been explained how little it takes in the way of chemical stress to make an orange into a brown-orange, or even a brown. The recreation of the mineral orange is not possible by the application of a reversing chemical process.

We do know that the brownish orange or red orange of the fifth printing (December 1851) uses chrome orange pigment rather than the lead orthoplumbate compound of the earlier issues. In *Color in Philately* White reports the following regarding an analysis of the fifth printing red orange,

This data establishes conclusively that lead chromate (chrome orange) was one of the ingredients of the ink. Many examples of the brownish-orange or orange-brown shades do not contain chromium and should not be classified as the orange variety . . . The presence of the chrome orange colorant is the criterion for the scarce categories: orange, reddish-orange, orange-red. Chrome orange can be altered chemically to produce a variety of redder or darker shades.

If we accept White's statement literally, it would appear that a different ink formulation was used for one or two days in the fifth printing. This does not seem reasonable. More likely the chrome orange component was used throughout the printing with the oranges and red oranges being items that got less stirring or were better preserved.

There is an unusual shade that is found with the 1851 issues and is fairly common. It can be seen in color plate IV at the middle right. I term it a *reduced* or *stressed brownish orange*, for it is normally not classed as a brownish orange by catalogs or expert committees. Because of the price differential between brownish orange and orange brown, it should go with the latter group.

One can see the similarity with the brownish orange vertical pair in color plate I, no. 22, which shows much less reduction, or stress. That item is classed as brownish orange. The stressed brownish orange is also found in the fourth printing on a number of covers. I would not be surprised to find that both the fourth and fifth printings have chrome orange as a colorant.

Fig. 8 shows a cover with this stressed brownish orange used from Elyria, O. posted there August 13, 1850 with a red grid that sold as lot 258 in a Kelleher sale. It is from the April 18, 1850 fourth printing shipment to that city.

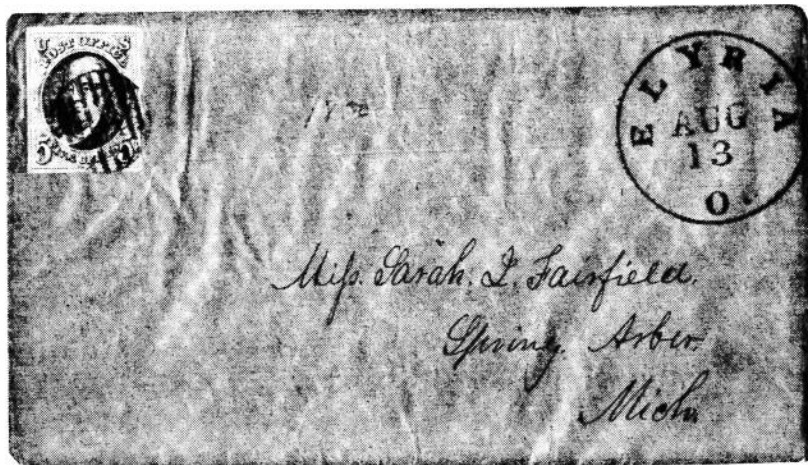


Fig. 8.

Another example with the same shade can be found on a cover posted on September 19, 1850 at Chickopee, MA to West Newton, MA. The stamp is untied but has a six-bar grid in the same color as the town marking. Fig. 9. There was only one shipment of 1847s to this city, from the fourth printing on April 25, 1850.

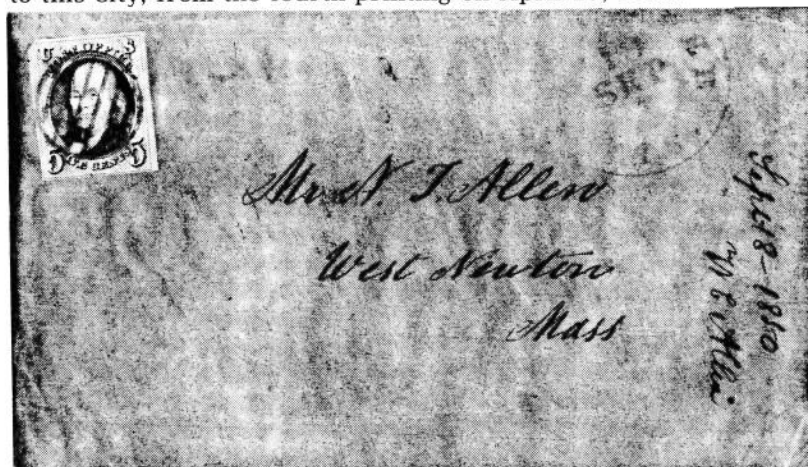


Fig. 9.

Brown orange—The earliest cover I record that is truly brown orange is an example postmarked New Haven February 4, 1850 on very blue paper (Knapp lot 2218). As this is prior to the fourth printing and the color cannot be from the earlier printings, it

would appear to be a misdating. I should like to propose the writer misyear-dated his letter and that it is actually February 4, 1851, which would make it a brown orange of the fourth printing. The fifth printing was not supposedly sent to New Haven until the following day, February 5, 1851 with a receipt acknowledged on the 8th. An off-cover example of the brown orange, pos. 1L1, on the very blue paper of the 1850s was sold as lot 333 in the Matthies sale. Another brown orange is known from Greensburgh, PA postmarked May 20, 1850. A delivery of two sheets of the 5 cent stamp was made to that town that day. This item was discussed earlier, as evidence of the early brown oranges of the fourth printing.

The Knapp sale, lot 2186, had a brownish orange postmarked Rockville, CT -23 or 26, 1850—the month is hard to read in my copy of the cover. We know this town received a fourth printing shipment on both April 18 and December 3, 1850. There is also a brownish orange reported used at Boston with the U.S. Express Mail cds in 1850 (Keller lot 193, Siegel October 22-25, 1968).

A brown orange pair with rich color, postmarked at Pittsburgh, PA, January 4, 1851 (Matthies lot 129) with a clear "late impression" and almost red orange shade is apparently fourth printing from the shipment of July 16, 1850 unless it was carried in. The first delivery of the fifth printing was not until January 17, 1851. The closeness to the red orange color suggests that chrome orange was used in the fourth and fifth printing.

One of the more famous brown orange fourth printing covers is one postmarked Baltimore July 16, 1850 with the stamp tied by a red "5" and addressed to Austrian Silesia (Knapp lot 2190). It is currently in the Kapiloff holding, and is one of a group mailed to Silesia. In the Krug sale (Siegel May 21, 1958), it sold as lot 83 described as "orange brown". The four vertical pairs (nos. 22-25) in color plate I show how the brown orange grades into orange brown. I would only term the first brownish orange, and it is bright brownish orange.

Bright brown orange—A "fine" impression sheet margin pair can be found in this shade postmarked on cover at Charleston, SC October (2)1, 1850, (Matthies lot 128). It should be from the fourth printing shipment of July 27, 1850 to that city.

Light brown orange—The only catalog example I record in this shade is one canceled by a red "5" on a cover postmarked July 5, 1850 at Albion, NY (Knapp lot 2210). The impression is described as "fairly late", e.g., cleaned plate. The stamp had to reach Albion via sub-office order as the post office never received a direct shipment.

