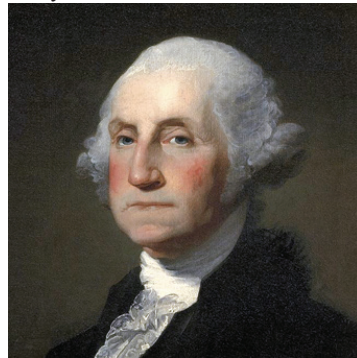


The earliest documented use of a U.S. 1847 issue, the 10¢ issue, used July 2, 1847, on a legal size envelope addressed to the Marion County, Indiana, Circuit Court—discovered in 1972 by a tax consultant between the pages of a copy of “Annotated Indiana Statutes” in his library.

The subjects were well chosen: “The Father of our country” on the 10¢ stamp, and the first Postmaster General on the 5¢ stamp. The 5¢ and 10¢ 1847 stamps were printed by the firm of Rawdon, Wright, Hatch and Edson of New York City. The first delivery was to New York City on July 1. (The firm’s initials are printed at the bottom of each stamp, see page 3.)



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



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



These essays are a combination of engraved portions (portraits, “Post Office” and “Five Cents” on both stamps), wash drawings (re-



mainder of Franklin stamp), and ink (lettering in corners of Washington stamp). The engraved portions are mounted on a cardboard to which the wash drawings and ink work was applied.



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

Printing

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



One of two known straddle examples of Scott 1, with the gutter and a portion of the stamp across the gutter. Without the presence of the cross-gutter stamp a “gutter” might be just a wide sheet margin. (See page 3 for an even more remarkable example.)



This cover, with a straddle-margin 10¢ 1847, shown in a magnified detail that shows a portion of the cross-gutter stamp was what led Elliott Perry to conclude that the stamps were printed on sheets of 200 and cut into left and right panes of 100. Until then, it was believed they were printed in sheets of 100.



On this cover the left margin had been folded under the stamp, affixed in the upper left, cancelled and tied to the cover there. The stamp was removed from the cover, unfolded, and hinged in place unfolded. Note how there is a gap in the cancel, where the folded under portion of the stamp was not cancelled. The enlarged photo superimposed on the cover clearly shows in the lower left a portion of the cross-gutter stamp.

One plate was used for printing all of the approximately 3,700,000 5¢ stamps; likewise for the approximately 865,000 10¢ stamps. The 5¢ stamp was primarily printed in a shade now described as red brown; the 10¢ stamp was printed in black.

While the impressions for the 10¢ are more uniform in color and in the quality of the impressions, the 5¢ stamps are a study in shades and sharpness. Here again—and in part because of the wide range of plate impressions—the early belief was that the 5¢ was printed from copper plates, copper wearing relatively easily, while the 10¢ was printed from steel plates. It is now believed that steel also was used for the 5¢ plate, with the difference between the 5¢ and 10¢ print quality and consistency being due to:

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

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

Paper, etc.



Left, 10¢ black; right, gray black



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



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

The paper used for the 5¢ and 10¢ 1847 stamps was an unwatermarked, thin wove bluish paper. The color of the paper stands out on a 5¢ stamp much more than it does on a 10-center. References in descriptions of individual stamps sometimes refer to “bright white” paper, but Brookman theorizes that there is a better chance that this started as bluish paper but lost its chemical bluing, with a slight chance that some of the paper might have been white, in part because Rawdon, Wright, Hatch & Edson used a white paper for the New York Postmaster’s stamps.

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



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

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

A cover to Great Falls, N.H., with a 5¢ 1847 tied by a red "Boston 6 Sep. 3cts" integral rate circular datestamp and small black "Paid" in grid, used more than



two months after the 1847 issue was demonetized effective July 1, 1851. The "3cts" and small "Paid" markings were not put into use until after the 1847 issue was demonetized. This cover is from the Seven Oaks Collection, which also contained a cover with an 1847 5-cents used July 14, 1854 from Eagletown, Arkansas (Indian Territory).

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

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

Covers & Usages

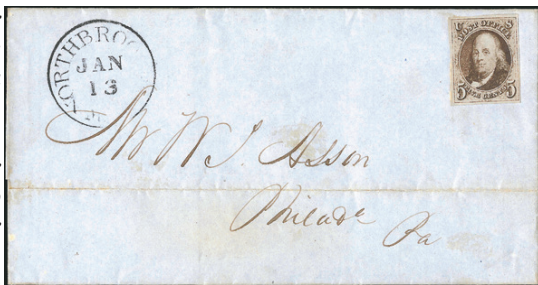
The usages of the 5¢ and 10¢ 1847 are of such a magnitude that they are beyond the scope of this "Fabulous Firsts" article. Following are just a few of the many examples of important and interesting usages that can be found in a study of the 1847 issue.

