

THE  
STAMPED ENVELOPES,  
WRAPPERS AND SHEETS  
OF THE  
UNITED STATES

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STAMPED ENVELOPES,  
WRAPPERS AND SHEETS  
OF THE  
UNITED STATES

BY

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A COMMITTEE OF THE NATIONAL PHILATELICAL SOCIETY.

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## PREFACE

AS long ago as 1884 the National Philatelic Society appointed Messrs. R. R. Bogert and Joseph Rechert a committee to prepare a list of the Stamped Envelopes, Newspaper Wrappers and Letter Sheets of the United States. The task of exploring the whole field thoroughly and of consulting the principal collectors both of this country and abroad, though earnestly pursued, has proved to be a much greater task than was anticipated. In the meantime, Mr. John K. Tiffany, who was in possession of many valuable notes of the contents of old collections now dispersed, and other material of an historical nature collected by him during many years, had been preparing for publication a work on these issues of the United States as a companion to his History of the Adhesive Postage Stamps of that country. At a conference of these gentlemen at the Boston Convention of the American Philatelic Association in 1888, it was thought to be undesirable that two works covering similar ground should be issued, and at a second conference, held in New York, a plan for the consolidation of the two works was agreed upon. This was found to necessitate the re-writing of parts of both, and the further investigation of some controverted points, thus causing further delay. Absolute accuracy is hardly to be expected in a work of this kind, and little original matter must be looked for at this date in a reference list of United States Envelopes. Every endeavor has been made to make the list as accurate as possible, and no variety has been listed, the existence of which has not been fully established, with a few exceptions, which have been carefully noted and the reasons for listing them given. All accessible sources of information have been carefully examined, and the works of Pemberton, Freeman, Casey, Horner and Coster, have been freely drawn from, collated and tested. Some of the most advanced collectors have been consulted and their collections carefully studied, among whom may be named Messrs. Ackermann, Brock, Colket, Hanes, Harrison, Holton, La Tourette, Sanford, Tapling, Terrett, Van Derlip, and Walker, to whom the thanks of all who use this list are due for valuable additions to its accuracy. Some new light, it is hoped, has been thrown on the history of various envelopes, but additional accuracy of detail and a better plan of classification, which, with the reasons for its adoption, will be fully explained in the introduction, must be the chief claim of this list for recognition.



## INTRODUCTION.

THE more general use in the United States than elsewhere, of envelopes officially stamped, for postal purposes, is probably largely due to the care that the department has taken, ever since it introduced them in 1853, to supply such a variety of denominations, sizes and qualities, that every reasonable public demand has been satisfied.

The number of varieties in each series, arising from impressing the different values of similar design on a number of different papers, and the number of different designs of each value in succeeding series, has always been attractive to the collector of cut specimens, while the large number of sizes, the variety of shapes in the same size or similar ones, the color and quality and varying watermark and mode of gumming of the entire envelopes, has made their collection both interesting and puzzling to those who have studied them. The use of so large a quantity of paper, and the necessity of using more than one die of supposedly identical design, or knives of the same pattern, and other accidental variations in so large a manufacture, have produced numerous varieties which afford a field for research that seems well nigh inexhaustible. To attempt to catalogue every minute variety that has resulted from the combination of minute variations in the dies, the ever varying gradations in the shade of the impression and paper, the accidental differences in the characteristics of the paper, its hardness or softness, the position or defects in the water lines or watermark, must necessarily result in incompleteness on the one hand and confusion on the other, for each collector will, after all, decide for himself which of these minor varieties from recognized types are of sufficient interest to be added to his collection, as good fortune or patient search brings them under his notice. This introduction and the notes in this work will attempt to point out what are the important or intentional and typical varieties which alone will be numbered in the lists, and also the nature and character of the accidental or minor varieties which the collector of such varieties may expect to find. No collection, however large, that has been examined by the compilers has contained all the minor varieties that may be found in others, and the majority of collectors will be content with the collection of the varieties listed.

In the study of stamped envelopes, all collectors soon learn to recognize at a glance the denominations of the stamped impression, and to distinguish the different designs and prominent dies of each, and to place them in the proper chronological order. The correct basis of a reference list, therefore, appears to be the denominations, subdivided primarily by the design, all the various varieties of each design of each denomination, whether dependent on variations in the die, color of the paper or impression, or on the size or quality of the envelope, or the shape of the knife, mode of folding, gumming or water mark, being thus grouped together.

The order in which the several values of the same design and of the several dies of the same design and value should succeed each other in the list, has been determined by the chronological order of their issue rather than by their numerical value. When, however, the marked variations in the watermark and mode of gumming in the Plimpton issues indicate that the envelopes belong to different series and periods, it has been considered more convenient to divide the groups and arrange each separately. In a few instances, heretofore unnoticed, but fully pointed out in the history of each series, the same design of certain values really formed part of several series. The dates of the issue and discontinuance of these have been noted in the list, and all their varieties noted together, though doubtless had the record been preserved, some characteristics would probably be found that would enable even these to be properly sepa-

## INTRODUCTION.

rated. This arrangement, it will be found, does not separate those values and dies heretofore considered as forming the several series.

The Newspaper Wrappers, Letter Sheets, the Envelopes of the War and Post Office Departments, etc., have also been listed separately.

In the manufacture of the envelope, however, the paper comes first, and therefore in the introduction the general character of the paper, with the succeeding changes in its color, quality, watermark, etc., have been first treated, then the various forms and sizes into which it has been cut, and the variations in the various forms or the knives by which they are cut, and the mode of gumming and make-up will naturally follow and be described as fully as possible. Then the designs adopted, and the dies of each used for impressing the stamps on the envelopes, and the marks or tests by which each may be distinguished from other similar dies will be carefully described, and in each case all variations from the normal type will be carefully pointed out, taking each type in its chronological order.

The various elements that make up the envelope having been thus generally treated, the history—so far as it has been ascertained—of each series, and the designs, dies, values, sizes, knives, paper, color, and watermarks characteristic of that series will be specially commented on.

The lists of the typical varieties of each denomination of each series, or only those varieties which all collectors will recognize as necessary to a complete collection will then follow, as it is very confusing to find in a numbered list, minor varieties that the collector does not consider worthy of notice, and each specialist will find it necessary in the end, and more convenient in practice, to class such minor varieties as are shown by the text to be possible, and as he may chose to collect, under the number of the typical variety catalogued. The introduction of notes into the list has been avoided by references in the headings or in the margin. The Reference List will be followed by tables, that those who desire to know at a glance all the dies and papers that appear on a certain size or knife may be directed at once to the number of each in the List.

# UNITED STATES ENVELOPES.

## CONTRACTS.

THE United States Post-Office Department has never made the envelopes issued by it, but has always contracted with some envelope manufacturer.

From 1853 to July, 1870, all United States Stamped Envelopes were made under contracts between the Department and George F. Nesbitt & Co., of New York, which had been extended from time to time by order of the Postmaster-General, and had given rise to much contention. From July, 1870, until late in October, 1874, George H. Reay, of New York, furnished the envelopes; since which date the Plimpton Manufacturing Co., of Hartford, Conn., either alone or in connection with the Morgan Envelope Company, of Springfield, Mass., have been the Contractors. The Government Schedules generally designate all the envelopes made under the same contract as the "series of" such and such a date, but occasionally, when new values or sizes or qualities of envelopes were added, new schedules were necessary, and the envelopes they mentioned were designated as the "series of" a new date. These schedules are arranged by sizes being mere price lists, and the price depending upon the size and quality of the paper, plus the value of the stamped impression. Changes in the form of the knife and the design of the impression have generally marked a change of contract, but are not particularized in these schedules, which are therefore little guide to the existence of those varieties that interest collectors of uncut envelopes. It must be also borne in mind that only those envelopes that were called for were actually made, and that frequently more were made than were necessary to fill the order given, and were used to fill the next order that came, which, if made when called for, would have had different characteristics. Many of these things have, however, been learned by collectors. The dies used by each of the manufacturers are readily distinguished, and divide the long list into three grand divisions—Nesbitt, Reay and Plimpton envelopes. Similarity in the design of the impressions of different values, combined with peculiarities in the make of the envelopes, the shape, or the nature of the paper, again divides the Nesbitt envelopes into four series, the Reay into one, and the Plimpton into eight series.

## PAPER.

IF the contracts made with Nesbitt & Co. are examined, they are found to specify only that the paper was to be "specially manufactured, and of approved quality." In the schedules it is called white, buff, at first of one and then of two qualities, for envelopes, and manila for wrappers.

If two "specimens" from different "specimen sets," printed with the same designation of quality, size, price, etc., are compared, there will be found frequently much variation, while a comparison of similar envelopes from various collections will reveal all sorts of variation in weight, thickness, texture and shade of the paper, distance between the laid lines or the waterlines, etc., etc. The whites are of various tones, thicknesses, surfaces; the buffs are any shade not white, including the ambers, fawns, creams and orange of late makes; manila is equally variable in shade and still more in quality.

Under the Reay Contracts the provision was that the envelopes must be "equal in every respect to the samples furnished bidders." Three qualities for envelopes and one for wrappers are recognized in the Schedules. White, amber and cream, first quality; amber and cream of the second quality; amber of the third quality; with orange for circular envelopes, and manila for wrappers, are the official distinctions. While there is very much less variation under this contract, still the varieties in tone are numerous.

Under the Plimpton Contracts, from 1874 to 1878, the same provisions existed, blue however being substituted for amber third, after July, 1875.

In the contract of 1878, the paper was required to be made according to a prescribed formula, and to weigh 50, 43 and 37 pounds to the ream of 500 sheets of 22<sup>1</sup>/<sub>2</sub> x 30 inches in size, or in that proportion. Nevertheless there is nearly as great variation in tone as before. The Third Assistant Postmaster-General in a letter in 1885, observes on this subject: "My experience and observation had been that in determining whether envelopes that should be offered for inspection and acceptance, were equal to the requirements of the contract when judged merely upon sample, it would not be safe to depend upon the judgment of even the best experts, among whom wide differences of opinion might exist.\*.\*.\* If the envelopes are accepted by the agent, and shipped to destination, the contract is executed."

In view of these facts the collector must recognize that such variations in the paper as hard or soft finish, rough or smooth, highly surfaced, coarse or finely laid, thick or thin, as well as all the variations in tone, such as pure white, faintly toned white, rosy white, bluish, creamy or amber white, etc., etc., are purely accidental incidents of manufacture, and the attempt to

catalogue and distinguish by verbal description each and every one of them can only result in failure and lead to confusion. Where there are very marked distinctions the fact will be mentioned in the notes.

To the names of colors used officially in the Nesbitt, Reay and early Plimpton contracts, the later schedules add "fawn" and "oriental buff." The former includes a wide range of shades, and many of the latter are not to be distinguished from the shades of the so called "cream" of the Reay period. In reports and elsewhere, the peculiar paper used for Post-Office Department envelopes is said to be canary; it also varies widely in color. A catalogue ought to designate by the same name, the same color in every instance, but, while a new nomenclature might more accurately designate the colors actually employed, less confusion it is conceived will arise from the retention of the official terms, except in those cases where buff in the schedules includes what was later known as amber, or cream, or fawn, and what is known to collectors as orange.

*White* will then include all paper intended for that color, whatever its tone.

*Amber* will include all paper of a slightly yellowish tone.

*Canary* will include all paper of a golden yellowish tone.

*Orange* will include all paper of a reddish yellow tone.

*Buff* will include all shades of brown under the Nesbitt issues, distinguished when necessary as creamy buff, salmon buff, etc.

*Cream* will include all brown shades of the later issues with a tendency to red tone.

*Fawn* will include those brown shades which had at first a decided slate tone, and later a slight tone.

*Blue* will include all shades of that color.

*Oriental Buff* is the Government designation of the cream paper used in October, 1886, and since, and is retained in the lists.

*Manila* is rather a quality of paper than a color, as it includes all the coarser papers used for wrappers, as well as the cheaper envelopes of the current issue.

## WATERMARKS.

WITH rare exceptions the paper employed for U. S. stamped envelopes, whatever its other peculiarities, is a laid paper, showing, when held up to the light, a series of alternate light and dark lines, called the "laid lines," crossed by a series of broader "cross lines" much further apart. With few exceptions, this laid paper also bears an official watermark, the letters also appearing lighter than the rest of the paper when held to the light.

**WATERMARK A.**—Under all the Nesbitt contracts the watermark consisted of the letters P, O, D, in one line, with U, S, beneath them, all in outlined Roman capitals, and was many times repeated on the same sheet. A careful examination shows that not only do the laid and cross lines vary in fineness, but the cross lines are at different distances apart, both in different specimens and in the same specimen, the range being from  $37\frac{1}{2}$  to 15 mm., and there are at least eight different prevailing arrangements. The distance from the extreme left of P, to the extreme right of D, varies from 58 to 43 mm., two or more varieties often appearing on the same specimen. The letters are of different heights, 13 or 12 mm., at different distances apart, of slightly different shapes, generally those of the lower line touch those of the upper line, but not always, and are set at different angles to the cross lines, and sometimes on only one cross line, sometimes on two, and often on three. The distance between one set and another, vertically, varies, as does the distance between two rows of these sets, and there are one, two, three, or more, free cross-lines between them. To enumerate all these variations would be as hopeless a task as to attempt to designate all the shades of color or the variations in the texture of the paper. The varieties illustrated show the principal differences that may be looked for.

In A<sub>1</sub> it will be noticed that the letters are set at right angles to and upon one or two cross lines, which are from 30 to 35 mm. apart. They are about 14 mm. high, and the distance from left to right is about 56 mm., while the next set of letters is 21 mm. below them. This is found only with Die 1, white paper, and is undoubtedly the earliest.

In A<sub>2</sub> it will be noticed that the letters are set at an angle of about 30° with the cross lines; the P, of the lower line always falls to the right of the S, above. The top of P, is sometimes on a line with the bottom of the S, and sometimes below, from 2 to 6 mm. There are numerous varieties of this watermark, such as P, and U, cut by one cross line and D, by another, or U, and D, each cut by a cross line, or only one cross line cutting, D, P, O, S., O, D., P, U, S., or U., only, the cross lines being 37, 34, 32, 30 mm. apart in various combinations on the same envelope, and the extreme length of the upper line of letters varying from 52 to 46 mm.

In A<sub>3</sub> the letters are set at an angle of about 40° with the cross lines. The P, of the lower line always falls to the right of the S, above, and the top of the P, is from 10 to 15 mm. below the line of the bottom of the S. Numerous varieties in the letters cut by the cross lines also exist in this arrangement. The cross lines are from 30 to 35 mm. apart.

In A<sub>4</sub> it will be noticed that the letters are set at an angle of 50° with the cross lines, the P, falls under or even to the left of S, and is from 6 to 12 mm. below it. The same variety in the arrangement exists, P, U, and D, cut by separate lines, P, O, S., P, U, S., O, D., O, S. and P, U, cut by one line. Cross lines from 32 to 25 mm. apart, in different combinations on same sheet. Upper line varies from 51 to 43 mm. in length, often varying in same sheet. The cross lines are from 22 to 30 mm. apart.

In A5 the letters are set at an angle of over  $50^\circ$  with the cross lines. The D. is about 10 or 12 mm. below the U., and the cross lines are 25 to 30 mm. apart, and run from right above to left below, instead of from left above to right below, as in all other varieties.

A6 includes those varieties where the cross lines are 15 to 20 mm. only apart, the extreme length of the P. O. D. about 48 mm. Three cross lines generally cut the letters, but sometimes only two. The top of P. is from 10 to 12 mm. below the line of the S. There are innumerable varieties in the relative position of the letters and cross lines.

A7 appears only in the letter sheets, the cross-lines are 18 or 20 mm. apart, letters 12 mm. high, distance from left to right 48 mm., and the sets are placed about 175 mm. apart.

Besides these varieties, there are defective watermarks, which occur generally in specimens bearing the watermark A2, and with dies of the first series, such as the P. with the loop broken away and turned up over the upright; a D. with the loop broken and turned down on the S. below it; the P. entirely missing twice on the same envelope; P. entirely out of place almost over the O.; P. not over 10 mm. high and without the inside line in the bow. Both reversed and inverted watermarks may also be found.

**WATERMARK B.**—Under the Reay and early Plimpton contracts the watermark was composed of the same letters woven into a fancy monogram. The P. O. D. are about 21 mm., and the U. S. about 39 mm. high. Among the Reay Envelopes are found two varieties: B1, in which the letters are only lightly inclined to the base line drawn through their lower extremities and set upon cross lines running from the left above to the right below; B2, in which the letters are much more inclined to the base line and set on cross lines running from the right above to the left below. This latter form, B2, was copied by the Plimpton Company.

**WATERMARK C.**—Introduced in 1876, and intended to be used only for envelopes bearing the special Centennial stamp, was composed of the letters U. S. C., 35 mm. high, crossed by the numerals 1876. The remainders were, however, afterwards utilized in both the general and war series.

**WATERMARK D.**—Introduced in 1877 for the special post-office envelopes, was composed of the letters U. S., 37 mm. high, crossed by an outlined label, 85 by 15 mm., marked "Postal Service." It was also utilized in the general issue.

**WATERMARK E.**—Introduced in 1878 to distinguish envelopes of "standard paper," made under the contract of that year, consisted of a star, which was used in combination with watermark B2, or B3, being inserted between the rows. In the list, E2, then signifies "star" and B2, and E3, mean "star" and B3. There is a curious variety in the fawn paper, with top of the U curved up instead of down, E3, and there are many varieties of defective watermarks.

**WATERMARK F.**—Introduced in 1882 to distinguish envelopes made under the contract of that year consisted of the figures "82" in combination with watermark B4, being inserted between the rows. The shape of the back projections of the letter P. will also be found to differ from the previous types, though in some copies they seem to resemble B2.

**WATERMARK G.**—Introduced in 1886 to distinguish envelopes made under the contract of that year, is composed of the letters U. S., 30 and 39 mm. high.

**WATERMARK H** is found on certain envelopes, many of which are marked "bidders' samples," though some are not. It consists of the letters P. D. in outline block letters, linked together by a much larger outlined O.

**WATERMARK I** is found only on the letter sheets of 1887, and consists of the letters U. and S. in broad square outline.

L. will be used to designate unwatermarked laid paper.

W. will be used to designate unwatermarked wove paper, or paper without water lines.

## KNIVES.

THESE characteristics of the paper being noted, the forms into which it is cut require attention.

These forms are called blanks, and are cut by piling a certain number of sheets of paper (a definite size is now made for each size of envelope to be manufactured) upon the table of the hydraulic press, arranging upon them a number of cutting dies called knives, and pressing each knife through the pile, each thus cutting one blank from each sheet. These blanks are then supplied to the machines, which now stamp, fold, fasten, gum, and, if desired, print the return request or address of the sender on them. The form of the knife of the several sizes has been varied from time to time, and will often serve to determine approximately the date of a specimen, though unfortunately no record is known to have been kept of the date of the several changes. The order in which they appeared is, however, pretty accurately determined, and the knives have been numbered accordingly, a separate number being given to each knife, no matter how similar in form to that of some other size.

The shape of the knife is not determined by mere caprice, but by the effort to save waste and cut as many envelopes as possible out of a given amount of paper, and at the same time to have the curves as graceful and the envelopes as strong and as little liable to tear as possible. As a number of knives of the same size are used concurrently, they are originally made as nearly identical in shape as possible. But the knife is a bar of steel, bent into the required shape and the ends welded together. The inner face is nearly vertical and the outer is ground off until the lower edge is a cutting edge. The Nesbitt knives were made of much thicker bars than the Reay knives, and the Plimpton later knives of much thinner bars. Consequently, we find much

more uniformity in the Nesbitt issues, but few variations in the Reay and early Plimptons; in the later issues there are many minor varieties, due to the springing of the knives in use or to the form being changed in repairing and sharpening them. The illustrations have been copied from actual specimens, and yet slight variations, due to these causes, may be found.

IT is frequently more convenient to designate an envelope by the name of its size than by its measurement. As the same name or number was not always used in the official schedules to designate envelopes of the same size, the names and numbers in present use, and familiar to all collectors, will be used.

NO. 1, OR NOTE SIZE, will, therefore, include all envelopes which measure from 120 to 133 mm. by from 65 to 74 mm. Of this size, Nesbitt made four shapes or knives, numbered in this work 1 and 17 plain, 6 and 10 ruled; Reay made two knives, numbered in this work 18 and 19, both being plain, and the latter also sometimes "blue lined," or having blue lines ruled on the face; the Plimpton Company made two knives, numbered in this work 31 and 40, and both plain.

NO. 2, OR ORDINARY LETTER SIZE, was called Medium Letter or Ruled Medium Letter under the Nesbitt contracts, and now includes the Commercial Note of the present schedule. It will include all envelopes which measure from 137 to 139 mm. by from 77 by 79 mm., the Commercial Note, however, measuring 131 by 82 mm. Of this size, Nesbitt made two knives, numbered in this work 7 and 8 and both ruled; Reay made three knives, numbered in this work 20 ruled and 21 and 22 plain; the Plimpton Company made three knives, numbered in this work 32, 41 and 47, all plain, the latter being "Commercial Note."

NO. 3 OR 4, OR FULL LETTER SIZE, was called under the Nesbitt contracts Letter Size, and will include all envelopes which measure from 138 to 141 by from 82 to 84½ mm. When gummed, this size was No. 3 of the schedules, and when ungummed No. 4 for circulars. Nesbitt made five shapes, of which those numbered 2 and 11 were plain, and 4, 5 and 9 were ruled; Reay made four shapes, of which that numbered 9 was ruled, and 23, 24, and 25 were plain; the Plimpton Company made four shapes, all unruled, and numbered in this work 33, 34, 35, and 42.

NO. 4½, OR COMMERCIAL SIZE, was a new size first introduced by the Plimpton Company in July, 1875, of which three knives have been made, all plain, and measuring about 150 by 87 mm. and numbered in this work as knives 38, 39, 43.

NO. 5 OR 6, OR EXTRA LETTER SIZE, will include all envelopes measuring from 159 to 162 mm. by from 89 to 91 mm. Of this size, Nesbitt made one knife, numbered 12; Reay three knives, numbered 26, 27, and 28, the latter ruled; and the Plimpton Company three knives, numbered 36, 37, and 41.

NO. 7, OR OFFICIAL SIZE, will include all envelopes measuring 221 to 245 by from 96 to 100 mm. The envelopes of this size, under the Nesbitt contracts, vary much in dimension and cut, being the four knives numbered 3, 13, 14, and 16. Reay made but one knife, numbered 29, which was almost exactly copied in the early Plimpton issue, and afterwards the latter company adopted the new knife numbered 45.

NO. 8, OR EXTRA OFFICIAL SIZE, will include all envelopes measuring from 250 to 259 by 105 to 112 mm. Of this size, Nesbitt made one knife, numbered 15, though it seems to have been designated only as official size on the schedules of the day. Reay made one knife, numbered 30, which was so nearly copied by the Plimpton Company in its earlier issues, that it has been given the same number in both series, and to this succeeded the new knife, numbered 46, of the Plimpton Company.

NO. 9, OR LEGAL SIZE, introduced by the Plimpton Company in 1886, and comprising but one knife, numbered 50, measuring 170 by 95 mm. The number of this size was, previous to the introduction of this envelope, applied to newspaper wrappers.

NO. 10, OR SMALL BARONIAL SIZE, includes but one knife, introduced in 1886, and measuring 118 by 91 mm., and numbered 48.

NO. 11, LARGE BARONIAL SIZE, includes but one knife, introduced also in 1886, and numbered 49, measuring 131 by 105 mm.

The forms of Newspaper Wrappers, Letter and Note Sheets, and Letter Envelope Sheets will be duly described in the chapters on those specialties.

WHILE the illustrations, if carefully examined, will give a very fair idea of the variations in the shapes of the knives, it may assist the collector in distinguishing them to call attention to various points that might otherwise escape notice. Taking the knives in their order, it may be noticed that:

KNIFE 1, NOTE SIZE, NO. 1, Nesbitt, 1853, is found in all the Nesbitt series. It cuts a blank, folding into an envelope, measuring, according to the schedules, 4½ by 2 ¼ inches, but actual specimens vary, in one or both dimensions, from 120 to 121 mm., by 72 or 73 mm. It is unruled. Its curves are all bold and continuous, the opposite flaps nearly alike, and the opposite sides of each flap nearly identical, which distinguishes it from all other shapes of the same or similar size. This form should be compared with knives 17, 18, 19, 31 and 40, which all have the tongued flap.

KNIFE 2, LETTER SIZE, No. 3, Nesbitt, 1853, should cut a blank, folding into an envelope  $5\frac{3}{8}$  by  $3\frac{1}{4}$  inches, according to the schedules. Actual specimens vary, in one or both dimensions, from 139 to 140, by 83 to  $84\frac{1}{2}$  mm. It is readily distinguished by the full round curves of all the flaps, the opposite flaps being similar, and the opposite sides of the same flap alike. It should be compared with knife 11, with sharper loose flap, and with knives 23, 24, 25, 33, 34, 35 and 42, which, having the tongued loose flap, should not be mistaken for it.

KNIFE 3, OFFICIAL SIZE, No. 7, Nesbitt, 1853, should cut a blank, folding into an envelope  $8\frac{1}{8}$  by  $3\frac{1}{4}$  inches. Actual specimens measure from 221 by 88 to 100 mm. Like all the envelopes of this size, the opposite sides of the envelope, if folded over each other, are practically identical. It is distinguished by the bold, round shape of all free flaps, widely differing from all other knives of this size, knives 13, 14 and 16 having tongued flaps, and knives 29 and 45 having broader, lower flaps, etc.

KNIFE 4, LETTER SIZE, No. 3, Nesbitt, 1855, should cut a blank, folding into an envelope  $5\frac{3}{8}$  by  $3\frac{1}{4}$  inches, or 139 to 140 by 83 to  $84\frac{1}{2}$  mm. The loose flap is more pointed than in knife 2, but the shape of the other flaps is unlike those of any other envelope known, and easily distinguished from knives 5 and 9 of the same size.

The bottom flap is brought up from each corner on a diagonal line some 38 mm, then a double curve makes a reversed flat ended tongue. This flap is ruled on the inside with three heavy parallel lines, and the words "Patented Nov. 20, 1855" across the right hand. The side flaps are folded outside of the bottom flap, the upper edges are straight diagonal lines, their ends broad, nearly straight lines, and their bottom edges are parallel about half way with the bottom fold, and then run down to the corners in a diagonal line. The shape was found to tear easily in the mails. It may be noticed that this was the original of the "Patent" or "Ruled" envelopes, and was in use but a short time, and is the only one with the word "Patented" in full across the right hand of the lines on the bottom flap. They were issued under Patent No. 13833, to Emanuel Harman, of Washington, D. C., under date of November 20th, 1855. "This improvement consists in preparing envelopes with lines *a*, ruled or otherwise, in such manner that the lines shall not appear externally, and shall become visible when the face and back of the envelope are brought together, so as to guide the hand in writing the address," is his claim.

*Note.*—As a rule, in all Nesbitt's ruled envelopes, the lines are heavier in the buff than in the white paper specimens.

KNIFE 5, LETTER SIZE, No. 3, Nesbitt, 1856 or 7, should cut a blank, folding, according to the schedule, into an envelope  $5\frac{3}{8}$  by  $3\frac{1}{4}$ , or about 140 by 83, or 84 mm., and was substituted for knife 4. It has the round pointed loose flap; the bottom flap has a circular piece cut out of the point, making sharp corners with the other curves. The end of the right flap is very round; the bottom edge of the left flap comes up from the corner in a gradual curve. The words "Pat. Nov. 20, 1855," are across the left side of the left flap. The envelope is readily distinguished from all other ruled forms by the upper edges of the side flaps, which are concaved all the way from the corner to the curves of their ends, and from knife 9 of the same size by the upper end of the loose flap.

KNIFE 6, NOTE SIZE, No. 1, Nesbitt, 1859, should cut a blank folding into an envelope  $4\frac{1}{8}$  by  $2\frac{9}{16}$  inches, schedule measurement, but actual specimens vary in one or both dimensions from 118 to 119, by 65 to  $66\frac{1}{2}$  mm. It is ruled. The tongued loose flap distinguishes it from knife 10, the other ruled envelope of this size. It must have been introduced very near the end of the first series, and was current during the time of the second and third series. The words "Pat. Nov. 20, 1855," are found with the tops of the letters turned both towards the ruled lines and from them.

KNIFE 7, MEDIUM LETTER SIZE, No. 2, Nesbitt, 1860, should cut a blank folding into an envelope  $5\frac{1}{8}$  by  $3\frac{1}{8}$  inches, according to the schedules, but actual specimens vary in one or both dimensions from 137 or 138, by 77 or 78 mm. The loose flap has a *broad* round point, and is rounded in a continuous curve. The lower flap is similar, with a small circular piece cut out of its point. The left flap, which bears the ruled lines and the words "Pat. Nov. 20, 1855," on the left, is long, and its lower edge *rounds down gradually* to the corner. The right flap is shorter, has a decidedly round point, and the upper edge does not curve in or down near this point.

*Note.*—The distance between the ruled lines sometimes varies in this knife.

KNIFE 8, MEDIUM LETTER SIZE, No. 2, Nesbitt, 1860. This envelope is so similar in size and cut that much confusion has resulted in the lists where it has been confounded with knife 7. It is easily distinguished, however, by observing that the loose flap has a *small* round point; that the lower edge of the left flap turns down *abruptly* (almost making an angle) to the corner; that the right flap has a decidedly blunt point, only slightly rounded into the upper and lower edges, and that the upper edge curves in and down near this point. Neither this knife 8 nor knife 7 can be mistaken for knife 20 of the same size.

KNIFE 9, LETTER SIZE No. 3, Nesbitt, 1860, cuts a blank folding, according to the schedule, into an envelope  $5\frac{3}{8}$  by  $3\frac{1}{8}$  inches, or about 140 by 83 or 84 mm. It is readily distinguished from knife 5 by the upper edges of the side, which curve up in knife 9, and in or down all the way from the upper corners to the points of these flaps in knife 5, and also by the depression in the end of the lower flap, which in knife 9 is merely depressed a little and rounds into the side curves, instead of appearing to have a circular piece cut out, leaving sharp corners, as in knife

5. This knife is often confounded with knives 7 and 8, but both these knives are smaller, measuring 5 mm. less in height and 2 mm. less in length, and both have the circular piece cut out of the end of the lower flap, as in knife 5, and the point of the right flap is broader and blunter in both than in this knife 9. The knife used by Reay, for ruled envelopes of this size, is so nearly identical with knife 9 of Nesbitt, that it has not been considered worth while to distinguish them.

KNIFE 10, NOTE SIZE, No. 1, Nesbitt, 1861, has never been accurately described. It cuts a blank folding into an envelope  $4\frac{1}{8}$  by  $2\frac{1}{4}$  inches, or 120 by 74 mm. It is of extreme rarity, and is not to be recognized among any envelopes described in the schedules. The upper round pointed flap distinguishes it from knife 6, though the side flaps resemble those of knife 6. The measurement also easily distinguishes it.

KNIFE 11, LETTER SIZE, No. 3, Nesbitt, 1861, should cut a blank folding into an envelope  $5\frac{8}{16}$  by  $3\frac{1}{16}$  inches, or about 139 to 140 by 83 to  $84\frac{1}{2}$  mm. It differs from knife 2 by the much more pointed loose flap and the slightly more pointed lower flap. The side flaps are also a little higher cut. The later knives of this size all have the tongued loose flap.

KNIFE 12, EXTRA LETTER SIZE, No. 5, Nesbitt, 1861, should cut a blank folding into an envelope  $6\frac{1}{8}$  by  $4\frac{1}{16}$  inches according to the schedules; actual specimens vary, however, in one or both dimensions, from 159 to 161 by 89 to 91 mm. The upper and lower flaps are of the sharper, rounded shape, the side flaps are alike in shape, very slightly concaved from the corner of the envelope, to the points and kept close up to the top fold, then curve boldly into a long straight vertical end some 40 mm. wide, and then curved boldly into the diagonal lower edge. It is a very square cut and differs from all other knives. All later knives of this size have the tongued loose flap. Compare knives 26, 27, 36 and 44.

KNIFE 13, OFFICIAL SIZE, No. 7, Nesbitt, 1853, should cut a blank folding into an envelope  $8\frac{1}{4}$  by  $3\frac{1}{8}$  inches, according to the schedules. Actual specimens vary from 225 by 96 to 100 mm. The loose flap is of the tongued form. The points of the side flaps are about 15 mm. apart. The upper edges of the side flaps curve upward, but the lower edges are nearly straight, and the points small and round, and about 18 mm. apart when folded over the bottom flap. The upper edges of the lower flap is a straight line parallel to and only 10 mm. on each side shorter than the top fold of the envelope, and the diagonal side edges are also straight lines and make a sharp square point with this upper edge. These side edges are kept very near the side folds of the envelope. If a distance of 75 mm. is measured off on these edges and also on the side fold the distance between the points will be about 5 mm. only.

*Note.*—See note after knife 16.

KNIFE 14, OFFICIAL SIZE, No. 7, Nesbitt, 1861, should cut a blank folding into an envelope  $9\frac{1}{16}$  by  $3\frac{1}{16}$  inches, according to the schedules, but actual specimens vary from 241 to 245 by 99 to 100 mm. for one or both dimensions. It has the same general outline as knife 13, but the points of the side flaps are rarely more than 8 mm. apart, the upper corners of the bottom flap are slightly rounded into the top and side edges, and the side edges make a greater angle with the side folds, for if a distance of 75 mm. be laid off on each of these lines, the points will be found to be about 10 mm. apart.

*Note.*—See note after knife 16.

KNIFE 15, EXTRA OFFICIAL SIZE, No. 8, Nesbitt, 1861, called Official Size on the schedules, should cut a blank folding into an envelope  $9\frac{1}{8}$  by  $4\frac{1}{16}$  inches, and actual specimens vary but little from 250 by 105 mm. It has the general outlines of knife 13, but the points of the side flaps are only about 8 mm. apart, and the points of the bottom flap are very much rounded, and the diagonal edges make a much greater angle with the side folds of the envelope, for if a distance of 75 mm. be laid off on each of these lines the points will be found to be about 18 mm. apart.

*Note.*—See note after knife 16.

KNIFE 16, OFFICIAL SIZE, No. 7, Nesbitt, 1864, should cut a blank folding into an envelope  $8\frac{1}{16}$  by  $3\frac{1}{16}$  inches, according to the schedules; actual specimens measure, however, 225 to 228 by 99 to 100 mm. The loose flap is tongued, and the bottom flap, while it has a long top edge parallel to the top fold, is much shorter than in the three preceding knives 13, 14 and 15, and its corners are still more rounded into the diagonal edges, and these again make a much greater angle with the side folds, for if a distance of 75 mm. be laid off on each of these lines as before, the points will be found to be about 30 mm. apart. The side flaps are also very much shorter, their points being about 29 mm. apart when folded, the bottom edges straight, points round, but the upper edge curved strongly upward till they nearly touch the top fold at about an inch and a half from the side fold, and then carried along in a slightly concaved line to the upper corner of the envelope.

*Note.*—So much confusion prevails in the earlier lists between these four knives, 13, 14, 15 and 16, giving rise to errors which it seems very difficult to correct, that it may be well to notice there are four forms, while only three are commonly drawn. In two of these the points are much too far apart in all the drawings, and no writer has properly distinguished the variation in the angles of the bottom flap with the side fold. Hence one list gives on shape I the values that are known to exist on knives 13, 14 and 16, and these are not all the same shape, for 16 is clearly neither I nor J, but K. The same list gives on J the values known on knives 14, 15 and 16, and gives four sizes for that form. The same list gives the four values that are only known on

knife 16, as on three different forms, and the four values that are only known on knife 15 as having two different sizes. As this list was the basis of most that have followed, it is not surprising that collectors have long been looking for what does not exist. As the corners of the bottom flap are generally wanting, the liability to error is increased unless the angles mentioned are observed.

*Note.*—There are two odd knives that belong here, one is like knife 14, but the lower flap is rounder, and the upper flap is like knife 3, but sharper, and the size is 260 by 111. The other is like knife 15 with upper flap of knife 3, and the size is 271 by 117 mm.

KNIFE 17, NOTE SIZE, No. 7, Nesbitt, 1864, should cut a blank folding into an envelope  $4\frac{1}{8}$  by  $2\frac{1}{8}$  inches, but actual specimens vary in one or both dimensions from 120 to 121 by 72 to 74 mm. It is distinguished from knife 1, the other unruled form, by its tongued upper flap and by the upper and lower edges of the side flaps being unlike each other, the lower curves being longer and the points of the flaps smaller than those of knife 1, and the point of the lower flap of knife 17 being more pointed than knife 1. It is distinguished again from knife 18 by the peculiar low cut of the latter, and from knives 19, 31, and 40, by the fact that none of these have their two side flaps alike.

KNIFE 18, NOTE SIZE, No. 1, Reay, 1870, cuts an envelope  $5\frac{1}{16}$  by  $2\frac{1}{16}$  inches, or 135 by 73 mm. It was the shape of this size in Reay's first "specimen" boxes, and but few other copies are known. It has the tongued upper flap, a low, round-pointed lower flap, and may easily be distinguished from all others by the narrow side flaps, cut very low with blunt, rounded points, continuous curve of the lower edges, and long double curve of the upper edges. It is fully 22 mm. from the intersection of the upper edges of the side-flaps to the top fold of the envelope.

KNIFE 19, NOTE SIZE, No. 1, Reay, 1870, should cut a blank folding into an envelope measuring  $5\frac{1}{8}$  by  $2\frac{1}{8}$  inches, according to the schedules; but actual specimens vary in one or both dimensions from 134 to 135 by 72 to 73 mm. The lower flap has uniformly a sharp upper point. The loose flap has a long-tongued point. It is a high cut envelope, the right flap is nearly square on the end which turns into the upper edge by a very short curve, and into the lower edge by a long, gradual curve. The left flap is nearly round on the end, turning into the upper edge by a large curve, and into the lower edge by a much larger curve. It is found folded with the right flap lapping over the left, and also with the left lapping over the right. As the long flap in the first instance is on the left, and in the second on the right, it would appear that the blank is sometimes folded the reverse of the usual manner.

KNIFE 20, ORDINARY LETTER SIZE, No. 2, Reay, 1870, should cut a blank folding into an envelope  $5\frac{1}{8}$  by  $3\frac{1}{8}$  inches; actual specimens, however, measure 138 or 139 by 78 mm. It is ruled and is distinguished from knives 7 and 8 by its tongued flap, the very small, round end of its right flap, the nearness of the lower edge of the left flap to the bottom fold, and the broad upper point of the lower flap, which, instead of having a circular piece cut out of it, has merely a slight depression near its middle.

KNIFE 21, ORDINARY LETTER SIZE, No. 2, Reay, 1870, should cut a blank folding into an envelope  $5\frac{1}{16}$  by  $3\frac{1}{16}$  inches, but actual specimens vary from 138 to 139 by 78 to 79 mm. It has the tongued loose flap with a rather broad point, the lower flap sharp pointed, though occasionally slightly rounded. The long flap is on the right and 6 mm. longer than the left, which is usually cut off very square, though often slightly rounded into the upper and lower edges. The end of the long flap is nearly round, and is folded under the short left flap. This sufficiently distinguishes it.

KNIFE 22, ORDINARY LETTER SIZE, No. 2, Reay, 1870, is the ordinary form of the Reay envelope of this size. It is the same form as knife 21, folded the reverse, or with the short flap on the right, and the long on the left and folded under the right. In this knife the upper and lower corners of the short flaps are usually slightly rounded and not cut off square as in knife 21, though most values are to be found cut off square also. It is distinguished from knife 32 by the broader point of the loose flap, and by the rounder end of the side flaps, which are also somewhat smaller in knife 32, which is also slightly lower in cut.

KNIFE 23, FULL LETTER SIZE, No. 3, Reay, 1870, should cut a blank folding into an envelope  $5\frac{5}{16}$  by  $3\frac{5}{16}$  inches, according to the schedule, actual specimens measuring 140 by 83 mm., with slight variation. It has the tongued upper flap with a broad point, the lower flap having a sharp, square point. The end of the left flap is broad and very round. The end of the right flap is straight and broad, making a sharp corner with the short concave curve, and measures 22 mm. before it begins to turn gradually into the lower edge.

KNIFE 24, FULL LETTER SIZE, No. 3, Reay, 1870, is a variation of knife 23. The loose flap is a little more pointed, the bottom flap and the lower edges of the side flaps are nearly identical with those of knife 23, but the upper edges of the side flaps are lower in cut, and the ends of these flaps are about 5 mm. narrower. The upper point of the right flap, where the vertical edge meets the small concave curve, is slightly rounded.

There is also a variation of this knife in which the point of the loose flap is still more pointed.

KNIFE 25, FULL LETTER SIZE, No. 3, Reay, 1870, is of the same dimensions as knives 23 and 24, of which it is a variation. The loose flap has the small pointed end of the variety of knife 24, and the bottom flap is similar to that of the same knife. The side flaps are still lower in cut

than knife 24, and their ends are nearly square, meeting the small concave curve at a sharp point, and only slightly rounded into the lower edges. These ends are quite narrow, that of the right flap measuring about 18 mm. The left flap measures nearly 2 mm. more from the left edge of the envelope to the straight vertical end than the previous knives 23 and 24. Knives 23, 24 and 25 must not be confounded with knives 33, 34, 35 and 42 of the Plimpton make. Compare descriptions.

KNIFE 26, EXTRA LETTER SIZE, No. 5, Reay, 1870. This is a rare shape found in Reay's first specimen boxes and hardly known elsewhere. It is unlike any other of the smaller sizes, being modeled upon the same plan as Reay's official size. It has the tongued loose flap. The bottom flap has a broad point rounding into the double curve of the sides, while the side flaps have broad, rounded ends much above the middle line of the envelope, the lower edges being much longer than the upper. It measures  $6\frac{1}{8}$  by  $3\frac{1}{8}$  inches, or 162 by 87 mm.

KNIFE 27, EXTRA LETTER SIZE, No. 5, Reay, 1870, should cut a blank folding into an envelope  $6\frac{1}{8}$  by  $3\frac{1}{8}$  inches, or 160 to 162 by 89 to 90 mm. The loose tongued flap measures 50 mm. from the tip to the upper fold of the envelope. The lower flap has a sharp point. The end of the right flap is straight and curves slightly into the upper and lower edges. The left flap is rounded more at the upper point and on the end, and is much rounded into the lower edge.

KNIFE 28, EXTRA LETTER SIZE, No. 5, Reay, 1870, is the ruled letter of this size,  $6\frac{1}{8}$  by  $3\frac{1}{8}$  inches, or 162 by 90 mm. It is easily distinguished, as there is no other ruled envelope of this size. The piece cut out of the lower flap is about 24 mm. wide, but not deep, and makes sharp corners with the rest of the edge. The loose flap has a broad tongued tip.

KNIFE 29, OFFICIAL SIZE, No. 7, Reay, 1870, and Plimpton, 1874, should cut a blank folding into an envelope  $8\frac{1}{8}$  by  $3\frac{1}{8}$  inches; actual specimens do not vary much from 227 by 99 mm. The loose flap is not tongued, but more pointed than knife 3. The side flaps have broad round points, and their sides are continuous curves; but the lower edges being longer than the upper, these points fall in the upper third of the envelope. The ends of these flaps are fully 70 mm. apart. The bottom flap is flat on top, some 60 mm. on each side shorter than the envelope, with corners rounded into the double curves of the side edges. This easily distinguishes it from knife 45, in which these edges are straight, while knives 13, 14 and 16 have tongued loose flaps. There is a variety of this knife in which the side flaps are somewhat broader than the ordinary form, particularly that on the right hand, the ends being rounder and brought up nearer to the top fold. The curves of the bottom flap are, however, more concave on the sides. This form has only been found with Reay Die 37, 6 cents, on white and cream, and Die 102 and 103 on canary.

KNIFE 30, EXTRA OFFICIAL SIZE, No. 8, Reay, 1870, and Plimpton, 1875, should cut a blank folding into an envelope  $10\frac{1}{8}$  by  $4\frac{1}{8}$  inches by the schedules, and actual specimens vary but slightly from 259 by 112 mm. It has the same general shape, except for size, of knife 29, and like it is distinguished from the later Plimpton knife numbered 46 by the curved edges of its side flaps, those of the later knives in both sizes being straight.

KNIFE 31, NOTE SIZE, No. 1, Plimpton, 1874, measures  $5\frac{1}{8}$  by  $2\frac{1}{8}$  inches, or 134 by 72 or 73 mm., and is not usually distinguished from knife 19, the Reay form. It differs from it, however, in the points of the side flaps; that of the right flap turning more gradually into the upper and more abruptly into the lower edge, while the end of the left flap is more nearly square, turning very abruptly into the lower edge. Specimens are not infrequent with the round upper point of the right flap wanting, the knife having projected beyond the paper. Occasional specimens show a slightly rounded upper point of the lower flap. For the differences between it and knife 40, see description of that knife. The round side flaps distinguish knives 1 and 17 from it.

KNIFE 32, ORDINARY LETTER SIZE, No. 2, Plimpton, 1874, should cut a blank folding into an envelope  $5\frac{1}{8}$  by  $3\frac{1}{8}$  inches, or 138 to 139 by 78 or 79 mm.; while it is much like the Reay knife 22, the loose flap is not as broad, the side flaps are cut a little lower, and bend into the concave more abruptly above, and the end of the right flap has larger curves at the corners, while the left flap is fully 3 mm. longer, and much squarer than the Reay, 22, at the point. Knife 41 is distinguished from it by the lower cut of the side flaps, and the rounded point of the lower flap.

KNIFE 33, FULL LETTER SIZE, No. 3, Plimpton, 1874, should cut a blank folding into an envelope  $5\frac{1}{8}$  by  $3\frac{1}{8}$  inches; actual specimens measure from 138 to 140 by 82 to 84 mm. The loose flap is tongued, and the end small. It measures 44 or 45 mm. from the tip to the top fold of the envelope, and the curves at the corners are much flatter than the Reay knives of this size. The upper point of the bottom flap presents three varieties: (a) sharp, (b) slightly rounded, (c) decidedly rounded. The curves of the upper edges of the side flaps into the concave curves are longer and more marked than in the Reay shapes, and the ends of the side flaps are well rounded into the upper and lower edges. Knife 42 will be distinguished from this by its lower cut and the narrower points of the side flaps.

KNIFE 34, FULL LETTER SIZE, No. 3, Plimpton, 1874. This is an unnoticed variation of knife 33, and of the same measurements. The marked difference is that the concave curve of the right flap meets the vertical straight end in a nearly square point, while the corresponding point of the left flap, though slightly rounded, is less so than knife 33. The upper point of the lower

flap is of the sharp form. It has the same differences with the other knives as noted with regard to knife 33.

KNIFE 35, FULL LETTER SIZE, No. 3, Plimpton, 1874-5, is the commonest form of this size,  $5\frac{8}{16}$  by  $3\frac{6}{16}$  inches by the schedules, varying very little from 139 by 84 mm. It is easily distinguished from knives 33 and 34, as the loose flap measures only 41 mm. from the tip to the upper fold of the envelope, and the curves are bolder at the corners and the point broader. The envelope is a little (about 2 mm.) lower cut than knife 33, and the ends of the side flaps are rather narrower though well rounded into the edges.

There are three differently cut points of the lower flap: (*a*) sharp, (*b*) slightly rounded, (*c*) decidedly rounded. Knife 42 will be distinguished from this by its lower cut.

KNIFE 36, EXTRA LETTER SIZE, No. 5, Plimpton, 1874, is somewhat similar to the Reay knife 27, its dimensions being the same  $6\frac{6}{16}$  by  $3\frac{8}{16}$ , or 160 to 162 by 89 to 90 mm., and the loose flap measuring 50 mm. from tip to the upper fold of the envelope and of almost identical shape. The lower flap also has the sharp upper point. The right side flap is, however, about 3 mm. longer and a little more rounded into the concave curve, which is also longer than that of Reay knife 27, beginning about the same distance from the upper right corner of the envelope, making the point of the flap about the same width, but the entire flap about 3 mm. broader throughout.

The left flap is also broader, with the upper point of its end less rounded, and the end straighter and less rounded into the lower edge than knife 27. Knife 44 is distinguished from it by its lowness in cut, and knife 37 as follows:

KNIFE 37, EXTRA LETTER SIZE, No. 5, Plimpton, 1874, is of the same measurement, and actual specimens vary very little. The loose flap is rather broader at the tip than knife 36, and measures only 45 mm. from the tip to the upper fold of the envelope. The difference is said to have been caused as that between Nos. 33 and 35 of size 3, by bending down the point of the knife in sharpening. The lower flap has also an almost sharp point in the earlier specimens, which in later specimens is very slightly rounded. Both the side flaps have also much rounder ends than either knives 27 or 36, but their upper edges are rounded more sharply into the concave curves.

KNIFE 38, COMMERCIAL SIZE, No.  $4\frac{1}{2}$ , Plimpton, 1875, cuts a blank folding into an envelope  $5\frac{1}{8}$  by  $3\frac{6}{16}$  inches, according to the schedule, actual specimens varying but little from 150 by 87 mm. The loose flap is tongued with a small end and long, flat, corner curves. The envelope is lower in cut than the other knives of the period. The upper edges of the side flaps round sharply into the concave curves. The ends are nearly straight, but strongly rounded into the bottom edges also. The lower flap has a decidedly round point. Knife 43 is lower cut.

KNIFE 39, COMMERCIAL SIZE, No.  $4\frac{1}{2}$ , Plimpton, 1877, is of the same measurement and general outline as knife 38, and probably the result of sharpening. The distinguishing feature is the sharp point of the lower flap, though the ends of the side flaps are somewhat narrower, and the end of the round flap rounds less into the upper and lower edges while the end of the left flap begins to curve into the lower edge very near its upper point. This pointed lower flap distinguishes it from knife 43 also.

KNIFE 40, NOTE SIZE, No. 1, Plimpton, 1878, commonly called new knife, should cut a blank folding into an envelope  $5\frac{1}{8}$  by  $2\frac{1}{8}$  inches by the schedules; but actual specimens vary in one or both dimensions from 134 to 135, by 72½ to 74 mm. The upper flap is tongued and about 3 mm. shorter than Reay knife 19, or Plimpton 31. The bottom flap is much rounder at the point. The side flaps are cut much lower than knives 19 and 31, thus making the points of these flaps much narrower, the point where the flaps cross being fully 4 mm. further from the top fold.

KNIFE 41, ORDINARY LETTER SIZE, No. 2, Plimpton, 1878, also called new knife, should cut a blank folding into an envelope  $5\frac{1}{8}$  by  $3\frac{1}{16}$  inches by the schedules, and varying in one or both dimensions from 138 to 139½ by 78 to 79 mm. The lower flap is rounded at the point in at least two different curves, *a* and *b*; the side flaps are much lower cut than either Reay 21, or Plimpton 32. There are two varieties also of each of the side flaps, much easier to see when attention is called to them than to describe or draw. The right flap has either the rounded form shown in the plate, or is flatter and less round. The left flap has the form shown in the plate, or is more slanted down to the left at the end.

KNIFE 42, FULL LETTER SIZE, No. 3, Plimpton, 1878, known as the new knife, should cut a blank folding into an envelope  $5\frac{8}{16}$  by  $3\frac{1}{8}$  inches, actual specimens measuring 140 or 141 by 83 or 84 mm. The loose flap measures 42 mm. from tip to the top fold. The knife is low cut, the flaps crossing about 20 mm. below the top fold. There are at least three differently curved points of the lower flap, *a*, *b* and *c*, as shown in the plate. There are numerous variations in the right flap, the general forms of which are illustrated, as *d*, *e*, *f* and *g*, and similar variations in the left flap, the most prominent illustrated, as *h*, *i* and *j*. These exist in numerous combinations, the earliest being that illustrated, *a*, *d* and *h*, but the combination, *b*, *e* and *h*, is also found with the old watermark. The forms that followed will be designated in the proper place.

KNIFE 43, COMMERCIAL SIZE, No  $4\frac{1}{2}$ , Plimpton, 1878, also called the new knife, folds into an envelope  $5\frac{1}{8}$  by  $3\frac{6}{16}$  inches, or 150 by 87 mm. This is also a lower cut than knives 38 or 39, though the difference is not in the distance of the point where the flaps meet, but in the much longer thumb-curve, as it is called. There are again three different curves of the point of the lower flap, *a*, *b*, and *c*, and several each of the side flaps. The earliest form of the right flap is

illustrated in *d* nearly straight on the end, with a very gradual thumb-curve. The most marked variation from this is the form *f*, from which there seems to have been a return to the form *d*, with a still flatter end and sharper turn into the thumb-curve. The left flap is generally like *e*, but occasionally like *g*. All these exist in various combinations and with slight modifications in the later envelopes.

KNIFE 44, EXTRA LETTER SIZE, No. 5, Plimpton, 1878, also called new knife, should cut a blank folding into an envelope  $6\frac{5}{16}$  by  $3\frac{8}{16}$  inches according to the schedules, actual specimens vary from 161 by 89 to 91 mm. The point of the upper or loose flap, is small. There are at least three different curves of the lower flap, *a*, *b* and *c*. The right flap shows at least two marked variations *d* and *e*, from which there are several minor variations. The left flap appears in two quite noticeable forms, *f* being quite round and *g* nearly flat on the end and much slanted back to the left. From this there are also several minor variations, and various combinations are to be found of these different shapes, which will be pointed out in the proper place.

KNIFE 45, OFFICIAL SIZE, No. 7, Plimpton, 1878, is, according to the schedules,  $\frac{1}{16}$  of an inch less in height than knife 29, and of the same length. Little difference will be found in the actual specimens. The loose flap is, perhaps, a little more pointed than that of knife 29, but of the same general form. The upper edges of the side flaps are brought down at a greater angle with the top fold, and the points of the side flaps are thereby made smaller. They are, also, further from the side folds, being about 84 mm. from them, while those of knife 29 are about 75 mm. from the side folds. The curves in the diagonal edges of the bottom fold of knife 29 are beaten out, and these edges are now straight. The top of the lower flap is also some 28 mm. shorter in the new knife than in the old.

KNIFE 46, EXTRA OFFICIAL SIZE, No. 8, Plimpton, 1878, also called new knife, is  $\frac{1}{16}$  less in length than the old knife 30, according to the schedules, but actual specimens vary but little from the dimensions 259 by 112 mm. The same changes in form were made for this knife as for knife 45. They are more apparent because the points of the side flaps are very much smaller than in the old knife, and the flaps are about 6 mm. shorter. The lower flap is 10 mm. shorter across the top.

KNIFE 47, COMMERCIAL NOTE, SIZE No. 2, Plimpton, 1886, is of an entirely new form and should cut a blank folding into an envelope  $5\frac{3}{16}$  by  $3\frac{3}{16}$  inches, according to the schedules, or 131 by 82 mm. The peculiar feature of this knife is, that while the side flaps are much the same in form as the majority of the Reay and Plimpton knives, the loose and bottom flaps have sharp points and are bounded by two short and two long straight lines, instead of by curves.

KNIFE 48, SMALL BARONIAL SIZE, No. 10, Plimpton, 1886, should cut a blank folding into an envelope  $4\frac{1}{16}$  by  $3\frac{5}{16}$  inches, according to the schedules and actual specimens measure 118 by 91 mm. It has the same peculiar construction as knife 47, but is wider in proportion and the point of the lower flap is rounded instead of sharp.

KNIFE 49, LARGE BARONIAL SIZE, No. 11, Plimpton, 1886, should cut a blank folding into an envelope  $5\frac{3}{16}$  by  $4\frac{5}{16}$  inches, according to the schedules, or 131 by 105 mm., by actual measurement. It has the same general form as knife 48.

KNIFE 50, LEGAL SIZE, No. 9, Plimpton, 1886, should cut a blank  $6\frac{1}{16}$  by  $3\frac{1}{16}$  inches, according to the schedules, actual specimens measure 170 by 95 mm. Though a new size, it has the old form, tongued loose flap, lower flap with rounded point, rounded into the lower corners, long side flaps with nearly straight ends, but well rounded into the bottom and top corners. The depression of the thumb curve is less marked than in most of the older shapes.

## GUM.

ALL the stamped envelopes issued by the Department up to some time in 1875 were hand-gummed, the machines in use doing only the stamping, folding and pasting of the blanks. The envelopes so made were then laid in rows, with the inside of the loose flaps turned up and projecting one a little beyond the next. A brush dipped in gum was then drawn down the pile, leaving a narrow band of gum of nearly equal width along the inner edge of each loose flap, the right and left ends of the gum are therefore nearly square. This mode of gumming has therefore been designated as "square gum," and will be indicated by the letter S. All envelopes of the Nesbitt and Reay makes and those of the earlier Plimpton manufacture are found only with this gum. In 1875 the Plimpton Company gradually introduced a newly-patented machine, which gummed the loose flap, as well as stamped, folded, pasted, and printed the envelope. The commoner sizes only, were made at first on the new machines. Nos. 1, 7, and 8 were not so made for some years. The machine applied the gum with a pad, the ends of which were more or less rounded. This mode of applying the gum has therefore been designated as "round gum," and will be indicated by the letter R. Envelopes intended for unsealed circulars and occasionally others, by mistake, were issued ungummed. This has been indicated by the letter U.

## VALUES OR DENOMINATIONS.

SEVENTEEN values or denominations of stamps appear on the stamped envelopes of the United States: These are 1, 2, 3, 4, 5, 6, 7, 9, 10, 12, 15, 18, 20, 24, 30, 40, and 90 cents. Of each value there are several designs, and frequently several dies of the same design and value.

Though in this work all the prominent dies have been numbered as nearly as possible in the order in which they appeared, it will be convenient to consider, contrast, and compare all the dies of each value together, in order to clearly distinguish them. The designs of all values in use at the same time have a general resemblance, except in those cases where old designs of some values have been retained in use after the adoption of newer designs for most of the values. In such cases, the characteristics of the paper or form of the envelopes themselves will generally serve to distinguish the period to which the impression belongs.

Notwithstanding the numerous changes and apparent differences in detail, all the dies, with the exception, perhaps, of the somewhat fanciful two cents, dies 22 to 25 and the three cents centennial die 62, present a colored oval, on which is embossed a colorless bust (except the official envelopes of the Post Office Department, which have a numeral in the oval). This bust always faces to the left, with the exception of dies 12 and 13, one cent. About this central device is a frame of the same form, bounded by an inner and outer frame-line, except the special centennial die, between which are the inscriptions, numerals of value and ornaments, generally embossed without color on the colored ground.

Of the various denominations, there are the following marked designs and dies:

- ONE CENT ; Nesbitt, 1 design, 2 dies, Nos. 12 and 13 and sub varieties.  
 Reay, 1 design, 1 die, No. 34.  
 Plimpton, same design, 2 dies, Nos. 45 and 49.  
 " new " 1 die, No. 71 and sub variety.
- TWO CENTS ; Nesbitt, 1 design, 4 dies, Nos. 22, 23, 24, 25, and sub varieties.  
 Reay, 1 design, 1 die, No. 35.  
 Plimpton, same design, 4 dies, Nos. 46, 50, 58, 63, and sub varieties.  
 " 5 new designs, 5 dies, Nos. 66, 68, 69, 70, 72 and sub varieties.
- THREE CENTS ; Nesbitt, 4 designs, 8 dies, Nos. 1, 2, 3, 4, 5, 9, 15, 26, and sub varieties.  
 Reay, 1 design, 1 die, No. 36.  
 Plimpton, same design, 3 dies, Nos. 47, 51, and 64.  
 " centennial, 1 die, No. 62 and varieties.
- FOUR CENTS ; Nesbitt, 1 design, 1 die, No. 14, (Nos. 12 and 9 and varieties combined).  
 Reay, none.  
 Plimpton, 2 designs, 2 dies, Nos. 67 and 73.
- FIVE CENTS ; Nesbitt, none.  
 Reay, none.  
 Plimpton, 3 designs, 3 dies, Nos. 60, 65, and 74 and varieties.
- SIX CENTS ; Nesbitt, 4 designs, 4 dies, Nos. 6, 10, 16, 27, and varieties.  
 Reay, 1 design, 1 die, No. 37.  
 Plimpton, same design, 1 die, No. 52.
- SEVEN CENTS ; Nesbitt, none.  
 Reay, 1 design, 1 die, No. 44.  
 Plimpton, same design, 1 die, No. 53.
- NINE CENTS ; Nesbitt, 1 design, 1 die, No. 28.  
 Reay, none.  
 Plimpton, none.
- TEN CENTS ; Nesbitt, 3 designs 4 dies, Nos. 7, 8, 11, 17.  
 Reay, 1 design, 1 die, Nos. 38.  
 Plimpton, same design, 2 dies, Nos. 48, 59.
- TWELVE CENTS ; Nesbitt, 1 design, 2 dies, Nos. 18 and 29.  
 Reay, 1 design, 1 die, No. 39.  
 Plimpton, same design, 1 die, No. 54.
- FIFTEEN CENTS ; Nesbitt, none.  
 Reay, 1 design, 1 die, No. 40.  
 Plimpton, same design, 1 die, No. 55.
- EIGHTEEN CENTS ; Nesbitt, 1 design, 1 die, No. 30.  
 Reay and Plimpton, none.
- TWENTY CENTS ; Nesbitt, 1 design, 1 die, No. 19.  
 Reay and Plimpton, none.
- TWENTY-FOUR CENTS ; Nesbitt, 1 design, 2 dies, Nos. 20 and 31.  
 Reay, 1 design, 1 die, No. 41.  
 Plimpton, same design, 1 die, No. 56.
- THIRTY CENTS, Nesbitt, 1 design, 1 die, No. 32.  
 Reay, 1 design, 1 die, No. 42.  
 Plimpton, 1 design, 1 die, No. 57.
- FORTY CENTS ; Nesbitt, 1 design, 2 dies, Nos. 21 and 33.  
 Reay and Plimpton, none.
- NINETY CENTS, Nesbitt, none.  
 Reay, 1 design, 1 die, No. 43.  
 Plimpton, same design, 1 die, No. 61.

## OFFICIAL DIES FOR THE POST OFFICE DEPARTMENT.

FOR the special envelopes for the Post Office Department there were but three values, two three and six cents and all of the same design; and one die for each value, was made by Reay, Dies, 101, 102, and 103, and copied by Plimpton in dies 104, 105 and 106.

A fourth design, Die 107, was made by the Plimpton Company without expressed value for the Postal Service envelopes.

## OFFICIAL DIES, WAR DEPARTMENT.

FOR the official envelopes for the War Department Reay made 9 dies, all but one of which were copied by the Plimpton Company, as follows: 1 cent, Dies 108 and 117; 2 cents, Dies 109 and 118; 3 cents, Dies 110 and 119; six cents, Dies 111 and 120; ten cents, Dies 112 and 121; twelve cents, Dies 113 and 122; fifteen cents, Dies 114 and 123; twenty-four cents, Reay only, Die 115; thirty cents, Dies 116 and 124.

Mention may also be made of the impression on the Plimpton Letter Sheet, though this is rather a plate than a die.

## NESBITT DIES.

NO one who has once recognized the Nesbitt Dies will be apt to mistake any of them for either a Reay or Plimpton Die.

## FIRST SERIES.

The first eight dies made by Nesbitt and forming what is known as the first series, are all very similar and of the same or first design, differing only in the value expressed or the length of the labels and side ornaments and certain minor respects. They are the large upright ovals, ornamented by four sets of three colorless lines, each interwoven to form loops and leaving a plain label above, inscribed with the value, *Three, Six, or Ten*, and below with the word *Cents* in ordinary colorless capitals.

DIE 1, THREE CENTS, Nesbitt, 1853. *Short* labels with *curved* ends close to the letters, *ten* loops in the side ornaments on the left and *nine* on the right.

DIE 2, THREE CENTS, Nesbitt, 1853. *Short* labels with *square* ends *without diagonal* lines, and *eight and a half* loops in the left and *nine* in the right side ornaments.

DIE 3, THREE CENTS, Nesbitt, 1853. *Short* labels with *square* ends but with a *diagonal* line across each corner, and *eight and a half* loops in the left and *nine* in the right side ornaments.

DIE 4, THREE CENTS, Nesbitt, 1853, *long* labels with *square* ends and *seven* loops only in the ornaments on each side.