The 1850 Orange Browns

A large number of the orange brown stamps reported used in 1850 come from the first two printings in late uses. However, there are some items that may be from the fourth printing in that they are found used after fourth printing shipments to their towns

were made. It is also possible that these are stressed brownish oranges.

Among the items found after shipments from the fourth printing could be made to their towns are a Buffalo, NY use of an orange brown postmarked April 17, 1850 (Haas lot 269, Siegel March 15, 1983). A shipment to that town was made February 20, 1850 that could contain fourth printings. The same sale had a Baltimore use postmarked May 10, 1850 (Haas lot 269) that could have come from the shipment of April 24.

There is an orange brown pair, postmarked Montreal May 10, 1850 (Krug lot 10, Siegel May 21-22, 1958) and used to New York, which should be from a supply sent by the New York postmaster to Montreal. Two "fine" impression examples postmarked Boston August 6, 1850 appear to come from the shipment of May 11, 1850 (Matthies lot 109). A cover with the orange brown postmarked New York May 8, 1850 (Wunderlich lot 84) probably involved a stamp from the May 2, 1850 delivery at New York.

An ex-Emerson cover postmarked at Cambridge, MA August 22, 1850 (Haas sale lot 311, Siegel March 15, 1983) logically had a stamp from the April 11 shipment to that city. A cover postmarked at Detroit July 4, 1850 (H. Baker sale lot 103, Siegel May 5-7, 1970) also seems to have come from the shipment of April 11, 1850. An untied example on a cover to Canada, postmarked Lockport N.Y. July 12, 1850 (Downing sale lot 762) probably involves the shipment of May 16, 1850 to that city.

There is an orange brown pair postmarked New Orleans November 14, 1850 (Haas lot 323) which probably involved the September 4, 1850 shipment to that city. The orange brown on an Elmira, NY cover postmarked October 27, 1850 with a "sharp impression" (Matthies lot 66) seems to be from the shipment of October 15, 1850 to that city. However, the example from New London postmarked July 1, 1850 and reported "untied" but from the reworked plate (Matthies lot 73) requires expertization, for the preceding shipment of January 18, 1850 is too early to have a "reworked plate".

An orange brown on cover postmarked Greenfield, MA December 6, 1850 (Downing sale lot 762, Siegel September 20-24, 1974) probably involves the shipment to Greenfield of July 18, 1850. The 1850 Waukegan, IL example (Wunderlich lot 89) may be from the July 16, 1850 shipment to that city. It suggests some of the more famous, but undated, Waukegan covers, such as the red grid one in the Caspary pair, have to be from 1851 or else late use of a first or second printing earlier in 1850.

The Matthies sale (lot 75) has a "fine impression" example of the orange brown on a cover postmarked Syracuse September 26, 1850, probably from the April 29, 1850 shipment there. There is an example with a "nice" impression postmarked Saxtons River, VT (Matthies lot 76) June 11, 1850 that represents either a carried-in stamp or a suborder from another office, as this town

never got a direct shipment. The logical office would be Bellows Falls which got a shipment June 1, 1850 and is only a few miles away. An orange brown pair, postmarked Providence, RI in April 1850 (Matthies lot 127) probably came from the April 25, 1850 shipment there.

A Baltimore carrier cover with a 5 cent orange brown postmarked May 8, 1850 (Matthies lot 214) appears to involve the April 24, 1850 shipment to Baltimore. The Port Huron, MI pair with light impression postmarked March 13 (Matthies lot 138) is probably dated 1851 and comes from the November 20, 1850 fourth shipment delivery to that city.

It would take additional research into local history to determine whether the Walpole, NH valentine postmarked February 17 with a vertical pair of orange brown 5 cent stamps is from the second printing used in 1849 or the fourth printing shipment of April 11, 1850 used in 1851 (lot 28A, Siegel 1980 Rarities). There is a similar problem involved with the Turner St. Louis covers (lots 26, 27, Siegel 1980 Rarities). The 5 cent brown pair shows a late break that was not known in the handstamp in July 1848, so it is probably a late use of the early shipments in 1849 because of the "sharp impression", while the orange brown is handstamped with the later handstamp, the breaks of which suggest the June 17 date is 1851 if not 1850. It might be from the May 11, 1850 shipment there or the March 1851 shipment.

Bright orange brown—The only bright orange brown dated cover that I can conveniently put into the 1850 fourth printing is an example from Philadelphia postmarked September 3, 1850 (Wunderlich lot 64). If not a late use it would be from the July shipment to Philadelphia.

Earlier printings orange browns—Of the numerous orange browns found postmarked in 1850, a number represent late uses of earlier printings.

A late use from the January 18, 1850 shipment to Troy, NY is found postmarked there January 27, 1850 (Wunderlich lot 12). This is before the fourth printing was available and at a time when first or second printing copies might surface. A second late use of the orange brown is one postmarked Springfield, MA January 6, 1850 (Keller lot 174, Siegel October 22-25, 1968). It should be from the October 9, 1849 shipment. The two orange brown pairs on very blue paper postmarked New York October 4, 1850 (Knapp lot 2191) are described as being from the "first plate". The orange brown on cover postmarked Mobile, AL March 16, 1850 (Knapp lot 2189) could be from no later than the February 6, 1850 shipment—just prior to the order for the fourth printing.

Two late uses of the orange brown from Boston are noted. An example postmarked at Boston April 5, 1850 is described as a "beautiful shade and impression from the re-worked plate" (Jacobs sale lot 803, Siegel September 26-28, 1972) must be misdescribed, for the fourth printing was not sent to Boston until

May 11. This is from the January 31, 1850 shipment which would be a late use of an early plate. There is another Boston example with an "indeterminate impression" postmarked May 15? 1850 (Wunderlich sale lot 61) which is late enough for the fourth printing, barely, but which appears to be another late use, probably from the second or third printing.

Bright orange brown—A late use of this shade from an earlier printing is postmarked Wilkesbarre, PA March 27, 1850 (Downing sale lot 764, Siegel September 20–24, 1974). The first shipment of the fourth printing did not reach Wilkesbarre until May 1850.

Deep orange brown—A cover postmarked at New York February 22, 1850 with a deep orange brown from the "second plate" was sold as Knapp lot 2231. While this may have the clear but fuzzy look of the cleaned plate it cannot be from the fourth printing which was not distributed to New York until March. The January 25, 1850 shipment was of earlier printings.

The 1850 Browns

Pale brown—Chase did not mention a pale brown for the 1850 colors; however, numerous covers make it clear that this was a basic shade in this printing. A number of examples are found used in May 1850.

There is an example postmarked at New Haven May 27, 1850 with the pale brown shade that probably originated in the March 16, 1850 shipment to that town (lot 812 Earnest Jacobs sale, Siegel September 26–28, 1972). Another pale brown copy is on a cover postmarked Richmond May 25, 1850 (lot 479 Siegel October 7–8, 1980), that presumably was part of the April 18, 1850 shipment to that city.

