The United States One Cent Stamp of 1851 to 1861

MORTIMER L. NEINKEN

Revision of Volume I of
Stanley B. Ashbrook's "The United States One Cent Stamp of 1851-1857"
with Comments on the 1875 Reprint Plate
and on Demonetization

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This Work is Sincerely Dedicated
To The Memory of My Good Friend and Teacher

STANLEY B. ASHBROOK

and

To The Memory of The Other Devoted Philatelic
Students Who Worked Together With The Author
On The Study of This United States One Cent Stamp.

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COMMENTS BY THE EDITOR

We have often said that all technical philatelic books of merit—the "standard works," if you will—should be reissued every twenty years.

All philatelic books, and particularly those of real quality, go through a rather unusual history, insofar as marketing of the book is concerned. After publication, usually in a rather limited quantity, selling enough of the books to pay for publication is a real problem, and often takes several years. Finally, the long awaited day comes; the last copy is sold, and an announcement is made that it is no longer available, being out of print. Although the last few copies may have been sold at a reduced price to wind up the affair, the auction price of the book promptly shoots up, and in the succeeding years, sometimes attains such a high level that those wishing to collect in that particular field which is the subject of the book, are often discouraged.

This situation has been true for the two volume set written by the late Stanley B. Ashbrook on the plating and postal history of the one cent 1851-57 stamps. Called by some the greatest philatelic work ever written, the set—or either volume. singly—has in general been beyond the financial reach of the multitude of collectors for several years.

It is for this reason that my good friend, Mortimer L. Neinken, has done philately a most unusual and very great service in the writing of this book. Although based upon Volume I of the Ashbrook work, this book is in no way a warmed over version. As with Ashbrook's Volume I, it is about the production and plating of the one cent stamp of 1851-57. But it takes up where Ashbrook left off; it corrects where needed and compiles the large volume of data developed since the Ashbrook books were published, and it identifies, with fine drawings. all identifiable positions on all the plates.

Mort has used the same unusual style of updating and enlarging the one cent Ashbrook plating that he used in his book on the 10c 1855-59 stamps. The portions of Ashbrook's text reused appear in one format and Mort's own text appears in another. The sections of both are interspersed in such a way as to achieve continuity, accuracy, and above all. readability.

Obviously. such a book has to be a real example of the proverbial "labor of love." Most writers would not care to indulge in the work of writing and assembling a book—and it is a great deal of work—when not only had a previous great book been published upon the same subject, but the new book was based largely upon the older work. That Mort has taken this route simply reflects his devotion to his hobby and his interest in these stamps, as well as his objectivity. That the writer, a postal historian who has never plated a stamp in his life, finds the book enjoyable reading, indicates Mort has achieved that which he set out to do. He has made available to philately an up to date superb standard work about his favorite stamps.

RICHARD B. GRAHAM

INTRODUCTION

A brief resume of the events leading to this revision of Volume I of the *United States One Cent Stamp of 1851-1857* by Mr. Stanley B. Ashbrook is in order. Hereafter, in this volume, this Volume I will be referred to as the "Ashbrook book."

Mr. Ashbrook spent years on the preparation of this masterpiece, and when it was ready for publication a problem arose as to the financing. Ashbrook was most desirous that the two volumes be sold at $5.00 each so as to realize maximum distribution. This became possible only through the generosity of Mr. Saul Newbury, an eminent student and friend. Mr. Newbury subscribed $5,000.00 towards the costs of publication.

This author's interest in the one cent stamp began, when in 1942, he purchased a small collection of these stamps, prepared and written up by Ashbrook. Correspondence with Ashbrook resulted in the purchase and then the study of the Ashbrook books, and with his teaching and encouragement, this pupil became deeply involved in the types and plates of this unusual stamp, which offered great opportunities for study and research.

In 1951, a new student, Morris Fortgang, came on the scene. An introduction to this author was arranged by Ashbrook, who requested that everything possible be done to encourage Fortgang's interests in the one cent stamp. Morris Fortgang had a brilliant, analytical mind, and a photographic memory, and in a few years the pupil had surpassed this teacher.

From the time of publication of the Ashbrook book until the early 1950's little advance occurred in plate reconstructions, particularly those of Plates 3 and 5, and the left pane of Plate 7. There was some discussion about bringing the Ashbrook book up to date, but a number of students, who, together with Ashbrook, were interested in the project, felt that more progress was necessary in plate reconstructions before a revision was published. Inasmuch as Ashbrook was well acquainted with nearly every collector who specialized in the one cent stamp, he then communicated with each owner with a request that they make all material available from Plates 3 and 5 to him, so that he, Ashbrook, could make a set of photographic prints, which would be made available to the specialists who wished to pursue these studies. Six sets of prints were prepared. These sets were distributd to Jack G. Fleckenstein, Morris Fortgang, Frank Hollowbush, Philip G. Ward, and this author, and to another student whose name, regretfully, escapes me at this writing. These prints were of material assistance to Fortgang and myself in the plating of many positions in the two plates. During this period this author, independently, had practically completed the reconstruction of Plate 7. Subsequently photographic prints of the complete left pane of Plate 4 and of two other large pieces enabled this author to verify Ashbrook's plating and to substantially complete the reconstruction of Plate 4.

Ashbrook took it upon himself to contact Michael Newbury, a nephew, who inherited the Saul Newbury collection, and who graciously made available the reconstruction of Plate 1 Early to Ashbrook, who then photographed the reconstruction, and distributed prints to the six interested parties. Together with other material available from this plate, these prints, with a few corrections, made possible the plating drawings of Plate 1 Early which appear in this volume.

The philatelic world was saddened by the loss of Stanley B. Ashbrook in January 1958. Then, Morris Fortgang, who with this author jointly were to publish the revision, became the victim of a lingering illness in 1959 and died in 1960. The subsequent deaths of Fleckenstein, Hollowbush and Ward made progress more difficult. This author's involvement in business and communal affairs slowed progress in the early 1960's, but new information did become available from time to time, and such data was duly recorded. From 1966 on, this author has devoted his spare time to the completion of the plating drawings, and he has been ably assisted in the reconstruction of Plate 5 by a new student, Jerome Wagshal, who became deeply interested in these studies, in the late 1960's.

The purpose of this revision is twofold. First, to revise, correct, and bring-up-to-date, the original Ashbrook book. (Substantial changes have been made in the chapters which deal with Plates 3 and 5.) Second, to set up a permanent record to enable future students to have the advantage of this knowledge, amassed through the past thirty years by this author and his colleagues, so that it will not be necessary to retrace studies already completed, and so that there is a base from which to possibly complete the reconstructions of Plates 3 and 11, and to identify the few remaining positions on Plates 5, 7, and 12. Future investigation may solve the mystery of the missing Plate 6.

SOME NOTES ABOUT THIS BOOK

This book is reprinted essentially as written by Ashbrook. No purpose would be served in attempting to rewrite presentations and explanations so excellently done. Where Ashbrook studies have been used, they will appear in the full width of the page. This author's revisions and new data will appear in a narrower width, the indentation being about one sixth of an inch. All footnotes are by this author. All of the plating drawings which appear in blocks of eight have been prepared and added by this author, except those of Plate 1 Late and those of Plate 8, pages 401 to 404 which were in the original book.

While photographs of a few covers have been added, no attempt has been made to revise the postal history of the stamp, so ably set forth in Volume II by Ashbrook. Chapter XXVII of this book, titled "Demonetization of the 1851-1857 Issue" was written at the request of this author by Richard B. Graham, our knowledgeable editor. Its purpose was to explain this subject more fully and to describe uses of the one cent 1851-1857 issue in combination with the stamps of the 1861 issue.

The basic study of the varieties of this stamp are based on its *complete* die design. The distincion of the types, except for the recuts (Type IV), occur because of elimination, due to various causes, of different parts of the outer frame

lines of the design. Inasmuch as there is continuous reference throughout the text to the various parts of the frame lines, this illustration appears twice, once in Chapter VIII which discusses the types of the one cent stamp, and again, for ready reference, as a frontispiece, where it is designated as *Fig.1*. For added convenience, it also appears on the inside flap of the dust jacket.

The illustrations of the plating drawings appear in one group at the end of each plate chapter. Most positions illustrated in other parts of the text are omitted from these group illustrations. Ready reference to these drawings has been made available by notations at the bottom of the plating drawings, wherever they would normally appear in sequence, which give the page locations of such positions.

Nomenclature of plating drawings is essential to an understanding of the text. In order to save space and repetition, initials have been given to certain kinds of plating marks. For ready reference, this nomenclature has been recorded under *Fig.1* on the inside flap of the dust jacket, and in the frontispiece.

Fig.26 illustrates some of the typical colors of the stamp. The shades of blue in which it was printed are myriad. The color reproductions on this page were most carefully reproduced with the able and expert assistance of Mr. Robson Lowe of London.

So that ready reference can be made and assistance can be provided in the identification of various types of this stamp, a separate insert has been provided in a flap on the inside back cover. It was purposely made in a handy pocket size, so that it could be removed, if so desired, and carried on one's person.

This work should not be substituted for Vol. I of the Ashbrook book. Because of the size of this volume, a number of chapters and parts of others had to be omitted. The Ashbrook book should not be discarded or set aside, but both texts should be utilized in the study of the stamp.

The author is very grateful to the many friends who have been so helpful in making this revision possible, and due acknowledgement of this assistance is made in the concluding chapter of this book.

Chapter I

FOREWORD

Reprinted from Ashbrook with revisions by M.L.N.

Government postage stamps in the United States had been in use for only four years prior to July 1, 1851, and during that period there was considerable apathy in adopting the use of stamps. Perhaps the principal reasons were because it cost no more to send a letter unpaid than it did to send it prepaid, and also because the post offices throughout the country had no system of collecting mail, hence, for one to mail a letter it had to be deposited in the post office. If one concluded that he was doing the recipient a favor by writing, the letter was sent collect. If one prepaid the postage, why go to the trouble of buying a five cents label and sticking it on the letter? It was easier to hand the clerk five cents.

In March, 1851, Congress passed a new law, effective July 1, 1851, reducing the rates of postage, and putting a penalty of two cents in addition to the regular letter rate, on domestic letters forwarded unpaid.

Comparatively few post offices were supplied with the one cent stamps on July 1, 1851; in fact, only a total of 400,000 or 2,000 sheets had been delivered by the manufacturers up to this date. First supplies were only sent to some of the larger cities, but it is possible some of the smaller offices may have been supplied by some of the larger cities.

This first one cent value is a unique stamp, and in my opinion it is the most interesting stamp in the whole catalogue, for there is no other stamp among all those issued by the U.S. Post Office Department that offers such a wide field for specialism and philatelic study.

This is demonstrated by the amount of space devoted to its listing in the Catalogue, where one finds the main characteristics of the different types described and many of the minor varieties listed and valued.

In the early 1920's, the progress made in the study of the one cent 1851-1857 had reached a point where it was desirable to have a revision of catalogue listings, and to such an end, my first article, "The Types and Plates of the One Cent 1851-1857" appeared in the *American Philatelist.* This article received such a favorable reception, it was later revised and published in booklet form by The Scott Stamp and Coin Co., in 1926. This hand book made no pretense to be a complete study of the stamp, but rather an analysis of the types and plates and to serve as a helpful guide to the collector in distinguishing not only the differences between the types but also the plates from which the various types originated. No mention in particular was made of postal markings and other interesting features, and illustration was limited because of excessive cost.

In the old hand book, I mentioned that all the old records of the bank note engraving firm, which produced the 1851-1857 stamps, were probably destroyed by fire.

hence no documentary information has been preserved to the student of these stamps. What is known has been learned from the stamps, and only from them has the student been able to reconstruct their history.

It is interesting to note what Mr. John K. Tiffany stated in this respect in his book on United States Stamps published back in 1887. I quote from the preface of his book:

"In seeking for information concerning the postage stamps of the United States, we shall turn in vain to sources which have furnished, in other countries, such accurate details in regard to the stamps issued by their postal authorities. For the stamps authorized by the United States Post Office Department are not manufactured by the Government, and there is no "Stamp Office" to authenticate each plate and register the number of sheets made from it and no edict, proclamation or law informs the public of the values authorized for use, or of the designs, or other peculiarities of the stamps to be employed. The Postmaster General is authorized, in general terms of the law, to provide such stamps as he may, from time to time, judge most convenient and expedient for the collection of the postal rates fixed by other laws, and is required to have them manufactured by those who, under general provisions of other laws regulating all government work, offer to do it at the lowest price. In a word, no record is preserved of how many stamps of any particular design, paper, watermark, perforation or other peculiarity, are made, or of the date of the adoption of any of these things."

Mr. John L. Luff's book on United States stamps, published in 1902, gave us much valuable statistical information on the 1851-1857 issue, but he did not have available the records of the manufacturers, hence could tell us little regarding the stamps themselves or the plates from which they were printed. From the actual stamps we have been obliged to build up their history, including such data as the number of plates used, what types each plate produced, the approximate date each plate was first placed in use, the approximate date when certain alterations were made in a plate, when and the probable reasons, why certain plates were discarded, when defects such as cracks developed, when different shades of ink were used and numerous other important facts, all of which combined, give us a fairly complete history.

With the kind permission of Dr. Carroll Chase, I have included in these pages much data taken from his great work entitled *The Three Cent Stamp of the 1851-1857 Issue* published in 1929. Unfortunately this book is now out of print [1] and the new recruit to the ranks of specialism is denied much valuable information on the 1851-1857 issue, unless he can procure a copy of the Chase book.

As both stamps are of the same general issue, their history is closely entwined, hence I am deeply grateful to the author of the story of the three cent 1851 for the use of much valuable data.

[1] Reprinted and revised in 1942.

Chapter II

DENOMINATIONS OF THE 1851-1857 ISSUE

Reprinted from Ashbrook with revisions by M.L.N.

To facilitate prepayment of the postal rates to go into effect July 1, 1851, as fixed by the Act of March 3, 1851, Postmaster General Nathan K. Hall decided to issue stamps of three different values: one cent, three cents and twelve cents.

Section 3 of this Act read in part as follows:

"That it shall be the duty of the Postmaster General to provide and furnish to all deputy postmasters, and to all other persons applying and paying therefor, suitable postage stamps, of the denominations of three cents, and of such other denominations as he may think expedient. to facilitate the prepayment of postage provided for in this Act."

I have often wondered why the twelve cents value was decided upon, instead of a six cents stamp. Mr. Luff simply tells us it was for a quadruple rate. Chase states in addition to multiple domestic rates, it was issued for the purpose of certain foreign charges, such as two stamps to pay the 24c rate to Great Britain. The new law lowered the rate to and from California from 40c to 6c prepaid, yet no stamp of this value was provided, in spite of the fact that correspondence with the Pacific Coast was increasing month by month. Two different six cents stamped envelopes were issued in 1853. That a six cents stamp was contemplated at some unknown period is evidenced by the well known six cents essay, wherein the design of the one cent was used with the value changed from "one cent" to "six cents." (See *Fig.6A*, Chapter VI.)

Evidently the demand for a twelve cents value was over-estimated, because comparatively few covers with these stamps used in 1851 or 1852 are known today. In fact, covers showing the use of single twelve cents stamps to pay a domestic quadruple rate are quite uncommon.

Mr. Luff states in his book (page 73) that to June 30, 1853, the total number of twelve cents stamps received from the manufacturers was 680,000 and that the number issued to postmasters to the same date was only 383,697. No doubt had a six cents value been selected, there would have been a greater demand for such a value than the twelve cents stamp. In addition, every prepaid single letter to and from California would have required only one stamp instead of two three cents stamps.

PURPOSE OF THE ISSUE, APPLICABLE POSTAL LAWS AND REGULATION;

The following excerpt is from the 1852 edition *Postal Laws and Regulations*, Chapter 50, page 84. (Printed by order of the Postmaster General).

"POSTAGE STAMPS

Section 367.—To facilitate the prepayment of postage upon letters and packages, postage stamps of the following denominations are provided and furnished by the Postmaster General, pursuant to the third section of the Act to reduce and modify the rates of postage in the United States, and for other purposes, approved March 3rd, 1851, viz:

No.1. Printed in black, representing the head of Washington, of the denomination of twelve cents.

No.2. Printed in red, representing the head of Washington, in profile, of the denomination of three cents.

No.3. Printed in blue, representing the head of Franklin, in profile, of the denomination of one cent.

Section 368. These stamps are furnished to one or more of the principal postmasters in each county, who are required to supply the other postmasters in their respective vicinities, upon being paid for the amount applied for and furnished."

A circular was issued by Postmaster General Nathan K. Hall, on June 10th, 1851, with almost the exact wording as the above, and a second circular dated April 3rd, 1852, was almost an exact repetition of the first one.

Perhaps it would be best to review the reasons for a new issue of stamps in 1851. The first official United States postage stamps had been issued in 1847. A five cents denomination was provided for a half ounce letter going distances under 300 miles and a ten cents or a combination of both was used for greater distances. Pre-payment of postage was not required and it cost no less to send a letter pre-paid than to send it collect. A cry arose for cheaper postage, and it was felt that some effort should be made to popularize the use of stamps. As a result, in March, 1851 Congress passed a law effective July 1, 1851 reducing the rates of postage substantially and placing a penalty of 2c in addition to the regular letter rate on domestic letters forwarded unpaid.

Quoting in part from the Act of March 3, 1851 (9 Stat. 587-589):

"From and after June 30, 1851, in lieu of the rates of postage now established by law, there shall be charged the following rates:

For every single letter in writing, marks, or signs, conveyed not exceeding 3,000 miles, if prepaid, 3 cents; if not prepaid, 5 cents, and for any greater distance double said rates; double letter, double rates; treble letter, treble rates; quadruple letter, quadruple rates; and every letter or parcel not exceeding half an ounce in weight shall be deemed a single letter, and every additional weight of half an ounce or less shall be charged with an additional rate. Drop letter, 1 cent each. Advertised letters, 1 cent in addition to the regular postage.

On other papers and circulars, hand printed matter, unconnected with written matter, of not more than 1 ounce in weight, conveyed not exceeding 500 miles, 1 cent and for each additional ounce or fraction thereof, 1 cent; for any distance exceeding 500 miles and not exceeding 1,500 miles, double these rates; exceeding 1,500 miles, and not exceeding 2,500 miles, treble said rates; exceeding 2,500 miles, and not exceeding 3,500 miles, four times said rates; exceeding 3,500 miles, five times said rates.

When printed matter on which postage is required to be prepaid shall be sent without prepayment, the same shall be charged with double the prepaid rate."

The zoned rate on printed matter was soon simplified, as follows in the Act of August 30, 1852 (10 Stat. 38):

"From and after September 30, 1852, postage on all printed matter passing through the mail, instead of the rates now charged, shall be as follows:

Each newspaper, periodical, unsealed circular, or other article of printed matter, not exceeding 3 ounces in weight, to any part of the United States, 1 cent; and for every additional ounce or fraction thereof, 1 cent additional."

THE STAMP DENOMINATIONS

On July 1, 1851 stamps of the one cent, three cents and twelve cents denominations were made available at some of the larger cities. As increasing quantities were printed, the smaller post offices were supplied.

In May, 1855 a ten cents stamp was added to the series and in March, 1856 a five cents value appeared. All of these values were issued imperforate. Prepayment of postage on domestic letters by stamps or stamped envelopes was made compulsory after January 1, 1856. In 1857 compulsory prepayment for all other postal matter was required.

Early in 1857 perforated stamps of the three cents value were issued and subsequently other values appeared perforated. The old plates for imperforate stamps were used for the early supply of perforated stamps. Probably a supply of imperforate sheets were in stock at the printers, and these sheets were perforated. However, it was found that the spacing between the stamps on the old plates was insufficient to permit room for perforations, and new plates were made for all values with wider spacing between the stamps.

In July, 1860 a twenty-four cents value was added and in August, 1860, thirty and ninety cents values were also added to the series.

In April, 1861 the nation found itself with the start of a Civil War. Something had to be done to prevent the United States postage stamps in the hands of postmasters in the seceded states from being sent North and being sold for money which would eventually find its way back to the Confederacy. Showing admirable foresight, in March the Post Office Department had advertised for bids for printing a new issue of stamps with different designs which were issued in August 1861 after which the old 1851-60 issues were demonetized. This demonetization took effect in the fall of 1861 in the Eastern states, and was finally completed for the entire nation in the early part of 1862. However, the original announced details of policies and regulations on demonetization were never carried out, as is related in Chapter XXVIII of this book.

THE USES OF THE VARIOUS DENOMINATIONS

The following is from Mr. Luff's book on United States stamps, page 74:

"The different values of this issue were intended primarily for the payment of certain rates, though any value might be used in making up a rate. The one cent stamps were to pay the postage on newspapers and drop letters. The three cents represented the rate on ordinary letters, and two of them made up the rate for distances over 3,000 miles. The five cents stamps were for the registration fee, and two of them were frequently used to pay the rate over 3,000 miles, after it was changed in March 1855 to this new rate to California and other points distant more than 3,000 miles. The twelve cents stamps were for quadruple the ordinary rate. The twenty-four cents stamps represented the single rate on letters to Great Britain. The thirty cents was for the corresponding rate to Germany. The ninety cents stamp was apparently intended merely to facilitate the payment of large amounts of postage."

I do not agree with Mr. Luff's statement that the one cent stamps were issued to "pay the postage on newspapers and drop letters." The fact is the stamp was issued primarily to pay the postage, *first*, on unsealed, printed circulars; *second*, on sealed drop letters; and *third*, to make up rates in combination with the three cents value,

such as the 5c U.S. Inland charge on foreign mail. So far as paying the postage on newspapers is concerned, Section 2 of the Act of March 3, 1851, provided as follows:

"That all newspapers not exceeding three ounces in weight, sent from the office of publication to actual and *bona fide* subscribers, shall be charged with postage as follows, to wit: All newspapers published weekly only, shall circulate in the mail free of postage within the county where published, and that the postage on the regular number of newspapers published weekly for any distance not exceeding fifty miles out of the county where published, shall be *five cents per quarter* for any distance exceeding fifty miles, etc., etc."

As stated, the principal need for a one cent stamp was to prepay printed circular mail, the rates on which had been reduced by the Act of March 3, 1851.

Mr. Luff states the five cents value was issued to pay the registration fee, provided for in the Act of March 3, 1855. Registration of letters was officially inaugurated as early as July of 1855 but so far as I know no five cents stamps were issued until March of 1856. They were most assuredly not issued to pay the registration fee as it was not intended in the early years that this fee be paid by stamps, but rather in cash, hence the word *fee*. I understand covers are known showing the use of a five cents stamp to pay the registration fee in the late 50's, but so far as I am concerned I have never seen such an item.

The *Regulations of the Post Office Department*—1857 edition, page 88, Chapter XXXVI, Sec. 383, provided "Letters, alleged to be valuable, posted at one post office in the United States, and deliverable at another such office shall be registered at the office of mailing, on the application of the person posting the same, *and the payment of a registration fee of five cents.*"

There is not one instruction in the *Regulations* which permits this fee to be paid with a five cents stamp and that stamp applied to the envelope. When writers have stated the five cents stamp was used to pay the registration fee. they were merely assuming the stamp was issued for this purpose.

Mr. Luff states that two five cents stamps were frequently used to pay the California rate of 10c. The fact is, covers showing such use are extremely rare because it is quite doubtful if even a few post offices in California had supplies of the five cents stamps in 1856 and 1857. The real and actual need of a five cents stamp was to pay the charge, shore to ship, on letters mailed to foreign countries. An immense amount of mail went to France in the middle 50's, especially from New Orleans, on which the 5c domestic charge applied. Prior to the issuance of the five cents stamp, it required three stamps to prepay this charge or a three cents plus one cent plus one cent.

The ten cents stamp was issued to comply with the Act of March 3, 1855. It became effective on April 1, 1855 changing the rate for single letters for distances exceeding 3000 miles to 10c from the old rate of 6c.

The twelve cents stamp was primarily used in combination, mainly in pairs, to pay the 24c rate to Great Britain. The twelve cents stamp was used to pay a quadruple domestic rate and occasionally a double 6c rate for domestic distances over 3000 miles.

The twenty four cents stamp was used to prepay the treaty rate to Great Britain.

The thirty cents stamp was used to pay the rate by Prussian Closed Mail to Germany and a double 15c rate to France.

The ninety cents stamp was apparently intended to facilitate the payment of large amounts of postage.

Chapter III

LINE ENGRAVED STAMPS

Reprinted in part from Ashbrook.