DIE 5, THREE CENTS, Nesbitt, 1854, *longer* labels than Die 1, with *curved* ends and *nine* loops in the left, and *eight and one-half* in the right side ornaments.

There are many other minor differences in these five dies, those only being mentioned which will serve readily to distinguish them. The head of Washington is altered in *Dies 2, 3, and 4*, from that in *Die 1*, and in *Die 5* the head is entirely re-cut.

Of *Die 5* again there are many minor varieties that apparently arise from the putting in of the lettering by the use of punches and retouching of the unhardened die before use. Thus there are four varieties depending on the form of the curves at the ends of the labels:

- (a) Ends of all four labels with very flat curves.
- (b) Ends of upper labels flat curves, of lower labels more curved.
- (c) Ends of all four labels with deep round curves.
- (d) Ends of all four labels with deep curves made apparently by three short straight lines.

Varieties of all of these are also to be found depending on the position of the letters. In some the letters are evenly spaced; in others the R stands alone, in others T H R are close together and separated from the E E; in others the T is too low, in others too near or too far from the H; in others the T of cents is too near the S or the N; in others the E and N are close together; in others the C and E; in others the N is too low. Another class of variations occurring in this die is the entire absence of the curves at the ends of the labels, in specimens otherwise very clear and distinct in all their parts. These have frequently been classed as a different die. But specimens of this die can be found showing all sorts of variations in this particular, from the absence of a part of one curve only, of two curves, three curves, or all four, to the entire absence of any curve and the variation is not confined to Die 5, but may be occasionally found in Dies 1 and 3. Dies 2 and 4 are perhaps too rare to show such specimens, all of which are probably due to wear of the pad on which the die proper strikes, the line itself being cut into the die. The reasons for the order adopted for these five dies will more properly be discussed in the chapter on the history of the series.

DIE 6, SIX CENTS, Nesbitt, 1853, *short* labels with *square* ends without any diagonal line and *eight and one-half* loops on the left and *nine* in the right side ornaments, resembling Die 3 of the three cents.

*Varieties.*—There are at least three arrangements of the hair which, however, can only be distinguished in fine, clear specimens. The most prominent differences are among others:

*a* The ear is a large circular dot with a short lock above it and five longer ones above that.

*b* The ear is smaller and a curved line. No short lock above it, only the five longer locks. In some specimens there is no ear.

*c* The short lock over the ear, which is like (*a*), is curved under the ear.

DIE 7, TEN CENTS, Nesbitt, 1855, similar to Die 2, three cents, and Die 6, six cents; short labels, with square ends, 8½ loops on the left, 9 loops on the right. The head is, however, similar to that of Die 5, three cents.

DIE 8, TEN CENTS. Nesbitt, 1855, similar to Die 4, three cents, long upper label, with square ends, 7 loops, only, on each side. The head is also like Die 4.

*Note.*—Both Die 7 and Die 8 measure a little more (about ½ mm) in both axes of the oval than the previous dies. There seems to be no record of which was made first.

SECOND SERIES.

The following six dies, with their varieties, made also by Nesbitt, and forming what is known as the "second series," are all of a similar or second design, differing only in value and the head of the lower value. They are the small upright ovals, about 20 by 24 mm., with small profile bust of Washington or Franklin, plain frame lines, no ornaments, but a six or five rayed star on each side separating the inscriptions, value above, *U. S. Postage* below.

DIE 9, THREE CENTS.—Nesbitt, 1860. Head of Washington, oval 20 by 24 mm., six rayed stars. While there is but one design or die, there are at least five minor variations, probably different transfers dependent entirely on the position of the head and the spacing of the letters. These are most easily tested by stretching a thread or laying a straight edge from the extreme right of the top stroke of T through the extreme right of the queue.

*a* the line would pass through the space between G and E of *Postage*.

*b* the line would pass through the same space, but the entire word *Postage* is shorter, and the letters nearer together.

*c* the line would pass through the G of *Postage*.

*d* the line would pass through the G of *Postage*, but the G E are very close together.

*e* the line would pass through the G of *Postage*, but the entire word *Postage* is shorter than in *c*:

DIE 10, SIX CENTS, Nesbitt, 1860. Head of Washington, oval 20 by 24 mm., six rayed stars.

DIE 11, TEN CENTS, Nesbitt, 1860. Head of Washington, oval 20 by 24 mm., six rayed stars.

*Note.*—The extreme rarity of Dies 10 and 11 leads to the conclusion that there are no minor varieties, and none have ever been noticed.

DIES 12 AND 13 are of the same design. Head of Franklin to right, oval 20 or 21 by 24 or 25 mm., five rayed stars.

Though introduced in 1860 (see historical notes), they were employed whenever the value was required up to June, 1870.

DIE 12, ONE CENT, Nesbitt, 1860. Head of Franklin, oval 20 by 24 mm., period after *Postage*.

*Varieties.*—There are at least five sub-varieties:

*a* bust points at the space between A and G of *Postage*. Back opposite middle of U.

*b* similar, but upper ray of right hand star points outward, and bust touching, or nearly touching, the frame line, both behind and before.

*c* bust points at G of *Postage*. Back opposite middle of U.

*d* similar, but O of *One* too low, and apparently fallen away from the other letters.

*e* bust points at A of *Postage*. Back higher than U.

DIE 13, ONE CENT, Nesbitt, 1860. Head of Franklin, oval 21 by 25 mm. No period after *Postage*.

*Varieties.*—There are at least two sub-varieties:

*a* bust points at the space between A and G of *Postage*.

*b* bust points at G of *Postage*.

DIE 14, FOUR CENTS, Nesbitt, 1860. Die 12, one cent, and Die 9, three cents, struck side by side on the same envelope, each in its own color.

*Varieties.*—Three minor varieties may be noted by those who distinguish the minor dies of the two values.

<i>a</i>	Die 12	<i>a</i>	and Die 9	<i>a</i>			
<i>b</i>	"	12	<i>c</i>	"	"	9	<i>a</i>
<i>c</i>	"	12	<i>a</i>	"	"	9	<i>c</i>

*Note.*—There is apparently more difference in the impression of all the varieties of the one cent, of both Dies 12 and 13, whether struck alone or to form Die 14, than in almost any others of the Nesbitt dies, frame lines appearing at times very heavy, particularly in the compound value. Recently a pair of envelopes, Knife 2, buff, and Knife 8, white, with this die have turned up abroad, the history of which is not known to us. They present a different combination from those enumerated: Die 12b and Die 9a. The impression of Die 12 is far cleaner than any known impression of the die. Unmistakable evidence that the envelopes originally struck with Die 9 have been opened and the new impression from either the original die or a wonderful reproduction of it, lead us to believe the specimens to be of recent origin.

## THIRD SERIES.

The next or third series of Nesbitt embraced the third design of the 3, 6, and 10 cents, the first design of five new values, together with the use of Dies 12, 13, and 14 occasionally.

DIE 15, THREE CENTS, Nesbitt, 1861, the third design, or medium oval 23 to 24½ by 26½ to 27 mm.; small embossed head of Washington facing left; frame; no ornaments; inscribed *United States* above and *Three Cents* below, in *outline* block capitals, separated by a small circle on each side, containing a colorless numeral of value.

*Varieties.*—There are at least ten minor varieties or transfers of this die, showing different positions of the bust or lettering and different dimensions of the ovals, while the small circles are sometimes covered by the frame lines and sometimes more or less clear of them. The several varieties may be conveniently tabulated thus:

	To of Three is from circle.	To of Three has the top stroke	Cent is from circle	U of Unit is from circle	U of United is	N of United has	2d S of States is from circle	2d S of States is	T S of Cents are
a	1 mm	even	too large	1 mm	½ mm	slender and even	heavy middle	¾ mm	tipp'd back well spread
b	¾ mm	long left	too large	1 mm	1 mm	left stroke wide	heavy middle	1 mm	— nearly touch
c	½ mm	short left	tips	1½ mm	1½ mm	too short	too narrow	¾ mm	too straight well spread
d	¾ mm	long left	very large	1¼ mm	¾ mm	left stroke wide	—	¾ mm	— nearly touch
e	¾ mm	even	even	¾ mm	¾ mm	even	—	1 mm	—
f	1 mm	short right	too large	¾ mm	¾ mm	very slender	too thick	1½ mm	thick very close
g	1 mm	short left	long & thin	1½ mm	¾ mm	thin and even	—	¾ mm	thin far apart
h	1 mm	thick	round large	1¼ mm	1 mm	thin and even	—	½ mm	pointed below near
i	½ mm	small	even	1 mm	1 mm	left stroke heavy	—	¾ mm	— very near
j	1 mm	even	ledge	1½ mm	1 mm	well formed	—	¾ mm	large top nearly touch

It is not supposed that many collectors will attempt to collect all these varieties. For the most part, they appear on different sizes or shapes, though a few are to be found in several sizes, and a few sizes are found with more than one variety.

DIE 16, SIX CENTS, Nesbitt, 1861, the third design, or medium, oval, small, embossed head of Washington facing left, frame, no ornaments; inscribed *United States* above, *Six Cents* below, in *outline* block capitals, separated by a small oval on each side, containing a colorless numeral of value.

DIE 17, TEN CENTS, Nesbitt, 1861. Third design, horizontal oval 27½ by 25 mm., small head of Washington in an upright colored oval surrounded by a broad colorless band 3½ mm. wide, inscribed in colored block capitals *Ten Cents* above, *U. S. Postage* below; large, colorless disk, bordered by colored circle on each side, with numerals in color; the whole outside filled out in color, the triangular spaces above and below the circles containing colorless branches with seven leaves each.

DIE 18, TWELVE CENTS, Nesbitt, 1861. A new value of similar design to the preceding, value changed, the inscriptions, numerals, circles about the disks, lines on each side of the band and around the horizontal oval in red. The remainder of the colored parts in brown.

DIE 19, TWENTY CENTS, Nesbitt, 1861. A new value of similar design to the preceding, value changed, the inscriptions, numerals, circles about the disks, lines on each side of the band and around the horizontal oval in red. The remainder of the colored parts in blue.

DIE 20, TWENTY-FOUR CENTS, Nesbitt, 1861. A new value of similar design to the preceding, value changed, the inscriptions, numerals, circles about the disks, lines on each side of the band and around the horizontal oval in red. The remainder of the colored parts in green.

DIE 21, FORTY CENTS, Nesbitt, 1861. A new value of similar design to the preceding, value changed, the inscriptions, numerals, circles about the disks, lines on each side of the band, and around the horizontal oval in black. The remainder of the colored parts in red.

DIES 22 AND 23, TWO CENTS, Nesbitt, 1863. A new value and a new design of a somewhat fanciful outline. The top and bottom are formed each of two ogee curves meeting in a point. The sides are sections of a large circle. The outer frame line follows the outline, but the inner follows the ogee curves above and below, while on the sides it is the reverse of the outer, thus forming on each side a sort of pointed oval in which is placed a colorless numeral of value. The bust of Jackson facing the left in the centre is very rude. Inscription is *U. S. Postage* above, *Two Cents* below, in colorless, block letters. Dimensions  $22\frac{1}{2}$  or  $23$  by  $25\frac{1}{2}$  or  $26$  mm. The two dies have each two marked sub-varieties and there are minor variations of at least some of them.

DIE 22, TWO CENTS, Nesbitt, 1863. Ordinary numerals.  
*Varieties*.—*a.* O and S of *Postage* nearly on line.  
*b.* O of *Postage* conspicuously the highest letter.  
*c.* S of *Postage* conspicuously the highest letter.

There are also three sub-varieties of *a*: In one the point of the bust would cut if prolonged through the O of *Two*, the bust appearing to be tipped forward; in a second and more usual form the point of the bust prolonged would fall on the right member or stroke of the W, and in a third on the middle point of W. The left member of W in this variety is prolonged upward and touches the frame line above. In *b*, the line of the bust prolonged would fall on the left side of O; in *c* the line of the bust would fall between W and O.

DIE 23, TWO CENTS, Nesbitt, 1863. Numerals at the sides thinner and more spread, the tail starting off at once from the lower end of the down stroke instead of curving back with it a short distance. This distinction from die 22 is quite marked.  
*Varieties*—*a.* O and S of *Postage* nearly on a line.  
*b.* S of *Postage* conspicuously the highest.

#### FOURTH SERIES.

This includes a variation of the design of the 2 cents, new designs for the 3 and 6 cents, three new values, 9, 18, and 30 cents, and a modification of the 12, 24, and 30 cents.

DIES 24 AND 25, Nesbitt, 1864. Are both of the same general design as dies 22 and 23, Two Cents, but have the upper inscription changed to *U. S. Post*. There are numerous sub-varieties as the dies vary from  $26\frac{1}{2}$  to  $24\frac{1}{2}$  mm. in width, and slightly in height. These may be divided into two general classes, die 24 including all *broad* varieties, and die 25 all *narrow* varieties.

*Varieties*.—It is not supposed that many collectors will care to search for all of the twenty varieties here described, or even that these are all that may be found. They serve rather to point out what may be found if looked for, when the relative position of the letters, different curves of the frame lines, width and height of the frames, and position of the head are examined. Perhaps it will aid examination to stretch a fine black thread lightly across the specimen examined and by holding it so as to cover first the down stroke of the T, and then the down stroke of the P of *Post* notice the portions of the letters of the inscriptions crossed by it in each case.

24*a*. Threads cross the lower left corner of C and the space between O and C. Width of *U. S. Post* from extremity of top bar of U to the extremity of the top bar of T is 13 mm. Impression measures 26 by 26 mm. Centre line of stamp cuts the bow of P and C. P is the highest letter and leans slightly to the right; other letters of the inscription narrow and too vertical. Below O is too vertical, C tips to the left, N too large. The end of the tail of the numerals is sharp and does not point directly upwards as in all the other varieties. It is found only on knife 2, and is undoubtedly the earliest die.

24*b*. Threads touch the lower left corner of E and cross the space between C and E. *U. S. Post* 13 mm. wide, impression 26 by 26 mm. Letters broader. O S T too vertical and too high, nearly touching frame-line above. O is the highest letter. Below C is much tipped to the right and entirely to the left of centre-line. The bust is much nearer to the left than to the right oval.

24*c*. Threads touch the lower left corner of E and cross the space between O and C. *U. S. Post* 14 mm. wide. Impression  $26\frac{1}{2}$  by 26 mm. Letters broad and better spaced. P more to the left and nearly vertical; below C is to the left of centre-line, placed too low and nearly vertical.

24*d*. Threads cross the lower right point of C and upper left of E and fall on the vertical of E. *U. S. Post* 14 mm. wide. Inscription 26 by 26 mm. P and O are near together and inclined to left and right of center-line. T is too high. Below C is unusually far to the left, the top point of E directly at the point of the inner frame-line. N is too high. The forelock of the bust is brought forward into a point, and the bust is nearer the right than the left oval.

24*e*. Threads touch the lower left point of E and fall on the points of C. *U. S. Post* 14 mm. wide. Impression  $26\frac{1}{2}$  by 26 mm. P entirely to left of centre-line and O to the right, these two letters appear higher than the others. The frame-line appears to be bent on the right above and below. Below C is too low. N T S too close together at the top.

24*f*. Threads touch the upper left and lower right points of C. *U. S. Post* 14 mm. wide. Impression 26 by 26 mm. P to left of centre-line, O much inclined to the right. Below O

is too high and tips too much to the right. C well placed to left of centre-line, E too large and points to the point of inner frame-line. N slim and too high, and too much inclined to the right.

24g. Threads touch lower right point of C and the right points of C, S very much lower than U and P. P very high and tipped to left. Below C is too low, E too much tipped to left, nearly touching the point of inner frame-line. N is too high.

24h. Threads touch the left side of O and the vertical of N. *U. S. Post* 16 mm. wide. Impression  $26\frac{1}{2}$  by 26 mm. P too high and with U conspicuously tipped to the left. S touches the frame-line above it. W also. O very large at the bottom. C, short vertical, and on the centre-line.

24i. Threads touch the left side of O and vertical of E. *U. S. Post* 16 mm. wide. Impression  $26\frac{1}{2}$  by 26 mm. U leans too much to left. P also, and too high. Below C is too low and inclines too much to right. E is too large and the lower line of the frame is hollowed out to pass it. N tips to right.

24j. Threads cross the lower right part of O and the left vertical of N. *U. S. Post* 16 mm. wide. Impression  $26\frac{1}{2}$  by 26 mm. O and P much tipped to left. Below C tips too much to right.

24k. Threads cross the lower right part of O and the vertical of C. *U. S. Post* 16 mm. wide. Impression  $26\frac{1}{2}$  by 26 mm. P on centre-line and nearly vertical. U and S tipped so much to the right as to appear out of place. T of *Post* misplaced. Below C is too low and the bottom too far to the left. N leans towards T very plainly.

25l. Threads cross the upper left part of C and the space between O and C. *U. S. Post* 13 mm. wide. Impression 25 by 26 mm. U touching, or nearly touching, frame below. P and O about on a level, C too low and nearly vertical, E touches the point of frame above it. Left point of the bust touches the frame-line.

25m. Threads both cross the C. *U. S. Post* 13 mm. wide. Impression  $25\frac{1}{2}$  to  $26\frac{1}{2}$  mm. First S close to frame-line, O much inclined to right and higher than P. E projects to left of central line, O nearly touches line below.

25n. Thread passes between O and C and across C. *U. S. Post* 13 mm. Impression  $24\frac{1}{2}$  by  $25\frac{1}{2}$  mm. The die is noticeably evenly spaced. The O of *Post* is perhaps a little too vertical. E and C nearly on a level. The upper left member of the frame appears to be flatter than usual.

25o. Thread passes between O and C and C and E. *U. S. Post* 13 mm.; impression  $24\frac{1}{2}$  by  $26\frac{1}{2}$  mm.; the letters of *Post* and *Two* appear to be nearer together than usual; P and O very close and about equally high up; P is short below; C projects to the right of the centre-line at top; last S is too small and the frame-line is very thin below it; the upper left member of the frame is more curved than the others, and the lower left point of the bust is pointed.

25p. Threads cross the centre of O and fall on the vertical of E; *U. S. Post* 13 mm.; impression  $24\frac{1}{2}$  by  $26\frac{1}{2}$  mm.; left upper member of frame less curved than usual over U. S.; the bottoms of U. S. P. and of O S T in a straight line. C is nearly vertical and lower than the E which is to the right of centre-line and nearly touches the line above it.

25q. Threads cross the O and between the O and C; *U. S. Post* measures 13 mm.; impression  $24\frac{1}{2}$  by  $26\frac{1}{2}$  mm.; large space over U. S., the upper left member of the frame bulged up and apparently shorter than usual. The bottom of first S is much lower than U or P. C is too low and tipped too much to right. E close on the line, to the right of point and much tipped; bust tips forward, the point being over the O.

25r. Threads pass between O and C and across C. *U. S. Post* 13 mm. wide; impression  $24\frac{1}{2}$  by 26 mm. O and S are very narrow and too vertical; P too vertical; O S T are on a straight line; the upper left member appears longer and flatter than the others. The C is narrow, vertical, and apparently shorter than any letter except the final S.

25s. Threads pass between O and C and between E and N. *U. S. Post* 13 mm. wide; impression  $24\frac{1}{2}$  by 26 mm. The upper inscription is well placed and spaced; the upper left member of the frame is too much curved; C is very low, touching or nearly touching the line below; there is too much space between E and N. The nose is very near the frame, and generally, there is no ink on the ground between them, so that they appear to touch.

25t. Threads pass between O and C, and between E and C. O is higher than the other letters and much out of line; left member of frame too much curved above O; C is low and tipped to right, E much tipped to left, and points at the point of frame. The nose is very near the frame line, but does not touch it.

DIE 26, THREE CENTS, Nesbitt make, 1864. Of the fourth design and fourth series, shows a larger oval,  $24\frac{1}{2}$  to  $25\frac{1}{2}$  by 28 to  $29\frac{1}{2}$  mm.; small head of Washington; frame of colorless embossed lines, no ornaments; inscribed above, *United States*, below, *Three Cents*, in colorless embossed block capitals, separated by a large embossed numeral 3, on each side.

*Varieties.* It has heretofore not been noticed that there are a large number of minor varieties of this die, depending on the relative positions of the parts. If a thread be stretched, or a straight edge laid crossing the knot in the robe, and falling on both the upright stroke of D and

the upright stroke of E of *Cents*, it will be found that these letters are not always in the same relative position, and are differently inclined to such a line; or, if the line be laid parallel with the upright stroke of D, it will not always fall in the same relative position to the C and E of *Cents*. If again, the thread be laid across the stamp on the points of the middle stroke of the numerals, it will cross the bust at different distances from the mouth. If still again, the thread be laid along the lower stroke of the U, it will pass at different distances from the tip of the nose, and fall on different parts of the right numeral, of the space below it, or even as low as the S of *Cents*. So again, if laid upon the upright stroke of T of *Three*, it will fall on different parts of the right hand numeral. So again, it will be seen on close examination, that the end letters of both inscriptions are at different distances from the numerals in different specimens. The axes of the exterior frame line will also be found to vary more than can be accounted for by wear of a die. So, too, the exterior colored line varies. Similar variations in the position of the letters relatively to each other may be noticed as in die 15. These all point to different transfers from the original die, as a number of working dies must have been required for use simultaneously. Nineteen such varieties at least, exist, and might be tabulated as in die 15. So few collectors will be interested in looking for these, that it has been thought unnecessary to devote space to them in a general work.

It is worth mention, however, that while dies 9, 15 and 26 and their varieties have all the small bust of Washington, apparently the same, there are, however, small differences in each, which show them to be different engravings. They can only be traced in very clear impressions. In die 9, the front hair is indicated by a series of curved parallel lines, with a similar row behind it, and a single line divides the hair on the back of the head.

In die 15, the front hair is divided into six locks, each again divided by a single line. The upper lock extends back over the row below, and there are five lines in the back hair.

In die 26, the front hair shows only five locks, and the back hair only four lines.

The three varieties will also be seen to vary in the arrangement of the queue and the folds of the robe.

DIE 27, SIX CENTS, Nesbitt, 1864. Medium oval, 24 by 27½ mm. small head of Washington; frame lines; *United States* above, *Six Cents* below, in colorless block letters; large numeral on each side.

There are two varieties in the arrangement of the hair. One of these has a small dot like a mole, about 1 mm. under the ear, as in the corresponding variety of the three cents.

DIE 28, NINE CENTS, 1865. Modeled on the design of die 17, ten cents, with small head of Washington; the oval band and small circular disks are, however, with colored ground, and bordered by colorless lines, instead of being colorless ground, as in die 17, and the inscriptions and numerals are, therefore, now colorless. A colorless line follows the outer edge, instead of the triangular shapes inclosing the branches, which have eight leaves. Dimensions are 30 by 27 mm.

DIE 29, TWELVE CENTS, 1865. Similar in design to die 18, but the oval band and disks in color, surrounded by colorless lines, and outer colorless and colored frame line. Inscriptions in colorless block letters. Branches with eight leaves.

DIE 30, EIGHTEEN CENTS, Nesbitt, 1865. A new value, same general design as that of dies 28 and 29 with value changed.

DIE 31, TWENTY-FOUR CENTS, Nesbitt, 1865. Same design as die 20, modified as in dies 28, 29 and 30. Value changed.

DIE 32, THIRTY CENTS, Nesbitt, 1865. A new value, same general design as dies 28 to 31. Value changed.

DIE 33, FORTY CENTS, Nesbitt, 1865. Same design as die 21, modified as in dies 28 to 32.

*Note*—This completes the Nesbitt Dies.

#### FIFTH SERIES.

The design and workmanship of this series, which includes the next eleven dies of the values 1, 2, 3, 6, 10, 12, 15, 24, 30, 90, and 7 cents, readily distinguish them from any of the Nesbitt make, but they were all copied later by the Plimpton Company, and care must be taken to distinguish them from these. They all bear a cameo head, much more carefully done than the Nesbitt heads, on a colored oval, with colorless outer and inner frame line. The frame is ornamented by colorless woven lines, on which are the inscriptions in outlined block letters. That above is always *U. S. Postage*, that below the value in cents. The value is repeated in colorless numerals at each side, in variously shaped disks. They are not quite uniform in size. The description of each is intended to point out its peculiar features and should be compared in each case with that of the corresponding Plimpton Die.

DIE 34, ONE CENT, Reay, 1870. Franklin, numerals in ovals, dimensions, 25 by 29 mm. Bust nearly upright, front nearer the frame line than the back or top of the head; engine turned work very regular, the outer ends of round loops, with a dot in each; O of *Postage*, with round centre, with crossing lines; O of *One*, with oval, centre containing a dot; periods after *U.* and *S.* square and alike. Numerals nearly fill the ovals, the dots on the bottom bar close to the stem and nearly touching the border. Compare dies 45 and 49.

DIE 35, TWO CENTS, Reay, 1870. Jackson, numerals in *small circles*. Dimensions,  $25\frac{1}{4}$  by 29 mm. Numerals broad with flat shading, large round dot at the upper and small dot at the lower end of the vertical stroke; O of *Postage* has a small oval centre; periods square and alike. Base of the bust terminates in four square corners. Compare dies 46, 50, 58 and 63. The first of which has circles, the rest ovals at the sides.

DIE 36, THREE CENTS, Reay, 1870, Washington, numerals in *small circles*. Dimensions,  $25\frac{1}{2}$  by 29 mm. It is distinguished at once from dies 47, 51, and 64 by the circles as these dies all have the numerals in ovals.

DIE 37, SIX CENTS, Reay, 1870. Lincoln, numerals in ovals. Dimensions,  $25\frac{1}{2}$  by  $28\frac{1}{2}$  mm. Front lock broad and close to the forehead, with a small point near its middle. Back hair short, the back of neck long. O of *Postage* has a broad oval in the centre crossed by a horizontal line. Compare die 52.

DIE 38, TEN CENTS, Reay, 1870. Jefferson, numerals in quatrefoils. Dimensions, 26 by 29 mm. Head leans forward; queue ends above the back of the bust, showing a depression between the two, but end is round; front lower point of the bust rounded; small well formed numerals, tops of the T sharp; O of *Postage* has a narrow slender central oval. Compare dies 48 and 59.

DIE 39, TWENTY CENTS, Reay, 1870. Clay, numerals in large circles. Dimensions, 26 by 29 mm. Head longer than its width; ear partly covered by a lock of the hair. O of *Postage* has a broad oval centre and the G has no cross bar. Compare die 54.

DIE 40, FIFTEEN CENTS, Reay, 1870. Webster, numeral in horizontal ovals. Dimensions, 26 by 29 mm. Head has front lock close to the forehead, hair waved, whisker curled. Numerals on left far apart. Compare die 55.

DIE 41, TWENTY-FOUR CENTS, Reay, 1870. Scott, numerals in a shield. Dimensions, 26 by 29 mm. Head nearly touches the top of the oval, features are fuller and hair shows three small points on top. Inscription in smaller letters than die 56. Inner loops are small squares with small colored centres. Space between upright and right lower stroke of R is without color.

DIE 42, THIRTY CENTS, Reay, 1870. Hamilton, numerals in rectangles with concaved corners. Same dimensions. Back of bust is small and square. Centre stroke of the E of *Postage* is broad and clear. Centre oval of the ciphers in 30 is round top and bottom. Compare die 57.

DIE 43, NINETY CENTS, Reay, 1870. Perry, numerals in shields. Dimensions same. The breast line and the lower line of the bust are close together and make a very narrow point. The shields are just a little wider than the frame lines and their upper points fall within the colored outer line of the rest of the stamp. There are  $28\frac{1}{2}$  loops above the lower inscription. Compare die 61. Centres of the ciphers rounded.

DIE 44, SEVEN CENTS, Reay, 1870. Stanton, numerals sunken in color on colorless circular disks. The down stroke of the numerals does not curl up at the lower end. The network intersects in the spaces between U and S, G and E, N and C. Compare Die 53.

#### SIXTH TO ELEVENTH SERIES.

The dies in these series are all copies of the Reay designs, and embrace the same values to which the 5 cents was added later.

There are really two sets of dies in the series, the earlier ones having been accepted provisionally. The series must be distinguished by the knife, gum, or watermark, and not by the die.

DIE 45, ONE CENT, Plimpton, 1874. Same design as die 34, compared with which the oval is slightly wider, bust larger and more inclined forward, front of bust twice as far from the frame as the back, which nearly touches the frame, top of head much further from frame-line than either point of the bust. Engine-turned work very irregular, generally showing sharp outer ends to the loops, and many of the dots missing.

O of *Postage* has a large centre, either plain or containing a small oval or dot.

O of *One* with large centre, with dot, scratch, small oval, or plain. Period after U sometimes round, sometimes blurred. That after S a triangle or blurred. Much space above the numerals, the dots on the bottom bars small and very near the border, but far from the stem. Compare, also, Die 40.

*Varieties*.—Of this die there are many sub-varieties. The normal type would seem to be *a*, which is described from a hub proof, though found on envelopes actually circulated.

*a*. Period after U a nearly perfect circle, that after S irregular, but roundish. The centre of both the O of *Postage* and *One*, containing a clearly defined small oval.

*b*. Both periods nearly round; centre of O of *Postage* plain; centre of O of *One*, with clearly defined dash.

*c*. Both periods nearly round; centre of O of *Postage* shows part of small oval; centre of O of *One* with the dash.

*d*. Both periods nearly round; centre of O of *Postage* shows a dot; centre of O of *One* flat oval with dot.

*e*. Period after U round, that after S a diamond, a dot in the centre of each O.

*f*. Period after U round, that after S square, centre of O of *Postage* plain, of O of *One* a small oval or part of it. The bust has no ear.

g. Periods both square, plainly defined dot in each O, the bust has no ear.

h. Same as g, but bust with ear.

i. Period after U round, with square centre, that after S triangular, but crossed by the network. Centre of O of *Postage* shows a dot, or traces of it, that of *One* an oval, or traces of it.

DIE 46, TWO CENTS, Plimpton, 1874. Similar in design to die 35, but easily distinguished from it by the very poor workmanship, thin and misshapen numerals in the circles, beginning with a very small dot above and ending with a line at the bottom of the down stroke. O of *Postage* has a large round centre crossed by two crossing lines; periods nearly round; base of bust with four square corners. Dimensions a little larger than die 35, or  $25\frac{3}{4}$  by 30 mm. Compare with dies 50, 58, and 63, which have, however, the numerals in ovals instead of circles.

DIE 47, THREE CENTS, Plimpton, 1874. Similar in design to die 36, from which, as well as from dies 51 and 64 it is readily distinguished by the large ovals containing the numerals, which measure  $5\frac{1}{2}$  mm. in the vertical axis, as against  $4\frac{1}{2}$  mm. in dies 51 and 64, and the larger, slimmer numerals.

There are two marked varieties of this die.

a. The forehead, top and back of the head form part of a circle; eyebrow not prominent; nose nearly straight; a very slight depression between the lip and chin, and behind the chin; neck nearly straight, no Adam's apple.

b. The forehead, top and back of the head do not form a smooth line but a waved line; eyebrow prominent; depression between forehead and hair; marked depressions between lip and chin and back of chin; neck curved, Adam's apple very prominent.

There are also at least three varieties of *a* and seven of *b*, depending on the arrangement of the net work. These are most readily seen in the spaces before the U, after the O, in the interior of G, and after E. These are not such as result from bad printing, but from different arrangement of the lines.

DIE 48, TEN CENTS, Plimpton, 1874. Copy of die 38, but the size is 28 by 30 mm. Head very large and upright, nearly filling the centre oval, the queue ending with the lower line of the bust; lower front point of the bust rounded, but very close to the frame line; long thin numerals; O of *Postage* has a large, rounded central oval. Compare die 59.

DIE 49, ONE CENT, Plimpton, 1874. A second copy of die 34 and of die 35. Bust smaller, and much inclined forward; broad spaces between front back and top of bust nearly equal; engine-turned work, fairly regular, the ends of the loops more pointed than Reay; O, of *Postage*, with oval centre, crossed by two intersecting lines; O of *One*, with oval centre, the left side too thick; periods both round; much space above the numerals, and the dots on the lower bar distant from the stem.

DIE 50, TWO CENTS, Plimpton, 1874. A second copy of die 35 and of die 46, from both of which it is easily distinguished, by having the numerals in ovals. It resembles in this particular, dies 58 and 63, from which the broader centre of the O of *Postage*, with its cross lines will, however, distinguish it. The dimensions are  $25\frac{1}{2}$  by  $29\frac{1}{2}$  mm.

*Varieties.*

a. O of *Two* has a plain centre.

b. O of *Two* has two crossed lines in the centre.

*Note.*—There are specimens of variety *a* which show all the colorless lines apparently very much heavier than in the ordinary prints, and this gives these specimens a very different appearance from ordinary copies. All the lines will, however, be found to correspond.

DIE 51, THREE CENTS, Plimpton, 1874. A copy of die 36, from which it is also distinguished by the ovals which replace the circles. It is distinguished from die 47 by the smaller ovals at the sides, the smaller and broader figures, and by the heavier lettering. Compare also die 64.

DIE 52, SIX CENTS, Plimpton, 1874. A copy of die 37, slightly larger dimensions, front lock brushed up and forward into a hook, back hair longer and neck shorter; O of *Postage* has a narrow centre oval, crossed by a single line; side ovals and figures larger.

DIE 53, SEVEN CENTS, Plimpton, 1874. Copy of die 44. The down stroke of the numerals turns up at the right of the lower end. The net-work does not intersect in the spaces between U and S, G and E, N and C, but shows a line of colored spaces between all the letters.

DIE 54, TWELVE CENTS, Plimpton, 1874. A copy of die 39. Head nearly round, ear uncovered; O of *Postage* has a narrow oval centre; G has a cross bar. The outer oval appears to be more pointed at the top than at the bottom.

DIE 55, FIFTEEN CENTS, Plimpton, 1874. A copy of die 40. Head has a front lock far back and separated by a colored line from the forehead. Hair merely curved. Whisker a mere tuft. Numeral 1 is heavy, that on the left very near to the 5.

DIE 56, TWENTY-FOUR CENTS, Plimpton, 1874. A copy of die 41. Head further from frame at top; features sharper; hair shows one high point at top. Inscription longer letters. Inner loops are mere lines instead of small squares. Space between upright and right lower stroke of R colored, and this stroke is carried too far to the right.

DIE 57, THIRTY CENTS, Plimpton, 1874. A copy of die 42. Back of bust much broader and rounded; centre stroke of the E of *Postage* thin and indistinct. Centre oval of the ciphers in 30 is sharp at top and bottom. Numerals are nearer together.

DIE 58, TWO CENTS, Plimpton, 1875. A copy of die 35, from which, as well as from 46, it differs in having the numerals in ovals instead of circles. It differs from 50 in the heavier inscription, the small narrow oval centre of the O of both *Postage* and *One*. Compare also die 63. A variety of this die exists in which the bridge of the nose is carried higher, making the tip of the nose nearly double the usual size. The chin is also larger.

DIE 59, TEN CENTS, Plimpton, 1875. A second copy of die 38. Dimensions, 27 by 29 mm. Head leans forward and is smaller than die 38; queue ends above the back of the bust and makes a large square projection beyond it. Numerals not well formed and heavy; 1 has a flat top; centre of O of *Postage* broader. Compared with 48 the head is much smaller, numerals smaller and much heavier, and lettering broader and more regular.

DIE 60, FIVE CENTS, Plimpton, 1875. A new value of the same general design. Taylor. Numerals in ovals. Dimensions 25 by 29 mm. There are three varieties depending on the form of the numerals. These are from three separate working dies.

a. The dot is large, the back heavy, the inside colored space small. The top stroke is short and heavy, measuring  $1\frac{1}{2}$  mm, and the lower edge of it curves off to the straight vertical stroke and round again at the end, forming a double curve. A line continued upward in the direction of the straight vertical stroke of the left numeral shows the points of 5 loops of the network to the left of it. Both numerals nearly alike.

b. The dot is large but the back not so heavy; the colored space inside is larger and its curves more abrupt. The top stroke is a little longer and makes a sharp angle with the straight vertical stroke but curves round at the end. Only 3 points show to the left of a line drawn as before. The right hand 5 is different and apparently the vertical stroke would cross the middle of the dot if prolonged.

c. The dot is much smaller; back like b, colored space much broader than b; curves, however, are similar. Upper stroke still longer, measures about 2 mm, and makes a sharp angle with the vertical stroke and is terminated by a diagonal line. The right numeral is like the left numeral of b, but the inside colored space is slightly larger and the top stroke thinner.

DIE 61, NINEY CENTS, Plimpton, 1875. A copy of die 43. Breast line and lower line of the bust are further apart and make a blunter point. The shields are much wider than the frame lines; their colorless side lines would fall outside the outer colored lines of the frame. The back hair is brushed forward. There are 27 loops only, above the lower inscription. The centre of the ciphers are pointed.

DIE 62, THREE CENTS, Plimpton, 1876. The special die made to commemorate the Centennial Exposition, or more strictly to distinguish the envelopes that it was proposed to stamp at the exhibition. It is in the form of a shield, 37 x 34 mm., in color, embossed with a double-lined border, 1776 at top, U and S in the upper corners, *Postage* on a ribbon outlined above. "Three Cents" on similar ribbon below, 1876 at the bottom, with a postboy galloping to the left and a mail train below at the centre. As the machine at the Exhibition could not meet the demand for these souvenirs, and it was decided to allow them to be sold also at all post offices, another transfer was put into use at Hartford, and the two may be distinguished. The Hartford die shows a single line under *Postage*. The Philadelphia die shows a double line under *Postage*.

DIE 63, TWO CENTS, Plimpton, 1881. A fourth copy of die 35 from which and die 46 it is distinguished by the numerals in ovals instead of circles. It is easily distinguished from dies 50 and 58 by the youthful look of the head, smaller side ovals, thinner numerals. The O of *Postage* and *Two* have broader oval centres than die 58, but narrower than die 50.

DIE 64, THREE CENTS, Plimpton, 1881. A third copy of die 36, from which the side ovals distinguish it. The side ovals are smaller as well as the numerals than those of die 47. From die 51 it will be distinguished by the pointed head, the top point coming nearer the frame line; the more prominent forehead and eyebrow, the more marked depression in front of the eye, shorter base of the bust, further from the frame and very square in front and more rounded in the back; the knot of the queue projects more and is rounder. The O of *Postage* has a larger centre oval.

DIE 65, FIVE CENTS, Plimpton, 1882. Of the same design as die 61, but with head changed to Garfield.

DIE 66, TWO CENTS, Plimpton, October, 1883. Is of the same general design as die 51, three cents. Head of Washington. Dimensions 26 by 30 mm. Inscription changed to *Two Cents*. Long slim numerals in side ovals. Letters somewhat larger than before.

DIE 67, FOUR CENTS, Plimpton, October, 1883. While belonging to the eleventh series, is unlike any of the previous designs of the series. It has the head of Jackson facing to the left in solid oval and the colorless frame lines. Dimensions, 26 by 30 mm. Ornamental engine-turned lines on the frame, ovals at sides, with colorless numerals, but a colored label in the ornamental work above and below inscribed, above *U. S. Postage*, below *Four cents*, both in small colorless Roman capitals.

DIE 68, TWO CENTS, Plimpton, November, 1883, while belonging to the eleventh series, is unlike the former design and more like die 67. The impression is 26 by 30 mm; head of Washington to left; frame of colorless inner and outer lines, ornamented by a pair of waved fine lines inside each frame line; colored label with pointed ends outlined by a colorless line; the upper inscribed in colorless Roman capitals *U. S. Postage* the lower *Two Cents*; small oval

with colorless numeral on each side; ends of labels and ovals connected by two colorless lines crossed to form two and one-half diamonds; a half diamond next the top of the left oval, and full diamond next the label; an imperfect diamond next to the bottom of the left oval and half diamond next the label; full diamond next the label and a half diamond next the bottom of the right oval; a diamond next the top of the right oval and half diamond next the label, a short wavy line on each side of these from the labels to the ovals.

In the original dies and impressions, the lines are all clear, smooth and continuous, but so fine that there is a tendency in the ink to cover parts of the embossed work and to leave spots without color on the ground work, particularly in the diamonds above the right hand oval. Collectors have called these *dotted dies*. While the majority of these specimens are probably due to defective printing only, there are clear red impressions showing with great uniformity:

*a.* A continuation of the left side of the right hand point of the upper label clear across the part diamonds.

*b.* The right side of the same point continued in the same same way.

*c.* A small colorless cross with a dot at the intersection in one or more of the diamonds.

The latter impressions are in brown and are more frequently blotched in appearance than the red impressions; clear, strong impressions may be found in brown, also occasionally dotted dies. It may also be noticed that the left numeral is always rather larger than the right, and that specimens in both colors may be found where the difference is apparently very marked, and some collectors have accordingly catalogued these separately.

The brown ink, it is stated, rapidly wore out the dies, some eighteen of which were used simultaneously. Attempts were frequently made to remedy the resulting bad printing by reforming the dies. Various statements have been made as to the method of making the alterations, but none of the explanations seem to be entirely satisfactory. Collectors have designated these as retouched dies. They may all be included under

DIE 69, TWO CENTS, Plimpton, June, 1884. Same general design as die 68, but the ornamental pair of wavy lines are no longer continuous and present a series of short arcs not always meeting and frequently the two rows of either pair touch and run into each other. One side of the impression is generally more changed than the other. The bust also seems to have been changed, sometimes appearing longer, at others wider than the original. It is hardly possible that any of the many variations, or rather combinations of variations, exist in all the colors of paper and impression, or in all the sizes. An examination of many specimens with a powerful magnifier leads to the conclusion that the same variations generally run through all the different papers of a size, but are seldom exactly repeated in any other size. All of the variations found will be noted in the chapter upon the envelopes of the series. A few have been so generally commented on as to be specially noted and listed.

*a.* Distinguished by having only two diamonds or links between the right oval and the label below.

*b.* Distinguished by having three and one-half links or diamonds between the left oval and the label below.

*c.* Distinguished by having a much rounder O in the word *Τροφ*, and the lines run together over the letters WO.

DIE 70, TWO CENTS, Plimpton, July, 1884, also of the eleventh series, and replacing the foregoing die. Dimensions:  $27\frac{1}{2}$  by 31 mm. Of the same general design as Die 69, it has only one wavy line inside each border line instead of a pair. There are uniformly two and one-half links or diamonds between the side ovals and the ends of the labels, the half links always next the oval.

#### TWELFTH SERIES.

Four dies for the 1, 2, 4 and 5 cents, with the retention of the older dies for the larger values, compose this series which is characterized by the watermark and some changes in color. The new design is an oval 25 by 30 mm. The bust is smaller and faces left. The frame lines are plain on their outer edges but toothed like a saw on the inner edges, with a fine colorless line within each. The frame is divided at the bottom by an eight-sided shield containing the numeral of value and inscribed above, *United States Postage* with an eight-rayed ornament at each end, and with the value in letters below divided by the shield, all in colorless block capitals.

DIE 71, ONE CENT, Plimpton, 1887. Head of Franklin. *Varieties.* There are two varieties, the second described being the ordinary accepted die, and the first a rejected die, of which, however, specimens exist.

*a.* There are 71 points in the outer line and 42 in the inner line. The numeral is tall and slender. The G of *Postage* lacks the cross-bar, resembling a C. The side ornaments are larger and measure  $4\frac{1}{2}$  mm. in length. The bust is much larger and bends forward. The oval is about  $\frac{1}{2}$  mm less in each diameter.

*b.* There are 69 points in the outer line and 44 in the inner line. The numeral is heavy. Side ornaments measure 3 mm. in length.

DIE 72, TWO CENTS, Plimpton, 1887. Head of Washington. The remainder of the design the same as die 71 with value changed.

*Varieties.* There are three varieties of the die, the third is the ordinary accepted die. The second has been called by collectors, the "rejected die" of which, however, specimens were circulated and used, and the first is another rejected die of which few specimens were preserved.

*a.* The *G* of *Postage* has no bar. Front point of the bust points at the third point of the frame line. There are 72 points in the outer row and 47 in the inner row. The side ornaments are much broader and more nearly round and more distinct than in the first variety.

*b.* The *G* of *Postage* has no cross bar. Front point of the bust points at the second point of the frame-line. There are 68 points in the outer and 45 in the inner frame-line. The head is larger and more upright. The numeral has the down stroke thinner at the lower part and the bottom stroke longer and more pointed.

*c.* The *G* of *Postage* has the bar. Front point of the bust points at the second point of the frame line. There are 67 points in the outer row and 47 in the inner row.

*Note.* Some specimens of variety *C* appear to have the front point of the bust much more rounded than the ordinary specimens. This has been found only in size No. 5, white and amber.

DIE 73, FOUR CENTS, Plimpton, 1887. Head of Jackson, the remainder of the design the same as die 71, with value changed. The dimensions are 24 by 30 mm.

DIE 74, FIVE CENTS, Plimpton, 1887. Head of Grant, the remainder of the design the same as die 71, with value changed. The dimensions are 24 by 30 mm.

## POST OFFICE DEPARTMENT.

THE dies for the official envelopes of the Post office department were introduced under the Reay Contract and copied by the Plimpton Company. There are only three values, 2, 3, and 6 cents, and two dies of each value. The design of all is a large oval 26 by 30 mm. On the colored centre oval a large numeral of value, embossed without color, with the word *Official* above and *Stamp* below, in colorless block capitals in curved lines. Frame of colorless outer and inner line, the colored band between ornamented with two rows of colorless circles and two fine colorless lines, a colored label above and below with concave ends, inscribed *Post Office Dept.* above, and *Two (three or six) Cents* below, in ordinary colorless capitals. Engine-turned ornaments and a circle on each side between the labels containing the letters U on the left and S on the right.

DIE 101, TWO CENTS, DIE 102, THREE CENTS, and DIE 103 SIX CENTS, Reay, 1873, are easily distinguished by the smaller numerals, 8½ mm. high, smaller letters in the centre oval and the thicker S on the right.

DIE 104, TWO CENTS, DIE 105, THREE CENTS, and DIE 106 SIX CENTS, Plimpton, 1876, are easily distinguished by the larger numerals, 9½ mm. high, larger letters in the centre oval, and the thin S on the right.

DIE 107. No value expressed, Plimpton, 1877, is a horizontal colored oval about 33 by 38 mm., bearing the words *United* above, *States* below, in colorless Roman capitals, with foliated ornament at each end of each, following the outline. *Postal Service* in colored Roman capitals on a colorless band crossing the middle of the oval, with colored line above and below. Colorless exterior frame-line, ornamented with loops. Interior colorless frame-line. Centre oval above and below the band ornamented by oval and reversed oval colorless lines.

## WAR DEPARTMENT.

OFFICIAL dies for the War Department were also introduced under the Reay contract and copied by the Plimpton Company. The design for all values is similar; a bust faced to the left, embossed on a colored ground, with oval frame of outer and inner colorless lines with ornamental network between, upon which is a colored label above with pointed ends, inscribed in small colorless, ordinary capitals *War Dept.* and a similar colored label below with concave ends, with value in full colorless block capitals. U on left, S on right, in tablets bordered by colorless lines. Each value has the same bust, network, and side tablets as the corresponding value in the ordinary series. As a rule the same tests will therefore serve to distinguish the Reay and the Plimpton War dies of each value, as serve to distinguish the ordinary dies of the same value. The following may also be added:

DIE 108, ONE CENT, Reay, 1873. The letters in the upper label are comparatively light, with the same space above and below them. The network is light and the S slender and the end strokes pointed.

DIE 117, ONE CENT, Plimpton, 1875. The letters in the upper label comparatively heavy, with a mere thread of color below them, and a heavier line of color above. The network is coarse, the S too heavy, and the end strokes square.

DIE 109, TWO CENTS, Reay, 1873. Small head of die 35.

DIE 118, TWO CENTS, Plimpton, 1875. Larger head of die 58.

DIE 113, THREE CENTS, Reay, 1873. Head of die 36.

DIE 119, THREE CENTS, Plimpton, 1875. Head of die 51.

DIE 111, SIX CENTS, Reay, 1873. Head of die 37; round front lock.

DIE 120, SIX CENTS, Plimpton, 1875. Head of die 52; crooked front lock.

DIE 112, TEN CENTS, Reay, 1873. Head of die 38; end of the queue round, does not project back of the base of the bust.

DIE 121, TEN CENTS, Plimpton, 1875. Head of die 59; end of queue square, projects back of the base of the bust.

DIE 113, TWELVE CENTS, Reay, 1873. Head of die 39; back of bust square

DIE 122, TWELVE CENTS, Plimpton, 1875. Head of die 54; back of bust rounded. U and S are very heavy.

DIE 114, FIFTEEN CENTS, Reay, 1873. Head of die 40; front lock close to head.

DIE 123, FIFTEEN CENTS, Plimpton, 1875. Head of die 55; front lock separated from brow.

DIE 115, TWENTY-FOUR CENTS, Reay, 1873. Head of die 41.

DIE 116, THIRTY CENTS, Reay, 1873. Head of die 42; narrow back of bust; chin and breast line both meet neck line at an angle.

DIE 124, THIRTY CENTS, Plimpton, 1875. Head of die 57; broad back of bust; chin curves into the neck line; breast line only makes an angle.

These are all the dies and varieties that have been employed upon United States stamped envelopes.

In the reference lists will be found all the known combinations of die, knife and paper, including watermark and mode of gumming.

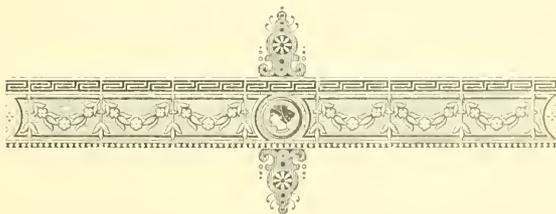
### NESBITT SEALS.

**M**ENTION should be made here of the dies of the seal placed by Nesbitt on the earlier envelopes manufactured by him.

*Varieties.*

- a. With thick circles.
- b. With thinner circles and the periods after U and T close together.
- c. With thin circles and the periods after U and T as in a, but those after N and G nearer together.

These seals are the only ones to be found on any U. S. envelopes, and have little interest for the collection except as they aid to fix the date of some dies.



## HISTORICAL NOTES.

FIRST SERIES, 1853-1860.

THE issue of stamped envelopes in the United States was first authorized by the Act of the Thirty-second Cong., Stat. I, Chap. 113, Sec. 8. Approved, August 31, 1852, "the Postmaster-General shall be and he is hereby authorized to provide and furnish to all postmasters and other persons applying and paying therefor suitable letter envelopes, with such watermarks or other guards against counterfeits as he may deem expedient, and with one or more suitable postage stamps, with such device and of such denominations and value as he may direct printed or impressed thereon, which envelopes shall be sold at the cost of providing and furnishing the same as near as may be, with the addition of the value or denomination of the postage stamps so printed or attached thereto as aforesaid; and letters when enclosed in such envelopes \* \* \* shall pass in the mails as prepaid letters," etc., etc.

The Act of the Thirty-first Cong., Stat. II, Chap. 25, Approved March 3, 1851, fixed the rates of postage at three cents for prepaid single letters, at ten cents for letters carried in whole or part by sea within 2,500 miles, and fifteen cents over that distance.

The Act of the Thirty-third Cong., Stat. II, Chap. 77, approved March 3, 1855, changed the rate for single letters to three cents within 3,000 miles, and ten cents over that distance, when prepaid.

The Act of the Thirty-fourth Cong., Stat. III, Chap. 1, approved January 2, 1857, made prepayment compulsory.

The United States Post Office Department has never made the envelopes authorized from time to time under this and subsequent acts. "Up to 1860," says Assistant Postmaster-General Hazen, "from the time stamped envelopes were introduced under the Act of Congress of August 31, 1852, the envelopes had been furnished by George F. Nesbitt & Co. of New York, under contracts which had been extended from time to time by order of the Postmaster-General. These extended contracts had been the subject of much contention."

The Report of the Postmaster-General, dated December 4, 1852, says, "such envelopes as are authorized by the above law are now in preparation, and will soon be issued."

The *Scientific American*, February 5, 1853, says: "G. F. Nesbitt has shown to the Postmaster-General an embossed stamp for prepaid envelopes which has been accepted, and the manufacture will at once proceed. Such, however, is the labor and care required for their production, that none will be ready for delivery before the middle of next April."

The earliest circular of the department yet found states (*American Journal of Philately*, June 1880, and April 1888), that envelopes of note size 4 $\frac{1}{4}$  by 2 $\frac{3}{8}$  inches of white paper and stamped three cents in red, of letter size 5 $\frac{1}{2}$  by 3 $\frac{1}{4}$  inches of white and buff paper stamped three cents in red, and of official size stamped six cents in green, will be issued, but that letter size envelopes of six cents and twenty-four cents are not to be issued.

From two other circulars, one signed by Andre Fromet, agent, dated at New York, July 6, 1855, the other by Postmaster General James Campbell, November 20, 1855, it appears that the envelopes then authorized by the Postmaster-General were three cents note size, three and ten cents letter size, six and ten cents official size, and were sold at 18, 20, and 32 cents a hundred according to the size plus the value of the stamps.

Unfortunately, no other circulars seem to have been preserved.

The earlier reports of the Postmaster-General are also lacking in those details that would be of interest to stamp collectors. The report dated 1853, however, gives the number of three-cent envelopes of note and of letter size, the number of six-cents of letter and of official size issued up to September 30, 1853. The report for 1860 mentions the introduction of envelopes of "a novel description, embracing what is called the self-ruled improvement."

The Report for 1878 contains a short history of the issues of the Department and states that 5,000,000 envelopes of the three and six-cent values were distributed to postmasters in June, 1853, that the design of the three cents was altered in the following year, and the ten cents added on April 25, 1855, the series remaining in use until October, 1860.

Such, in substance, is all that has yet been learned of the history of this series from official sources. It will at once be noticed that the six cents, green, and the ten cents, green, in official size, mentioned in the circulars, are as unknown to collectors as the mythical "24 cents, pink, on white paper," while the six cents, green, which were not to be issued, are well known to collectors and must be the letter-size issued between June and September 30, 1853, as shown by the Report.

The series is known to consist of dies 1, 2, 3, 4, and 5, three cents, impressed in red, die 6, six cents, impressed in green and in red, dies 7 and 8, ten cents, impressed in green and of knives 1 for note size of white paper only, knife 2 for letter size of white and buff paper, knife 3 for official size of white and buff paper, all plain, knives 4 and 5 for ruled letter size of white and buff paper, and knife 6 for ruled note of white paper.

In attempting to fix the date of issue of each die and knife, the postmarks are of little value, as they rarely give the year until long after the series went out of use in October, 1860. Fortunately, the entire correspondence of a large firm for many years has been examined and

found to contain the original enclosures in the envelopes and the date of each, the date of its reception, and the date of the answer systematically indorsed on each envelope, or on the outside of the letter, when sent without an envelope, as was the ordinary custom of the day.

The *National Intelligencer*, of Washington, D. C., on July 7, 1853, describing the envelopes "just sent out for distribution," says they "are as yet but of a single size of the three-cent value." "The post office does not sell less than 100," and adds that retailers will sell them at a profit, and that the addition of the Nesbitt seal is an outrage. Similar articles of the same date may be found in the *Union*, and in the *Baltimore Sun*.

The *Times*, New York, July 6th, 1853, complains of the unfairness of the Postmaster General in giving Nesbitt the contract, and the "outrage" of allowing the seal to be placed on the flap; and in its issue of the next day, publishes a dispatch from Washington, that Nesbitt had applied for permission to leave off the seal, but that "the department has promptly notified him that no more envelopes will be received bearing his name," and adds that he never had permission to put it on.

All envelopes, therefore, which bear the seal, must have been made prior to July 7th, 1853, and probably formed part of the five millions mentioned in the Report of 1878. Now, dies 1, 2, 3 and 4 are all found with the seal, and on knife 2. According to the same report, the six cents, die 6, was also issued at this time, and this is on knife 3 or 2, and the Report of 1853 says, both sizes were issued before Sept. 30th, 1853, as was also note size or knife 1.

Again, dies 1, 2, 3 and 4 were all found in the correspondence noted, annotated, and containing inclosures with dates in August, September and October, 1853. It seems pretty certain, therefore, that they are all varieties of the old die of the Report of 1878, and that the varieties of die 5 are the new die adopted the following year, or 1854. In fact, varieties of die 5 were found in the correspondence noted with dates in nearly every month, from July, 1854, to December, 1860. As it alone appears on the ruled envelopes, it is undoubtedly the latest.

The ten cents, die 7 or 8, was issued to meet the rate of the Act of March 3, 1855, over 3,000 miles, mentioned in the circular of November, 1855; it is stated by the report of 1878, to have been issued April 25, 1855. The same report says: "up to October, 1859, the stamped envelopes used had all been plain, but at that time a self-ruling envelope was added to the series, meeting, however, with only a moderate demand." This fixes the date of knife 5, which was found in the correspondence noted, dated December 21st, 1859 and later. No mention is made of the ruled note, until the quarter ending Sept. 30th, 1860, in the Reports.

Many years ago, it was stated at the department that die 1 was the original, and that the variations from it, in dies 2 and 3 at least, were made by trimming. As the embossed lines which were altered were cut *into* the die, it has been a mystery how they could wear away or be cut off at the ends, and leave the remainder of the die perfect. On the other hand, the die strikes on a pad, which wears out, and the impressions become defective, as noticed in the descriptions of the dies 1, 3 and 5, but this could not produce such lines as the K, or straight lines of dies 2 and 3, or the wider spaced letters of die 4. A careful examination of dies 1 to 4 and 6 to 8, will show, however, that while they vary in every other respect, the frame lines and as much of the network as remains, are practically uniform. It is therefore probable that these lines were produced by one punch, the head by another, and the lettering by other punches, and that in the hurried preparation of the five millions of envelopes, between February and June, the delicate lines at the ends of the labels in this punch, may have worn away or broken, so that the working dies made from it would be defective in those parts, and be touched up, and the defects covered by the straight line or the K before hardening. Such improvements were evidently made in the head, both of the three and six cents. Such, also, seems to have been the cause of the changes in the improved die 5, which was evidently made in the same way.

The existence of die 1 on the peculiarly watermarked paper A1, seems another indication of its priority, and of the priority of watermark A1. Specimens of die 4 are known which show traces of the net work inside the top label.

These data and others gathered from so-called official statements seem to determine the dates of issue to the public as:

3 cents red, dies 1, 2, 3, 4, letter size, knife 2	July 1st, 1853.
3 cents red, dies 1, 2, 3, 4, note size, knife 1	before Sept. 30th, 1853.
6 cents red, die 6, official size, knife 3	about July 1st, 1853.
6 cents green, die 6, letter size, knife 2	before Sept. 30th, 1853.
3 cents red, die 5, note and letter, knives 1 and 2	March 18th, 1854.
3 cents red, die 5, ruled letter, knife 4	Oct. 7th, 1855.
3 cents red, die 5, ruled letter, knife 5	before Sept. 30th, 1860.
3 cents red, die 5, ruled note, knife 6	before Sept. 30th, 1860.
10 cents green, dies 7 and 8, letter size, knife 2	April 25th, 1855.

It may be well to notice that the paper is generally coarsely laid, the cross lines from 34 to 29 mm. apart, and the letters at varying distances and positions; the watermark set at different angles with the cross-lines, but with the exception of the one envelope with arrangement A1, and one with the arrangement A4, all are varieties of A2.

In texture the white paper found with dies 1, 2, 3 and 4, and die 6, green impression, is always soft and has a yellowish cast and soils easily, nearly always losing its smoothness in use. Dies 5, 6, red impression, and dies 7 and 8 are also found on the same paper, later copies of them are on a paper that looks white but is found to have a bluish tone when held to the light, and is much harder and more surfaced.

The buff paper found with dies 1, 2, 3, 4, and 6 green impression, has almost invariably a shade approaching the tone of the cream of the Reay issue, but is softer and easily loses its smoothness in use. Dies 5 and 6, red impression, and dies 7 and 8 are also found on the same paper; and also on a harder, more surfaced paper approaching the fawn of later issues, sometimes being a decided brown. Die 5, in its varieties, is found on at least twenty-five differently toned buff papers in yellowish, orange, salmon, chalky, and brownish tones.

The ink seems to have been very transparent, and the shades of the impression vary principally, as more or less ink obscures or transmits the color of the paper beneath. The red is a vermilion, not like any harder, more surfaced paper approaching the fawn of later issues, sometimes being a decided brown. Die 5, in its varieties, is found on at least twenty-five differently toned buff papers in yellowish, orange, salmon, chalky, and brownish tones. The red is a vermilion, not like any harder, more surfaced paper approaching the fawn of later issues, sometimes being a decided brown. The six-cents red is generally in light and dark shades of the richer color, not very common in the three-cents, and is occasionally almost a deep carmine.

The green of the six-cents is more or less deep shades of Nos. 21 and 22 of the color chart of the National Philatelic Society, while the green of the ten-cents is light or darker shades of No. 25 of the color chart, the lighter impressions having a decidedly yellow tone.

## SECOND SERIES, 1860.

The Act of the 36 Cong., Sess. 1, Chap. II, Sec. 2, approved April 30, 1860, reduced the postage on drop letters to one cent, and Chap. 131, Sec. 2, of the act approved June 15, 1860, reduced the charge for delivery by carrier, also, to one cent. Accordingly, we read in the Postmaster-General's Report of December 1, 1860: "A new die for embossing the stamp on the postage-stamped envelope has been adopted, which is believed to be an improvement on the former one, especially because of its reduced size. \* \* \* It is contemplated to introduce immediately two new denominations of envelopes, one embossed with a one-cent stamp, the other with both the one and three-cent stamp. The one-cent envelope is designed mainly for circulars, \* \* \* and will also be largely used for city correspondence. The envelope with the one-cent and three-cent stamps will be required in cities where there are lamp-post letter boxes or other depositories for letters to be conveyed by carriers to the post office, the one cent paying the carriers' fee, and the other stamp paying the postage."

The Report of the Postmaster-General of 1878, says new dies of all three denominations (3, 6, and 10 cents) succeeded in October, 1860, a 1 and 4 cents were added in December, 1860, and the 3, 6, and 10 cents were again changed in July, 1861. The actual issue of these later dies did not take place, from unavoidable delays, until August 15, 1861 (Report of 1861).

From the Postmaster-General's Reports of 1861, 1862, and 1863, we learn that one-cent letter envelopes, plain and ruled, were issued in every quarter from September 30, 1860, to June 1863; that three-cent note and letter envelopes, plain and ruled, were issued in each quarter from September 30, 1860, to June, 1861; four-cent plain and ruled letter, in the quarters ending December 31, 1860, and March 31, 1863; six-cent official, and ten-cent letter envelopes in the quarters beginning October 1, 1860, and ending June 30, 1861. The one-cent and four-cent rates were abolished by the act of March 3, 1863, which went into effect July 1, 1863. There seems to be no basis, whatever, for the date 1857, formerly given for the issue of the one cent. The currency of the series seems to be:

1 cent envelopes	.....	from December, 1860, to June 30, 1863.
3 "	" "	.....from October, 1860, to August 15, 1861.
4 "	" "	.....from December, 1860, to June 30, 1863.
6 "	" "	.....from October, 1860, to August 15, 1861.
10 "	" "	.....from October, 1860, to August 15, 1861.

The dies of these values belonging to the series are 1 ct., dies 12 and 13; 3 cts., die 9; 4 cts., die 14; 6 cts., die 10; 10 cts., die 11.

The knives used during the currency of the series are knife 1, note size; knife 6, ruled note; knife 2, letter; knives 5, 7, and 8, ruled letter; and knife 3, official.

The one-cent and four-cent values are also found on knife 9, and the one-cent on Knife 11. It will be seen that these two values continued to be issued after the others had been succeeded in August 1861 by the dies of the third series and the envelopes from knives 9 and 11 are evidently of this later manufacture. An examination of the Reports of the Postmaster-General discloses that the four-cent envelopes were issued to postmasters only in the five quarters ending December 31, 1860, September 30, 1861, December 31, 1861, September 30, 1862, and June 30, 1863, and that the total number was 127,250 plain and ruled, while the issues of the three-cents of this series amounted to 10,156,600 note and letter, plain, and 6,116,100 ruled.