At Cincinnati we have two covers that appear to be from the April 18, 1850 shipment to that city. The first is a "late impression" postmarked Cincinnati June 11, 1850 (Matthies lot 232), while the second is postmarked June 28, 1850 with half the payment in cash (Matthies lot 233). It is also called a "late impression". There is a "late impression" pale brown postmarked Nunda, NY February 10, 1851 but as the last shipment to that town was November 18, 1850, it should be a fourth printing example (Matthies lot 102).

The Wenk collection has a pale brown from the April 11, 1850 shipment to Cambridge, MA postmarked August 16, 18(50). The shipment of August 3, 1850 to Cuyahoga Falls, O. apparently had pale browns, for one was postmarked there August 23, 1850 (lot 169, Siegel October 22, 1968 sale). An example from the Bedford, PA shipment of November 22, 1850 was postmarked at that town January 3, 1851 (Matthies sale lot 106), while a "very late impression" copy from the August 20, 1850 shipment, identified as position 80R1, sent to Great Barrington, MA, was postmarked there January 3, 18(51). Another 1850 "dry impression" example

was postmarked at Middlebury, VT April 27, 1850 (lot 854 in the Tracy Simpson sale Siegel February 14-16 1973).

In the Lester Downing collection we have a pale brown postmarked at Philadelphia August 27, 1850 on a cover to France (lot 773, Siegel September 20-24, 1974). It was sold to Dr. Kapiloff and is apparently from the July 6, 1850 shipment to that city. In the Wunderlich sale we have an example postmarked Chicago November 28, 1850, presumably from the August 8, 1850 shipment (lot 70). In the same sale there is a *light brown* postmarked Syracuse September 12? 1850, presumably from the April 29, 1850 shipment (Wunderlich lot 28, Siegel January 29, 1976).

Brown—The same printing daily runs that produced the late impression pale browns also generated a regular brown, for shipments of the same period contain this shade. A brown postmarked at Savannah July 6, 1850 (Matthies lot 133) apparently came from the May 8, 1850 shipment to that city. The Wenk collection has a brown on cover postmarked May 9, 1850 at Lititz, PA that would appear to come from the first shipment to that town on April 11, 1850, while Wenk also has a Newton, NJ brown postmarked September 24, 18(50) with a brown cancel that seems to have come from the April 25, 1850 shipment.

New York is represented by a brown postmarked along with a carrier stamp on May 14, 1850 (Matthies lot 217), that probably was in the shipment received on May 2, 1850. An August 22, 1850 example postmarked at Troy, NY (lot 22 in the Siegel 1981 Rarities) probably came from the August 14, 1850 shipment to that city. A brown was also postmarked October 4, 1850 at Springfield, MA (lot 309 Haas, Siegel March 15, 1983). This was part of the May 21, 1850 shipment, as it is before the October 4, 1850 shipment was delivered.

The pair of browns postmarked March 14, 1850 at Charleston, SC on a cover to Cuba (lot 519, Siegel October 7-8, 1980) is too early for the fourth delivery and has to be a delivery from the third printing that arrived February 5, 1850 or an earlier printing.

Dark brown—The previously mentioned April 25, 1850 shipment to Newton, NJ apparently had a dark brown sheet as well as the brown, for one with a "gorgeous impression" was postmarked there August 10, 1850 (Matthies lot 154). In the Wenk holding there is a dark brown on cover, postmarked Salina, NY August 19, 1850. This is before that town received a direct shipment of stamps. If not carried in, this presumably was a suborder from nearby Syracuse's shipment of April 29, 1850.

It might be noted the dark browns are sufficiently scarce in 1850 that they may represent late shipments or late uses of the first or second printings, rather than fourth printings.

Yellowish brown—Dated covers enabling me to pin this shade down to a specific printing have not been located, but it is probably akin to the pale brown of 1850. Chase does not report the color and the closest example in the *Color Encyclopaedia* is a dark yellowish brown.

The color is not reported in most major 1847 holdings; however, the Emerson sale included a number of yellowish browns. There were five off-cover examples in the Emerson sale held at Kelleher November 16, 1946 (lots 90, 109, 116, 145 and 191). The last had a town circular date stamp so that we know the color was available at Troy, NY in midyear. (There was a July 2(?) date.) A cover, unillustrated, with a yellowish brown was offered as lot 30 in the Kelleher Emerson sale of February 23, 1939. It was postmarked at New York and directed to New Orleans.

1850 Red Browns

Reddish brown—A number of covers support the thesis that red brown hues were distributed in 1850. It is less clear that these came from the 1850 printing rather than being late shipments of earlier printings. Fig. 10 is an example postmarked at New York June 14, 1850 with red New York grid from the shipment of April 29th. It is the double transfer B variety (90R1) on strongly bluish paper.



Fig. 10.

The 1979 Siegel Rarities, lot 23, represents a red brown pair used from New York to Columa, CA and there forwarded to San Francisco. It was postmarked first at New York October 25, 1850 and should be part of the October 12, 1850 shipment to that city. A horizontal pair of red browns was postmarked at Lockport, NY September 3, 1850 (Haas lot 325, Siegel March 15, 1983). The closest previous shipment to Lockport was May 20, 1850.

Another New York City example is a "worn plate" postmarked October 27, 1850 (lot 486, Siegel October 7-8, 1980). Although just after the October 20, 1850 shipment to New York, the "worn plate" suggests it is from the 1849 printing. Another example of the red brown cannot be fully dated. It is on a circular postmarked New York -7, 1850 (Knapp lot 2286). The month is indistinct.

Three items are recorded from Boston with red browns used in 1850. One with a "sharp impression" is postmarked May 9, 1850 (lot 761 Downing sale, Siegel September 20-24, 1974) that may be the same item sold as lot 181 in the Keller sale (Siegel May 22-25, 1968) as both are to New Hampshire with similar postmarks. This use is just prior to the first Boston shipment that could include the fourth printing and has to come from the January 31, 1850 shipment. It represents a "late use" of the first or second printing.

The second Boston item was postmarked Boston February 10, 1851 (lot 22, Siegel 1979 Rarities). This should be from the January 15, 1851 delivery which may involve the fifth printing or be a late use. The third red brown is postmarked Boston August 26, 1850 (Haas lot 312, Siegel March 15, 1983), and was presumably from the May 11, 1850 shipment to Boston, which should have been fourth printing.

Other red brown uses in 1850 include use on a cover postmarked Bethlehem, PA which received a shipment March 27, 1850 (lot 185 Keller sale, Siegel October 22-25, 1968). Another is postmarked Portland, ME September 14, 1850 (Haas lot 313, Siegel March 15, 1983) that is probably from the August 14, 1850 shipment. There is also an example postmarked at Taunton, MA December 23, 1850 (Haas lot 299, Siegel March 15, 1983). Taunton received only one 5 cent shipment, sent March 28, 1850 and presumably of the fourth printing.