In order to understand thoroughly the origin of the various types of the One Cent stamp, it is essential to have some knowledge of the methods that were employed in the manufacture of the plates from which the various types originated. The 1851-1857 stamps were printed from *steel plates*, and stamps so manufactured are called "Line Engraved." The process employed is called "Siderography." The dictionary defines this word as follows: "The art of engraving on steel or iron, especially by the process invented by Jacob Perkins (1766-1849), an American: Not used for ordinary direct plate engraving. In this process the *design* is engraved on a *softened* steel plate, which is then hardened so as to admit the transference of the engraving by *pressure* to a *softened steel roller*, which is hardened in turn and used in a similar way for making the plates from which the printing is done. United States Bank Notes are made by this process."

Printing from copper or steel plates, on which designs had been directly engraved is not of recent origin but has been in use since the fifteenth century, but the process of transferring a design from the original engraving to duplicate plates and thereby making it possible to produce any number of duplicate printings of the original, is only about 125 years old. As stated above, the process was invented by Jacob Perkins, a native of Massachusetts, and the founder of the late British Bank Note Engraving firm of Perkins, Bacon & Co. The original Perkins process of transferring stamp designs is practically the same as the method in use at the present time. Briefly the process consisted of transferring a design engraved on a piece of hardened steel to a piece of soft steel and in turn hardening the latter and making a second transfer to another piece of soft steel.

THE ORIGINAL DIE

More explicitly the original Perkins process was as follows:

The original sketch of the stamp was engraved in *reverse* on a small block of steel that had previously been *softened*. This was called *the original die*, or master engraving. After the die was finished, it was placed in a suitable furnace for hardening; and was made so hard it was practically impossible to scratch its highly polished surface. See *Fig.3A* illustrating a typical die of an early period. In engraving the die, the deeper and thicker a line was cut, the darker would be the color of the print at that particular spot, as a deep line holds more ink than a shallow one. Thus the feature peculiar to intaglio printing is produced, and is the secret of fine line engraved stamps. Graduations of color can thus be obtained in range from very dark to very light, giving the full contrast necessary to produce the original picture or sketch.

In the engraving of the contrasting lines of a design is exhibited the skill of the engraver.

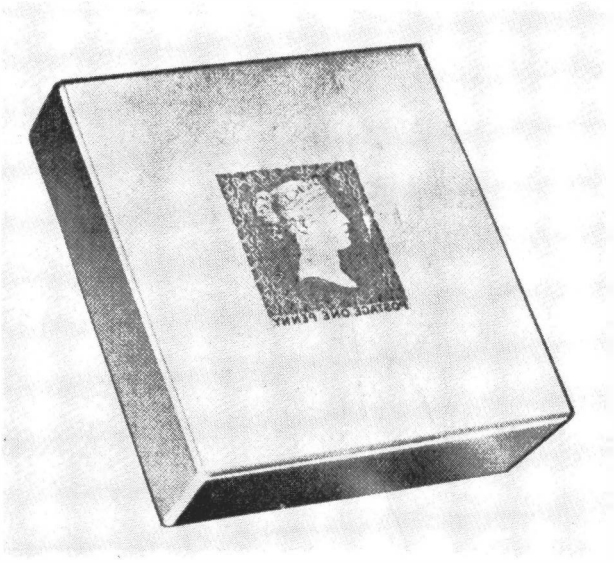


Fig. 3-A.

THE TRANSFER PRESS

Perkins hardened his dies in a furnace and today, this is still accomplished with a much refined heating, quenching and tempering process. The hardened die was then placed on the bed of a massive piece of machinery called a *transfer press.*

A softened steel *roller* of a suitable size (for postage stamps, about three inches in diameter and seven eighths to one inch wide on the edge), was put in the transfer press, and rolled under great pressure backwards and forwards *over* the hardened die, until all the design on the die was transferred in a *reversed* form to the roller.[1] That is to say, the sunk, or engraved lines on the original die become standing up lines of the roller, and the standing up parts in the die are sunk on the roller.

Fig.3B is an illustration of a transfer press in use in the middle 1860's. This model was evidently quite an improvement over the early transfer presses of Toppan. Carpenter, Casilear & Co.

In the transfer from die to transfer roll, one or more transfers could be taken up on the roller. These transfers are called *transfer roll reliefs*, or *reliefs*, because the lines of the design are *upstanding* or *in relief*. *Fig.3C* illustrates an example of an early roller showing two reliefs.

THE PLATE

The soft steel transfer roll was then likewise *hardened*, the die removed from the transfer press and in its place, a copper or soft steel plate was substituted. In the original presses the plate was placed on a platten, which rested on friction rollers between smooth guides. The roll and plate were brought in contact under enormous

[1] (Editor's note). Actually, the normal practice is that the roller *(See Fig.3-C)* revolves in fixed bearings and the rocking motion is produced by back and forth movement of the platen on which the die is mounted. *See Fig.3-B.* In spite of Mr. Ashbrook's statement, it is nearly certain that the Toppan, Carpenter transfer press also provided this type of movement, as is indicated, in "THE PLATE," above.

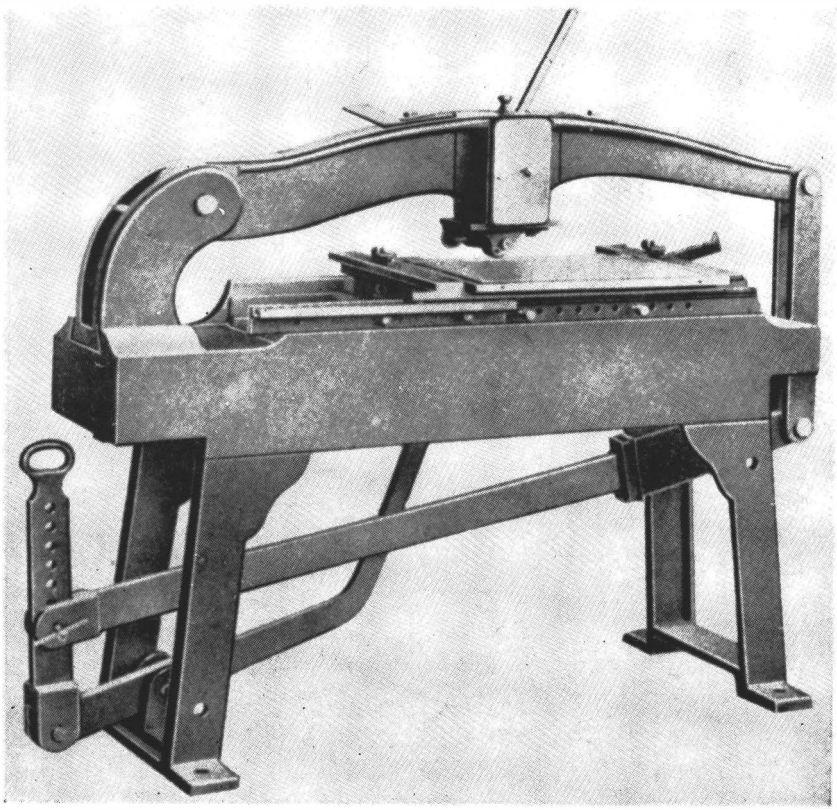


Fig. 3-B. Transfer press of the 1860's.

pressure and the platten was moved back and forth a number of times, thus rolling the relief on the tranfer roll over a given position on the plate.

In this way any desired number of reproductions of the design, exactly similar to the original die were produced, *transferred* or *laid down* on the soft plate.

In the early days, after the plate was fully transferred much work still remained to be done before the plate was ready for the printing press. This consisted of *burnishing* up the spaces between the stamp designs. During the process of transferring there was bound to be a certain amount of metal displacement in the spacings and these had to be smoothed down or *burnished* out.

In any transfer from a roll to a plate, the lines standing up in relief on the roll, become sunk on the plate hence each design transferred becomes a duplicate of the original die design.

Thus to produce a plate it was necessary to have two separate transfers, and these caused a slight loss in the strength and depth of the lines between the die and plate, hence it was customary to engrave the lines of a die slightly deeper than intended for the designs on the plate, in order to allow for such loss.

By the original Perkins process, after a plate was completely finished, it was then in turn hardened and was then ready for the printing press.

Regarding the final process of *hardening* steel plates before they were ready for

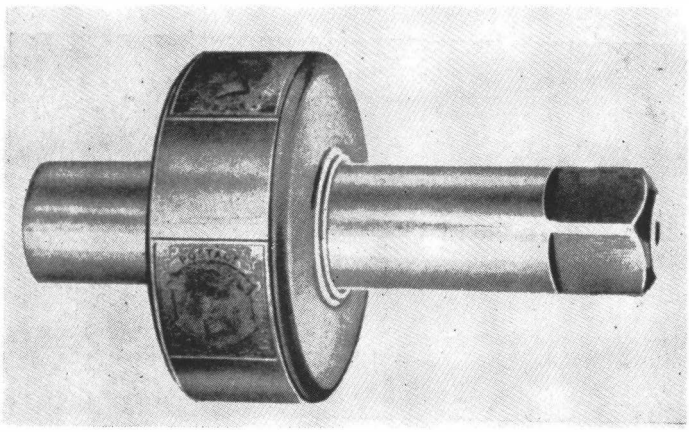


Fig. 3-C. Early transfer roller showing two reliefs.

the printing presses, while this was generally done by the firm of Perkins Bacon & Co., in the early 1840's, and is the method used at the present time, it was not always done by American banknote engraving firms in the early 1850's. In fact, there appears to be ample evidence that Toppan, Carpenter, Casilear & Co. *did not harden* some of their early steel plates when first made in 1851 for United States stamps.

The pressure applied in a transfer press is enormous and great care must be exercised to keep any foreign substance from being caught between *die* and *roll* or between *roll* and *plate*. A fine thread or even a small strand of a thread if caught in the transfer will register its impression on the soft steel. I have been informed that even should a small hair, as for example an eyelash from a workman's eye, fall unseen to the plate and become caught between the hard roll and the soft plate, an impression will be registered. Thus we account for the various *curls* found on some of the Toppan Carpenter one cent plates. Heretofore such varieties were thought to be fine strands of steel, but it is now evident they had their origin in fine strands from threads dropped by a polishing cloth.

During the period of manufacture of the Toppan Carpenter stamps, hand presses were used exclusively and the heating of the plates was accomplished by the use of gas jets fixed underneath the plates. This heating was done to enable the ink to freely enter all depressions of the plate.

The color, or ink was dabbed over the whole surface of the plate, in order to fill up the depressions. After a thorough application, the surface was cleaned of ink by cloths, care being taken that plenty of ink was left in the lines of the design. The plate was finally cleaned and polished by the palm of the hand, after an application of a little whiting, a manipulation that required a great deal of skill and practice.

In the printing of the sheets of stamps, impressions were taken on sheets of paper that had been dampened, so that the dampness and flexibility of the paper would pull all the ink out of the lines of the designs on the plate.

It is interesting to note that the printed stamps are not actual counterparts of the original die, but rather duplicates of the transfer roll reliefs.

Chapter IV

TOPPAN, CARPENTER, CASILEAR & CO.

Reprinted from Ashbrook with additions by M.L.N.

From the year 1847 until 1894, United States Stamps were not manufactured by the Government but were engraved, printed and prepared for postal uses by private bank note engraving firms under contract. Our first two stamps, the five and ten cents of 1847 (July) known as the *1847 Issue* were manufactured by a very prominent bank note engraving firm, known as Rawdon, Wright, Hatch & Edson, of New York. It is interesting to note that this firm engraved and printed the well-known "five cents New York Postmasters Stamp" issued in July 1845 by Robert H. Morris, Postmaster of New York City.

The four year contract of this firm expired on June 30, 1851 and a new six year contract (later extended for four additional years) for the 1851-60 issue, was awarded to a competing firm known as Toppan, Carpenter, Casilear & Co. whose main office and plant was located in Philadelphia, with branch offices in New York, Boston and Cincinnati. No engraving and printing was done in these three cities, as the company's branch offices were solely for the purpose of exhibiting samples of work and soliciting business. In 1851, the partners comprising this firm were Charles Toppan, Samuel H. Carpenter, John W. Casilear, Henry E. Saulnier and William C. Smillie. It has been repeatedly stated that the present day American Bank Note Company was the successor to this firm, through a consolidation of various prominent bank note engraving firms in 1858. The only actual evidence of this seems to be that Mr. Charles Toppan was elected as the first president of the newly formed American Bank Note Co. So far as I have been able to learn, none of the equipment of the Toppan Carpenter firm, such as pertained to stamp manufacture, including dies, transfer rolls, records, etc., was acquired by the consolidation. Rather does it appear that while Mr. Toppan retained his interest in the partnership, he headed the new consolidation, which no doubt was an entirely separate business. Mr. Casilear retired from the firm late in 1854 or early in 1855.

At the time of the consolidation (1858) the government contract for supplying postage stamps had three years to run, and it is an established fact that the Toppan, Carpenter firm remained in existence as long as this contract was in force. It is possible all branches of the Toppan firm, except those pertaining to stamp manufacture, were acquired by the consolidation and perhaps this is the explanation of the various conflicting statements.

The Philadelphia directory of 1860 gives the partners in the firm as Charles Toppan, Joseph R. Carpenter, Henry Saulnier, Samuel H. Carpenter, Sr., and Samuel H. Carpenter, Jr.

THE "PREMIERE GRAVURES OF 1861"

In the early part of 1861 a new and very aggressive bank note engraving firm was in the field, determined to obtain the new stamp contract. This firm was The National Bank Note Co. of New York City. In March of 1861, the Post Office Department advertised for the submission of bids, and that the same be accompanied by "samples of work." The National Bank Note Co. left no stone unturned to demonstrate they were prepared and equipped to manufacture stamps of superior qualities of workmanship than the old stamps turned out by Toppan, Carpenter, & Co.

The latter firm submitted samples of the work they proposed to furnish under the new contract in the shape of *die proofs*. These die proofs were nothing more than the old designs with the values expressed in numerals. In contrast, The National Bank Note Co. engraved dies, made transfer rolls, even prepared stamp plates, and with their bid submitted full sheets of stamps all gummed and perforated. The Postmaster General appointed a "Jury of Experts" to pass on the samples of work submitted with the various bids. With the beautiful "samples" before them, as submitted by The National Bank Note Co., it is not surprising that the new contract was awarded to them.

> With the expiration of the government contract on June 30, 1861, the Toppan, Carpenter & Co. partnership was dissolved, and later we find a new firm known as Butler & Carpenter, the partners being Joseph R. Carpenter (of the old firm) and John M. Butler. This firm was probably the actual successor to the old firm, at least certain evidence indicates they inherited many of the old dies, transfer rolls, and probably the old firm records. The 1861 directory gives the address of the old company as 234 South 3rd St., Philadelphia, whereas the 1862 directory lists 242-244 Chestnut St. as the location of their plant. (Chase Book on the three cents 1851-57.)

But what about those "sample sheets" of stamps submitted with the bid of The National Bank Note Co. in the summer of 1861? For many years they lay hidden and forgotten in the files of the Post Office Department, and then one day in the 1890's they were resurrected and christened by the name of "The Premiere Gravures of 1861."

At first they were called the "August 1861 Issue," though none of these "sample stamps" were ever issued to the public. The regular issue—in fact the only issue—was labelled the "September Issue," but when copies of these regular stamps turned up showing uses in August, 1861, it was hardly consistent to label them as the September Issue. In time the terms August Issue and "Premiere Gravures" went into the discard, and the unfinished sample stamps of 1861 became the *First Issue of 1861* and the *regular and only issue of 1861* became the *Second Issue of 1861*. Had Toppan, Carpenter & Co. been more alert, and had they been awarded the 1861 contract, these sample labels, or should we state, the "Premiere Gravures of 1861" would today probably be listed where they actually belong, *i.e.*, in the "Proofs and Essays" section of our catalogues and printed albums.

Chapter V

THE ONE CENT STAMP, ITS POSTAL USES, ORIGIN AND PAPER

Rewritten by M.L.N.

The one cent stamp was issued primarily to pay the postage on unsealed, printed circulars; secondly, on sealed drop letters (a drop letter was a letter mailed at a post office and picked up by the addressee at the same post office); and thirdly, to make up rates in combination with the three cents value, such as the 5c U.S. Inland charge on foreign mail.

The one cent stamp was also used to pay postage on newspapers. The original newspaper and circular rate set forth in the Postal Act of 1851 was 1c for one ounce for distances under 500 miles, plus an additional rate for each thousand miles, or any part thereof. However, this was changed in August, 1852, and from September 30th of that year a rate of 1c to any part of the United States was established for newspapers. periodicals and circulars, etc., not exceeding three ounces in weight.

The one cent stamp was also used to pay a carrier fee, that is a fee paid to the carrier for delivery of a letter or circular from the sender to the post office. It was also used to pay a carrier delivery fee from the post office to the addressee. However, for a considerable period of time it was the custom to pay the delivery fee to the carrier in cash. Under the Act of March 3, 1851, the postmasters were permitted to charge a one or two cents fee for receiving or sending a letter. Carrier rates in this period are a study in themselves. Suffice is to say that during the 1851-1860 period we quite frequently see the one cent stamp used to pay a carrier fee.

The first one cent United States stamp is undoubtedly the most interesting United States stamp ever issued. It offers a wide field for specialization and philatelic study. Its design is beautiful, a real masterpiece of the engraver's art.

The Caffieri bust of Franklin, *Fig.5A*, now located at the Pennsylvania Academy of Fine Arts in Philadelphia, furnished the central motif for the stamp. The words "United States Postage" appear on an oval pane above, and the words "One Cent" on a similar oval below, all surrounded by elaborate scroll work. The intended color of the stamp was indigo blue, but there are a wide variety of shades, varying from a pale blue to a deep, beautiful Prussian blue.

The paper used for this issue was a very fine quality, hard and crisp. At first it was quite thick and opaque, but shortly before the appearance of the perforated stamps a thinner and slightly transparent paper was used. The one cent and three cents values occasionally are seen on paper which is stitch watermarked. The stitch watermark shows a band of short parallel lines. The gum was thick and smooth, varying from almost white to a dark brownish yellow.

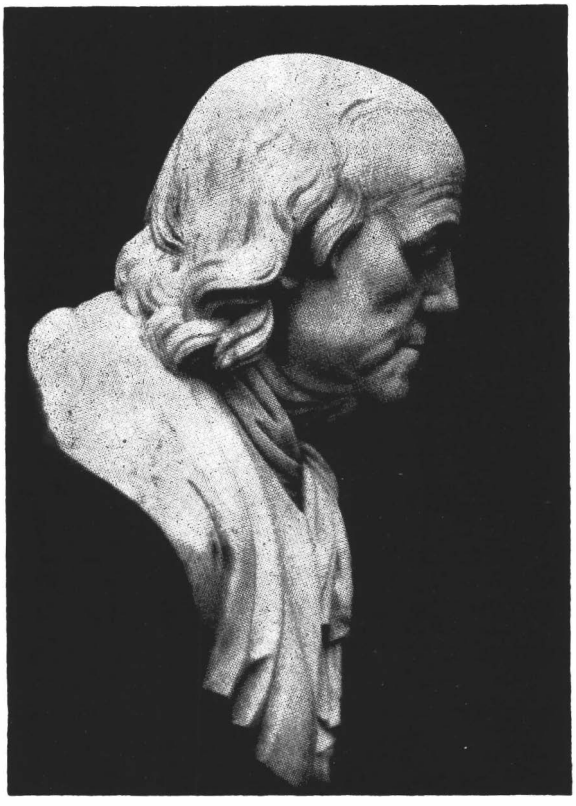


Fig. 5-A. Reversed photograph of the Caffieri bust of Franklin.

The plates for all of the values of this issue consisted of two panes of 100 subjects each, arranged in rows of ten. The panes were placed side by side, and usually separated by a single vertical center line. However, a few plates do not show this separating line. The printed sheets were cut apart on this line and panes of 100 stamps were made available to the post office.

Chapter VI

ESSAYS AND PROOFS

Reprinted from Ashbrook (Chapter by Clarence W. Brazer) with comments by M.L.N.

There are no known original essay designs for the one cent or twelve cents stamps of this issue, though it is barely possible that Mason's No.199, with engine work, then much used, about a small head of Liberty, may have been of this early date.

Collectors have often wondered why there was no six cents stamp in this issue, as the single letter rate over 3000 miles was 6c. An essay (Mason's No.2) is known *(Fig.6A)* in which the design is similar to the complete one cent die design except that the bottom label value reads "six cents." Those I have seen are in black brown on India paper cut roughly to shape and mounted on stamp paper. The one cent Franklin design was known to the press by April 28, 1851.

The three cents designs were the only essays originally submitted. It appears that a six cents and a twelve cents were then suggested, the twelve cents adopted and the six cents changed to a one cent value because of the necessity for this low value stamp. The dots in the colorless oval over and under "six" are all there very distinctly as though they were originally engraved with the other dots above this oval. These dots are either partly or entirely missing on the 1c die proofs. thus indicating their partial or entire removal when the "six cents" label was removed from the transfer relief taken from the six cents essay die and a new one cent die made with it and the "one cent" label engraved on the laydown.

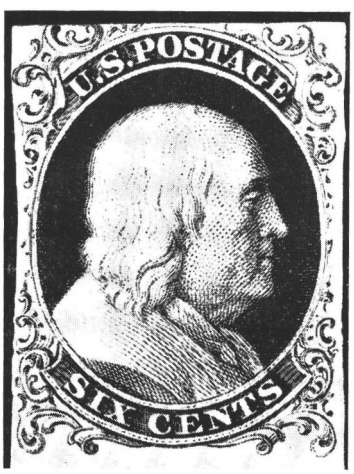


Fig. 6-A. Essay for a six cents stamp.

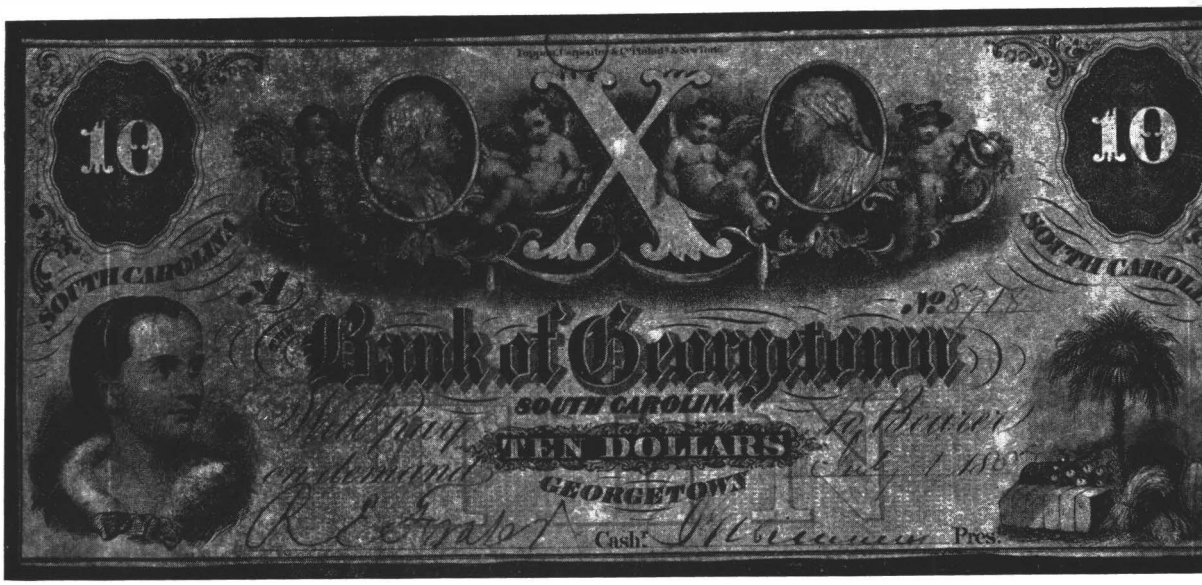


Fig. 6-B. A Toppan, Carpenter & Co. printed Banknote with the Franklin and Washington vignettes used for the 1851 stamps.

THE DESIGN

No *Model* or preliminary design for this one cent stamp is known. Toppan, Carpenter & Co. used the vignettes of both Franklin and Washington as used on the 1851 one cent and three cents stamps, on banknotes. Both these heads appear on the $10.00 note of the Bank of Georgetown, South Carolina, bearing the imprint of Toppan, Carpenter & Co. The note illustrated in *Fig.6B* is dated 1857 and one in my reference collection is dated 1859, but Stanley B. Ashbrook says similar examples are known dated 1849 with the same imprint, before Casilear was admitted to the firm. He withdrew from the firm in October 1854 so the 1858 imprint is after his disassociation, when the former name was resumed. These bank note vignettes are 21½MM high by 17MM wide, while the one cent stamp vignette is 20½MM high and the same width. In shortening. the lower part of the bust was eliminated. cutting away some of the coat collar. An enlargement of this vignette is shown in *Fig.6C.*

In my reference collection there is a similar die proof on white proof paper without any border, as shown in *Fig.6D.* There is also another on the same piece of glazed paper with both Franklin and Washington vignettes spaced 2MM apart as shown in *Fig.6E.* I have seen blocks of these, indicating they came from a plate.