The paper of this issue ordinarily has the cross lines from 25 to 30 mm. apart, and the monogram measures from 45 to 48 mm. in the length of the longest line and is placed about 4 mm apart vertically and set at different angles and positions with the cross-lines. Both the arrangements A<sub>3</sub> and A<sub>4</sub> are found in white and buff.

The white paper is of both the soft yellowish-toned and harder bluish-toned varieties. There is less variety in the buffs of the series, but salmon, creamy, fawn, and yellowish-buffs in various shades are found.

The one-cent is found also on amber buff with watermark A<sub>3</sub> and A<sub>4</sub>, and later on orange, watermarked A<sub>3</sub> and A<sub>4</sub>, or wove.

It is a little singular that the three and four cents dies 9 and 14 on knife 5, though formerly chronicled, are not known to exist, and that the four cents, formerly chronicled also on knife 7, is likewise now unknown. Originally chronicled with a ? the chronicler afterwards expressed his doubt of their existence, but the error has been perpetuated, notwithstanding. The existence of the four cents on knife 9 has been often considered impossible, because that knife was stated, from so-called official sources, to have been adopted for the ten cents of the next series in 1861. The envelopes exist, however, and as has been shown, the die was used during the currency of the next series and of the ten cents in question. The envelopes should consequently strictly be classed with that series.

Die 9, three cents, has also been chronicled on knife 6 and exists on knife 8, without the ruled lines. These are of course errors of printing.

The existence of a 3 cents die 9, white paper on knife 7 with the heavy lines of the buff paper, is also noticeable, as is also the fact that there is a difference in the distance of the lines from each other.

The six three-cent envelopes on laid creamy-buff, with no watermark, are most probably trial envelopes.

There exist a number of the one cent, die 12, var. *b*, on white laid paper, unwatermarked, the envelope having a form quite unlike any of the official knives, and of the size 140 by 78 mm. It is most probably a trial envelope.

Die 13 of this value is also chronicled by Evans on buff paper, knife 5.

Die 12, knife 5, on buff, is found with both thick and thin-ruled lines.

It has been already mentioned, in describing die 14, that lately two envelopes have turned up, one knife 2, buff, the other knife 8, white, which were evidently originally struck only with die 9, variety *a* of the three cents. At some time these envelopes have been opened out and die 12, variety *b*, struck alongside the original impression. This combination has hitherto been unknown, and it is a matter for surmise when it was made. It is a little singular that the added die is the one formerly offered on the odd white envelopes.

### THIRD SERIES, 1861-4.

As has been stated, the one and four cent envelopes, bearing the dies of the Second Series, continued to be issued up to June 30, 1863. The Act of March 3, 1863, established a two-cent rate for drop letters and abolished the carrier's fee, thus making the one-cent and four-cent envelopes unnecessary after July 1, 1863, when the Act went into operation. Accordingly we find that the annual reports show the issue of two-cent envelopes, in every quarter from October 1, 1863, to October 1, 1864.

According to the Report for 1861 the dies of the three, six, and ten cents were changed and intended to be issued July 1, 1861, but by reason of unavoidable delays the issue took place August 15, 1861. The Report of 1878 gives the date as July 1, 1861, and says they remained in force until September 1864.

The Act of March 3, 1863, Section 22, made the domestic rate for single letters three cents, thus abolishing the ten cent, or California rate, after July 1, 1863. Accordingly the annual reports show a suspension of the issue of the ten cent envelopes with the quarter ending June 30, 1863.

The Report of 1861 also says that envelopes of official size of twelve, twenty-four, and forty cents had been prepared during the year for the purpose of mailing large packages, and for foreign correspondence to the aggregate number of 20,000. These and the twenty cent envelope were issued in January, 1861. The annual reports, however, show that the twelve cent envelope was issued in both quarters from July 1 to December 31, 1861, and a few in the corresponding quarters of 1862, while the twenty, twenty-four and forty cents were issued only in the quarters July 1 to December, 1861. January 1st is, therefore, probably the date of their adoption. Many of these envelopes which were not sold to the public, nevertheless, remained in the offices and were mostly called in in 1875, when the Department was forming the Centennial collections.

The Postmaster-General's Report for the year ending June, 1862, states that the Department had determined to try the experiment of stamping any envelopes or paper brought to it for the purpose, upon payment being made for the stamps. It is known that some newspaper wrappers were made in this way and it may be that the unwatermarked envelopes owe their origin to the same rule.

The dies employed for this period are therefore: One cent, dies 12 and 13, for envelopes and wrappers; four cents, die 14, for envelopes; and new dies for three cents, die 15; six cents, die 16; ten cents, die 17; twelve cents, die 18; twenty cents, die 19; twenty-four cents, die 20; forty cents, die 21, and two cents, dies 22 and 23.

The knives in use were 1 plain note, 6 and 10 ruled note, 2 and 11 plain letter, 5 and 9 ruled letter, 7 medium or ordinary ruled letter, 12 extra letter, 3, 13, 14, 15 and 16 official and extra official sizes.

The paper in this issue is generally with varieties of watermark A<sub>4</sub>, the cross lines occasionally 31 mm. apart, but generally nearer together. The arrangement watermark A<sub>2</sub>, but with the watermarks further apart than before, may be found. The ten cent, with watermark A<sub>6</sub>, evidently belong to the time of the next series.

The white paper is still found with both the creamy and bluish cast, but rarely so soft as in the first issue.

The buff paper is, in the smaller sizes, of the creamy, yellowish, brownish, salmon or fawn varieties, and amber and orange are also found. In the larger sizes it is creamy and salmon buff, and amber.

The buff is also found much thinner and much thicker than heretofore.

The 3 cents, die 15, knife 6 exists, with the words "Pat. Nov. 20, 1855;" turned with tops or bottoms of letters towards the ruled lines.

The 3 cents, die 15, has frequently been chronicled in both white and buff on knife 8. Originally chronicled with a 2, their existence never seems to have been verified.

The existence of the 10 cents die 17, in both white and buff, on knife 5, has often been disputed, because the specimens from which they were originally chronicled were not of that knife, but their existence has now been verified.

Die 15 is chronicled in the lists as on buff laid. There are two shades, a creamy and a yellow buff, as well as orange, as listed.

The 20 cents has been chronicled in both the old shapes, I and J, but of the same size. As these shapes are confounded by the chronicler with both knives 14 and 15, as well as others, it is worth noting that, both in the quarters ending Sept. 30 and Dec. 31, 1865, the reports show that 20-cent envelopes were issued. Official advices some years ago stated these to have been on special orders. The die is ordinarily found on knife 14, and at the time of this issue, only knives 15 and 16 were in use for official sizes. It appears probable, therefore, that the 20 cents existed also on knife 15 or 16, though its existence has not been verified.

Die 22, on knife 11, orange; and die 23, on knife 2, buff and orange; are chronicled, but their existence is not verified.

#### FOURTH SERIES, 1864-1870.

The Postmaster-General's Report for 1864, says: "During the last session of Congress, a bill was passed for the relief of the contractor for furnishing the department with stamped envelopes and newspaper wrappers, under the provisions of which, the existing contract expired on Sept. 11, 1864."

With the contract made at an advanced rate, to succeed that terminated in September, 1864, the dies of the two, three and six cents were changed. The Report of 1878 mentions the change in the three and six cent dies, and all three are chronicled in *Le Timbrophile* of December, 1864. The annual reports show that all these values were issued in the quarter ending December, 1864, and continued to be issued every quarter to June 30, 1870; the three cents on note, letter, and extra letter, and the six cent official, all, both plain and with return request, being specifically reported in the first quarter.

The change in the color of the three cents to brown and the six cents to purple is chronicled in the stamp magazines of September 1865, and the date of issue is given as the 24th of July of that year.

The report of 1878 says the 9, 12, 18, and 30 cents were added, and the design of the 24 and 40 cents was changed in December 1865, and the annual reports show that these values were all issued first in the quarter ending December 1865, and continued to be issued with more or less frequency, the 9 cents to June 30, 1870; the 12, 18, and 40 cents to March 31, 1870; the 24 cents to September 30, 1869; and the 30 cents to September 30, 1868. All these dies are also chronicled in the Stamp Magazines in February and March 1866. The 500 forty-cent envelopes, mentioned in the report issued in the quarter ending September 1865, are probably of the old die.

The Act of March 3, 1865, Sec. 15, enacted that "the prepayment of postage on drop letters in all places where free delivery is not established, shall be one cent only." This would create a new demand for one cent circular envelopes, which were re-issued in the quarter beginning July 1, 1866, and continued to be issued, both "plain" and "request," up to June 30, 1870.

The Act of July 1, 1864, Chap. 197, Sec. 8, fixed the postage on letters conveyed by ship to or from a foreign port at 10 cents, and accordingly the ten-cent envelope was re-issued in the quarter beginning July 1, 1865, and continued to be issued in every quarter, up to June 30, 1870. This, probably, was the cause of a re-issue of the twenty-cent also, 3,000 of that value being issued between July 1 and December 31, 1865, as before commented on.

The report of 1878 is thus practically correct in the statement that "this series, consisting of the denominations of 1, 2, 3, 6, 9, 10, 12, 18, 20, 24, 30, and 40 cents, continued in use until 1870."

The dates of issue are thus shown to be :

1 cent, re-issue.	July 1866.
2 " "Post"	September 1864.
3 " rose.	September 1864.
6 " rose.	September 1864.
9 " "	December 1865.
12 " "	December 1865.
18 " "	December 1865.
24 " "	December 1865.
30 " "	December 1865.
40 " "	December 1865.
10 " re-issue.	July 1st, 1865.
20 " re-issue.	July 1st, 1865.
3 " brown.	July 24th, 1865.
6 " purple	July 24th, 1865.

The dies found are 13 one cent, 24 and 25 two cents, 26 three cents, 27 six cents, 28 nine cents, 17 ten cents, 29 twelve cents, 30 eighteen cents (19 twenty cents), 31 twenty-four cents, 32 thirty cents, and 33 forty cents.

The knives are 1 and 17 plain note, 2 and 11 plain letter, 12 extra letter, 9 ruled letter, 16 official, and 15 extra official.

A circular letter from the Finance Office, dated Washington, October 1866, signed A. N. Zevely, 3d Assist. P. M. G., says : " Letter size envelopes stamped 3 cents, made of a cheaper quality of paper than those heretofore furnished, are furnished by the department at \$32.80 per 1,000. The better quality at \$34.80 is not, however, superseded, and will be supplied as heretofore, ruled if desired for the address, without additional charge. Ungummed envelopes for circulars will hereafter be supplied at \$22.80 per thousand."

The report of 1878 says : " In May, 1865, envelopes containing a printed request for the return of the letter to the writer in case of non-delivery, began to be issued." A circular letter of the Finance Office dated August 7, 1865, says orders will be taken for letter and official size. The Act of July 27, 1868, provided for the return, free of postage, of letters bearing the name and address of the writer without request.

The schedule of January, 1867, gives the prices of 2-cent envelopes, letter size, un gummed and gummed and extra letter size; of three-cent envelopes of note, letter, ruled letter and extra letter sizes, and of letter size second quality buff; of six and ten cents in letter size only and of 3, 6, 9, 12, 18, 24, 30 and 40 cents official size. A circular to the public of the same date says three cents letter size, first quality, is the only kind furnished with ruled lines, and that letter size second quality are furnished only in buff.

The paper of this series is generally with the watermark A4 the cross lines far apart or near together. Watermark A6 and occasionally the watermark A3 may be found with the watermarks far apart, and sometimes both A3 and A4 on the same envelope. As the angle of the letters with the cross lines is that of A4, all these have been designated as A4 in the list. The 2 cents die 25 on knife 11, the 6 cents die 27 rose, the 24 cents die 31, and 40 cents die 33 are to be found on the paper watermarked A5. There exists also a 6 cents die 27, purple, knife 11, with watermark A2, but no trace of laid lines. Both the soft, creamy tinted and the bluish tinted white papers and also a highly surfaced pinkish toned white paper may be found in this series. Creamy, chalky and yellow buffs prevail, with amber and several shades from a yellow to a reddish-toned orange are found. It is in this series that the earlier lists made the greatest confusion in the knives of the larger sizes. As a matter of fact the 3 cents, 9 cents and 12 cents in this size, are all on the same knife 16, and the same measurements except for similar slight variations in all values, but the first was chronicled as of the knife corresponding to knife 16, while the others were listed as of another form of the same size called J. The 6 cents rose which is only known on knife 16 was chronicled on the knives I and J which correspond to knives 13 and 14 in shape, but are of different sizes. When so chronicled it has always been noted as *scarce*. In a copy of the original list where it was thus chronicled the compiler has noted in pencil that he doubts the existence of the envelopes of this form with this die. There are no copies extant so far as can now be ascertained. In this same list the 18 and 24 cents are chronicled as in one size, and the 30 and 40 cents in another size of the same form. These are all of the same measurement and knife 15.

Having listed the 1 cent die 13, 10 cents die 17 as a matter of convenience all together under the issues in which they first appeared and noted the possible existence of the 20 cents die 19 in this issue, it was not thought advisable to list them again under this issue, though they formed part of it also,

## FIFTH SERIES, REAY, 1870-74.

"Near the close of 1869," says Third Assistant Postmaster-General Hazen, "the Nesbitt contract was rescinded by order of Postmaster-General Creswell, to take effect March 31, 1870, and under date of January 10, 1870, proposals were invited for a new contract to begin on the 1st of July, 1870, provisional arrangements having been made with Nesbitt & Co. for a temporary supply meanwhile—from April 1 to June 30—at a reduction of 15 per cent. from previous prices. This contract was awarded to George H. Reay, of New York." Accordingly, "a circular to Postmasters," dated April 9, 1870, after announcing "a new series of postage stamps," announces that a new series of stamped envelopes will begin to be issued "about the first of July, next," the stamps to be of the same designs and colors as the new postage stamps but oval in shape, which will be superior in quality and cheaper; and therefore postmasters are to limit their orders to their necessities, and use every effort to dispose of the present stock.

The sealed proposals asked for on January 10, 1870, were opened March 1, there being eight bidders. One of the terms was that "the contract will be awarded to the bidder whose proposal, although not the lowest, is considered most advantageous to the Department, taking into consideration the prices, quality of samples, workmanship, and the sufficiency and ability of the bidder to manufacture and deliver envelopes and wrappers in accordance with the terms of this advertisement." The bids were accordingly submitted to a committee of experts, on whose recommendation the contract was awarded to Geo. H. Reay. Reay then submitted proofs of the new watermark and impressions of new steel dies, which, after repeated changes, were approved, and Reay began the manufacture and commenced delivering envelopes July 1, 1870. Meanwhile the unsuccessful bidders presented a memorial to Congress remonstrating against the award, and also against the manufacture of any stamped envelopes or the sale of any by the Department. The Committee on Appropriations, to which the memorial was referred, decided that the public interest would be better subserved by letting the contract to the lowest bidder on samples furnished by the Post Office Department. The Attorney-General seems to have given his opinion that this course would be more in conformity with law. A clause was therefore inserted in the Act of Congress of July 11, 1870, which annulled the contract and provided that no part of the money appropriated should be used, except for a temporary supply sufficient for use until October 1, 1870. Anticipating such action of Congress, another circular to postmasters, dated July 1, 1870, stating that the Department "owing to circumstances not within its control was unprepared to issue the entire new series, concerning which notice had been given and only such sizes and qualities would be issued during the coming quarter as conform to the 'present description' of stamped envelopes to be charged at the old rates. The complete series will be ready by the 1st of October next." Upon the passage of the Act the contract with Reay was cancelled and a temporary contract to supply the Department with envelopes of the description of the last Nesbitt schedule until October 1, 1870, was entered into at the prices paid Nesbitt. Accordingly the official reports show that during the quarter ending September 30, 1870, Reay furnished only one, two, three, six, ten, twelve, twenty-four and thirty cent envelopes and two cent wrappers. Further along mention will be found that he had made "ruled" but no "blue lined" envelopes. If all the kinds called for by the Nesbitt schedule were actually furnished they would be one cent amber and orange, two cent amber and orange gummed and orange un-gummed; three cents, 2d quality (cream), white and amber, first quality, and six cents white and amber; ten cents, white and amber; all letter size; two cents, un-gummed for circulars (orange); three cents, white and amber, on extra letter; three cents, note, white; three and six cents, white and cream, official size, and twelve, twenty-four and thirty cents, large official size (white), first quality. Now the one cent orange, and one and two cents amber letter size, and three cents, white official size, do not appear on the schedule of October 1, 1870, and all these envelopes are known on Knives 18, 23, 26, 29, and 30, for the respective sizes and are so found in the first specimen boxes sent out by Reay, in which also are the fifteen and ninety cents in white on Knife 30, but these do not correspond with any Nesbitt envelopes, and are reported not to have been furnished in this quarter. It is pretty certain, therefore, that the envelopes made under the first and temporary contracts were those named.

The Postmaster General also immediately advertised, under date of July 11, 1870, for new proposals. *The samples furnished to bidders were prepared by Reay.* On August 11, 1870, the bids were opened; but three bids were offered, one each by Nesbitt, Reay and Dempsey & O'Toole. The contract was awarded to Dempsey & O'Toole, and Reay immediately filed a protest on the ground that they were not envelope manufacturers, and that their bid did not conform to the advertisement.

On August 30, 1870, Dempsey & O'Toole applied for permission to assign their contract to Nesbitt, who stood ready to fill it, but the Attorney-General decided that the law would not permit this. On the 29th of September they submitted proofs of the 1, 2, 3 and 6-cent dies and the watermark, which were all so defective that they were immediately rejected. On October 2, they submitted a second set of proofs from the altered dies, which were also rejected as defective. Their establishment was also examined, and it was found that Nesbitt had used eleven machines for making the ruled letter envelopes alone, and Reay had used five, and that three more would be required to produce the faint-lined envelopes and forty for printing return

request envelopes. While the contractors then had only thirteen machines in all, fit for use, "the rest of their machines were not adapted to fold any known size of envelopes."

The supply of envelopes had run out. Orders for over a million were on file. The time for delivery under the new contract was passed, and at a Cabinet meeting on October 4, 1870, it was decided to cancel the contract. On October 7, a rehearing was had, and the same result was reached, and the Postmaster-General made a formal order of that date, cancelling the contract. On October 4, Reay had expressed his willingness and ability to fulfill the terms of his bid upon being notified by telegraph, and on October 7, a new contract was made with him for the four years, to October 1, 1874.

Dempsey & O'Toole then filed a protest and presented a memorial to Congress which was referred to the Committee on Appropriations, from whose report this account has been taken, and Congress finally appropriated \$28,433.89 to reimburse Dempsey & O'Toole for moneys actually expended, and in full of all demands, provided all dies, dandy rolls, and other like implements for making stamped envelopes, were turned over to the government.

In the meantime, in expectation of being able to furnish the new envelopes under the contract of August 16, the Department had issued a circular and schedule dated September 1, 1870. Among the things therein stated the following are of interest: First quality of envelopes would be either white or amber, except in note and extra official sizes. Second quality, except in note size, would be cream only, and third quality amber only. In note size, only first quality white and second quality amber would be furnished, and in extra official only white and cream first quality. Circulars No. 4 and 6 would be dark buff, and wrappers light buff. The seven-cents is enumerated among the values to be issued.

Ruled envelopes in two styles; *first*, with black lines printed on the inside, and *second*, with faint blue lines ruled on the outside. The schedule annexed contains all the values in all the sizes and papers known to collectors, and listed in this work, except there is no list of either black-ruled or blue-lined envelopes given.

A letter of the Postmaster-General, in answer to a resolution of Congress, explains that as the Department could not issue and distribute a new schedule in time to meet orders of postmasters, the schedule which had been issued was allowed to stand, notwithstanding the failure of Dempsey & O'Toole, and that there was, therefore, a discrepancy between the contract prices and the schedule. A new schedule, dated May 1, 1871, to take effect July 1, 1871, was issued, but differs from the other only in the prices at which envelopes would be furnished.

The Act of Congress, approved June 8, 1872, reduced the postage on transient printed matter to one cent for each two ounces, and after re-enacting that the Postmaster-General should "furnish suitable letter and newspaper envelopes, with such watermarks or other guards against counterfeits as he may deem expedient, and with postage stamps impressed thereon, with such device and of such suitable denominations as he may direct, and said envelopes shall be known as stamped envelopes," fixing the price, etc., provided that no stamped envelope furnished should have any "lithographing, or engraving, or printing" thereon, except the return request. This was construed to prohibit the issue of the "ruled" and "blue-lined" envelopes which were accordingly suppressed. It however necessitated the issue of new one-cent envelopes and wrappers, and a circular letter, dated July 1, 1872, accordingly announced the issue on that date of No. 4 and No. 6 one-cent envelopes on dark buff, and one-cent wrappers, and the suppression of the corresponding two-cent circulars and wrappers. The Reports, however, show that all these were issued throughout all the time of this contract and the next.

To this somewhat lengthy history of this series, it must be added that the Postmaster-General's Report of Nov. 15, 1870, states that although the 7-cent was completed in a satisfactory manner, owing to the temporary discontinuance of the direct mail to North Germany, it had not been issued to postmasters. Later reports show that it was issued before the end of September, 1871, however, and by the first of December was available for postage to Denmark. The entire issue in the four years was, however, only 30,000. The dates of issue are, therefore, 1, 2, 3, 6, 10, 12, 24 and 30-cents between July 1 and September 30, 1870; 15-cents before December 31, 1870, and the 7 and 90-cents before September 30, 1871, with 1-cent Nos. 4 and 6 and wrappers, July 1, 1872.

The dies employed are respectively dies numbered from 34 to 44, one for each value only, and the knives those numbered 9 and 18 to 30.

Concerning the paper little need be said beyond what is stated above and in the remarks on paper. The watermark is of the form B 1 and 2. In tone there is, however, much variety, bluish yellowish and rosy toned whites; pale and deeper and even brownish amber tones; pale and dark, reddish and brownish cream tones; yellow and reddish buff shades may be found. The official names are too generally in use to be now altered, but the amber is rather a straw, the cream a buff, and the buff an orange in ordinary nomenclature. The white particularly varies from thin to thick, though supposed always to be first quality. Light and dark shades of nearly every color of the impressions can be found. The official colors of the values are "imperial marine blue" for the one-cent, milky, ultramarine and indigo are known; "velvet brown" for the two-cent covers, pale brown, red brown, brown and black brown shades; "milor green" for the three-cents is yellow, pale and deep, and intense in tone; "cochineal red" for the six-cents is pale vermilion, vermilion, orange vermilion or brownish vermilion; "English vermilion" for the seven-cents is more or less orange in tone; "chocolate" for the ten-cents strongly inclines to greenish, black and red brown, as well as chocolate and pale brown tones; "neutral tint" for the twelve-cents shades into both purple and blackish tones; "orange" for the fifteen-cents often is nearer yellow; "pure purple" for the twenty-four-cents

varies towards dark violet and red tones, and is very susceptible to change by light and heat; "black" for the thirty-cents varies little, and "carmine" for the ninety-cents is sometimes a little pale. The very limited number of the higher values stated in the reports to have been issued is rather startling: 41,000, 12-cents; 3,000, 15-cents; 3,000, 24-cents; 2,300, 30-cents, and 900 90-cents are all reported. As there are five different envelopes in each of these sizes, the number of sets that this would make, if all still exist, would be very limited indeed.

Little need be said concerning the envelopes, as few have gotten into the lists that do not belong there. Among them, however, is the three-cents brown, die 36, on knife 23, which has been listed as an error, upon what authority, except surmise, is unknown to the compilers. That it was one of a number of trial envelopes, and that in more than one shade, is known.

Also a seven-cents, die 44, of the same size on white paper has been occasionally shown. It may be a trial envelope also, but the evidence is positive that some specimens at least are changelings.

It has also been stated that the one-cent on amber and two-cents on white, size No. 2, knife 20, though prepared, were never, in fact, issued to the public.

In the second specimen box, owned at one time by one of the compilers, full letter size was still on knife 23, the 1 cent amber and orange, and the 2 cents amber were missing, while 3 and 6 cents on amber third quality were missing as was also 3 cents white knife 29. Extra letter was also knife 27 and note knife 19 instead of knives 26 and 18 respectively. The faint lined envelopes were all also from this knife 33 in this size, all of which is clearly evidence that it was the early form. Knife 24 is a later form, and knife 25 the latest as is apparent from the presence of the reissued 1 cent of the third schedule on that knife only. Knives 21 and 22 may be only one knife, the blanks being folded and stamped on reversed sides, but as the longer flap always is under the short flap it is not easy to see how the same machine could have folded both.

Die 34 1 cent and die 35 2 cents on knife 23 white are known to exist but are said never to have been issued to the public.

#### SIXTH AND SEVENTH SERIES.

In anticipation of the expiration of the Reay Contract the Postmaster-General under date of July 13, 1874, advertised in the *New York Times* and other leading newspapers for proposals to furnish the Department with stamped envelopes for the next term of four years from October 1, 1874. There were but three bids received, that of the Morgan Envelope Co. being the lowest, Nesbitt and Reay following in order. Upon the opening of the bids on August 14, 1874, they were all set aside as not conforming to the advertisement, and new bids were called for under date of August 20, 1874. At the opening of these on September 18, 1874, there were found to be six bidders: Woolworth & Graham, Nesbitt & Co., Reay, W. R. Ladd, the Plimpton Manufacturing Co. and the Morgan Envelope Co. The bid of the latter being unsigned, Reay and others objected to its consideration. On the 23d of September the contract was awarded to the Plimpton Co., and was signed October 3. Reay then entered a protest on the ground that the work was really to be done by the Morgan Co. in violation of the contract. Reay had previously to the opening of the bids offered to sell his plant and unexpired lease and to induce his employes to remain with the successful bidder for the sum of \$200,000. The *Hartford Courant*, September 27 and October 9, states that the Morgan Co. was furnishing machines and men to the Plimpton Co. In the meantime the Department was embarrassed by the delay and large unfilled orders were accumulating. The *Courant* of October 9th stated that up to that date the Department had not seen a single proof of a single die of the twenty-seven required, and that the contractors were not prepared to furnish any envelopes, though the contract required the delivery to begin on October 1.

It was several times stated in the daily papers, that the contract had been annulled, and the work given to Reay, as Reay had engaged all the competent artists in die engraving, in order that other bidders might be unable to comply with the terms of the contract. The Postmaster-General, however, granted the contractors several delays, and approved temporarily, some very defective dies. On the 12th of October, the *Courant* announced without specification, that the department had approved the new dies, and manufacturing would commence the next day, the work being confined for the time to envelopes of the lower denominations. On the 14th, the *Courant* announced that the delivery would begin on October 22, and on the 15th, that A. D. Hazen, chief of the stamp office, had reported the condition of the manufactory to be satisfactory, and forwarded proofs of the 6 and 12-cent dies. On the 16th of October the stamping commenced, a number of working dies having been received of the 1, 2 and 3 cents, from Philadelphia, and the samples of the paper to be used, having that day been approved. On the 21st of October, the delivery of 400,000 envelopes, "of different denominations, and of all sizes and colors," began.

The Postmaster-General was much embarrassed by the delay, as the unfilled orders were for more than 11,000,000 envelopes, and on October 23, purchased a large supply from Reay, who had all the time a large supply of envelopes ready for delivery, as well as a stock of unused paper on hand, and was prepared to fill orders upon notice by telegraph. The Plimpton Company were now delivering about half a million a day. A circular from the department dated December 10, 1874, informs postmasters of the change in the contract and contractors, and that the prices would not be reduced until after the 1st of January, 1875, in order to enable post-

masters to dispose of all envelopes on hand at the old prices. Accordingly, a new schedule, dated January 1, 1875, was issued, offering 63 varieties of envelopes.

On October 30, the *Courant* stated that Mr. Casilear, the expert of the department, had examined all proofs and dies, and this work was finished. Inquiry at Hartford has resulted only in the information that no record was kept as to when particular dies were first employed, and no attention was paid to the changes in knives, they being regarded as unimportant, and that the dies of the different values were only used, as orders for those values were filled, as the delivery was far behind the orders for some time.

From the stamp journals but little more light can be had, and collectors did not get very early information of the series. Dies 45, 46 and 47, of the one, two, and three-cents, were all described in the November magazines, and dies 49, 50 and 51, of the same values in the January, 1875, numbers of the European stamp papers. Die 58, two cents, was first described in February; die 52, six cents, in March; die 53, seven cents, die 60, five cents, die 54, twelve cents, and die 56 twenty-four cents, in July, 1875; and dies 48 and 59, of the ten cents, die 55, fifteen cents, die 57 thirty cents, and die 61 ninety cents, were not chronicled until October, 1875. Some of the dies, and even some of the values were obsolete before they were chronicled.

Just previous to the Centennial Exhibition an examination was made of all the orders for envelopes filled by the Plimpton Company, with a view of ascertaining what denominations had actually been made in each size and from each die and color of paper, but no attention was paid to the knife or mode of gumming and no memorandum seems to have been kept of the dates of issue of any of them. It was ascertained, however, that certain envelopes although on the schedule of the time were not in fact made to fill orders.

It appeared also that dies 45, 46, 47 and 48 were approved on October 10, 1874, and were immediately put into use. It happens that the knives 33 and 34, size 3-4, and knife 36, size 5-6, which were the most used sizes at that period, were soon either by the "accident of repair" or the "fancy of the knifemaker" improved into knives 35 and 37. If the orders are to be trusted all the values represented by these four dies were made in all the sizes and papers called for by the schedule in force at the time with the exception of two cents in orange and three cents in amber 3d., size 5; and with these exceptions all the temporary dies are known on the early knives in the scheduled papers and sizes.

About the time the knives were altered in Sizes 3-4 and 5-6, however, dies 49, 50, 51 and 52 began to come into use in the latter part of November 1874, but the substitution of the new knives for the old and of the new dies for the old was not simultaneous nor were all the machines supplied with the new working dies at the same time, and it was explained that as there was generally a supply of blanks on hand in advance of the stamping machines it is quite probable that blanks from new knives might have been stamped before all the blanks from old knives would be used up. Be the explanation what it may, there exists the anomaly of old dies on envelopes from the new knives and new dies on envelopes from the old knives, all the temporary dies except die 46, 2 cents being found on the improved knives in one or the other size and all the new dies of these values except the 2 cents die 50 in one or the other size of the old knives of the sizes 3-4, 5-6.

DIE 53, 7 cents, which appears also on both the old and new knife must also belong to the same period. Only 3,000 envelopes of this value are reported to have been issued.

All the values represented by dies 54, 55, 56, 57, and 61 were offered on the schedules in official size, 7, knife 29, on white, amber, and cream paper, and in extra-official size, 8, knife 30, in white and cream, up to July 1, 1875. As none of them were offered in size 7 after that date, and they all exist as originals in both sizes 7 and 8, except the No. 8 cream, and the examination of the orders referred to showed that no extra-official envelopes, size 8, and no 90-cent envelopes of any size were made before January, 1875, the date of their issue is very nearly determined. The Reports of the Postmaster-General show further that no 90-cent envelopes and only 1,100 12-cent, 200 15-cent, 350 24-cent, and 350 30-cent envelopes were issued to postmasters between September and December, 1874, and that only 7,200 12-cents, die 54, 1,800 15-cents, die 55, 2,750 24-cents, die 56, 1,950 30-cents, die 57, and 1,250 90-cents, die 61, were issued in all, up to the time they were suppressed altogether in size 7, and as they all appear on three papers in size 7, and two papers in size 8, the comparative rarity of them all in size 7 and (except in white) size 8, and particularly of dies 54 and 56 in any size is apparent by comparison with the thirteen million 1-cent envelopes, three million 2-cent envelopes, and over seventy-eight million 3-cent envelopes, issued in the same period. The comparison must be with these latter values with square gum. Some time between January and July, 1875, die 58 replaced die 50, printed in brown, and die 59 replaced die 48, and as the old knives had ceased to be used, neither appear on them. The series had hardly been introduced, when a circular issued to postmasters, and dated June 21, 1875, announced that the schedule of January was recalled, and the new schedule, dated July 1, 1875, would announce the changes. Besides suppressing all envelopes on amber 3d., paper, all 7, 12, and 24-cent envelopes, all envelopes of size 7, except 3-cents cream, and 6-cents white amber and cream, all envelopes of size 8, except 6, 15, 30, and 90 cents in white, and the 2-cent envelopes in sizes 4 and 6, a new value 5 cents in cream, and the 10 cents in white and amber, were added in size 7 the new 5 cents in six other varieties in various sizes, six envelopes of various values in blue paper, third quality, and thirteen envelopes of various values and papers in a new size called commercial No. 4½, or knife 38, were added. As if this were not sufficient, the color of the impression of the one-cent stamp was officially changed from dark to light blue, that of the two-cent stamp from brown to vermilion, and the new value five-cents was to be impressed in the dark blue formerly used for the one cent. The

approval of the new size is dated June 14, 1875, and that of the new colors July 26, 1875. The new value is stated by the Report of the Postmaster-General for 1875, to have been issued "to meet the new letter-rate of foreign postage under the Treaty of Berne," and the issue to have begun on the 21st of June, 1875.

To all these changes of die, knife, color and quality of paper, color of impression, values and sizes which occurred within the short period of nine months from the date of the first distribution a new complication was added. Beginning in October 1875, before the year expired the square gum which had previously been applied to all the envelopes of the series was gradually replaced by round gum in the more frequently used sizes No. 3, 4½ and 5 without any change in the contract or in the dies, knives or papers of these sizes, while the square gum continued to be applied to the remaining sizes, 1, 7, and 8, to the end of the period, and to size No. 2 till late in 1877. It is therefore evident that even if the precise date of issue of each change of die, knife, paper, color &c. were known, a list following the chronological order would be too complicated for service and any list that separates the envelopes by size or value will involve complications of knife, die, gum and color. It has seemed that having to choose between two evils or combination of evils the most convenient arrangement and one as nearly accurate as any, will be to enumerate all the dies in their chronological order with all the envelopes with square gum of the series made with each, and then such of the series as were made with round gum. All the original envelopes from the temporary dies will thus be first listed, all the original envelopes from the improved dies will then follow, and all the envelopes with round gum that belong to the series will succeed, it being understood that during this latter period the other sizes with square gum were still made except such as had been withdrawn from the schedules as stated. The distinction of the envelopes of this series into those with square and those with round gum, has been regarded by some as fanciful. The difference is, however, as marked as most of the variations in die or knife, and in three sizes distinguishes those envelopes made before the Fall of 1875 from those made later. The invention of the machine which would gum the envelope as well as stamp, print, fold and paste it, was a triumph in envelope manufacture, and reduced the cost of the envelopes at least 60 cents a thousand or about 25 per cent. When the envelopes were gummed by hand after the rest of the process of manufacture was completed, a number were arranged so that the loose flap of each projected a little beyond that of the one above it, and the gum was applied by drawing the brush down the pile, leaving the ends of the gum on each square. By the machine each envelope is gummed separately, the gum being applied to the blank by a pad and the ends rounded.

In October 1875 the machine to be used was ready to work, though not perfected and was shown to the Third Assistant Postmaster-General and the new style was tacitly approved, although the contract called for hand gumming. The patent to Horace J. Wickham, assignor to the Morgan Envelope Co. and the Plimpton Manufacturing Co., is, however, dated May 2, 1876, and numbered 177048.

In his Report for the year 1876 the Postmaster-General says: "To illustrate the process of manufacturing stamped envelopes, the contractors, early in the year, proposed to put one of their improved new machines in the space devoted to the Post Office Department in the Government Building in the Centennial Grounds at Philadelphia, and keep it in operation during the continuation of the Exposition. This machine, with the exception of cutting the blanks or patterns, performs the entire operation of manufacturing, folding, stamping, gumming, and, if desired, printing a return request. Attached to it is an automatic counter, separating the envelopes into packages of 25. To specially distinguish these envelopes there was adopted for them an entirely new and appropriate design of stamp in the form of a shield, including mounted postboy, train of cars, and telegraph wires, as the principal figures. The paper has its own distinctive watermark. These envelopes are styled centennial stamped envelopes. They are of two sizes, No. 3 full letter, and No. 4½ commercial, of but one grade of paper, first quality white, and of but one denomination, three cents. The design is the same on both sizes of envelope, the only difference being that the full letter size is printed in green, and the commercial in vermilion. It was at first intended to confine the issue of these envelopes to the Post Office at Philadelphia, but there was immediately such a general demand for them, that the privilege of obtaining them was extended to every post office in the country. The issue consisted of 4,775,000 of the full letter size, and 4,227,000 of the commercial size. They were issued from May 10 to November 10 1876." This added another die and several varieties of envelopes to the series.

After the introduction and approval of a new style of gumming without other change, the envelopes of sizes Nos. 3, 4½, and 5 appeared with the new or round gum "as fast as the new machines were manufactured." Sizes Nos. 1 and 2, being little used, continued to be made, as were sizes Nos. 7 and 8 on the old machines, and were gummed by hand, that is, continued to have square gum. Round gum was not applied to size No. 2 until 1877, nor to size No. 7 until 1878, and has not yet appeared on size No. 8. Consequently, during that portion of the time that the series was otherwise unchanged, after October 1875 square gum was employed for some sizes and round gum for the others. In order to exhibit all the postal issues at the Centennial Exposition the attempt was made to obtain them all by calling in all obsolete issues from post offices, and examining all stocks of remainders in the vaults, but still all were not found that were called for by the various schedules. An examination of the orders was made to determine what had been made by the contractors with a view to reproduce any that might be missing. It was discovered that there were no orders for a few varieties, but it was decided to exhibit all called for by the schedules in the various sizes, papers, and dies that had been in use. The Centennial Collection, as exhibited therefore, contained specimens that were nearly identical with the

originals, because no change had been made in the shape, color of the paper, etc., in those varieties, specimens that differed from the originals in the mode of gumming or the knife, as well as specimens that were merely carefully prepared specimens of envelopes that might be made any day. Neither collectors nor the contractors had then noticed that certain changes had been made in the knives and mode of gumming in certain sizes, and consequently the reproductions in those sizes differ in these respects from the originals. No envelope from knives 33, 34, or 36 can be a reproduction, for these knives were out of use. No envelope, with round gum and the temporary dies 45, 46, 47, and 48 can be an original, as these dies were out of use before round gum was applied. No envelope, with round gum and of amber third or slate fawn paper can be an original, as the use of those papers ceased before the introduction of round gum. The reproductions were all made with more care than usual, and have a more finished appearance than the originals. The temporary dies are impressed with a much clearer ink than the originals, are much finer impressions, and appear to have been made from new working dies.

The specimens of the current varieties are also much better finished in most cases than the ordinary envelopes. Some time in 1877 two of the obsolete dies were for a time used to print wrappers or envelopes for general use. Although it would seem to be hardly worth while to attempt to draw a distinction between these "Centennial envelopes" as they are called, and originals made at some other time, except in those cases where the reproductions differ essentially from the originals, so many errors have been made from time to time in attempting to enumerate these, that in commenting on the dies it may be of interest to point out what were reprinted, reproduced and what not, as a full list of the envelopes exhibited at the Centennial, and specimens of most of them are at hand for examination, and it is quite easy to distinguish most of them. It must be observed, in the first place, that, with a very few exceptions, all the envelopes exhibited were on paper which differs somewhat from that in ordinary use. In all colors it has 18 dark laid lines to the 2 mm., and the cross lines are 19 mm. apart. The white paper has much more blue in its composition, when held to the light, than any paper previously used by the Plimpton Co. The amber has a very pale cast by direct light, and a decidedly green tone by transmitted light. The cream, by direct light, has a pink cast, very uniform in all the sizes except No. 7, and unlike any other found in the originals of the smaller sizes. The difference is not so apparent when the paper is held up to the light. The blue paper is pretty uniform, but not distinctive. The orange paper is unlike any previously used, very yellow when looked at directly, very coarse in fibre, and very red when held up to the light. The manila of the wrappers presents no marked characteristics.

**DIE 45, ONE CENT.** This value was offered on the same papers and in the same sizes during the whole time this series was in use. Die 45 is known as original upon all these. The impression was originally in dark blue on knife 32, of white and amber paper, and on knives 33 and 36, of a dark orange paper. The specimens "exhibited" are white and amber knife 32 and orange knives 35 and 37, and the wrapper, and they resemble in all particulars the corresponding papers, etc., in the rest of the series exhibited. The color of the impression is a duller dark blue than that of any originals examined. The die is variety *a*. An envelope is known that was never on the schedule, knife 32, size No. 2, cream, the existence of which does not seem to be satisfactorily explained. The large number of impressions in a pale washy blue in several shades, and of a variety of shades of orange paper from knife 35 are the resuscitations of 1877. The die is also variety *a*.

**DIE 46, TWO CENTS.** The short time this die was in use is shown by the fact that no originals were made from it on orange paper in sizes Nos. 4 and 6, either from the old knives 33 and 36 or from the new knives 35 and 37. A few were specially prepared for the Centennial on both knife 35 and knife 37. These sizes on this paper were not gummed, and the specimens exhibited differ from what the originals would have been in the form of the knives, as well as in the peculiar paper and color of the impression. All the lines were also made heavier before reprinting. Undoubted originals exist in size No. 2 in both white and amber paper, and knife 32, and specially prepared specimens of both were made. Though there had been no change in the knife or gum in this size, the specimens exhibited are impressed in a dull brown, quite different from the salmon brown and dark red brown of the originals, and on the peculiar papers and with the stronger lines. The wrapper was also reprinted. A few specimens in cream and knife 32 and in amber knife 33, neither of which ever appeared on the schedules, are known. The die is also said to exist on knife 38, size No. 4½, both in brown (the form of the gum not given) and in vermilion with square gum, and the chroniclers of both specimens attribute to them the character of reissues in 1877. If either exist the brown could not be a reissue, as the value was only current in vermilion after the size No. 4½ was introduced, and the vermilion with square gum could hardly have been reissued in 1877, as all the envelopes of the size then made had round gum. The whereabouts of either of these varieties seems to be unknown.

**DIE 47, THREE CENTS.** Undoubted originals of this die are known on all the papers and sizes in which it was offered by the schedules in force during its use, except amber 3d, size No. 5, and all have the square gum. Specially prepared envelopes corresponding to the originals were made of them all, which, in size No. 1, white and amber knife 31, in size No. 2 white, amber, amber 3d and cream, and size No. 7 cream, are to be distinguished only by the peculiar paper, the clearness of the impression and clear yellowish green shade of the ink, quite unlike the dark, muddy hue of some of the originals, for in these sizes there had been no change in the knife or gum, so that both originals and reproductions have square gum. A reprint of size No. 2, amber 3d, has been

chronicled with round gum, evidently by mistake. But in sizes Nos. 3 and 5 the reproductions exhibit both the change in the knife and gum, the originals being knives 33 and 36, with square gum, and the reprints 35 and 37 with round gum, each in all four papers, white, amber, amber 3d and cream. The specimens exhibited all correspond very closely in shade of paper and impression in the various sizes. The reprints are all of variety *a* of the die retouched. A few originals from knife 35, with square gum, also exist. It is a little strange that no specimens of this die on knife 37 with square gum should have been found as yet.

**DIE 48, TEN CENTS.** While this die was in use and for some time after, the value it represents was offered only on size No. 3, white and amber paper, and originals exist in both papers in both knives 33 and 35, and all have square gum. 11,250 were made. As the value was not made in this size after July 1, 1875, no envelopes of this die and these knives were made with round gum until the reproductions on knife 35 with round gum were made specially. As the value was not on the schedules of the time in any other size, it does not exist either as original or specimen in size No. 7, knife 29, as some who "do not believe that the official schedules are any guide" have imagined it might. Both the reproductions were of course exhibited in the Centennial set, and are on the peculiar paper and of a slightly different color of impression.

**DIE 49, ONE CENT.** The sizes and papers originally offered of this value were still on the schedules when specially prepared envelopes of other values were being made. Die 49 was the die of the value then current, the earlier impressions from which were in dark blue, while the current impressions were in light blue. No change had been made in size No. 2, in either knife or gum in which white and amber were made, and sizes Nos. 4 and 6 orange paper were not ordinarily gummed. Reprints could not therefore be distinguished from the originals except by the color of the impression or paper. No reprints in the dark color are known to have been made. The specimens exhibited are in the pale blue on the special paper. The collector will be apt to note the very inferior character of the impressions and the various slaty shades to be found from this die after the change in color from dark to light blue was made.

**DIE 50, TWO CENTS.** This value was not offered in orange paper in either size 4 or 6 after January 1875. They were never gummed and were never made on the first knives 33 and 36, but on knives 35 and 37. The specimens of these exhibited at the Centennial are not of the same color as those exhibited of the same die in size No. 2 or the reprints of die 46, nor are they on the peculiar orange paper, but correspond to the originals. Both originals and reprints of the die on white and amber paper exist in size 2, knife 32 and all have the square gum. The reprints are distinguished easily by the color of the brown impression as in die 46, quite different from the red brown of the originals. They are of variety *b*, of the die.

**DIE 51, THREE CENTS** was current at the time the Centennial set was prepared, in all the papers and sizes in which the value had ever been offered except amber, size No. 1 and amber third, sizes Nos. 2, 3 and 5, which had been dropped in July, 1875. Amber, size No. 1, exists as original though rare and has of course square gum. White, size No. 1, was current with square gum and no change had been made in the knife 31, but both the white and amber envelopes of this size and die exhibited were specially prepared and could not be distinguished from the originals except by the shade of the peculiar paper and of the impression. In size No. 2 also the die was specially prepared on white, amber, amber 3d, cream, and blue, all of which were current upon knife 32 and with square gum, except amber 3d. As no change had been made as yet in either knife or gum, those specially prepared are only to be distinguished by the peculiar papers, of the impressions and the shade of the ink, from ordinary envelopes made before or after them.

In Size No. 3, this die was current upon knife 35, with round gum in all the papers that had ever been offered except amber 3d. Originals on knife 33 in white, amber, and cream; on knife 34 cream, and knife 35, white, amber, amber 3d, cream and blue, with square gum, all exist; as well as originals on knife 35, white, amber, cream, and blue, with round gum. Amber 3d with round gum, is easily distinguished as a Centennial reprint, but the other four are only recognizable from the round gummed envelopes made before and after them, by the clearness of the color and impression, and the peculiar paper.

In Size No. 4½, all the envelopes that had ever been made except fawn were current on knife 38 with round gum. Nevertheless, there are specially prepared envelopes, with round gum also in the Centennial set of this size knife and die that have the same characteristics of paper and impression as the others of the set. Originals are found on white, amber, cream, and blue, with both square and round gum, and also in a peculiar fawn paper, with square gum; this also appears in the Centennial set, with round gum. There was no amber 3d of this size.

In Size No. 5, also, all the papers that were ever offered except amber 3d, were being made with this die and round gum knife 37. Originals are known on white and cream paper, knife 36 and square gum, and in knife 37 in white, amber, amber 3d, cream, and blue, with square gum, as well as those named with round gum. There were exhibited specimens of all the four papers with round gum, and these are characterized by the same peculiarities of paper and color as the other Centennial reproductions.

In Size No. 7, originals exist in both cream and the peculiar slaty fawn of size No. 4½. Those exhibited have the same characteristics as the remainder of the Centennial set.

Of this die, therefore, the amber 3d, sizes Nos. 3 and 5, and the fawn No. 4½, with round gum differ from any envelopes of the die that had existed. It seems necessary, however, to add, that used copies of amber 3d, knives 35 and 37, with square gum are known, as well as unused copies, and all are originals, any authority to the contrary notwithstanding; and it may well be doubted

whether any used copies of the same with round gum exist as has been stated, as these are undoubtedly reprints, and though available for postage, are rare. No copies of this die on amber 3d, knife 33, are known to exist, and if they should appear, could certainly not owe their origin to the Centennial, as the knife was out of use long before any reproductions were made.

It may be well to call attention to the existence of this die on knife 34 cream, and knife 36, white and cream, as these specimens are rare. The fawn, size No. 7, was sold at the Chicago Post Office in the Fall of 1875. The Centennial specimen of this fawn, and that of size 4½ of the same paper, are not identical with the originals.

By imprinting this die upon the remnant of the paper made with special watermark for the special Centennial envelopes a number of varieties were produced late in 1876, all the five sizes in which the die was current, on white paper, having been made on the paper watermarked C. Also in 1877 the die was impressed upon the special amber, and blue paper with watermark D in sizes Nos. 3 and 4½, knives 35 and 39.

**DIE 52, SIX CENTS.** As this value was on the schedules up to July 1, 1875 in size No. 3, white, amber, amber 3d and cream paper, and was thereafter dropped, specimens both in the old knife 33 and the new knife 35, and both with square gum, might be expected to exist but not the latter with round gum. Careful research has hitherto failed to discover a single specimen in any colored paper on knife 35, with square gum; originals are all from knife 33, with square gum, but "specially prepared" envelopes with round gum and of all four peculiar papers were made from knife 35. It was asserted, that no orders were found for this value on amber 3d. Specimens exist on knife 33 that do not seem to be quite so heavy or thick as amber 1st generally is, but hardly as thin as any amber 3d known. The die has also been chronicled on knife 33, cream with round gum. This would be an unheard of combination as the knife was certainly out of use long before round gum was used. In size No. 4½ the value was offered, in the July, 1875, schedule, on white, amber and cream, and exists as original on all three papers on knife 38 of that size, with square gum. Original white, amber, and cream, with round gum, also exist on knives 38 and 39, round gum. Those exhibited at the Centennial are on knife 38, and of the three peculiar papers, and with round gum.

In size No. 5, the die was offered on all four papers up to July 1, 1875, and thereafter in white and amber only, and specimens exist on all these papers, except amber 3d, on both knives, 36 and 37, with square gum, and in white and amber with round gum, from the latter knife. As has been said, no orders for amber 3d., of this size were found on the books. There were however "specially prepared envelopes" of all four peculiar papers, and knife 37 with round gum.

In Size No. 7, the value was on the schedules in white, amber, and cream, knife 29, and originals exist on all three papers. Those in the Centennial set are on the peculiar papers.

In Size No. 8, knife 30, the value was on the schedules of January, 1875, in white and cream. No originals on cream No. 8 are known, as amber was substituted for it. White and amber originals exist. In the Centennial set are white, amber and cream, all of the peculiar paper. This value was also printed on the Centennial paper, watermark C, in sizes Nos. 5, 7, and 8. The die was then current also in size No. 4½ white, and may hereafter be found in that size on this paper.

**DIE 53, SEVEN CENTS** never appeared on the schedules except in one size, No. 3, and one paper, amber 3d, and was dropped entirely July 1, 1875. It is found to exist, however, on knife 33, white paper and amber paper, both first quality, and on knife 35, amber third quality, all with square gum. The envelopes on white are probably specimens or samples. The die does not exist on amber 3d, knife 33, however "legitimate" the envelope would have been. The die was also "specially prepared" on knife 35, and amber 3d paper, with round gum.

**DIE 54, 55, 56, 57, and 61** require no further comment, than that they were all offered on the schedules in white, amber, and cream, size No. 7; and in white and cream, size No. 8. They are all found on amber in size No. 8, when the schedules called for cream. Those in white, amber and cream, size No. 7, knife 29, and white, amber and cream, knife 30, in the Centennial Collection are all reproduced specimens, and correspond very closely in paper with the six-cents of the same size. There are, therefore, originals of all except No. 8 cream, as well as reprints of all, including cream and amber No. 8.

**DIE 58, TWO CENTS.** As this die was introduced after the value had been suppressed, in sizes Nos. 4 and 6 on orange paper, the only paper employed in that size, it does not exist as original on any of the knives of those sizes 33, 34, 35, 36, or 37, either in brown or vermilion. Its currency in brown was of short duration, appearing as it did in only one size, No. 2, knife 32, on white and amber paper. Reproductions or specially prepared envelopes of that color on knife 32 in white and amber and also "specially prepared" envelopes on orange paper on knives 35 and 37 were made. They all have a peculiar brown shade, but do not vary in knife and gum from the originals of size No. 2, or what might have been in sizes Nos. 3 and 4. All varieties of the die in vermilion were reprinted, including the size No. 4½ on the slaty fawn paper before commented on; all are on the peculiar papers, and all have round gum except size No. 2, knife 52. It is noticeable, also, that all, both brown and red re-impressions, are of the odd variety of the die only known in originals on cream, size No. 4½.

**DIE 59, TEN CENTS.** This die and value in size No. 3 or knife 35, had been suppressed on July 1, 1875, and consequently had never been made with round gum in that size. "Specially prepared envelopes" were however made of both the white and amber paper from knife 35, and both had the round gum. The value was also offered in sizes Nos. 4½ and 7, on white and amber paper, and

exists as original as such with square gum. It also exists as original with round gum on knives 38 and 39, white, and amber, and as reprint on knife 38, round gum, white and amber, and size No. 7, knife 29, square gum, on the peculiar papers.

DIE 60, FIVE CENTS, on the original schedules appears on white, amber, and blue, in size No. 3, and is known as original with square gum on all three papers, but of variety *a*. In size No. 4<sup>1</sup>/<sub>2</sub>, white, of both varieties *a* and *b*, amber variety *b* and blue variety *a*, square gum, are originals. In size No. 7 cream, variety *a* is the original. Variety *a* also exists as original in knives 35, 38 and 39, on white amber and blue paper, with round gum, and variety *b* on all three papers, and knives 38 and 39, round gum. In the Centennial set it appears in size No. 3 in white and amber, with round gum, and size No. 7 cream, square gum, in the variety described as variety *c*, which is unknown in the general issue, also in size No. 3, blue, and size No. 4<sup>1</sup>/<sub>2</sub> white, and amber die B, which are apparently more carefully printed than usual, and on the peculiar paper.

In size No. 4<sup>1</sup>/<sub>2</sub> collectors have been accustomed to distinguish those envelopes with the round-pointed lower flap from those with the sharp-pointed lower flap, and therefore the specimens known in each form will be found in the list as from knife 38 and knife 39. Equally marked differences exist in the specimens chronicled from knife 33, indicated by points *a*, *b*, and *c* in the plates, but not separately chronicled, as collectors have not heretofore distinguished them. All the varieties listed exist with the round-point *c* which is probably the ordinary form. Die 45, on orange, die 47 on white, amber, and cream and possibly others exist with point *b*. Die 47 on white, amber, and cream and probably others exist, with the nearly sharp point *a*. While knife 34 is known only with the sharp point indicated in the plate, knife 35 also presents the same variations as knife 33, as indicated in the plate. Nearly all the specimens examined with square gum have the medium point *b*, the rounder point *c* having only been found in die 49 on orange, die 51 on amber 3d, cream, and blue, and die 60a on white, amber, and blue, while the last three named exist also with point *a*. The round-gummed envelopes from this knife 35 also ordinarily have the medium point *b*. Die 51 on white, amber, and cream exist with all three points, die 51 on blue, and die 60a, white, exist with both points *b* and *c*, and doubtless others with *a* and *c* not here named exist.

In knife 37, also, dies 49 and 50 on orange, die 51 on white, amber, cream, amber 3d, and blue are found with a much rounder point than that indicated in the plate of this knife. Die 52, with square gum in all the papers chronicled, has the point shown in the plate. Die 51, in cream, also has the point shown in the plate. All the round-gummed envelopes from die 51 have both the round and sharp point. The Centennial reproductions all have the rounder point, except die 46 on orange, which has the sharper point.

The existence of die 62 with square gum in both sizes is to be noted. These are "probably trial or sample envelopes made before the manufacture really began, though there are proofs in several colors on finished envelopes with centennial watermark with round gum." There are some collectors who point out other minute variations in the die that are not considered worthy of mention.

#### EIGHTH AND NINTH SERIES.

The contract with the Plimpton & Morgan Company expiring by limitation on the 30th of September, 1878, the usual advertisement was accordingly published, and the award was made without dispute to the lowest bidder, the Plimpton Manufacturing Co. and Morgan Envelope Co., "the formula having been introduced into the specifications," that is to say, the paper was now to be made according to a formula and not as heretofore to be simply equal to the samples furnished bidders. (See remarks on paper). The new contract was dated July 19, 1878, for furnishing stamped envelopes from Oct. 1, 1878. A circular from the office of the Third Asst. Postmaster-General, dated Sept. 1, 1878, after informing postmasters of the change in the contract and consequent reduction in the prices of envelopes, continues: "No essential changes will be made in the sizes of the envelopes, but the color of all second quality envelopes will be *fawn* instead of cream, as at present. To enable postmasters to dispose of the stock charged to them under present contract prices the change will not take effect until the first day of January 1879."

Accordingly the new schedule to take effect on and after January 1, 1879, and supersede the old ones was issued. The same denominations in the same sizes and colors of paper as in the previous ones are offered by it with the exception of the substitution of *fawn* for cream in every case. A few changes are made in the measurements of the sizes announced:

- Size No. 1 being  $\frac{1}{16}$  of an inch narrower,
- Size No. 3-4 being  $\frac{1}{16}$  of an inch wider,
- Size Nos. 5, 6 and 8  $\frac{1}{16}$  of an inch longer,
- Size No. 7  $\frac{1}{16}$  of an inch wider.

New knives were therefore required and are numbered in this work from 40 to 46. The differences between them and the old ones are pointed out fully by the descriptions and plates. A number of the prominent variations have been also shown in the plates; but it must be borne in mind that there are innumerable slighter variations, so that whenever reference is made hereafter to the forms found, it must not be expected that they will always exactly correspond to those drawn in the plates, but only to the general outlines.

The distinctive watermark adopted for the paper under this contract is that marked E, commonly known as "Star watermark," but the contractors not only used up the remnant of the old

paper with watermark B, but also obtained a supply of the new colored fawn paper with watermark B, thus producing envelopes from the new knives with old watermarks. These are all supposed to have been made and issued between October and January, while envelopes were being sold at the old prices. The samples exhibited in the various post offices, all from these knives, are indifferently of either watermark. The envelopes made under this contract are, therefore, divided into two series, distinguished by the watermarks B and E.

It is worthy of notice also that the change from square to round gum in size No. 7 took place in this intermediate period, both the square and round gum appearing on the cream, though the fawn seem to have only round gum. Die 59, white and amber, however, appears with both varieties of gum.

All the sizes and papers called for by the schedule of Dies 49, 1 cent, Die 58, 2 cents, Die 51, 3 cents, Die 60, 5 cents are known with watermark B from these new knives, and all the envelopes called for in fawn are known from Dies 51 and 60. Die 51, in size No. 7, knife 45, on amber paper, an envelope not on the schedule, is to be noted. Also Die 51, in size No. 5, knife 44, amber paper, and in size No. 3, blue paper, both with watermark D, are to be noticed.

The absence of Die 52, 6 cents, in size No. 4½, knife 43, and white, cream and fawn paper; in size No. 5, knife 44, white and amber paper; size No. 7, knife 45, fawn paper, and in size No. 8, knife 46, white paper with watermark B, is to be noted, the supposition being that it is replaced by watermark D, in size No. 8, white paper.

DIE 59, 10 CENTS, in knife 43, on white and amber paper, watermark B, has been advertised for sale, but cannot now be located.

DIES 55, 57 and 61, 15, 30 and 90 cents, do not seem to have been made with these knives and watermark.

In size No. 2, knife 41, point *a*,

In size No. 3, knife 42, flaps *adh* and *beh*,

In size No. 4½, knife 43, flaps *ace*;

In size No. 5, knife 44, flaps *afd*,

are the forms found, and indicate these to have been the original shapes.

DIE 58 on size No. 4½, on cream paper and also on fawn paper, in a dull red-brown, may be noted; the color of the impression is apparently the same on both, but that on the fawn, particularly, is hardly to be distinguished from the shade of the earlier impressions of the die in brown, on other sizes and old knife.

## STAR WATERMARK.

There are so many minor varieties among the envelopes of this series with the "star" watermark that the collector must not expect to have attention called to them except in a very general way. The great variety in the color of the impressions will hardly escape notice. The blue of the 1-cent presents many shades, from very pale sky blue to a deep indigo very nearly as dark as that of the early issues of 1874. The vermilion of the 2-cents sometimes deepens into deep carmine or pales into a faint pink. The green of the 3-cents presents all the shades of yellow green and blue green in varying intensity. The blue of the 5-cents is dark, or so light that the laid lines of the paper show through it and the brown impressions are likewise of varied tints, sometimes very dark, and specimens occur that show more or less of the outlines of the frame-letting or head apparently in dark lines on the colored background. The 6-cents is sometimes more vermilion than red and again has a bluish cast forming a crimson. Sometimes the 10-cents is an ochre brown and at others almost a black brown. Again the paper presents innumerable shades of color. There are glaring whites, bluish whites, and whites that appear tinged with amber or slate, ambers that are only a shade deeper than yellowish white or bright yellow or dull orange. There are others that are barely blue, milky blues and blues that are deep and dark, and fawns that might easily be mistaken for creams, and others that are as brown as the early brown shade of the impression of the 2-cent of 1874 or rosy brown in endless gradations. Occasionally the collector may find examples in white, amber and fawn where the stars are smaller than ordinary or are very small with only four rays, as well as numerous defective monograms in the later issues and the variety of monogram illustrated. To these may be added the various combinations of the points of the flaps in knives 42, 43 and 44 only the more prominent variations of which are shown in the illustrations. Among all these the collector of varieties must choose for himself.

Particular attention may, however, be directed to some prominent varieties.

DIE 49, ONE CENT on knife 40, amber, or size No. 1, is an envelope not on the schedules at any time but a couple of thousand were made, only a few of which ever got out of the factory.

DIE 51, THREE CENTS, exists on knife 45 in amber paper, another envelope not on the schedules and also exists on a very thin amber in knife 43, very properly called amber third quality, though not on the schedules as such.

DIE 60, variety *b*, exists also on a very thin blue-wove paper without a trace of a laid line or a watermark.

DIE 60, variety *a*, on knife 45, with square gum is also worthy of note as well as Die 59, white paper and square gum. These probably were made early in the series and account somewhat for the lack of these envelopes with watermark B.

DIE 59, in Size No. 5, and white paper in this knife is another envelope not on the schedules.

DIE 61, in Size No. 8, knife 30, white paper with watermark E, is only known with the word "specimen" and inquiries at the Manufactory in March 1884, received the reply, that whenever "specimens" are ordered, they are made specially of the current paper in use, but as there are over ten years' supply of the 90-cent envelopes with the old watermark and only some 100 are ordered each year, none have been made for general use since, and it is not likely that any will be issued even with present watermark." This prophesy, however, does not seem to have been fulfilled, as the die is known with the watermark 82.

DIES 63 and 64 in a few varieties of envelopes which appeared in 1881 and the change of the head and color of the 5-cent value in 1882 complete the notable varieties of the series.

The forms of the knives found are very various:

- In No. 2 knife 41 points *a* and *b*.
- No. 3 knife 42 flaps *adh*, *acc*, *bdh*, *bfi*, *cfj*.
- No. 4½ knife 43 flaps *ade*, *bde*, *bdg*, *bfe*.
- No. 5 knife 44 flaps, *bdg*, *cdg*

#### TENTH SERIES.

The Report of the Postmaster-General, dated November 18, 1882, states that the old contract expiring on the 30th September, advertisements were published in the various newspapers of the principal cities under date of May 1, 1882, inviting sealed proposals from envelope manufacturers until noon of the 8th day of June, for all stamped envelopes and wrappers that the Department might order during the contract term of four years commencing on the 1st October, 1882. The full specifications are given in this report, which continues "On the day fixed for the receipt of bids five sealed proposals were submitted" by The Pimpton Envelope Company, of Hartford, Conn., and the Morgan Envelope Company, of Springfield, Mass., White, Corbin & Co., of Rochville, Conn., Holyoke Envelope Company, of Holyoke, Mass., George F. Nesbitt & Co., of New York City, Wade H. Hill, of Worcester, Mass., and the contract was awarded to the first "who had held the contract for the two previous terms of four years each," and its performance was "entered upon, October 1, 1882."

A circular dated October 16, 1882, and in almost the same words as that of September 1, 1878, states that the schedule of January 1, 1879, will remain in force until January 1, 1883, when the new schedule will be introduced in order to enable postmasters to dispose of old stock at the old prices. There was no change in the sizes or measurements and no change in the knives or dies that had been used in the previous series. A few envelopes were no longer offered by the new schedule, the 1 and 2-cent values, in size No. 2, on both white and amber, the 5-cent value on blue, 6 cents on fawn, and 10 cents on white and amber, all in size No. 4½, and the 5 cents on fawn, in size No. 7, being dropped. Several new values were offered. The 1 and 2-cent values on white and amber paper, sizes Nos. 3, 4½ and 5, and 1-cent, in fawn and blue, size No. 4½, and the 2-cent, in blue, size No. 4½, now appear for the first time.