Two items that represent earlier printings come from Philadelphia and Oswego, NY. A "short rate" letter from Oswego to Canada, postmarked March 15, 1850 (Matthies lot 181) could not be a fourth printing, as the first 1850 shipment was March 23, 1850, so it had to come from the October 16, 1849 printing. The Philadelphia red brown is postmarked February 28, 1850 (Haas lot 320, Siegel March 15, 1983). The 1850 shipment of January 5, 1850, from which this presumably came, was supplied from third or earlier printings as the fourth print order had not yet been given when this was shipped. Four covers with red brown stamps used from Baltimore to Freiwalden, Upper Silesia from December 1850 to mid-May 1851 (lot 24, 1970 Siegel Rarities) are from the same find as the Knapp/Krug brown orange discussed earlier.

Pale reddish brown—The only example I record of this shade in 1850 on dated cover is postmarked Wilkesbarre, PA September 24, 1850 (Matthies lot 27). This is one day after the shipment of September 18, 1850 arrived at Wilkesbarre. While the "fine sharp late impression" tends to confirm this is from the fourth printing, it is always possible to be a late shipment from an early printing.

Dark red brown—While several examples used in 1850 are recorded, most can be traced to printings earlier than the fourth. Two singles are known on cover postmarked Mobile, May 16, 1850 (lot 141, Siegel 1981 Rarities). This item, now in the Kapiloff

collection, is dated just prior to the first 1850 printing shipment to Mobile and should be from the February 6, 1850 shipment representing an earlier printing.

The Wunderlich sale, lot 42, has a *deep red brown*, postmarked Syracuse, NY April 22, 1850. This is just prior to the fourth printing shipment of April 29, 1850 and presumably comes from the previous December 5, 1849 shipment. It is described as having a "fine" impression, which may suggest it comes from the 1849 printing.

Finally, there is a dark red brown postmarked Philadelphia December 27, 1850 that logically comes from the November 22, 1850 shipment. This example (lot 22, Siegel 1979 Rarities) is the only dark red brown that appears to be from the fourth printing. It is unique in having a hotel forwarder use in Philadelphia from the Columbia House.

Fourth printing summary: The fourth printing was produced on a cleaned plate so that sharp but fuzzy prints resulted. It is probable that a new chrome orange ink formulation was used, but additional research is needed spectrographically on this point. There was an ink that gives us a definitely recognizable "stressed brown orange" as well as the new brown orange. At least part of the printing was on paper with an unusually high blue tint.

The new printing did have a group of brown (pale brown, brown, deep brown and probably yellowish brown) hues that do not appear to be chemically stressed orange browns or brownish oranges. We also find a number of reddish browns, although there is a somewhat reduced look to a number of these, possibly suggesting they are reduced red oranges or red brownish oranges.

A number of stamps from earlier printings were released during 1850, notably the third printing poor impression gray browns. However, we also find a number of older orange browns that confuses the picture on orange browns that should be from the fourth printing. Thus, careful examination of impression is needed on the orange browns to see if they are from the cleaned plate or an earlier condition. Older stock was most notable in the April and September shipments.

Fifth Printing (December 7, 1850)

The last print order was for one million 5 cent and no 10 cent 1847s. It was apparently placed December 7th as confirmed by Luff's date of Monday December 9, 1850 that is probably a receipt date. However, the official records, Fig. 3, also show a December 4 date.

Referring back to Fig. 4, the left hand page shows the actual shipments during December 1850. A shipment of 200 sheets was made to New York on the 4th and 50 sheets to Albany on the 9th. Other small orders were also filled on the 9th and 10th with the 18th being the first major shipping date after probable receipt of the order. While any of these might have been from the new fifth printing, the first shipments we can definitely assign are

those of December 24th (Charleston 4,000 and Mobile 4,000 stamps) and December 25th (Boston, 6,000). We know that this last was of the new printing for it had a red orange 5 cent 1847—the Ishikawa cover postmarked Boston January 11, 1851.

Fig. 11 shows a cover from the December 24th shipment to Mobile, AL which was used on a “way” letter to New Orleans, received there on February 2, 1851. It is a stressed brownish orange and represents a letter put on board the steamboat from Mobile to New Orleans, for which the extra 1 cent way fee was charged.

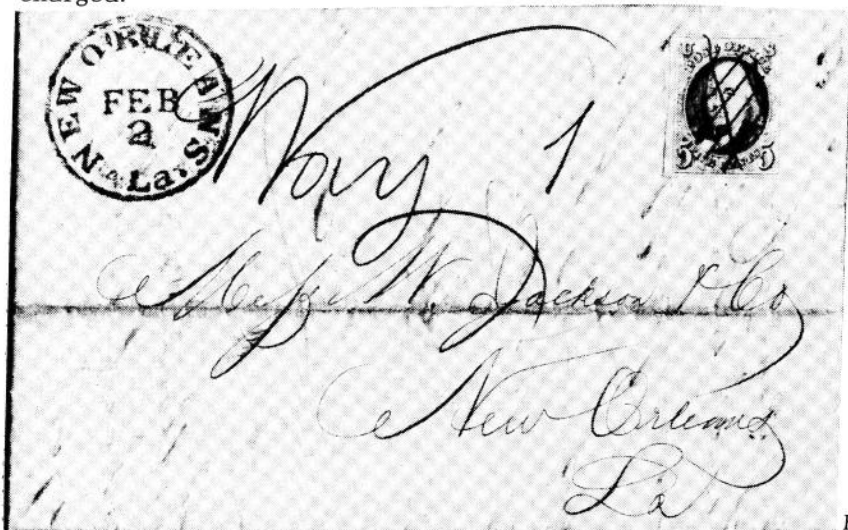


Fig. 11.

Going into the fifth printing, there were some 200,000 stamps in stock from the earlier printings. Some of these may have been used on the 18th of December. The remainder continued to carry over into 1851.

As the total number of stamps shipped to post offices after receipt of the fifth printing was somewhat over 517,000 stamps, it is clear that there would be substantial remainders of this printing, as well as some carryover from the earlier printings. After receipt of this printing, almost 60 percent of the shipments went to the five major user cities of the 5 cent 1847—New York, Philadelphia, Boston, Baltimore, and Albany.

Chase reported the colors of the December 1850 (1851) printing under his 1851 listing, noting them as:

Chase colors

Deep brownish orange
Dark brownish orange

Ridgeway colors

Hazel—11' k
Dark hazel 11' l

Chase's orange (cinnamon-rufous) was listed as an 1850 color. This is the Ridgeway color we now know as red orange.

In *Pat Paragraphs* (pgs. 1471–1479), Elliott Perry comments upon the 1847 orange and orange brown shades. He notes that we are discussing both hue (yellowness and/or redness) and shade

(darkness) of spectrum orange. Adding black to orange or gray orange you get brown. If you add red you get reddish brown and if you add yellow you get yellow brown. Adding gray dulls the color.

In hue terms, orange brown is orange, orange, black. Brown orange is black, orange, orange. Both might be called orange black orange. Darkening the shade moves an orange to orange brown and then brown. Thus the key difference between brown orange and orange brown is more black in the latter. When a touch of red is added as well, you move from red orange to reddish brown orange to reddish orange brown. If the reddish hue gets overpowered, it can move from red orange to brown orange to orange brown.