Neither the 1933, 1935 nor 1937 Post Office Department Descriptions of U.S. Postage Stamps gives the source of this head. Nor do J.K. Tiffany (1887) nor John Luff (1902) though the latter says "from a bust." The bust was by Jean Jacques Caffieri, a French sculptor. This bust has been the property of the Philadelphia Academy of Fine Arts in Philadelphia for a great many years. About this vignette was composed a scroll design in the French style of Louis XV who died in 1774.

-C. An enlargement from the banknote shown in Fig. 6-B.

Fig 6-D. A die proof similar to the vignette of Fig. 6-C.

ENGRAVERS

The engraver of the head is unknown, but if first engraved in 1849 it may be the work of the artist engraver, John W. Casilear, who joined the firm of Toppan, Carpenter, Casilear & Co. that year. The engraving firms were then comparatively small and the members of the firm generally did separate parts of the work. William C. Smillie, a member of the firm was a letter engraver, as was Charles Toppan, the senior member. Smillie probably executed the lettering and possibly the scroll work. Henry Engard Saulnier, another member of the firm, then devoted his time to transferring and he probably was the "siderographer."

LARGE DIE PROOFS

Large die proofs are very rare but are known on India paper in black and in the normal blue color of the stamp. These show the guide lines laid down by the engraver of the frame, which were later only partly burnished away before the die was hardened. A transfer relief was probably taken from the vignette previously used on the bank note above illustrated. The lower portion was probably cut off the relief to a new oval line and this relief then hardened and transferred to a new die. The frame engraver drew light center and guide lines on this soft die with a sharp metal point. The die was probably painted with a white water color and when dry the design was drawn in pencil on this white background. The engraving

Fig. 6-E. A die proof with the Franklin and Washington vignettes spaced 2 MM apart.

of the drawing then began.

Many of our early U.S. stamp dies are not entirely pure line engraving but a combination of hand line engraving and acid etching. This accounts for their beauty and strong contrasts. Note in *Fig.6F* the washes over the engraving of the larger general shadows and background. If the background was not etched the small whites between the close together lines would show and sparkle, thus a flatter and darker background was obtained both behind the head and the lettering and on some scrolls. The larger the photographic enlargement the plainer these washes appear. Note that the original vignette as used on the bank note *(Fig.6C)* does not have so much acid etching either in the shadows on the head or in the background. I have not seen this mentioned heretofore in any writings by students of our U.S. stamps.

Upon completion the white wash was removed, the shadows and background etched, and the die polished. Die proofs were then made and submitted for approval and the die was later hardened and a transfer relief taken on a roll. Stanley B. Ashbrook had described his theory of the *laydown* then made, from which the final transfer reliefs were taken on a roll and laid down on the soft plate.

Mr. Ashbrook has called attention to a small dot inside the left side of the colorless oval frame about the vignette at about the horizontal diameter, and that this dot is not found on the stamps from the early plates of imperforate stamps. A possible theory about this dot is suggested, as similar marks are known on later issues under similar conditions. Upon the completion of the 1851 contract it is possible that this die was *cancelled* in preparation to be returned to the Post Office Department. This was the custom of engravers forced to surrender a die to others, so that their original work might be identified. Dies in their hardened state cannot readily be marked with a graver, but they can be *etched* by coating with wax in which may be scratched the cancellation mark and acid applied until the mark is etched into the die. The

Fig. 6-F. A die proof showing the effect of an acid wash over the engraving.

wax is of course removed before reusing the die. After the 1857 contract was extended and the die used, this cancellation mark would show on all transfer reliefs made from it, and upon all plates made with such new transfer relief. If this theory is correct then the die proof illustrated in *Fig.6F* was printed after 1857.[1]

[1] It is the opinion of the author that this die was especially made for the 1875 reprint. Not only does the so called *cancellation dot* appear on these reprints, but also the two dots placed vertically under the letter "C" of "Cents" and also part of the heavy horizontal line which almost touches the left plume. The last two markings do not appear on any of the one cent stamps from Plates 1 to 12. It is true that all stamps from Plates 11 and 12 show the so-called cancellation dot which leads to the conclusion that this dot was applied to the original die late in 1860, before the transfer rolls for Plates 11 and 12 were made.

Upon completion of the extended 1857 Toppan, Carpenter & Co. contract. on June 10, 1861 this die was returned to the Government and kept in the vaults of the Treasury Department where it still is recorded in the *Post Office Book* of proofs as die No.89 according to B.K. Miller's "*Tentative List of U.S. Stamp Dies*" published in 1921 in the "*Albemarle Stamp Collector*" Vol. VII, No.7. There was no contract requirement that the transfer rolls (or partial laydown dies, if any were made) be returned to the Government, though it is probable that all completed dies that were used were returned as the contract required. There is no record in this book of any other than the original die, and no laydowns are recorded. We will however later see what probably became of the original transfer roll, or possible duplicate dies.

This die was used for a new transfer roll relief from which the 1875 *reprint* plate was made.

Fig. 6-G. A small die proof from the Roosevelt Albums. Note the incomplete design.

SMALL DIE PROOFS

About 1902 the die was resurrected for use by the Bureau of Printing and Engraving in making the catalogued "small die proofs" for the 85 to 90 albums [2] prepared and distributed to high government officials and foreign diplomats. These die proofs were printed in approximately normal colors of the stamps, but with analine inks, on white wove paper slightly larger than the design, and mounted with a strong adhesive upon grey paper surfaced cardboard album leaves. All stamp designs of an issue were arranged in various manners upon both sides of the cardboard pages. They are extremely difficult to remove without damage to paper and color, and are best left upon the grey paper. This quantity production was not so carefully done as in many cases the ink was wiped out of portions of the border, and parts of the design, and therefore do not appear on these prints. (See *Fig.6G*) Complete prints are rare and the illustration (see *Fig.6H*) is from the best I have been able to obtain for my reference collection. Note that some of the original guide lines are still upon the die. Compare with *Fig.6E*.

[2] Known as the Roosevelt Albums.

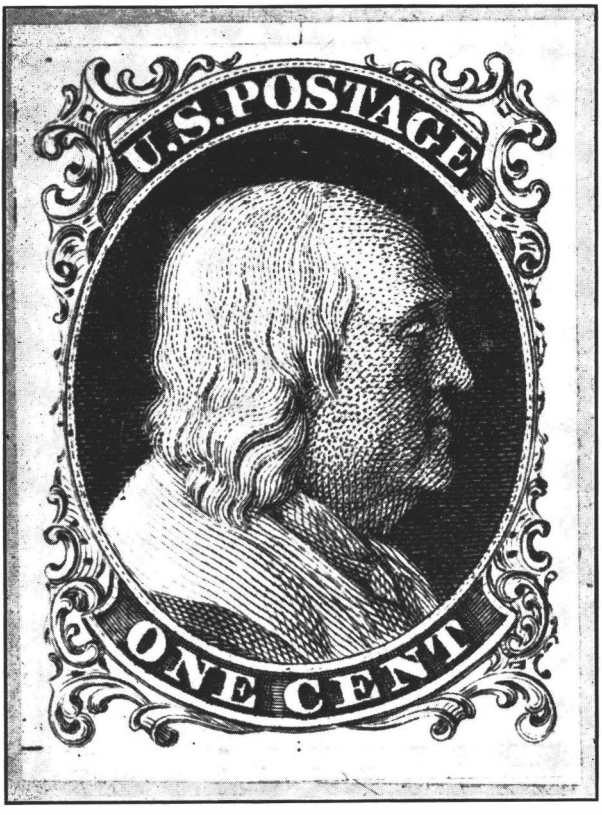


Fig. 6-H. Small die proof from the Roosevelt Albums with design nearly complete.

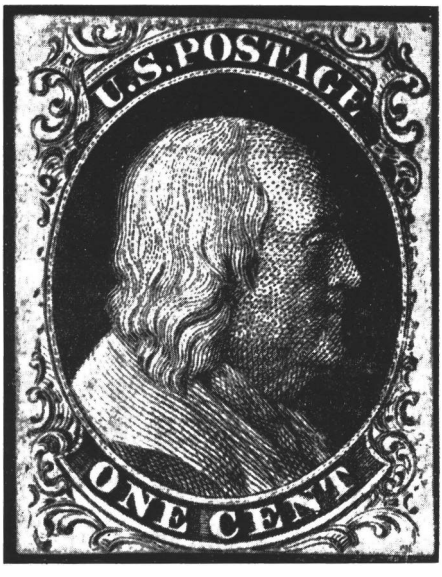


Fig. 6-I. An original plate proof on stamp paper.

In 1915 two sets [3] of die proofs were, according to Joseph B. Leavy's catalogue, reprinted on India paper for the San Francisco Exposition, but so far as known none of the 1851 one cent exist except those in the U. S. National Museum and in the Post Office Department exhibit prepared for San Francisco. My copy of this catalogue has the India paper corrected to read wove paper.

ORIGINAL PLATE PROOFS ON STAMP PAPER

These are very rare and seldom seen. The above illustration, *Fig.6I* is from a Type II black proof on stamp paper from Plate 2, now in my reference collection. Note that this does not show the cancellation dot inside the left side colorless oval frame of the vignette. The other small dots within this white oval faithfully follow those on the die.

These proofs in black are also known with cross hatched horizontal and vertical ink lines, *Figs.6J* and *6K* and they are very rare. They were probably issued during the summer of 1856.

Quoting from a letter dated May 31, 1946 addressed to this author from Mr. Ashbrook:

[3] Apparently there are at least two of these sets in private collections. All values are included from one cent through ninety cents.

Fig. 6-J. One cent plate proof ruled with black lines.

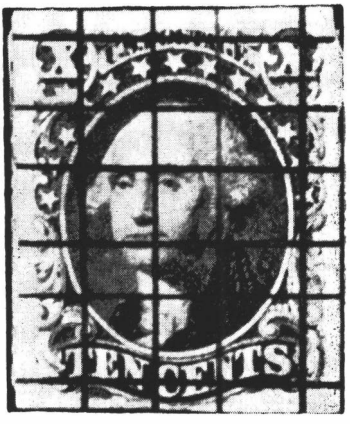


Fig. 6-K. Ten cent plate proof ruled with black lines.

"Herewith I am returning the two plate proofs of the 1c 1851 and the 10c 1855. I am also sending you for a look and a comparison a plate proof of the 5c 1856 from my reference collection. You will note that this 5c is on regular stamp paper and in the past these items have been referred to as 'Trial Color plate proofs on regular paper' but I do not think that that term is correct. Your two copies are the same as mine, hence, 'plate proofs on regular stamp paper.' I do not know the history of these plate proofs on regular paper—in black—and with ruled lines but they unquestionably date back to the period the stamps were current and they are extremely rare. They are evidently of a different vintage than the 'Plate Proof trial colors on regular paper' because the latter occur in different colors and do not have the ruled lines."

In my time I have seen very few of these and while I have seen these three values, 1c, 5c and 10c, I have no recollection of ever having seen a 3c or a 12c.

Chase stated on page 205 of his 3c book (original edition) that a 3c in black with ruled lines is known and he mentioned that the 1c, 5c and 10c are also known and adds: "Absolutely nothing is known as to the history of these, but they are of the highest degree of rarity, two copies being all that I have ever seen." I judge that his '2 copies' referred to two copies of the 3c."

The proof in this author's collection of the one cents is plate position 20R2, *Fig.6J*. The earliest known date of use of Plate 2 is December 5, 1855. The earliest known use of the five cents plate is March 24, 1856. The earliest known use of the ten cents plate is May 12, 1855. This would lead to the conclusion that these proofs were printed early in 1856, as they are all early impressions. The ten cents proof in the author's collection was compared with one owned by Mr. Clarence Brazer, and they are both from the same horizontal row of the ten cents plate (Type III) as the horizontal ink lines match on both stamps. The author has never seen a copy of the three or twelve cents in black with the ruled lines. Further information on the history of these proofs would be welcomed by this author.

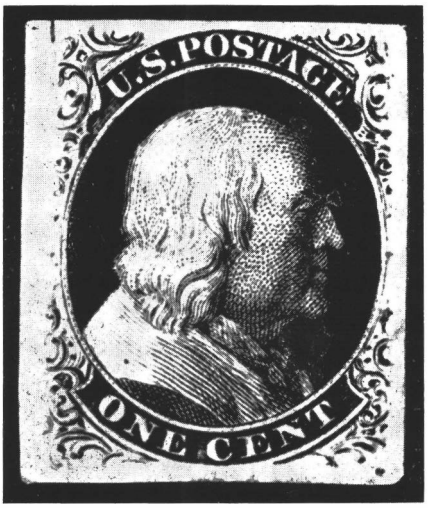


Fig. 6-L. Original plate proof on india paper.

ORIGINAL PLATE PROOFS ON INDIA PAPER

The only original India paper plate proofs known in normal color are Type V from Plate 9 *(Fig.6L)*. That illustrated is from the top row. In my reference collection there is a horizontal pair which is quite scarce, and a proof from the lower left corner of the plate, No.91L9. None of these show the cancellation dot and many of the dots within the colorless oval frame are missing.

1875 REPRINT PLATE PROOFS ON INDIA PAPER

India paper proofs were made in 1875 from the new plate made for the reprints offered for sale at the Philadelphia Centennial Exposition. These proofs are in the dark and light normal blue colors of the 1851 stamps but are of course all Type I. The delicate dotted lines on the collar that appear on the die within 1MM of the oval over "O" of One, and at back of the collar, do not show on the plate reprints. The cancellation dot, however, is there. One of these, position No.91 on the plate, shows a crack extending down vertically from the right ball to the lower edge of the plate. There is also a crack in Franklin's cheek and hair about 6MM long on No.1 in the plate. The acid etching wash is not so noticeable on these reprints. Some India paper proofs exist still adhering to the original card backing. These India paper plate proofs also exist in "hybrid" form, that is the India paper plate proof mounted on India paper block sunk 62x63MM on large white cards.

1875 REPRINT PLATE PROOFS ON STAMP PAPER

A similar Type I plate proof exists in normal 1851 47/Om dark Berlin blue color (Ridgway) [4] on opaque hard stamp paper imperforate and might readily deceive the amateur into believing that he had an 1851 Type I stamp. I also have a horizontal pair with white crackly gum. The reprint on transparent stamp paper in the regular

[4] *Color Standards and Nomenclature* by Robert Ridgway (1912).

Dark Marine Blue 45/Om color (Ridgway) of the 1875 issue also is known imperforate with ample margins. Though some may believe this is a reprint stamp with perforations trimmed off, the copy in my reference collection, which came from Joseph Steinmetz's collection, does not show any indication of this. In the B.K. Miller collection in the New York Public Library is a similar copy as part of a set labeled "one of the five sets known." These may possibly have originally been included in the following trial colors.

1875 REPRINTS ON STAMP PAPER IN TRIAL COLORS

These proofs exist on transparent stamp paper, some of which is open mesh wove, in 15 trial colors. In the reference collection I have several top left corner strips of No.'s 1 to 4 inclusive which have smooth gum in a light color. Most of these trial colors now exist without gum and many show evidence of stain as though they had been wet. Some few of the colors look washed out or faint. I do not know whether these inks are analine but they look like it. The colors as listed from *Ridgway's Color Standards and Nomenclature* (substituting /1 to /5 for Ridgway's primes for indicating chroma numbered sets of neutralized color) are as follows:

5/0i	Brazil Red	59/2k	Dark Hysop Violet
11/0i	Orange Rufous	1/3m	Warm Blackish Brown
11/0k	Sanfords Brown	9/3m	Light Seal Brown
13/0k	Argus Brown	49/3m	Dusky Slate Blue
71/1m	Dark Maroon Purple	69/3m	Taupe Brown
1/2k	Mineral Red	15/5i	Deep Mouse Gray
13/2m	Warm Sepia	67/5	Purplish Gray
55/2m	Dark Yvette Violet		

CARDBOARD PROOFS

All cardboard proofs known are Type I from the reprint plate. There were at least five different emissions of sets of cardboard proofs, each set or issue enclosed in a small white envelope with printing on the face "UNITED STATES—POSTAGE STAMPS—(Issue)—1851." There were perhaps 1000 sets in each emission mostly cut apart into singles for sets so that multiples are very rare. The colors and thickness of cardboard vary slightly with each printing.

The first emission appeared in 1879 and included 171 proofs of all regular postage, official and newspaper stamps issued prior to the time of emission. A presentation letter accompanying this set from A.D. Hazen of the Third Assistant Postmaster General's office is dated November 21, 1879. These envelopes are 91 x 59MM with sharp pointed diagonal back flap and have printed under the above title a line below which is "PROOF SPECIMENS."

About 1885 a second emission of 184 proofs of stamps issued up to that time appeared in similar envelopes but the top back flap is segmental and an additional line appears between the second and third lines of printing.

About 1890 a third emission of 194 proofs of stamps issued up to that time appeared in envelopes 132 x 74MM in which the date of the issue is in thin block type without a stop. These envelopes and those which followed omitted proof specimens.

About December, 1892 a fourth emission of 209 proofs appeared in similar envelopes but with fancy type date of the issue with a final stop. The eight cent 1890

and eight cent 1893 were not included.

After March 21, 1893 a fifth and final emission of 211 proofs appeared including the two eight cent designs which had appeared that month. These were in similar envelopes to the previous ones but the date of issue is set closer together and the final stop is omitted.

Some cardboard proofs up to 1885 have been seen mounted one to a book page with a silver line about them the size of a die sinkage.

One set of the 1879 emission of proofs is known overprinted "SPECIMEN" in red and one similar set is known handstamped "Specimen" in blue.

1881 ATLANTA EXPOSITION TRIAL COLOR PROOFS ON CARDBOARD

In 1881 the P.O.D. exhibited at the Cotton States International Exposition at Atlanta, Georgia, one sheet of each stamp issued prior to that time, printed on thin cardboard in black, scarlet, brown, green and blue from the reprint plates. These later became available to collectors and were cut up into singles, though some blocks exist. The one cent blue is similar in color to the other proofs but can be told by the very thin cardboard. These make a very sparkling display when the five colors are mounted together.

HISTORY OF THE TRANSFER ROLLS AND DIES

While Charles Toppan became the first President of the American Bank Note Co. in 1858, he retired from that firm in 1860. Toppan, Carpenter & Co. who had the stamp contract, continued until the contract was completed on June 10, 1861. Mr. Toppan probably retained his interest in this firm during his absence in New York, as the Government no doubt required the firm to remain intact, though some of the members did go into the American Bank Note Co., In any event it appears that Mr. Toppan in 1860 resumed his residence and interest in his Philadelphia firm of which Joseph R. Carpenter was at that time a member. In 1861 Charles Toppan and Samuel H. Carpenter were in partnership in Philadelphia. Prior to August 4, 1862 Joseph R. Carpenter formed a new partnership with John M. Butler under the name of Butler & Carpenter and they obtained the U.S. Treasury Department contract for Revenue stamps. At least some, if not all, of Toppan, Carpenter & Co.'s dies and/or transfer rolls were taken into the firm of Butler & Carpenter by Joseph R. Carpenter. Portions of some of the postage stamp dies were used as part of several of the later private die Proprietary Revenue stamps produced by Butler & Carpenter. Dr. Chase in his book, says that some of Toppan, Carpenter & Co. tessellated work, and rosettes from the twelve cent and Franklin Carrier stamps were used in the designs for the twenty-five, thirty and forty cents first issue Civil War Revenue stamps. John M. Butler died October 20, 1868 and the firm name was changed to Joseph R. Carpenter until the Revenue stamp contract expired in 1875.

About that time the above mentioned Toppan, Carpenter & Co. dies and/or rolls passed into the Philadelphia Bank Note Co. who used a Washington head on essays (Mason's 100 to 108) patented June 16, 1876, and submitted with their postage stamp bid. This company 24 years later failed, and at the liquidation sale prior to June 23, 1900 the late Ernest Schernikow bought these dies and/or rolls among other

bank note engraving effects. The rolls or dies of the 1851 Franklin Carrier, the 1851 twelve cent stamp and the above Toppan, Carpenter & Co. numeral essays (Masons 17 to 22), several Washington head vignettes used on Butler & Carpenter Revenue stamps and of many other stamp essays were included (Mason's 98 and 99 and the head and respective frames of 100 to 108). I have seen no evidence that any dies or rolls of the ten cent and thirty cent were included, as these dies were returned to the Government in 1861 as required by the contract.

1908 REPRINTS OF 1861 NUMERAL ESSAYS

About 1908 Ernest Schernikow had reprints made from all the above dies, probably by the Hamilton Bank Note Co. each in about 15 then modern colors. Some were on then current proof paper, colored papers and colored surface cardboard. It is said there were 10 sets of most of them made though Dr. Chase in his book says there were 15 sets of the 1861 postage stamp essays. The complete essay designs are true die essays and were printed through holes in paper mats, evidently to eliminate unsightly marks on the old dies. Most of the originals being practically unique, it is possible for but a few collectors to obtain them. These reprints being identical in design, therefore enable the majority of collectors to show the historical story of this issue, and are every bit as desirable, or more so, than cardboard proofs, all of which are reprints and of which probably 500 times as many were made of this 1861 issue. All these dies, rolls and partial dies are said to have been destroyed, except possibly that of the Franklin Carrier. It is generally believed that these incomplete or partial essays are break-downs from the complete essay design by removing portions of the design from the transfer relief and making new laydown dies from which these proofs were made. But at least as far as the one cent essays are concerned, the evidence is not apparent.

SPECIMEN STAMPS

The Type II imperforate one cent stamp No.7 exists overprinted "Specimen" in black 12MM long. The perforated one cent stamp No.21 Type III and No.24 Type V exist with the same overprint but only one or two copies are known.[5]

[5] Numbers are from *Scott's U.S. Stamp Catalog, Specialized.*

Fig. 6-M. A pair of Type V ruled with red ink lines. Probably a remainder.

REMAINDERS

After the stamps were demonetized there were many remainders. Some sheets of these were pen-ruled in red ink horizontally and vertically through the centers of the stamps were given away fully gummed. *Fig.6M* shows a horizontal pair of Type V. It is said to be from presentation sheets given out at Washington.

ADDENDA

In the Lilly sale by Robert A. Siegel on September 13, 1967, a complete set of proofs of the one through ninety cents reprints, in panes of 100 on India, and also a complete set of similar proofs on card were sold.

In the Ashbrook records at the Philatelic Foundation are the following notes:

A large die proof was sold in the Emerson sale by Daniel J. Kelleher, April 12, 1945. It was described as follows: "Large die proof in blue on cardboard, showing all guide lines. Ex-Chase collection. Rare, possibly unique." The photo indicates that this die proof has the secret mark and seems to be the proof illustrated in *Fig.6-F*.

A similar proof in black was sold for $475.00 in a Vahan Mozian auction sale in September, 1967. Another, also black, was sold for $525.00 in a Robert A. Siegel auction sale on October 14, 1971. Actually, all of these proofs are on India, mounted on card. These proofs are very rare.

Chapter VII

THE CAUSES OF THE ONE CENT TYPES

Reprinted from Ashbrook.

One of the principal reasons the one cent stamps are such an interesting study is because of their various puzzling types. To understand these types it is well to have a general idea of the causes that originated them. These causes can be listed under four classifications, as follows:

(1) *Relief Trimming.* This applies to an alteration of the design of the relief on the transfer roll by trimming away certain of the upstanding lines, thereby making the relief design different from the die design.

(2) *Short Transfer.* This is the result of insufficiently rocking a relief on a roll to the full extent of its design. (From die to roll, or roll to plate.) This was done intentionally on certain one cent plates, and unintentionally on others. The *short transfer* may occur at top or bottom or both, and a design so transferred to a plate, is of course different from the relief design and also from the die design.

(3) *Re-cutting.* This applies to lines that are redrawn on the design on the plate, by the use of a hand engraving tool. Naturally when a plate design is gone over and *recut* the design is different than the relief from which it was transferred, and also different from the die design.

(4) *Erasure.* This is a term applied to alterations made in a design on a plate and generally occurs in the final finishing of the plate during the burnishing process. Fine lines forming the outside parts of the design can be erased, or removed from the surface of the plate by the burnishing tool. Intentional erasures were made on several one cent plates and such erasures changed the various designs from one type to another. On another plate unintentional erasures were made, which however were not sufficient to change the type characteristic. When a steel plate is not too thick, complete erasures of a design can be accomplished by laying the plate face down on a hard and highly polished surface and raising the sunken lines of the design to the surface of the plate by "knocking the plate up" from the back at the desired point of erasure. The efficiency of this method depends on the thickness of the plate, and when a plate is too thick the design has to be erased by the burnishing tool.