The paper of this issue was to be distinguished by the watermark F or figures "82," but as the contractors were permitted to use the remainder of paper on hand all the added envelopes except the 1-cent, white paper, Nos. 3 and 5, are to be found with the previous watermark E or "star."

The series as announced was in use but a very short time, and quite a number of envelopes that should have appeared with the new watermark do not seem to have been issued. The collector will miss the 3 cents, in size No. 2, blue, 6 cents, in sizes Nos. 4½ and 5, white and amber, and size No. 7, fawn, and the 15 cents, in size No. 8, white. The 10 cents No. 7, white and amber, and the 30 and 90 cents No. 8, white, were probably not issued until 1885.

The forms of the envelopes found for this period are:

- No. 2, knife 41, point *b*.
- No. 3, knife 42, flaps *bdh*, *bfi*, *cfj*, *bfj*.
- No. 4½, knife 43, flaps *bde*, *bfe*, *bdg*.
- No. 5, knife 44, flaps *bdg*, *cdg*.

The use of cream or oriental buff, in sizes 4 and 6, seems to be the forerunner of its adoption to the exclusion of orange.

#### OCTOBER, 1883, DIE.

By the act of March 3, 1883, the single rate of postage on letters was reduced from 3 to 2 cents per half ounce on and after October 1, 1883. "The change," says the Postmaster-General in his report for that year, dated November 19, 1883, "left the 3-cent denomination of little utility, it no longer representing the single rate of postage in any class of matter, and it was determined to discontinue its issue, as the public would undoubtedly have regarded with disfavor the dropping of Washington from portraits forming the distinguishing features in the series of postage stamps." "Changes were also made in the series of stamped envelopes to embrace the head of Washington on the 2 cent envelope and that of Jackson on the 4 cent envelope," and "the issue of new 2 cent and 4 cent envelopes (to postmasters) was commenced on the 1st of September, 1873." A circular to postmasters announcing the change, dated July 18, 1883, ordered them to order only what was necessary of the 3 cent denomina-

tion and announced that no 3 cent envelopes would be issued after August 31, 1883. Another circular of December 12, 1883, ordered postmasters to redeem 3 and 6 cent envelopes and hold them until notice to forward them to headquarters.

The new schedule, dated October 1, 1883, offers the 2 cents in all the varieties formerly offered of the 3 cents and the 4 cents in the varieties previously offered of 6 cents.

The haste necessary in preparing for the change caused the somewhat defective Die 66 to be used, of which a vast number were made. Its chief defect is perhaps the numerals, but specimens are generally imperfect in the upper right hand quarter.

It was not only impressed in all the varieties offered by the schedules upon the current paper watermarked F, but upon a few others watermarked E.

The forms of the knives generally found are:

Size No. 2, knife 41, points *a* and *b*.

Size No. 3, knife 42, flaps *cfh*, *ci*, the latter sometimes not quite so sharp as is shown in the plate.

Size No. 4½, knife 43, flaps *bde*, and *bfe*.

Size No. 5, knife 44, flaps *adf*, *bd*, *bf*.

Many of these vary slightly from the forms drawn in the plate. There are quite a number of oddities resulting from the defective cutting of the paper.

There is great variety in the shade of the impression, pale and dark shades approaching lake, and occasionally yellowish tints of vermilion, and on the other hand almost brown. There is also great variety in the tone of the paper of all colors, the fawn in some instances is nearly cream. There are also a number of envelopes of very thin paper of several colors. The amber is listed as amber 3d. The same forms of knives occur also in sizes Nos. 4½ and 5 of the 4-cents die 67, issued contemporaneously with die 66.

#### NOVEMBER, 1883, DIE.

DIE 66 was speedily replaced (November, 1883) by die 68, some 16 working dies of which were in use at one time. Perfect impressions from this die are beautiful productions, but as the lines are all too fine long to produce perfect results, and there is a tendency of the ink to cover the white lines, it is not easy to obtain really fine copies of all sizes and papers. Clear copies in size No. 2 sometimes show that the lower left side of the right pointed end of the upper label is continued as a white line across the  $\frac{3}{4}$  diamond into which the end projects, and in size No. 4½ may be found copies which show the lower right side of the same end continued in a white line across the  $\frac{3}{4}$  diamond line in the same way.

A careful examination of what are generally called "dotted dies" by collectors will show that the most of them are merely defective printing, but a number of variations occur so persistently that they seem to be due to some cause and so worthy of particular mention. It is singular that the same peculiarities do not seem to be repeated in different sizes. The defects or dots occur generally in the interlaced lines above the right hand numeral, which form a perfect diamond next the oval, and about three-quarters of a diamond next the label, with a perfect diamond between. Above the left numeral a half diamond is next the oval, with two full diamonds above it, the point of the upper joining the point of the label. Below the right oval there is a half diamond next the oval, and two full diamonds below it, the point of the lower joining the point of the label. Below the left oval there is a three-quarter diamond next the oval, another next the label and a full diamond between.

If all merely blurred specimens are rejected there appear to be no "dotted dies" in size No. 1.

In size No. 2 may be found three frequently recurring varieties upon otherwise perfect impressions.

Variety *a*. Showing faint large square colorless dots in all three diamonds above the right numeral. (White.)

Variety *b*. Showing a similar dot in the middle diamond, the lower diamond colored, the upper  $\frac{3}{4}$  diamond sometimes with and sometimes without color, but always crossed by a prolongation of the left end line of the label as noticed as occurring in the "plain die" in the same size. (Amber.)

Variety *c*. A fine white line crossing the middle diamond and another from that diamond to the inner waved line. Upper left  $\frac{1}{2}$  diamond also generally without color. (Amber and fawn.)

In size No. 3, variety *d*. A square dot in each full diamond, or the whole diamond without color, and the  $\frac{1}{2}$  diamond above the left numeral generally also without color. Space between lines under AGE of *Postage* and under bottom label, with little or no color. (All papers.)

Variety *e*. Square dot or colorless middle diamond,  $\frac{3}{4}$  diamond partly uncolored,  $\frac{1}{2}$  diamond above left numeral, also colorless. (Amber, fawn, blue.)

Variety *f*. Similar, with white line joining the centre diamond and interior line. (Amber.) Similar, the right side of the diamonds covered with color. (Blue.)

Variety *g*. A fine white line running through the left side of all three diamonds. (White, Amber.)

Variety *h*. Upper diamonds all colored but a white cross in the middle diamond below the right numeral. (White.)

Variety *i*. Round dots in the upper diamonds on both sides. (Amber.)

In size No. 4<sup>1</sup>/<sub>2</sub>, variety *j*. Upper  $\frac{3}{4}$  diamond entirely without color, a clearly defined colorless diamond in the middle diamond and a similar less clearly defined diamond in the lower diamond. Faint round dots in the diamond below the numeral, the  $\frac{1}{2}$  diamond also without color. (All papers.)

Variety *k*. The upper left diamonds entirely without color or showing large square dots. A round dot in the second and third diamond over the left numeral, the middle diamond below right numeral without, or partly without, color.

Variety *l*. Upper  $\frac{3}{4}$  diamond blurred, a distinct cross in the middle and round dot in lower diamond. (White and fawn.)

Variety *m*. A thin colorless line parallel to the right side of the point of the upper label cutting nearly across the second and third diamonds. (White, amber and fawn.)

Variety *n*. A thin colorless line or prolongation of the lower left side of the upper  $\frac{3}{4}$  diamond parallel to the left side of the point of the label, the  $\frac{3}{4}$  diamond uncolored, a cross in the second and third diamonds sometimes producing a white square. (White, amber, blue.)

Variety *o*. Left top line of the  $\frac{3}{4}$  link prolonged beyond the angle, cross in the middle diamond only. (White, amber, fawn.)

In size No. 7, variety *p*. A square dot touching the upper left line of both full diamonds.

The above varieties occur with regularity and all the blurred copies examined seem to belong to one or the other of them.

It will be noticed, also, that the two numerals are not precisely alike either in the plain or so-called dotted dies, and there are a few specimens otherwise clear and plain where the left numeral is very much too large.

The "star" watermarked paper was not yet exhausted, and occasional specimens of this die impressed in red, as are all the foregoing, occur with that watermark. Those on blue paper are well known, but there are several on other papers as listed, very few of which ever got outside of the manufactory. There is great variety in the shades of impressions from very yellow vermilion to lake.

In May, 1884, the color of the impression was changed to brown in order that the color of the adhesive and envelope stamp of the same value might be the same, but the color of the envelopes is any shade of brown but the red brown of the adhesive, yellow browns and black browns prevailing. Fine impressions showing all the lines clear are difficult to find, and these generally have all the lines stronger than the red impressions, and, as a rule, stronger on one side than on the other. The great majority of impressions are blurred, particularly when the lines are fine. Occasional copies of what appear to be dotted impressions are found, but very few as distinctly so as those described in red.

The collector will find brown impressions of nearly every size and color of paper with the very large 2 in the left oval, mentioned as occasionally found in red. Some of these in brown do not appear to have any of the other lines altered, and these are badly blurred on the right side and blotched on the left side. A few in sizes Nos. 2 and 5 have clear rather heavier white lines and the peculiar ragged double lines or pairs of lines in the border that characterize all the so-called "recut" dies. In these the head seems also to have been altered and to look thinner and younger.

The forms of the knives of all these, both red and brown impressions, seem to be generally the same.

In size No. 2.	Knife 41, point a.
In size No. 3.	Knife 42, flaps afi, bdh, cfi, cfj.
In size No. 4 <sup>1</sup> / <sub>2</sub> .	Knife 43, flaps ade, afe, bde, bfe.
In size No. 5.	Knife 44, flaps bdf, bef, beg, ceg.

#### RECUT DIES, JUNE, 1884.

It is said the brown ink destroyed the working dies and that they were constantly being repaired, some of them having undergone the operation seven times, and several accounts have been given as to how it was done. Whether accomplished by the engraver or by acid, the result has been a multitude of varieties which it seems almost impossible to reduce to any system as precisely the same variations do not ordinarily occur in any two sizes and frequently not on any two papers of the same size. Most of them likewise occur in both brown and red impressions as it sometimes one ink and sometimes another had been employed. There are variations in the head, generally quite apparent, but impossible to describe. The impressions are often so poor that it is difficult to classify them under any of the varieties pointed out, and it is quite probable that the collector even, who searches for them, will not find all here enumerated, and yet will discover others not described. All the varieties examined, however, correspond to some one of the following types:

In size No. 1, variety *a*, middle link above left oval too large, all the links above right oval too small, below the left oval the upper link is too large, the inner frame line much heavier than the outer, and the short lines between ovals and labels nearly straight and continuous with lines of the label.

In size No. 2, variety *b* is very similar, but the upper link below the left oval is not so large and there is not so much difference in the frame lines. This die was apparently touched up again, all the lines being bolder, the links above the left oval being smaller, the top one flattened, while the links above the right oval are larger, and those below the left oval more misshapen.

Variety *c*, similar to *b*, but head is rounder and links above left oval are uniform.

In size No. 3, variety *c*, the impressions generally very clear and clean cut, all the lines heavier, the outer pair run together, the inner pair separate, but touching the inner line of the label just below the E of *Postage*, the U of *United* and O of *Postage* touch the lower line of label. Upper link above right oval too flat and point of label lengthened, upper link below left oval too large.

Variety *d* has the head larger and rounder, the left 2 large, right point of upper label too long, short lines between labels and ovals nearly straight, but showing three points except above the right oval. All the lines are heavier, both inner and outer pairs run together in many places. The upper diamond above left oval small. Short lines nearly straight, but showing four points in the exterior and three in the interior. Middle link above right oval large.

Variety *e*, easily recognized, has been called "2 links," because below the right oval there are only two links or diamonds. The links above this oval are very irregular; the upper link above the left oval is large, and the middle link below the left oval is too large and touches the exterior line. Head also appears to have been touched up.

Variety *f* in this size is easily distinguished by the round O of *Two*, the T of *Postage* is bent to the right at the top and the T of *Two* to the left at the bottom. The pair of outer lines are badly run together at the top and right side and frequently touch the label. The inner pair are pretty distinct, but touch the upper label at three points on the left and run together below the blunt end of the bust. The U touches the lower line of the label.

In size 4½ there are still more variations, the size being largely used; the following are the most prominent:

Variety *g*. Clear cut head, upper link above left oval large and well formed, upper link above right oval small and irregular, middle link below left oval very large. Left 2 quite large.

Another variety has similar head, but all the links are too small and are irregularly shaped.

Variety *h*. Upper link above left oval large and flat, left line of left point of upper label too long, the rest of the impression always blurred.

Another variety has all the lines heavy, the upper link above left oval as above, large and flat, the other links all too small, evidently made over from the preceding.

Variety *i* has a rounder head, the nose and chin particularly so; all the lines are heavier, otherwise the arrangement is like the second variety described of this size.

Variety *j* has a similar head; all the lines heavy, outer pair nearly fill space between frame line and label; inner pair touch frame in many places, links above both ovals and below, left oval too small, middle one of the latter flat, both numerals nearly touch the ovals.

Variety *k* has a medium-sized head, both pairs of lines nearly blended together and touching the frame lines below, the outer pair similarly arranged above. Links are all regular.

Variety *l* has a smaller head, both pairs badly blended, links all irregular, middle link above right oval touches the interior frame line, top link below left oval is misshapen and the lower and middle links touch the exterior frame line. All the lines are coarse. There seem to be no brown impressions of this.

In size No. 5 there are also quite a variety of dies:

Variety *m*, with clear cut head; left end of upper label too long on left side. All links above left oval irregular and small.

Variety *n* with similar head; left side of both ends of the upper label too long, all the lines on the right side much heavier than on the left, particularly the lines forming the links.

Variety *o*, with similar head; left side of left end and right side of right end of upper label too long, left end of the lower label very blunt; P, O of *Postage* too heavy, all the white lines too heavy. N. B. In all these, the left end of the bust has nearly square points above and below.

Variety *p*, with rounder head; all the lines very heavy, left side of the left ends of both labels too long; red impressions only.

Variety *q*, with similar head; lines all heavy, upper link above left oval too flat and often touching outer frame line, link below this very small and flat; brown impressions only.

Variety *r*, with larger head; top link above left oval too flat and touches exterior frame line, link below small, top link below left oval small and misshapen.

Variety *s*, similar head; all lines blotched, left 2 large, links on right side pretty even, top link above left oval touches exterior frame line, the middle link touches the interior line, below the left oval all these links touch the exterior frame line, the inner line of the exterior pair touches the label at nearly every point.

Variety *t*, with small head; links all coarse, but pretty regular, except above the left oval there is a ½ link, 2 full links and a ¾ link next the labels, lines badly blended at top.

In size No. 7, variety *u*, clear cut head, links nearly like the original die, but the short inner connecting lines nearly straight between ovals and labels and continuous with the side lines of the labels; outer lines also too straight. The left side of the left ends of both labels longer than the right side.

These recut dies have been found on the following forms:

No. 2.	Knife 41, point <i>b</i> .
No. 3.	Knife 42, flaps <i>adh</i> , <i>bdh</i> , <i>bfj</i> , <i>bgh</i> , <i>cfj</i> .
No. 4½.	Knife 43, flaps <i>adc</i> , <i>adg</i> , <i>bde</i> , <i>cde</i> , <i>cfc</i> .
No. 5.	Knife 44, flaps <i>bdj</i> , <i>bdg</i> , <i>cdj</i> , <i>cef</i> , <i>ceg</i> .

JULY, 1884, DIE.

Owing to the difficulties attending the use of this die another (die 70), in which the lines are not so fine, was substituted. The contractors began the impression in red, and quite a number of sizes were made in this color, as will appear from the lists. They were, however, withheld from issue and no very large number was sent out of the manufactory. A red brown ink was immediately substituted, said to consist of one part red and fifteen parts brown, and the shade, therefore, varies somewhat according as the ink is more or less thoroughly mixed. There are, therefore, to be found various shades of the impression varied through dark red brown to claret and yellow browns.

The forms of the knives found are :

- |                            |  |
|----------------------------|--|
| Size No. 2.                | Knife 41, points <i>a</i> and <i>b</i> .   |
| Size No. 3.                | Knife 42, flaps $\left\{ \begin{array}{l} \text{bfg, the } g \text{ more rounded than plate.} \\ \text{cdh, the } d \text{ more pointed above.} \end{array} \right.$ |
| Size No. 4 $\frac{1}{2}$ . | Knife 43, flaps <i>bde</i> , <i>bfe</i> , <i>cde</i> , <i>cfe</i> .  |
| Size No. 5.                | Knife 44, flap <i>cef</i> .  |

## ELEVENTH SERIES.

The contract being again about to expire the Postmaster-General again advertised, under date of April 19, 1886, for proposals to furnish all the envelopes that should be ordered by the department for the four years beginning October 1, 1886. The bids were opened on May 19, and there were only three bidders—the Morgan and Plimpton Companies, Springfield Envelope Company, and Whitcomb Envelope Company—and though the other bidders were lower in respect to some items, the whole contract was again awarded to the former contractors. The paper for the first quality was required to be made according to the old formula. For the second quality a new standard was adopted, "No. 2 country rags," to weigh 40 pounds per ream of 500 sheets, measuring 22 $\frac{1}{2}$  by 30 inches, the colors now being oriental buff and blue. For the third quality manila paper of two colors, plain manila and "dark amber" or amber manila, to weigh 34 $\frac{1}{2}$  pounds to the ream, which is stated to be one-third stronger than the old third quality; and for unsealed circular envelopes manila weighing 29 $\frac{1}{2}$  pounds to the ream, the old orange circular envelopes, weighing 37 pounds per ream. Several changes were also made in the sizes and some new ones were added.

No. 1 note size was to be  $\frac{1}{16}$  of an inch higher.

No. 2, commercial note, 3 $\frac{3}{8}$  by 5 $\frac{1}{4}$  inches, was substituted for the old ordinary letter and being  $\frac{1}{16}$  less in height and  $\frac{1}{16}$  less in size, that it might be suitable for enclosure in Size No. 3.

Sizes No. 3, No. 4, No. 4 $\frac{1}{2}$ , No. 5, No. 6, No. 7 and No. 8, were left unchanged, but No. 7 and No. 8 were to be issued in all three qualities, the former having been confined to first and second and the latter to first quality, under the old schedule. As more than one-third of all the issues consisted of envelopes of size No. 5, a new size, called No. 9, measuring 3 $\frac{3}{4}$  by 6 $\frac{3}{4}$  inches, in three qualities of paper, was added. Calls having been made upon the department to furnish stamped envelopes for social purposes, such as invitations, notes, etc., the two new Baronial sizes, No. 10, 3 $\frac{9}{16}$  by 4 $\frac{5}{8}$  inches, and No. 11, 4 $\frac{1}{8}$  by 5 $\frac{1}{8}$  inches, called respectively "small" and "large Baronial" were also added. Owing to the new arrangements a reduction of 27 $\frac{2}{10}$  per cent. in the average cost of stamped envelopes was announced. Great efforts were made to reduce the stock on hand in the post offices, and this enabled the putting into effect the new schedule on October 1, 1886, and 61,169,200 were accordingly issued on orders in the month of October. The watermark was changed to watermark G, composed only of the letters U. S. The old dies were continued in use for a time, though new ones were ordered for the lower values, the right to change dies and colors being reserved in the contract.

As usual there was a remainder of paper to be used up and the issue began with all the new sizes and shapes—knives 47, 48, 49 and 50, with the old watermark F, with a few other new envelopes in old sizes, all of which will appear from the lists. Sample envelopes were also prepared in the new manila paper for sizes 4 and 6 and amber manila and manila paper for other sizes, which were watermarked with a peculiar watermark H, consisting of the letters P. O. D. Most of these were marked "sample" and none probably were issued for use. Those known will appear in the lists though there are doubtless others.

The new schedule offers no envelopes above the value of 5 cents, and these in many new sizes and papers. For those who have not the schedules at hand they may be recapitulated as follows :

1 cent, in white, sizes Nos. 3, 4 $\frac{1}{2}$  and 11; amber, sizes Nos. 3 and 4 $\frac{1}{2}$ ; in manila, sizes Nos. 4, 4 $\frac{1}{2}$ , 6; amber manila, size No. 4 $\frac{1}{2}$ .

2 cents, in white, all sizes; amber, all sizes except Nos. 1, 10 and 11; in oriental buff, blue, manila, and amber manila, sizes Nos. 3, 4 $\frac{1}{2}$ , 5, 7, 8 and 9.

4 cents, in white and amber, sizes Nos. 5 and 9.

5 cents, in white and amber, sizes Nos. 4 $\frac{1}{2}$  and 5.

All these with the new watermark G will be found in the lists, and the contractors are bound by the contract to keep a sufficient supply of them all on hand. By the circular an-

nouncing the change in the schedule, and dated at Washington, September 1st, 1886, it is stated "The standard denominations in the new schedules will be 1, 2, 4 and 5 cents, there having been very little demand for the 10, 30 and 90 cent envelopes in the present series. Envelopes of any size and quality in the new schedule will, however, be furnished in the denominations of 10, 30 and 90 cents, when ordered in lots of not less than 1,000 in each case. As envelopes of these latter denominations are not likely to be in such general demand as to justify keeping them in stock, postmasters will order them only when desired to do so by a customer, and in such cases payment should be exacted in advance, the same as for special request envelopes."

Taking advantage of this provision of the regulations, certain gentlemen interested in stamp collecting ordered the 30 and 90 cent envelopes with the watermark G, listed under the date of 1886, and the 10 cent envelopes with the same watermark listed under the same date have been from time to time ordered by various individuals. The 10-cent envelopes occur in two very distinct shades in the same sizes, a yellow brown and a dark black brown. The two envelopes, 5 cents, die 61, in size No. 5, knife 40, oriental buff and blue, found in the list were ordered also by some gentlemen interested in stamp collecting, and inadvertently made, though not permitted by the regulations.

The forms found of this series are:

Size No. 2.	Points <i>a</i> and <i>b</i> .
Size No. 3.	aeh, afh, cdj, d rounder.
Size No. 4½.	agh, bde, cfe.
Size No. 5.	bd, cdf, cef.

#### TWELFTH SERIES.

The contract of 1886 reserved the right to the Postmaster General to change the dies and colors of the several denominations and though, according to the Report for 1886, the new dies were expected to be ready by the 1st of January, they were not ready until the following September, on the 12th of which month the new dies 71, 72, 73 and 74 were first issued, the dies 59, 57 and 61 being retained for the higher values. On the 12th of August 1887 the order was made changing the colors for the series to 1 cent blue, 2 cents green, 4 cents carmine, 5 cents chocolate-brown, 10 cents ochre-yellow, 30 cents brown, 90 cents purple, but the change of color of the 10-cent was not made; a few specimens were, however, printed which have come into the hands of collectors.

There was no change in the sizes, watermarks or knives or the schedule, and the envelopes differ in no respect except in the dies and colors for the lower values and the colors for the higher values from those previously made under this contract. The same regulation remained in force for the ordering of those higher values in quantity, but for the benefit of collectors a new regulation was added on the 1st of December 1888 providing that 4, 5, 10, 30 and 90 cents envelopes of certain sizes and qualities should be kept on hand by the New York Post Office to be sold in small or large quantities as they might be demanded. A comparison of this list with that of the same values made in the previous colors under date of 1886 shows that it includes very little more than those envelopes ordered as above stated.

The forms of the knives found in this series are:

No. 3, knife 42	aeh, bhd
No. 4½ " 43	bgh, cde
No. 5 " 44	bef, cef, cdf.

Sometime after the new dies were in use, a few varieties were found impressed with what has been styled the rejected die. It is stated that it was used upon a machine employed for filling special orders.

Recently a few copies of what are understood to have been the original dies engraved of this design of the 1 and 2-cent values have found their way out of the manufactory and it is stated quite a number were manufactured before the dies were rejected but were withheld from issue. Such varieties as are known have been duly listed.

Soon after the change of the letter rate from 3 to 2 cents it became apparent that the envelopes of 3 and 6 cents were of no further use. The subject of redeeming them and destroying them was called to the attention of Congress and an appropriation asked to pay the additional force of clerks required but no action seems to have been taken thereon. An order from the Department of December 12, 1883, however, ordered all postmasters to redeem all stamps and envelopes of those denominations and the result was the accumulation of a large amount of useless stock in the post offices. To relieve this pressure in the absence of an appropriation for the purpose, an order was issued January 1, 1886, and sent to a certain number of offices each month and the envelopes received were counted and destroyed. It was not until February 1887, however, that the last were called in.

Complaints having been made of the quality of the envelopes furnished by the contractors, specimens were referred by the Department, August, 1884, to Wm. Whiting, of the Whiting Paper Company, who stated that "the paper was made either by the Parsons Paper Company or the Whiting Paper Company. In one instance the envelope is *thin*, and in two or three other cases the paper has a dull finish. In reference to the latter complaint, you will probably not have it again, because some weeks ago we were requested by the contractors to finish the paper more."

In January, 1885, a committee was appointed by the Postmaster General to visit all postage-stamp, stamped envelope and postal-card manufactories, to investigate the working of them all, and dispose of the useless dies, plates, etc. On Feb. 24, 1885, this committee reported the following, of interest to collectors: "All worn-out, unserviceable and useless working dies were destroyed by defacing, after which they were thrown into the river. All original hubs, matrices and engraved heads of official and uncurrent series were boxed and sent to the office of the Third Assistant Postmaster-General, per registered mail. All original hubs and dies of the current series were placed in the custody of the agent, as well as all of the working dies. \* \* \* We did not deem it advisable to instruct the agent and inspector to remove the dies, at the close of each day, from the machines, for the reason that it would incur too great loss of time." \* \* \* "The superintendent for the contractors assures us that no envelopes have been manufactured from dies that have been once discontinued, and it was impossible to ascertain from the agent and inspector any information on this point, as he had evidently given the subject no attention. We are satisfied to report that no stamps have been intentionally impressed upon envelopes of size, color or quality not authorized by the Department; and if at any time this has been done, the contractor's superintendent assures us that it was due to accident. If any such cases have occurred, they are exceptionally rare. In regard to the issue of a few stamped envelopes bearing the postal-service watermark, the superintendent for the contractors states that the paper must have been mixed at the paper mills, the paper being of the same color and quality as that of stamped envelope paper, and that only a few envelopes of this kind could have been made without detection. The contractors are positive that stamps have not been embossed on paper without watermark; that if such envelopes are in existence, they are counterfeit. We were not able to discover that any such envelopes had ever been issued. Referring to the samples of poor work done on the envelopes submitted by the Third Assistant Postmaster-General, as the result of his examination of the stock returned for redemption, we report that they appear to be specimens or samples selected from large lots; and if the agent of the Department had properly inspected the work in the course of manufacture, these envelopes should not have left the factory.

"The manufacture of stamped envelopes is carried on before and after the office hours of the Government employés, and we recommend that in future the agent and inspector, or one of his clerks, be present to represent the interests of the Department whenever work is done at the factory. In making inspections the agent and inspector should be satisfied that no worn-out dies are used for embossing; and when a die becomes worn, the contractors should not be allowed to recut it.

"We recommend that all of the old dies, hubs and plates previously at the Department and those referred to in this report be appropriately scheduled and stored in a secure place in the Department."

#### THIRTEENTH SERIES.

The contract for the manufacture of stamped envelopes expiring on the 30th of September 1890, steps were early taken for a new one. The usual advertisement was published under date of April 22, 1890, and the bids were opened May 21, 1890. There were five bidders, of which the Plimpton and Morgan Companies were the lowest. The Department then began an investigation as to whether this bid was as low as it should be, and the former contractors after still further reducing their bid, received the contract. The Postmaster-General's Report says that the standards of paper and size had been found so well adapted to the public wants that no changes were made except in one or two unimportant particulars. The wrappers were made  $1\frac{1}{8}$  of an inch or 27 mm longer, the extra official size  $\frac{1}{8}$  of an inch or 1 $\frac{1}{2}$  mm shorter, the large Baronial size  $\frac{1}{8}$  of an inch or 3 mm larger each way, and considerably changed in shape. Size No. 2 was dropped entirely and a new size called Large Official, measuring  $9\frac{1}{2}$  by  $4\frac{3}{8}$  inches or 242 x 105 mm, was added. The knives in use for the several sizes are, with the exception of the large Baronial, practically the same as under the former contract, 40, 42 with flaps c, g, i, 43 with flaps a, d, e, 44 with flaps a, d, f, perhaps a little squarer on the ends of the side flaps, 45, 46, 48 and 50 with the point of the lower flap a little larger. The large Baronial, knife 51 (not illustrated), differs from knife 49, not only in size, but in the shape of the loose and bottom flaps, which resemble those of the small Baronial knife 48, being cut off at the corners, but the points much more rounded. The large Official II, of the Schedule, knife 52 (not illustrated) resembles somewhat knives 45 and 46, but the side and lower flaps sometimes almost reach the top of the envelope. Some envelopes were made of size 9 from an entirely different knife from knife 50, the knife used for Official Post Office business envelopes having been used by mistake it is said, and so have been recalled as soon as the mistake was discovered. The envelopes are  $\frac{1}{8}$  of an inch or 3 mm longer, the top and bottom flaps are alike and very similar to the bottom flap of knife 50 while the side flaps are brought up near the upper fold resembling in shape those of knife 12, with a circular piece cut out of the upper corner of the ends, somewhat similar to those of knife 49. The watermark is J, and consists of the letters "U. S." in monogram as in G, but differently shaped. The top of the S is smaller than the bottom, and crosses only the right-hand stroke of the U. The bottoms of the two letters are on a line and the monogram does not resemble the dollar sign as heretofore.

At this early date it is practically impossible to compile a correct list of these envelopes, as it is probable that all the envelopes on the old schedule may have been made of paper with the new watermark, and that some of those added to the new schedule, were made of paper with the old watermark, of which a considerable quantity was on hand on October 1st. Sample envelopes also, exist with watermarks F, and H, both with and without the words "Bidder's Sample" and "Specimen." The dies remain the same as before the expiration of the previous contract, 1 cent die 71, 2 cents die 72, 4 cents die 73, 5 cents die 74, and according to the schedule no other values will be furnished.

## OFFICIAL STAMPED ENVELOPES.

THE act of the Forty-Second Congress Statute III., Chapter 82, approved Jan. 27, 1873, abolished the Franking Privilege or the right of Government officials and others to send all mail matter free when the inclosure was properly indorsed with the name or frank of the person entitled to the privilege, and imposed the same postal tax upon all official mail matter as upon ordinary mail matter of the same class. Chapter 228 of the same statute, approved March 3, 1873, provided that the Postmaster-General should prepare a special stamp and envelope for official matter for each Department. While official adhesive stamps were prepared under this act for all the Departments, stamped envelopes were only prepared for and issued to the Post Office and War Departments. These envelopes were made and furnished under the same contracts, and in sizes in use by the general public, and consequently present the same characteristics of knife, gum and watermark as the ordinary stamped envelopes current at the same period, the War Department using the same papers, but the Post Office generally using, for convenience of distinction, a canary colored paper, generally with the current water-mark, but for a time with the special watermark D.

The Post Office Department limited its issues to the four sizes, known to the general issue as Nos. 3, 5, 7 and 8, but called in the Department respectively Nos. 1, 2, 3 and 4 Post Office envelopes. These were stamped with special dies of three values only, 2, 3 and 6 cents.

For the War Department special dies of the values 1, 2, 3, 6, 10, 12, 24 and 30 cents were prepared, and that department ordered them impressed upon any of the sizes or papers current in the general issues that were found convenient. No schedule was prepared for either Department, but sample boxes containing envelopes, marked "Specimens," were distributed to various offices from time to time. These boxes contained some envelopes that do not seem ever to have been supplied for actual use.

As either Department might have ordered envelopes of any of the current sizes or papers impressed with any of its dies, it will be seen that there may have been envelopes made and used that the painstaking and persistent search of collectors have not discovered. Both Departments continued to use stamped envelopes until by the act of March, 1879, the privilege of sending official matter in the official penalty envelopes was extended to all officers of the United States Government.

It will be seen at once that stamped envelopes were therefore made for both departments under the contract with Reay of 1870, and those with the Plimpton Company of 1874 and 1878, while as the War Department continued to use stamped envelopes much longer for some reason that does not seem to have been made public, some stamped envelopes for that department were also made under the Plimpton Contract of 1882.

## POST OFFICE DEPARTMENT.

IT may be well to remember that prior to the passage of the act of 1873, the Post Office Department had used for official business envelopes of various sizes and colors made under special contracts for transmission of official correspondence. Any envelope at hand was sometimes used the only special feature being that those officially furnished bore as a rule the words "Official Business" in the upper right-hand corner, and where many of the same kind were required the name of the sending office was added in the upper left-hand corner or the address of the receiving office or officer was printed in whole or in part and sometimes other inscriptions to facilitate business.

The sending officer merely wrote his name in the upper right-hand corner with his title and the package was forwarded free of postage.

On the passage of the Act of March 1873 similar unstamped official envelopes continued to be issued. Those that have come under notice are in sizes Nos. 3 and 7 but of similar shape to knife 26 made of laid canary paper and occasionally white paper without watermark. A few have been found exactly like the stamped envelopes of the same shape, size and watermark. Others are of manila paper. They have the caution in the lower left corner, and a place marked for the stamp and usually ruled lines for the address, sometimes the address of the sending or receiving office printed in whole or in part. They do not seem to require more particular notice or to be of any interest to collectors. These were always to be used with the special adhesive stamps of the department.

A circular issued by the department, dated March 15, 1873, announcing the change in the law, gives very full instructions for using these unstamped envelopes, adhesive stamps and stamped envelopes. It states that "until further notice stamped envelopes of the special design will be furnished to first-class offices only. Other offices will be supplied as now with official unstamped

envelopes for use with the official stamp" *i. e.* adhesive stamp. The circular continues: "The Post Office Department official stamps and envelopes are furnished for postal business only and consequently they must not be used for private correspondence or business or applied to any private purpose whatsoever. Under no circumstances must they be sold, loaned or given to any officer, agent or clerk of any other department of the Government."

The dies used by each company will be found described and distinguished in the preceding chapter on dies. The knives are, of course, the same as described for each contract. Many of the envelopes were issued without any printed inscriptions whatever, but the ordinary form bears the caution:

"Official.  
This envelope is to be used only for  
Post Office Business"

in three lines, in the lower left-hand corner. Frequently there are added three ruled lines for the address of the receiving officer or the address printed in full or in part. On others there is a designation of the special business of the inclosure or the address of the sending office. Many collectors choose to collect all the different combinations of these, but as they are put on merely to facilitate business and have no more postal significance than if merely written, they hardly seem to merit notice. Fully twenty-five different forms of addresses of the forwarding and as many more of the receiving officer or office have been found and these are probably not all that were used, and the resulting combinations with different forms of the envelope, value, etc., known to the compilers of this work would make a list of more than 300 specimens, which would have interest for but a few. Only those varieties which depend upon value of the stamp, peculiarity of make, knife, watermark, etc., have therefore been listed.

#### REAY POST OFFICE DEPARTMENT ENVELOPES

Corresponding to the Fifth Series of the General Issue.

THE envelopes made under this contract are all of canary paper with water-mark B which, however, varies very much in depth of color. That in size No. 3 all the knives 23, 24 and 25 and even the variation of knife 24 with the slightly more pointed loose flap should all be found, seems to indicate that all the variations of this knife were due to repairing the old knives as they wore out. The 6-cents size No. 3, knife 24, probably exists only as "specimen."

There were about half a million 2-cent, ten million 3-cent, quarter of a million 6-cent envelopes issued.

#### PLIMPTON POST OFFICE DEPARTMENT ENVELOPES.

Corresponding to the Sixth Series of the General Issue.

THE envelopes made under the contract of 1874 as in the general issue should be chronologically divided into three sub-divisions, for while there were no temporary dies, there were temporary knives, and improved knives with square gum, the latter also with round gum, with both watermarks B and D. In the square-gummed envelopes knife 33 has been found only with point *c* of the lower flap, while knife 35 is found with all three points shown in the plate with square gum, but has only been found with point *c* and round gum.

The amber envelopes were used exclusively for Canadian money order business, and bear a request for their return if not delivered within thirty days, to the Postmaster of the U. S. International Exchange at one of the four cities of Bangor, St. Albans, New York or Buffalo. They were used for convenience of distinction, and were not, as has been supposed, unintentional variations from the ordinary paper. The laid or unwatermarked specimens are said to have been first used. Therefore the existence of these amber envelopes with square gum is very doubtful, though they have been chronicled on both knives 36 and 37.

The white envelopes were also employed for distinction. They seem all to have been used for registered business, and bear that indication in the upper right-hand corner and the address, printed in whole or part, of the receiving office. The existence of the 2 and 3 cents with round gum is beyond question, and the 6 cents has also been said to have existed, but its existence has not been verified.

The blue envelopes, which exist with both square and round gum, are to be noticed. They were only revealed to collectors quite recently. In this series seven envelopes have been chronicled which have not been verified. They are die 105, three cents, knives 36 and 37, on amber paper, watermark B and square gum; and the same die, knife 29, on canary paper and watermark B, with round gum; die 106, six cents, knife 37, on white paper, watermark B, with round gum, and dies 102, 105, 106 on knife 29, canary paper, watermarked D and round gum.

These Post Office envelopes and a few others of the War Department chronicled heretofore, both in sizes Nos. 7 and 8, knives 29 and 30, with round gum, if any such exist, would be a surprise indeed, for no envelopes from those knives with round gum are known among the ordinary envelopes, nor was the round gum applied to size No. 7 until after the change in knife to knife 35 was made, so far as is known; and hitherto no No. 8 envelopes of any kind are known with round gum.

## SERVICE WATERMARK.

THE Post Office stamped envelopes of this series are still more complicated by the use of the paper watermark with the special watermark D, adopted some time in 1877 for the unstamped envelopes. In fact, identically the same envelopes without stamp were furnished to some postmasters at least, and were used with the adhesive stamp.

These envelopes present much difficulty to the compiler of a catalogue, for during the time that this paper seems to have been in use, fully the same number of all values of envelopes for the department were issued, and would be expected to appear with this watermark on knives 29 and 30. It is well known that large numbers on knives 29 and 30 and watermark B were on hand in many post offices and were not exhausted when the use of all stamped envelopes was discontinued by the Post Office Department and many of them were destroyed. The existence of this stock of the old watermark may, perhaps, explain the fact that collectors do not seem to have found any envelopes with watermark D of size No. 7 knife 29 with square gum, or of size No. 8 knife 30, also with square gum, except the 6 cents in the larger size No. 8. It is true that all three values in knife 29 and the 6 cents in size No. 8 knife 30 have heretofore been catalogued with round gum and watermark D, but their existence cannot be verified, and the late Mr. Durbin is authority for saying they were listed by mistake.

## NEW KNIVES.

UNDER the contract of 1878 the same anomaly of old watermarked paper used up with new knives exists in the envelopes made for the Post Office Department as in the envelopes of general issue. Collectors would therefore expect to find all the sizes and values in the new knives, both with watermark D and with watermark B. No envelopes with the watermark D and in the new knife have been yet discovered in the smaller sizes of canary paper. On the other hand, the 2-cent white and 3-cent amber from knife 44, size No. 5, with watermark B, and round gum, exist, and all values in size No. 7, knife 45, canary paper, exist, with both round and square gum, and both watermarks B and D. The 6-cent watermark B has been found, though the gum is still square and not round, as sometimes chronicled in size No. 8.

## STAR WATERMARK.

UNDER this contract of 1878 there were made very nearly one million of 2-cent, thirteen and a quarter millions of 3-cent, and a third of a million 6-cent envelopes for the Post Office Department, though there is no present means of determining how many were made of each watermark. The 3-cent value is known to exist in the three sizes, Nos. 3, 5 and 7, but seems to be missing in size No. 8, and also exists in white and amber No. 5. The 2-cent, however seems to have been used only in size No. 3, though known as specimen in size No. 5, and though chronicled also in size No. 7, has not been verified. The 6-cent exists in No. 5 white and No. 7 canary, but in the other sizes, Nos. 3, 5 and 8, only as specimens, if at all, so far as can be ascertained.

## OFFICIAL POSTAL ENVELOPES.

BY the Act of March 3, 1877, it was provided that any letters or other mail matter relating exclusively to the business of the Government of the United States, bearing the words "Official Business," the name of the department and its branch office and a clause stating that a penalty of \$300 for using the envelope for other than official business was provided by the Act, could be lawfully transmitted through the mails. These envelopes, wrappers, etc., were only to be used on matter emanating from the departments and their branch offices. Official adhesive stamps and stamped envelopes continued, therefore, to be used by other offices of all departments, and the stamped envelopes of the Post Office Department continued to be used by all postmasters. The official envelopes used by the Post Office Department were, however, more elaborate than those provided by other departments, as they bore the seal designated as die 107, impressed in place of a stamp, either in black or in blue. The envelopes were ordinarily of a heavy blue paper in sizes Nos. 3, 5 and 7, watermarked B, D, or E, according to the time of its use, or amber paper watermarked B, D, E and F in size No. 5, and white paper watermarked D. Amber paper without watermark also occurred.

These envelopes, like all that preceded them, bear various inscriptions: The address of the sending officer in the upper left hand corner, or the designation of the special business. The address of the receiving office, in whole or in part, printed. The penalty clause, generally in the lower left hand corner, but sometimes under the seal.

The combination of all these various elements makes a long list of varieties for those who choose to collect them, but has very little interest for the collector, generally.

## PENALTY ENVELOPES.

THE stamped envelopes and service envelopes continued thus to be used concurrently by the Post-office Department for about two years, when, by the Act of March 30, 1879, the privilege of sending all official mail matter in "penalty envelopes" was extended to all officers of the United States Government. A circular was accordingly issued to postmasters dated April 22, 1879, announcing that no more official stamped envelopes or adhesive official stamps of the department would be issued, but a new series of penalty envelopes would replace them on May 1, 1879, with directions for their use. Orders were, however, given to continue to use up the stamped and other official envelopes on hand before ordering the new kind.

The penalty envelopes used by the Post-office Department differ very little from the official envelopes with seal in character, those used by the Post Offices for general business being of the same sizes and of the same canary paper, watermarked both B and E, and apparently cut by the current knives used for ordinary stamped envelopes. They bear as many various inscriptions as the former kinds, and probably more. The seal is, however, omitted. They were made under yearly contracts with the Plimpton and Morgan companies until, in 1884, the Kellogg company obtained the contract, which somehow led to the error of attributing die 70 to that company. This contract was, however, canceled by the Postmaster-General, as the investigation showed that the envelopes were not up to the contract standard, and thereafter a formula for the manufacture of the paper was introduced into the contracts, and a manila paper has since been used. This also bears a small watermark of the letters P O D interlaced. A circular from the Postmaster-General to postmasters, dated July 5, 1884, announces that by the Act of July 5, 1884, the use of the penalty envelopes is obligatory upon all United States officers, and that "the use of official postage stamps and stamped envelopes is discontinued. Such stamps and envelopes are not to be recognized in the future in payment either of postage or registry fees." The stock remaining in the hands of the stamp and envelope contractors was destroyed in February, 1885, under the supervision of a committee appointed by the Postmaster-General, and those in the post offices were called in and disposed of as were the other obsolete envelopes. It may be proper to add that for inclosing registered letters sent from one office to another special envelopes were used. They have been of various forms from time to time, but having no franking power whatsoever, are of no more philatelic interest than the mail pouches themselves.

## WAR DEPARTMENT ENVELOPES.

THE envelopes of this department issued under the same Act of March 30, 1873, were distinguished from the envelopes used by the general public only by the stamp, corresponding in all other details to the ordinary envelopes. The majority of them are without special printing, except certain sizes used for particular objects, but these and a few others have a card in the upper left hand corner, indicating the office of origin or particular business, such as:

1. "Headquarters Army of the United States. Official Business" in several styles of type.

2. "Office of the Chief of Engineers, Official Business" with or without "United States" and arms.

3. "Official Business" only.

4. "War Department Signal Service, U. S. A. Railway Bulletins," etc., etc.

A few have also the address of the receiving office, as:

1. "Chief Signal Officer, U. S. Army, Washington, D. C."

2. "Immediate. Signal Service Weather Reports Published by Co-operation of the War and Post Office Department Postmasters," and ruled lines, or "By authority of the Post Office Department, Jan. 18, 1881. This report will be treated in all respects like letter mail, Postmaster' and ruled lines.

3. "Chief of Engineers, United States Army, Washington, D. C.," etc., etc.

Others again bear certain cautionary clauses, such as

"This envelope will only be used by Postmasters for the transmission of Weekly Reports on Form 129," or "Fortnightly Reports on Form 129," or "Monthly Reports on Form 125 A," or "B," etc.

These show a somewhat curious arrangement whereby the business of one department was mailed by another, the stamped envelopes used being those of the department whose business was being transacted.

The combinations of these and similar printing with various variations in the envelopes make a long list of varieties which can hardly be said to have any philatelic interest.

## REAY ENVELOPES.

THE dies having all been described in the proper chapter, it only remains to state that they are impressed in two very marked shades of vermilion, light and dark. All the envelopes are

known either plain or as specimen in the lighter shade, though the 2 cents die 109, knife 22, white, 3 cents die 110, knife 22, white, 6 cents die 111, knife 30, and 12 cents die 113, white, are only known as "specimen" in the lighter shades and the 3 cents die 110, knife 22, white, and knife 25, cream, have not been found in the darker shade, so far as known, knife 22, white, being only known as light impression white paper, with "specimen." The 3 cents on knife 27, size No. 5, amber and cream, have always been listed, but their existence in either shade of impression seems impossible of verification.

The 2-cent die 109 has also been chronicled on orange paper in both size No. 4, knife 25, and size No. 6, knife 27; but their existence has not been verified. The 24-cents has also been said to exist in size No. 7, but specimens are unknown. The number of War Envelopes issued before the 30th of June, 1874, when the Reay contract expired is officially given as:

2,000 1-cent, 2,100 2-cent, 314,500 3-cent, 18,000 6-cent, 500 10-cent, 5,800 12-cent, 1,500 15-cent, 1,000 24-cent, and 600 30-cent, which may explain the rarity of certain varieties.

PLIMPTON ENVELOPES.

THE envelopes made by this company are readily divided into several parts, as they correspond to the three series of the General Issue made under the contracts of 1874, 1878 and 1882. A glance at the table of the number issued in each year will, however, show that the 3-cent value alone was issued in any considerable number or continuously, the other values having been issued in small lots and at very irregular periods. As details are not given in the reports, beyond the number issued in each fiscal year, it is impossible to fix the dates any more accurately.

It will be seen that in the first year of the contract only the 2, 3, 6 and 10-cent values were issued. That in the second year, or prior to June 30, 1876, the 1, 12, 15 and 30-cents were made in small numbers. No round-gummed envelopes having been made prior to that date, the collector will expect to find all these values upon envelopes with square gum. As all the values were issued in both the following years, before the end of which the round gum had been adopted for all the smaller sizes, the collector will also expect to find all the smaller sizes with old knife and round gum and watermark B, and is not surprised to find a few of the more common values—3 and 6 cents—with watermark C. As it is pretty well known that, except the 3-cent value, which was made continuously, the envelopes reported to have been issued in 1878 were made in June of that year, on special order, after the new knives were adopted, the same values will be looked for on the new knives with round gum. In 1879, 1880, 1881, and up to June 30, 1882, only the 3 and 6-cent values were made, and these only will be looked for with the star watermark E, and as only the 2, 3, 6 and 12-cent values are reported to have been issued in 1882, 1883 and 1884, the 2 and 12-cents only in the latter year, only these values will be looked for with the watermark F. This will be found to be exactly what occurred, and no other values will be found in the several series except that, as before stated, whenever samples or specimens were ordered they were always specially made; so that other values than those reported in the several periods are found, but marked "Specimen." It may not be entirely useless to bear this in mind, as sundry attempts have been discovered to palm off on collectors copies of entire envelopes, from which the word "Specimen" had been erased, or cut copies of certain values upon collectors of cut envelopes. It may be that occasional examples may have occurred where samples have escaped being branded as such, but they must be rare.

The statement of the number issued in each year is also worth preserving, as it shows the very great rarity of certain values. Keeping in mind that the number given for each year is the number issued and counted as revenue, not specimens, for the twelve months ending June 30, in each case the number officially reported is as follows:

TABLE SHOWING THE NUMBER OF EACH VALUE OF PLIMPTON WAR ENVELOPES.

YEAR.	1-cent.	2-cents.	3-cents.	6-cents.	10-cents.	12-cents.	15-cents.	30-cents.
1875.	..	5,000	408,100	8,000	5,000	..	..	..
1876.	200	..	411,450	3,000	25	100	20	10
1877.	400	100	235,300	1,600	120	325	200	200
1878.	125	50	132,300	5,725	200	300	200	325
1879.	..	..	131,000	..	..	..	..	..
1880.	..	..	371,000	..	..	..	..	..
1881.	..	..	281,000	1,500	..	..	..	..
1882.	..	..	313,500	500	..	..	..	..
1883.	..	..	93,000	..	..	..	..	..
1884.	..	5,000	6,250	250	..	100	..	..
Total . . .	725	10,150	2,382,900	20,575	5,345	825	420	535

As the 2 and 3 cents are both found on the temporary knives of 1874, these values must have been issued that year, and the smaller sizes of the 6 cents may also have been. The 1 cent may have been issued before the close of 1875, and the 10, 12, 15 and 30 were probably first issued during that period.

After July, 1875, the 3 cents, as in the general issue, is found impressed on blue envelopes. Comment upon the envelopes enumerated is perhaps unnecessary, as all those which have not been found without the word specimen, have been so indicated in the lists. It would be assuming too much, perhaps, to say that any envelope that has been stated to exist among those of the War Department does not actually exist, as the entire number made is so very small.

Attention is called to the fact that the researches of the compilers have not availed to find. They are 1 cent die 117, white, on knife 32, with square gum; 2 cents die 118, white, on knife 38, with square gum; size, No. 4<sup>1</sup>/<sub>2</sub>. 3 cents die 119, amber on knife 32, square gum, and amber on knife 35, square gum. 6 cents die 120, amber, knife 29, No. 7, laid paper, square gum. The 3 cents die 119, on amber paper, and knife 29, size No. 7, watermark B, square gum, is also found impressed in dark rose. All the others noted with square gum exist without the word "specimen."

Besides those marked specimen in the list of envelopes with round gum, the issue of 3 cents die 119, amber third, in knife 32 and knife 35; and of 6 cents, knife 37, white paper and watermark C need confirmation.

There are five envelopes in the list of round gum also that are anomalies, for no such combination exists in the regular series. They are the 3-cents and 6-cents on knife 29 with round gum. The 3-cents has also been stated to exist on cream in this form.

### NEW KNIVES.

IT will be seen by the table of the number of envelopes issued to the War Department that the last time all the values were issued was during the year ending June 30, 1878. As all the higher values are found on the old watermarked B paper and the new knife, collectors would expect to find the 1 and 2 cents, though issued in very small number, with watermark B and the new knife, but none are known without the word "specimen." A large number of the varieties of the 3-cents seen also to have been issued only as "specimen" with the watermark B and new knife. The existence of all listed has been verified.

Die 119, 3-cents, knife 41, size No. 2 on fawn paper, watermark B, has not been verified.

### STAR WATERMARK.

THE table also shows that during the time the star watermark was in use, 1879 to June 30, 1882, only the 3 and 6 cents envelopes were issued for use. The other values in their usual sizes and papers were nearly all made as "specimen."

The 1-cent amber, knife 42 and fawn, knife 43 need confirmation.

Die 119, 3-cents, knife 44, size No. 5 has been stated to exist on white and blue papers.

The following, marked "specimen," are impressed in a very different shade from the ordinary vermilion.

1-cent	Die 117.....	lake, white	3	R
2 "	" 118.....	" amber	3	R
10 "	" 121.....	" white	7	R
12 "	" 122.....	" white	8	S
30 "	" 124.....	" white	8	S

The 6-cents die 120, white, knife 45, size No. 7, has also been chronicled with square gum and watermark E, but needs confirmation.

The 10-cent die 121, amber, knife 45, size No. 7, with round gum, has also been chronicled, but needs confirmation.

### "82" WATERMARK.

JUST before these envelopes were declared unavailable for postage the 2, 6 and 12-cent values were again ordered in small quantity, and the 3 cent value having been made continuously during the continuance of the 1882 contract, all these values are known without the word specimen in the sizes noted. Another envelope which has not yet been verified is the 12 cents, knife 46, size No. 8, white paper, with watermark F. The entire number of any one variety of envelopes is so small that except in size No. 3, cream and blue paper, but few of them have been found in more than one of the minor varieties noted of the knives, and the limited number of these that pass through the hands of one person makes it hardly worth while to attempt to specify those noted, and for the same reason, except in cases particularly pointed out, it cannot positively be affirmed that the envelopes noted as found only as specimen do not exist plain.

### NEWSPAPER WRAPPERS.

THE report of the Postmaster-General dated December 1, 1860, states that "proposals were made during the last session of Congress to furnish the department with wrappers or envelopes embossed with 1 cent postage stamps for the purpose of prepaying transient news-

papers, and the subject was considered by the Committee on the Post Office and Post Roads. Recently similar proposals from another party have been made with the suggestion that not merely 1 cent, but 2 cent newspaper wrappers be provided, and I recommend the subject for such disposition as Congress may deem necessary." Accordingly the Act of February 27, 1861, Chap. LVII, Sec. 2, enacted that the Postmaster-General be authorized "to adopt such other improvements as may be deemed advisable from time to time in connection with postage stamps or stamped envelopes for letters or newspapers, subject to the provision that such stamps or envelopes shall be sold at the cost of procuring and furnishing the same as near as may be and to all other provisions of the eighth section of an act of Congress entitled 'An Act to establish certain post roads and for other purposes approved August 31, 1852.'" The Postmaster-General, under authority of this act, caused to be issued 1 cent wrappers bearing die 12 and (probably later) die 13. They were first issued in October, 1861, and continued to be issued in large numbers continually up to the end of June, 1863. The issue was then suspended temporarily and the 2 cent wrapper issued alone for a time, but in May or June, 1864, the 1 cent wrapper was again issued and continued to be furnished together with the 2 cent wrapper up to the 30th of June, 1870, when the Nesbitt contract ended, since then both values have been furnished continuously under every contract.

The 1-cent Nesbitt wrappers all bear the dies 12 or 13, no matter what date they were issued, but the paper, while very variable in color and texture, will be found to bear the varieties of watermark characteristic of the third and fourth series of the ordinary envelopes. There are many unwatermarked varieties, however, which were probably made to order, as the Report of the Postmaster-General states that such an arrangement was contemplated.

In shape all the Nesbitt wrappers are mere rectangular pieces of paper not cut by a knife, which it will be convenient to designate as Form 1, (see illustration) though their size is as various as the texture and color of the paper. The narrowest is 116 by 378 mm, which is also the longest. The sizes 175 by 226 mm, and 181 by 262 mm, are likewise rare, the wrappers measuring ordinarily between 146 and 152 mm. in width by 223 to 229 to 258 to 259 mm. in length.

The stamp is placed anywhere from 32 to 45 mm. from the top edge of the wrapper, which is ordinarily gummed on the top edge, but occasionally on the bottom or side.

By the Act of March 3d, 1863, the rate of postage for transient newspapers was changed to 2 cents, and wrappers of that value were thereupon issued with die 22. This value has continued in use till the present time, and when dies 24 and 25 were adopted, they also were placed upon the wrappers. It may be interesting to note, however, that a patent, No. 31516, dated February 19th, 1861, had been issued to one L. P. Mara, assignee to John B. Murray, of New York, for "a dried marginal coating of adhesive matter applied to a newspaper wrapper," and that the Postmaster-General in his report says, "during the last session of Congress, a bill was passed for the relief of the contractor for furnishing the department with stamped envelopes and newspaper wrappers, under the provisions of which the existing contract expired on September 11th, 1864." After the award of a new contract "the department and the contractor received a protest from the patentee of newspaper wrappers, with notice that he should assert his rights. Under these circumstances \* \* \* the department decided to discontinue the issue for the present." How the matter was settled does not appear, but the issue of newspaper wrappers was thus suspended for about six months, and began again in April to June, 1865. Of these 2-cent wrappers which bear die 22, there seem to be no very marked varieties in paper or size, though the paper is a rough manila, varying from brown to an ashy shade, watermarked A 4, and the width varies from 148 to 152 mm, and the length from 227 to 230 mm., the stamp being from 62 to 72 mm. from the top of the wrapper, which bears the gum.

Of the 2-cent wrappers with dies 24 and 25, with their numerous varieties, there are also numerous varieties in size, varying in width from 100 to 150 mm, and from 202 to 378 in length in various combinations. The paper again presents both water-mark A 4 and A 6, and varies in shade from ordinary buff, yellow buff, amber, deep buff, and manila.

Under the Reay contract of 1870 both values were made, and bear dies 34 and 35. The wrappers are uniform in size, the upper edge, which is hand-gummed, is rounded, and rounds gradually into the side edges, forming what may be conveniently designated as form 2, which measures  $6\frac{1}{4}$  by  $9\frac{1}{8}$  inches, or 161 or 162 by 239 mm. The manila paper is pretty uniform in color and is watermarked B.

Under the Plimpton contract of 1874-8 the wrappers are still of both values and of form 2, likewise hand-gummed. The paper continued to be watermarked B, and is of pretty uniform character. At first dies 45 in dark blue and 46 in brown, soon succeeded by die 50 in brown, were employed. Then succeeded dies 49 in dark blue, changed to light blue in July, 1875, and die 58 in brown changed to vermilion in July, 1875.

With the change of contract in 1878 a new shape of wrapper, still rounded and gummed on the upper edge, but meeting the side edges abruptly and forming square points, was introduced, this may be conveniently designated as form 3. It measures  $6\frac{1}{4}$  by  $9\frac{1}{8}$  inches, or 161 or 162 by 239 mm. Dies 49 and 50 continued to be used in blue and vermilion. The old watermarked paper was first used up giving watermark B on new shape or form 3, and then the star watermarked paper was used for both values.

The issue of die 63 on wrapper is to be noticed. It is perhaps worthy of notice that the 2-cents, die 58, does not seem to have been issued on paper watermarked F; but as dies 66 and 68 were both made on paper watermarked E, it seems probable that the issue of the 1 cent, die 49, on paper, watermarked F, did not take place until die 58 had ceased to be used.

That die 66 was made on paper watermarked E, is beyond question. Its issue for public use is, however, questionable; but that copies got out of the manufactory is beyond dispute. The existence of die 68 in vermilion, upon paper watermarked F is another unsettled question. If it does not exist on that paper it is strange that it has not then been found in brown with watermark E, for that the paper with that watermark E should have been exhausted about the exact time that the color of the impression was changed would be an unlikely coincidence.

The existence of die 69 (recut) in vermilion is also not settled, but it seems strange that when the changes seem to have been frequently made in the envelopes, they should not also have been made in the wrappers. It should also be observed that the watermarks are so imperfect in many of the wrappers, that it is not always possible to determine whether they bear the star or the date, or either.

A fourth form similar to form 3, but reduced to  $5\frac{5}{16}$  by  $9\frac{1}{16}$ , or 141 by 240 mm., was introduced with the 1886 contract.

## WAR DEPARTMENT WRAPPERS.

STAMPED newspaper wrappers were issued only to the War Department and the issue was regulated by the same rules that applied to stamped envelopes for the departments. Though both the 1-cent and 2-cent values were issued with both the Reay and Plimpton dies, the issue of the 2-cent was in very limited number and none of the value are reported to have been issued after June 30th, 1878. The 1-cent is, however, found in all the various changes of die, form, and watermark from 1873 to 1884, including watermark B, E and F of form 3. The 2-cent of watermark B and form 3 is known only as specimen, and if it exist at all with watermark E or F it must be only "specimen." The 1-cent value, was employed almost exclusively for Signal Service Reports and usually bears an inscription to that effect. It may be worth noticing that some, at least, of the remainders, when the use of stamped wrappers was suppressed, were utilized by printing over the stamp "Office of the Chief Signal Officer, Official Business, Office at —," and the customary caution inclosed in a rectangular lined frame, thus canceling the stamp and converting the wrapper into a penalty wapper.

The following is the list of the number of War Department wrappers said to have been issued:

1-cent.		2-cents.		
1874 . . . . .	2,050,000	300	1880 . . . . .	250,000
1875 . . . . .	1,700,300	300	1881 . . . . .	2,243,000
1876 . . . . .	2,500,000	100	1882 . . . . .	1,723,500
1877 . . . . .	1,670,200	300	1883 . . . . .	2,676,000
1878 . . . . .	1,652,250	1,250	1884 . . . . .	600,000
1879 . . . . .	2,550,000	—		

## LETTER SHEET ENVELOPES.

THE act of February 27, 1861, authorized the Postmaster-General to furnish "letter sheets with postage stamps impressed thereon, combining in one both a sheet and envelope." In the report of 1878, the date of their issue is given as August, 1861, and the date of their withdrawal as April, 1864. The report of 1861 says that 79,000 had been issued before the date of the report, and none are reported to have been distributed to postmasters after December, 1862, the entire issue to postmasters consisting of 211,800.

They are of two sizes; note and letter size of blue paper, watermarked A, though the letters are neither the same size nor placed exactly at the same distance from each other, or from the next combination of them, as in the envelope with this watermark in the first series.

The letter sheet is a double sheet of letter paper, 10 by 14 inches, or 205 by 256 mm.; the stamp embossed on the under page, which is cut off along the right edge, leaving a tongued flap projecting.

The note sheet is a double sheet of note paper, embossed on the under page with the stamp, a tongued flap being added on the right hand edge. The note sheet measures 8 by 10 inches, or 171 by 203 mm. The top and bottom of either size being folded forward on a line with the sides of the flap, and then folded forward to the line of the flap; the flap is folded back and secures the letter. Both sizes are known with die 9, but these do not seem to have been issued to the public, those known to have been so issued all bearing die 15.

After the suppression of these sheets no more were issued until by the act of March 3, 1879, it was provided that the Postmaster-General was authorized "to take the necessary steps to introduce and furnish for public use a letter sheet envelope on which postage stamps of the denomination now in use on the ordinary envelope shall be placed, to be issued under such regulations as the Postmaster-General may prescribe," and the appropriation for the manufacture of stamped envelopes was made available for the issue of these sheets, but no royalty or price for any patent was to be paid. A contract was made with one party in 1882 to furnish these sheets, but never executed. The Postmaster General says every available form of these sheets had been patented, and though the law remained unrepealed and the appropriation was yearly made available for the purpose, it was not until October 24th, 1885, that a satisfactory arrangement by which the cost of manufacture and distribution would be paid by the contractor, was made, and the issue of the form owned by the United States Sealed Postal Card Company was

provided for. The first issue took place on the 18th of August, 1886. The sheets were made by the American Bank Note Company under the supervision of the agents of the Department.

These sheets are very similar in form to the newspaper wrappers, being 160 x 271 mm. in their greatest width and length, the upper end curved and gummed. At a distance of 44 mm. from the top point of the sheet is a line of perforations, and another line of perforations extends down each side of the sheet about 8 mm. from the edge on each side. From the bottom of the sheet for a distance of 71 mm. the margin beyond the line of perforations is cut off on each side to allow of this part being folded inside the perforations. The margin outside the perforated part is gummed on both sides; 150 mm. from the bottom the place for a second fold is marked by perforations, and the third fold is intended to be made at the top perforated line. The sheet so folded is fastened by wetting the gum of the top fold and the edges, and the communication is thus secured from view. On the portion that then forms the front of the letter and intended for the address, the margin outside the perforations on each side bears in small block capitals the words, "To Open, Tear Off the Ends," and in the lower left corner are the words, "U. S. Patent, July 1, 1879," in similar type. The patent is No. 217,155, to Lebbens H. Rogers, of New York. In the upper right-hand corner is an engraved rectangular stamp, 22x27½ mm., bearing a full-face portrait of U. S. Grant in military dress, on a horizontally lined oval, bordered by a colored line ornamented by colorless pearls, a curved label inscribed in colorless block capitals "United States Postage" in the lower part of the oval, all superimposed on a shield, rectangle filled out with horizontal lines, and inscribed across the bottom in colorless capitals "Two Cents," separated by a small shield bearing the numeral 2. The centre of the top space is inscribed "United States Letter Sheet Envelope," the words "letter sheet" being in colorless capitals on a table with a shield, on which is suspended a wreath on the left. A return request is printed to the left of this again.