Chase's notes on the red orange were turned over to Ashbrook and can be found in *Special Services*, as well as in the Ashbrook files at the Philatelic Foundation. He recorded three examples of the red orange.

Red orange—The three Chase examples are (a) a "bright orange" postmarked New York May 6, 1851 and addressed to New Haven—this item would be from the April 15, 1851 shipment to New York which is the fifth printing, shown in Hart's Ameripex Court of Honor exhibit; (b) a brilliant orange on cover from New York to Albany, postmarked April 21—that would also appear to be from the same shipment; (c) a cover with a blue thumbprint "killer" and an Oberlin, O. blue circular date stamp postmarked April 10, 1851—this should be from the fifth printing shipment sent to Oberlin January 17, 1851.

To the Chase three we can add the previously mentioned red orange in the Ishikawa collection postmarked Boston January 11, 1851 from the fifth printing. There is also a red orange postmarked New York April 7, 1851 that should be from the fifth printing March shipment to that city (lot 176 Keller sale, Siegel October 22-25 1968). Two off-cover examples can be seen in color plate I, items 26 and 27. We also have a brilliant example used at Troy, NY with an April date, color plate II, no. 18 that is near the true orange in shade, but doesn't quite make it.

Mentioned earlier was the "almost red orange" with a blue circled 5-bar grid (Matthies lot 52) addressed to Norwich, CT and ascribed to 1850. If the dateline is early in the year, it may well be a misdated 1851 use with the stamp originating at Worcester, MA that received a fifth printing shipment January 4, 1851. Elliott Perry (*Pat Paragraphs*, pg. 699) notes the killer is one found on the Norwich & Worcester R.R. in blue.

There are a number of items described in auction catalogs as "orange" which are probably red orange. For convenience these will be discussed under the oranges.

Orange—The most celebrated of the orange hue stamps is the so-called Slater orange. We first note it in the Worthington sale of August 21, 1917 where it sold to Slater as lot no. 19. It next appears in the Slater sale as lot no. 20 (Kelleher March 23, 1935) where it was described as "town cancel, tiny tear, faint crease". It may well be the example offered for private treaty sale by

Elliott Perry in April 1935 (*Pat Paragraphs*, pg. 537) with the description "orange, 'glorious color' two color cancel, (mighty rare thus)". It has a blue OCT datestamp and can be seen on color plate II, no. 15. It is either a late use after demonetization or an 1850 printing. It was this example that caused Chase to report the oranges as 1850 use (fourth printing).

The Slater orange next appears in the Emerson sale as lot 193 (Kelleher November 16, 1946) where it was sold to Edson Fifield for Norcross. The photo shows there may be two town markings on it. It was described as "extremely fine". Ashbrook noted the color was similar to that of the peel of a ripe orange and, on the basis of the several occasions that he examined it, reports the color as "dark orange, Rufous II-J- Plate 2" according to Ridgeway.

In regard to the Slater copy, Perry reported he had carefully compared it with some 1,200 examples in the Ackerman collection and that the Ackerman holding included every color variety or shade that had been in the Chase, McDaniel, and other collections. He added, "there were only two or three close enough to have come from the same sheet". It is those two or three examples which are likely to constitute what we call "orange" today. One of these is the "Putnam" orange used at New York, color plate II, no. 16.

One such example was offered by Perry in *Pat Paragraphs* May 1945 pg. 1596 described as "so-called orange shade, fine." Likewise we find Ashbrook certifying an orange example in the 1950s which is the example sold in the Frajola McInroy sale of February 1985. It is seen on color plate II, no. 5. A similar shade and blue grid example was lot 76 in the Pope II sale (Fox May 5, 1985). It is a double transfer A, position 80R, showing late style.

Ashbrook's reference files show a possible orange on cover in the Jessup collection that he helped assemble. This item, ex-Stephen Brown (lot 156, Harmer Rooke October 30, 1939) was noted in the Brown sale as "orange, an extremely fine shade and copy, tied by blue Philadelphia grid cancellation." That Philadelphia did have a sheet similar to the orange shade is confirmed by lot 2204 of the Knapp sale where a "brown orange, magnificent shade, quite close to the true orange, tied by blue grid, Philadelphia to Amsterdam" was sold.

Several unused "orange" examples are recorded. First is an unused vertical strip of three sold in the H.C. Brook sale (Siegel March 12, 1943). As Siegel subsequently sold another copy as the "only known", it would appear there is doubt about the color of the Brook item.

The other unused item is the Gibson/Pichel copy (color plate II, no. 17). It was described as an unused stamp "with full original gum" that resides in the same collection as the Slater copy (e.g. the Norcross holding). It was purchased from the Gibson collection by Ward who sold it to Col. Pichel. In the Pichel sale it sold as

lot 55 "unused, true orange, mint fresh, V.F." We next find it as lot 46 in the Lilly sale (Siegel February 2, 1967), where it was called "red orange" and was described as having a

faint horiz. crease and minute black speck on forehead, signed Ashbrook and Purple Handstamp Guarantee of Schlesinger, only known unused copy.

More recently this item shows up as lot 12 in the 1975 Siegel Rarities where it was described as "red orange, rich brilliant color" selling for \$5,500. There is some dispute as to whether the stamp may have been regummed and had a pen cancel removed, according to reference notes of some who examined it.

A "horizontal pair" of the 5 cent 1847 orange was sold as lot 20 in the Worthington sale which was where the Slater orange first appears. As this was before the 1922 examination of the Ackerman and Slater oranges there may be a question about the hue. Ashbrook, who had not yet examined the Slater but did examine this pair, concluded it was not "orange". That comment probably implies it was not red orange as well.

Bright brownish orange—An example with this shade was reported on cover postmarked March 1851 at Boston (lot 1554 Blake sale, Siegel December 9–12, 1969). Boston received a second shipment presumably from the fifth printing on February 25, 1851.

Brownish orange—This was a basic shade of the fifth printing. A Boston cover from the February 1851 shipment with a brownish orange shade is the strip of four, ex-Gibson, sold as lot 142 in the Matthies sale, postmarked June 18. I earlier referred to the New Haven brownish orange postmarked February 4, 1850 on "very blue paper" which may well be a misdated 1851 item, as the very blue paper is associated with 1851 in other cases. A New York brownish orange postmarked April 15, 1851 sold as lot 175 in the Keller sale (Siegel October 22–25, 1958) that would appear to come from delivery of that same day to New York, although it could be from the March 1851 delivery. Another New York brownish orange was postmarked April 23, 1851. This was a horizontal pair on "very blue paper" on a cover addressed to Lockport, NY (Knapp sale 2226).