After an erasure, a new transfer *(fresh entry)* can be made, but the erasure work must be very carefully done or else traces of the original or first entry will appear on the stamps printed from such erased positions. Thus one of the origins of *double transfers.*

METHODS OF TRANSFERRING

While the method of transferring from *die* to *roll* to *plate* is the simple and direct method, more complicated methods were undoubtedly employed by the different early engraving firms, and especially by Toppan, Carpenter, Casilear & Co., in making certain of the plates of the different values of the stamps of the 1851-1857 issues.

We find certain methods of transferring were not only employed on some of the one cent plates, but on various other plates of different values.

In explanation of this process, suppose we call the original die, Item "A," from which was transferred the original relief or Item "B." I call "B" the *master relief.* From "B" was transferred on a small flat piece of steel, two or more transfers in a vertical row. This flat piece of steel I heretofore called the *set of duplicate dies* or "C." The proper term for these, I am informed are *lay downs.* In all cases they are not duplicate dies because the designs may differ from the original die through a *short transfer* ("B" to "C"). From a lay down of two or more transfers, the regular or *working transfer roll* is made, and this roll we will call "D." From "D" the printing plate is made or laid out. Perhaps the question will be asked, why all this complicated system of transfers? It was done principally to facilitate the accurate transfer of the plate. Suppose for example, a 200 subject plate was to be made from a single relief on a transfer roll. To transfer such a plate required 200 separate settings, requiring the accurate placing of approximately 200 guide dots on the plate. Also it required 200 transfers from the single relief. But suppose six reliefs were placed on a transfer roll instead of one, with these six reliefs spaced on the roll the exact distance in a vertical row, as desired in the vertical rows on the plate. In such a case one guide dot on the plate would suffice for six transfers, thus requiring but one setting for six transfers. We now know, with very little question of a doubt, that certain of the one cent plates and plates of some of the other values, were transferred in this manner.

The process, therefore, may be summed up as follows:

A. *Original die,* lines engraved in recess.

B. *The master relief,* lines of the engraving standing up from the surface or in relief.

C. *The lay down,* a flat piece of steel with two, three, four, five or six designs in recess.

D. *The working transfer roll,* with lines in relief.

E. *The steel plate,* with the duplicated designs of the working roll, lines in recess.

Frequently we find short transfers which are very consistent and duplicated in different horizontal rows of a plate. Such consistent *shorts* originated purposely in the process from "B" to "C." This method on certain one cent plates was employed to shorten the length of the stamp designs. In addition, a combination of some of the above causes (1 to 4) accounts for several of the one cent types, as for example a relief that was trimmed and then *short transferred* to the plate, producing a different design from any of the various reliefs on the lay downs, and further a short transfer on the plate, from such a trimmed relief, lost further weak lines by erasures when the plate was cleaned up, preparatory to its first being put to press.

Regarding cause No. 3, *recutting,* the first one cent plate was used in its original condition for some nine or ten months. To correct certain weaknesses the plate was turned over to the engraving department to be corrected. Alterations were made by recutting as well as an attempt to strengthen the designs by a *re-entry* of the transfer roll. Printings from the original state are referred to as "Plate One Early Condition," while those from the altered condition are called "Plate One Late Condition." The majority of the stamps from Plate One Early were Type II and by the alteration 199 out of the 200 were changed to stamps we call Type IV. Thus in this one steel plate, we actually have two different plates.

SHIFTED OR DOUBLE TRANSFERS

A term very often misused is that of the *shifted transfer*, or in every day philatelic language, a *shift.* One is apt to infer from the term shift that all such varieties were the result of a careless transfer of the relief to a certain position on a plate. Perhaps the term *double transfers* can be used more appropriately to cover the various varieties. Certain double transfers are not the result of a shifting movement of the roll during the transfer process, but are in fact, re-entries, as for example, in a transfer, a position may be imperfectly transferred, it may not have had sufficient pressure to cause deep enough lines in the design. Such imperfections are discovered after trial plate proofs are struck. The plate is replaced in the press and the defective position is again *re-entered*, without any alteration being made in the original transfer. This requires a new setting and unless extreme care is exercised, the lines of the relief will not fit exactly the recessed lines of the position, hence stamps from such re-entered positions will show a doubling of various lines of the design.

The term *re-entry* must not be confused with the term *fresh-entry*, for such a variety represents an entirely different process. A fresh entry occurs where a position has been poorly transferred, then *erased* from the plate, and an entirely new or fresh-entry is made. Unless all traces of the first entry are erased traces will be found on the second transfer or fresh-entry.

In my former book on the one cent, I made a statement that was partly incorrect. I repeat it here. "As a plate becomes worn through long use the more visible become such original entries (or rather traces of the first entry) much the same as any recutting on the plate becomes much plainer on impressions from a badly worn plate than in early printings."

It is a well known fact that the recut lines on the Type IV stamps show much more distinctly on late printings than on early ones. This is because the recutting was engraved much deeper than the lines of the designs were transferred. As the surface of the plate wore down the lines of the design grew fainter, throwing the deep recut lines in bolder relief. But it was not exactly the same reason why the traces of certain original erased entries showed up plainer in very late printings than they did in the early printings. This is quite an interesting study of plate varieties and its explanation will be found in the description of the *inverted transfers* of Plate One Early and Late.

I find many collectors confuse certain ink varieties with double transfers. Such freaks are not plate varieties, hence are not consistent. They are in most cases the result of a semi-dry impression, that is: a dampened sheet of paper that had dried out in spots, and when applied to the plate, such dried spots failed to pick up the ink in the recessed lines. Such ink varieties show white places here and there in the design, perhaps no larger than the head of a pin, but a group of these lead many to believe they have discovered a heretofore unknown double transfer. A double transfer always shows color where none should exist rather than the reverse.

When the stamps were being printed, no doubt a number of dampened sheets were piled up in a stack. Evidence shows that it was not uncommon for some sheets to dry out around the edges, hence we find numerous *dry printings* from the four marginal rows of a plate. These must not be confused with *worn impressions.*

It is also possible that many stamps showing small white spots here and there—places where the ink did not register—may have resulted from sheets of stamps placed in a pile before they were entirely dried, and that backs of some sheets may have pulled up some ink from the partially dry stamps. We frequently find examples of such *offsets*, but the great majority are really very indistinct.

Chapter VIII

THE TYPES OF THE ONE CENT STAMP

Reprinted from the Ashbrook book with comments by M.L.N.

Scott's United States Stamp Catalogue, Specialized described eight major types of the one cent stamp, and in addition, there are several sub-types. All of the various types originated from one original die, yet seldom do we find these stamps to consist of the full die design. What are the reasons for the types? Why are some of the types exceptionally scarce, and others quite common? We must first understand that the dissimilarity of the types are caused by variations in the outer frame lines of the stamps. In the imperforate one cent stamp, variations occur in the top and bottom ornaments and the outside curved frame lines only. In the perforated stamps there are variations in the side ornaments as well as the top and bottom ornaments and frame lines. Some of these variations were accidental. Others were purposely made. We must realize that while Toppan, Carpenter & Casilear & Co. had a vast experience in the printing of bank notes, stocks, bonds, etc., they had never before printed sheets of stamps. Therefore, their early attempts were in the nature of experiments.

Twelve plates were used during the life of this stamp. The first plate existed in two states, or two conditions, thus we have for consideration a total of 2600 different positions from which the stamps were printed. Out of these 2600 there were exactly 100 stamps with the complete die dsign and 2500 with incomplete designs. All of the imperforate stamps were printed but from four plates, one of which had two conditions, thus, in reality, we are discussing five different plates (Plates 1E, 1L, 2, 3, and 4), or a total of 1000 positions. Out of these 1000, there was only one position which furnished a full die design, or Type I stamp, and this stamp is known as 7R1E.

The perforated stamps came from eleven plates, (Plates 1L, 2, 4, 5, 6, 7, 8, 9, 10, 11 and 12), for a total of 2200 positions, but only 99 of these 2200 furnished stamps with the full Type I design. *Fig.8-A* illustrates the full die design without the central medallion. *Fig.8-A* also illustrates the die design, with names given to the various ornaments and letters applied to parts of the top and side ornaments. These names and letters will hereafter be used in the descriptions of the various types of the one cent stamp.

For the purpose of convenience, this illustration has been repeated in the front of this book, and is illustrated as *Fig.1*. Continuous references are made throughout the text to the various parts of this drawing.

The best description of the design is found in *The History of the Postage Stamps of the United States* by John K. Tiffany, page 85:

"One Cent. Bust of Benjamin Franklin, first Postmaster General, in profile, facing to the right, in an oval disk 17x20½ mm. with a ground of very fine horizontal colored lines, slightly waved, bordered by a colorless line between two fine colored lines. The colorless line is ornamented by a line of fine dots. Above is a label, bordered at the top by a similarly ornamented colorless

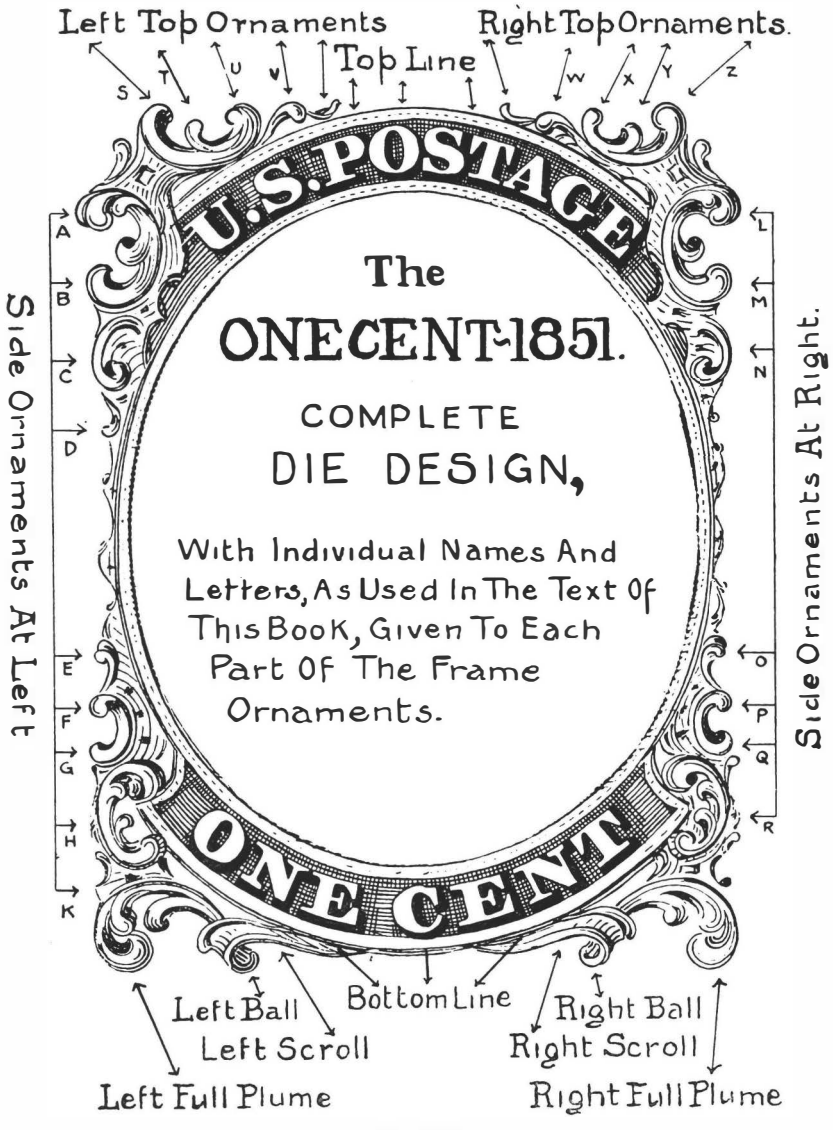


Fig. 8-A.

line, between two fine colored lines, terminated at the ends by the corner ornaments of the stamp, with a ground of fine colored lines following the lines of the oval, and inscribed in outline capitals 'U.S. Postage'. Below the oval is a similar label, the ends terminated by a similar border, with a ground of fine colored lines, inscribed 'One Cent' in outline capitals. This label is shaded by a number of vertical lines. Scroll and foliated corner ornaments extending down the sides. There is no outside line finishing the frame. The stamps are very near each other on the sheet. Plate impression 19 by 22 mm., color, white paper.

1 Cent, shades of Indigo Blue."

THE DIE DESIGN

To intelligently follow the description of the various types it is advisable to refer to this diagram, *Fig.8A*, as the names and letters designated will hereafter be used.

Throughout this study of the one cent stamps constant reference will be made to the top line and the bottom line.[1] Note the *position* of the top line in the diagram. This fine line starts at a point over "U" and ends at a point over "E." When reference is made to this top line, its entire length is considered. Note the position of the bottom line. On the die, this bottom line is represented by three fine lines, under the "E," and from its start under "O" to its end, under "T," it consists of a double line.

Many stamps do not show three or even two lines under the "C," but the bottom line at this part of the design may show a fine single line or a heavy single line. This single line on such stamps extends between the points where the right and left *scrolls* join the design.

Note the *full plumes* at the bottom, right and left. These are also known as the "*full curves.*" Both terms are bad, but inasmuch as they have been in common usage for so long a period, I will not attempt to change them.

These two corner ornaments (the plumes) at the bottom are very important factors in type classification and their characteristics should be noted carefully. It will be seen that the left one was engraved with more detail than the right one, and the delicacy of the lines of the right one caused much trouble in transferring.

Also, it is well to note carefully the two bottom *scrolls.* I use the term scrolls only to define these ornaments without the "turned under balls." When reference is made to a bottom *scroll* or *scrolls with the turned under ends or balls*, these items are referred to as *full scrolls.* I do not know who invented the term *balls* for the turned under ends of these scrolls. It is a term that has been handed down to us from former students of the past.

The *Scott's United States Stamp Catalog, Specialized* describes the types as follows:

"*Type I* has a curved line outside the labels with "U.S. Postage" and "One Cent." The scrolls below the lower label are turned under forming little balls. The scrolls and outer line at top are *complete.*"

The Type I imperforate stamp contains the *original full and complete design as* found on the original die. This imperforate Type I stamp is listed in the catalogue as No.5 and is a stamp coming from only one position on the plate, *viz.*, 7R1E. *Fig.8-B* shows this stamp with its well known double transfer. (See also *Fig.10-I*, Chapter X.) It is this author's opinion that this catalogue description should be changed to read as follows: "Type I has a curved line outside the labels with 'POSTAGE' and 'ONE CENT.' The scrolls below the lower label are turned over forming little balls. The outer curved line at top is complete. The scrolls at top are substantially complete. The bottom line, the bottom corner plumes, and side ornaments are also complete."

The reason for this is the Type I stamps from Plate 12 would not qualify as Type I under the present catalogue description. On most of these positions the right top scroll is almost complete. However, on nearly all positions the left top scroll is partially incomplete. The description as recommended by this author would properly include all the Type I stamps from Plate 12.

"*Type IB.* Same as (Type I) but balls below the bottom label are not so clear. The plume-like *scrolls* at *bottom* are *not complete.*"

[1] Also known as the outer curved frame lines.

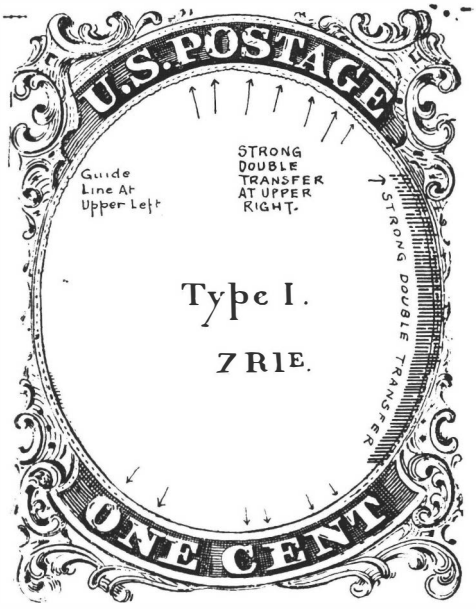


Fig. 8-B.

Fig. 8-C.

The Type IB is a sub-type of the 7R1E—Type I stamp. The catalogue lists 6R1E and 8R1E as the best examples of Type IB, and 3R1E, 4R1E, 5R1E and 9R1E as the less distinct examples of the type. 8R1E is perhaps the best example of this type shown in *Fig.8-C* and also in *Fig.10-H*, Chapter X. 3R1E is perhaps the *poorest* example, and this is illustrated in *Fig.10-M*, Chapter X. The other positions are illustrated in the same chapter, as *Fig.10-G*, *J*, *K* and *L*. From these illustrations it can readily be seen that it is difficult to give an exact description of the Type IB stamps, because the bottom ornaments on each of the positions is somewhat different. The design is complete at the top. As they are *all from the top row*, most copies will show part of the top sheet margin, if they are not cut too close. Different types from the interior portion of many of the plates show a blur of color just above the stamp, and hence if a design is complete, or more or less complete at the top, this blur prevents the design from standing out in relief against the clear background. Top row stamps generally show a clear background above the design. This is a characteristic of the Type IB. The catalogue lists the Type 1B stamps as *5b*. It would be less confusing if the listing were *5B*.

Type IA (listed as No. 6) same as Type I at bottom *(meaning a complete bottom design. Hence, if one or both of the balls is incomplete, such a stamp is not a Type IA, or if any part of the bottom corner full plumes are short, the stamp is not a Type IA). The top ornaments and outer lines at the top are partly cut away.* This type can always be distinguished by a flaw, consisting of a horizontal white line directly under the "U" of "UNITED STATES." *Fig.8-D* illustrates the true Type IA design. The flaw is noted on this illustration, and it is also shown on the illustration A6 in the Specialized Catalogue. This does not mean that this flaw is found only on Type IA stamps, because it is also found on several other types, but it does mean that all true Type IA stamps show this flaw. The Type IA

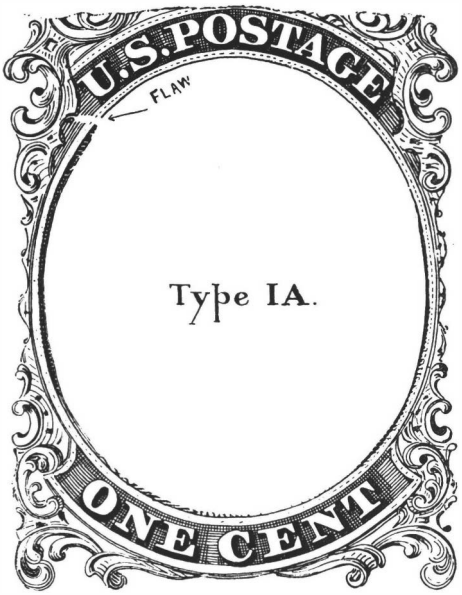


Fig. 8-D.

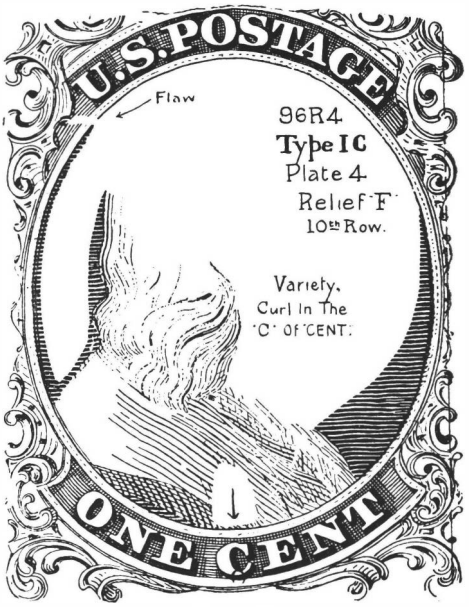


Fig. 8-E.

stamps are from the bottom row of Plate 4 only. 18 positions in this bottom row are this type. The difference between the Type IA and Type I is that on Type I the *top outer curve line is complete* and *the top scrolls complete, or almost complete,* whereas on the Type IA, the *top outer curve frame line is definitely broken and the top scrolls are cut away.* The Type IA is more fully discussed in the chapter on Plate 4.

There is a sub-type to the catalogued Type IA, which is well known to students of the one cent stamps, but is not listed and described in the U.S. Catalogue. The following is a description of this sub-type:

"*Type IC.* Same as Type IA at the top of the design showing the top ornaments cut away and the top line definitely broken. Somewhat similar at the bottom to Types I and IA with the exception that the *right full plume* is only about half complete, and the *right turned under ball* is only half complete. The left full plume must be complete (or practically complete), the left ball may be complete or only half complete." *Fig.8-E* shows an excellent example of the type.

The Type IC stamp is discussed at length in the chapter on Plate 4. Some Type IC designs do not have the plate flaw mentioned under Type IA.

The next type is listed in the catalogue as *No.7* and is described as follows:

"*Type II.* The little balls of the bottom scrolls and the bottoms of the lower plume ornaments are missing. The side ornaments are complete."

Some further comments on this type are necessary.

(a) The top and bottom outer curved frame lines are never broken.

(b) Generally the side ornaments are complete, but there are exceptions to this rule. Some Type II stamps from Plates 2 and 3 show considerable shortening of some of the ornaments at left. Nearly all Type II stamps from Plates 1, 2 and 3

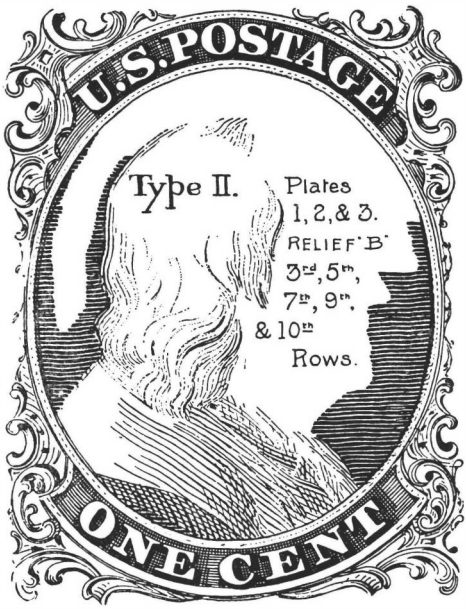


Fig. 8-F.

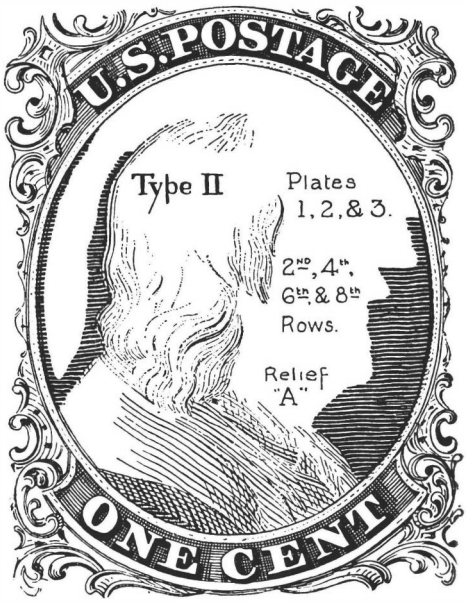


Fig. 8-G.

show minor shortening of the small ornaments on both left and right.

(c) A Type II stamp may have complete ornaments at top *(Fig.8-F)*, or this type may show certain top ornaments partially cut away *(Fig.8-G)*.

The next type is listed in the catalogue as *No.8*, and is described as follows:

"*Type III.* The top and bottom curved lines outside the labels are broken in the middle. The side ornaments are complete."

In addition to the above description, it is well to remember Type III stamps show the *top* and *bottom ornaments* partially incomplete. Certain stamps may show traces of the turned under balls of the bottom scrolls, (Fig. 8H). A stamp can only be Type III if *both top* and *bottom outer curved frame lines are broken in the middle.*

Two listings of the Type III are given in the catalogue, *viz.*, under No.8. The first listing refers to a stamp that comes from one position on one of the plates, the well known 99R2. This particular stamp is the finest example of Type III, because the breaks in both the top and bottom lines are so pronounced. *See Fig.8-I.*

This stamp can be easily identified by the lines of the double transfer which are very noticeable in the right side ornaments, especially between ornaments *L* and *M*. Under the second listing of *No.8* the catalogue states: "The finest example of Type III is 99R2."