There exist a number of varieties differently perforated, some of them also having the series added, which will fully appear from the lists.



## NESBITT ENVELOPES.

No.	Die	Paper	Knife	Wmk	Gum	Remarks
<b>1853 to 1854, THREE CENTS, RED</b> (PP. 30-31), <b>FOUR DIES</b> (P. 18), <b>TWO KNIVES</b> (PP. 10-11).						
1	1	White	1	A 2	S	
2	1	White	2	A 1-2	S	
3	1	Buff	2	A 2	S	
4	2	White	1	A 2	S	
5	2	White	2	A 2	S	
6	2	Buff	2	A 2	S	
7	3	White	1	A 2	S	
8	3	White	2	A 2	S	
9	3	Buff	2	A 2	S	
10	4	White	1	A 2	S	
11	4	White	2	A 2	S	
12	4	Buff	2	A 2	S	
<b>1854 to 1860, THREE CENTS, RED</b> (PP. 30-31), <b>ONE DIE</b> (P. 18), <b>FIVE KNIVES</b> (PP. 10-11).						
13	5	White	6	A 2	S	
14	5	White	1	A 2-3	S	
15	5	White	2	A 2	S	
16	5	White	4	A 2	S	
17	5	White	5	A 2	S	
18	5	Buff	2	A 2-4	S	
19	5	Buff	4	A 2	S	
20	5	Buff	5	A 2	S	
<b>1853 to 1860, SIX CENTS, GREEN</b> (PP. 30-31), <b>ONE DIE</b> (P. 18), <b>ONE KNIFE</b> (P. 11).						
21	6	White	2	A 2	S	
22	6	Buff	2	A 2	S	
<b>1853 to 1860, SIX CENTS, RED</b> (PP. 30-31), <b>ONE DIE</b> (P. 18), <b>ONE KNIFE</b> (P. 11).						
23	6	White	3	A 2	S	
24	6	Buff	3	A 2	S	
<b>1855 to 1860, TEN CENTS, GREEN</b> (PP. 30-31), <b>TWO DIES</b> (P. 19), <b>ONE KNIFE</b> (P. 11).						
25	7	White	2	A 2	S	
26	7	Buff	2	A 2	S	
27	8	White	2	A 2	S	
28	8	Buff	2	A 2	S	





No.	Die	Paper	Knife	W'mk	Gum	Remarks
<b>1860 to 1861.</b>		<b>THREE CENTS, RED</b> (PP. 30-31).		<b>ONE DIE</b> (P. 19).	<b>ELEVEN KNIVES</b> (PP. 10-13).	
29	9	White	6	A 3-4	S	
30	9	White	1	A 3	S	
31	9	White	7	A 4	S	
32	9	White	8	A 3-4	S	
33	9	White	2	A 2-3-4	S	
34	9	Buff	7	A 4	S	
35	9	Buff	8	A 4	S	
36	9	Buff	2	A 4	S	
37	9	Creamy Buff	3	L	S	
38	9	Creamy Buff	13	L	S	
39	9	Creamy Buff	14	L	S	
40	9	Creamy Buff	15	L	S	
41	9	Creamy Buff	Odd	L	S	
42	9	Creamy Buff	Odd	L	S	

<b>1860 to 1861.</b>		<b>SIX CENTS, RED</b> (PP. 32-33).		<b>ONE DIE</b> (P. 19).	<b>ONE KNIFE</b> (P. 11.)	
43	10	White	3	A 4	S	
44	10	Buff	3	A 4	S	

<b>1860 to 1861.</b>		<b>TEN CENTS, GREEN</b> (PP. 32-33).		<b>ONE DIE</b> (P. 19).	<b>ONE KNIFE</b> (P. 11)	
45	11	White	2	A 4	S	
46	11	Buff	2	A 4	S	

<b>1860 to 1870.</b>		<b>ONE CENT, BLUE</b> (PP. 32-33).		<b>TWO DIES</b> (P. 19).	<b>FOUR KNIVES</b> (PP. 11-12)	
47	12	Buff	2	A 2-4	S	
48	12	Buff	2	A 4	U	
49	12	Buff	5	A 4	S	
50	12	Buff	5	A 4	U	
51	12	Buff	9	A 4	S	
52	12	Buff	9	A 4	U	
53	12	Orange	2	W	U	
54	12	Orange	5	W	U	
55	12	Orange	11	A 6	S	
56	13	Buff	11	A 3-4-6	S	

<b>1860 to 1863.</b>		<b>FOUR CENTS, BLUE AND RED</b> (PP. 33-34).		<b>ONE DIE</b> (P. 19).	<b>THREE KNIVES</b> (P. 11).	
57	14	White	8	A	S	
58	14	White	2	A 4	S	
59	14	White	9	A	S	
60	14	Buff	8	A 4	S	
61	14	Buff	2	A 4	S	
62	14	Buff	9	A	S	

No.	Die	Paper	Knife	W'mk	Gum	Remarks
<b>1861 to 1864. THREE CENTS, ROSE (PP. 33-34). ONE DIE (P. 20). NINE KNIVES (PP. 10-12).</b>						
63	15	White	6	A 4	S	
64	15	White	1	A 4	S	
65	15	White	1	L	S	
66	15	White	10	A	S	
67	15	White	7	A 4	S	
68	15	White	2	A 4	S	
69	15	White	2	L	S	
70	15	White	5	A 4	S	
71	15	White	9	A 3-4	S	
72	15	White	11	A 4	S	
73	15	White	12	A 4	S	
74	15	White	12	L	S	
75	15	Buff	7	A 4	S	
76	15	Buff	2	A 4	S	
77	15	Buff	2	L	S	
78	15	Buff	5	A 4	S	
79	15	Buff	9	A 3-4	S	
80	15	Buff	11	A 4	S	
81	15	Buff	12	A 4	S	
82	15	Buff	12	L	S	
83	15	Orange	2	L	S	
84	15	Orange	12	L	S	
<b>1861 to 1864. SIX CENTS, ROSE (PP. 33-34). ONE DIE (P. 20). TWO KNIVES (PP. 11-12).</b>						
85	16	White	3	A 2-3-4	S	
86	16	White	3	L	S	
87	16	White	16	A 4	S	
88	16	Buff	3	A 2-4	S	
89	16	Buff	3	L	S	
90	16	Buff	16	A 2	S	
<b>1861 to 1870. TEN CENTS, GREEN (PP. 33-34). ONE DIE (P. 20). FOUR KNIVES (PP. 11-12).</b>						
91	17	White	2	A 4	S	
92	17	White	5	A	S	
93	17	White	9	A 4	S	
94	17	White	11	A 3-6	S	
95	17	Buff	2	A 3-4	S	
96	17	Buff	5	A 4	S	
97	17	Buff	9	A 4	S	
98	17	Buff	11	A 3-4-6	S	
99	17	Amber	11	A 6	S	
<b>1861. TWELVE CENTS, RED AND BROWN (PP. 33-34). ONE DIE (P. 20). ONE KNIFE (P. 12).</b>						
100	18	Amber	13	A 4	S	
<b>1861. TWENTY CENTS, RED AND BLUE (PP. 33-34). ONE DIE (P. 20). ONE KNIFE (P. 12).</b>						
101	19	Amber	14	A 4	S	





No.	Die	Paper	Knife	W'mk	Gum	Remarks
<b>1861.</b>	<b>TWENTY-FOUR CENTS, RED AND GREEN</b> (PP. 33-34).			<b>ONE DIE</b> (P. 20).	<b>ONE KNIFE</b> (P. 12).	
102	20	Amber	15	A 4	S	
103	20	Creamy Buff	15	A 4	S	
<b>1861.</b>	<b>FORTY CENTS, RED AND BLACK</b> (PP. 33-34).			<b>ONE DIE</b> (P. 20).	<b>ONE KNIFE</b> (P. 12).	
104	21	Amber	15	A 4	S	
105	21	Creamy Buff	15	A 4	S	
<b>1863 to 1864.</b>	<b>TWO CENTS, BLACK</b> (PP. 33-34).		<b>TWO DIES</b> (P. 21).	<b>TWO KNIVES</b> (PP. 11-12).		
106	22	Buff	2	A 4	S	
107	22	Buff	2	A 4	U	
108	22	Buff	11	A 4	S	
109	22	Amber	2	A 4	S	
110	22	Orange	2	A 4	S	
111	22	Orange	2	A 4	U	
112	23	Buff	11	A 3-4	U	
113	23	Orange	11	A 3-4	U	
<b>1864 to 1870.</b>	<b>TWO CENTS, BLACK</b> (PP. 34-35).		<b>TWO DIES</b> (P. 21).	<b>THREE KNIVES</b> (PP. 11-12).		
114	24	Buff	2	A	U	
115	24	Buff	11	A 4-6	S	
116	24	Buff	12	A 4	U	
117	24	Amber	11	A 6	S	
118	24	Amber	11	A 6	U	
119	24	Amber	12	A 6	S	
120	24	Amber	12	A 6	U	
121	24	Orange	11	A 3-4-6	U	
122	25	Buff	11	A 4	S	
123	25	Buff	11	A 4	U	
124	25	Buff	12	A 6	S	
125	25	Buff	12	A 4	U	
126	25	Amber	11	A 3-5-6	S	
127	25	Amber	11	A	U	
128	25	Orange	11	A 3-4-6	U	
<b>1864.</b>	<b>THREE CENTS, ROSE</b> (PP. 34-35).		<b>ONE DIE</b> (P. 22).	<b>FIVE KNIVES</b> (PP. 10-13).		
129	26	White	1	A 4	S	
130	26	White	17	A 3-4-6	S	
131	26	White	9	A 4-6	S	
132	26	White	11	A 4-6	S	
133	26	White	12	A 6	S	
134	26	Buff	9	A 3-4-6	S	
135	26	Buff	11	A 3-4-6	S	
136	26	Buff	12	A 3-4-6	S	
137	26	Buff, 2d qual.,	11	A 4-6	S	
138	26	Amber	9	A 6	S	
139	26	Amber	11	A 6	S	
140	26	Amber	12	A 6	S	
141	26	Amber, 2d qual.,	11	A 6	S	

No.	Die	Paper	Knife	W'mk	Gum	Remarks
	<b>1864.</b>	<b>SIX CENTS, ROSE</b> (PP. 34-35).		<b>ONE DIE</b> (P. 23).		<b>ONE KNIFE</b> (P. 12).
142	27	White	16	A 3-4-6	S	
143	27	Buff	16	A 3-4-5-6	S	
144	27	Amber	16	A 6	S	
	<b>1865.</b>	<b>THREE CENTS, BROWN</b> (PP. 34-35).		<b>ONE DIE</b> (P. 22).		<b>ONE KNIFE</b> (P. 12).
145	26	White	16	A 3-4-6	S	
146	26	Buff	16	A 3-4-6	S	
147	26	Amber	16	A 4-6	S	
	<b>1865.</b>	<b>SIX CENTS, PURPLE</b> (PP. 34-35).		<b>ONE DIE</b> (P. 23).		<b>ONE KNIFE</b> (P. 12).
148	27	White	11	A 4-6	S	
149	27	Buff	11	A 4-6	S	
150	27	Amber	11	A 6	S	
	<b>1865.</b>	<b>NINE CENTS, YELLOW</b> (PP. 34-35).		<b>ONE DIE</b> (P. 23).		<b>ONE KNIFE</b> (P. 12).
151	28	Buff	16	A 3-4	S	
152	28	Amber	16	A 4	S	
	<b>1865.</b>	<b>NINE CENTS, ORANGE</b> (PP. 34-35).		<b>ONE DIE</b> (P. 23).		<b>ONE KNIFE</b> (P. 12).
153	28	Buff	16	A 4	S	
154	28	Amber	16	A 6	S	
	<b>1865.</b>	<b>TWELVE CENTS, CLARET</b> (PP. 34-35).		<b>ONE DIE</b> (P. 23).		<b>ONE KNIFE</b> (P. 12).
155	29	Buff	16	A 4	S	
	<b>1865.</b>	<b>TWELVE CENTS, BROWN</b> (PP. 34-35).		<b>ONE DIE</b> (P. 23).		<b>ONE KNIFE</b> (P. 12).
156	29	Buff	16	A 4	S	
157	29	Amber	16	A 4-6	S	
	<b>1865.</b>	<b>EIGHTEEN CENTS, RED</b> (PP. 34-35).		<b>ONE DIE</b> (P. 23).		<b>ONE KNIFE</b> (P. 12).
158	30	Buff	15	A 4-5	S	
	<b>1865.</b>	<b>TWENTY-FOUR CENTS, BLUE</b> (PP. 34-35).		<b>ONE DIE</b> (P. 23).		<b>ONE KNIFE</b> (P. 12).
159	31	Buff	15	A 4-5	S	
160	31	Amber	15	A 4	S	
	<b>1865.</b>	<b>THIRTY CENTS, GREEN</b> (PP. 34-35).		<b>ONE DIE</b> (P. 23).		<b>ONE KNIFE</b> (P. 12).
161	32	Buff	15	A 4	S	
	<b>1865.</b>	<b>FORTY CENTS, ROSE</b> (PP. 34-35).		<b>ONE DIE</b> (P. 23).		<b>ONE KNIFE</b> (P. 12).
162	33	Buff	15	A 4-5	S	





REAY ENVELOPES.

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1870. ONE CENT, BLUE</b> (PP. 36-38).							
<b>ONE DIE</b> (P. 23).							
<b>FIVE KNIVES</b> (PP. 13-14).							
163	34	White	20	2	B	S	
164	34	White	22	2	B 1-2	S	
165	34	White	22	2	B 2	S	Blue lines.
166	34	White	23	3	B	S	
167	34	Amber	20	2	B	S	
168	34	Amber	22	2	B 1-2	S	
169	34	Amber	22	2	B 2	S	Blue lines.
170	34	Amber	23	3	B 1	S	Pale blue.
171	34	Orange	23	4	B 2	U	
172	34	Orange	25	4	B 2	U	
173	34	Orange	27	6	B 2	U	
<b>1870. TWO CENTS, BROWN</b> (PP. 36-38).							
<b>ONE DIE</b> (P. 24).							
<b>SIX KNIVES</b> (P. 13-34).							
174	35	White	20	2	B	S	
175	35	White	21	2	B 2	S	
176	35	White	22	2	B 1-2	S	
177	35	White	23	3	B	S	
178	35	Amber	20	2	B 2	S	
179	35	Amber	21	2	B 1	S	
180	35	Amber	22	2	B 1-2	S	
181	35	Amber	23	3	B 1	S	
182	35	Orange	23	3	B 2	S	
183	35	Orange	23	4	B 2	U	
184	35	Orange	26	6	B	U	
185	35	Orange	27	6	B 2	U	
<b>1870. THREE CENTS, GREEN</b> (PP. 36-38).							
<b>ONE DIE</b> (P. 24).							
<b>THIRTEEN KNIVES</b> (PP. 11-14).							
186	36	White	18	1	B	S	
187	36	White	19	1	B 1-2	S	
188	36	White	19	1	B 1	S	Knife variety.
189	36	White	19	1	B 2	S	Blue lines.
190	36	White	20	2	B 2	S	
191	36	White	21	2	B 1-2	S	Blue lines.
192	36	White	22	2	B 1-2	S	
193	36	White	22	2	B 2	S	Blue lines.
194	36	White	9	3	B 1-2	S	
195	36	White	23	3	B 1-2	S	
196	36	White	23	3	B 2	S	Blue lines.
197	36	White	24	3	B 1-2	S	
198	36	White	24	3	B 2	S	Knife variety.
199	36	White	24	3	B 2	S	Blue lines.
200	36	White	25	3	B	S	
201	36	White	26	5	B 1	S	
202	36	White	27	5	B 1-2	S	
203	36	White	27	5	B 2	S	Blue lines.
204	36	White	28	5	B 2	S	
205	36	White	29	7	B 1-2	S	
206	36	White	29	7	B 1	S	Knife variety.

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
207	36	Amber	19	1	B 1	S	
208	36	Amber	20	2	B 2	S	
209	36	Amber	22	2	B 1	S	
210	36	Amber	22	2	B 1	S	Blue lines.
211	36	Amber	9	3	B 1-2	S	
212	36	Amber	23	3	B 1	S	
213	36	Amber	23	3	B 2	S	Blue lines.
214	36	Amber	24	3	B 1-2	S	
215	36	Amber	24	3	B 1-2	S	Knife variety.
216	36	Amber	25	3	B 2	S	
217	36	Amber	26	5	B	S	
218	36	Amber	27	5	B 1-2	S	
219	36	Amber	27	5	B 2	S	Blue lines.
220	36	Amber	28	5	B 2	S	
221	36	Amber 3d qual.	21	2	B 1-2	S	
222	36	Amber 3d qual.	22	2	B 1-2	S	
223	36	Amber 3d qual.	23	3	B 1-2	S	
224	36	Amber 3d qual.	24	3	B 1	S	
225	36	Amber 3d qual.	24	3	B 1	S	Knife variety.
226	36	Amber 3d qual.	25	3	B 1	S	
227	36	Amber 3d qual.	27	5	B 1-2	S	
228	36	Cream	20	2	B	S	
229	36	Cream	21	2	B 1-2	S	
230	36	Cream	21	2	B 2	S	Blue lines.
231	36	Cream	22	2	B 2	S	
232	36	Cream	9	3	B	S	
233	36	Cream	23	3	B 1-2	S	
234	36	Cream	23	3	B 1-2	S	Blue lines.
235	36	Cream	24	3	B 1-2	S	
236	36	Cream	25	3	B 1-2	S	
237	36	Cream	27	5	B 1	S	
238	36	Cream	27	5	B	S	First quality.
239	36	Cream	27	5	B 2	S	Blue lines.
240	36	Cream	28	4	B 2	S	
241	36	Cream	29	7	B 1-2	S	
242	36	Cream	29	7	B 1	S	Knife variety.

## 1870.

## SIX CENTS, RED (PP. 36-38).

## ONE DIE (P. 24).

## SIX KNIVES (PP. 13-14).

243	37	White	23	3	B 1-2	S	
244	37	White	24	3	B 2	S	
245	37	White	24	3	B 1-2	S	Knife variety.
246	37	White	25	3	B 2	S	
247	37	White	27	5	B 2	S	
248	37	White	29	7	B 1-2	S	
249	37	White	30	8	B 1-2	S	
250	37	Amber	23	3	B 1-2	S	
251	37	Amber	24	3	B 1-2	S	
252	37	Amber	24	3	B 2	S	Knife variety.
253	37	Amber	25	3	B 1	S	
254	37	Amber	27	5	B 1-2	S	
255	37	Amber	29	7	B 1-2	S	
256	37	Amber 3d qual.	23	3	B 1	S	
257	37	Amber 3d qual.	24	3	B 1-2	S	
258	37	Amber 3d qual.	24	3	B 1-2	S	Knife variety.
259	37	Amber 3d qual.	27	5	B 2	S	





No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
260	37	Cream	23	3	B 1	S	
261	37	Cream	24	3	B 1	S	
262	37	Cream	27	5	B 1-2	S	
263	37	Cream	29	7	B 1-2	S	
264	37	Cream	29	7	B 1	S	Knife variety.
265	37	Cream	30	8	B 1-2	S	
<b>1870.</b>		<b>TEN CENTS, BROWN</b> (PP. 36-38).			<b>ONE DIE</b> (P. 24).		<b>THREE KNIVES</b> (P. 13).
266	38	White	23	3	B 2	S	
267	38	White	23	3	B 1	S	Almost black.
268	38	White	24	3	B 2	S	
269	38	White	25	3	B	S	
270	38	Amber	23	3	B 1	S	
271	38	Amber	23	3	B 1	S	Almost black.
272	38	Amber	24	3	B 1	S	
273	38	Amber	25	3	B 2	S	
<b>1870.</b>		<b>TWELVE CENTS, PURPLE</b> (PP. 36-38).			<b>ONE DIE</b> (P. 24).		<b>TWO KNIVES</b> (P. 14).
274	39	White	29	7	B 1-2	S	
275	39	White	30	8	B 2	S	
276	39	Amber	29	7	B 1-2	S	
277	39	Cream	29	7	B 1-2	S	
278	39	Cream	30	8	B 1-2	S	
<b>1870.</b>		<b>FIFTEEN CENTS, ORANGE</b> (PP. 36-38).			<b>ONE DIE</b> (P. 24).		<b>TWO KNIVES</b> (P. 14).
279	40	White	29	7	B 1-2	S	
280	40	White	30	8	B 1-2	S	
281	40	Amber	29	7	B 1-2	S	
282	40	Cream	29	7	B 1-2	S	
283	40	Cream	30	8	B 1	S	
<b>1870.</b>		<b>TWENTY-FOUR CENTS, LILAC</b> (PP. 36-38).			<b>ONE DIE</b> (P. 24).		<b>TWO KNIVES</b> (P. 14).
284	41	White	29	7	B 2	S	
285	41	White	30	8	B 2	S	
286	41	Amber	29	7	B 1-2	S	
287	41	Cream	29	7	B 1-2	S	
288	41	Cream	30	8	B 1-2	S	
<b>1870.</b>		<b>THIRTY CENTS, BLACK</b> (PP. 36-38).			<b>ONE DIE</b> (P. 24).		<b>TWO KNIVES</b> (P. 14).
289	42	White	29	7	B 2	S	
290	42	White	30	8	B 1-2	S	
291	42	Amber	29	7	B 1-2	S	
292	42	Cream	29	7	B 1-2	S	
293	42	Cream	30	8	B 1	S	
<b>1870.</b>		<b>NINETY CENTS, CARMINE</b> (PP. 36-38).			<b>ONE DIE</b> (P. 24).		<b>TWO KNIVES</b> (P. 14).
294	43	White	29	7	B 2	S	
295	43	White	30	8	B 2	S	
296	43	Amber	29	7	B 1-2	S	
297	43	Cream	29	7	B 1	S	
298	43	Cream	30	8	B 1-2	S	
<b>1871.</b>		<b>SEVEN CENTS, VERMILION</b> (PP. 36-38).			<b>ONE DIE</b> (P. 24).		<b>TWO KNIVES</b> (P. 13).
299	44	Amber 3d qual.	23	3	B 1	S	
300	44	Amber 3d qual.	24	3	B 1-2	S	
301	44	Amber 3d qual.	24	3	B 2	S	Knife variety.

## PLIMPTON ENVELOPES.

No.	Die	Paper	Knife	Size	Wmk	Gum	Remarks
<b>1874, Oct. to Dec.</b>		<b>ONE CENT, DARK BLUE</b> (PP. 38-39-41).			<b>ONE DIE</b> (P. 24).		<b>FIVE KNIVES</b> (PP. 14-15).
302	45	White	32	2	B	S	Original and centennial.
303	45	Amber	32	2	B	S	Original and centennial.
304	45	Cream	32	2	B	S	See page 41.
305	45	Orange	33	4	B	U	
306	45	Orange	35	4	B	U	Centennial only.
307	45	Orange	36	6	B	S	
308	45	Orange	36	6	B	U	
309	45	Orange	37	6	B	U	Centennial only.
310	45	Orange	35	4	B	U	Reissue of 1877 (Light Blue).
<b>1874, Oct. to Dec.</b>		<b>TWO CENTS, BROWN</b> (PP. 38-39-41).			<b>ONE DIE</b> (PP. 25 AND 41).		<b>FOUR KNIVES</b> (PP. 14-15).
311	46	White	32	2	B	S	Original and centennial.
312	46	Amber	32	2	B	S	Original and centennial.
313	46	Amber	33	3	B	S	See page 41.
314	46	Cream	32	2	B	S	See page 41.
315	46	Orange	35	4	B	U	Centennial only.
316	46	Orange	37	6	B	U	Centennial only.
<b>1874, Oct. to Dec.</b>		<b>THREE CENTS, GREEN</b> (PP. 38-39-41).			<b>ONE DIE</b> (P. 25).		<b>SEVEN KNIVES</b> (PP. 14-15).
317	47	White	31	1	B	S	Original and centennial.
318	47	White	32	2	B	S	Original and centennial.
319	47	White	33	3	B	S	
320	47	White	35	3	B	S	
321	47	White	36	5	B	S	
322	47	Amber	31	1	B	S	Original and centennial.
323	47	Amber	32	2	B	S	Original and centennial.
324	47	Amber	32	2	L	S	
325	47	Amber	33	3	B	S	
326	47	Amber	34	3	B	S	
327	47	Amber	35	3	B	S	
328	47	Amber	36	5	B	S	
329	47	Amber 3d qual.	32	2	B	S	Original and centennial.
330	47	Amber 3d qual.	33	3	B	S	
331	47	Amber 3d qual.	35	3	B	S	
332	47	Cream	32	2	B	S	Original and centennial.
333	47	Cream	33	3	B	S	
334	47	Cream	34	3	B	S	
335	47	Cream	35	3	B	S	
336	47	Cream	36	5	B	S	
337	47	Cream	29	7	B	S	Original and centennial.
<b>1874, Oct. to Dec.</b>		<b>TEN CENTS, BROWN</b> (PP. 38-39-41).			<b>ONE DIE</b> (P. 25).		<b>TWO KNIVES</b> (PP. 14-15).
338	48	White	33	3	B	S	
339	48	White	35	3	B	S	
340	48	Amber	33	3	B	S	
341	48	Amber	35	3	B	S	





No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1874, Nov. to July, 1875. ONE CENT, DARK BLUE</b> (PP. 38-39-42). <b>ONE DIE</b> (P. 25). <b>FIVE KNIVES</b> (PP. 14-15).							
342	49	White	32	2	B	S	
343	49	Amber	32	2	B	S	
344	49	Orange	33	4	B	U	
345	49	Orange	35	4	B	U	
346	49	Orange	36	6	B	U	
347	49	Orange	37	6	B	U	
<b>After July, 1875. ONE CENT, LIGHT BLUE</b> (PP. 38-39-42). <b>ONE DIE</b> (P. 25). <b>THREE KNIVES</b> (PP. 14-15).							
348	49	White	32	2	B	S	} Specially prepared specimens were also made for the centennial.
349	49	Amber	32	2	B	S	
350	49	Orange	35	4	B	U	
351	49	Orange	37	6	B	U	
<b>1874, Nov. to Dec. TWO CENTS, BROWN</b> (PP. 38-39-42). <b>ONE DIE</b> (P. 25). <b>THREE KNIVES</b> (PP. 14-15).							
352	50	White	32	2	B	S	Original and centennial.
353	50	Amber	32	2	B	S	Original and centennial.
354	50	Orange	35	4	B	U	
355	50	Orange	37	6	B	U	
<b>1874, Nov. THREE CENTS, GREEN</b> (PP. 38-39-42). <b>ONE DIE</b> (P. 25). <b>NINE KNIVES</b> (PP. 14-15).							
356	51	White	31	1	B	S	} Original and centennial; also continued after July, 1875.
357	51	White	32	2	B	S	
358	51	White	33	3	B	S	
359	51	White	35	3	B	S	Continued after July, 1875.
360	51	White	38	4½	B	S	After July, 1875, only.
361	51	White	36	5	B	S	
362	51	White	37	5	B	S	Continued after July, 1875.
363	51	Amber	31	1	B	S	Original and centennial.
364	51	Amber	32	2	B	S	Original and centennial; also continued after July, 1875.
365	51	Amber	33	3	B	S	
366	51	Amber	35	3	B	S	Continued after July, 1875.
367	51	Amber	35	3	L	S	
368	51	Amber	38	4½	B	S	After July, 1875, only.
369	51	Amber	37	5	B	S	Continued after July, 1875.
370	51	Amber 3d qual.	32	2	B	S	Original and centennial.
371	51	Amber 3d qual.	35	3	B	S	
372	51	Amber 3d qual.	37	5	B	S	
373	51	Cream	32	2	B	S	Original and centennial; also continued after July, 1875.
374	51	Cream	33	3	B	S	
375	51	Cream	34	3	B	S	
376	51	Cream	35	3	B	S	Continued after July, 1875.
377	51	Cream	35	3	L	S	
378	51	Cream	38	4½	B	S	After July, 1875, only.
379	51	Cream	36	5	B	S	
380	51	Cream	37	5	B	S	Continued after July, 1875.
381	51	Cream	29	7	B	S	Continued after July, 1875. Original and centennial.
382	51	Fawn	38	4½	B	S	Fall of 1875 only.
383	51	Fawn	29	7	B	S	Fall of 1875 only. Original and centennial.
384	51	Blue	32	2	B	S	After July, 1875, only. Original and centennial.
385	51	Blue	35	3	B	S	After July, 1875, only.
386	51	Blue	38	4½	B	S	After July, 1875, only.
387	51	Blue	37	5	B	S	After July, 1875, only.

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1874, Nov. SIX CENTS, RED (PP. 38-39-43). ONE DIE (P. 25). SIX KNIVES (PP. 1-15).</b>							
388	5 <sup>2</sup>	White	33	3	B	S	
389	5 <sup>2</sup>	White	38	4 <sup>1</sup> / <sub>2</sub>	B	S	After July, 1875, only.
390	5 <sup>2</sup>	White	36	5	B	S	
391	5 <sup>2</sup>	White	37	5	B	S	Continued after July, 1875.
392	5 <sup>2</sup>	White	29	7	B	S	Continued after July, 1875. Original and centennial.
393	5 <sup>2</sup>	White	30	8	B	S	Original and centennial.
394	5 <sup>2</sup>	Amber	33	3	B	S	
395	5 <sup>2</sup>	Amber	38	4 <sup>1</sup> / <sub>2</sub>	B	S	After July, 1875, only.
396	5 <sup>2</sup>	Amber	36	5	B	S	
397	5 <sup>2</sup>	Amber	37	5	B	S	Continued after July, 1875.
398	5 <sup>2</sup>	Amber	29	7	B	S	Continued after July, 1875. Original and centennial.
399	5 <sup>2</sup>	Amber	30	8	B	S	Continued after July, 1875. Original and centennial.
400	5 <sup>2</sup>	Amber	30	8	L	S	Very fine laid lines, 1877.
401	5 <sup>2</sup>	Amber 3d qual.	33	3	B	S	See note, page 43.
402	5 <sup>2</sup>	Cream	33	3	B	S	
403	5 <sup>2</sup>	Cream	38	4 <sup>1</sup> / <sub>2</sub>	B	S	After July, 1875, only.
404	5 <sup>2</sup>	Cream	36	5	B	S	
405	5 <sup>2</sup>	Cream	37	5	B	S	Continued after July, 1875.
406	5 <sup>2</sup>	Cream	29	7	B	S	Continued after July, 1875. Original and centennial.
407	5 <sup>2</sup>	Cream	30	8	B	S	Centennial only.
<b>1874, Nov. to July, 1875. SEVEN CENTS, VERMILION (PP. 38-39-43). ONE DIE (P. 25). TWO KNIVES (PP. 14-15)</b>							
408	53	White	33	3	B	S	Probably specimen.
409	53	Amber	33	3	B	S	
410	53	Amber 3d qual.	35	3	B	S	
<b>1874, Nov. to July, 1875. TWELVE CENTS, PURPLE (PP. 38-39-43). ONE DIE (P. 25). TWO KNIVES (P. 14).</b>							
411	54	White	29	7	B	S	Original and centennial.
412	54	White	30	8	B	S	Original and centennial.
413	54	Amber	29	7	B	S	Original and centennial.
414	54	Amber	30	8	B	S	Original and centennial.
415	54	Cream	29	7	B	S	Original and centennial.
416	54	Cream	30	8	B	S	Centennial only.
<b>1874, Nov. FIFTEEN CENTS, ORANGE (PP. 38-39-43). ONE DIE (P. 25). TWO KNIVES (P. 14).</b>							
417	55	White	29	7	B	S	Original and centennial.
418	55	White	30	8	B	S	Continued after July, 1875. Original and centennial.
419	55	Amber	29	7	B	S	Original and centennial.
420	55	Amber	30	8	B	S	Original and centennial.
421	55	Cream	29	7	B	S	Original and centennial.
422	55	Cream	30	8	B	S	Centennial only.
<b>1874, Nov. to July, 1875. TWENTY-FOUR CENTS, LILAC (PP. 38-39-43). ONE DIE (P. 25). TWO KNIVES (P. 14).</b>							
423	56	White	29	7	B	S	Original and centennial.
424	56	White	30	8	B	S	Original and centennial.
425	56	Amber	29	7	B	S	Original and centennial.
426	56	Amber	30	8	B	S	Original and centennial.
427	56	Cream	29	7	B	S	Original and centennial.
428	56	Cream	30	8	B	S	Centennial only.





No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1874, Nov. THIRTY CENTS, BLACK</b> (PP. 38-39-43). <b>ONE DIE</b> (P. 25). <b>TWO KNIVES</b> (P. 14).							
429	57	White	29	7	B	S	Original and centennial.
430	57	White	30	8	B	S	Continued after July, 1875. Original and centennial.
431	57	Amber	29	7	B	S	Original and centennial.
432	57	Amber	30	8	B	S	Original and centennial.
433	57	Cream	29	7	B	S	Original and centennial.
434	57	Cream	30	8	B	S	Centennial only.
<b>1875, Jan. NINETY CENTS, CARMINE</b> (PP. 38-39-43). <b>ONE DIE</b> (P. 26). <b>TWO KNIVES</b> (P. 14).							
435	61	White	29	7	B	S	Original and centennial.
436	61	White	30	8	B	S	Continued after July, 1875. Original and centennial.
437	61	Amber	29	7	B	S	Original and centennial.
438	61	Amber	30	8	B	S	Original and centennial.
439	61	Cream	29	7	B	S	Original and centennial.
440	61	Cream	30	8	B	S	Centennial only.
<b>1875, Jan. to July. TWO CENTS, BROWN</b> (PP. 38-39-43). <b>ONE DIE</b> (P. 26). <b>THREE KNIVES</b> (PP. 14-15).							
441	58	White	32	2	B	S	Original and centennial.
442	58	Amber	32	2	B	S	Original and centennial.
443	58	Orange	35	4	B	U	Centennial only.
444	58	Orange	37	6	B	U	Centennial only.
<b>1875, July. TWO CENTS, VERMILION</b> (PP. 38-39-43). <b>ONE DIE</b> (P. 26). <b>TWO KNIVES</b> (PP. 14-15).							
445	58	White	32	2	B	S	Original and centennial.
446	58	Amber	32	2	B	S	Original and centennial.
447	58	Cream	38	4½	B	S	
448	58	Fawn	38	4½	B	S	
<b>1875, Jan. TEN CENTS, BROWN</b> (PP. 38-39-43). <b>ONE DIE</b> (P. 26). <b>THREE KNIVES</b> (PP. 14-15).							
449	59	White	35	3	B	S	
450	59	White	38	4½	B	S	After July, 1875, only.
451	59	White	29	7	B	S	After July, 1875, only.
452	59	Amber	35	3	B	S	
453	59	Amber	38	4½	B	S	After July, 1875, only.
454	59	Amber	29	7	B	S	After July, 1875, only. Original and centennial.
<b>1875, July. FIVE CENTS, BLUE</b> (PP. 38-39-44). <b>ONE DIE</b> (P. 26). <b>THREE KNIVES</b> (PP. 14-15).							
455	60	White	35	3	B	S	Var. A.
456	60	White	38	4½	B	S	Var. A.
457	60	Amber	35	3	B	S	Var. A.
458	60	Cream	29	7	B	S	Var. A.
459	60	Blue	35	3	B	S	Var. A.
460	60	Blue	38	4½	B	S	Var. A.
461	60	White	38	4½	B	S	Var. B.
462	60	Amber	38	4½	B	S	Var. B.
463	60	Cream	29	7	B	S	Var. C., see page 44.
<b>1876. ONE CENT, BLUE</b> (PP. 40-42). <b>ONE DIE</b> (P. 25). <b>ONE KNIFE</b> (P. 14).							
464	49	White	32	2	B	R	
465	49	Amber	32	2	B	R	

No.	Die	Paper	Knife	Size	Wm'k	Gum	Remarks
<b>1876.</b>		<b>TWO CENTS, VERMILION</b> (PP. 40-43).		<b>ONE DIE</b> (P. 26).		<b>THREE KNIVES</b> (PP. 14-15).	
466	58	White	32	2	B	R	
467	58	Amber	32	2	B	R	Original and centennial.
468	58	Cream	38	4 $\frac{1}{2}$	B	R	Original and centennial.
469	58	Cream	39	4 $\frac{1}{2}$	B	R	Original and centennial.
470	58	Fawn	38	4 $\frac{1}{2}$	B	R	Centennial only.
<b>1876.</b>		<b>THREE CENTS, GREEN</b> (PP. 40-42).		<b>TWO DIES</b> (P. 25).		<b>FIVE KNIVES</b> (PP. 14-15).	
471	47	White	35	3	B	R	Centennial only.
472	47	White	37	5	B	R	Centennial only.
473	47	Amber	35	3	B	R	Centennial only.
474	47	Amber	37	5	B	R	Centennial only.
475	47	Amber 3d qual.	35	3	B	R	Centennial only.
476	47	Amber 3d qual.	37	5	B	R	Centennial only.
477	47	Cream	35	3	B	R	Centennial only.
478	47	Cream	37	5	B	R	Centennial only.
479	51	White	32	2	B	R	
480	51	White	35	3	B	R	Original and centennial.
481	51	White	38	4 $\frac{1}{2}$	B	R	Original and centennial.
482	51	White	39	4 $\frac{1}{2}$	B	R	
483	51	White	37	5	B	R	Original and centennial.
484	51	Amber	32	2	B	R	
485	51	Amber	35	3	B	R	Original and centennial.
486	51	Amber	38	4 $\frac{1}{2}$	B	R	Original and centennial.
487	51	Amber	39	4 $\frac{1}{2}$	B	R	
488	51	Amber	37	5	B	R	Original and centennial.
489	51	Amber	37	5	L	R	
490	51	Amber 3d qual.	35	3	B	R	Centennial only.
491	51	Amber 3d qual.	37	5	B	R	Centennial only.
492	51	Cream	32	2	B	R	
493	51	Cream	35	3	B	R	Original and centennial.
494	51	Cream	38	4 $\frac{1}{2}$	B	R	Original and centennial.
495	51	Cream	39	4 $\frac{1}{2}$	B	R	
496	51	Cream	37	5	B	R	Original and centennial.
497	51	Fawn	38	4 $\frac{1}{2}$	B	R	Centennial only.
498	51	Blue	32	2	B	R	
499	51	Blue	35	3	B	R	
500	51	Blue	38	4 $\frac{1}{2}$	B	R	Original and centennial.
501	51	Blue	39	4 $\frac{1}{2}$	B	R	
502	51	Blue	37	5	B	R	Original and centennial.
<b>1876.</b>		<b>FIVE CENTS, BLUE</b> (PP. 40-44).		<b>ONE DIE</b> (P. 26).		<b>THREE KNIVES</b> (P. 15).	
503	60	White	35	3	B	R	Die var. A.
504	60	White	38	4 $\frac{1}{2}$	B	R	Die var. A.
505	60	White	39	4 $\frac{1}{2}$	B	R	Die var. A.
506	60	Amber	35	3	B	R	Die var. A.
507	60	Amber	38	4 $\frac{1}{2}$	B	R	Die var. A.
508	60	Amber	39	4 $\frac{1}{2}$	B	R	Die var. A.
509	60	Blue	35	3	B	R	Die var. A.
510	60	Blue	38	4 $\frac{1}{2}$	B	R	Die var. A.
511	60	Blue	39	4 $\frac{1}{2}$	B	R	Die var. A.





No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
512	60	White	38	4½	B	R	Die var. B. Original and centennial.
513	60	White	39	4½	B	R	Die var. B.
514	60	Amber	38	4½	B	R	Die var. B, specimen.
515	60	Amber	39	4½	B	R	Die var. B, specimen.
516	60	Blue	35	3	B	R	Die var. B. Original and centennial.
517	60	Blue	38	4½	B	R	Die var. B. Specimen and centennial.
518	60	Blue	39	4½	B	R	Die var. B, specimen.
519	60	White	35	3	B	R	Die var. C., see p. 44
520	60	Amber	35	3	B	R	Die var. C., see p. 44.

**1876. SIX CENTS, RED (PP. 40-43). ONE DIE (P. 25). FOUR KNIVES (P. 15).**

521	52	White	35	3	B	R	Centennial only.
522	52	White	38	4½	B	R	Original and centennial.
523	52	White	39	4½	B	R	
524	52	White	37	5	B	R	Original and centennial.
525	52	Amber	35	3	B	R	Centennial only.
526	52	Amber	38	4½	B	R	Original and centennial.
527	52	Amber	39	4½	B	R	
528	52	Amber	37	5	B	R	Original and centennial.
529	52	Amber 3d qual.	35	3	B	R	Centennial only.
530	52	Amber 3d qual.	37	5	B	R	Centennial only.
531	52	Cream	35	3	B	R	Centennial only.
532	52	Cream	38	4½	B	R	Original and centennial.
533	52	Cream	39	4½	B	R	
534	52	Cream	37	5	B	R	Centennial only.

**1876. SEVEN CENTS, VERMILION (PP. 40-43). ONE DIE (P. 25). ONE KNIFE (P. 15).**

535	53	Amber 3d qual.	35	3	B	R	Centennial only.
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**1876. TEN CENTS, BROWN (PP. 40-42). TWO DIES (PP. 25, 26). THREE KNIVES (PP. 15).**

536	48	White	35	3	B	R	Centennial only.
537	48	Amber	35	3	B	R	Centennial only.
538	59	White	35	3	B	R	Centennial only.
539	59	White	38	4½	B	R	Original and centennial.
540	59	White	39	4½	B	R	
541	59	Amber	35	3	B	R	Centennial only.
542	59	Amber	38	4½	B	R	Original and centennial.
543	59	Amber	39	4½	B	R	

**1876. THREE CENTS, GREEN (PP. 40-44). ONE DIE (P. 26). ONE KNIFE (P. 15).**

544	62	White	35	3	C	R	Var. A.
545	62	White	35	3	B	S	Var. A.
546	62	White	35	3	B	R	Var. A.
547	62	White	35	3	C	R	Var. B.
548	62	White	35	3	B	R	Var. B.

**1876. THREE CENTS, RED (PP. 40-44). ONE DIE (P. 26). ONE KNIFE (P. 15).**

549	62	White	38	4½	C	S	Var. A.
550	62	White	38	4½	C	R	Var. A.
551	62	White	38	4½	B	R	Var. A.

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1876.</b>	<b>THREE CENTS, GREEN</b> (PP. 40-43).			<b>ONE DIE</b> (P. 25).	<b>FIVE KNIVES</b> (PP. 14-15).		
552	51	White	34	4	C	S	
553	51	White	32	2	C	R	
554	51	White	35	3	C	R	
555	51	White	38	4 $\frac{1}{2}$	C	R	
556	51	White	37	5	C	R	
<b>1876.</b>	<b>SIX CENTS, RED</b> (PP. 40-43).			<b>ONE DIE</b> (P. 25).	<b>THREE KNIVES</b> (PP. 14-15).		
557	52	White	37	5	C	R	
558	52	White	29	7	C	S	
559	52	White	30	8	C	S	
<b>1877.</b>	<b>THREE CENTS, GREEN</b> (PP. 40-43).			<b>ONE DIE</b> (P. 25).	<b>TWO KNIVES</b> (P. 15).		
560	51	Amber	35	3	D	R	
561	51	Amber	39	4 $\frac{1}{2}$	D	R	
562	51	Blue	35	3	D	R	
563	51	Blue	39	4 $\frac{1}{2}$	D	R	
<b>1878.</b>	<b>ONE CENT, BLUE</b> (PP. 44-45).			<b>ONE DIE</b> (P. 25).	<b>THREE KNIVES</b> (PP. 15-16).		
564	49	White	41	2	B	R	
565	49	Amber	41	2	B	R	
566	49	Orange	42	4	B	U	
567	49	Orange	44	6	B	U	
<b>1878.</b>	<b>TWO CENTS, VERMILION</b> (PP. 44-45).			<b>ONE DIE</b> (P. 26).	<b>TWO KNIVES</b> (P. 15).		
568	58	White	41	2	B	R	
569	58	Amber	41	2	B	R	
570	58	Cream	43	4 $\frac{1}{2}$	B	R	
571	58	Fawn	43	4 $\frac{1}{2}$	B	R	
<b>1878.</b>	<b>THREE CENTS, GREEN</b> (PP. 44-45).			<b>ONE DIE</b> (P. 25).	<b>SIX KNIVES</b> (PP. 15-16).		
572	51	White	40	1	B	R	
573	51	White	41	2	B	R	
574	51	White	42	3	B	R	
575	51	White	43	4 $\frac{1}{2}$	B	R	
576	51	White	44	5	B	R	
577	51	Amber	41	2	B	R	
578	51	Amber	42	3	B	R	
579	51	Amber	43	4 $\frac{1}{2}$	B	R	
580	51	Amber	44	5	B	R	
581	51	Amber	44	5	D	R	
582	51	Amber	44	5	L	R	
583	51	Amber	45	7	B	R	
584	51	Cream	41	2	B	R	
585	51	Cream	42	3	B	R	
586	51	Cream	43	4 $\frac{1}{2}$	B	R	
587	51	Cream	44	5	B	R	
588	51	Cream	45	7	B	S	
589	51	Cream	45	7	B	R	





No.	Die	Paper	Knife	Size	Wink	Gum	Remarks
590	51	Fawn	41	2	B	R	
591	51	Fawn	42	3	B	R	
592	51	Fawn	43	4½	B	R	
593	51	Fawn	44	5	B	R	
594	51	Fawn	45	7	B	R	
595	51	Blue	41	2	B	R	
596	51	Blue	42	3	B	R	
597	51	Blue	42	3	D	R	
598	51	Blue	43	4½	B	R	
599	51	Blue	44	5	B	R	

**1878. FIVE CENTS, BLUE** (PP. 44-45).**ONE DIE** (P. 26).**THREE KNIVES** (PP. 15-16).

600	60	White	42	3	B	R	Die var. A
601	60	White	43	4½	B	R	Die var. A
602	60	Amber	42	3	B	R	Die var. A
603	60	Amber	43	4½	B	R	Die var. A
604	60	Cream	45	7	B	S	Die var. A
605	60	Cream	45	7	B	R	Die var. A
606	60	Blue	42	3	B	R	Die var. A
607	60	Blue	43	4½	B	R	Die var. A
608	60	Fawn	45	7	B	R	Die var. A
609	60	White	43	4½	B	R	Die var. B
610	60	Blue	43	4½	B	R	Die var. B

**1878. SIX CENTS, RED** (PP. 44-45).**ONE DIE** (P. 25).**THREE KNIVES** (PP. 15-16).

611	52	White	45	7	B	R	
612	52	White	46	8	D	S	
613	52	Amber	43	4½	B	R	
614	52	Amber	45	7	B	R	
615	52	Cream	45	7	B	R	

**1878. TEN CENTS, BROWN** (PP. 44-45).**ONE DIE** (P. 26).**ONE KNIFE** (P. 16).

616	59	White	45	7	B	S	
617	59	White	45	7	B	R	
618	59	Amber	45	7	B	S	
619	59	Amber	45	7	B	R	

**1879. ONE CENT, BLUE** (P. 45).**ONE DIE** (P. 25).**FOUR KNIVES** (PP. 15-16).

620	49	White	41	2	E	R	
621	49	Amber	40	1	E	R	See page 45.
622	49	Amber	41	2	E	R	
623	49	Orange	42	4	E	U	
624	49	Orange	44	6	E	U	
625	49	Cream	42	4	E	U	
626	49	Cream	44	6	E	U	

No	Die	Paper	Knife	Size	Wm'k	Gum	Remarks
<b>1879.</b>		<b>TWO CENTS, VERMILION</b> (P. 45).		<b>ONE DIE</b> (P. 26).		<b>TWO KNIVES</b> (P. 15).	
627	58	White	41	2	E	R	
628	58	Amber	41	2	E	R	
629	58	Fawn	43	4½	E	R	
<b>1879.</b>		<b>THREE CENTS, GREEN</b> (P. 45).		<b>ONE DIE</b> (P. 25).		<b>SIX KNIVES</b> (PP. 15-16).	
630	51	White	40	1	E	R	
631	51	White	41	2	E	R	
632	51	White	42	3	E	R	
633	51	White	43	4½	E	R	
634	51	White	44	5	E	R	
635	51	Amber	41	2	E	R	
636	51	Amber	42	3	E	R	
637	51	Amber	43	4½	E	R	
638	51	Amber	44	5	E	R	
639	51	Amber	45	7	E	R	See page 45.
640	51	Amber 3d qual.	43	4½	E	R	See page 45.
641	51	Fawn	41	2	E	R	
642	51	Fawn	42	3	E	R	
643	51	Fawn	43	4½	E	R	
644	51	Fawn	44	5	E	R	
645	51	Fawn	45	7	E	S	
646	51	Fawn	45	7	E	R	
647	51	Blue	41	2	E	R	
648	51	Blue	42	3	E	R	
649	51	Blue	43	4½	E	R	
650	51	Blue	44	5	E	R	
<b>1879.</b>		<b>FIVE CENTS, BLUE</b> (P. 45).		<b>ONE DIE</b> (P. 26).		<b>THREE KNIVES</b> (PP. 15-16).	
651	60	White	42	3	E	R	Die var. A
652	60	White	43	4½	E	R	Die var. A
653	60	Amber	43	4½	E	R	Die var. A
654	60	Fawn	45	7	E	S	Die var. A
655	60	Fawn	45	7	E	R	Die var. A
656	60	Blue	43	4½	E	R	Die var. A
657	60	White	42	3	E	R	Die var. B
658	60	White	43	4½	E	R	Die var. B
659	60	Amber	42	3	E	R	Die var. B
660	60	Amber	43	4½	E	R	Die var. B
661	60	Fawn	45	7	E	R	Die var. B
662	60	Blue	42	3	E	R	Die var. B
663	60	Blue	43	4½	E	R	Die var. B
664	60	Blue	43	4½	W	R	Die var. B, very thin paper.
<b>1879.</b>		<b>SIX CENTS, RED</b> (P. 45).		<b>ONE DIE</b> (P. 25).		<b>FOUR KNIVES</b> (PP. 15-16).	
665	52	White	43	4½	E	R	
666	52	White	44	5	E	R	
667	52	White	45	7	E	R	
668	52	White	46	8	E	S	
669	52	Amber	43	4½	E	R	
670	52	Amber	44	5	E	R	
671	52	Amber	45	7	E	R	
672	52	Fawn	43	4½	E	R	Specimen.
673	52	Fawn	45	7	E	R	





No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1879.</b>		<b>TEN CENTS, BROWN</b> (P. 45).		<b>ONE DIE</b> (P. 26).		<b>TWO KNIVES</b> (PP. 15-16).	
674	59	White	43	4½	E	R	
675	59	White	45	7	E	S	
676	59	White	45	7	E	R	
677	59	Amber	43	4½	E	R	
678	59	Amber	44	5	E	R	Specimen.
679	59	Amber	45	7	E	R	
<b>1879.</b>		<b>FIFTEEN CENTS, YELLOW</b> (P. 45).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 16).	
680	55	White	46	8	E	S	
<b>1879.</b>		<b>THIRTY CENTS, BLACK</b> (P. 45).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 16).	
681	57	White	46	8	E	S	
<b>1879.</b>		<b>NINETY CENTS, CARMINE</b> (P. 45).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 16).	
682	61	White	46	8	E	S	Specimen.
<b>1881.</b>		<b>TWO CENTS, VERMILION</b> (P. 45).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 15).	
683	63	White	41	2	E	R	
684	63	Amber	41	2	E	R	
<b>1881.</b>		<b>THREE CENTS, GREEN</b> (P. 45).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 16).	
685	64	White	44	5	E	R	
686	64	Amber	44	5	E	R	
687	64	Fawn	44	5	E	R	
688	64	Blue	44	5	E	R	
<b>1882.</b>		<b>FIVE CENTS, BROWN</b> (P. 46).		<b>ONE DIE</b> (P. 26).		<b>THREE KNIVES</b> (PP. 15-16).	
689	65	White	42	3	E	R	
690	65	White	43	4½	E	R	
691	65	Amber	42	3	E	R	
692	65	Amber	43	4½	E	R	
693	65	Fawn	45	7	E	R	
694	65	Blue	42	3	E	R	
695	65	Blue	43	4½	E	R	
<b>1883, Jan.</b>		<b>ONE CENT, BLUE</b> (P. 46).		<b>ONE DIE</b> (P. 25).		<b>THREE KNIVES</b> (PP. 15-16).	
696	49	White	43	4½	E	R	
697	49	Amber	42	3	E	R	
698	49	Amber	43	4½	E	R	
699	49	Amber	44	5	E	R	
700	49	Fawn	43	4½	E	R	
701	49	Blue	43	4½	E	R	

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1883, Jan. TWO CENTS, VERMILION (P. 46). ONE DIE (P. 26). THREE KNIVES (PP. 15-16).</b>							
702	58	White	42	3	E	R	
703	58	White	43	4 $\frac{1}{2}$	E	R	
704	58	White	44	5	E	R	
705	58	Amber	42	3	E	R	
706	58	Amber	43	4 $\frac{1}{2}$	E	R	
707	58	Amber	44	5	E	R	
708	58	Blue	43	4 $\frac{1}{2}$	E	R	
<b>1883, Jan. ONE CENT, BLUE (P. 46). ONE DIE (P. 25). THREE KNIVES (PP. 15-16).</b>							
709	49	White	42	3	F	R	
710	49	White	43	4 $\frac{1}{2}$	F	R	
711	49	White	44	5	F	R	
712	49	Amber	42	3	F	R	
713	49	Amber	43	4 $\frac{1}{2}$	F	R	
714	49	Amber	44	5	F	R	
715	49	Fawn	43	4 $\frac{1}{2}$	F	R	
716	49	Blue	42	3	F	R	Specimen.
717	49	Blue	43	4 $\frac{1}{2}$	F	R	
718	49	Orange	42	4	F	U	
719	49	Orange	44	6	F	U	
720	49	Cream	42	4	F	U	
721	49	Cream	44	6	F	U	
<b>1883, Jan. TWO CENTS, VERMILION (P. 46). ONE DIE (P. 26). THREE KNIVES (PP. 15-16).</b>							
722	58	White	42	3	F	R	
723	58	White	43	4 $\frac{1}{2}$	F	R	
724	58	White	44	5	F	R	
725	58	Amber	42	3	F	R	
726	58	Amber	43	4 $\frac{1}{2}$	F	R	
727	58	Amber	44	5	F	R	
728	58	Fawn	43	4 $\frac{1}{2}$	F	R	
729	58	Blue	43	4 $\frac{1}{2}$	F	R	
<b>1883, Jan. THREE CENTS, GREEN (P. 46). ONE DIE (P. 25). SIX KNIVES (PP. 15-16).</b>							
730	51	White	40	1	F	R	
731	51	White	41	2	F	R	
732	51	White	42	3	F	R	
733	51	White	43	4 $\frac{1}{2}$	F	R	
734	51	White	44	5	F	R	
735	51	Amber	41	2	F	R	
736	51	Amber	42	3	F	R	
737	51	Amber	43	4 $\frac{1}{2}$	F	R	
738	51	Amber	44	5	F	R	
739	51	Fawn	41	2	F	R	
740	51	Fawn	42	3	F	R	
741	51	Fawn	43	4 $\frac{1}{2}$	F	R	
742	51	Fawn	44	5	F	R	
743	51	Fawn	45	7	F	R	
744	51	Blue	42	3	F	R	
745	51	Blue	43	4 $\frac{1}{2}$	F	R	
746	51	Blue	44	5	F	R	





No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1883, Jan.</b>							
<b>FIVE CENTS, BROWN</b> (P. 46).			<b>ONE DIE</b> (P. 26).		<b>TWO KNIVES</b> (P. 15).		
747	65	White	42	3	F	R	
748	65	White	43	4½	F	R	
749	65	Amber	42	3	F	R	
750	65	Amber	43	4½	F	R	

<b>1883, Jan.</b>							
<b>SIX CENTS, RED</b> (P. 46).			<b>ONE DIE</b> (P. 25).		<b>TWO KNIVES</b> (P. 16).		
751	52	White	45	7	F	R	
752	52	White	46	8	F	S	
753	52	Amber	45	7	F	R	

<b>1883, Oct.</b>							
<b>TWO CENTS, VERMILION</b> (PP. 46-47).			<b>ONE DIE</b> (P. 26).		<b>SIX KNIVES</b> (P. 15-16).		
754	66	White	40	1	E	R	
755	66	White	43	4½	E	R	
756	66	Amber	41	2	E	R	
757	66	Fawn	42	3	E	R	
758	66	Fawn	45	7	E	R	
759	66	Blue	41	2	E	R	
760	66	Blue	42	3	E	R	
761	66	Blue	43	4½	E	R	
762	66	Blue	44	5	E	R	
763	66	White	40	1	F	R	
764	66	White	41	2	F	R	
765	66	White	42	3	F	R	
766	66	White	43	4½	F	R	
767	66	White	44	5	F	R	
768	66	Creamy White	44	5	F	R	
769	66	Amber	41	2	F	R	
770	66	Amber	42	3	F	R	
771	66	Amber	43	4½	F	R	
772	66	Amber	44	5	F	R	
773	66	Amber 3d qual.	43	4½	F	R	
774	66	Fawn	41	2	F	R	
775	66	Fawn	42	3	F	R	
776	66	Fawn	43	4½	F	R	
777	66	Fawn	44	5	F	R	
778	66	Fawn	45	7	F	R	
779	66	Blue	41	2	F	R	
780	66	Blue	42	3	F	R	
781	66	Blue	43	4½	F	R	
782	66	Blue	44	5	F	R	

<b>1883, Oct.</b>							
<b>TWO CENTS, BROWN</b> (PP. 46-47).			<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 16).		
783	66	White	44	5	F	R	

<b>1883, Oct.</b>							
<b>FOUR CENTS GREEN</b> (PP. 46-47).			<b>ONE DIE</b> (P. 26).		<b>FOUR KNIVES</b> (P. 15-16).		
784	67	White	43	4½	F	R	
785	67	White	44	5	F	R	
786	67	White	45	7	F	R	
787	67	White	46	8	F	S	

No.	Die	Paper	Knife	Size	Wmk	Gum	Remarks
788	67	Amber	43	4 $\frac{1}{2}$	F	R	
789	67	Amber	44	5	F	R	
790	67	Amber	45	7	F	R	

1883, Nov.

TWO CENTS, VERMILION (PP. 47-48)

ONE DIE (P. 26)

SIX KNIVES (PP. 15-16)

791	68	White	41	2	E	R
792	68	White	42	3	E	R
793	68	Fawn	42	3	E	R
794	68	Blue	41	2	E	R
795	68	Blue	42	3	E	R
796	68	Blue	43	4 $\frac{1}{2}$	E	R
797	68	Blue	44	5	E	R
798	68	White	40	1	F	R
799	68	White	41	2	F	R
800	68	White	42	3	F	R
801	68	White	43	4 $\frac{1}{2}$	F	R
802	68	White	44	5	F	R
803	68	Amber	41	2	F	R
804	68	Amber	42	3	F	R
805	68	Amber	43	4 $\frac{1}{2}$	F	R
806	68	Amber	44	5	F	R
807	68	Fawn	41	2	F	R
808	68	Fawn	42	3	F	R
809	68	Fawn	43	4 $\frac{1}{2}$	F	R
810	68	Fawn	44	5	F	R
811	68	Fawn	45	7	F	R
812	68	Blue	41	2	F	R
813	68	Blue	42	3	F	R
814	68	Blue	43	4 $\frac{1}{2}$	F	R
815	68	Blue	44	5	F	R

1884, MAY.