It is clear that several of the 1851 shipments to Philadelphia included the brownish orange examples. These are shipments of January 5, February 10, April 12, and June 4. The Wunderlich sale has a number of examples that presumably date from 1851 although not all are so specified. Lots 14, 61, 81 (Due 5 example) are undated blue Philadelphia grid copies. Lot 16 is an example postmarked May 1, 1851 to Bellefonte, PA from the "reworked plate". Lot 95 is a vertical pair with grayish cast from the left sheet margin postmarked April 3, 1851. In addition, the Matthies sale lot 215 is a January 1851 example used with a carrier while lot 170 is a blue "5" R.R. type cancel with "fine" impression used in 1851.

Baltimore is represented by a brownish orange position 80R1 (Knapp lot 2177) postmarked May 14, 185-. It is on piece and is presumably from the February 15, 1851 shipment that is the fifth printing. In addition, a nice corner margin piece, 1L1, in *bright brown orange* tied by a red grid and blue Baltimore cds is found as Knapp lot 2219. This is postmarked April 24, 1851 and is addressed to Mt. Lebanon, OH. There is a manuscript "Paid 5" as well.

Several brown oranges are noted from Detroit. One is a horizontal pair with blue grids postmarked April 29, 1851 (Haas lot 324) from the February 5, 1851 shipment. The other, signed by Ashbrook, and described as "rich color light impression" is postmarked January 10, 1851 (lot 21, Wunderlich sale). This is a bit too early for the fifth printing to have arrived and Detroit was still using the October 1850 fourth printing. However, the stamp might have been carried in from nearby Ann Arbor which had received the fifth printing.

There is a brownish orange postmarked April 3, 1851 at Columbus, OH which probably came from the March 24, 1851 shipment there (Matthies lot 88). We also find an example postmarked Portsmouth, NH June 4, 185- with an oily red grid (Haas lot 301, Siegel March 15, 1983) probably from the April 15, 1851 delivery. A brownish orange stamp with late worn impression is used with an Eastern R.R. postmark of May 20, 1851 (Matthies lot 190) on Heard correspondence from Ipswich, MA, suggesting that after the initial distribution to route agents they got stamps from nearby towns. A second Ipswich, MA "dark brown orange" is seen at the bottom of color plate I, no. 29.

One of the more spectacular 1847 covers is the block of four postmarked Fredonia, NY April 27, 185- (Knapp lot 2193) that is now in the Ishikawa collection. Although the Ishikawa book suggests that brown orange is found at Louisville, KY in 1847, from the first printing, I find no other documentation that this color existed before the fourth printing. Knapp describes this block as brown orange but the Ishikawa photo suggests there is considerable sulphurization so that it is not clear if the stamps can be called brownish orange rather than orange brown. The orange Fredonia circular date stamp is recorded otherwise only in October 1850. As Fredonia received its last shipment of 5 cent 1847s in December 1850, just before the fifth printing, this would have to be an 1850 fourth printing use in 1851 to be brownish orange. It could not be brownish orange used in 1850 as the preceding 1850 shipment was from the third or earlier printings.

Fig. 12 shows a vertical pair of the 'stressed brown orange', Pos. 90-100 R1, tied by red '10' handstamps to a cover posted to Baltimore February 8, 185-. The accompanying Philatelic Foundation certificate notes the color as 'red brown' to show the effect of the stressing. It should be from the Baltimore shipment arriving February 7, 1851.

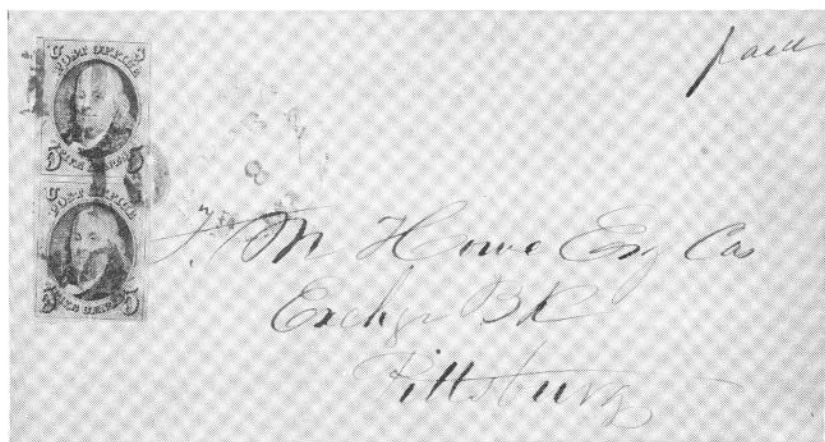


Fig. 12.

Orange brown—A basic color of the fifth printing is orange brown. The shade is different from the earlier orange brown as can be seen by the color plate IV example used from Mineral Springs, W.T. April 10, 1851. Ashbrook's closeup photo, Fig. 13, shows the cleaned plate impression. We find this shade used at New York in 1851 (Wunderlich lot 71) as well as with a "late impression" at Philadelphia (Matthies lot 131). Philadelphia is also known with a *light orange brown* shade (Wunderlich lot 41), probably March 15, 1851 use.

Boston is represented by a "fine impression" example of orange brown postmarked May 6, 1851 from the February 21, 1851 shipment (Matthies lot 18) as well as by a "deep color, gorgeous impression" example with a black grid killer used May 17, 1851 (Wunderlich lot 39). A late use of the orange brown at Boston is in the Wenk holding. It is postmarked July 26, 1852.

There is a Baltimore orange brown postmarked April 24, 1851, ex-Gibson, ex-Knapp from the February 19, 1851 shipment. It sold as lot 21 in the Siegel 1974 Rarities (March 27, 1974). Troy is represented by a cover of the fifth printing received January 17, 1851 and postmarked January 18, 1851 (Matthies lot 30). Several fifth printing examples from Nashville exist from the shipment of December 19, 1850. Matthies lot 126 shows a February? 13, 1851 use while Matthies lot 130 is an example postmarked January 26, 1851. A fifth printing example from the delivery of January 8, 1851 is postmarked at Oxford, NY March 12, 1851 (Matthies lot 77).

Turner correspondence from St. Louis bears an overlapped set of orange browns postmarked June 2, 1851, probably from the March 13, 1851 shipment. This example was in the Wenk collection. Two singles on an ad cover to Canada are postmarked Albany, NY May 24, 1851 (Knapp lot 2209), probably from the February 19, 1851 shipment to that city.

An 1851 orange brown is found postmarked Warren, OH (lot 198 Keller sale, Siegel October 22-25, 1968) with a dark blue grid

not tying the stamp but matching the shade of the circular date stamp. It probably came from the shipment received February 24, 1851. North Adams, MA is represented by a *bright orange brown*, ex-Emerson, example postmarked March 15, 1851 (Matthies lot 57). As the town never received a direct shipment, this is ordered from an office such as Boston or carried in.

A *deep orange brown* shade is reported from LaSalle, IN postmarked May 26, 1851 and tied by a black grid (lot 490, Siegel October 7, 1980). As this town never had a direct shipment, this cover should represent a suborder from another office or a stamp carried in.

There are several 1851 orange browns that probably represent earlier printings. One is an orange brown with "rich color, sharp impression" tied by red grid on an 1851 Providence, RI cover (Matthies lot 74). While it may be a fifth printing, received April 8, it is more likely a late use from the immediate previous shipment. Cleveland has an example of such a late use with two singles, both on very blue paper, postmarked May 5, 1851 (Knapp lot 2225). However, Cleveland had no shipment after the fourth printing one of November 18, 1850, and there were very blue papers used in the fourth printing.