All other stamps of this type come from Plate 4[2] and show the breaks in the lines less clearly defined. It is well to remember that the class of a Type III stamp depends entirely on the extent of the breaks in the line at top and bottom. For example, a

[2] On later impressions, position 100R1E is Type IIIA (bottom outer curved line broken). The top outer curved line is very weak, so weak in fact that on some impressions this line may be broken in the middle. In such a case, the stamp should be classified as a Type III. Also See Chapter X Page 73 describing position 59R1E

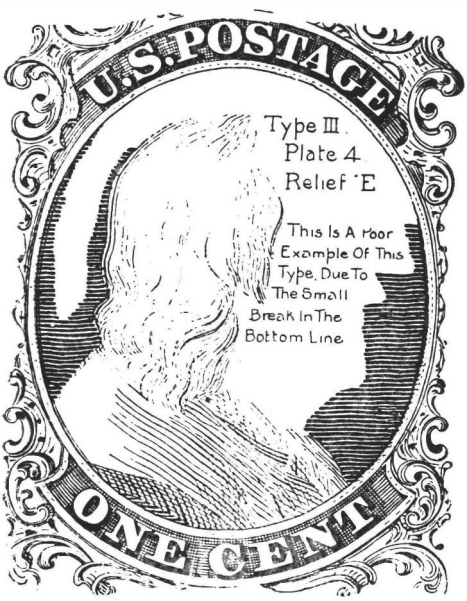


Fig. 8-H.

Fig. 8-I.

certain stamp may show a very small break at top and a very small break at bottom, and hence it is classified as a very poor example of this type. Or a stamp may show a wide break in the top line, extending from a point directly under the ornament *V* to a point just above the top of the "A" of POSTAGE, but the bottom line may be only slightly broken under the "C" of cents. Such a stamp is classified as a fair example. If both lines show a wide break, such a stamp classifies as a fine example of Type III from Plate 4.

Fig.8-H illustrates a stamp from Plate 4, showing a wide break in the top line but a very small break in the bottom line. This is an example of a poor Type III.

Fig.8-J illustrates 66R4 with its plating marks, including a guide line down the right side. This stamp shows a very *small break* in the top line just over the "O" but a *wide* break in the bottom line. In spite of the fact the top break is small, the bottom break is so wide that this stamp is entitled to be classified as a fair example of the type. Such wide breaks in the bottom line are most unusual.

Fig.8-K illustrates 54L4 with its plating marks. This stamp shows exceedingly good breaks at top and bottom, hence a fine example of the Plate 4, Type III.

The catalogue quotes a value for the 99R2 of about ten times that of a Type III from Plate 4, but it is very apparent that many copies of this type from Plate 4 are hardly worth the catalogued value, and that the "fine examples" can hardly be classed as worth *only* one-tenth of the value of a fine 99R2.

The next type is listed in the catalogue as *No.8A* and is described as follows:

"*Type IIIA.* Similar to III with the outer line broken at top or bottom but not both."

Supplementing the above. Type IIIA stamps generally show the *top* and *bottom* ornaments as very incomplete, or in some stamps partially incomplete. Certain stamps may show traces of the turned under balls of the bottom scrolls, and almost complete

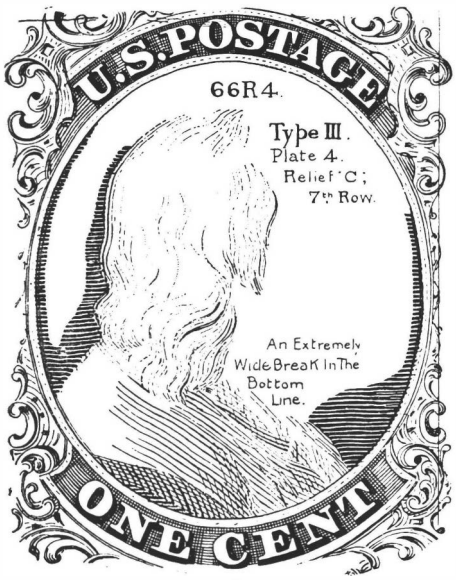


Fig. 8-J.

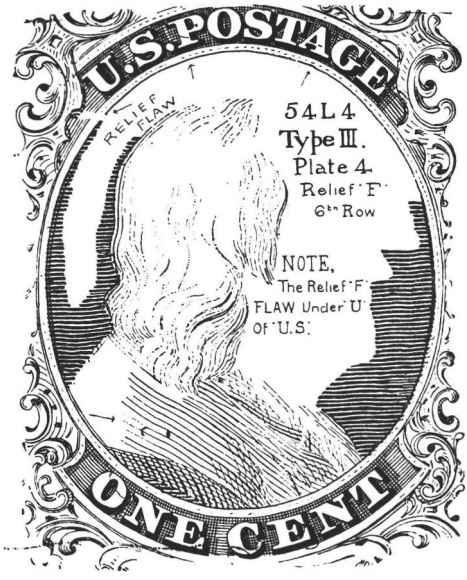


Fig. 8-K.

left or right plumes, but these characteristics do not entitle such stamps to be classified as Type IC. This reference is to certain Type IIIA stamps from Plate 4.

Fig.8-L illustrates 38L4, a fine example of a Plate 4, Type IIIA stamp. The top line of this stamp shows a very wide break. Note the "traces" of the balls as mentioned above.

Two listings of the Type IIIA are given in the catalogue, *viz.*, stamps of this type from Plate 4, listed as *No.8A*, and those of this type from Plate 1 Early, also listed as *No.8A*. Not listed are a few Plate 2 positions, which in the later stages of the plate became Type IIIA. There are no known examples from Plate 3. Most of the stamps from Plate 11 and a few positions in Plate 12 are Type IIIA.

Plate 4 furnished the great majority of the imperforate stamps of this type, and they are more pronounced examples of the type than those from Plate 1 Early.

Nearly all Type IIIA stamps show the break in the top line rather than in the bottom line, hence in showing examples of this type in a specialized collection, both varieties should be known.

The next type is listed in the catalogue as *No.9* and is described as follows:

"*Type IV*. Similar to II, but with the curved lines outside the labels recut at top or bottom or both."

Any stamp showing recutting in the outer curved frame lines is a Type IV. This recutting may be the top line, the bottom line, or both, and in addition some Type IV stamps show recut lines along the top edge of the top label, and at the bottom edge of the lower label. Such varieties are called *double top recuts* and *double bottom recuts.*

Fig.8-M illustrates a typical Type IV stamp showing the recut top and bottom lines.

The final type is listed in the catalogue as *No.24* and is described as follows:

"*Type V*. Similar to Type III of the 1851-56 but with side ornaments partly cut away."

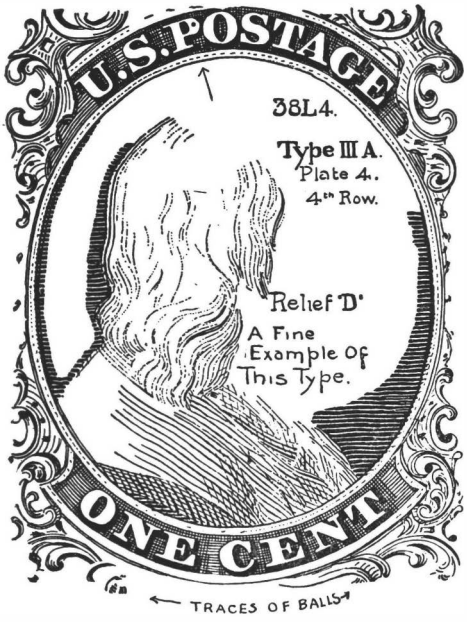


Fig. 8-L.

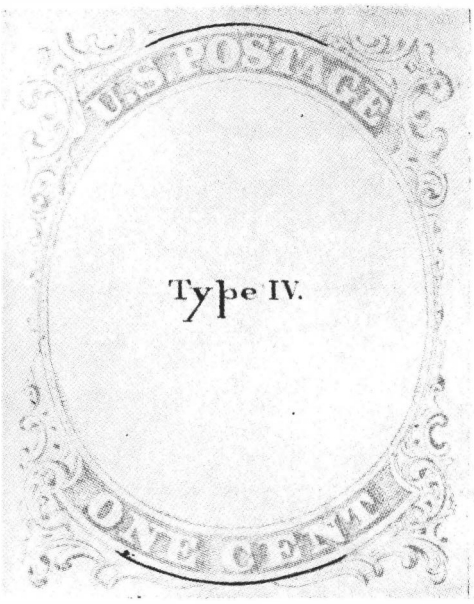


Fig. 8-M.

The Type V stamps were never issued imperforate. If the side ornaments of these stamps were *complete* they would classify as marvelous examples of Type III.

In addition to showing very incomplete ornaments at both right and left sides, we find many stamps of this type with heavy scratches through the right ornaments, or through the left ornaments, or both. These Type V stamps are glaring examples of poor workmanship and no trouble should be encountered identifying the common type. I mention the common type because among these stamps we find *two* very distinct types. One is the common Type V, the other the sub-type heretofore known as the *Plate 5 stamps* or the "Type V stamps with almost complete sides." I have no desire to invent any additional types for the one cent, but we frequently have occasion to refer to stamps of this sub-type, and it is much easier to refer to them as *Type VA* rather than the old terms.

The principal differences between these types are (1) the Type VA have none of the right and left *side ornament scratches* so characteristic of the Type V, and (2) the right side ornaments on the Type VA are much more complete than on the Type V. The right side ornaments on the Type VA in the majority of copies are not wholly complete but they are far more complete than on the Type V. The left side ornaments on both types are incomplete. The Type VA stamps are decidedly scarce, indicating the plate was not used for a very long time. Very early impressions are frequently found on a fine grade of paper and they are much better looking stamps than the common Type V.

Fig.8-N is a typical example of a Type V stamp showing how the design was trimmed down on all four sides, with the disfiguring side scratches at right.

Fig.8-P is a typical example of a Type VA stamp, with the right side ornaments almost complete and showing no scratches at right or left.

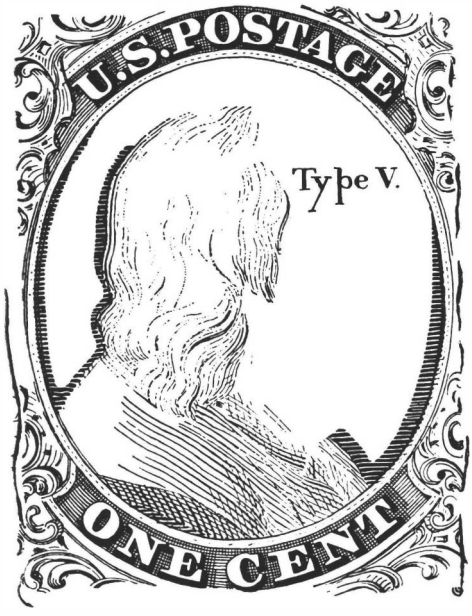


Fig. 8-N.

Fig. 8-P.

CLASSIFICATION OF THE TYPES

It is not difficult to classify any one cent stamp if one remembers what must constitute a particular type. I am taking into consideration stamps that show the types and are therefore not damaged by having parts of the stamp cut close, badly perforated, and heavily cancelled.

To illustrate, we will divide the eight catalogue types and the two sub-types into the following four classifications:

(a) Types I, IA, IB and IC.
(b) Types III and IIIA.
(c) Types II and IV.
(d) Types V and VA.

The following is a brief synopsis of each classification:

(a) All stamps showing the *complete or almost complete die design* (Type I), or stamps showing the complete *design at the bottom*, but with top of the design cut away at the top (Type IA), or stamps showing the *complete design at the top*, with the *scroll balls*, and bottom corner full plumes only partially complete (Type IB), or stamps similar to Type IA, but showing the bottom right corner full plume only about *half complete*, the bottom *left full plume complete*, (or nearly so) and the right turned under ball only half complete (Type IC).

(b) All stamps *showing complete side ornaments*, with either the top line or bottom line broken, but not both, (Type IIIA), or stamps with *both* lines broken (Type III), and both types showing the *design incomplete at both top and bottom.*

(c) Stamps with both top and bottom lines *unbroken*, with no turned under balls or bottom corner full plumes, side ornaments complete, or stamps with some of the

side ornaments a little short, (Type II) and stamps such as Type II but with one or both top or bottom lines *recut* (Type IV).

(d) Stamps with full design trimmed on all *four sides*, and *showing broken lines at top and bottom*, and *very incomplete sides*, (Type V) or stamps with the design cut away at *top and bottom*, with *broken lines at top and bottom*, and almost *complete right side ornaments, and incomplete left side ornaments*, (Type VA).

In making a study of type classifications, the following suggestions may be helpful:

Breaks in the top or bottom lines, or both, with side ornaments complete, identify the Class B, or two types; viz., III and IIIA, provided of course the stamps show neither of the bottom corner full plumes intact. *Recutting* identifies one type (IV) and *incomplete* side ornaments identify one type (V). Complete die design at bottom identifies two types (I and IA), and of these two, if incomplete at top the stamp is an IA, but if complete it is an I.

Type IB is readily recognized as being closely related to the Type I, 7R1E, but it is a very scarce type and can best be identified by comparing copies with the illustration in Chapter X of the different stamps of this type.

Type II stamps have no outstanding characteristics such as full balls, full plumes. recutting, incomplete sides, or broken lines at top or bottom. It can be easily identified because it is different from all the other types. The exception may be in the inability to identify a line that was recut.

Here are some further general rules:

If the stamp shows a *complete die design at the bottom*, it can only be a Type I or Type IA. For a stamp showing the die design absolutely complete at top, with faint traces at the bottom, of the *full plumes and balls;* the chances are it is a Type IB, so compare with illustrations in Chapter X. There are six separate Type IB stamps and four of these show decided double transfers. All six come from the top row of Plate IE. and are generally found in a pale blue shade, with a sharp clear impression. Stamps of this type show *guide dots* at right top, and may show a top sheet margin.

Certain Type II stamps coming from the top rows of Plate 4 should not be confused with the Type IB stamps as the bottom ornaments of the former are far too incomplete to compare with the Type IB stamps.

The sub-type IC stamps are quite similar to the Type IA but on the former the bottom half of the *bottom* right corner full plume is missing and half of the right scroll ball is cut off. It is well to remember the left bottom corner full plume must be *complete or very nearly* complete. If not, the chances are the stamp is a Type III or a IIIA.

Chapter IX

THE TWELVE PLATES OF THE ONE CENT STAMP

Reprinted from Ashbrook, except portions covering Plates 5 through 10 are by M.L.N.

With the passage of the new postage law in March of 1851, no doubt quite an increased demand for postage stamps was anticipated by the Post Office Department. Especially does this apply to the three cents value, and therefore, it is logical to assume the plates of this value would be required before the manufacture of the one and twelve cents plates. While we have no actual evidence, it appears that the twelve cents plate was probably made first, followed by the one cent plate, and then by the three cents plates. My reasons for such a theory are as follows:

The twelve cents plate was made from a *one relief transfer roll*, proof of this being the distribution of the guide dots on this plate, as a great majority of the 200 positions had separate guide dots for each transfer.[1]

Of all the plates made by the Toppan Carpenter firm for the 1851-1857 and 1860 issues, the first plate of the twelve cents value (Plate No.1) was the only plate transferred from a single relief transfer roll. We, therefore, assume this twelve cents plate was somewhat of an experiment and as such was probably the first plate made.[2]

As this single relief transfer roll required 200 separate settings to transfer the twelve cents plate, when they started to manufacture the next plate, (the one cent?) an attempt was no doubt made, (either to save time in the transfer, or else to obtain more accurate settings), to employ a roller with *three* separate reliefs on its surface. Every bit of evidence we have indicates the second plate made was the one cent, Plate No.1. On this plate we find an attempt was first made to use a three relief roll, and to transfer these three reliefs with one setting in a vertical row which attempt resulted in failure. By this I mean a roller with three one cent designs all of which were the *full die* design, spaced close together and all three on a single roller. After laying down three transfers in a *vertical row* from this roller, it was abandoned and a new one made. When the plate was eventually finished we find 90% of the plate (180 positions), was transferred from two reliefs.[3]

The first three cents plate was laid out exactly in the manner in which the one cent plate was eventually finished, and this same method of transferring plates was followed for a period of six years thereafter.

We have ample evidence of the change made in the method of transferring the first one cent plate, but no evidence that any such experimenting was done on a three cents plate or that a three cents plate was actually made before either the twelve or

[1] This author agrees that in all probability, the twelve cents plate was the first made, and that a transfer roll with but one relief was used, but the distribution of the guide dots does not necessarily prove that a one relief roll was used.

[2] Plate 3 of the twelve cent stamp issued in 1860 appears to have been transferred from a single relief transfer roll.

[3] The transfer was done from two reliefs of a three relief roll.

the one cent plates. It must be admitted it is possible the three cents plate was the second one made, and that after making the one relief twelve cents plate, the manufacturers used two reliefs on 90% of the three cents plate, using a separate relief for the other 10% (top row, 20 positions), and that after making this first three cents plate they attempted to use a three relief roller on the one cent plate, laying down three vertical transfers with one setting, but failing to accomplish their objective, went back to the method used on the three cents plate. We do not believe from the evidence we have that this is a logical theory, but rather that the experimenting done on the one cent plate was tried out before the first three cents plate was made.

We cannot explain why the Toppan Carpenter firm apparently manufactured the three plates in the order (?) of, first, the twelve cents, then the one cent, and lastly the three cents. We can only read the clues that the plate reconstructions show us and from such clues attempt to reconstruct the most probable theories.

In 1851, only one plate was made for the one cent, and only one plate for the twelve cents, but four plates were made at various times in 1851 for the three cents value: these plates being No.1, No.2. No.5 and a fourth unnumbered plate Dr. Chase designates as No.0.

When the new stamps went on sale on July 1. 1851, it seems probable that of these four plates, No.2, No.5 and No.0 had not been made, hence we assume the Toppan Carpenter firm actually only used three plates to supply the first deliveries made in June 1851, *viz.*, one cent value, Plate 1: three cents value, Plate 1: twelve cents value, Plate 1.

Plate No. 1 of the one cent is one of the most remarkable plates that was ever used for the printing of U.S. stamps. Here was a plate that was in constant use from 1851 until sometime in 1857, and from *1851 until the latter part of 1855 it supplied all the one cent stamps issued by the Government.* Briefly, its history is as follows: First, a transfer roll was made with *three reliefs;* each of these reliefs had the *full die design.* An attempt was made to enter these three full die designs with one setting. From this transfer roll only three transfers were made on the plate, then the plate was removed from the press, and these three transfers were removed or erased from the surface of the plate.

A new transfer roll was then prepared containing three reliefs, but none of these three reliefs contained the *full die design*, but each had parts of the ornaments cut away at the top or bottom or both. As will be explained in the chapter describing Plate 1, when the second attempt was made to transfer the plate, one of the reliefs on the *original* transfer roller, a full *die* design, was used for ten of the top row positions in the *right pane*, but the use of the full die design relief was unsatisfactory, so this relief on the original roller was abandoned and one was substituted that was *trimmed* down at *top and bottom* before the transferring of the top was completed. With the completion of the top row, the other two reliefs were used to complete the transfer of the balance of the plate (180 positions). We refer to the plate as eventually finished in its original condition, as the *first condition, first state*, or as it is known, *Plate One, Early* condition, or more briefly, *Plate One Early (Plate 1E).* In its original, or first *(early)* condition, the plate was used until sometime in the spring of 1852, at which time, probably in May, it was taken out of use and turned over to the transferring department for the purpose of improving the designs on its surface.

First, an attempt was made to strengthen the designs, especially at the tops and bottoms, by a *re-entry* of the transfer roll, thus sinking the reliefs deeper into the surface of the plate, but after a few trials this evidently did not entirely produce the desired results, because the top and bottom lines were still not strong enough. The plate was then turned over to an engraver, who recut with an engraving tool, the *top* or *bottom* lines, or both, on 199 out of the 200 designs on the plate.

This alteration in the 200 designs on the plate, by—first, the re-entry of the roller on some positions, and second, the recutting of the top and bottom lines,—changed the appearance of the original 200 designs, hence we refer to this changed or altered state of the plate, as the *Second State, Second Condition* or *Late Condition*, and the plate as *Plate One Late (Plate 1L)*.

One of the most interesting features of this one cent plate is that when the plate was altered from its early condition to its late condition, the types of the stamps it produced were changed from one type to another type, for Plate 1E gave us stamps we classify as Types II, IIIA, IB, and one position, and one only, on the plate gave us the true Type I imperforate stamp we call the Type I or 7R1E.

Plate 1L gave us the *recut* stamps we call Type IV, of which there were 199 on the plate, the 200th being position 4R1L, that missed the engraving tool, but due to the re-entry of the *trimmed Type I relief*, became a Type II in the altered condition of the plate.

The plate was again re-conditioned at some period in the early part of 1854, but at that time no alterations were made as the plate was simply thoroughly cleaned. Stamps from sheets printed just prior to the cleaning show they came from a very dirty plate, the lines of the design being far from sharp, and the stamps have a very dull appearance. Subsequently we find entirely different appearing printings. These show the lines sharp and clear with a white background to the designs. Such printings also show that the surface of the plate was showing signs of wear. In this *cleaned condition*, the plate continued in use until sometime in 1857. In 1856 this old plate started to develop *surface cracks* and the last printings from this plate show how badly worn down the surface had become due to its long use. Perforating of sheets of the one cent did not commence until some months later, after the issuance of the perforated three cent stamps. It seems probable none were issued until about the middle or latter part of July of 1857. Stamps from the old one cent Plate No.1 (late state) were issued perforated, but these were probably from a stock of imperforate sheets on hand, as it seems improbable the old plate was actually being used as late as July or August of 1857. Even so, it is entirely possible it might have been in use at that period.

Prepayment of postage was rendered compulsory on *domestic* letter mail April 1, 1855. These fees could be paid either by stamps, stamped envelopes, or in money. After January 1, 1856, all letters between places in the United States had to be prepaid either by postage stamps or stamped envelopes. This occasioned an increased demand for postage stamps and was no doubt one of the reasons why a new one cent plate was made late in 1855. Stamps from the second one cent plate, or Plate No.2, made their appearance in December, 1855. When the transferring of this plate was almost completed, the enormous pressure of the roll to the plate opened up a very bad *flaw* in the metal of the surface of the plate. This flaw has heretofore been known as the *big Plate 2 crack*. To all appearances it certainly looks like a big

plate crack, but the origin of such a defect as this flaw is entirely different from a plate crack. This big flaw did not fully develop until the transferring of the plate was almost completed and the probabilities are that it was not even noticed until the plate was finished and a trial proof printed.

At the present time such a thoroughly defective plate would be immediately discarded, but such was not the case in 1855, for the Toppan Carpenter firm went right ahead and printed sheets of stamps from this defective plate and delivered them to the Government, and strange to state, they were accepted and issued to the public.

Plate No.2 was in almost constant use from late in 1855 until the latter part of 1857, its use therefore in a badly damaged state extended over a period of almost two years. The great majority of covers that I have seen which show a use in 1856 bear Plate No.2 stamps.

Plate No.2 produced 198 stamps that are Type II, one stamp that we find in very late printings is a Type IIIA, and the remaining position, the well known 99R2, the finest example of any of the imperforate Type III stamps. This stamp is an outstanding variety on this account. In this respect it is interesting to note that one position on Plate 1E, furnished the one imperforate stamp that is a Type I, *viz.*, 7R1E, and that one position on Plate No.2 gave us the finest example of the rare Type III, the 99R2.

And now we come to the more or less mysterious Plate No.3, the plate which has proved such an interesting study to the more advanced student of the one cent 1851. We believe this plate was probably made in March or April of 1856. At this period, Plate No.1 was becoming quite worn, and Plate No.2 had an extremely bad flaw which was becoming worse and thereby more noticeable on the printed stamps. Evidently Plate No.3 was made to take the place of one of these plates, but contrary to expectations something also happened to this new plate which resulted in its early retirement. When perforating was adopted in 1857, perforated one cent stamps were issued from the former "imperforate" plates, No.1, No.2, and No.4, but so far as we know, no perforated sheets were ever issued from Plate No.3. It is barely possible a very few sheets from this plate were perforated and issued, but though I have hunted diligently for such an item I have never discovered one. Such a thing would be an interesting find to the ultra-specialist.[4]

In the absence of any known perforated copies we naturally assume Plate No.3 was retired sometime prior to July 1857. We are reasonably sure the plate consisted of 200 Type II stamps, as we have never seen any stamp from this plate that was not a Type II. We are quite sure the same transfer roll used to transfer Plate No.2 was used to make Plate No.3. It will be recalled this roll had three reliefs.

We have evidence that Toppan Carpenter & Co. had been experimenting with perforating machines as early as 1855, and that in February 1857, they were perforating the three cents sheets, but as stated above, no one cent perforated stamps were issued until July 1857.