TWO CENTS, BROWN (P. 48)

ONE DIE (P. 26)

SIX KNIVES (PP. 15-16)

816	68	White	40	1	F	R
817	68	White	41	2	F	R
818	68	White	42	3	F	R
819	68	White	43	4 $\frac{1}{2}$	F	R
820	68	White	44	5	F	R
821	68	Amber	41	2	F	R
822	68	Amber	42	3	F	R
823	68	Amber	43	4 $\frac{1}{2}$	F	R
824	68	Amber	44	5	F	R
825	68	Fawn	41	2	F	R
826	68	Fawn	42	3	F	R
827	68	Fawn	43	4 $\frac{1}{2}$	F	R
828	68	Fawn	44	5	F	R
829	68	Fawn	45	7	F	R
830	68	Blue	41	2	F	R
831	68	Blue	42	3	F	R
832	68	Blue	43	4 $\frac{1}{2}$	F	R
833	68	Blue	44	5	F	R





No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1884, June.</b>							
		<b>TWO CENTS, BROWN</b> (PP. 48-49).		<b>ONE DIE</b> (P. 27).		<b>SIX KNIVES</b> (PP. 15-16).	
834	69	White	40	1	F	R	
835	69	White	41	2	F	R	
836	69	White	42	3	F	R	Doubtful.
837	69	White	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
838	69	White	44	5	F	R	
839	69	Amber	41	2	F	R	
840	69	Amber	42	3	F	R	Doubtful.
841	69	Amber	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
842	69	Amber	44	5	F	R	
843	69	Fawn	41	2	F	R	
844	69	Fawn	42	3	F	R	
845	69	Fawn	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
846	69	Fawn	44	5	F	R	
847	69	Fawn	45	7	F	R	
848	69	Blue	41	2	F	R	
849	69	Blue	42	3	F	R	
850	69	Blue	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
851	69	Blue	44	5	F	R	
852	69	White	42	3	F	R	} Die var. A, page 27 or E, page 49.
853	69	Amber	42	3	F	R	
854	69	Fawn	42	3	F	R	} Die var. C, page 27, or F, page 49.
855	69	White	42	3	F	R	
856	69	Amber	42	3	F	R	
857	69	Fawn	42	3	F	R	

<b>1884, June.</b>							
		<b>TWO CENTS, VERMILION</b> (PP. 48-49).		<b>ONE DIE</b> (P. 27).		<b>SIX KNIVES</b> (PP. 15-16).	
858	69	White	40	1	F	R	
859	69	White	41	2	F	R	
860	69	White	42	3	F	R	
861	69	White	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
862	69	White	44	5	F	R	
863	69	Amber	41	2	F	R	
864	69	Amber	42	3	F	R	
865	69	Amber	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
866	69	Amber	44	5	F	R	
867	69	Fawn	41	2	F	R	
868	69	Fawn	42	3	F	R	Doubtful.
869	69	Fawn	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
870	69	Fawn	44	5	F	R	
871	69	Fawn	45	7	F	R	
872	69	Blue	41	2	F	R	
873	69	Blue	42	3	F	R	
874	69	Blue	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
875	69	Blue	44	5	F	R	
876	69	Amber	41	2	F	R	Deep Claret.
877	69	White	42	3	F	R	} Die var. A, page 27, or E, page 49.
878	69	Amber	42	3	F	R	
879	69	Fawn	42	3	F	R	} Die var. C, page 27, or F, page 49.
880	69	Blue	42	3	F	R	
881	69	White	44	5	F	R	} Die var. B, page 27, or T, page 49.
882	69	Amber	44	5	F	R	
883	69	White	42	3	F	R	} Die var. C, page 27, or F, page 49.
884	69	Amber	42	3	F	R	

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1884, July.</b>		<b>TWO CENTS, VERMILION</b> (P. 50).		<b>ONE DIE</b> (P. 27).		<b>SIX KNIVES</b> (PP. 15-16).	
885	70	White	40	1	F	R	
886	70	White	42	3	F	R	
887	70	White	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
888	70	Amber	42	3	F	R	
889	70	Amber	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
890	70	Fawn	41	2	F	R	
891	70	Fawn	42	3	F	R	
892	70	Fawn	44	5	F	R	
893	70	Fawn	45	7	F	R	
894	70	Blue	41	2	F	R	
895	70	Blue	44	5	F	R	
896	70	White	43	4 <sup>1</sup> / <sub>2</sub>	F	R	Lake.
<b>1884, July.</b>		<b>TWO CENTS, BROWN</b> (P. 50).		<b>ONE DIE</b> (P. 27).		<b>SIX KNIVES</b> (PP. 15-16).	
897	70	White	40	1	F	R	
898	70	White	41	2	F	R	
899	70	White	42	3	F	R	
900	70	White	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
901	70	White	44	5	F	R	
902	70	White	44	5	U	R	
903	70	White	45	7	F	R	Issued July, 1885.
904	70	White	46	8	F	S	Issued July, 1885.
905	70	Creamy White	44	5	F	R	
906	70	Amber	41	2	F	R	
907	70	Amber	42	3	F	R	
908	70	Amber	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
909	70	Amber	44	5	F	R	
910	70	Amber	45	7	F	R	Issued July, 1885.
911	70	Fawn	41	2	F	R	
912	70	Fawn	42	3	F	R	
913	70	Fawn	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
914	70	Fawn	44	5	F	R	
915	70	Fawn	45	7	F	R	
916	70	Blue	41	2	F	R	
917	70	Blue	42	3	F	R	
918	70	Blue	43	4 <sup>1</sup> / <sub>2</sub>	F	R	
919	70	Blue	44	5	F	R	
<b>1885, May.</b>		<b>TEN CENTS, BROWN</b> (P. 46).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 16).	
920	59	White	45	7	F	R	
921	59	Amber	45	7	F	R	
<b>1885, Oct.</b>		<b>THIRTY CENTS, BLACK</b> (P. 46).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 16).	
922	57	White	46	8	F	S	
<b>1886, May.</b>		<b>NINETY CENTS, CARMINE</b> (P. 46).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 16).	
923	61	White	46	8	F	S	





No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1886, Oct.</b>		<b>TWO CENTS, BROWN</b> (P. 50).		<b>ONE DIE</b> (P. 27).		<b>EICHT KNIVES</b> (PP. 15-16).	
924	70	White	47	2	F	S	
925	70	White	47	2	F	R	
926	70	White	48	10	F	S	
927	70	White	49	11	F	S	
928	70	White	50	9	F	R	
929	70	Amber	47	2	F	S	
930	70	Amber	50	9	F	R	
931	70	Oriental Buff	47	2	F	S	
932	70	Oriental Buff	42	3	F	R	Specimen.
933	70	Oriental Buff	43	4½	F	R	
934	70	Oriental Buff	44	5	F	R	Specimen.
935	70	Oriental Buff	50	9	F	R	
936	70	Blue	47	2	F	S	
937	70	Blue	50	9	F	R	
938	70	Blue	45	7	F	R	Specimen.
<b>1886, Oct.</b>		<b>FOUR CENTS, GREEN</b> (P. 50).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 16).	
939	67	Oriental Buff	44	5	F	R	Specimen.
940	67	Blue	44	5	F	R	Specimen.
<b>1886, Oct.</b>		<b>FIVE CENTS, BROWN</b> (P. 50).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 15).	
941	65	Oriental Buff	43	4½	F	R	
942	65	Blue	43	4½	F	R	
<b>1886, Oct.</b>		<b>TEN CENTS, BROWN</b> (P. 50).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 16).	
943	59	Oriental Buff	45	7	F	R	
<b>1886, Oct.</b>		<b>THIRTY CENTS, BLACK</b> (P. 50).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 16).	
944	57	Oriental Buff	46	8	F	S	
<b>1886, Oct.</b>		<b>NINETY CENTS, CARMINE</b> (P. 50).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 16).	
945	61	Amber	46	8	F	S	
946	61	Blue	46	8	F	S	
<b>1886, Oct.</b>		<b>ONE CENT, BLUE</b> (P. 50).		<b>ONE DIE</b> (P. 25).		<b>FOUR KNIVES</b> (PP. 15-16).	
947	49	White	42	3	G	R	
948	49	White	49	11	G	S	
949	49	White	49	11	G	R	
950	49	White	43	4½	G	R	
951	49	White	44	5	G	R	Pale Blue.
952	49	Amber	42	3	G	R	
953	49	Amber	43	4½	G	R	
954	49	Manila	42	4	G	U	
955	49	Manila	43	4½	G	R	
956	49	Manila	44	6	G	U	
957	49	Amber Manila	43	4½	G	R	

No.	Die	Paper	Knife	Size	W'ink	Gum	Remarks
<b>1885, Oct.</b>		<b>TWO CENTS, BROWN</b> (P. 50).		<b>ONE DIE</b> (P. 27).		<b>TEN KNIVES</b> (FP. 15-16)	
958	70	White	40	1	G	R	
959	70	White	47	2	G	R	
960	70	White	42	3	G	R	
961	70	White	48	10	G	R	
962	70	White	49	11	G	S	
963	70	White	49	11	G	R	
964	70	White	43	4½	G	R	
965	70	White	44	5	G	R	
966	70	White	50	9	G	R	
967	70	White	45	7	G	R	
968	70	White	46	8	G	S	
969	70	Amber	47	2	G	R	
970	70	Amber	42	3	G	R	
971	70	Amber	43	4½	G	R	
972	70	Amber	44	5	G	R	
973	70	Amber	50	9	G	R	
974	70	Amber	45	7	G	R	
975	70	Amber	46	8	G	S	
976	70	Oriental Buff	42	3	G	R	
977	70	Oriental Buff	43	4½	G	R	
978	70	Oriental Buff	44	5	G	R	
979	70	Oriental Buff	50	9	G	R	
980	70	Oriental Buff	45	7	G	R	
981	70	Oriental Buff	46	8	G	S	
982	70	Blue	42	3	G	R	
983	70	Blue	43	4½	G	R	
984	70	Blue	44	5	G	R	
985	70	Blue	50	9	G	R	
986	70	Blue	45	7	G	R	
987	70	Blue	46	8	G	S	
988	70	Manila	42	3	G	R	
989	70	Manila	43	4½	G	R	
990	70	Manila	44	5	G	R	
991	70	Manila	50	9	G	R	
992	70	Manila	45	7	G	R	
993	70	Manila	46	8	G	S	
994	70	Amber Manila	42	3	G	R	
995	70	Amber Manila	43	4½	G	R	
996	70	Amber Manila	44	5	G	R	
997	70	Amber Manila	50	9	G	R	
998	70	Amber Manila	45	7	G	R	
999	70	Amber Manila	46	8	G	S	
<b>1886, Oct.</b>		<b>FOUR CENTS, GREEN</b> (P. 50).		<b>ONE DIE</b> (P. 26).		<b>FOUR KNIVES</b> (FP. 15-16).	
1000	67	White	44	5	G	R	
1001	67	White	50	9	G	R	
1002	67	Amber	44	5	G	R	
1003	67	Amber	50	9	G	R	
1004	67	Oriental Buff	50	9	G	R	
1005	67	Blue	50	9	G	R	
1006	67	Manila	44	5	G	R	
1007	67	Manila	50	9	G	R	
1008	67	Manila	45	7	G	R	
1009	67	Manila	46	8	G	S	





No.	Die	Paper	Knife	Size	W ink	Gum	Remarks
1010	67	Amber Manila	44	5	G	R	
1011	67	Amber Manila	50	9	G	R	
1012	67	Amber Manila	45	7	G	R	
1013	67	Amber Manila	46	8	G	S	

1886, Oct.		FIVE CENTS, BROWN (P. 50).		ONE DIE (P. 26).		TWO KNIVES (PP. 15-16).	
1014	65	White	43	4 <sup>1</sup> / <sub>2</sub>	G	R	
1015	65	White	44	5	G	R	
1016	65	Amber	43	4 <sup>1</sup> / <sub>2</sub>	G	R	
1017	65	Amber	44	5	G	R	
1018	65	Oriental Buff	44	5	G	R	
1019	65	Blue	44	5	G	R	

1886, Oct.		FIVE CENTS, BLUE (P. 50).		ONE DIE (P. 26).		ONE KNIFE (P. 16).	
1020	65	White	44	5	G	R	

1886, Oct.		TEN CENTS, BROWN (P. 51).		ONE DIE (P. 26).		EIGHT KNIVES (PP. 15-16).	
1021	59	White	47	2	G	R	
1022	59	White	42	3	G	R	
1023	59	White	49	11	G	R	
1024	59	White	43	4 <sup>1</sup> / <sub>2</sub>	G	R	
1025	59	White	44	5	G	R	
1026	59	White	50	9	G	R	
1027	59	White	45	7	G	R	
1028	59	White	46	8	G	S	
1029	59	Amber	47	2	G	R	
1030	59	Amber	42	3	G	R	
1031	59	Amber	43	4 <sup>1</sup> / <sub>2</sub>	G	R	
1032	59	Amber	44	5	G	R	
1033	59	Amber	50	9	G	R	
1034	59	Amber	45	7	G	R	
1035	59	Amber	46	8	G	S	
1036	59	Oriental Buff	42	3	G	R	
1037	59	Oriental Buff	43	4 <sup>1</sup> / <sub>2</sub>	G	R	
1038	59	Oriental Buff	44	5	G	R	
1039	59	Oriental Buff	50	9	G	R	
1040	59	Oriental Buff	45	7	G	R	
1041	59	Blue	42	3	G	R	
1042	59	Blue	45	4 <sup>1</sup> / <sub>2</sub>	G	R	
1043	59	Blue	44	5	G	R	
1044	59	Blue	50	9	G	R	
1045	59	Blue	45	7	G	R	
1046	59	Manila	42	3	G	R	
1047	59	Manila	43	4 <sup>1</sup> / <sub>2</sub>	G	R	
1048	59	Manila	44	5	G	R	
1049	59	Manila	50	9	G	R	
1050	59	Manila	45	7	G	R	
1051	59	Amber Manila	42	3	G	R	
1052	59	Amber Manila	43	4 <sup>1</sup> / <sub>2</sub>	G	R	
1053	59	Amber Manila	44	5	G	R	
1054	59	Amber Manila	50	9	G	R	
1055	59	Amber Manila	45	7	G	R	

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1886, Oct.</b>		<b>THIRTY CENTS, BLACK</b> (P. 51).		<b>ONE DIE</b> (P. 2).		<b>THREE KNIVES</b> (PP. 15-16).	
1056	57	White	45	7	G	R	
1057	57	Amber	45	7	G	R	
1058	57	Oriental Buff	42	3	G	R	
1059	57	Oriental Buff	45	7	G	R	
1060	57	Blue	42	3	G	R	
1061	57	Blue	45	7	G	R	
1062	57	Manila	43	4½	G	R	
1063	57	Manila	45	7	G	R	
1064	57	Amber Manila	43	4½	G	R	
1065	57	Amber Manila	45	7	G	R	
<b>1886, Oct.</b>		<b>NINETY CENTS, CARMINE</b> (P. 51).		<b>ONE DIE</b> (P. 26).		<b>TWO KNIVES</b> (P. 16).	
1066	61	Oriental Buff	50	9	G	R	
1067	61	Blue	50	9	G	R	
1068	61	Manila	45	7	G	R	
1069	61	Amber Manila	45	7	G	R	
<b>1886.</b>		<b>ONE CENT, BLUE</b> (P. 43).		<b>ONE DIE</b> (P. 25).		<b>TWO KNIVES</b> (PP. 15-16).	
1070	49	Manila	42	4	H	U	
1071	49	Manila	44	6	H	U	
<b>1886.</b>		<b>TWO CENTS, BROWN</b> (P. 50).		<b>ONE DIE</b> (P. 27).		<b>ONE KNIFE</b> (P. 16).	
1072	73	Amber	47	2	H	S	
<b>1886.</b>		<b>THIRTY CENTS, BLACK</b> (PP. 50-51).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 16).	
1073	57	Amber Manila	46	8	H	S	
<b>1886.</b>		<b>NINETY CENTS, CARMINE</b> (PP. 50-51).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 16).	
1074	61	Manila	46	8	H	S	
<b>1887, Sept.</b>		<b>ONE CENT, BLUE</b> (PP. 51-52).		<b>ONE DIE</b> (P. 27).		<b>FOUR KNIVES</b> (PP. 15-16).	
1075	71	White	43	4½	G	R	Die var. A.
1076	71	White	42	3	G	R	Die var. B.
1077	71	White	49	11	G	R	Die var. B.
1078	71	White	43	4½	G	R	Die var. B.
1079	71	Amber	42	3	G	R	Die var. B.
1080	71	Amber	43	4½	G	R	Die var. B.
1081	71	Manila	42	4	G	U	Die var. B.
1082	71	Manila	43	4½	G	R	Die var. B.
1083	71	Manila	44	6	G	U	Die var. B.
1084	71	Amber Manila	43	4½	G	R	Die var. B.
<b>1887, Sept.</b>		<b>TWO CENTS, GREEN</b> (PP. 51-52).		<b>ONE DIE</b> (P. 27).		<b>ONE KNIFE</b> (P. 16).	
1085	72	White	44	5	G	R	Die var. A.
1086	72	Amber	44	5	G	R	Die var. A.
1087	72	Oriental Buff	44	5	G	R	Die var. A.
1088	72	Blue	44	5	G	R	Die var. A.
1089	72	Manila	44	5	G	R	Die var. A.
1090	72	Amber Manila	44	5	G	R	Die var. A.
<b>1887, Sept.</b>		<b>TWO CENTS, GRAY</b> (PP. 51-52).		<b>ONE DIE</b> (P. 27).		<b>ONE KNIFE</b> (P. 16).	
1091	72	White	44	5	G	R	Die var. B.





No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1887, Sept.</b>							
		<b>TWO CENTS GREEN</b> (PP. 51-52).		<b>ONE DIE</b> (P. 27).		<b>TEN KNIVES</b> (PP. 15-16)	
1092	72	White	42	3	G	R	Die var. B.
1093	72	White	44	5	G	R	Die var. B.
1094	72	Amber	42	3	G	R	Die var. B.
1095	72	Amber	44	5	G	R	Die var. B.
1096	72	Oriental Buff	42	3	G	R	Die var. B.
1097	72	Oriental Buff	44	5	G	R	Die var. B.
1098	72	Blue	42	3	G	R	Die var. B.
1099	72	Blue	44	5	G	R	Die var. B.
1100	72	Manila	42	3	G	R	Die var. B.
1101	72	Amber Manila	42	3	G	R	Die var. B.
1102	72	White	40	1	G	R	Die var. C.
1103	72	White	47	2	G	R	Die var. C.
1104	72	White	42	3	G	R	Die var. C.
1105	72	White	48	10	F	W	Die var. C.
1106	72	White	48	10	G	S	Die var. C.
1107	72	White	48	10	G	R	Die var. C.
1108	72	White	49	11	G	R	Die var. C.
1109	72	White	43	4½	G	R	Die var. C.
1110	72	White	44	5	G	R	Die var. C.
1111	72	White	50	9	G	R	Die var. C.
1112	72	White	45	7	G	R	Die var. C.
1113	72	White	46	8	G	S	Die var. C.
1114	72	Amber	47	2	G	R	Die var. C.
1115	72	Amber	42	3	G	R	Die var. C.
1116	72	Amber	43	4½	G	R	Die var. C.
1117	72	Amber	44	5	G	R	Die var. C.
1118	72	Amber	50	9	G	R	Die var. C.
1119	72	Amber	45	7	G	R	Die var. C.
1120	72	Amber	46	8	G	S	Die var. C.
1121	72	Oriental Buff	42	3	F	R	Die var. C.
1122	72	Oriental Buff	42	3	G	R	Die var. C.
1123	72	Oriental Buff	43	4½	G	R	Die var. C.
1124	72	Oriental Buff	44	5	G	R	Die var. C.
1125	72	Oriental Buff	50	9	G	R	Die var. C.
1126	72	Oriental Buff	45	7	G	R	Die var. C.
1127	72	Oriental Buff	46	8	G	S	Die var. C.
1128	72	Blue	42	3	G	R	Die var. C.
1129	72	Blue	42	3	F	R	Die var. C.
1130	72	Blue	43	4½	G	R	Die var. C.
1131	72	Blue	44	5	G	R	Die var. C.
1132	72	Blue	50	9	G	R	Die var. C.
1133	72	Blue	45	7	G	R	Die var. C.
1134	72	Blue	46	8	G	S	Die var. C.
1135	72	Manila	42	3	G	R	Die var. C.
1136	72	Manila	43	4½	G	R	Die var. C.
1137	72	Manila	44	5	G	R	Die var. C.
1138	72	Manila	50	9	G	R	Die var. C.
1139	72	Manila	45	7	G	R	Die var. C.
1140	72	Manila	46	8	G	S	Die var. C.
1141	72	Amber Manila	42	3	G	R	Die var. C.
1142	72	Amber Manila	43	4½	G	R	Die var. C.
1143	72	Amber Manila	44	5	G	R	Die var. C.
1144	72	Amber Manila	50	9	G	R	Die var. C.
1145	72	Amber Manila	45	7	G	R	Die var. C.
1146	72	Amber Manila	46	8	G	S	Die var. C.

No.	Dr.	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1887.</b>		<b>FOUR CENTS, CARMINE</b> (PP. 51-52).			<b>ONE DIE</b> (P. 28).		<b>FOUR KNIVES</b> (P. 16).
1147	73	White	44	5	G	R	
1148	73	White	50	9	G	R	
1149	73	White	46	8	G	S	
1150	73	Amber	44	5	G	R	
1151	73	Amber	50	9	G	R	
1152	73	Amber	46	8	G	S	
1153	73	Oriental Buff	50	9	G	R	
1154	73	Blue	50	9	G	R	
1155	73	Manila	44	5	G	R	
1156	73	Manila	50	9	G	R	
1157	73	Manila	45	7	G	R	
1158	73	Manila	46	8	G	S	
1159	73	Amber Manila	44	5	G	R	
1160	73	Amber Manila	50	9	G	R	
1161	73	Amber Manila	45	7	G	R	
1162	73	Amber Manila	46	8	G	S	
<b>1887.</b>		<b>FIVE CENTS, BLUE</b> (PP. 51-52).			<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (PP. 15-1
1163	74	White	43	4½	G	R	
1164	74	White	44	5	G	R	
1165	74	Amber	43	4½	G	R	
1166	74	Amber	44	5	G	R	
1167	74	Oriental Buff	44	5	G	R	
1168	74	Blue	44	5	G	R	
<b>1887.</b>		<b>TEN CENTS, OCHRE YELLOW</b> (P. 51).			<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 16).
1169	59	White	45		G	R	
1170	59	Amber	45		G	R	
<b>1887.</b>		<b>THIRTY CENTS, BROWN</b> (PP. 51-52).			<b>ONE DIE</b> (P. 25).		<b>FIVE KNIVES</b> (PP. 15-16).
1171	57	White	45	7	G	R	
1172	57	White	46	8	G	S	
1173	57	Amber	45	7	G	R	
1174	57	Amber	46	8	G	S	
1175	57	Oriental Buff	42	3	G	R	
1176	57	Oriental Buff	50	9	G	R	
1177	57	Oriental Buff	45	7	G	R	
1178	57	Blue	42	3	G	R	
1179	57	Blue	50	9	G	R	
1180	57	Blue	45	7	G	R	
1181	57	Manila	43	4½	G	R	
1182	57	Manila	45	7	G	R	
1183	57	Amber Manila	43	4½	G	R	
1184	57	Amber Manila	45	7	G	R	
<b>1887.</b>		<b>NINETY CENTS, PURPLE</b> (PP. 51-52).			<b>ONE DIE</b> (P. 26).		<b>THREE KNIVES</b> (P. 16).
1185	61	White	45	7	G	R	
1186	61	White	46	8	G	S	
1187	61	Amber	45	7	G	R	
1188	61	Amber	46	8	G	S	
1189	61	Oriental Buff	50	9	G	R	
1190	61	Blue	50	9	G	R	
1191	61	Manila	45	7	G	R	
1192	61	Amber Manila	45	7	G	R	





No.	Die	Paper	Knife	Size	W <sup>m</sup> k	Gum	Remarks
<b>1890, Oct.</b>		<b>ONE CENT, BLUE</b> (P. 52).		<b>ONE DIE</b> (P. 27).		<b>FOUR KNIVES</b> (P. 52).	
1193	71	White	42	3 (A)	J	R	
1194	71	White	51	11 (N)	J	R	New Knife not illustrated. See page 52.
1195	71	White	43	4½ (C)	J	R	
1196	71	White	44	5 (D)	J	R	
1197	71	Amber	42	3 (A)	J	R	
1198	71	Amber	43	4½ (C)	J	R	
1199	71	Amber	44	5 (D)	J	R	
1200	71	Manila	42	4 (B)	J	U	
1201	71	Manila	43	4½ (Ccc)	J	R	
1202	71	Manila	44	6 (E)	J	U	
1203	71	Amber Manila	43	4½ (Ccc)	J	R	
<b>1890, Oct.</b>		<b>TWO CENTS, GREEN</b> (P. 2).		<b>ONE DIE</b> (P. 27).		<b>TWELVE KNIVES</b> (P. 52).	
1204	72	White	40	1 (L)	J	R	
1205	72	White	42	3 (A)	J	R	
1206	72	White	48	10 (M)	J	R	
1207	72	White	51	11 (N)	G	R	New Knife not illustrated. See page 52.
1208	72	White	51	11 (N)	J	R	
1209	72	White	43	4½ (C)	J	R	
1210	72	White	44	5 (D)	J	R	
1211	72	White	54	9 (F)	J	R	Odd Knife not illustrated. See page 52.
1212	72	White	50	9 (F)	J	R	
1213	72	White	45	7 (G)	J	R	
1214	72	White	52	(H)	J	R	New Knives not illustrated. See page 52.
1215	72	White	53	(H)	F	R	
1216	72	White	46	8 (I)	J	S	
1217	72	Amber	42	3 (A)	J	R	
1218	72	Amber	43	4½ (C)	J	R	
1219	72	Amber	44	5 (D)	J	R	
1220	72	Amber	54	9 (F)	J	R	Odd Knife not illustrated. See page 52.
1221	72	Amber	50	9 (F)	J	R	
1222	72	Amber	45	7 (G)	J	R	
1223	72	Amber	52	(H)	J	R	New Knives not illustrated. See page 52.
1224	72	Amber	53	(H)	F	R	
1225	72	Amber	46	8 (I)	J	S	
1226	72	Oriental Buff	42	3 (Aa)	J	R	
1227	72	Oriental Buff	43	4½ (Cc)	J	R	
1228	72	Oriental Buff	44	5 (Dd)	J	R	
1229	72	Oriental Buff	50	9 (Ff)	J	R	
1230	72	Oriental Buff	45	7 (Gg)	J	R	
1231	72	Oriental Buff	52	(Hh)	J	R	New Knives not illustrated. See page 52.
1232	72	Oriental Buff	53	(Hh)	F	R	
1233	72	Oriental Buff	46	8 (Ii)	J	S	
1234	72	Blue	42	3 (Aa)	J	R	
1235	72	Blue	43	4½ (Cc)	J	R	
1236	72	Blue	44	5 (Dd)	J	R	
1237	72	Blue	50	9 (Ff)	J	R	
1238	72	Blue	45	7 (Gg)	J	R	
1239	72	Blue	52	(Hh)	J	R	New Knives not illustrated. See page 52.
1240	72	Blue	53	(Hh)	F	R	
1241	72	Blue	46	8 (Ii)	J	S	
1242	72	Manila	42	3 (Aaa)	J	R	
1243	72	Manila	43	4½ (Ccc)	J	R	
1244	72	Manila	44	5 (Ddd)	J	R	

## UNITED STATES ENVELOPES, ETC

No.	Die	Paper	Knife	Size	Wm'k	Gum	Remarks
1245	72	Manila	50	9 (Fff)	J	R	
1246	72	Manila	45	7 (Ggg)	J	R	
1247	72	Manila	52	(Hhh)	J	R	New Knives not illustrated. See page 52.
1248	72	Manila	53	(Hhh)	II	R	
1249	72	Manila	46	8 (Iii)	J	S	
1250	72	Amber Manila	42	3 (Aaa)	J	R	
1251	72	Amber Manila	43	4½ (Ccc)	J	R	
1252	72	Amber Manila	44	5 (Ddd)	J	R	
1253	72	Amber Manila	54	9 (Fff)	J	R	Odd Knife not illustrated. See page 52.
1254	72	Amber Manila	50	9 (Fff)	J	R	
1255	72	Amber Manila	45	7 (Ggg)	J	R	
1256	72	Amber Manila	52	(Hhh)	J	R	New Knife not illustrated. See page 52.
1257	72	Amber Manila	46	8 (Iii)	J	S	

## 1890, Oct.

## FOUR CENTS, CARMINE (P. 52).

## ONE DIE (P. 28).

## FOUR KNIVES (P. 52).

1258	73	White	45	7 (G)	G	R	
1259	73	White	45	7 (G)	J	R	
1260	73	White	52	(H)	J	R	New Knife not illustrated. See page 52.
1261	73	White	46	8 (I)	J	S	
1262	73	Amber	45	7 (G)	G	R	
1263	73	Amber	45	7 (G)	J	R	
1264	73	Amber	52	(H)	J	R	New Knife not illustrated. See page 52.
1265	73	Amber	46	8 (I)	J	S	
1266	73	Oriental Buff	50	9 (Ff)	J	R	
1267	73	Blue	50	9 (Ff)	J	R	
1268	73	Manila	46	8 (Iii)	J	S	
1269	73	Amber Manila	53	(Hhh)	II	R	New Knife not illustrated. See page 52.
1270	73	Amber Manila	46	8 (Iii)	J	S	

## 1890, Oct.

## FIVE CENTS, BLUE (P. 52).

## ONE DIE (P. 28).

## TWO KNIVES (P. 52).

1271	74	White	43	4½ (C)	J	R	
1272	74	White	44	5 (D)	J	R	
1273	74	Amber	43	4½ (C)	J	R	
1274	74	Amber	44	5 (D)	J	R	
1275	74	Oriental Buff	44	5 (Dd)	J	R	
1276	74	Blue	44	5 (Dd)	J	R	

NOTE.—The letters in parentheses in the column headed "Size" are the Schedule designations, the sizes now being known by letters instead of numbers. By the use of small letters the quality is distinguished. Thus, Aa, is second quality, and Aaa, third quality. As to the new knives, not illustrated but partly described on page 52, it is only necessary to say that 52 and 53 correspond to the new size H, 52 being the ordinary low cut, and 53 having the side flaps almost reaching the top of the envelope. Knife 54 is the odd shape of No. 9, differing from No. 50 as noted.





## POST OFFICE DEPARTMENT.

## REAY ENVELOPES.

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1873. TWO CENTS, BLACK (P. 54). ONE DIE (P. 28). FOUR KNIVES (PP. 13-14).</b>							
1501	101	Canary	24	3	B	S	
1502	101	Canary	25	3	B	S	
1503	101	Canary	27	5	B	S	
1504	101	Canary	29	7	B	S	
<b>1873. THREE CENTS, BLACK (P. 54). ONE DIE (P. 28). SIX KNIVES (PP. 13-14).</b>							
1505	102	Canary	23	3	B	S	
1506	102	Canary	24	3	B	S	
1507	102	Canary	25	3	B	S	
1508	102	Canary	27	5	B	S	
1509	102	Canary	29	7	B	S	
1510	102	Canary	30	8	B	S	
<b>1873. SIX CENTS BLACK (P. 54). ONE DIE (P. 28). FOUR KNIVES (PP. 13-14).</b>							
1511	103	Canary	24	3	B	S	Specimen.
1512	103	Canary	27	5	B	S	
1513	103	Canary	29	7	B	S	
1514	103	Canary	30	8	B	S	

## PLIMPTON ENVELOPES.

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1874, Nov. to Oct. 1876. TWO CENTS, BLACK (P. 54). ONE DIE (P. 28). SIX KNIVES (PP. 14-15).</b>							
1515	104	Canary	34	3	B	S	
1516	104	Canary	35	3	B	S	
1517	104	Canary	36	5	B	S	
1518	104	Canary	37	5	B	S	
1519	104	Canary	29	7	B	S	
1520	104	Canary	30	8	B	S	
<b>1874, Nov. to Oct. 1876. THREE CENTS, BLACK (P. 54). ONE DIE (P. 28). SEVEN KNIVES (PP. 14-15).</b>							
1521	105	Canary	33	3	B	S	
1522	105	Canary	34	3	B	S	
1523	105	Canary	35	3	B	S	
1524	105	Canary	36	5	B	S	
1525	105	Canary	37	5	B	S	
1526	105	Canary	29	7	B	S	
1527	105	Canary	30	8	B	S	
1528	105	Blue	29	7	B	S	

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1875.</b>							
		<b>THREE CENTS, BLUE</b> (P. 54).		<b>ONE DIE</b> (P. 28).		<b>THREE KNIVES</b> (PP. 14-15).	
1529	105	Blue	35	3	B	S	
1530	105	Blue	37	5	B	S	
1531	105	Blue	29	7	B	S	
<b>1874, Nov. to Oct. 1876.</b>							
		<b>SIX CENTS, BLACK</b> (P. 54).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 14).	
1532	106	Canary	29	7	B	S	
1533	106	Canary	30	8	B	S	
<b>1876.</b>							
		<b>TWO CENTS, BLACK</b> (P. 54).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 15).	
1534	104	Canary	35	3	B	R	
1535	104	Canary	37	5	B	R	
1536	104	White	37	5	B	R	
<b>1876.</b>							
		<b>THREE CENTS, BLACK</b> (P. 54).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 15).	
1537	105	Canary	35	3	B	R	
1538	105	Canary	37	5	B	R	
1539	105	White	37	5	B	R	
1540	105	Amber	37	5	B	R	
1541	105	Amber	37	5	L	R	
1542	105	Blue	35	3	B	R	
<b>1876.</b>							
		<b>THREE CENTS, BLUE</b> (P. 54).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 15).	
1543	105	Blue	35	3	B	R	
1544	105	Blue	37	5	B	R	
<b>1876.</b>							
		<b>SIX CENTS, BLACK</b> (P. 54).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 15).	
1545	106	Canary	35	3	B	R	
1546	106	Canary	37	5	B	R	
<b>1877.</b>							
		<b>TWO CENTS, BLACK</b> (P. 55).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 15).	
1547	104	Canary	35	3	D	R	
1548	104	Canary	37	5	D	R	
<b>1877.</b>							
		<b>THREE CENTS, BLACK</b> (P. 55).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 15).	
1549	105	Canary	35	3	D	R	
1550	105	Canary	37	5	D	R	
1551	105	Canary 3d qual.	37	5	D	R	
1552	105	Amber	37	5	D	R	
<b>1877.</b>							
		<b>SIX CENTS, BLACK</b> (P. 55).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (PP. 14-15).	
1553	106	Canary	37	5	D	R	
1554	106	Canary	30	8	D	S	

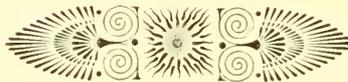




No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1878.</b>		<b>TWO CENTS, BLACK</b> (P. 55).		<b>ONE DIE</b> (P. 28).		<b>THREE KNIVES</b> (PP. 15-16).	
1555	104	Canary	42	3	B	R	
1556	104	Canary	44	5	B	R	
1557	104	Canary	45	7	B	R	
1558	104	Canary	45	7	B	R	
1559	104	Canary	45	7	D	S	
1560	104	Canary	45	7	D	R	
1561	104	White	44	5	B	R	
<b>1878.</b>		<b>THREE CENTS, BLACK</b> (P. 55).		<b>ONE DIE</b> (P. 28).		<b>FOUR KNIVES</b> (PP. 15-16).	
1562	105	Canary	42	3	B	R	
1563	105	Canary	44	5	B	R	
1564	105	Canary	45	7	B	S	
1565	105	Canary	45	7	B	R	
1566	105	Canary	45	7	D	S	
1567	105	Canary	45	7	D	R	
1568	105	Canary	45	7	L	R	
1569	105	Canary 3d qual.	42	3	B	R	
1570	105	Amber	44	5	B	R	
<b>1878.</b>		<b>SIX CENTS, BLACK</b> (P. 55).		<b>ONE DIE</b> (P. 28).		<b>FOUR KNIVES</b> (PP. 15-16).	
1571	106	Canary	42	3	B	R	
1572	106	Canary	44	5	B	R	
1573	106	Canary	45	7	B	S	
1574	106	Canary	45	7	B	R	
1575	106	Canary	45	7	D	S	
1576	106	Canary	45	7	D	R	
1577	106	Canary	46	8	B	S	
<b>1879.</b>		<b>TWO CENTS, BLACK</b> (P. 55).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (PP. 15-16).	
1578	104	Canary	42	3	E	R	
1579	104	Canary	44	5	E	R	
<b>1879.</b>		<b>THREE CENTS, BLACK</b> (P. 55).		<b>ONE DIE</b> (P. 28).		<b>THREE KNIVES</b> (PP. 15-16).	
1580	105	Canary	42	3	E	R	
1581	105	Canary	44	5	E	R	
1582	105	Canary	45	7	E	R	
1583	105	White	44	5	E	R	
1584	105	Amber	44	5	E	R	
<b>1879.</b>		<b>SIX CENTS, BLACK</b> (P. 55).		<b>ONE DIE</b> (P. 28).		<b>THREE KNIVES</b> (PP. 15-16).	
1585	106	Canary	45	7	E	R	Specimen
1586	106	Canary	46	8	E	S	
1587	106	White	44	5	E	R	

## POSTAL SERVICE ENVELOPES.

No.	Die	Paper	Knife	Size	Wmk	Gum	Remarks
<b>1877.</b>		<b>BLUE SEAL</b> (P. 55).	<b>ONE DIE</b> (P. 28).		<b>SIX KNIVES</b> (PP. 14-16).		
1601	107	Blue	35	3	D	R	
1602	107	Blue	37	5	D	R	
1603	107	Blue	44	5	D	R	
1604	107	Blue	45	7	B	S	
1605	107	Blue	45	7	D	S	
1606	107	Blue	45	7	D	R	
1607	107	Blue	30	8	D	S	
1608	107	Blue	46	8	D	S	
1609	107	Amber	37	5	B	R	
1610	107	Amber, 3d qual.	37	5	D	R	
1611	107	Amber, 3d qual.	37	5	L	R	
1612	107	Amber, 3d qual.	44	5	L	R	
<b>1877.</b>		<b>BLACK SEAL</b> (P. 55).	<b>ONE DIE</b> (P. 28).		<b>FIVE KNIVES</b> (PP. 15-16).		
1613	107	White	42	3	D	R	
1614	107	White	45	7	D	R	
1615	107	White	46	8	D	S	
1616	107	Amber	44	5	B	R	
1617	107	Amber, 3d qual.	37	5	B	R	
1618	107	Amber, 3d qual.	44	5	B	R	
1619	107	Amber, 3d qual.	44	5	L	R	
1620	107	Amber, 3d qual.	44	5	E	R	



T. J. & R. no.

Wmk. D.

Plate 44 Die 107 black

exists on white paper  
paper. I have it.

George Dimmock.



## WAR DEPARTMENT.

## REAY ENVELOPES.

No.	Die	Paper	Knife	Size	W <sup>m</sup> mk	Gum	Remarks
<b>1873.</b>		<b>ONE CENT, DARK RED</b> (PP. 56-57).			<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 13).
1701	108	White	22	2	B1	S	
<b>1873.</b>		<b>TWO CENTS, DARK RED</b> (PP. 56-57).			<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 13).
1702	109	White	22	2	B1	S	
<b>1873.</b>		<b>THREE CENTS, DARK RED</b> (PP. 56-57).			<b>ONE DIE</b> (P. 28).		<b>FOUR KNIVES</b> (PP. 13-14).
1703	110	White	24	3	B1	S	
1704	110	White	27	5	B	S	
1705	110	White	29	7	B1	S	
1706	110	Amber, 3d qual.	24	3	B	S	
1707	110	Cream	23	3	B1	S	
1708	110	Cream	24	3	B1	S	
1709	110	Cream	29	7	B1	S	
<b>1873.</b>		<b>SIX CENTS, DARK RED</b> (PP. 56-57).			<b>ONE DIE</b> (P. 28).		<b>THREE KNIVES</b> (P. 14).
1710	111	White	27	5	B1	S	
1711	111	White	29	7	B2	S	
1712	111	White	30	8	B1	S	
1713	111	Cream	29	7	B1	S	
<b>1873.</b>		<b>TEN CENTS, DARK RED</b> (PP. 56-57).			<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 14).
1714	112	White	29	7	B1	S	Specimen
<b>1873.</b>		<b>TWELVE CENTS, DARK RED</b> (PP. 56-57).			<b>ONE DIE</b> (P. 29).		<b>TWO KNIVES</b> (P. 14).
1715	113	White	29	7	B1	S	
1716	113	White	30	8	B1	S	
<b>1873.</b>		<b>FIFTEEN CENTS, DARK RED</b> (PP. 56-57).			<b>ONE DIE</b> (P. 29).		<b>TWO KNIVES</b> (P. 14).
1717	114	White	29	7	B1	S	
1718	114	White	30	8	B1	S	
<b>1873.</b>		<b>TWENTY-FOUR CENTS, DARK RED</b> (PP. 56-57).			<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 14).
1719	115	White	30	8	B1	S	

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
1873.	<b>THIRTY CENTS, DARK RED</b> (PP. 56-57).				<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 14).
1720	116	White	30	8	B <sub>1</sub>	S	
1873.	<b>ONE CENT, VERMILION</b> (PP. 56-57).				<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 13).
1721	108	White	22	2	B <sub>2</sub>	S	
1873.	<b>TWO CENTS, VERMILION</b> (PP. 56-57).				<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 13).
1722	109	White	22	2	B <sub>2</sub>	S	Specimen
1873.	<b>THREE CENTS, VERMILION</b> (PP. 56-57).				<b>ONE DIE</b> (P. 28).		<b>SIX KNIVES</b> (PP. 13-14).
1723	110	White	22	2	B <sub>1</sub>	S	Specimen
1724	110	White	24	3	B <sub>2</sub>	S	
1725	110	White	27	5	B <sub>2</sub>	S	
1726	110	White	29	7	B <sub>2</sub>	S	
1727	110	Amber, 3d qual.	24	3	B <sub>1</sub>	S	
1728	110	Amber, 3d qual.	27	5	B	S	See page 57
1729	110	Cream	23	3	B <sub>2</sub>	S	
1730	110	Cream	24	3	B <sub>2</sub>	S	
1731	110	Cream	24	3	B <sub>1</sub>	S	Knife variety
1732	110	Cream	25	3	B <sub>1</sub>	S	
1733	110	Cream	27	5	B	S	See page 57
1734	110	Cream	29	7	B <sub>2</sub>	S	Specimen
1873.	<b>SIX CENTS, VERMILION</b> (PP. 56-57).				<b>ONE DIE</b> (P. 28).		<b>THREE KNIVES</b> (P. 14).
1735	111	White	27	5	B <sub>2</sub>	S	
1736	111	White	29	7	B <sub>2</sub>	S	
1737	111	White	30	8	B	S	Specimen
1738	111	Cream	29	7	B <sub>2</sub>	S	Specimen
1873.	<b>TEN CENTS, VERMILION</b> (PP. 56-57).				<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 14).
1739	112	White	29	7	B <sub>2</sub>	S	
1873.	<b>TWELVE CENTS, VERMILION</b> (PP. 56-57).				<b>ONE DIE</b> (P. 29).		<b>TWO KNIVES</b> (P. 14).
1740	113	White	29	7	B <sub>2</sub>	S	Specimen
1741	113	White	30	8	B <sub>2</sub>	S	
1873.	<b>FIFTEEN CENTS, VERMILION</b> (PP. 56-57).				<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 14).
1742	114	White	29	7	B <sub>2</sub>	S	Specimen
1743	114	White	30	8	B <sub>2</sub>	S	
1873.	<b>TWENTY-FOUR CENTS, VERMILION</b> (PP. 56-57).				<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 14).
1744	115	White	30	8	B <sub>2</sub>	S	Specimen
1873.	<b>THIRTY CENTS, VERMILION</b> (PP. 55-57).				<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 14).
1745	116	White	29	7	B <sub>2</sub>	S	
1746	116	White	30	8	B <sub>2</sub>	S	





## PLIMPTON ENVELOPES.

No.	Die	Paper	Knife	Size	W'mk	Gum	Remarks
<b>1874.</b>							
<b>TWO CENTS, RED</b> (PP. 57-58).			<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 15).		
1747	118	Orange	36	6	B	U	
<b>1874-5.</b>							
<b>THREE CENTS, RED</b> (PP. 57-58).			<b>ONE DIE</b> (P. 28).		<b>THREE KNIVES</b> (PP. 14-15).		
1748	119	White	31	1	B	S	
1749	119	White	32	2	B	S	
1750	119	White	29	7	B	S	
1751	119	Amber	29	7	B	S	
1752	119	Amber	29	7	B	S	Dark Rose
1753	119	Amber, 3d qual.	32	2	B	S	
<b>1875.</b>							
<b>THREE CENTS, RED</b> (PP. 57-58).			<b>ONE DIE</b> (P. 28).		<b>FOUR KNIVES</b> (PP. 14-15).		
1754	119	Cream	32	2	B	S	
1755	119	Cream	34	3	B	S	Issued 1874
1756	119	Cream	35	3	B	S	
1757	119	Cream	29	7	B	S	
1758	119	Blue	32	2	B	S	After July, 1875
1759	119	Blue	35	3	B	S	
<b>1875.</b>							
<b>SIX CENTS, RED</b> (PP. 57-58).			<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 14).		
1760	120	White	29	7	B	S	
1761	120	White	30	8	B	S	
1762	120	Amber	29	7	B	S	
1763	120	Amber	30	8	B	S	
1764	120	Cream	30	8	B	S	
<b>1875.</b>							
<b>TEN CENTS, RED</b> (PP. 57-58).			<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 14).		
1765	121	White	29	7	B	S	
1766	121	Amber	29	7	B	S	
<b>1875.</b>							
<b>TWELVE CENTS, RED</b> (PP. 57-58).			<b>ONE DIE</b> (P. 29).		<b>TWO KNIVES</b> (P. 14).		
1767	122	White	29	7	B	S	
1768	122	White	30	8	B	S	
1769	122	Amber	29	7	B	S	
1770	122	Amber	30	8	B	S	
<b>1875.</b>							
<b>FIFTEEN CENTS, RED</b> (PP. 57-58).			<b>ONE DIE</b> (P. 29).		<b>TWO KNIVES</b> (P. 14).		
1771	123	White	29	7	B	S	
1772	123	White	30	8	B	S	
1773	123	Amber	29	7	B	S	
1774	123	Amber	30	8	B	S	

No	Die	Paper	Knife	Size	Wmk	Gum	Remarks
<b>1875.</b>		<b>THIRTY CENTS, RED</b> (PP. 57-58).		<b>ONE DIE</b> (P. 29).		<b>TWO KNIVES</b> (P. 14).	
1775	124	White	29	7	B	S	
1776	124	White	30	8	B	S	
1777	124	Amber	29	7	B	S	
1778	124	Amber	30	8	B	S	
<b>1876.</b>		<b>ONE CENT, RED</b> (PP. 57-58).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (PP. 14-15).	
1779	117	White	32	2	B	R	
1780	117	White	35	3	B	R	Specimen
1781	117	Amber	32	2	B	R	Specimen
1782	117	Amber	35	3	B	R	Specimen
<b>1876.</b>		<b>TWO CENTS, RED</b> (PP. 57-58).		<b>ONE DIE</b> (P. 28).		<b>FIVE KNIVES</b> (PP. 14-15).	
1783	118	White	32	2	B	R	
1784	118	White	38	4 <sup>1</sup> / <sub>2</sub>	B	R	Specimen
1785	118	White	39	4 <sup>1</sup> / <sub>2</sub>	B	R	Specimen
1786	118	Amber	32	2	B	R	
1787	118	Amber	35	3	B	R	Specimen
1788	118	Orange	37	6	B	U	
<b>1876.</b>		<b>THREE CENTS, RED</b> (PP. 57-58).		<b>ONE DIE</b> (P. 28).		<b>FOUR KNIVES</b> (PP. 14-15).	
1789	119	White	32	2	B	R	
1790	119	White	35	3	B	R	
1791	119	White	37	5	B	R	
1792	119	White	29	7	B	R	Specimen
1793	119	Amber	32	2	B	R	
1794	119	Amber	35	3	B	R	
1795	119	Amber	37	5	B	R	
1796	119	Amber	29	7	B	R	Specimen
1797	119	Amber, 3d qual.	37	5	B	R	
1798	119	Cream	35	3	B	R	
1799	119	Cream	37	5	B	R	
1800	119	Blue	32	2	B	R	Specimen
1801	119	Blue	35	3	B	R	
1802	119	Blue	37	5	B	R	
<b>1876.</b>		<b>SIX CENTS, RED</b> (PP. 57-58).		<b>ONE DIE</b> (P. 28).		<b>THREE KNIVES</b> (PP. 14-15).	
1803	120	White	35	3	B	R	
1804	120	White	37	5	B	R	
1805	120	Amber	35	3	B	R	
1806	120	Amber	37	5	B	R	
1807	120	Amber	29	7	B	R	Specimen
1808	120	Amber, 3d qual.	35	3	B	R	
1809	120	Amber, 3d qual.	37	5	B	R	
1810	120	Cream	35	3	B	R	
1811	120	Cream	37	5	B	R	
<b>1876.</b>		<b>TEN CENTS, RED</b> (PP. 57-58).		<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 15).	
1812	121	White	35	3	B	R	
1813	121	Amber	35	3	B	R	





No.	Die	Paper	Knife	Size	Wmk	Gum	Remarks
<b>1876.</b>		<b>THREE CENTS, RED</b> (Pp. 57-58).			<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 15).
1814	119	White	35	3	C	R	
<b>1876.</b>		<b>SIX CENTS, RED</b> (Pp. 57-58).			<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 15).
1815	120	White	35	3	C	R	
<b>1878.</b>		<b>ONE CENT, RED</b> (P. 58).			<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 15).
1816	117	Amber	41	2	B	R	Specimen
<b>1878.</b>		<b>TWO CENTS, RED</b> (P. 58).			<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 15).
1817	118	White	43	4½	B	R	Specimen
<b>1878.</b>		<b>THREE CENTS, RED</b> (P. 58).			<b>ONE DIE</b> (P. 28).		<b>FOUR KNIVES</b> (Pp. 15-16).
1818	119	White	41	2	B	R	Specimen
1819	119	White	45	7	B	R	Specimen
1820	119	Amber	42	3	B	R	
1821	119	Amber	45	7	B	R	Specimen
1822	119	Amber, 3d qual.	42	3	B	R	
1823	119	Cream	41	2	B	R	
1824	119	Cream	45	7	B	R	
1825	119	Fawn	42	3	B	R	Specimen
1826	119	Blue	41	2	B	R	
1827	119	Blue	42	3	B	R	
1828	119	Blue	44	5	B	R	
<b>1878.</b>		<b>SIX CENTS, RED</b> (P. 58).			<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 16).
1829	120	White	45	7	B	R	
1830	120	Amber	45	7	B	R	Specimen
1831	120	Cream	45	7	B	R	
<b>1878.</b>		<b>TEN CENTS, RED</b> (P. 58).			<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 16).
1832	121	White	45	7	B	R	
<b>1878.</b>		<b>TWELVE CENTS, RED</b> (P. 58).			<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 16).
1833	122	White	45	7	B	R	
1834	122	Cream	45	7	B	R	
<b>1878.</b>		<b>FIFTEEN CENTS, RED</b> (P. 58).			<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 16).
1835	123	White	45	7	B	R	
1836	123	Cream	45	7	B	R	
<b>1878.</b>		<b>THIRTY CENTS, RED</b> (P. 58).			<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 16).
1837	124	White	45	7	B	R	
1838	124	Cream	45	7	B	R	

No.	Die	Paper	Knife	Size	W'ink	Gum	Remarks
<b>1879.</b>		<b>ONE CENT, ROSE</b> (P. 58).		<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 15).	
1839	117	White	42	3	E	R	Specimen
<b>1879.</b>		<b>TWO CENTS, RED</b> (P. 58).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 15).	
1840	118	White	43	4 <sup>1</sup> / <sub>2</sub>	E	R	Rose, Specimen
1841	118	Amber	42	3	E	R	
<b>1879.</b>		<b>THREE CENTS, RED</b> (P. 58).		<b>ONE DIE</b> (P. 28).		<b>FOUR KNIVES</b> (PP. 15-16).	
1842	119	White	40	1	E	R	
1843	119	White	41	2	E	R	
1844	119	White	42	3	E	R	
1845	119	White	45	7	E	R	
1846	119	Amber	42	3	E	R	Specimen
1847	119	Fawn	41	2	E	R	
1848	119	Fawn	42	3	E	R	
1849	119	Blue	42	3	E	R	
<b>1879.</b>		<b>SIX CENTS, RED</b> (P. 58).		<b>ONE DIE</b> (P. 28).		<b>THREE KNIVES</b> (PP. 15-16).	
1850	120	White	42	3	E	R	
1851	120	White	45	7	E	R	
1852	120	White	46	8	E	S	
1853	120	Amber	45	7	E	R	Specimen
<b>1879.</b>		<b>TEN CENTS, LAKE</b> (P. 58).		<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 16).	
1854	121	White	45	7	E	R	Specimen
<b>1879.</b>		<b>TWELVE CENTS, RED</b> (P. 58).		<b>ONE DIE</b> (P. 29).		<b>TWO KNIVES</b> (P. 16).	
1855	122	White	45	7	E	S	Specimen (Lake)
1856	122	White	46	8	E	S	Specimen
<b>1879.</b>		<b>THIRTY CENTS, LAKE</b> (P. 58).		<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 16).	
1857	124	White	46	8	E	S	Specimen
<b>1883.</b>		<b>TWO CENTS, RED</b> (P. 58).		<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 15).	
1858	118	Amber	41	2	F	R	
<b>1883.</b>		<b>THREE CENTS, RED</b> (P. 58).		<b>ONE DIE</b> (P. 28).		<b>TWO KNIVES</b> (P. 15).	
1859	119	White	42	3	F	R	
1860	119	White	42	3	F	R	(Dark Red)
1861	119	Fawn	41	2	F	R	
1862	119	Blue	42	3	F	R	
<b>1883.</b>		<b>SIX CENTS, RED</b> (P. 58).		<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 16).	
1863	120	White	45	7	F	R	
<b>1883.</b>		<b>TWELVE CENTS, RED</b> (P. 58).		<b>ONE DIE</b> (P. 29).		<b>ONE KNIFE</b> (P. 16).	
1864	122	White	45	7	F	R	





## NESBITT WRAPPERS.

No.	Die	Paper	Form	W'mk	Gum	Remarks
<b>1861, Oct.</b>						
		<b>ONE CENT, BLUE</b> (P. 59).			<b>TWO DIES</b> (P. 19).	<b>VARIOUS SIZES</b> (SEE P. 59).
1901	12	White	1	A4	S	Die var. (?)
1902	12	Coarse Buff	1	A	S	Die var. A
1903	12	Yellow Buff	1	A	S	Die var. A
1904	12	Yellow Buff	1	A4	S	Die var. D
1905	12	Salmon Buff	1	A	U	Die var. A
1906	12	Salmon Buff	1	A4	S	Die var. A
1907	12	Salmon Buff	1	A	S	Die var. D
1908	12	Salmon Buff	1	L	S	Die var. D
1909	12	Pale Buff	1	L	S	Die var. D
1910	12	Amber Buff	1	L	S	Die var. D
1911	12	Orange	1	A2	S	Die var. D
1912	12	Orange	1	A4	S	Die var. A
1913	12	Orange	1	L	S	Die var. D
1914	12	Orange	1	W	S	Die var. D
1915	13	Yellow Buff	1	A	S	Die var. A
1916	13	Yellow Buff	1	A	S	Die var. B
1917	13	Salmon Buff	1	A	S	Die var. B
1918	13	Pale Manila	1	A	U	Die var. B
1919	13	Dark Manila	1	A	S	Die var. B
<b>1863.</b>						
		<b>TWO CENTS, BLACK</b> (P. 59).			<b>ONE DIE</b> (P. 21).	<b>VARIOUS SIZES</b> (SEE P. 59).
1920	22	Manila	1	A4	S	Die var. A
1921	22	Manila	1	A4	S	Die var. C
<b>1864.</b>						
		<b>TWO CENTS, BLACK</b> (P. 59).			<b>TWO DIES</b> (PP. 21 22).	<b>VARIOUS SIZES</b> (SEE P. 59).
1922	24	Buff	1	A4	S	
1923	24	Buff	1	A6	S	
1924	24	Yellow Buff	1	A4	S	
1925	24	Dark Buff	1	A4	S	
1926	24	Amber	1	A	S	
1927	24	Amber	1	A	U	
1928	25	Buff	1	A	S	
1929	25	Manila	1	A4	S	
1930	25	Amber	1	A	S	
1931	25	Amber	1	A	U	

## READY WRAPPERS.

No	Die	Paper	Form	Wmk	Gum	Remarks
1870.		<b>ONE CENT, BLUE</b> (P. 59).		<b>ONE DIE</b> (P. 23).		<b>ONE KNIFE</b> (P. 59).
1932	34	Manila	2	B <sub>2</sub>	S	
1870.		<b>TWO CENTS, BROWN</b> (P. 59).		<b>ONE DIE</b> (P. 24).		<b>ONE KNIFE</b> (P. 59).
1933	35	Manila	2	B <sub>2</sub>	S	
1874.		<b>ONE CENT, BLUE</b> (P. 59).		<b>ONE DIE</b> (P. 24).		<b>ONE KNIFE</b> (P. 59).
1934	45	Manila	2	B	S	
1935	49	Manila	2	B	S	Dark
1936	49	Manila	2	B	S	Pale, July, 1875
1874.		<b>TWO CENTS, BROWN</b> (P. 59).		<b>THREE DIES</b> (PP. 25-26).		<b>ONE KNIFE</b> (P. 59).
1937	46	Manila	2	B	S	
1938	50	Manila	2	B	S	
1939	58	Manila	2	B	S	July, 1875
1875.		<b>TWO CENTS, VERMILION</b> (P. 59).		<b>THREE DIES</b> (PP. 25-26).		<b>ONE KNIFE</b> (P. 59).
1940	46	Manila	2	B	S	
1941	50	Manila	2	B	S	
1942	58	Manila	2	B	S	
1878.		<b>ONE CENT, BLUE</b> (P. 59).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 59).
1943	49	Manila	3	B	S	
1878.		<b>TWO CENTS, VERMILION</b> (P. 59).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 59).
1944	58	Manila	3	B	S	
1879.		<b>ONE CENT, BLUE</b> (P. 59).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 59).
1945	49	Manila	3	E	S	
1879.		<b>TWO CENTS, VERMILION</b> (P. 59).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 59).
1946	58	Manila	3	E	S	
1882.		<b>TWO CENTS, VERMILION</b> (P. 59).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 59).
1947	63	Manila	3	E	S	
1883.		<b>ONE CENT, BLUE</b> (P. 59).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 59).
1948	49	Manila	3	F	S	





No.	Die	Paper	Form	W'mk	Gum	Remarks
	<b>1883, Oct.</b>	<b>TWO CENTS, VERMILION</b> (P. 60).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 60).
1949	66	Manila	3	E	S	
	<b>1883, Nov.</b>	<b>TWO CENTS, VERMILION</b> (P. 60).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 60).
1950	68	Manila	3	E	S	
	<b>1884, May.</b>	<b>TWO CENTS, BROWN</b> (P. 60).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 60).
— 1951	68	Manila	3	F	S	
	<b>1884, June.</b>	<b>TWO CENTS, BROWN</b> (P. 60).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 60).
1952	69	Manila	3	F	S	
	<b>1884, June.</b>	<b>TWO CENTS, VERMILION</b> (P. 60).		<b>ONE DIE</b> (P. 26).		<b>ONE KNIFE</b> (P. 60).
1953	69	Manila	3	F	S	Doubtful
	<b>1884, July.</b>	<b>TWO CENTS, BROWN</b> (P. 60).		<b>ONE DIE</b> (P. 27).		<b>ONE KNIFE</b> (P. 60).
1954	70	Manila	3	F	S	
	<b>1884, July.</b>	<b>TWO CENTS, VERMILION</b> (P. 60).		<b>ONE DIE</b> (P. 27).		<b>ONE KNIFE</b> (P. 60).
1955	70	Manila	3	F	S	
	<b>1886, Oct.</b>	<b>ONE CENT, BLUE</b> (P. 60).		<b>ONE DIE</b> (P. 25).		<b>ONE KNIFE</b> (P. 60).
1956	49	Manila	4	G	S	141x240 mm.
	<b>1886, Oct.</b>	<b>TWO CENTS, BROWN</b> (P. 60).		<b>ONE DIE</b> (P. 27).		<b>ONE KNIFE</b> (P. 60).
1957	70	Manila	4	G	S	141x240 mm.
	<b>1887, Sept.</b>	<b>ONE CENT, BLUE</b> (P. 60).		<b>ONE DIE</b> (P. 27).		<b>ONE KNIFE</b> (P. 60).
1958	71	Manila	4	G	S	141x240 mm.
	<b>1887, Sept.</b>	<b>TWO CENTS, GREEN</b> (P. 60).		<b>ONE DIE</b> (P. 27).		<b>ONE KNIFE</b> (P. 60).
1959	72	Manila	4	G	S	141x240 mm.
	<b>1890, Oct.</b>	<b>ONE CENT, BLUE</b> (P. 52).		<b>ONE DIE</b> (P. 27).		<b>ONE KNIFE</b> (P. 52).
1960	71	Manila	4	H	S	140x267
1961	71	Manila	4	G	S	140x267
1962	71	Manila	4	J	S	140x267
	<b>1890, Oct.</b>	<b>TWO CENTS, BROWN</b> (P. 52).		<b>ONE DIE</b> (P. 27).		<b>ONE KNIFE</b> (P. 52).
1963	72	Manila	4	J	S	140x267

## REAY WAR DEPARTMENT WRAPPERS.

No.	Die	Paper	Form	W'mk	Gum	Remarks
1873.		<b>ONE CENT, VERMILION</b> (P. 50).		<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 59).
1985	108	Manila	2	B2	S	
1873.		<b>TWO CENTS, VERMILION</b> (P. 60).		<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 59).
1986	109	Manila	2	B2	S	

## PLIMPTON WAR DEPARTMENT WRAPPERS.

No	Die	Paper	Form	W'mk	Gum	Remarks
1875.		<b>ONE CENT, RED</b> (P. 60).		<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 59).
1987	117	Manila	2	B	S	
1875.		<b>TWO CENTS, RED</b> (P. 60).		<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 59).
1988	118	Manila	2	B	S	
1878.		<b>ONE CENT, RED</b> (P. 60).		<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 59).
1989	117	Manila	3	B	S	
1878.		<b>TWO CENTS, RED</b> (P. 60).		<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 59).
1990	118	Manila	3	B	S	Specimen.
1879.		<b>ONE CENT, RED</b> (P. 60).		<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 59).
1991	117	Manila	3	E	S	
1883.		<b>ONE CENT, RED</b> (P. 60).		<b>ONE DIE</b> (P. 28).		<b>ONE KNIFE</b> (P. 59).
1992	117	Manila	3	F	S	



3025. *Lophoceros* *capensis* *capensis*.

3026	-	31	12	5	right	B	ma
3027	-	41	20	5	left	B	

London, Dec. 1, 1924.

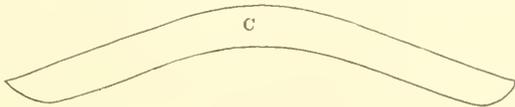
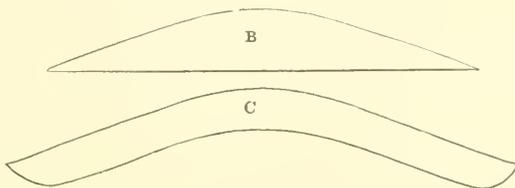
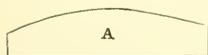
## LETTER-SHEET ENVELOPES.

No.	Die	Paper	Size	W'mk	Gum	Remarks
<b>1861.</b>		<b>THREE CENTS, RED</b> (P. 60).		<b>TWO DIES</b> (PP. 19-20)		<b>THREE KNIVES</b> (P. 60).
2001	15	Blue	Note	A 7	S	
2002	15	Blue	Letter	A 7	S	
<b>1886. AUGUST.</b>		<b>TWO CENTS, GREEN</b> (P. 61).		<b>ONE DIE</b> (P. 61)		<b>ONE KNIFE</b> (P. 61).
		<b>WHITE PAPER.</b>		<b>NO WATERMARK.</b>		
	Perf. across top	Perf. at sides	Perf. on flap	Guide perf.	Gum	Remarks
2003	83	96	6	Both Sides	A	} Perforations at sides continuous
2004	41	96	6	Right Side	A	
2005 ?	41	96	6	Left Side	A	
2006	33	70	4	Right Side	B	
2007	33	70	4	Left Side	B	
2008	41	90	5	Right Side	A	
2009	41	90	5	Right Side	B	
2010	41	90	5	Right Side	C	
2011	41	90	5	Left Side	A	
2012	41	90	5	Left Side	B	
2013	41	90	5	Left Side	C	
<b>1887. AUGUST.</b>		<b>WHITE PAPER.</b>		<b>WATERMARK. I.</b>		
2014	41	90	5	Right Side	B	Series 1
2015	41	90	5	Left Side	B	Series 1
2016	41	90	5	Right Side	B	Series 2
2017	41	90	5	Left Side	B	Series 2
2018	41	90	5	Right Side	B	Series 3
2019	41	90	5	Left Side	B	Series 3
2020	41	90	5	Right Side	B	Series 4
2021	41	90	5	Left Side	B	Series 4
2022	41	90	5	Right Side	B	Series 5
2023	41	90	5	Left Side	B	Series 5
2024	41	90	5	Right Side	B	Series 6
2025	41	90	5	Left Side	B	Series 6

NOTE.—We give illustrations below of the three styles of gum found on the letter-sheets. At times the gum barely touches the tip or is missing altogether.

The column headed "Guide perf." refers to the position of the two or three perforations near the middle of the sheet, showing where to fold it.

We are indebted to Mr. A. R. ROGERS for much valuable assistance in compiling the list, as well as for the illustrations below.





TABULATED LIST OF NESBITT ENVELOPES.

Date.	1853-60.										1861-64.										1864-70.																			
	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	6	7	8	9	10
Knife 11, Amber, A																				99																				
" 11, Amber, A																																								
" 11, Orange, A																																								
" 12, White, A											55																													
" 12, White, L																																								
" 12, Buff, A																																								
" 12, Buff, A																																								
" 12, Buff, L																																								
" 12, Amber, A																																								
" 12, Amber, A																																								
" 12, Orange, L																																								
" 3, White, A																																								
" 3, White, L											23																													
" 3, Buff, A																																								
" 3, Buff, L																																								
" 13, Buff, L																																								
" 13, Amber, A																																								
" 14, Buff, L																																								
" 14, Amber, A																																								
" 16, White, A																																								
" 16, Buff, A																																								
" 16, Buff, A																																								
" 16, Amber, A																																								
" 16, Amber, A																																								
" 15, Buff, A																																								
" 15, Buff, L																																								
" 15, Amber, A																																								
" Odd Buff, L																																								
" Odd Buff, L																																								

ENVELOPES MARKED \* ARE UNGUMMED.

SIZE III.

SIZE V.

SIZE VII.

SIZE VIII.



TABULATED LIST OF REAY ENVELOPES.

Date.	1870.										1871.	
	1 Cent.	2 Cents.	3 Cents.	6 Cents.	10 Cents.	12 Cents.	15 Cents.	24 Cents.	30 Cents.	90 Cents.	7 Cents.	44
Knife 25, White.....	34	35	36	37	38	39	40	41	42	43		
" 25, Amber.....			209, .....	246, .....	269, .....							
" 25, Amber, 3d.....			216, .....	253, .....	273, .....							
" 25, Cream.....			226, .....									
" 25, Orange.....			236, .....									
" 9, White.....			194, .....									
" 9, Amber.....			211, .....									
" 9, Cream.....			232, .....									
" 26, White.....			201, .....									
" 26, Amber.....			217, .....									
" 26, Orange.....		184										
" 27, White.....			202, 203 1/2,	247, .....								
" 27, Amber.....			218, 219 1/2,	254, .....								
" 27, Amber, 3d.....			227, .....	259, .....								
" 27, Cream.....			237, 238	262, .....								
" 27, Cream.....				239 1/2,								
" 27, Orange.....		185*										
" 28, White.....			204, .....									
" 28, Amber.....			220, .....									
" 28, Cream.....			249, .....									
" 29, White.....			205, .....	248, .....	274, .....	279, .....	284, .....	289, .....	294, .....	296, .....		
" 29, Amber.....				255, .....	276, .....	281, .....	286, .....	291, .....	296, .....	297, .....		
" 29, Cream.....			241, .....	263, .....	277, .....	282, .....	287, .....	292, .....	297, .....	298, .....		
" 29, Var. White.....			206, .....									
" 29, Var. Cream.....			242, .....	264, .....								
" 30, White.....				249, .....	275, .....	280, .....	285, .....	290, .....	295, .....	298, .....		
" 30, Cream.....				263, .....	278, .....	283, .....	288, .....	293, .....	298, .....	299, .....		