Late Uses of Other Earlier Printing Colors — It seems clear from the color patterns found on 1851 postmarked covers that shipments included earlier printings contrary to the logic that suggests the new fifth printing went on top of the older and was distributed first. This is particularly true of the February-March 1851 shipments.

The last shipment to Boston, received February 25, 1851, contained a number of earlier shades. There is a *gray brown* postmarked September 6, 1851 from the Blake sale (lot 1152, Siegel December 9-12, 1969) while browns are reported postmarked May 21, 1851 (Jacobs sale lot 811, Siegel September 26-28, 1972) with a "fine color, intermediate impression". A *pale brown* shade can be found on a Boston March 1851 cover (lot 861 Simpson sale, Siegel February 15, 1973) as well as one postmarked July 24, 1851 (lot 827 Jacobs sale) for a late use. Another late Boston use is a *brown* tied by a bold small black Boston grid PAID (lot 495 Siegel October 7-8, 1980) that is a post-demonitization marking.

A late use of the *pale brown* can be found at Troy in 1851 (lot 197 Keller sale October 22-25, 1968) while a *black brown* is reported used at Pittsburgh April 6, 1851 (Knapp 2212) with a description that makes it sound like a first printing example.

The February 10th shipment to Philadelphia also apparently included earlier printings. We find a *red brown* postmarked there February 28, 1851 (Haas sale lot 320). The March 3rd shipment to Cincinnati also had red browns for we find one postmarked May 16, 1851 in that city (lot 28 of the Krug sale, Siegel May 21-22, 1958). At the same time the February 5, 1851 shipment to New Haven had a *brown sheet* for we find a late used example

postmarked December 3, 1851 in that city (Haas lot 307). The February 5, 1851 shipment to Chicago also contained "late impression" browns for an example is found postmarked there April 7, 1851 (Matthies lot 87).

It is probable that the January, March, and May deliveries to New York consisted primarily of earlier printings than the fifth. We find a red brown example postmarked at New York February 4, 1851 (lot 140, Siegel 1982 Rarities), while an "intermediate impression" red brown, probably originating at New York, is found in June 1851 in conjunction with the Troy steamboat marking, tied by a blue grid (Matthies lot 211). As New York normally supplied the Montreal office, it is probable that the dark gray brown pair on very blue paper postmarked Montreal May 2, 1851 came from New York (Caspary lot 119, Harmer January 16-18, 1956). A late use brown postmarked September 6, 1851 at New York is found as lot 496 in the Siegel October 7, 1980 sale. This has a slug date in the circular date stamp.

A red brown is found used at Quincy, IL, March 28, 1851 (Matthies lot 48) that is an apparent hangover from the fourth printing shipment received there June 3, 1850. Another fourth printing example is a "late impression" red brown postmarked Columbus, OH March 19, 1851 which had to come from the previous November 5, 1850 shipment (Matthies lot 32). An orange brown postmarked Taunton, MA May 8, 1851 (Matthies lot 159) is also presumably from the fourth printing which was the last to that city, shipped March 28, 1850. The "untied chocolate" postmarked at Scitico, CT May 1851 (Siegel April 20, 1976, lot 527) would also appear to represent an earlier printing, if the stamp belongs.

Looking at the above fifth printing data in total, it appears that that printing consisted of orange or orange red stamps in hue, with shades ranging from bright brownish orange to brown orange on to light orange brown, bright orange brown, to orange brown and deep orange brown depending upon the quantity of black in the printing ink. All seem to come from the chrome orange or chrome yellow dyestuffs.

While there are browns and red browns as well as some other colors, their concentration in the February-March shipments suggests that they come from earlier printings rather than the 1850 fifth printing. A spectroscopic test to see if chrome orange is a component would confirm this.

The use of earlier printings for much of the shipments made in 1851 is a partial explanation of the comparative rarity of the brown orange and red orange shades despite the fact that the fifth printing was a large one. It is also probable that the remainders that were destroyed were heavily of the rare orange shades.

The Double Transfers

Brookman assumed that there was extensive reentry made by transfer at the time of the cleaning. One result would be the "C"

and "D" double transfers that he reports are quite scarce.

It is possible that some reentry was done at the time the plate was reconditioned. Perry noted in regard to the plating of the 10 cent 1847 that he found some 212 different stamps out of the 200 positions on the plate. The additional items were those where there was a sufficient change in characteristics between the early and late state to create what seemed to be a different stamp. It is probable that a similar change will be found in the 5 cent stamp.

Brookman's comments upon both the scarcity of the "C" and "D" double transfers and the probability that they were generated in the reconditioning process need to be challenged. Perry found six "double transfers" in the 10 cent plating, of which four were remarkable enough to win them catalog status. In the 5 cent 1847 we find five double transfers of which four are cataloged. The Scott catalog illustrations are adequate to identify the A, B, C, and D transfers, although better illustrations can be found in Brookman.

The 10 cent shifts or double transfers are positions 1R, 2R, 31R, 41R, and 6R as well as 2L. It will be noted that they appear to come in pairs which is a result of the way in which entries are made onto the plate. The 5 cent double transfers are labeled with letters A through E and an unidentified and unlettered one. Double transfer A is position 80R and recognizable from the double transfer line of the frame at the top right and bottom right. There is an extra line curved into the design from the frameline at the upper right opposite the letters "CE" of OFFICE. Both 5's and the "O"s show traces of shift.

Double transfer B is position 90R, immediately below A and probably the first entered. It is a twisted double transfer with the doubling evident at the upper right frameline and lower left. Particularly characteristic is a dramatic vertical line in the margin outside the frameline opposite the left "5". Both 5's show strong doubling lines while the upper left portion of the "U" shows the shift.

Both the A and B shifts are known to have been present during the initial print run. In the Pope II sale, Fox May 4, 1985, lot 113 is a cover postmarked Philadelphia July 21, 1847 to Mt. Lebanon, OH with an 80R1 "A" shift. This should be a 10 cent rate and there is a stamp missing for the over-300 mile rate. Lot 112 is a 90R1 Type B shift postmarked at New York August 14, 1847 on a cover going to Liverpool. There are other examples to substantiate these. Lot 151 is a vertical pair of 90-100R1 from Baltimore to Pittsburgh February 8, 18?, probably the fifth printing (Fig. 13). A late impression 80R1 was previously reported postmarked January 3, 1851 showing that this double transfer survived the reworking of the plate.

Another double transfer that has generally been conceded to be from before the reconditioning of the plate is the "Mower" shift "E" transfer. It is not cataloged but Ashbrook noted,

Some of the lines may be scratches but the principal ones are evidently traces of a former entry. Note the curve in the left '5'.