Early in 1857, the contractors were probably only using two one cent plates, *viz.*, No.1 and No.2. Extreme scarcity of material from Plate No.3 indicates this plate was not in use at that time, and to replace this plate a new one was made, probably in March of 1857.

[4] No perforated stamps from Plate 3 have been recorded up to the time of publication.

The old transfer roll (or rolls) with three reliefs, used since 1851, was discarded and a new roller was made, with six reliefs on its surface. Evidence seems to indicate a new transfer press was used to lay out this new plate which was designated as No.4.

Plate No.4 had wider spacings between the designs, both vertically and horizontally, showing the plate was made especially to produce sheets of stamps adapted for perforations.

Plate No.4 had the distinction of being the first plate made by Toppan Carpenter & Co. from a six relief roller, and also it was the first plate they made specially for sheets of perforated stamps. There is little doubt that the old transfer presses used to lay out Plates No.1, No.2 and No.3, were originally transfer presses adopted for the transfer of bank note plates. The new press (?) was no doubt larger and permitted the use of a six relief roll, enabling the workmen to transfer six designs with one setting. This not only saved time but gave greater accuracy. A reconstruction of Plate No.4 is a very interesting exhibit of various experimental methods that were attempted at that early period.

The first printings from Plate No.4 were issued imperforate; in fact it seems probable that this plate furnished the majority of the one cent stamps issued in the months of April, May and June of 1857, or the months just prior to the issuance of one cent perforated stamps.

It is possible that when this plate was finished the old Plate No.1 was permanently retired, and that this new Plate No.4 and Plate No.2 furnished all the one cent stamps that were *printed* (not issued) during the summer and early fall of 1857.

When Plate No.1 was retired it was in a very worn down condition, and its surface was rapidly developing tiny surface cracks. Plate No.4 furnished stamps we call Types IA, IC, II, III and IIIA. All of these types from this plate were issued both imperforate and perforated.

By the late summer of 1857, the contractors had made four one cent plates, but only two (No.2 and No.4) were still in service at that time.

The original six year contract between Toppan Carpenter & Co. and the Government expired on June 30, 1857, but a new four year contract was awarded to them, extending from July 1, 1857 to June 30, 1861. Prior to the award of the new contract, it is quite evident only two one cent plates were in service, but with the new four year contract in their possession, preparations were made to manufacture additional plates.

In his book, Mr. Luff published a copy of a letter from S.H. Carpenter, one of the partners in the firm of Toppan Carpenter & Co., written in 1863, several years after the dissolution of the old firm. This Carpenter letter has been quoted many times in the philatelic press and on certain occasions certain statements made in the letter have been misconstrued.

In this letter Mr. Carpenter states the Postmaster General was determined to introduce the perforation of postage stamps but in order to do this his firm had to make 13 new plates. Whether all these plates were actually made prior to the expiration of the six year contract, is not known. Many students have assumed they were. Mr. Carpenter mentions "a new five cents plate" and inasmuch as one five cents plate was then in use (Plate No.1) and had been for over a year, he must have referred to the five cents, Plate No.2. So far as I know, no stamps appeared from this plate

until 1860, and it is my opinion it was not made before that year. Likewise the ten cents plate certainly refers to Plate No.2 yet no stamps were issued from this plate until May of 1859. I believe it was not made in 1857 but in 1859. Likewise, the additional twelve cents plate. There is no evidence to show that a second plate of this value was made in 1857. Mr. Carpenter no doubt had the February 6, 1857 contract before him when he wrote the letter, but the contract no doubt specified if all or any of the 13 plates were made, the Government was obliged to pay $500 for each one, *only* in the event the expiring contract was not renewed on July 1, 1857.

Various writers have, in the past, tried to figure out which were the actual three plates made for the one cent in the spring of 1857. I am quite positive "three additional plates" for the one cent were not made in the first six months of 1857. Instead of three, only one was made and it was Plate No.4. No further plates for the one cent were made until the fall of 1857, and had any been made they would certainly have been put to press because they were badly needed long before they were made.

In all probability four more new one cent plates were all made at about the same time, late in October or November of 1857. These plates were No.5, No.6, No.7 and No.8, and they produced the stamps we call Type V, and the sub-type VA. The special six relief roll made for Plate No.4 was not used to make the next plate, or Plate No.5.

Plates 5 to 12 were used for *perforated stamps only*. In all probability, because the spacings between stamps on Plate 4 were not sufficient to leave room for perforations, and because of improved methods of transferring, it became necessary to make a new six relief transfer roll for the first of the four new plates, or the plate given the number 5. This special relief roll made for Plate 5 was *not used* to make any of the plates which followed. This roll contained reliefs which were all *Type VA*. The first thirteen vertical rows of this plate were transferred from this Type VA transfer roll, (the entire right pane and the three right vertical rows of the left pane).

At this point, one can but theorize and make certain assumptions as to what happened. Apparently, some alterations were made to the transfer roll, and then the 14th row (the 7th row in the left pane) was transferred. It seems that this was not satisfactory. Alterations were then again made on the transfer roll and from this altered roll, a *new lay down* mentioned in Chapter VII, page 29 was made. From this new lay down a new transfer roll was made. On this transfer roll, *most* of the reliefs were Type V. This new roll was used to transfer the *last six vertical rows* of the plate (rows 1 to 6 of the left pane).

Stamps from this plate are quite scarce. The Type VA stamps are most desirable for any specialized collection. The Type V stamps from Plate 5 are even rarer and not easy to obtain.

It is the author's opinion that after the completion of the transferring of Plate 5, the same transfer roll was used to transfer Plates 6, 7 and 8 in the fall of 1857.

Nothing is known about Plate 6. In all probability the reliefs were all Type V, but not a single stamp has been discovered that can definitely be assigned to this plate. It was the opinion of advanced students that such a plate was actually made, (actual plate numbers are known from all plates from 1 to 12 except 6), but that no stamps were ever printed from this plate. It is the author's opinion that such

a plate was made and that it did go to press for a very short period. The reason for this is the existence of a block of four and also several pairs and strips which do not plate in any of the other Type V plates. The reconstruction of Plates 5, 7, 8, 9 and 10, except for five positions have been completed. Yet the author has been unable to make even a minor reconstruction that might furnish proof that the unplateable stamps mentioned above belong to any other plate than 5, 7, 8, 9 or 10.

Plate 9 was completed in the summer of 1859 and Plate 10 in the late spring of 1860. All of the stamps from these plates were Type V.

The order of *scarcity* of used Type V stamps would be Plates 5 (most scarce), 7, 9, 10 and 8. For unused stamps it would be 5, 7, 8, 10 and 9.

Late in the fall of 1860, two new plates, No.11 and No.12 were made, and for some reason the method of transferring from a six relief roll was abandoned. It is also strange that these two plates were made at a time when the contract had only about seven months to run. It rather indicates that Toppan Carpenter & Co. believed their four year contract due to expire on June 30, 1861 would probably be renewed. It must be remembered new plates were not made at the expense of the Government.

The last two one cent plates made by Toppan Carpenter & Co. were made from *three relief* rolls, and separate transfer rolls were made for each plate.

Plate No.11 produced stamps of two types, *viz.*, the twenty positions in the top row were Type II and the remaining 180 positions were Type IIIA. Plate No.12 likewise produced stamps of three types, *viz.*, Types I and II.[5] It is well to note that between May (?) of 1852 and December of 1860, Toppan Carpenter & Co. *did not furnish a single one cent stamp that was of the original die design, or Type I.*

As Plates No.11 and No.12 were only in use about six and a half months, the scarcity of stamps from these two plates is apparent.

It is also well to note that the same method of transferring the early plates was again employed in making Plates No.11 and No.12 in late 1860, namely, as was used for Plate No.1 made in 1851. Plate No.2 made in 1855, and Plate No.3 made in 1856.

Herewith is presented a table showing the approximate date each plate was placed in use, the various types found on each plate, the transfer rolls and their relief, *etc.*

[5] Plate No.12 also produced stamps Type IIIA. A Type II relief was used for the transfer, but on a number of positions the top outer frame lines had disappeared due to burnishing or weak transferring.

Plate	Approx. Date of Issue	Issued Imperf. or Perf.	Reliefs on Roll	TYPES OF EACH PLATE									
				I	IA	IB	IC	II	III	IIIA	IV	V	VA
One "E"	July, 1851	Imperf.	Three	X		X		X		X			
One "L"	June, 1852	Both	Three					X			X		
Two	Dec., 1855	Both	Three					X	X	X			
Three	May, 1856	Imperf.	Three					X					
Four	Apr., 1857	Both	Six		X		X	X	X	X			
Five	Nov., 1857	Perf.	Six									X	X
Six	Nov., 1857	Perf.	Six									X	
Seven	Nov., 1857	Perf.	Six									X	
Eight	Nov., 1857	Perf.	Six									X	
Nine	Sept., 1859	Perf.	Six									X	
Ten	June, 1860	Perf.	Six									X	
Eleven	Dec., 1860	Perf.	Three					X		X			
Twelve	Dec., 1860	Perf.	Three	X				X		X			

Chapter X

PLATE ONE EARLY

Reprinted from Ashbrook with comments by M.L.N.

(Plate #1—First or Early Condition)

Date of Issue:	July 1, 1851
Size of Plate:	200
Transfer Roll:	Type I roller for ten positions and roller No.1 for the entire plate.
Reliefs:	Three—"T." "A." & "B."
Center Line:	3 MM from the stamps of the left pane 3¼ MM from the stamps of the right pane
Imprint:	None. so far as known.
Types:	I. IB. II. & IIIA.
Imperforate or Perforated:	Issued only imperforate.
In Use Approximately:	July 1, 1851 to May, 1852.

Plate One of the one cent was in all probability the second stamp plate made by Toppan. Carpenter. Casilear & Co. after they received the government contract in 1851. In their initial attempt to transfer the plate, they prepared a transfer roll with three reliefs on its surface. Each of these three reliefs had the *full die design*, or what we call the Type I. It was evidently their intention to transfer these three full design reliefs in *vertical rows of three*, with one setting of the transfer roll. After transferring three positions to the plate, further work was stopped. an attempt was made to erase these three positions. then. a new transfer roll was made. and with this new roll the work of transferring the 200 positions was completed.

We have been able to reconstruct the history of the early stages of the transfer of this plate from the study of stamps coming from the erased original positions on the plate where the three Type I designs were first transferred.

TRANSFERS TO THE PLATE

These three original entries were made in the upper left corner of the steel plate. and if impressions had been taken, they would have been stamps we would call 10R, 20R, and 30R. We are not certain of the exact reason why the original roll was abandoned and a new one made. The three designs may have been spaced too far apart on the roll, or trouble may have been encountered in transferring the fine lines of the lower corner ornaments of the die design to the plate. I am inclined to think this was the real reason because for almost ten years thereafter the manufacturers made no

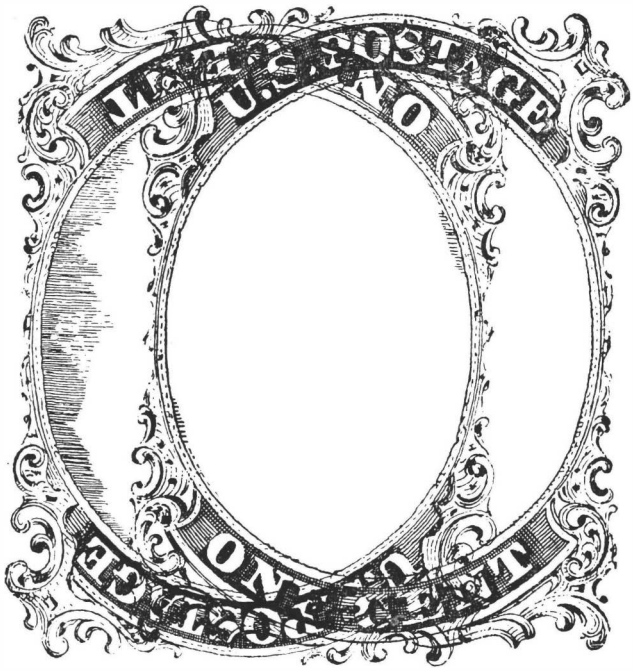


Fig. 10-A. Relative positions of the entries of the inverted double transfers.

further attempts to transfer stamps of the full design to plates.

When the three original transfers were erased, the plate was evidently laid face down and the plate hammered from the back, after which the surface was smoothed out with a burnishing tool and polished. Perhaps to the eye there was little if any trace left of the three original entries. When the second roll was made and the plate was replaced in the transfer press, it was *not placed in its original position*, because what had been the top edge of the plate, became the bottom edge, putting the *three erased original entries* in the *lower right corner* (steel plate, not printed stamps) instead of in the original upper left hand corner. When the entire plate was entered, *three new entries were made over the three erased original transfers.* Thus *traces* of the three original entries are found *upside down* on stamps from Plate 1. On the printed stamps these are the positions we call 71L1, 81L1 and 91L1. The three final entries were made 4½ MM to the left of the original entries on the steel plate, thus the stamps from 71L1, 81L1, 91L1 are 4½ MM to the right of the three original entries. *Fig.10-A* is an illustration showing the approximate relation of the two transfers to each other on each of the three positions of 71L1, 81L1, 91L1. Stamps from these three positions are known as the *inverted double transfers*, and these three stamps from Plate 1 Early are listed in the U.S. Catalogue as minor varieties. Two of these inverts, 71L1E, 91L1E *(Figs. 12-A, 12-E)* from Plate 1 Early are Type II, but the third, 81L1E, shows a *decided break in the bottom line*, hence is a fine example of Type IIIA. (See *Fig.12-C*, page 164.)

After the erasures were made and the plate replaced in the press, an attempt was made to use *one* of the Type I reliefs of the *original* roll, to enter the twenty positions

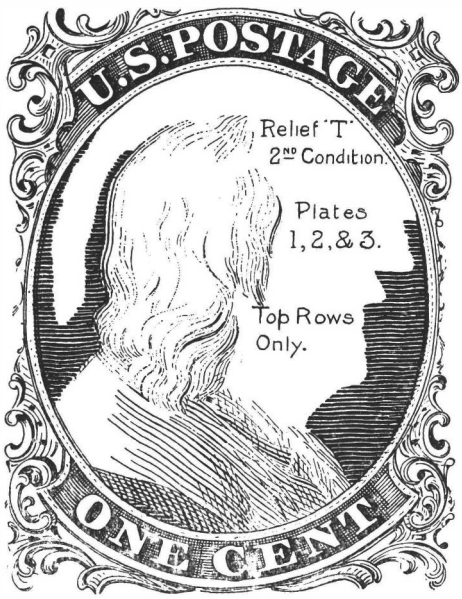


Fig. 10-B.

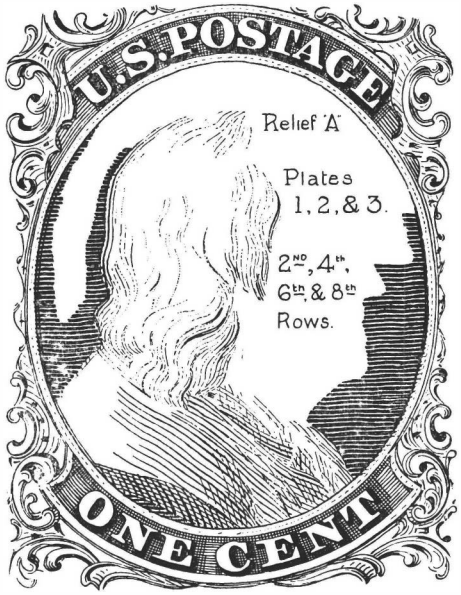


Fig. 10-C.

in the top row. The order of entry was reversed from the original vertical entry of three reliefs, to a horizontal row entry of one relief.

Starting in the upper left corner of the steel plate, ten positions were entered with the Type I relief in the top row, giving us the stamps we know as 10R1E to 1R1E inclusive, the former being the *first* transfer and the latter the *last.* There exists no doubt but what much difficulty was encountered in making these ten entries, and the last two (1R1, 2R1) were so poor they were erased from the plate. Heretofore it has been stated that only *eight* entries with the Type I relief were made in the top row, but this was because of the failure to note that the first entries of 1R1E and 2R1E had been erased. In an effort to improve the other eight transfers, 3R1E to 10R1E, the Type I relief was *re-entered,* thus accounting for the double transfers found in the stamps from all eight of these positions.

After making the first ten transfers in the top row of the right pane, the *Type I roller* was removed from the transfer press and its use for transferring full die designs was abandoned. It was at this time that the *second roll* was no doubt made, and latest research leads me to believe this new roll had *three reliefs* on its surface. Perhaps all three of these reliefs were properly spaced, and, therefore, close together, but of this we have no actual proof. It is possible, but hardly probable, that two rolls were used, one roll with one relief, the other roll with two reliefs, the former to enter only the top row, and the latter to enter the remaining 180 positions on the plate.

We do not give the original roller a number, because only eight stamps in the top row of the right pane were produced from it. We call the roller used to complete the plate, *transfer roll No.1,* and the three reliefs—*Relief "T," Relief "A,"* and *Relief "B."* This transfer roll No.1 was also used to lay out Plate No.2 in late 1855, and

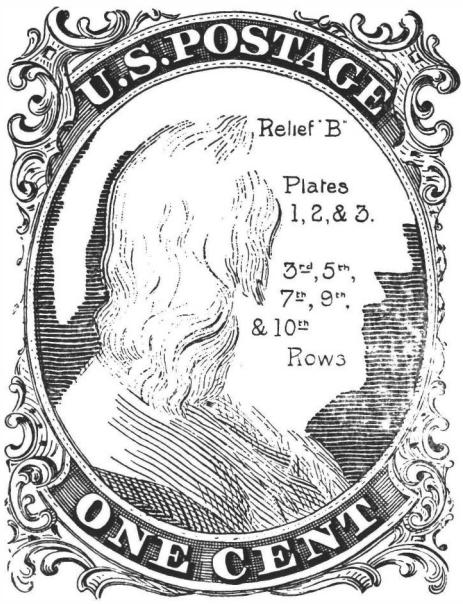


Fig. 10-D.

Plate No.3 in early 1856. After that time its further use was discontinued. The order of entry on these two later plates was exactly the same as used on Plate No.1 in 1851.

In transferring Plate One. the "T" relief was used for twelve positions in the top row of the plate only. It will be recalled *ten* positions. 10R to 1R, had previously been entered from a relief on the original roll, and two of these had been erased (1R, 2R). Thus the "T" relief on roller No.1 was used as a *fresh entry* for 1R1, 2R1 and as an original entry for 10L1 to 1L1 inclusive. Thus we have only twelve positions on the plate showing the "T" relief. See *Fig.10-B* for an illustration of this top row relief. The illustration designates this as *Relief T—2nd condition* a former term used to differentiate between this relief and the relief on the original roll as shown on positions 10R1 to 3R1 inclusive. These eight positions were formerly referred to as originating from the *Relief T, 1st Condition.*

Fig.10-B illustrates the Relief "T" and *Fig.10-C* the Relief "A." It will be noted that Reliefs "T" and "A" are somewhat similar, but they need not be confused. The ornament at right top is more complete on the "T" than on the "A," and in addition a blurr of color [1] is generally found across the tops of all "A" reliefs, whereas no such blurr is found above the "T" reliefs, because these are top row positions. In addition, guide dots are found in the margin at top right of the "T" relief stamps whereas no guide dots are found anywhere on any "A" relief stamps.

Fig.10-D illustrates the Relief "B." The top ornaments of this relief are *almost* (not wholly) *complete.* The small ornament at right bottom is *more* complete on the "B" than on either the "T" or the "A," and the great majority of "B" relief stamps show a guide dot in or near this small ornament.

[1] This blurr is very faint on Plate 1 Early stamps.

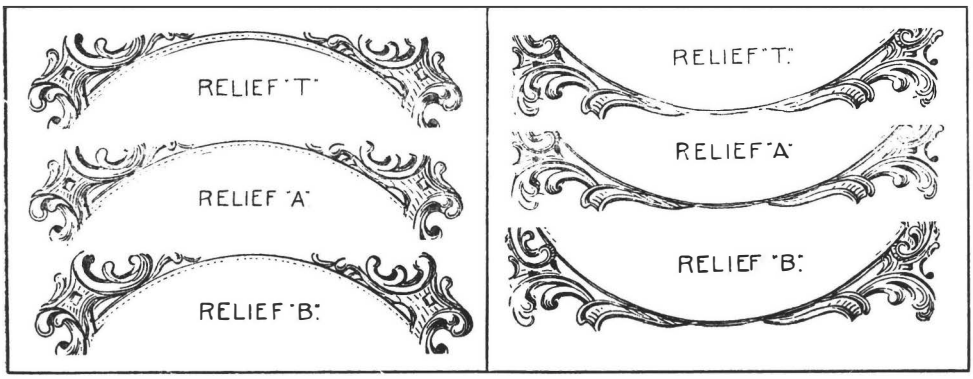


Fig. 10-E.

Fig.10-E shows a comparison of the tops and bottoms of the three reliefs as the essential differences are found in these two parts of the design.[2]

[2] The bottom right plume of the "T" and "A" reliefs are somewhat shorter than shown in this illustration.

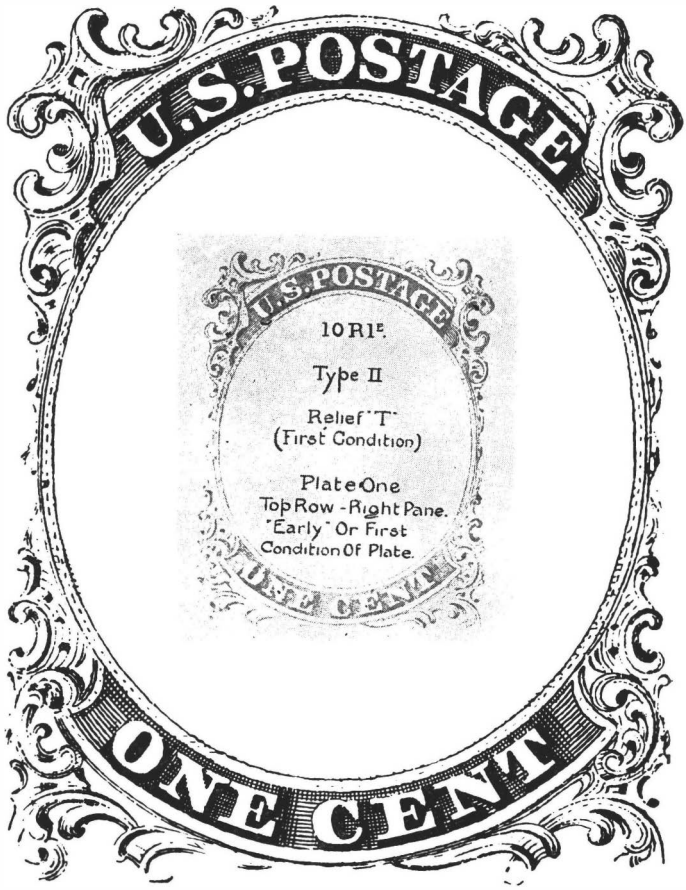


Fig. 10-F.

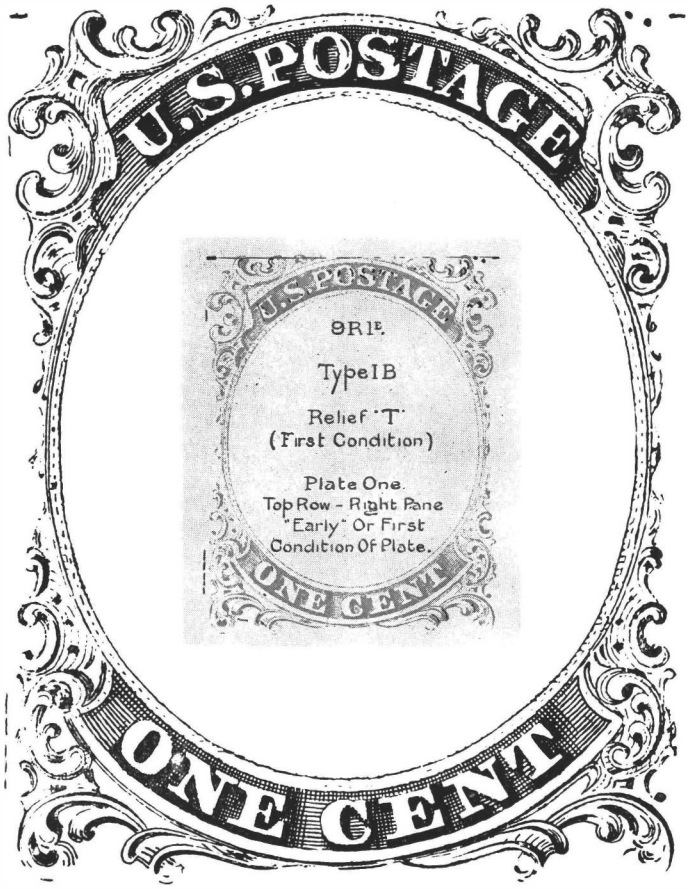


Fig. 10-G.