ENVELOPES MARKED § ARE "BLUE LINED." THOSE MARKED \* ARE UNGUMMED.

SIZES III AND IV. SIZES V AND VI. SIZES VII. S. VII. SIZE VIII.













TABULATED LIST OF PLIMPTON ENVELOPES. (Dies 45 to 65.)

Value.		3		6		12		15		24		30		10		5		90			
Die.		S	R	S	R	S	R	S	R	S	R	S	R	S	R	S	R	S	R		
Gum.		Value.																			
		Die.																			
		Gum.																			
Knife 29, White,	B.	47	51	392	411	417	423	429	457	485	517	545	573	601	629	657	685	713	741	769	
" 29, White,	C.			558																	
" 29, Amber,	B.			398	413	410	425	431	454	482	510	538	566	594	622	650	678	706	734	762	
" 29, Cream,	B.	337	381	406	415	421	427	433	458	486	514	542	570	598	626	654	682	710	738	766	
" 29, Cream,	B.									463											
" 29, Fawn,	B.			383																	
" 45, White,	B.									616	617										
" 45, White,	E.			667						675	676										
" 45, White,	F.			751						1056	1027										
" 45, White,	G.									1171	1169										
" 45, White,	G.																				
" 45, Amber,	B.			583	614					618	619										
" 45, Amber,	E.			639	671					679											
" 45, Amber,	F.									753	921										
" 45, Amber,	G.																				
" 45, Amber,	G.									1057	1034										
" 45, Cream,	G.									1173	1170										
" 45, Fawn,	B.			588	589	615															
" 45, Fawn,	B.			594																	
" 45, Fawn,	E.			645	646	673				604	605										
" 45, Fawn,	E.																				
" 45, Fawn,	F.			743																	
" 45, Orient. Buff. F.	F.									943											
" 45, Orient. Buff. G.	F.									1059	1040										
" 45, Orient. Buff. G.	F.									1177											
" 45, Blue,	G.									1061	1045										
" 45, Blue,	G.									1180											
" 45, Manila,	G.									1063	1050										
" 45, Manila,	G.									1182											
" 45, Am. Man. G.	G.									1065	1055										
" 45, Am. Man. G.	G.									1184											

SIZE VIII.

SIZE VIII.



TABULATED LIST OF PLIMPTON ENVELOPES. (Dies 66 to 74.)

Value.	2		4		2		2		2		1		1		2		2		4	
	Ver.	Br.	Gr.	Ver.	Br.	Gr.	Brown.	Vermillion.	Ver.	Brown.	Blue.	Blue.	Blue.	Blue.	Gr.	Green.	Green.	Car.	Blue	
Knife 12, Blue.	766	R	R	705	R	R														
" 42, Blue.	780	G		813	31	849		873	836							1129				
" 42, Blue.		J														1098	1128			
" 42, Blue.		G														1234				
" 42, Manila.		J							988						1100	1135				
" 42, Manila.		J													1242					
" 42, Amber Manila, G.		G							944						1101	1141				
" 42, Amber Manila, J.		J													1250					
" 42, Manila.		G													1081					
" 42, Manila.		J													1200					
" 43, White.	785	E																		
" 43, White.	796	F						861		887	900									
" 43, White.		F								896										
" 43, White.		G																		
" 43, White.		J																		
" 43, Amber.	771	F																		
" 43, Amber.		F						865		859	908									
" 43, Amber.		G																		
" 43, Amber.		J																		
" 43, Amber, 3d.	773	F																		
" 43, Fawn.	779	F																		
" 43, Orient, Buff.		F						869		913										
" 43, Orient, Buff.		F																		
" 43, Orient, Buff.		G																		
" 43, Orient, Buff.		J																		
" 43, Blue.	761	E																		
" 43, Blue.	781	F																		
" 43, Blue.		F						874		918										
" 43, Blue.		G																		
" 43, Blue.		J																		
" 43, Manila.		G																		
" 43, Manila.		J																		
" 43, Amber Manila, G.		G																		
" 43, Amber Manila, J.		J																		

SIZE III.

IV.

SIZE IV 1/2.

TABULATED LIST OF PLIMPTON ENVELOPES. (Dies 66 to 74.)

Value.	2		4		2		2		2		1		1		2		2		4		5	
	Ver.	Br.	Gr.	Ver.	Br.	Ver.	Br.	Brown.	Vermilion.	Ver.	Br.	Blue.	Blue.	Blue.	Green.	Green.	Green.	Green.	Green.	Car.	Blue.	Blue.
Knife, 44, White,	66	66	67	68	68	69	69	69	69	69 B	70	71 A	71 B	72 A	72 B	72 C	73	74				
" 44, White,	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R
" 44, White,	707	783	785	802	820	838		862	881		901											
" 44, White,	F																					
" 44, White,	768										905											
" 44, White,	L										902											
" 44, White,	G		1000								905			1085	1091*	1093	1110			1147	1164	
" 44, White,	J											1196										
" 44, Amber,	F	772	780	806	824	842		866	882		909			1086	1095				1117	1150	1166	
" 44, Amber,	G		1002								912											
" 44, Amber,	J											1199										
" 44, Fawn,	F	777		810	828	846		870			892	914										
" 44, Oriental Buff,	F		939								934											
" 44, Oriental Buff,	G																					
" 44, Oriental Buff,	J																					
" 44, Blue,	F	762		797																		
" 44, Blue,	F	782	940	815	833	851		875			895	919										
" 44, Blue,	G																					
" 44, Blue,	J																					
" 44, Blue,	F																					
" 44, Blue,	G																					
" 44, Blue,	J																					
" 44, Manila,	F		1006																			
" 44, Manila,	G																					
" 44, Manila,	J																					
" 44, Amber Manila,	F		1010																			
" 44, Amber Manila,	G																					
" 44, Amber Manila,	J																					
" 44, Manila,	F																					
" 44, Manila,	G																					
" 44, Manila,	J																					
" 48, White,	F																					
" 48, White,	G																					
" 48, White,	J																					
" 49, White,	F																					
" 49, White,	G																					
" 51, White,	F																					
" 51, White,	G																					
" 51, White,	J																					

\* Gray stamp.

SIZE V.

VI.

X.

XI.

TA B U L A T E D L I S T O F P L I M P T O N E N V E L O P E S . ( D i e s 6 6 t o 7 4 . )

Value.	2		4		2		2		2		1		2		2		4	
	Ver.	Br.	Gr.	Ver.	Br.	Brown.	Vermilion.	Ver.	Brown.	Blue.	Gr.	Green.	Green.	Green.	Green.	Car.	Blue	
Die.	66	66	67	68	68	69	69	69	70	71	71	72	72	72	73	74		
Gum.	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	
Knife 50, White,									928									
" 50 White,			1001						966					1111		1148		
" 50 White,														1212				
" 50 Amber,									930									
" 50 Amber,			1003						973					1118		1151		
" 50 Oriental Buff,									935					1221				
" 50 Oriental Buff,									979					1125		1153		
" 50 Oriental Buff,			1004											1220		1260		
" 50 Blue,									937									
" 50 Blue,			1005						985					1132		1154		
" 50 Blue,														1237		1267		
" 50 Manila,			1007						991					1138		1156		
" 50 Manila,														1245				
" 50 Amber Manila,									997					1144		1160		
" 50 Amber Manila,			1011											1254				
" 54, White,														1211				
" 54, Amber,														1220				
" 54, Amber Manila,														1253				
" 52, White,														1214		1260		
" 52, Amber,														1223		1264		
" 52, Oriental Buff,														1231				
" 52, Blue,														1239				
" 52, Manila,														1247				
" 52, Amber Manila,														1256				
" 53, White,														1215				
" 53, Amber,														1224				
" 53, Oriental Buff,														1232				
" 53, Blue,														1240				
" 53, Manila,														1248				
" 53, Amber Manila,														1269				

SIZE IX.

SIZE II.

TABULATED LIST OF PLIMPTON ENVELOPES. (Dies 66 to 74.)

Value.		Ver. Grn.		Ver. Bro.		Ver. R.		Ver. 68		Ver. 69		Ver. 70		Ver. Bro.		Grn. Car.	
Color.		66		67		68		68		69		70		70		72c 73	
Die.		R		R		R		R		R		R		R		S	
Gum.		R		R		R		R		R		R		R		S	
Knife 45, White,	F	786															
" 45, White,	G																
" 45, White,	J																
" 45, Amber,	F	790															
" 45, Amber,	G																
" 45, Amber,	J																
" 45, Fawn,	E	758															
" 45, Fawn,	F	778															
" 45, Oriental Buff,	G																
" 45, Oriental Buff,	J																
" 45, Blue,	F																
" 45, Blue,	G																
" 45, Blue,	J																
" 45, Manila,	G																
" 45, Manila,	J																
" 45, Amber Manila,	G																
" 45, Amber Manila,	J																

SIZE

SIZE

Value.

Color.

Die.

Gum.

Knife 46, White,

" 46, White,

" 46, White,

" 46, Amber,

" 46, Amber,

" 46, Amber,

" 46, Fawn,

" 46, Fawn,

" 46, Oriental Buff,

" 46, Oriental Buff,

" 46, Blue,

" 46, Blue,

" 46, Manila,

" 46, Manila,

" 46, Amber Manila,

" 46, Amber Manila,

4 Grn. Bro.

4 Grn. Car.

4 Ver. 70

4 Ver. 72c

4 Ver. 73

4 S

4 S

4 S

4 S

4 S

4 S

4 S

4 S

4 S

4 S

4 S

4 S

4 S

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4 S

4 S

4 S

TABULATED LIST OF OFFICIAL ENVELOPES.

POST OFFICE DEPT.				REAY.				PLIMPTON.				POST OFFICE DEPT.				REAY.				PLIMPTON.																			
Value.				Seal.				Value.				Seal.				Value.				Seal.																			
Die.				Die.				Die.				Die.				Die.				Die.																			
Gum.				Gum.				Gum.				Gum.				Gum.				Gum.																			
2	3	6	101	102	103	106	107	2	3	6	101	102	103	106	107	2	3	6	101	102	103	106	107	2	3	6	101	102	103	106	107								
SIZE III.																																							
Knife 23.	Canary.	B.	1505																																				
"	24.	Canary.	B.	1501	1500	1511																																	
"	25.	Canary.	B.	1502	1507																																		
"	33.	Canary.	B.			1521																																	
"	34.	Canary.	B.			1515	1522																																
"	35.	Canary.	B.			1516	1534	1523	1537																														
"	35.	Canary.	D.			1547		1549																															
"	35.	Blue.	B.					1529*	1543*																														
"	35.	Blue.	B.						1542																														
"	35.	Blue.	D.																																				
"	42.	Canary.	B.			1555		1562																															
"	42.	Canary.	E.			1578		1580																															
"	42.	Canary, 3d.	B.					1569																															
"	42.	White.	D.																																				
"	27.	Canary.	B.	1503	1508	1512																																	
"	36.	Canary.	B.			1517		1524																															
"	37.	Canary.	B.			1518	1535	1525	1538																														
"	37.	Canary.	D.			1548		1550	1553																														
"	37.	Canary, 3d.	D.					1551																															
"	37.	White.	B.			1536		1539																															
"	37.	Amber.	B.					1540																															
"	37.	Amber.	L.					1541																															
"	37.	Amber.	D.					1552																															
"	37.	Amber, 3d.	B.					1617																															
"	37.	Amber, 3d.	D.					1616*																															
"	37.	Amber, 3d.	L.					1611*																															
"	37.	Blue.	B.					1536*	1544*																														
"	44.	Canary.	B.			1556		1563																															
"	44.	Canary.	E.			1579		1581																															
SIZE VII.																																							



TABULATED LIST OF OFFICIAL ENVELOPES.

WAR DEPARTMENT.

PLUMPTON.

Value.	1		2		3		6		10	
	R	S	R	S	R	S	R	S	R	S
Knife 31, White B.	117	118	119	120	121					
40, White E.			1748	1842						
32, White B.	1779	1783	1719	1789						
32, Amber B.	1751	1786	1793							
32, Amber, 3d, B.			1753							
32, Cream B.			1754							
32, Blue B.			1758	1866						
41, White B.			1818							
41, White E.			1843							
41, Amber B.	1816									
41, Amber F.			1858							
41, Cream B.			1847							
41, Fawn F.			1861	1801						
41, Blue B.			1826							
41, Cream B.			1755							
34, Cream B.			1790	1803	1812					
35, White B.	1780		1814	1815						
35, White C.			1787	1794	1805	1813				
35, Amber B.	1782		1808							
35, Amber, 3d, B.			1750	1798	1810					
35, Cream B.			1759	1801						
42, White E.	1839		1841	1859						
42, White F.			1859							
42, White F.			1860							
42, Amber B.			1820							
42, Amber E.			1841	1846						
42, Amber 3d, B.			1822							
42, Fawn B.			1825							
42, Fawn E.			1848							
42, Blue B.			1827							
42, Blue E.			1849							
42, Blue F.			1862							

SIZE III.

SIZE II.

SIZE I.

Value.	1		2		3		6		10		12		15		30	
	R	U	R	S	R	S	R	S	R	S	R	S	R	S	R	S
Knife 38, White B.	117	118	119	120	121	122	123	124								
39, White B.			1754													
43, White B.			1817													
43, White E.			1840													
37, White B.			1791	1804												
37, Amber B.			1795	1806												
37, Amber 3d, B.			1797	1809												
37, Cream B.			1799	1811												
37, Blue B.			1802													
44, Blue B.			1828													
36, Orange B.			1747													
37, Orange B.			1788													
29, White B.			1750	1760	1807	1765	1767	1771	1775							
29, Amber B.			1751	1799	1762	1766	1769	1773	1777							
29, Cream B.			1752													
29, Amber B.			1757													
45, White B.			1819	1829	1832	1833	1835	1837								
45, White E.			1845	1851	1854	1855	1858	1859								
45, White F.			1863													
45, Amber B.			1821	1830												
45, Amber E.			1853													
45, Cream B.			1854	1851	1854	1855	1858	1859								
30, White B.			1761	1763	1768	1772	1776	1778								
30, Amber B.			1763	1770	1770	1774	1778	1778								
30, Cream B.			1764	1764	1764	1764	1764	1764								
40, White E.			1852	1856	1856	1856	1856	1857								

SIZE IV.

SIZE V.

SIZE VI.

SIZE VII.

SIZE VIII.

There are no Envelopes of these sizes known with Dies 122, 123, 124.







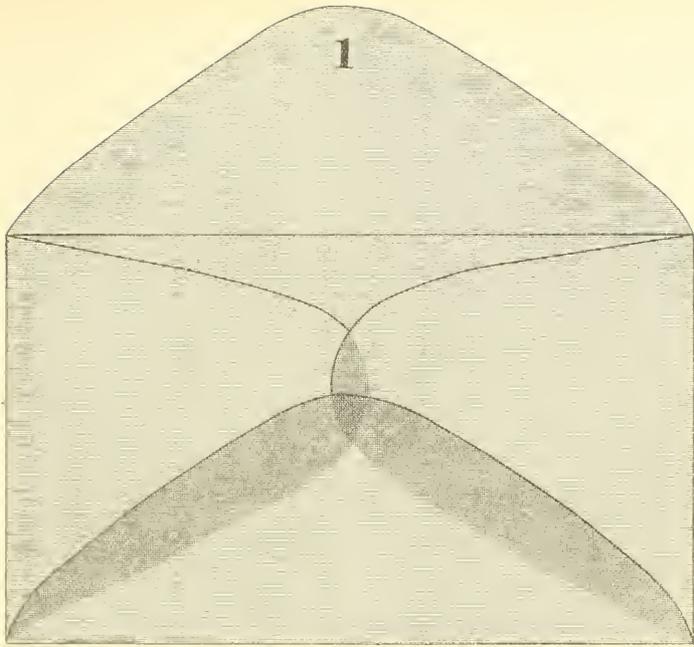


## ERRATA.

<sup>TALB</sup>

26. Under Die 65 change "Die 61" to "Die 60."
27. Under Die 69b change "below" to "above."
32. In line 21 from bottom change "1891" to "1861."
43. In line 7 from bottom change "52" to "32."
46. In line 1 from top change "white" to "amber."
54. In line 7 from bottom change "102" to "104."
57. In table, 1st line, change 5000 to blank and in total 5,345 to 345 under 10 cents.
57. In table, 1st line, change blank to 5000 and in total 825 to 5,825 under 12 cents.
58. In line 9 from bottom change "cream" to "fawn."
59. In line 7 from bottom change "50" to "58."
68. No. 240 change to Size "5."
89. No. 1105 change "W" to "S" under gum.
90. No. 1169 add the size "7." No. 1170 add the size "7."
91. Nos. 1193 to 1203 are "Die Var. B." Nos. 1204 to 1257 are "Die Var. C."
95. No. 1557 change "R" to "S" under gum.
104. Insert "Plimpton Wrappers," between Nos. 1933 and 1934.
108. Two cents, Knife 11, Die 25, No. 122 is not white paper but identical with No. 123—"gummed."
110. No. 171, first column, should have \*
111. No. 184, second column should have \*
111. No. 268, in fourth column, last line, change to "265."
123. Two cents, Knife 46, Die 70, No. 977, change to "987."

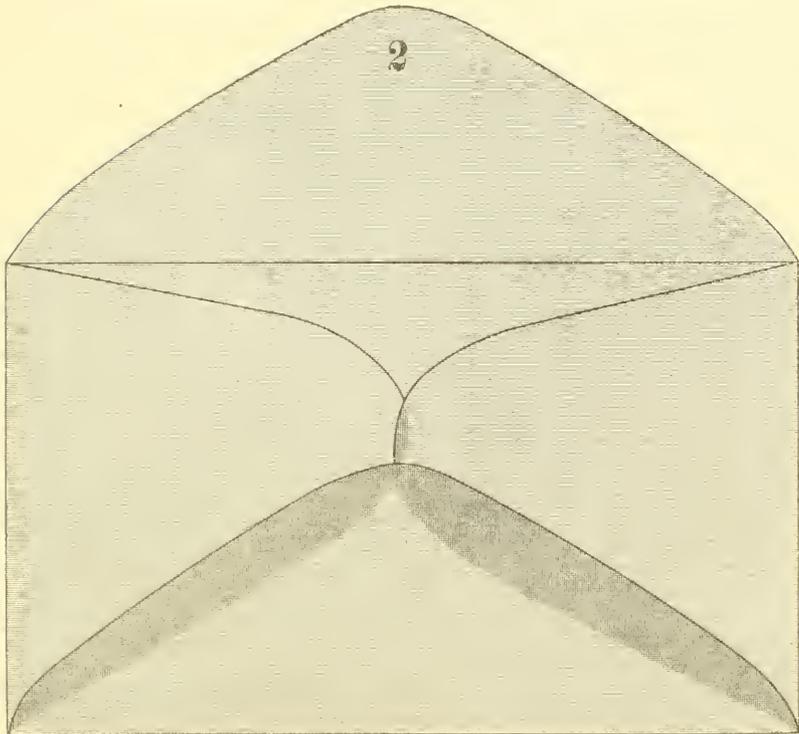




NESBITT.

NOTE.

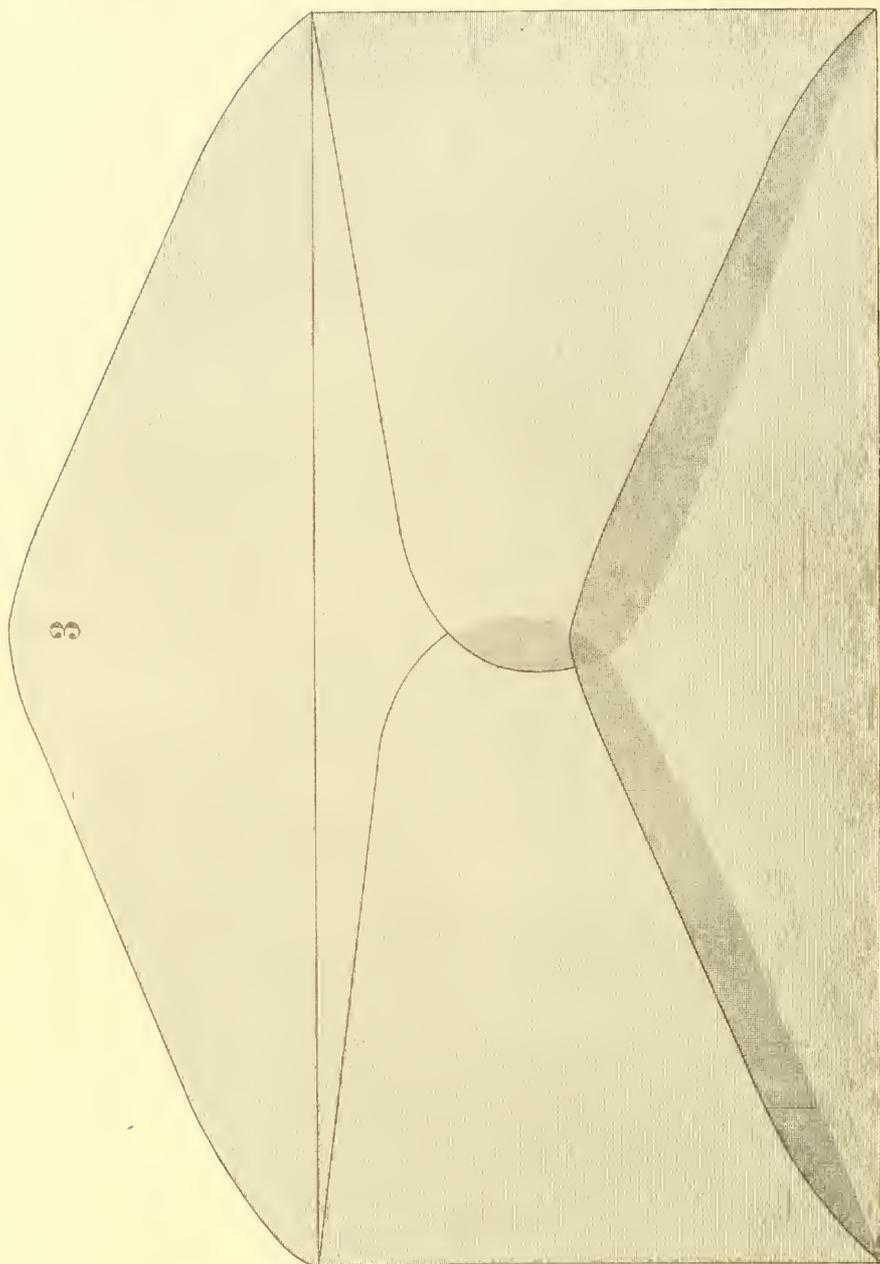
120x72 MM.



NESBITT.

FULL LETTER.

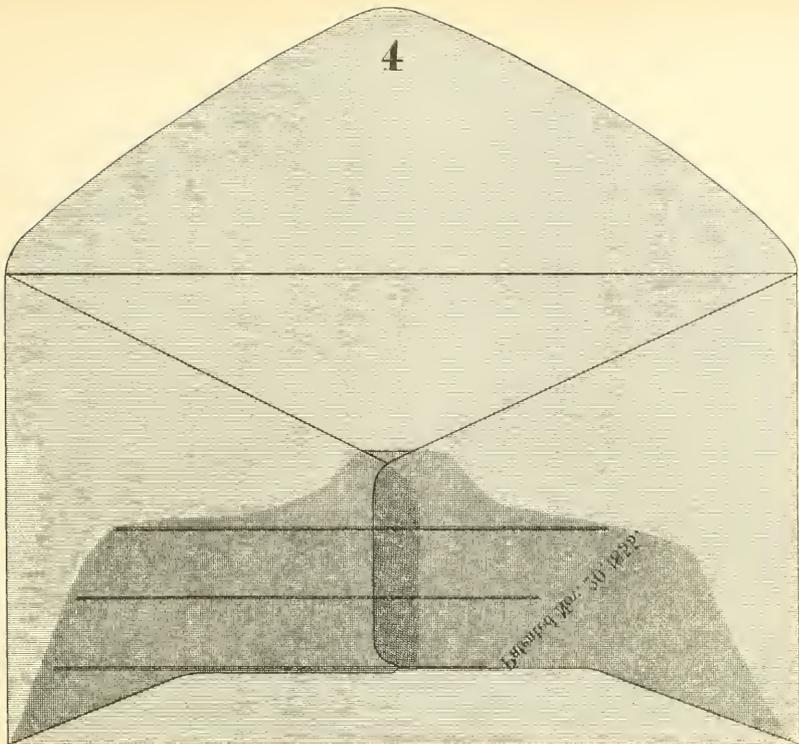
139x83 MM.



NESBITT.

OFFICIAL.

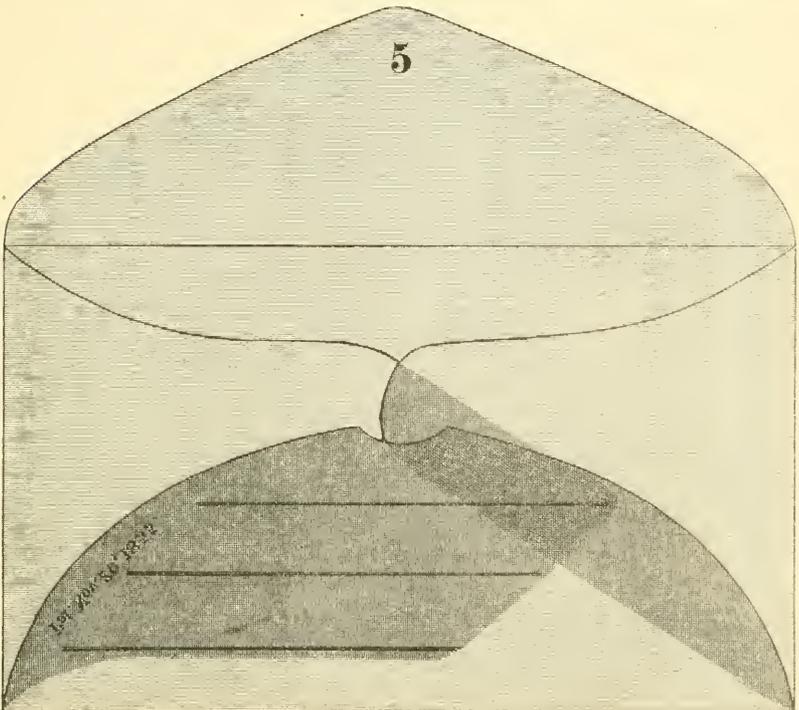
221x98 MM.



NESBITT.

FULL LETTER.

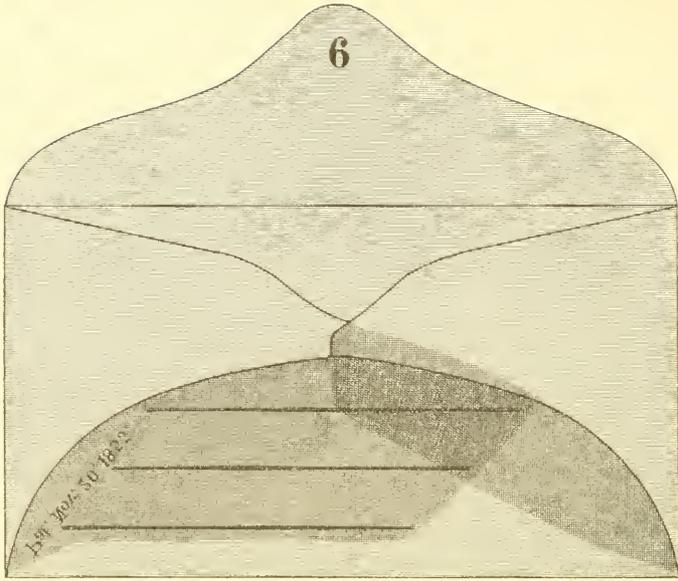
139x83 MM.



NESBITT.

FULL LETTER.

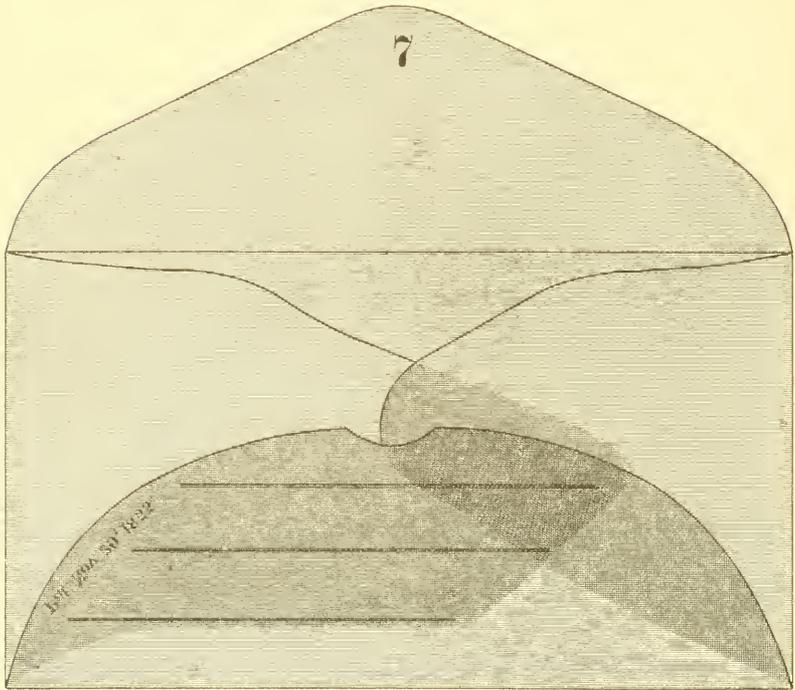
139x83 MM.



NESBITT.

LADIES' NOTE.

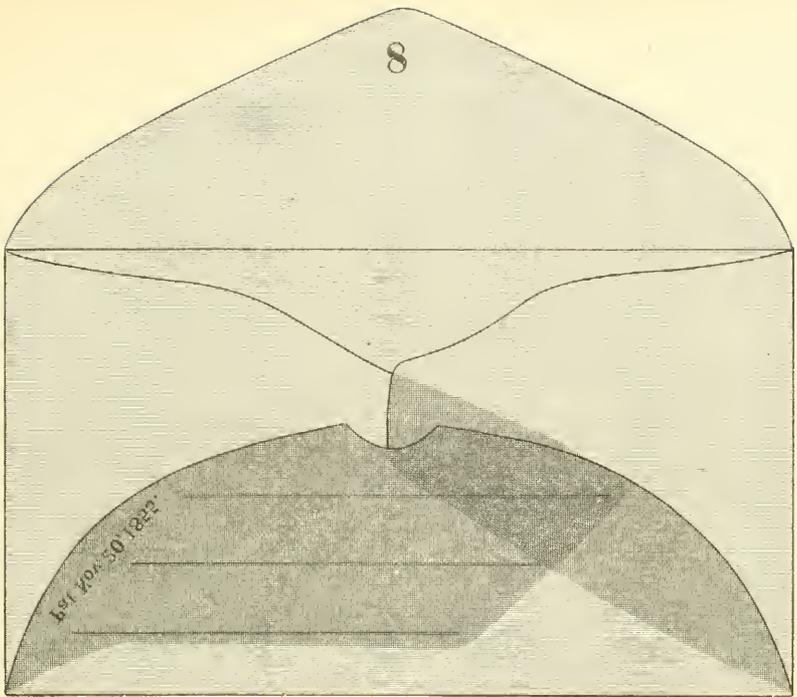
118x66 MM.



NESBITT.

ORDINARY LETTER.

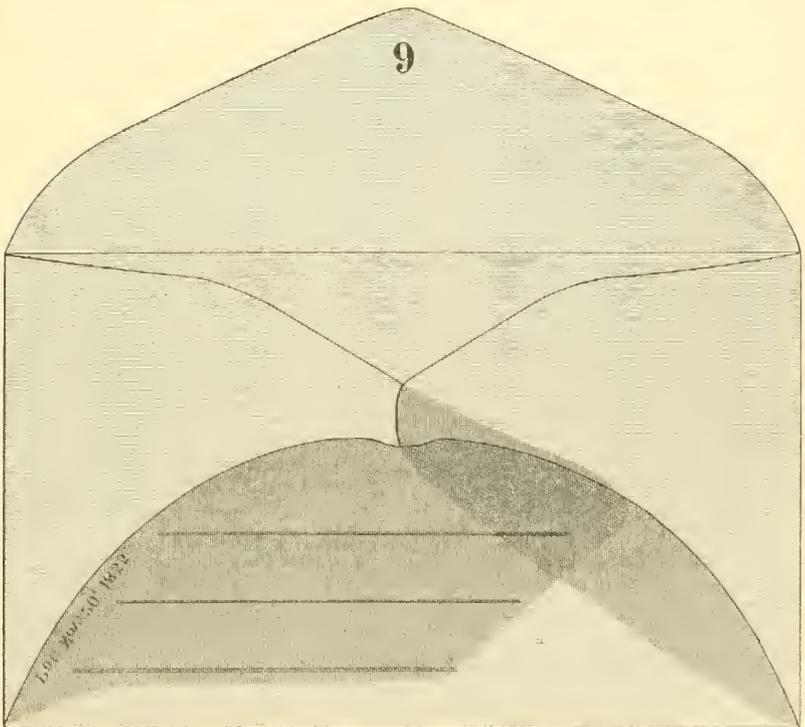
137x78 MM.



NESBITT.

ORDINARY LETTER.

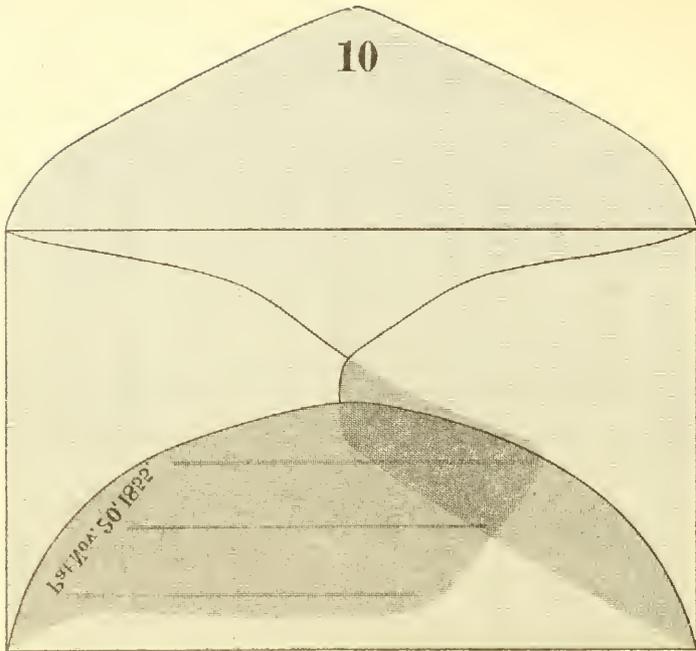
137x78 MM.



NESBITT, )  
REAY. )

FULL LETTER.

139x83 MM.

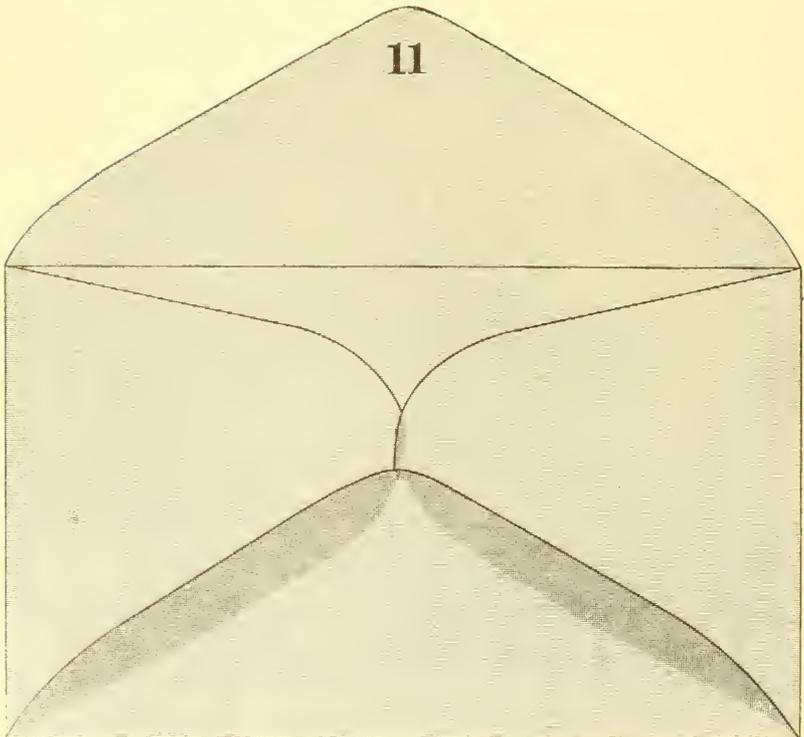


10

NESBITT.

NOTE.

120x72 MM.



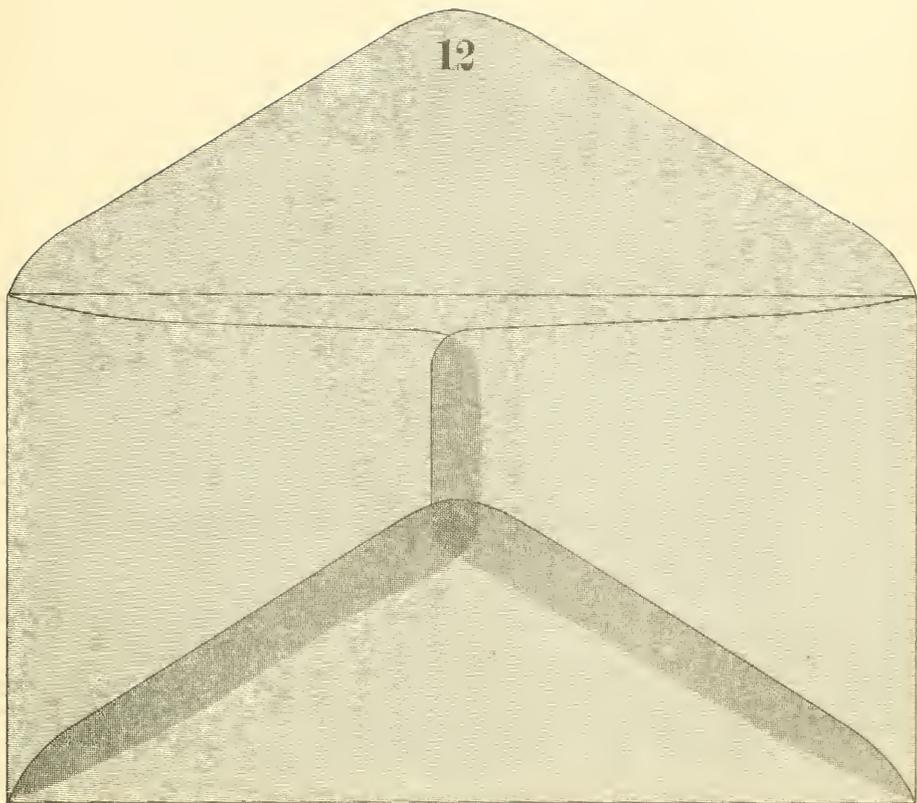
11

NESBITT.

FULL LETTER.

139x83 MM.

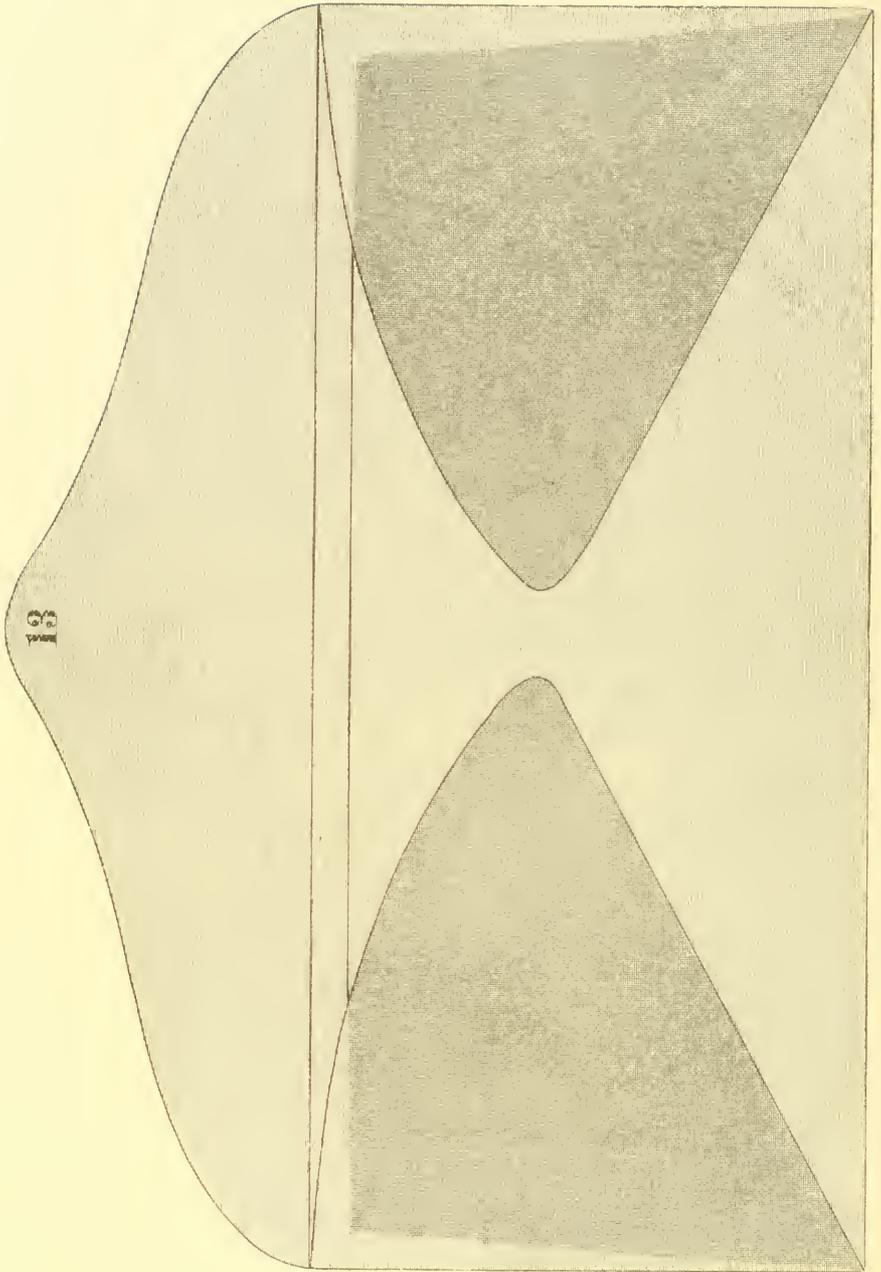
12



NESBITT.

EXTRA LETTER.

160x90 MM.

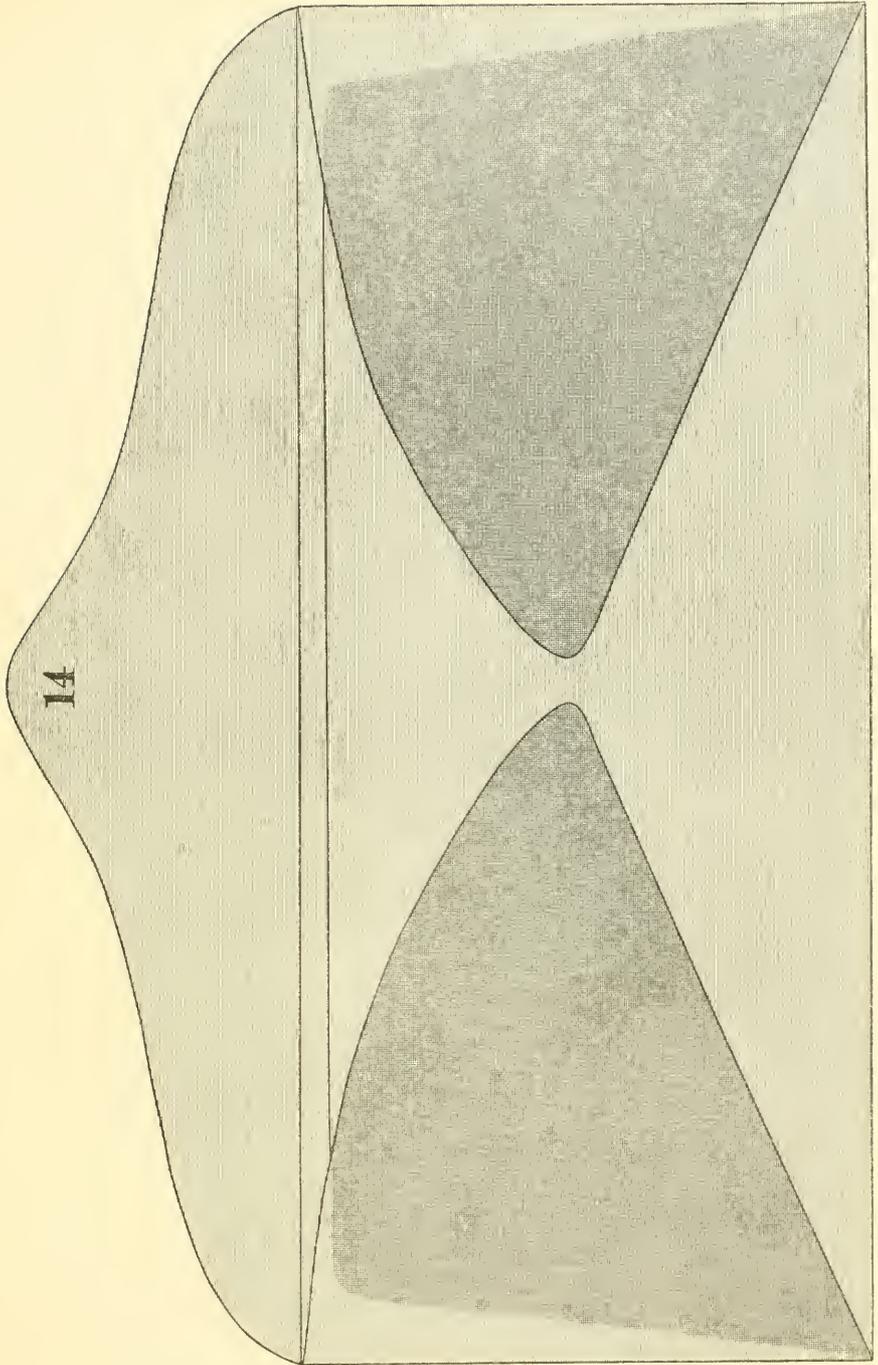


133

NESBITT.

OFFICIAL.

224x96 MM.

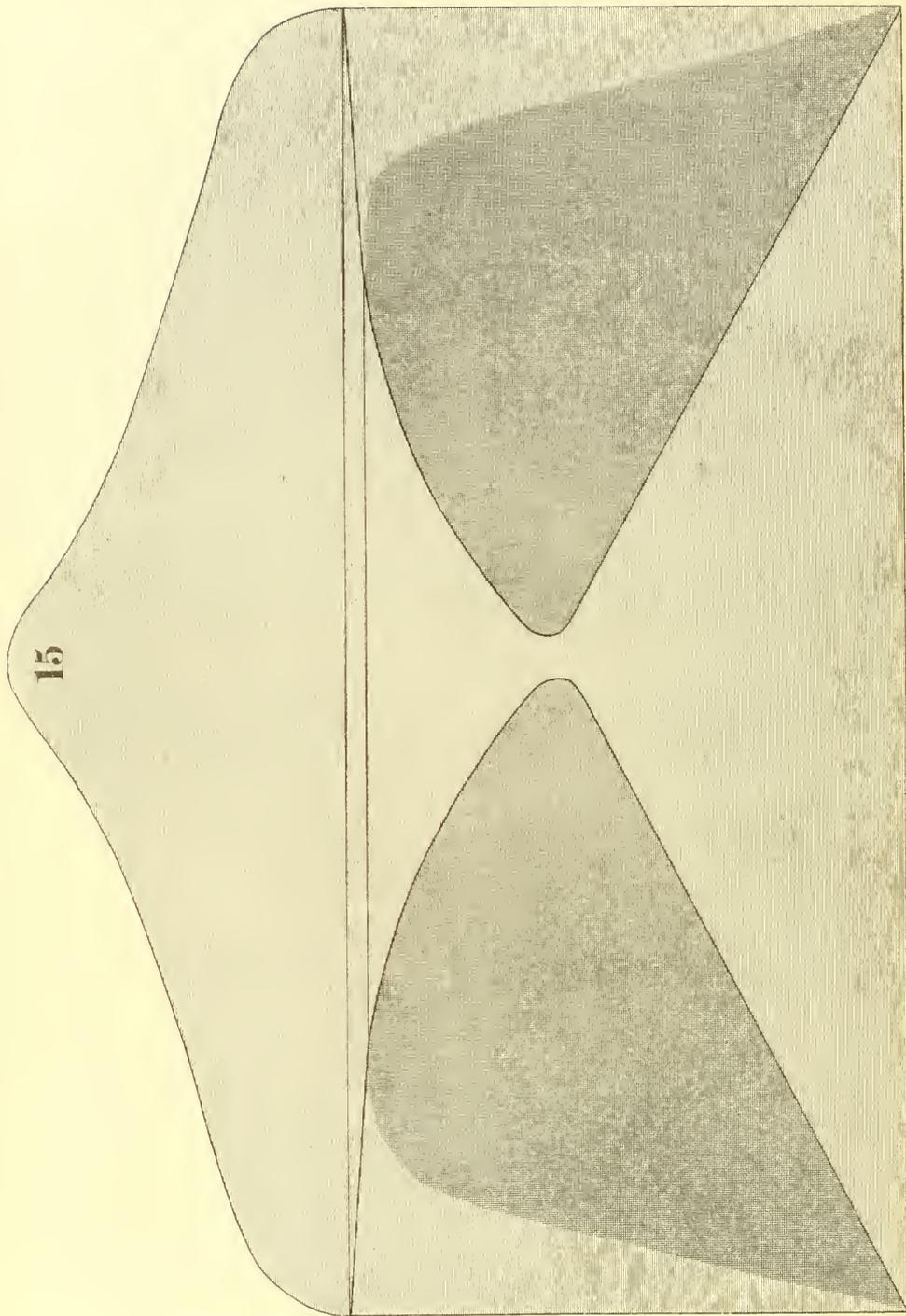


14

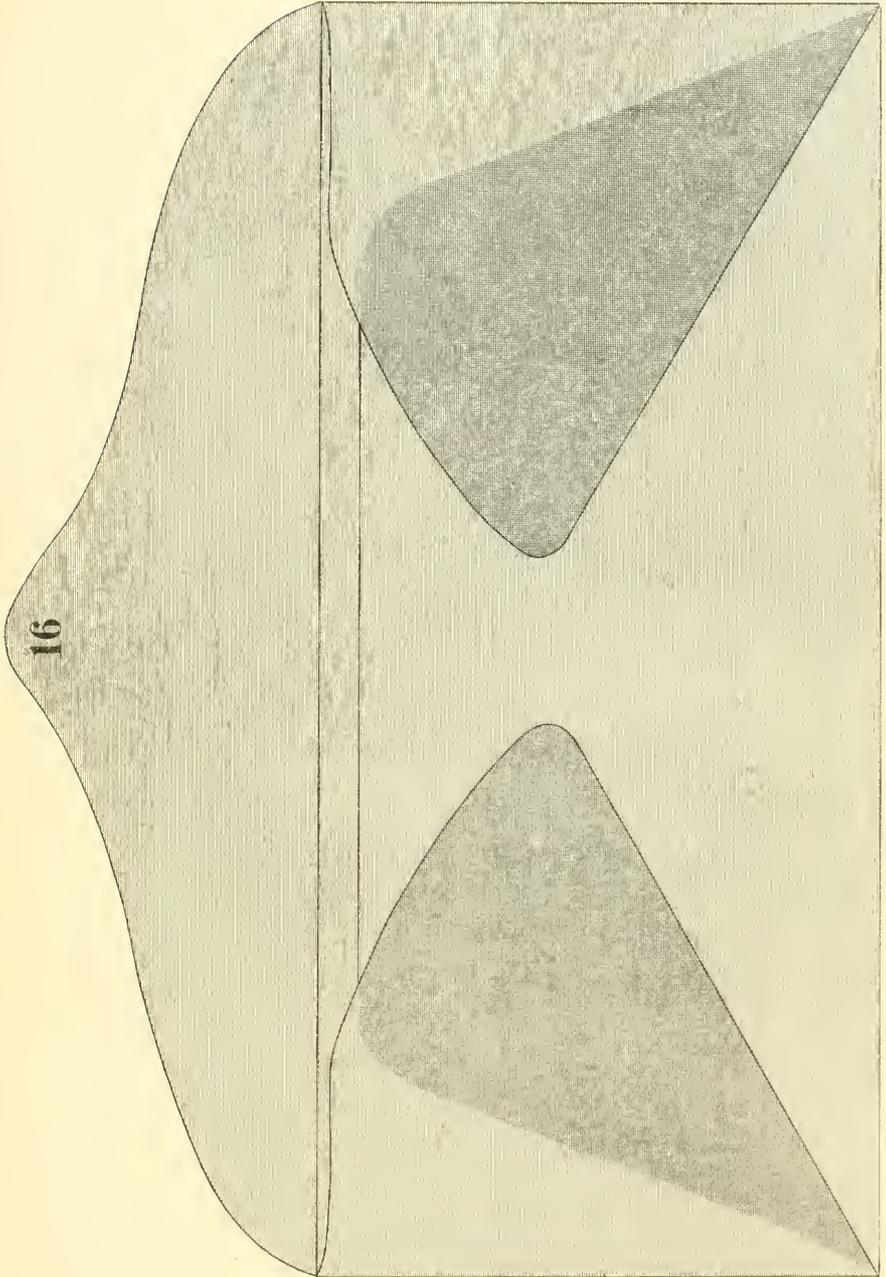
NESBITT.

EXTRA OFFICIAL.

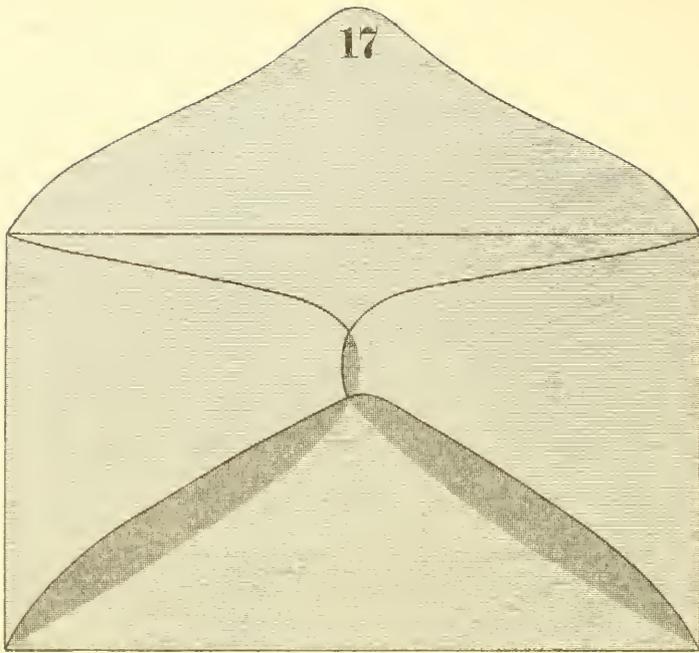
240x100 MM.



15



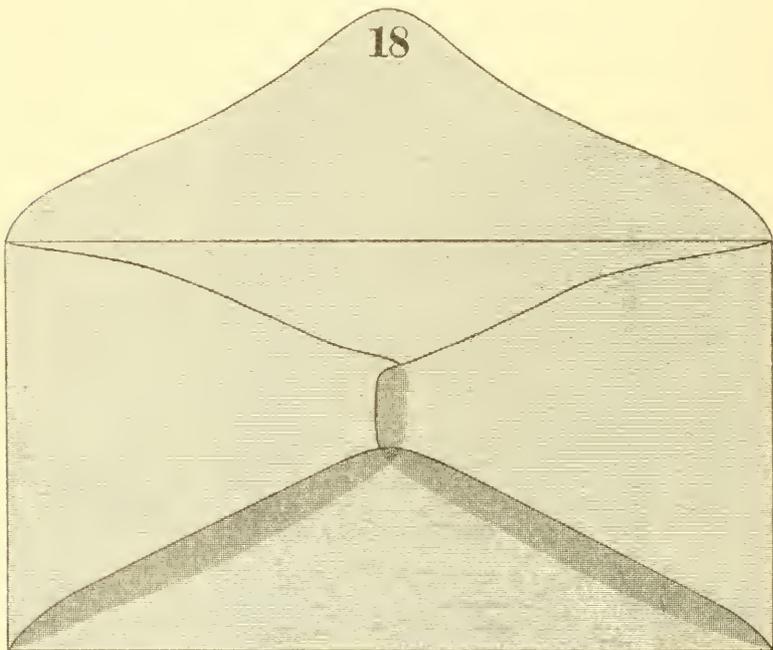
16



NESBITT.

NOTE.

121x73 MM.

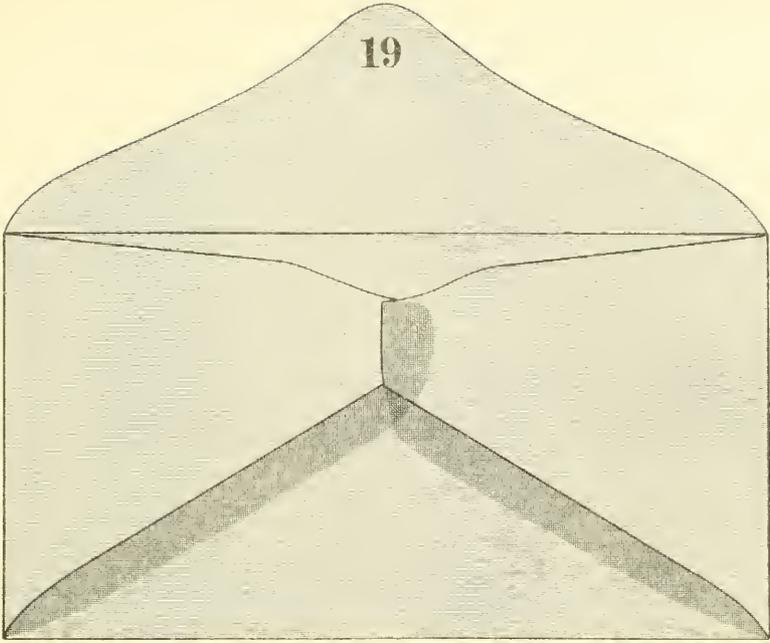


REAY.

NOTE, No. 1.

134x73 MM.

19

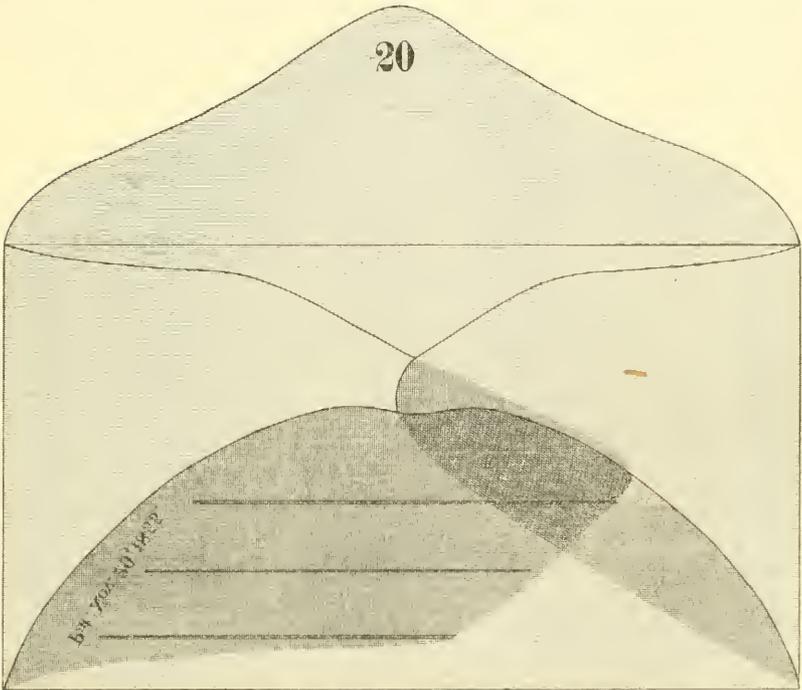


REAY.

NOTE, No. 1.

134x73 MM.

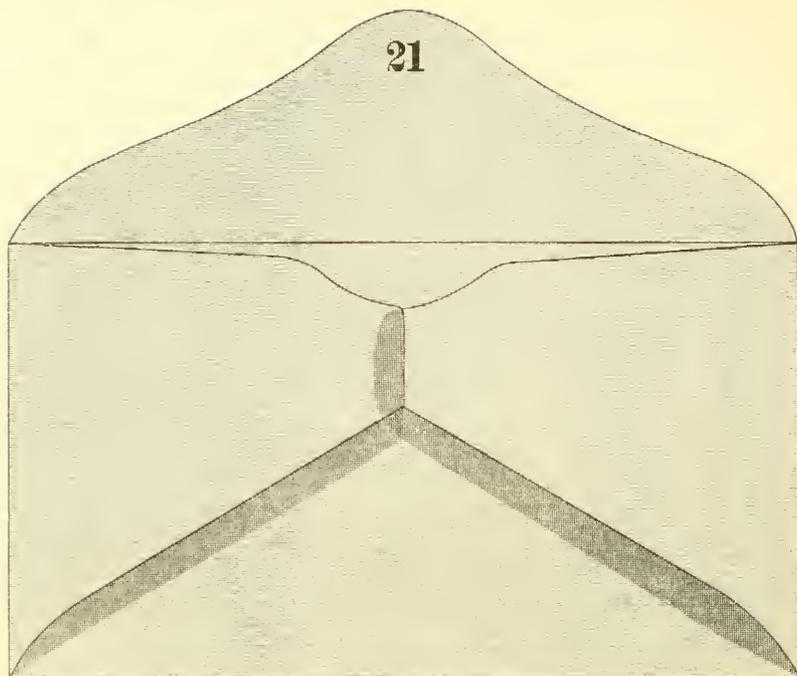
20



REAY.

ORDINARY LETTER, No. 2.

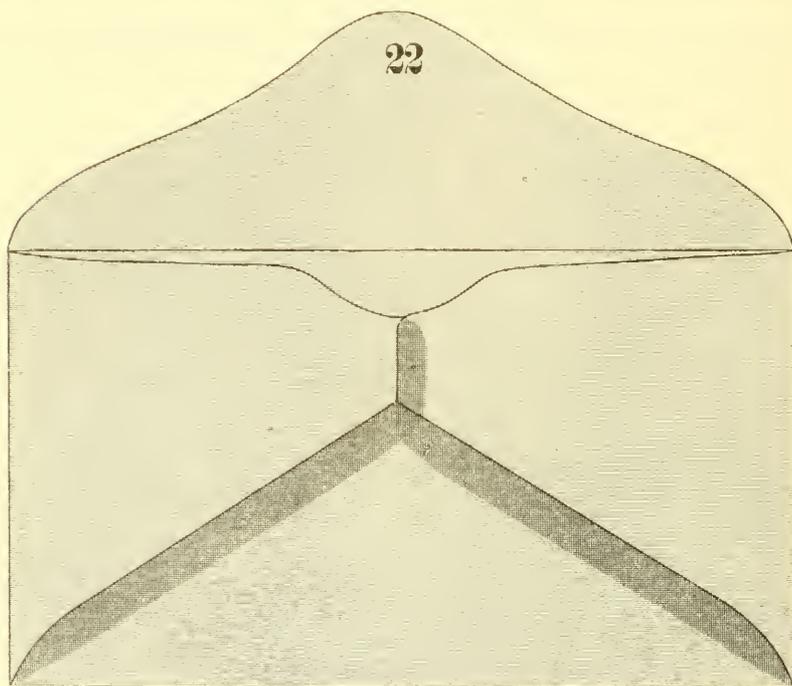
139x78 MM.