One of the most important and valuable of all 1847 Issue covers, it bears a strip of five of the U.S. 5¢ 1847 used in combination with a Canada Beaver (Sc. 1).



Mailed from Canada to London, England, via the U.S., the Canada stamp paid for the inland Canada postage; the U.S. postage overpaid by 1¢ the domestic U.S. postage (5¢), sea rate (16¢), and Great Britain fee (3¢).

A rare cover with a 5¢ affixed to a folded cover, uncancelled. The cover itself is of no particular consequence, sent from North



Brookfield, Mass. in 1849 to Philadelphia, Pa. The stamp, on the other hand, has full to large margins all around. It was offered in a 2011 Siegel Auction with a description that included, "a most unusual occurrence for an 1847 stamp to be left uncancelled on a cover by both postal officials and 162 years of collectors, with 1989 P.F. certificate, Scott Retail as unused without gum...\$2,400. It sold for \$5,000, plus the 15% Buyer's Premium.



The "Rush" Cover, bearing a strip of six of the 10¢ 1847 issue, sold for \$1.38 million dollars (including the 15% Buyer's Premium) in a



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

An 1847 10¢ used from Canada, cancelled by a Montreal 7-ring target. There is a red "Paid" straightline handstamp applied at Montreal under the stamp, and



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

The United States Reference Manual The 1847 Issue and 1875 Reproductions

by John F. Dunn

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

The 1847 5¢

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

“A portrait of (Benjamin) Franklin from a drawing by James B. Longacre [source later changed, see photo below], three-quarters face looking left, white neckerchief and fur collar to coat, the ground enclosure surrounded by a faintly engraved wreath of leaves, on which are the letters ‘U’ and ‘S’

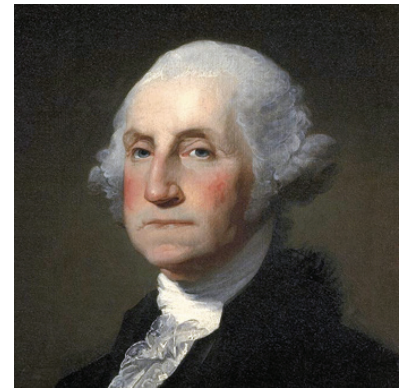


The source of the 5¢ design has subsequently been ascribed to this portrait by Joseph S. Duplessis

placed in the left and right upper corners, respectively, and in each of the two lower corners a large figure ‘5’. On a line curved with the upper portion of the medallions are the words ‘Post Office’, and following the lower line of the medallion outside the enclosure the words ‘Five Cents.’ A border of fine straight lines surrounds the entire stamp. Color, light brown.”

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

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



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

The 1875 Reproductions

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

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

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

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

These apparent contradictions are explained by another:

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

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

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

Following protests from dealers, owners, and traditionalists, and even though purists still insist they should not be included among the General Issues, in 1994 they were placed back with the General Issues, but in their own section with all of the other 1875-1885 Special Printings. In the 1998 Specialized and in the 1999 Volume 1, the Special Printings section was discontinued and, for example, Scott 3 and 4 are listed immediately following Scott 1 and 2. This restores the Special Printings to their status before the first round of changes were made in 1994.

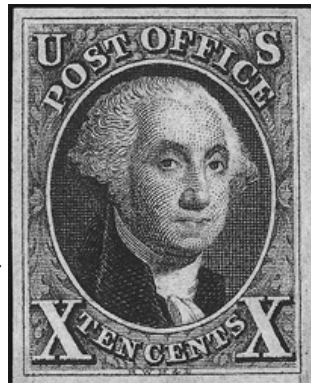


A \$5 note of the New Jersey State Bank at New-Brunswick. The die cut designs used for this and other currency notes were the same as those used for the 1847 Issue.

The 1847 10¢:

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

“Portrait of Washington from Stuart’s painting, three-quarters face, looking to the right, white neckerchief and black coat, faint wreath of artificial leaves surrounding the enclosing lines of the medallion and extending to the



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

2021 Scott Specialized

Scott #	Quantity	Unused value
1847 5¢, #1	c. 3.7 million	\$6,000
1847 10¢, #2	c. 865,000	35,000
1875 5¢, #3	4,779	900
1875 10¢, #4	3,883	1,150

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

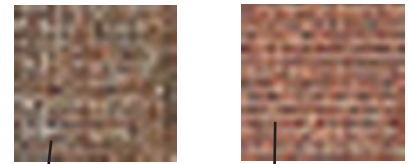
- For both values, the Reproductions are slightly shorter and a bit wider than the First Issues.
- The initials “R. W. H. & E.” below the central medallion on the First Issue, are more legible than on the Reproduction.



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

There are other identifying differences. For the 5¢ stamp:

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



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



For the 10¢ stamp:

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



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