After the entry of the entire top row of the plate as above explained, and prior to entering the second row and the balance of the plate, the spacing below 10R1E to 1R1E was burnished, and during this process *seven* of the *eight*, Type I positions, *lost their Type I characteristics.* The only one that entirely escaped the burnishing tool was 7R1E, and thus the origin of this rare stamp is accounted for.

Figs.10-F to *10-O* inclusive, illustrate the ten positions, 1R1E to 10R1E inclusive. One of these is the *Type I* or *7R1E*, three are Type II, viz., 1R1E, 2R1E, and 10R1E, and the balance are all Type IB. On these illustrations the relief is marked as "T" (first condition), meaning the original Type I relief, and "T" (second condition) the trimmed down relief of roller No.1 as found on 1R1E, 2R1E and the entire top row positions of the left pane.

To sum up, of the ten original entries, all Type I, two (1R1E, 2R1E) were erased, and by the re-entry of the "T" relief (roller No.1) these two positions became Type II stamps. Burnishing changed the types of six of the remaining positions from Type I to Type IB, (3R, 4R, 5R, 6R, 8R, 9R) and changed the type of one position to Type II (10R).

On this state of the plate we find three Type II, two of which (1R, 2R) were created this type by the *fresh entry* of the "T" relief which had a Type II design.

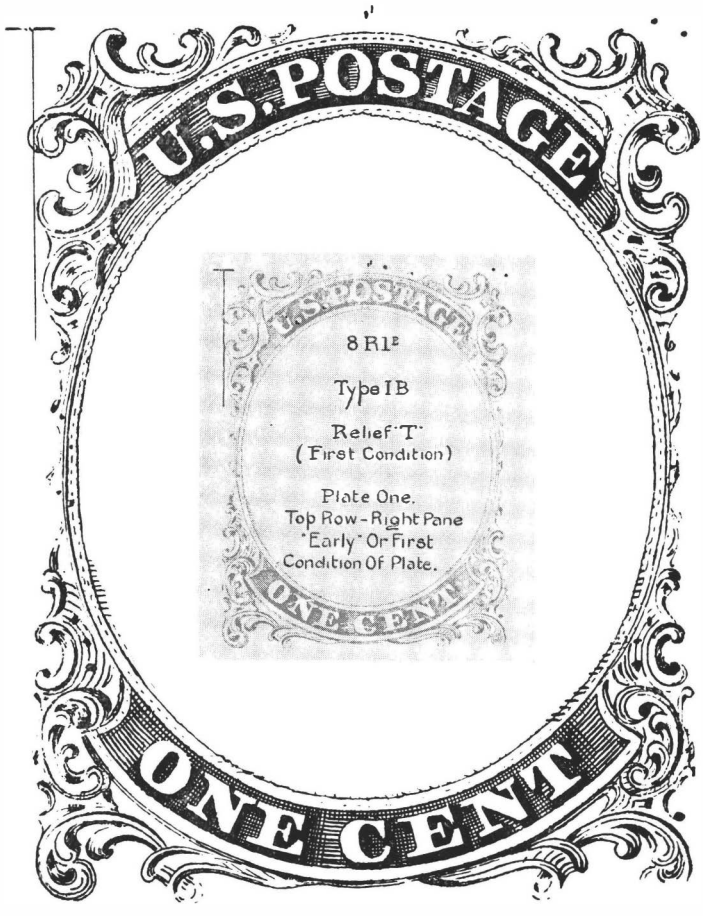


Fig. 10-H.

The other, 10R, was created a Type II by the burnishing tool which removed from the plate practically all traces of the two turned under balls and the right full plume. Earliest impressions show the left full plume as per *Fig.10-F*, but later impressions show very little of this ornament as the burnishing tool injured it.

Further considering these ten stamps, all of them but *10R1E* show guide dots in the upper right margin. It is easy to identify 10R1E by the absence of the dots. Very little trace of the re-entry of the original relief is shown on average copies of 10R1E, but early impressions show definite traces of the re-entry of the Type I relief. The re-entry was very strong along the bottom line, in fact so much so that this line might appear to some as having been recut. A careful examination of 9R1E, *(Fig. 10-G)* discloses the *re-entry* was emphasized at the bottom of the design, much of which was later lost through erasure. The top label shows an extremely nice double transfer as a result of the re-entry of the original Type I relief. This position can be readily identified by the doubling which is especially noticeable in the top letters "P O." This stamp shows a poor alignment in the re-entry as the re-entered relief, while almost perfectly lined up at the bottom, was a fraction of a millimeter to the *left* at the top.

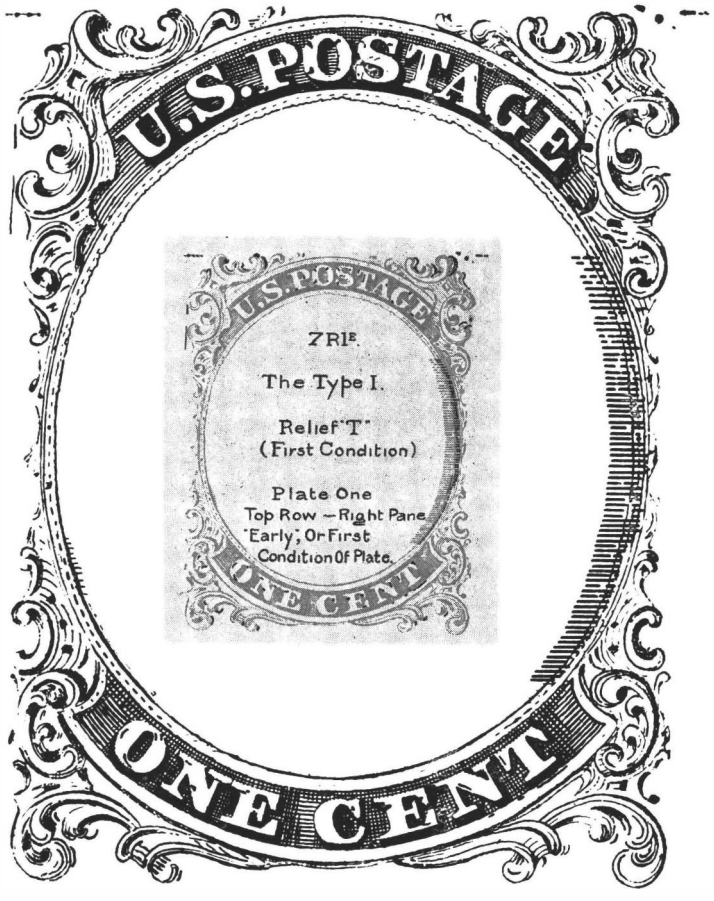


Fig. 10-I.

The re-entry on 8R1E *(Fig.10-H)* was almost perfect. This stamp shows the lower left full plume *entirely complete*, and quite pronounced traces of the two turned under balls. The right full plume is *very short*, hence the classification of this stamp as a Type IB. This stamp can be identified by the *complete* lower left plume. No other stamp from this top row, with the exception of the 7R1E has this ornament *wholly complete*. Practically all copies show the vertical guide line at upper left, as per the illustration.

Fig.10-I is a fairly accurate illustration of the unique Type I, position 7R1E. There need be no trouble in identifying this stamp. No other stamp from this top row shows a *similar double transfer* in the *top label letters*. When the re-entry of this position was attempted, the re-entered relief (original) was to the right of the original entry. The background lines of the right part of the medallion extend into the design at right. Pronounced doubling exists in the upper right corner ornament proving the re-entry of the Type I relief and not the trimmed "T" relief (roller No.1). Note the doubling of the small top ornament directly above the "U." Traces of the re-entry are quite noticeable—all to the right—in the bottom ornaments and the letters of the bottom label. The Type I, or 7R1E is a very rare stamp, especially in fine condition.

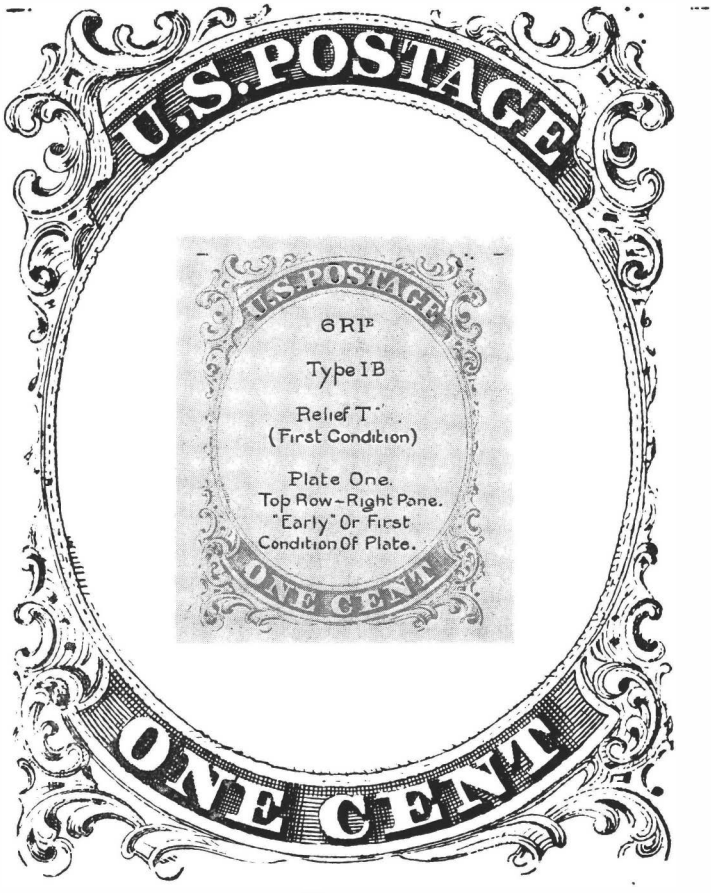


Fig. 10-J.

Copies which show any part of the design to be destroyed in separation from adjoining stamps are perhaps worth but a fraction of the value of copies which show all of the full design.[3]

Very few traces of the re-entry are noticeable on 6R1E *(Fig.10-J)*. The extent to which traces of the full bottom ornaments show, depends entirely on the impression. Early impressions show more of the ornaments than are shown in this illustration, whereas late impressions show even less.

The re-entry on this position was slightly above and to the right of the original entry. The position below 6R1E, or 16R1E, was spaced so close that the top ornaments of 16R1E were transferred on top of the lower ornaments of 6R1E, making an interesting study in a vertical pair of these two stamps.

Aside from the general characteristics of 6R1E, it can always be identified by the small extra dot in the upper right margin. *Two* regular guide dots exist with a *small dot* below the pair. This is not a guide dot, but a trace of the re-entry and shows the extent of the misalignment.

[3] It is recommended that all copies of this stamp be submitted to the Philatelic Foundation or other expert group for opinion and certificate.

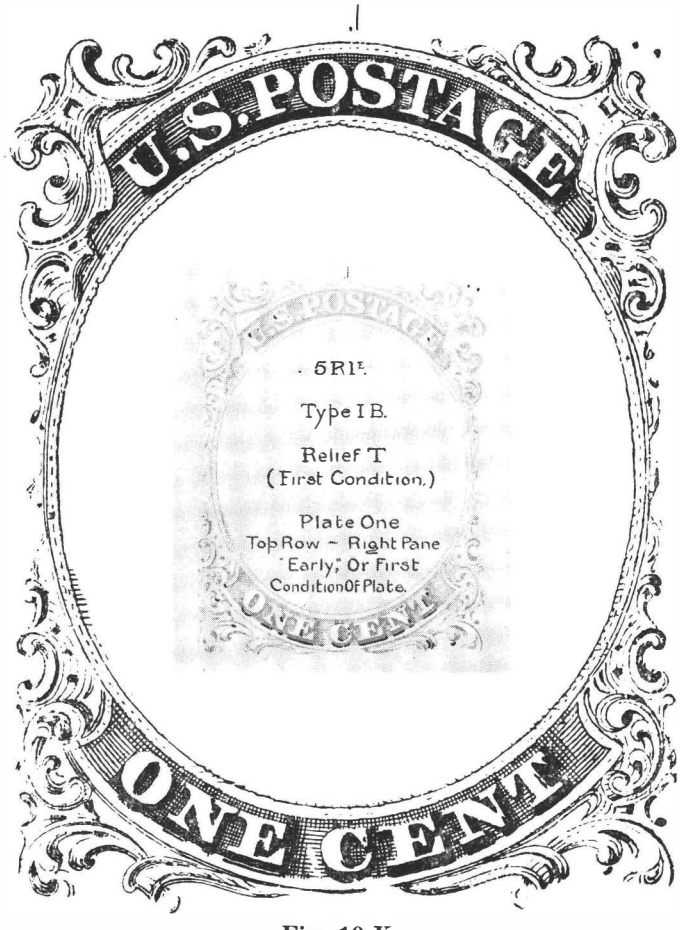


Fig. 10-K.

The re-entry on 5R1E, *Fig.10-K*, shows very plainly in the lower label and stamps from this position are very easy to identify. Erasures left very few traces of the original bottom ornaments of the full Type I design, but early impressions may show more than this illustration. The re-entry on 4R1E, *Fig.10-L*, is quite similar to 5R1E and some difficulty may be found in identifying the two positions. 5R1E shows a slight break in the bottom line under a point between the "C" and "E" of "CENT." This bottom line on 5R1E is not as strong as on 4R1E. A comparison of the lower labels in the illustrations will also show the difference between these two scarce stamps.

Traces of three distinct entries are found on 3R1E. *Fig.10-M*. This is an exceedingly interesting study in double transfers. The upper left ornament plainly shows the *triple entry*. Two re-entries were made over the original entry (?) and for all three, the original Type I relief was used. If no erasures had occurred at the bottom we would have had a very fine example of faulty transferring. It is possible that the doubling of the design is not the result of two re-entries, but that the original entry was erased and the position given a fresh entry. If so, the extra lines existing all over this position are traces of the original entry. Another theory is that a

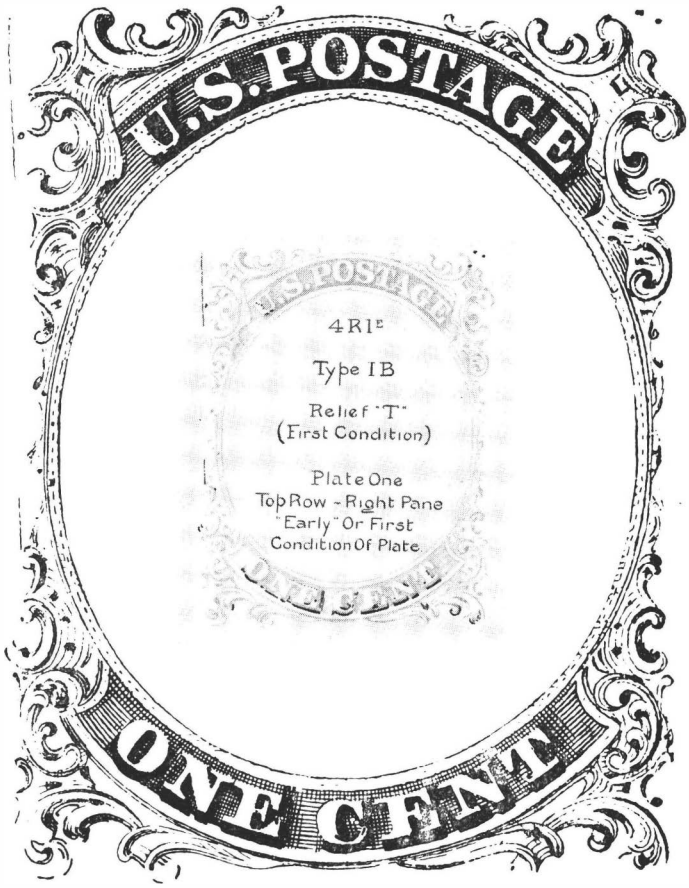


Fig. 10-L.

re-entry was made over the original entry, *then* the position was erased, and a fresh entry made. In this way the triple ornaments at upper right may be more properly accounted for.[4]

Positions 1R1E, *Fig.10-O*, and 2R1E, *Fig. 10-N*, are in certain respects quite similar, due no doubt, to the fact that their origins were identical. For both of these positions, the Type I relief was first used, then both positions were erased. A poor job of burnishing was done, and strong traces of both original entries remained when the "T" relief (roll No.1) was used to finally enter them.

Proof of the original entry of the Type I relief is found in several places on these two stamps. Note particularly the upper left ornament "S" on 2R1E. On the original Type I relief this ornament was complete, whereas it was *trimmed down on* the "T" relief. 2R1E shows both examples. Also the curved line shown directly above the "s" of "U.S." on 2R1E was a part of the complete ornament "V," Fig. 1. on the Type I relief. This line was cut away on the "T" relief. The long curved line

[4] CAUTION: All Type IB stamps should be submitted for expert opinion. Many Type IV stamps are poor impressions and it is sometimes difficult to distinguish the bottom recut line. Type IB impressions are sharp and distinct because of the short period of time that Plate 1 Early was in use.

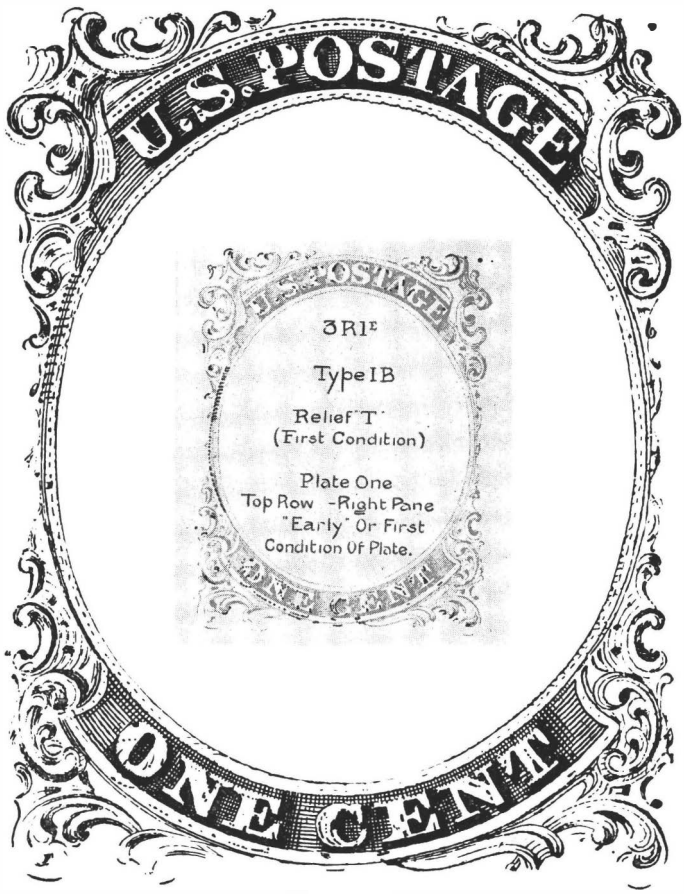


Fig. 10-M.

through the lower right ornament on 1R1E is a trace of the outer line of the right full plume on the original Type I relief. This outer line was cut down on the "T" relief, as will be noticed in the illustration of this relief, *Fig.10-B.*

After completing the ten transfers in the top row of the right pane, we believe the ten positions in the top row of the left pane were then entered. With the completion of the entire top row of the plate the two reliefs "A" and "B" were then used to complete the full plate.

By referring to the chart, *Fig.10-P*, it will be noted the "A" and "B" reliefs alternate in the second to ninth rows inclusive, the "A" relief being used for the 2nd, 4th, 6th and 8th rows, and the "B" relief for the 3rd, 5th, 7th and 9th rows. This leaves for consideration the 10th or bottom row. The chart shows the "A" relief was used for five positions, 96R to 100R, and the "B" relief for 91R to 95R inclusive, and the entire bottom row of the left pane. Plates No.2 and No.3 show no "A" reliefs in the bottom rows of these two plates, hence this bottom row of Plate 1E can be considered a normal "B" relief row, with five "A" transfers out of their normal place, or misplaced.

We know that 10R was the first position entered on the plate and that 100R was

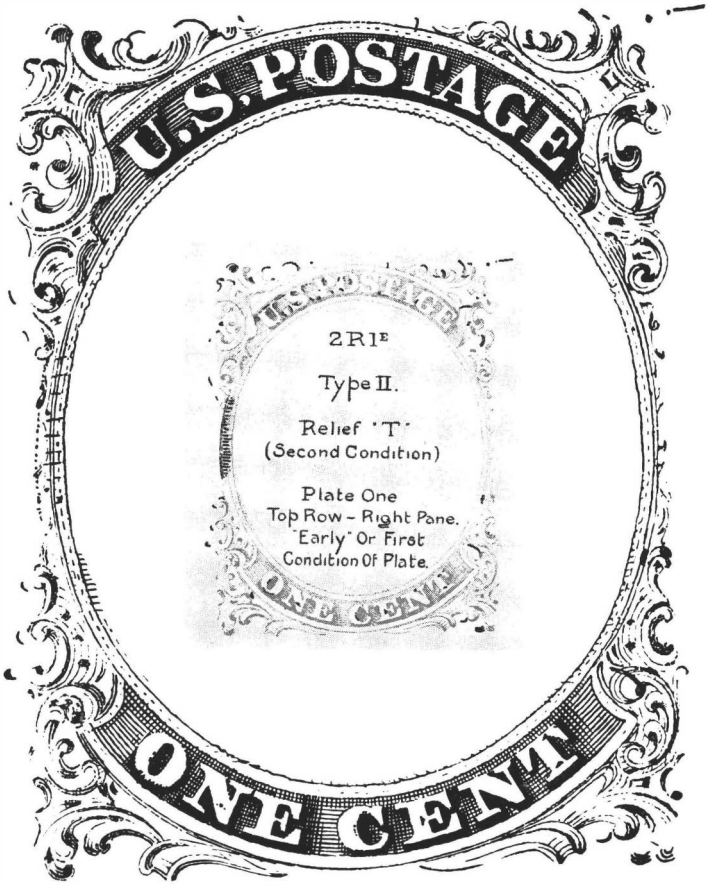


Fig. 10-N.

the first position entered in the bottom row. Five positions were first entered—100R, 99R, 98R, 97R, 96R in the order named—with the "A" relief, after which the balance of the row was transferred from the "B" relief. We assume the change was made because the "B" relief was slightly more complete at top and bottom than the "A." The bottom line on the "B" was stronger than on the "A" and the switch in reliefs was no doubt to give a better appearance to the bottom parts of the stamps in the bottom row.

DISTRIBUTION OF RELIEFS—PLATE 1E

By referring to *Fig.10-P*, it will be noted that the number of the various reliefs on Plate 1E was as follows:

Original Relief	8 positions
Relief "T"	12 positions
Relief "A"	85 positions
Relief "B"	95 positions
	200 positions

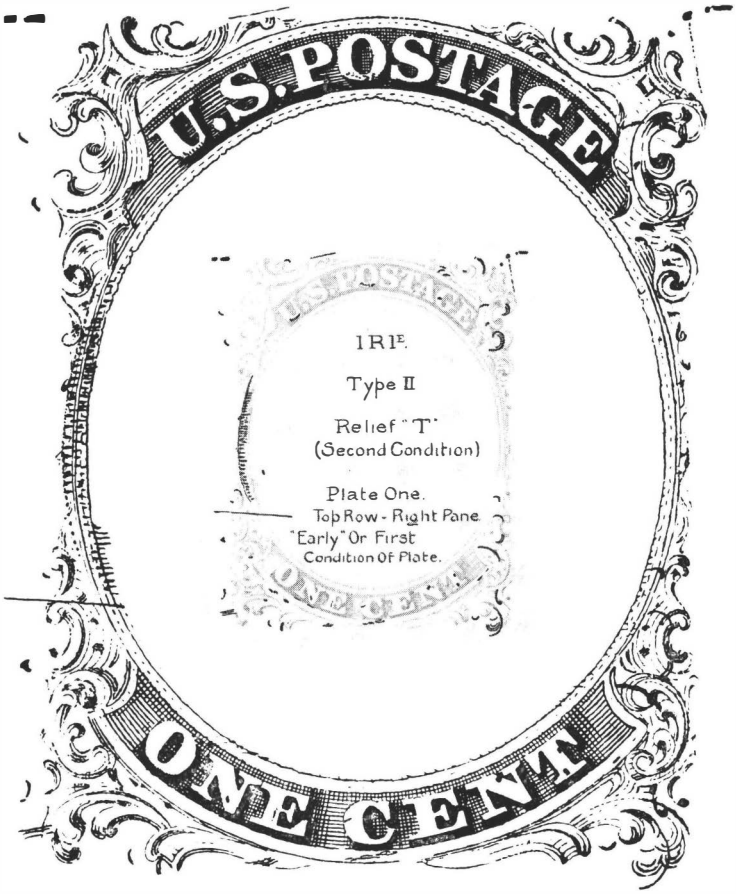


Fig. 10-O.