REAY.

ORDINARY LETTER, No. 2.

139x78 MM.

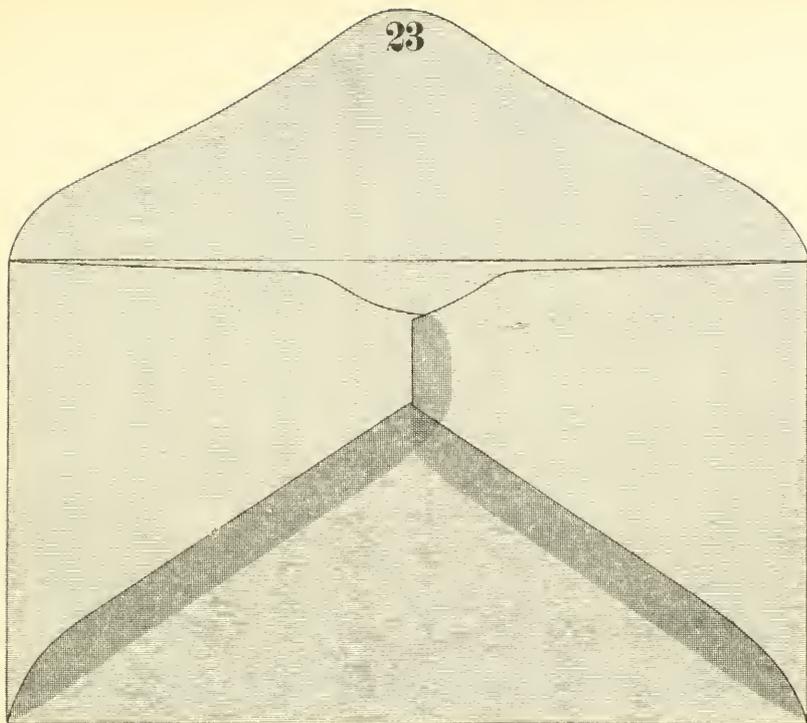


REAY.

ORDINARY LETTER, No. 2.

139x78 MM.

23

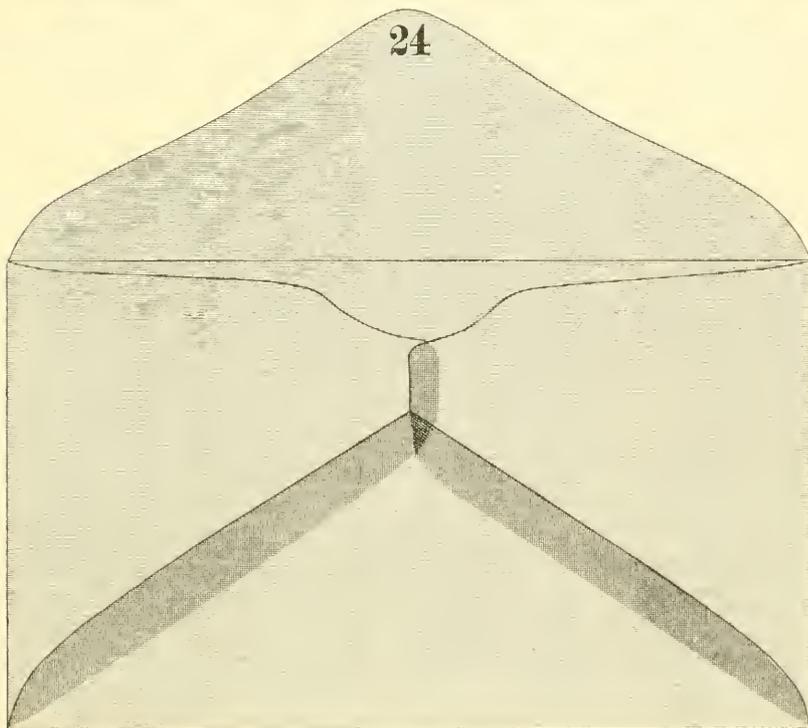


REAY.

FULL LETTER, No. 3.

140x83 MM.

24

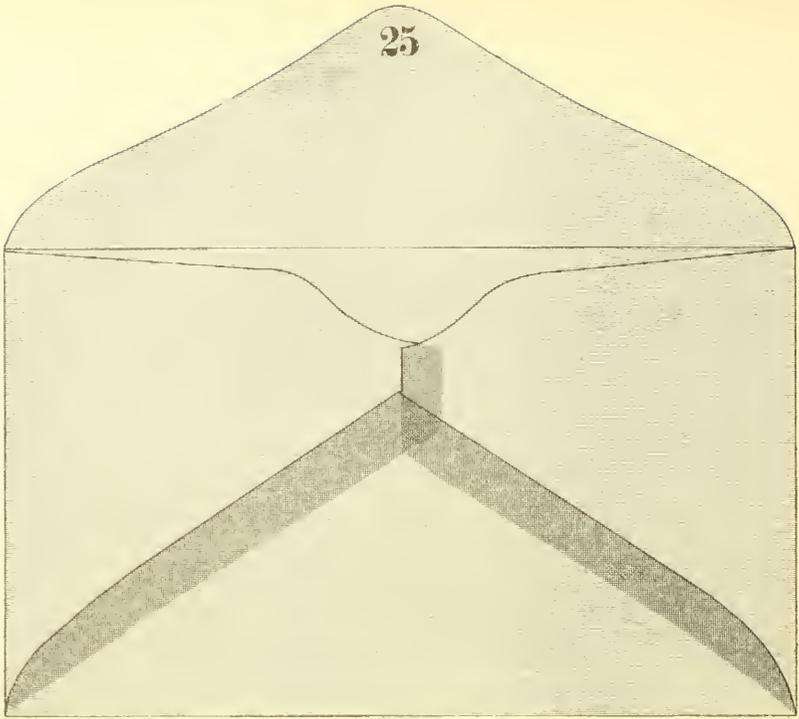


REAY.

FULL LETTER, No. 3.

140x83 MM.

25

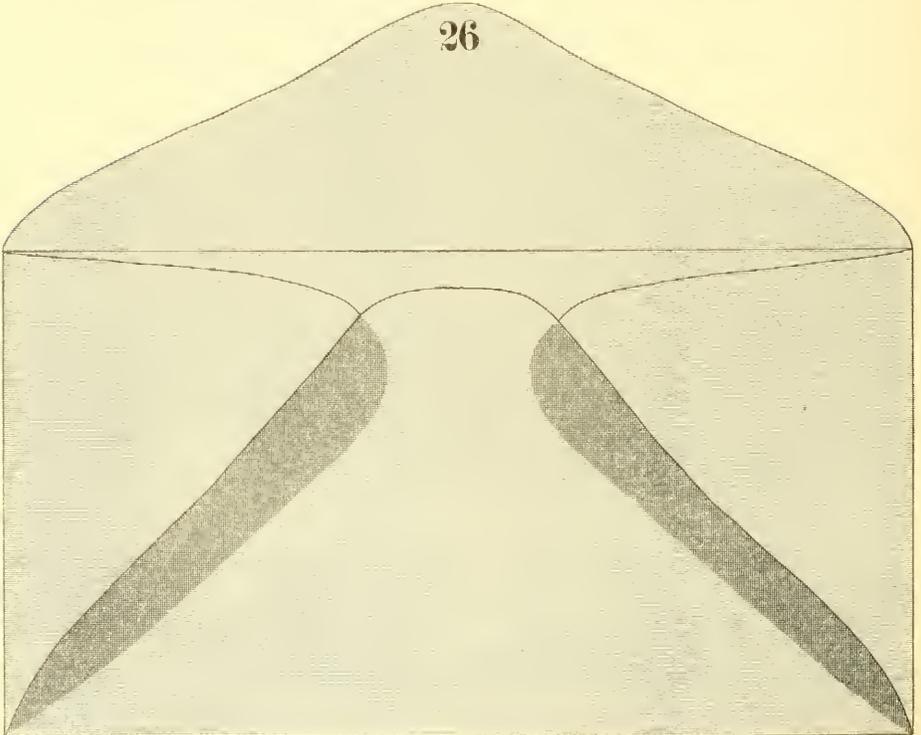


REAY.

FULL LETTER, No. 3.

140x83 MM.

26

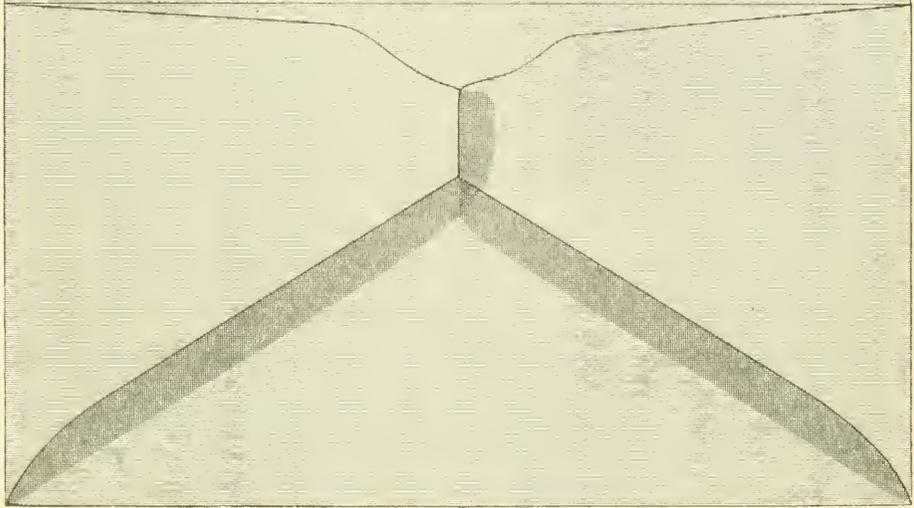


REAY.

EXTRA LETTER, No. 5.

161x88 MM.

27

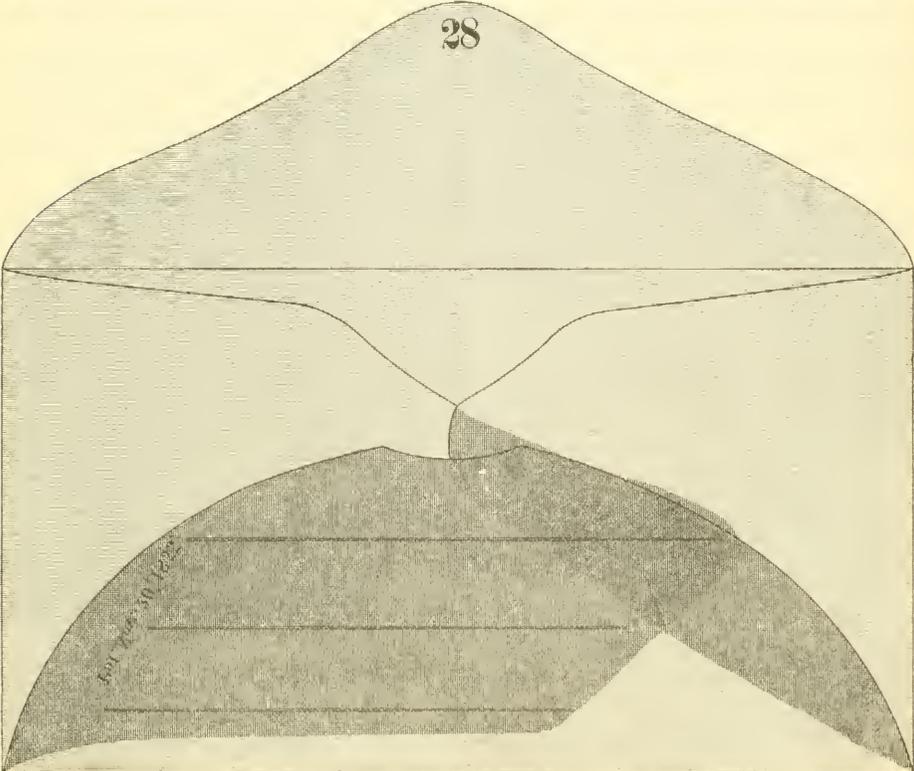


REAY.

EXTRA LETTER, No. 5.

161x90 MM.

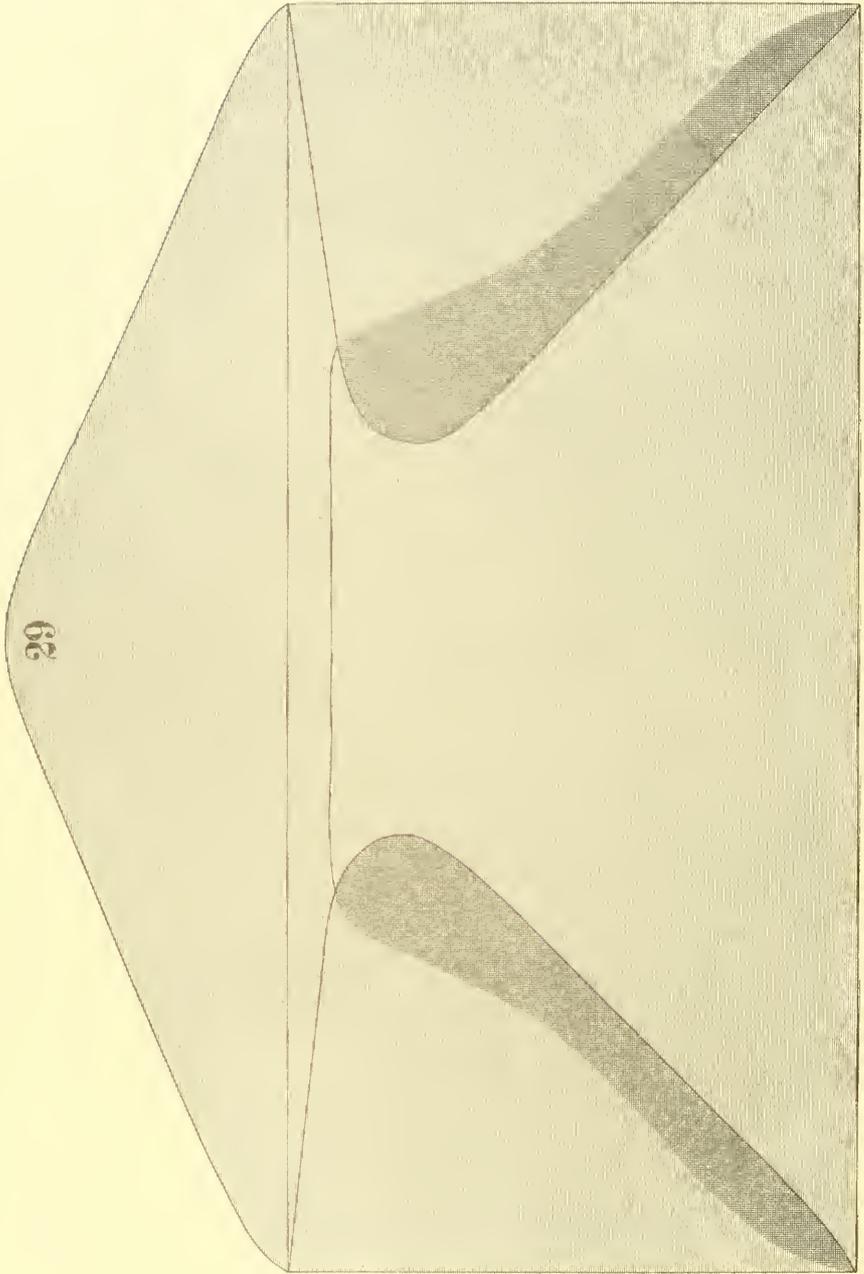
28



REAY.

EXTRA LETTER, No. 5.

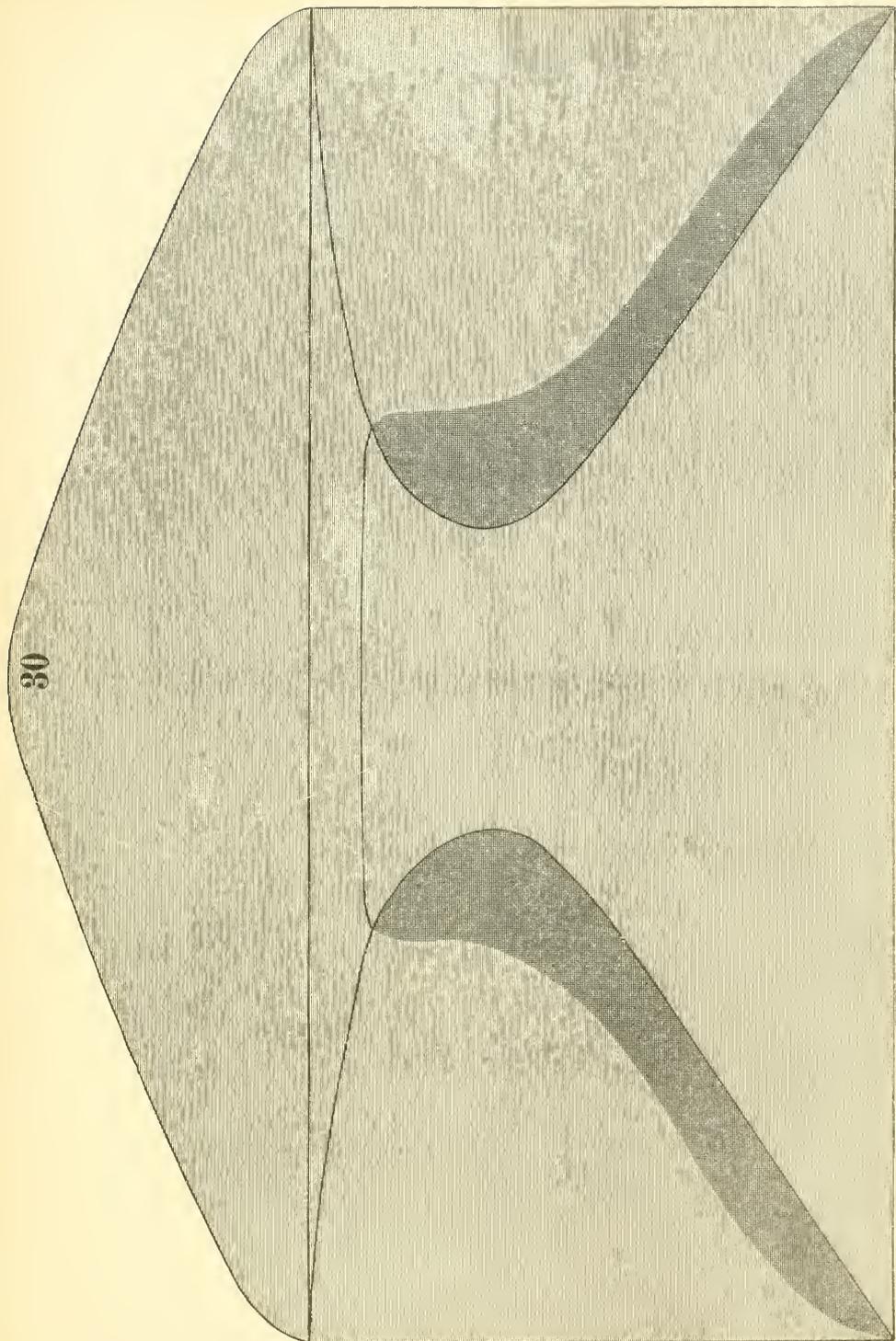
161x90 MM.



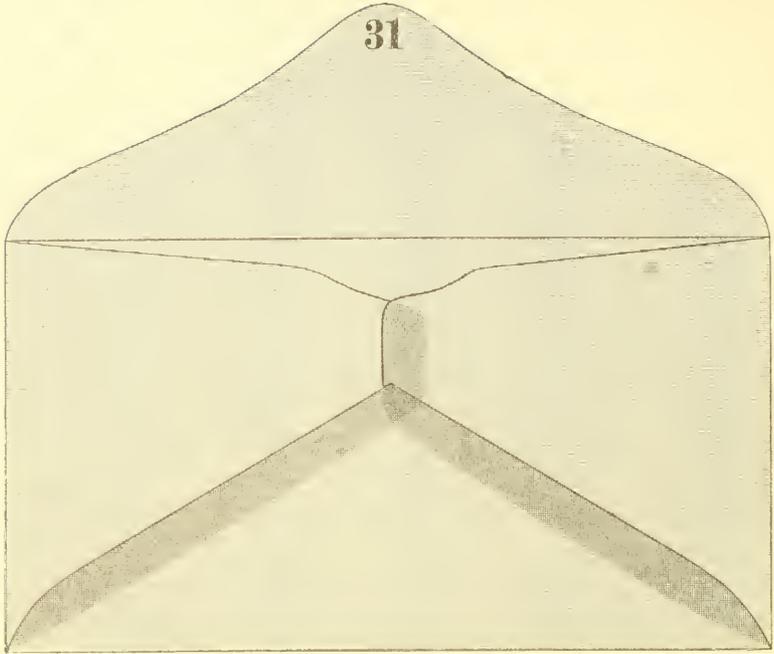
REAY, /  
PLIMPTON. }

OFFICIAL, No. 7.

226x100 MM.



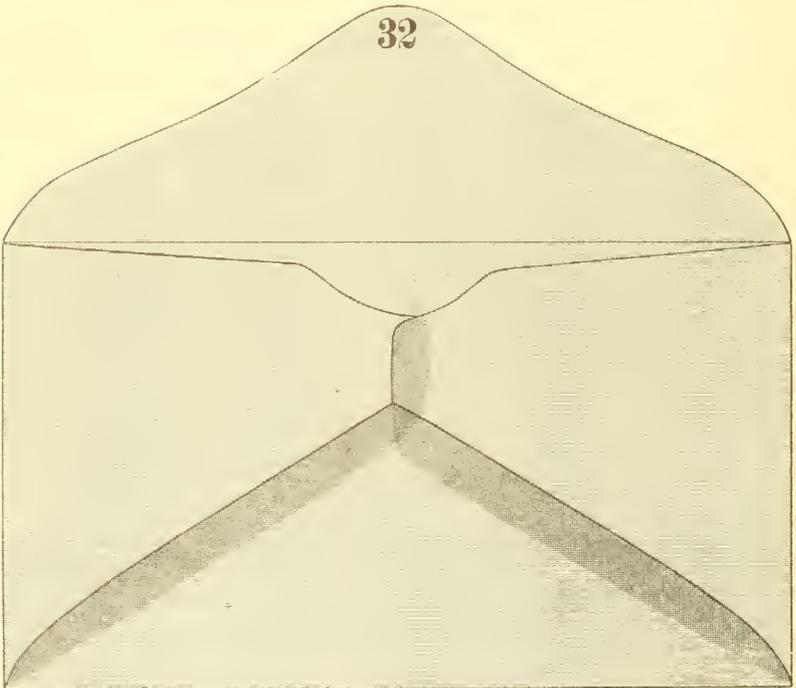
30



PLIMPTON.

NOTE, No. 1.

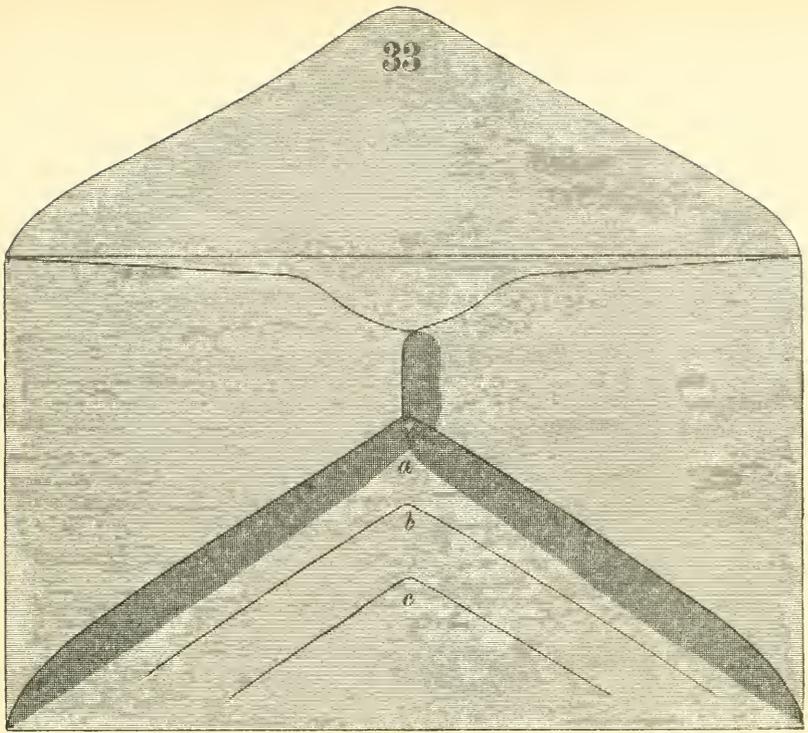
134x73 MM.



PLIMPTON.

ORDINARY LETTER, No. 2.

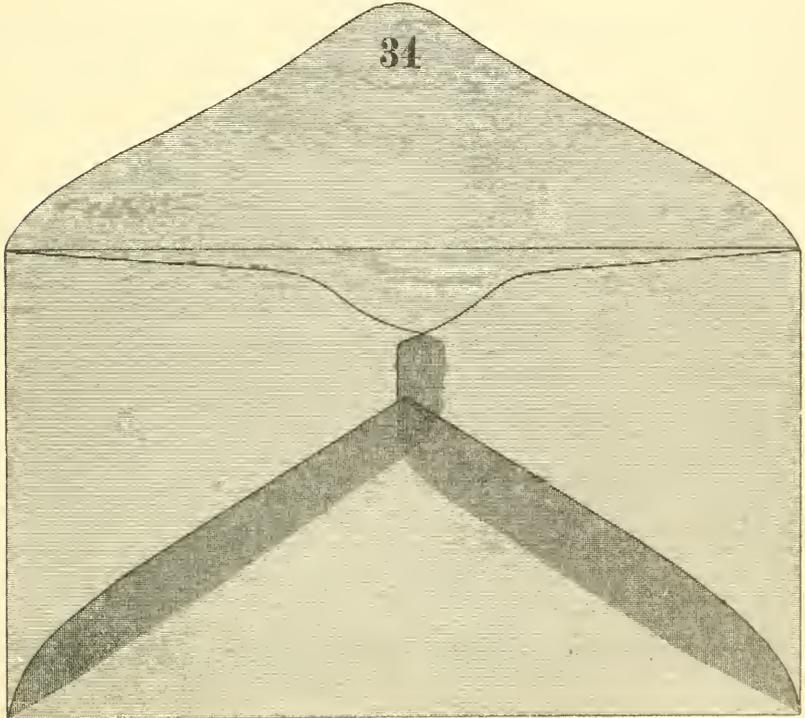
139x78 MM.



PLIMPTON.

FULL LETTER, No. 3.

140x83 MM.

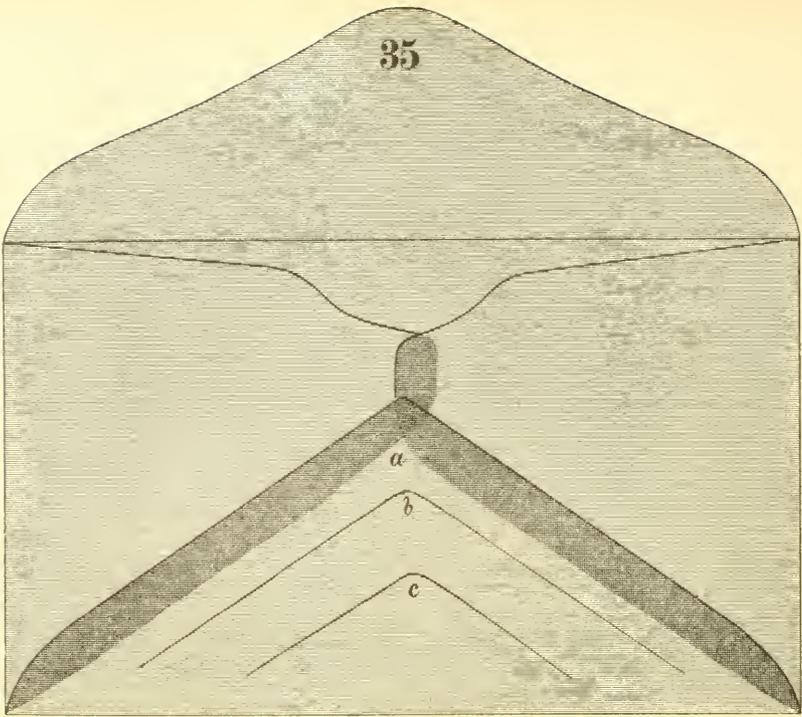


PLIMPTON.

FULL LETTER, No. 3.

140x83 MM.

35

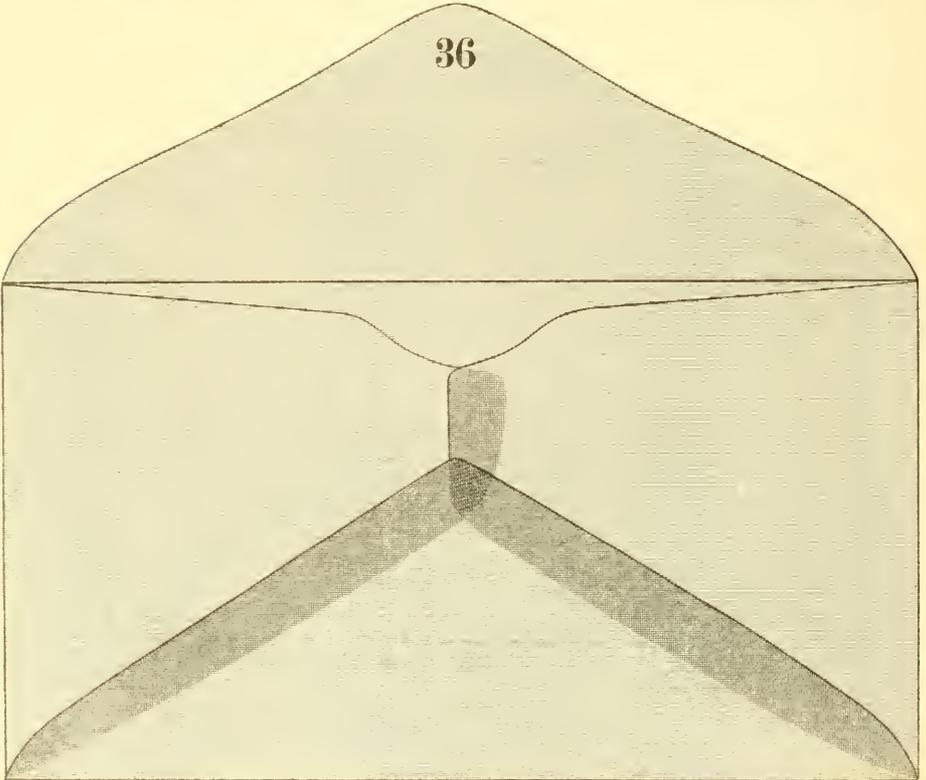


PLIMPTON.

FULL LETTER, No. 3.

140x83 MM.

36

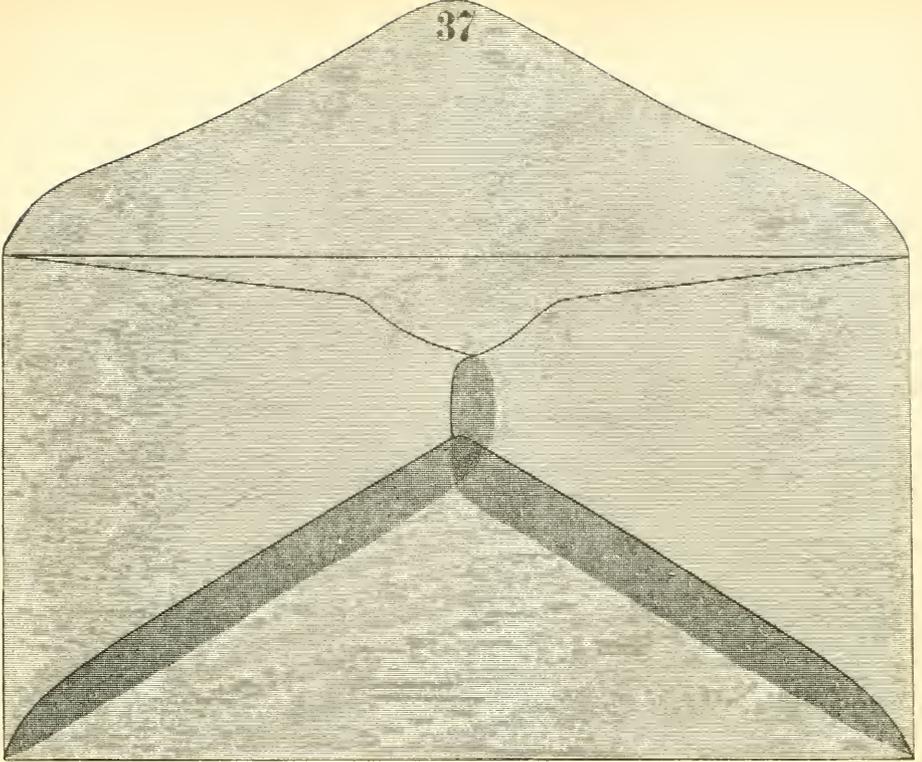


PLIMPTON.

EXTRA LETTER, No. 5.

161x90 MM.

37

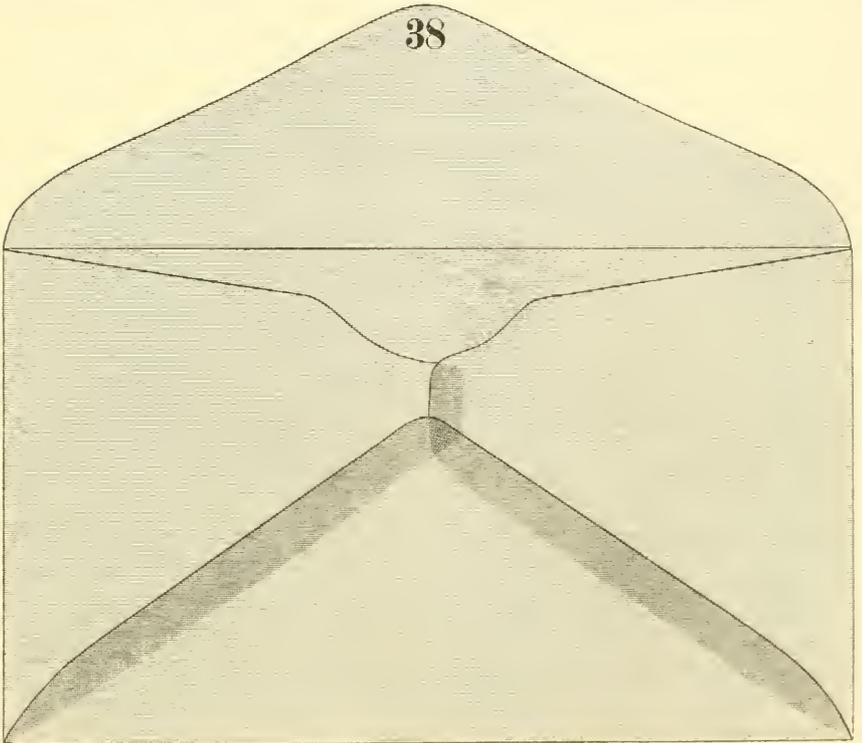


PLIMPTON.

EXTRA LETTER, No. 5.

161x90 MM.

38

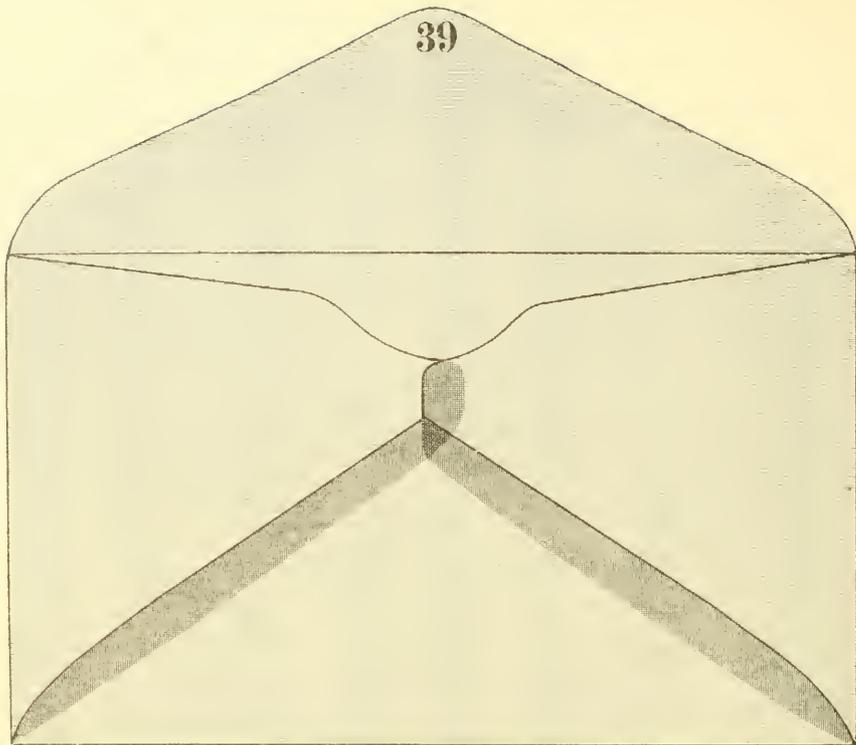


PLIMPTON.

COMMERCIAL, No. 4½.

149x87 MM.

39

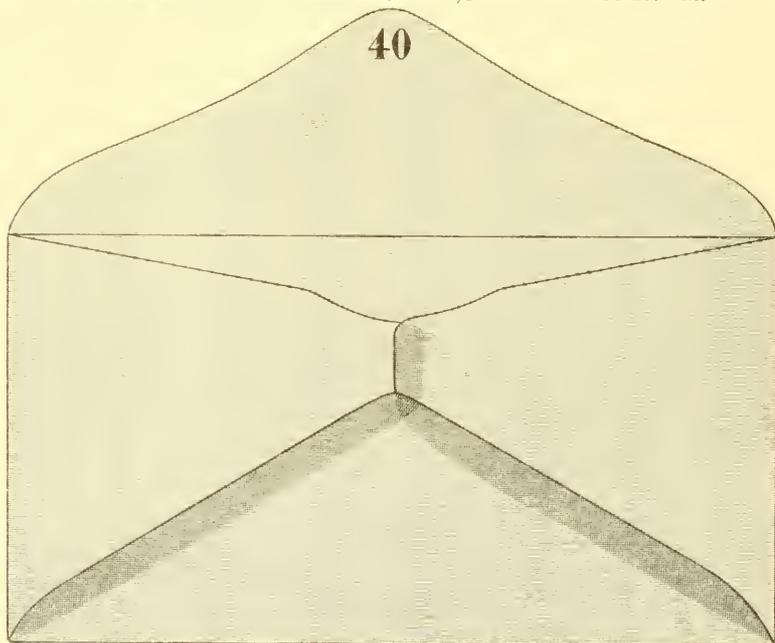


PLIMPTON.

COMMERCIAL, No. 4½.

149x87 mm.

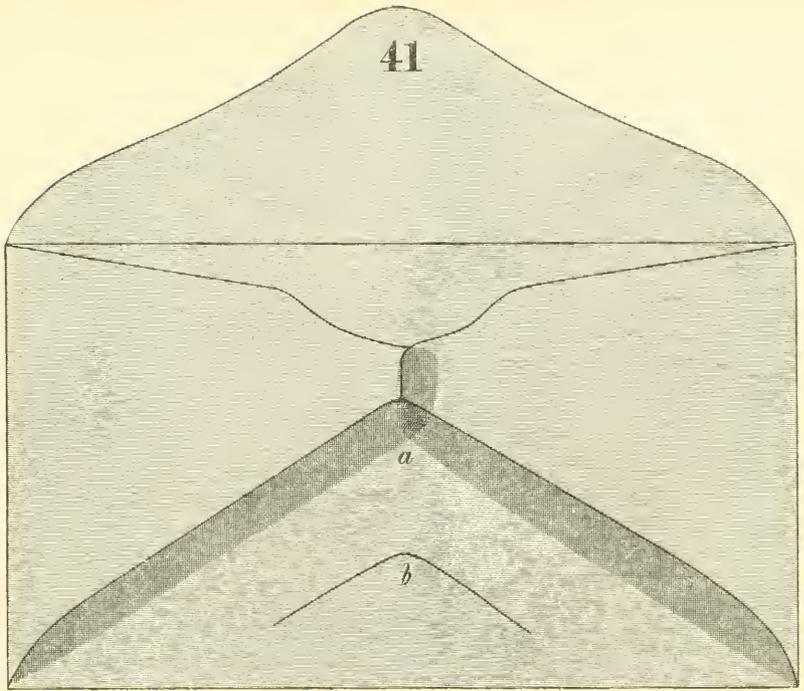
40



PLIMPTON.

NOTE, No. 1.

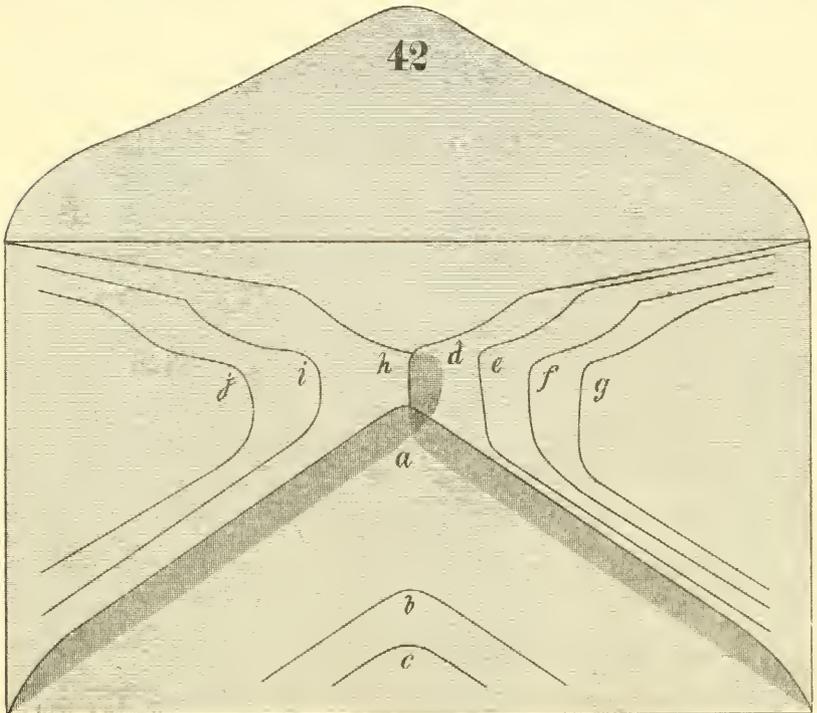
134x73 mm.



PLIMPTON.

ORDINARY LETTER, No. 2.

139x78 MM.

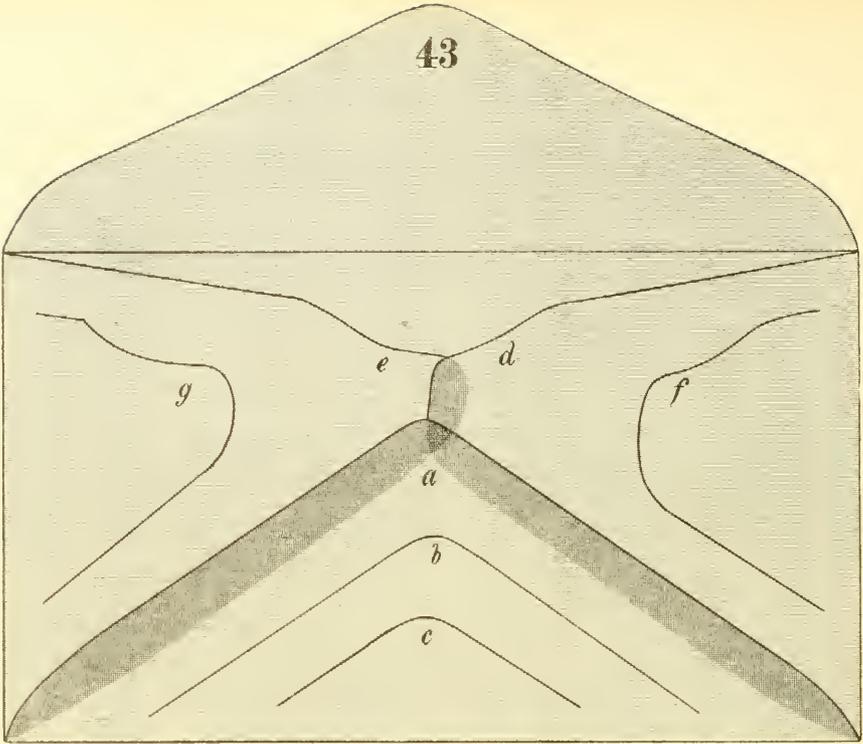


PLIMPTON.

FULL LETTER, No. 3.

140x83 MM.

43

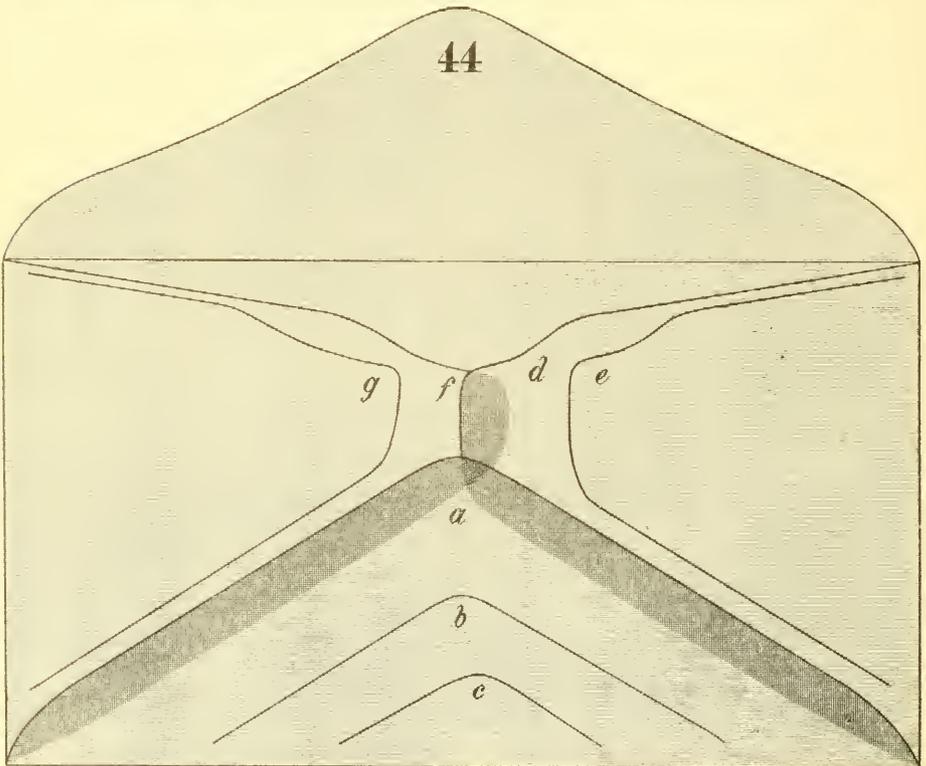


PLIMPTON.

COMMERCIAL, No. 4½.

149x87 MM.

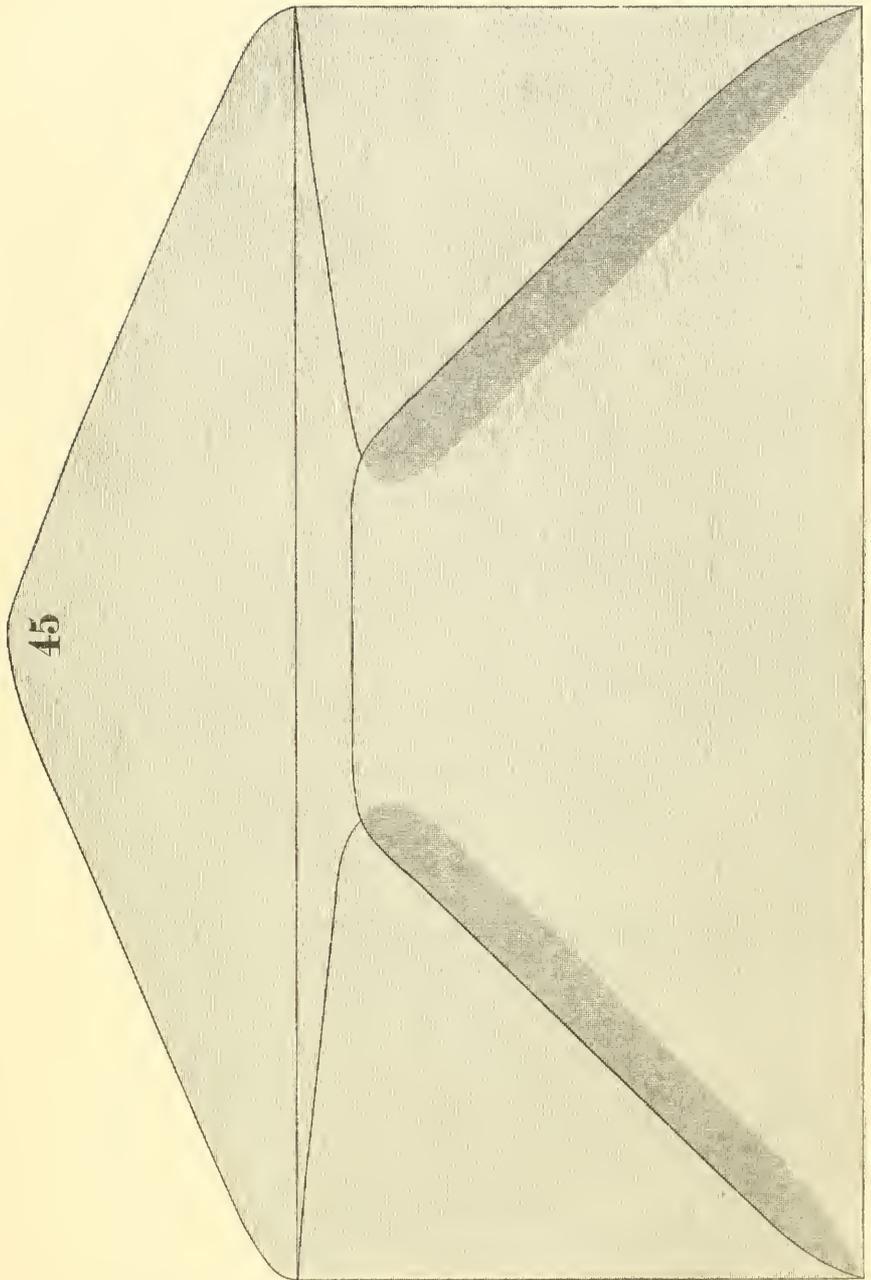
44



PLIMPTON.

EXTRA LETTER, No. 5.

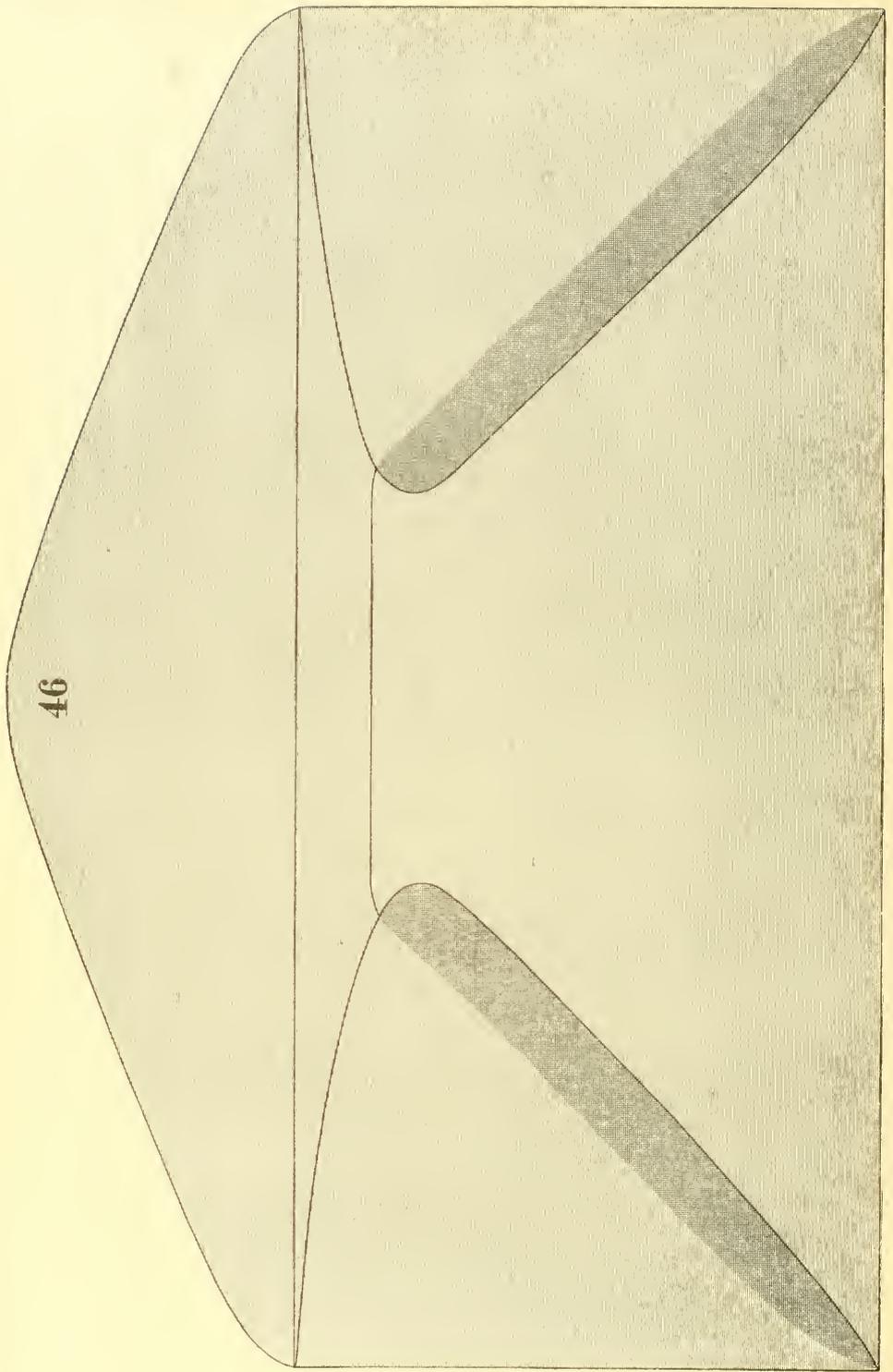
161x90 MM.



PLIMPTON.

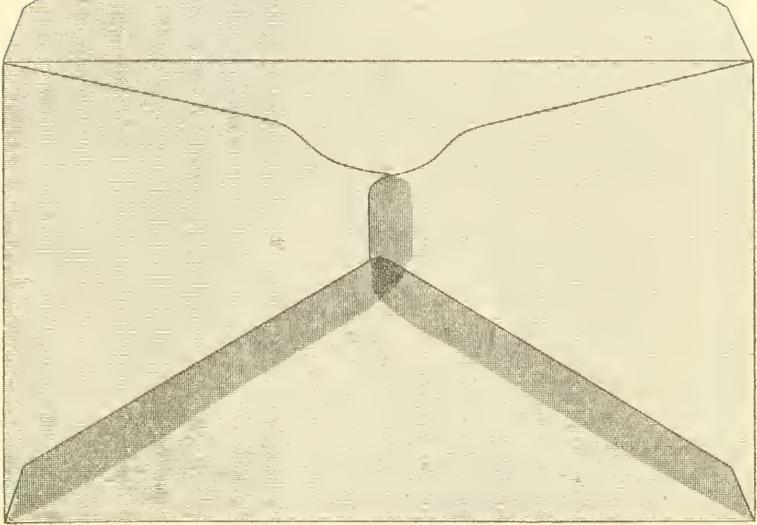
OFFICIAL, No. 7.

226x100 MM.



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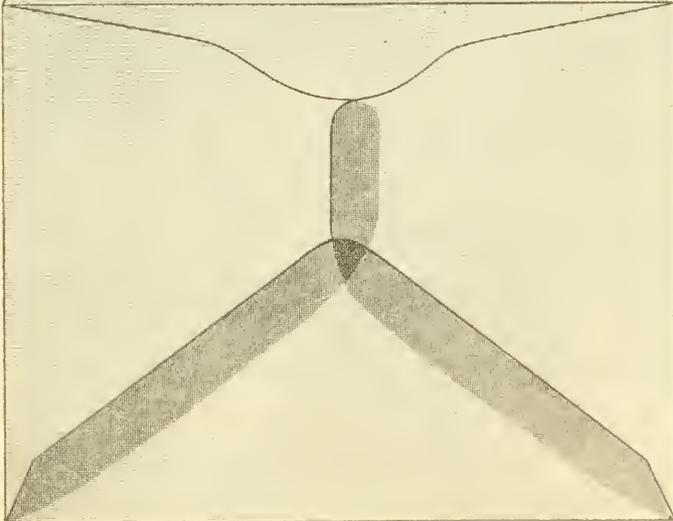


PLIMPTON.

COMMERCIAL NOTE, No. 2.

131x82 MM.

48

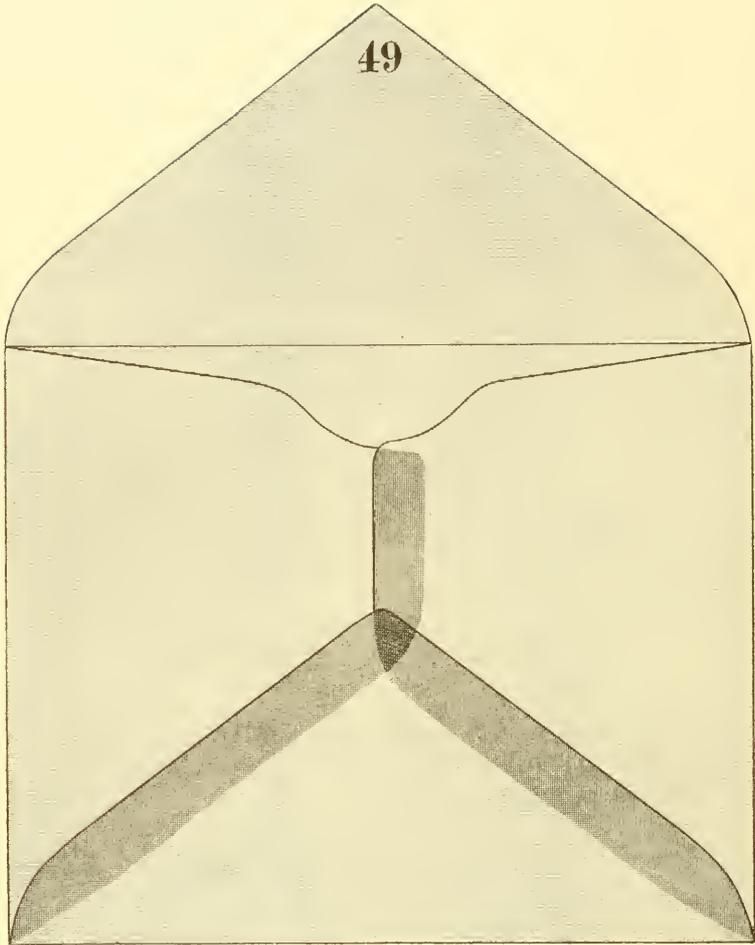


PLIMPTON.

SMALL BARONIAL, No. 10.

117x91 MM.

49

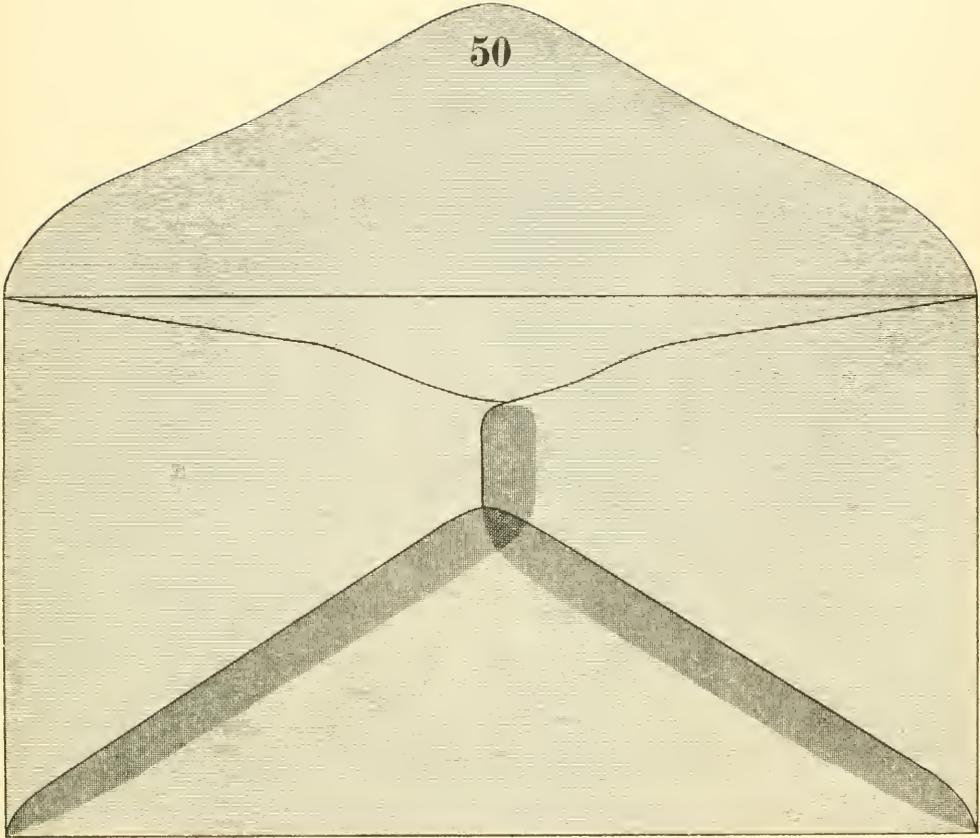


PLIMPTON.

LARGE BARONIAL. No. 11.

131x105 mm.

50



PLIMPTON.

LEGAL, No. 9.

170x95 MM.

1

NESBITT.

VARIOUS.

2

REAY AND PLIMPTON.

163x238 MM.

3

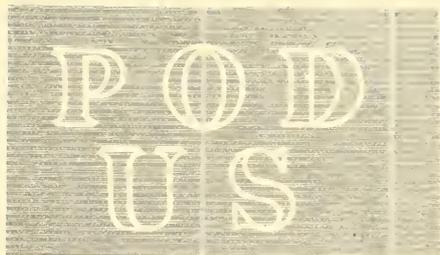
PLIMPTON.

163x238 MM.

4

PLIMPTON.

140x240 MM.



NESBITT.

A. 1.



NESBITT.

A. 2.



NESBITT.

A. 3.



NESBITT.

A. 4.



NESBITT.

A. 5.



NESBITT.

A. 6.



NESBITT.

A. 7.



REAY.

B. 1.



REAY AND PLIMPTON.

B. 2.



PLIMPTON.

B. 3.



PLIMPTON.

B. 4.



PLIMPTON.

C



PLIMPTON.

D.



PLIMPTON.

E.



PLIMPTON.

F.



PLIMPTON.

G.



PLIMPTON.

H.



LETTER SHEET.

I.



PLIMPTON.

J.





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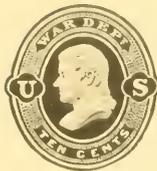
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