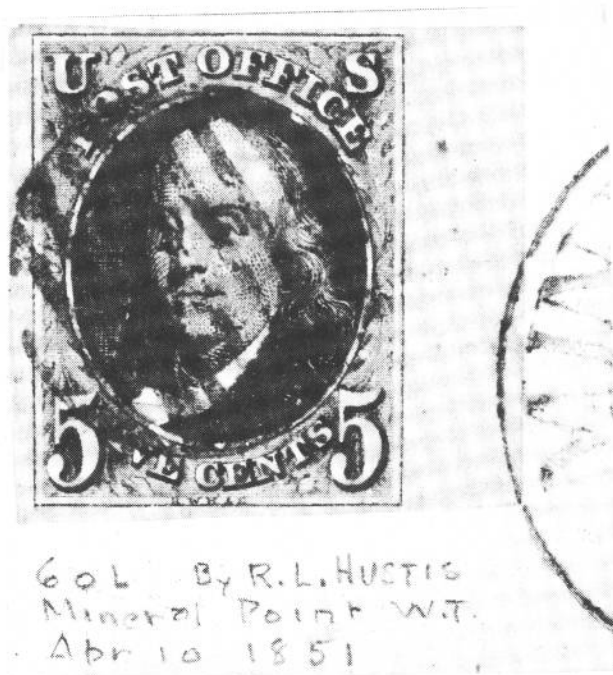


Fig. 13.

Ashbrook reported locating five examples of this shift, while Duane Garrett reports 10 examples identifiable by a double line scratch next to the left trefoil, as well as a heavy position dot at the tip of the mid-trefoil. There is a small double line across the right side of the "U", as well as across the top of the "T" of POST (see drawing, Fig. 14). A cover is known postmarked November 12, 1848 so that this can be dated to at least the second printing. An off-cover example in gray-brown with red grid is seen as lot 78 of Pope II (Fox May 4, 1985). Another copy is recorded from New York City January 6 to Rensselaerville, NY with pale brown shade, so use is 1848-49; presumably the second printing, Fig. 15.

Double transfer "C" is one that students have suggested was introduced when the plate was reworked in 1849-50. It is a twisted transfer with elements of all four framelines showing traces of the shift. These twisted framelines are particularly notable at the bottom. Both "5" figures show traces of doubling as does the "S" of U.S. Like the Mower, it is currently unplated, but it may well exist in a multiple with one of the other transfers. I record at least six examples, one of which is on a cover from New York to Canada postmarked November 1847 so we know it came from the first printing.

The "C" transfers that I record are: (1) the copy with parts of two grids illustrated as Fig. 44 in Brookman; (2) a pair in the brownish orange shade showing it came from the reconditioned state of the plate (lot 78 in the Caspary sale, January 16-18, 1956) where the left stamp is the "C" transfer; (3) the example from the Pope collection shown as lot 76 in the Fox sale of May 4, 1985, with a blue grid; (4) the Hammett copy illustrated in *Stamp Spe-*



Fig. 14.



Fig. 15.

cialist article by Ashbrook on double transfers; (5) the aforementioned pair on cover in the red brown shade used to Canada and postmarked at New York (lot 868 of the Simpson sale, Siegel February 14, 1973). The right stamp of this is the "C" transfer; 6/ per canceled example sold as lot 13 in the Steve Ivy May 26, 1986 auction.

From these six examples we know that the "C" is not only consistent from the early to late state of the plate but that it is not from the border area of either side of the left or right pane and that it is not from the last four vertical rows of the left pane as neither it nor the stamp to left or right of it contains the dot in "S". We can thus eliminate at least half of the left pane. The Emerson/Burroughs block of 30 does not show this variety and

thus eliminates another ten positions from the left pane, making it likely that the "C" transfer is a right pane position. As none of the examples I have seen show stamps above or below, it is not possible to completely eliminate the sheet margin examples, but as students have attempted to put together sheet margin examples, and none has reported a double transfer, we can probably eliminate those positions on both panes as contenders for the location of the "C", "D" and "E" transfers.

I have not yet been able to locate a cover with a tied "D" transfer, but the reports that only one or two are known are incorrect, for I record at least five. It also appears to be from the first state of the plate, for the colors—in the few cases where color is described—are those associated with the early state rather than the reconditioned plate.

The "D" transfer is a twist transfer with all four framelines showing evidence of the doubling. It is particularly detectable at the lower left and upper right. Also the "U" of US and the two "5" figures show evidence of the doubling. Unlike the other transfers discussed, there is also doubling in the background behind Franklin's head under the word OFFICE. The right frameline is quite weak.

Perhaps the most significant of the "D" transfers is the block of four found by (1) Lambert Gerber of which it is the upper left. As this block shows two stamps below, we can be sure it does not come from the bottom two rows of the plate. We also know from the lack of a dot in S in it or the copy to the right that it does not come from the last three vertical rows of the left pane.

The other four "D" transfers I record are: (2) the Emerson pair with the "D" at the left illustrated in Ashbrook's article on the 5 cent double transfers in the *Stamp Specialist* where the Gerber block example can also be seen; (3) a red brown example with a New York grid from a new find offered as lot 16 in the Siegel 1976 Rarities; (4) the example illustrated as Fig. 46 in Brookman; (5) a red brown example with red grill offered as lot 77 in the Pope sale Fox May 4, 1985.

Having examined the recorded double transfers of the 5 cent stamp, I conclude that there are none that can be definitely assigned to the reworking of the plate. The current evidence is that all were there in the first state if not the first printing.

In discussing his plating of the 10 cent 1847, Perry noted that stamps from many positions had weak or broken frame lines. A similar comment might be made about the 5 cent, although the adjective "many" may not apply. Perry found that all the stamp designs of the 10 cent were recut to some extent as regards the frameline. Examination of a number of the 5 cent stamps suggests that at least some recutting can be detected upon a number of them. Unfortunately, only sharp impressions permit one to classify the stamps by this recutting, so not as much work has been done toward the plating as might have been. It is not clear

whether additional recutting of the frames was done at the time of reconditioning the plate. Owners of the brownish orange and late orange brown shades of the stamp need to examine their copies to see whether there are strong recuts on any of the framelines.

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5 CENT 1847 COLORS BY PRINTING

First Printing

Dark brown	Deep orange brown
Chocolate	Red brown
Deep chocolate	Bright red brown
Black brown	Deep or dark red brown
Seal brown	Brown
Walnut	Olive brown
Orange brown	Gray brown

Second printing

Red brown	Orange brown
Dark or deep red brown	Gray brown
Pale brown	
Brown	
Deep brown	

Third printing (Worn Plate)

Reddish brown	Bright brown
Pale or light red brown	Pale brown
Bright reddish brown	Brown
Dark reddish brown	Gray brown
Orange brown	Purple or olive brown

Fourth printing (Cleaned Plate)

Pale brown, light brown	Bright orange brown
Brown	Orange brown
Yellowish brown ?	Reddish brown
Brown orange	Light or pale reddish brown
Stressed brown orange	Dark reddish brown ?

Fifth printing

Brown orange	Orange brown
Reddish orange	Bright orange brown
Bright brownish orange	Deep orange brown
Orange	Light orange brown
Stressed brown orange	

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