The distribution of the reliefs by horizontal rows was as follows:—

Top Row	Original Relief "T" Relief
2nd Row	"A" Relief
3rd Row	"B" Relief
4th Row	"A" Relief
5th Row	"B" Relief
6th Row	"A" Relief
7th Row	"B" Relief
8th Row	"A" Relief
9th Row	"B" Relief
10th Row	"B" Relief
10th Row	5 Misplaced "A" Reliefs

In further analyzing the layout of the plate we will disregard the eight original relief positions in the top row, and consider this a normal "T" relief row, likewise we will disregard the misplaced transfers in the bottom row and consider this a normal "B" relief row. Thus it will be noted the order of entry of the reliefs from top to bottom

was as follows:

"T"—A, B, A, B, A, B, A, B, B.

For the entry of the plate we find five sets of guide dots, (1) above the top row, (2) below the 3rd row, (3) below the 5th row, (4) below the 7th row, (5) below the 9th row. One would naturally assume, that if the roller had three reliefs on its surface, only four sets of guide dots would have been placed on the plate instead of five, and that the set of three reliefs could have been transferred three times, thus finishing nine rows, with an extra setting for the 10th row. We know this was not done and the only explanation seems to be that the transfer press used from 1851 to early in 1857 did not permit such an operation. The great majority of the positions showing guide dots, show a *single dot*, but *double dots* are found on the majority of the top row positions, and various positions in the body of the plate show *double dots*. It has been suggested that two rollers were used to enter this plate, and also that two rollers were used to enter the three cents plates, one roller having only the "T" relief, the other roller the "A" and "B" reliefs.

Certain evidence seems to indicate such a method, but regardless of this it is my belief that there was only one roller and that this single roll had all three reliefs, "T," "A," and "B," on its surface.

It is also the opinion of both Mr. Elliott Perry, and the author, that a three relief roll was used for the transfer of the entire plate. It is possible that all the top row positions were transferred first. However, it is logical to assume that a transfer was first made of the three reliefs—"T," "A" and "B," for the first, second and third horizontal rows. From then on, not more than two reliefs could be transferred at a time, because the top Relief "T" would be carefully positioned in the "B" relief above and this acted as a guide. (Because the top and bottom ornaments of the "T" relief were shorter than that of the "B" relief, this was possible.) The bottom row "B" reliefs were transferred by positioning the "A" relief on the transfer roll in the 9th row "B" relief positions on the plate. This assured almost accurate vertical alignment of each row and nearly uniform horizontal spacings between designs.

A complete right pane of 100 from Plate 1 Late and a complete right pane of 100 from Plate 2 were available for study by this author, who has carefully checked the alignment of the guide dots on both panes. The top guide dots do not line up with the guide dots in the body of the plate, nor do the guide dots in the body of the plate line up horizontally. There may have been another method of control, besides the guide dots.

It seems only logical to assume that the actual entry of the plate was as follows: (Refer to *Fig.10-P.*)

First: The three reliefs were used to enter the top, 2nd and 3rd rows, the dot or dots above the top row positions furnishing the settings of these sets of transfers.

Second: The transfer of the 4th and 5th rows—the guide dots below the 3rd row furnishing the settings for these transfers.

Third: The transfer of the 6th and 7th rows—the guide dots below the 5th row furnishing the settings for these transfers.

NORMAL RELIEF ROWS ↓

LEFT PANE										
1L II	2 II	3 II	4 II	5 II	M.D.T. 6 II	7 II	8 II	9 II	10 II	T
11L III A	12 II	13 II	14 II	15 II-III A	16 II	17 II	18 II	19 II	20 II	A
21L II	22 II	23 II	D.T. 24 II	D.T. 25 II	26 II	D.T. 27 II	28 II	29 II	30 II	B
31L II	32 II	33 II-III A	34 II	35 II	36 II	37 II	38 II	39 III A	40 III A	A
41L II	42 II	43 II	44 II	45 II	46 II	47 II	48 II	49 II	50 II	B
51L III A	52 II	53 III A	54 II	55 III A	56 II	57 II	58 II	59 II	60 II	A
D.T. 61L II	62 II	63 II	64 II	65 II	66 II	67 II	68 II	69 II	70 II	B
INVERT 71L II	72 III A	73 II	74 II	75 II-III A	76 II	77 II	78 II	79 II	80 II	A
INVERT 81L III A	82 II	83 II	84 II	85 II	86 II	87 II	88 II	89 II	90 II	B
INVERT 91L II	92 II	93 II	94 II	95 II	96 II	97 II	98 II	99 II	100 II-III A	B

RIGHT PANE										
D.T. 1R II	D.T. 2 II	D.T. 3 IB	D.T. 4 IB	D.T. 5 IB	D.T. 6 IB	D.T. 7 TYPE I	D.T. 8 IB	D.T. 9 IB	DT 10 II	T
11R II	D.T. 12 II	13 III A	14 II-III A	D.T. 15 III A	16 II	17 III A	18 III A	19 II	20 II	A
21R II	D.T. 22 II	23 II	24 II	25 II	26 II	27 II	28 II	29 II	30 II	B
31R II	32 III A	33 III A	34 II	35 III A	36 II	37 III A	38 III A	39 II	40 II	A
41R II	42 II	43 II	44 II	45 II	46 II	47 II	48 II	49 II	50 II	B
51R III A	52 II	53 II	54 II	55 III A	56 III A	57 II	58 III A	59 II-III A	60 II	A
61R II	62 II	63 II	64 II	D.T. 65 II	66 II	67 II	68 II	69 II	70 II	B
71R III A	72 III A	73 II	74 II	75 III A	76 II	77 II-III A	78 II	79 II	80 II	A
81R II	82 II	83 II	84 II	85 II	86 II	87 II	88 II	89 II	90 II	B
REL.B 91R II	REL.B 92 II	REL.B 93 II	REL.B 94 II	REL.B 95 II	REL.A 96 III A	REL.A 97 II	REL.A 98 II	REL.A 99 II	REL.A 100 II-III A	B

D.T.—Double Transfer. M.D.T.—Minor Double Transfer
Guide Dots—Above T Reliefs and Below B Reliefs, 3rd, 5th, 7th and 9th Rows

160-Type II
6-Type IB
1-Type I

7-Type II to III A
26-Type III A

NO IMPRINT FINE CENTERLINE PLATE 1 EARLY

Fig. 10-P. Plate 1, Early.

Fourth: The transfers of the 8th and 9th rows—the guide dots below the 7th row furnishing the settings for these transfers.

Fifth: The transfer of the bottom row—the guide dots below the 9th row furnishing the settings for these transfers.

Inasmuch as the top row of the right pane is not all normal let us consider what we find on the stamps of the top row of the left pane. Five of these positions show double dots at NE (1L to 5L inclusive), whereas the other five only show a single dot (6L to 10L inclusive). We do not know why single dots were placed on the latter and double dots on the former. It is possible the entire top row was transferred before the transferring was started on the balance of the plate, if so, the same single dot on 9L served to transfer 10L and this same dot served as a second setting for the transfer of 20L-30L. We find practically the same arrangement of guide dots and reliefs on the three cents imperforate plates, with minor exceptions.

GUIDE DOTS

In addition to the guide dots as above mentioned on the one cent Plate No.1, dots were also placed in the margin to the left of five positions in each of the first vertical rows of both panes, *viz.*, to the left at top of 1L and 1R, and to the left of the bottoms of 21L, 41L, 61L, 81L, 21R, 41R, 61R and 81R. By referring to *Fig.10-P* it will be noted no guide dots were placed in the 10th vertical row of the right pane and 10L is the only position in the tenth vertical row of the left pane that shows a guide dot (in margin at NE).

The guide dots in the horizontal rows of the body of the plate vary from 20 to 21 MM apart, and the dots in the margin to the left of the first vertical rows measure approximately the same distance from the dots in the first vertical rows of each pane.

This same arrangement of guide dots is found on the one cent Plates No.2 and No.3. There must have existed some real necessity for this consistent method of guide dot arrangement and transferring. I think it presents rather strong evidence that Toppan, Carpenter & Co. used but one and only one transfer press to lay out all their stamp plates between 1851 and early 1857.

Perhaps the transfer press was made especially for the transferring of bank note plates which were much smaller than the stamp plates. Perhaps the bed was too small to hold the whole plate, and that it had to be shifted to special positions to permit the transfer of the top row and also the bottom row.

All Plate One Early stamps show very fine sharp impressions, the only exceptions being *dry paper* printings. The quality of steel in the plate must have been exceptionally fine and the surface was very highly polished. The fine lines of the design on early printings are razor edge sharp. None of the other eleven plates produced such sharply defined lines. The designs were not transferred as deep on this plate as on the succeeding ones.

The twelve cents plate also shows (in very early impressions) the same characteristics and these two earliest of plates show these characteristics perhaps more pronounced than the first three cents plates. Many designs on the one cent Plate One Early appear to have been comparatively lightly transferred. This method of less pressure accounts for the faintness of many of the top and bottom lines and necessitated the reconditioning of the plate by re-entries and re-cutting after it had been in

use for about a year. Insufficient pressure of relief into plate caused certain positions to show a short transfer at the top of the design and in a few positions at the bottom.

Material from Plate One Early is comparatively scarce and my original reconstruction of the plate was a very slow piece of work. It was, however, entirely completed a number of years ago.[5]

In the reconstruction of Plate One Late, one has a number of very helpful varieties such as the numerous double transfers, recuts, *etc.*, which do not exist on Plate One Early. In reconstructing the latter, one is obliged to depend on the vertical alignments, guide dots, a few double transfers, and comparisons with positions on the Late state. It is, therefore, advisable for one to reconstruct the Late state first, before attempting the Early, in order that the former serve as a guide for work on the latter.

SPACING AND ALIGNMENT

A most helpful feature of the reconstruction of Plate One, both Early and Late, is the differences found in the spacings and alignments of the stamps in the eighteen vertical rows. Most any horizontal strip of three will show these variations, and some are so noticeable that after one becomes familiar with this feature it is possible to tell at a glance from what vertical rows a horizontal strip may come.

Fig.11-C (Chapter XI) is a chart of the approximate spacing and alignment of Plate One Late. As the spacing and alignment were the same on Plate One Early as on Plate One Late, this chart can be used for both plates. By alignment, I refer to the way any stamp lines up with its adjoining stamp at right or left in horizontal rows.

Detailed charts of the spacing and alignment of Plate One are provided in *Fig.11-D* (left pane) and *Fig.11-E* (right pane). These charts show how adjoining stamps in vertical rows line up with each other. For my own use, I use a straight edge of celluloid and line up the right side ornament of a stamp to left with the left ornament of a stamp to right, then note where the line-up crosses each stamp at extreme left and right. The measurement in millimeters of the *spacing* is the distance between the two ornaments. These charts are an *average*, as some *slight variations* exist between certain stamps in certain vertical rows.

By referring to the chart *Fig.11-C* it will be seen that the widest spacing occurs between the 5th and 6th vertical rows of the right pane, and the narrowest is between the 4th and 5th vertical rows of the right pane. The widest spacing of the left pane occurs between the 3rd and 4th rows, and the 6th and 7th rows, though the 1-2L spacing and the 5-6L spacing, are nearly as wide. With a little practice any strip including the stamps of the 5th and 6th rows of the right pane can be readily identified. The spacing between the 4th and 5th rows of the right pane is very narrow, hence for example, if we run across a horizontal strip from the 4th, 5th, and 6th rows of this pane, it is not difficult to plate such a strip. A slight study of the characteristics of the three reliefs will enable one to distinguish them very readily.

[5] It required nine years of diligent search for this author to obtain all of the positions to reconstruct the plate.

Referring to a possible strip from the 4th, 5th and 6th vertical rows, right pane; after identifying these vertical rows, note the reliefs. For example, such an imaginary strip shows guide dots at the lower right corner, hence a "B" relief.

Thus we have only four horizontal positions such a strip could come from, *viz.*, the 3rd, 5th, 7th and 9th horizontal rows. The "B" reliefs in the 10th or bottom row do not show any guide dots, another helpful point to identify such stamps. By noting the chart of Plate One Early, *Fig.10-P*, we note that 65R1E is listed as a double transfer, and as the strip we are considering does not show this feature we reduce the possible location to three horizontal rows. We also note 44R1E does not show a guide dot,[6] hence we further reduce the possibilities to two rows, *viz.*, the 3rd and 9th. To discover the actual positions one then must resort to the positions of the three guide dots on the strip. Quite a difference will be found between the three dots of the 3rd row and the three dots of the 9th row, hence the plating of such a strip is not at all difficult.

One will also note the difference between stamps of the "B" relief of the bottom row and those of the "B" relief in the body of the plate. If the former is not cut close at the bottom a sheet margin will show; if cut close, it will be noticed that the bottom line is much plainer on bottom row copies than the "B" relief positions from the body of the plate.

In the description of Plate One Late, illustrations are given of all the guide dots, and as there is very little difference in the guide dots of both conditions of the plate, one can refer to these charts in plating "B" relief strips or pairs, from Plate One Early.[7]

Again referring to the alignment chart, this of course is greatly exaggerated and stamps of the 10th vertical row of the left pane are not as far below those in the first vertical row as the chart indicates. The chart is intended to emphasize the relative alignment of the stamps of each vertical row with its neighbor at the left. The chart shows that the 8th vertical row stamps of the left pane are slightly higher than the rows to right or left, and stamps from these three vertical rows, 7th, 8th and 9th, differ from any other rows in the left pane. This same thing is found in the three rows of the right pane we referred to above, *viz.*, the 4th, 5th and 6th rows. Thus alignment is a further help in identifying these three rows.

To me, plate reconstruction is one of the most fascinating features of philately and in these notes on the plating of strips from Plate One Early, I have attempted to demonstrate that the plating of certain items from a very difficult plate is not such a hard problem after all.

THE DOUBLE TRANSFERS OF PLATE ONE EARLY

The early condition of the body of the plate contained eight double transfers, *viz.*, 24L1E, 25L1E, 27L1E, 61L1E, 12R1E, 15R1E, 22R1E, and 65R1E, and in addition the double transfers of the three inverts—71L1E, 81L1E, 91L1E—making a total

[6] It is the opinion of this author that there is a guide dot on this position, in the left part of the half circle at the bottom of the right plume.

[7] *Fig. 10-A-3* illustrates the position of the guide dot on 21L1E. When this plate was reconditioned and recut, (plate 1 Late) another dot was added *(Fig. 11-B-2)*. Position 89R1E has one guide dot. A second small guide dot was added in the second state of the plate *(Fig. 11-B-1)*.

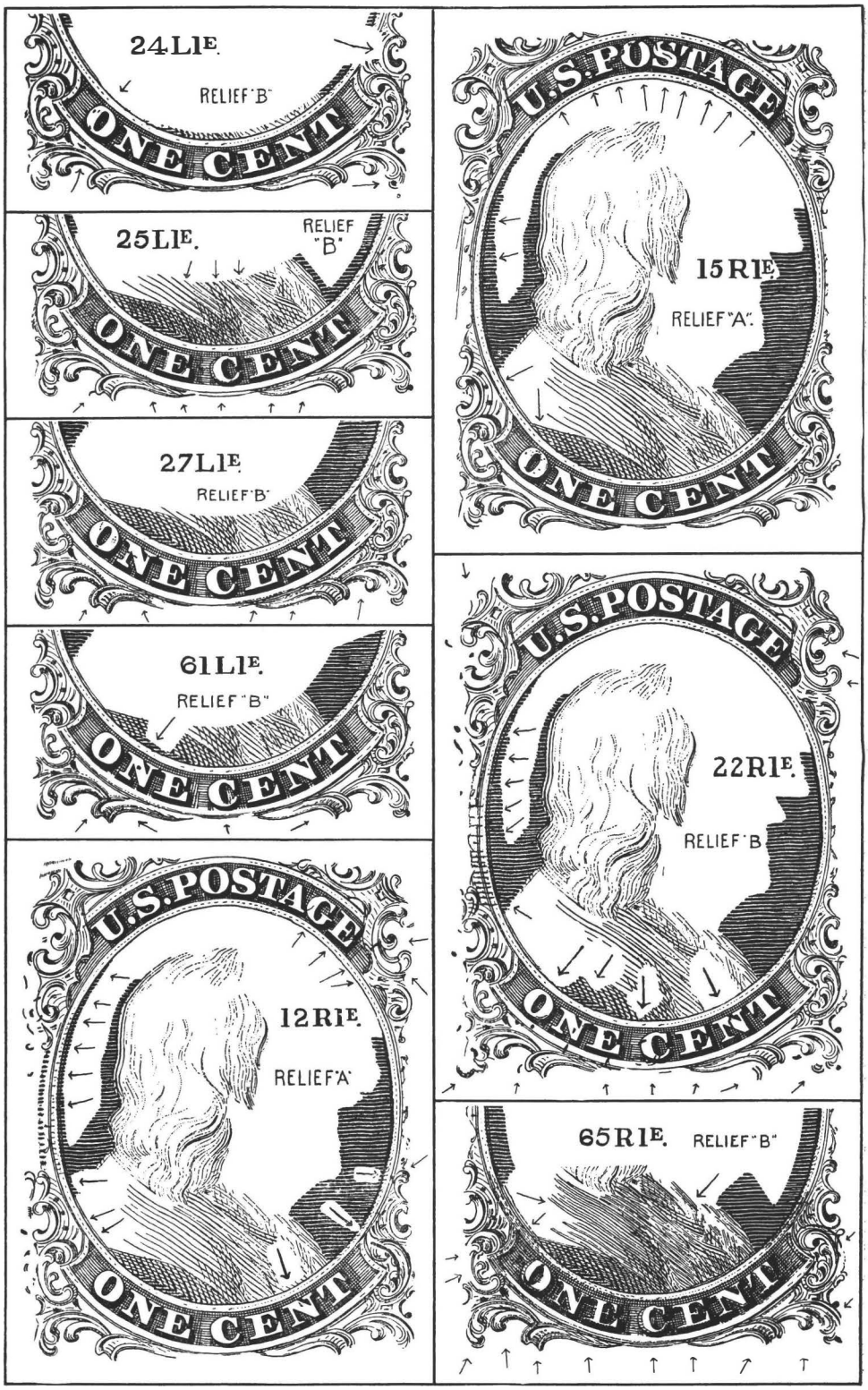

24L1E.
RELIEF "B"
ONE CENT
25L1E.
RELIEF "B"
ONE CENT
27L1E.
RELIEF "B"
ONE CENT
61L1E.
RELIEF "B"
ONE CENT
U.S.POSTAGE
12R1E.
RELIEF "A"
ONE CENT
U.S.POSTAGE
15R1E.
RELIEF "A".
ONE CENT
U.S.POSTAGE
22R1E.
RELIEF "B"
ONE CENT
65R1E. RELIEF "B"
ONE CENT

Fig. 10-Q.

of eleven, exclusive of those in the top row of the plate. The latter (top row) were described above and the three inverts are described in Chapter XII.

Of the eight double transfers illustrated in the group in *Fig.10-Q*, 65R1E is the most pronounced. This is a marvelous example of this variety as the illustration attempts to demonstrate. The strong re-entry is shown at the bottom of the stamp and very little at the top, even in very early impressions. Nearly every line from the chin down is duplicated, and especially is this true in the center part. Through the bottom label the re-entry is most pronounced and most every line of the chest and shoulder is doubled. Needless to state this is quite a rare stamp, equally as rare as the Type I, 7R1E. But the latter is a type and major variety, whereas 65R1E is a minor variety, so perhaps this is the reason I have seen far fewer copies of 65R than I have of 7R. Years ago when the study of our early issues was not so neglected as in the present day, this scarce major shift, 65R1E, was a well known stamp, much appreciated for its remarkable double transfer, and eagerly sought by specialists of the one cent stamp.

Of the remaining seven double transfer positions, 22R1E is perhaps the next best example, and 12R1E the position just above 22R1E, is somewhat similar. Of these eight double transfers illustrated, six are "B" reliefs, and two are "A" reliefs. Several of the "B's" are more or less similar, but can be easily identified by the different locations of the guide dots. Position 15R1E, a Type IIIA, differs from the other seven inasmuch as a nice re-entry is shown in the top label with very little doubling shown at bottom.

PLATING MARKS

A few positions on this plate have prominent plating marks which simplify their identification. 19L, *Fig.10-A-3* has a curl on the shoulder; 34R, *Fig.10-A-15* has a dash on the shoulder; 46R, *Fig.10-A-17* has a curl in the left margin southwest of ornament *D;* 88R, *Fig.10-A-22* has a long vertical curl in the left margin between ornaments *D* and *E*. Many positions show diagonal scratches in the margins and some show horizontal scratches under the lower ornaments. *Fig.10-A-1* to *Fig. 10-A-23* illustrate all positions with plating marks worthy of note, not already illustrated in the text. A number of positions do not have any definite plating marks, and therefore, are not illustrated. All positions are Type II unless otherwise noted.

The outer ornaments, particularly on the left side of the designs, are generally only partially complete. These ornaments are *A, B, C, G, H,* (see Fig.1) also occasionally the tip of the top right ornament. Ornaments *L, M,* and *Q* on the right side are incomplete. The extent of the breaks (incompleteness), particularly in ornament H are very helpful in plating of positions on all of the plates. Incompleteness of the top ornaments are helpful in plating Plate 4 positions. Variations in the side scratches of the "B," "C," and "D" reliefs of Type V stamps are of material assistance in plating. On all of the plating drawings in this volume (except for those of Plate 1 Late which were taken from the Ashbrook book) the variations in these ornaments are shown as accurately as possible, from the material available. In some cases, where only single copies were available for plating, ornaments are covered by cancellations. Some stamps are cut into on the sides,

so that these ornaments do not show in full. However, at least 90% of the drawings show these ornaments as they actually existed.

In order to determine whether or not a plating mark is consistent, at least two copies of a position are needed. Therefore, on the drawings, where it was impossible to determine the consistency of a plating mark, a question mark, ?, is placed next to the arrow. Many plating marks show only on early impressions and they are consistent. As the plates wore, many of these markings disappeared or only fain traces remain. On *Fig.14A-4*, Chapter XIV, there are two illustrations of positions 35L3. These show that on this stamp, as the plate wore, plate cracks deepened and expanded, and became more defined.

Determining plating marks requires intensive study in many cases. In preparing the plating drawings for this book, the designs were carefully checked and rechecked. It is possible that many plating marks may have been missed. Students should note such additional markings on their own plating drawings, or in this book, if possible.

NOMENCLATURE ON PLATING DRAWINGS

In order to save space and repetition, initials have been given to the various types of plating marks, (also shown with *Fig.1*) *viz:*

B	Blur	H	Heavy
C	Crack	NI	Not Identified
D	Dot	PM	Plating Marks
DT	Double Transfer	VF	Very Faint
F	Faint	WBL	Weak Bottom Line
GD	Guide Dot	WTL	Weak Top Line
FB	Faint Blur	?	Not certain if mark is consistent.

The plating drawings for each plate are illustrated at the end of each plate chapter.

MISPLACED TRANSFERS

An interesting horizontal pair, strip or block from this plate is one containing one of the *misplaced "A" reliefs* in the bottom row of the right pane. For example, a pair of 95R1E-96R1E, the former a "B," the latter an "A." [8]

Another interesting combination of reliefs is found in a horizontal pair of 2R1E and 3R1E; the latter stamp showing the relief design complete at top and the former with the relief design trimmed at top. In such a pair is also found two types, the 2R being Type II, the 3R being Type IB. A vertical strip on cover is known, positions 3-13-23R, Types IB, IIIA, II. Specialists should watch for these combinations

[8] In the past thirty years the author has seen only five copies of 96R1E, in collections, or offered in auctions. For years this author was desirous of obtaining a copy for his collection. He was successful in obtaining his first copy at the sale of the Franklin Delano Roosevelt Collection by H. R. Harmer, Inc., on February 4, 1946. The only one cent item in the Roosevent collection was a cover with a strip of three, 95, 96, 97R1E, showing the combination of the "B" and "A" reliefs in the bottom row.

of *reliefs*, and *reliefs and types*, in horizontal or vertical pairs, as they add to a specialized showing of the one cent stamps.

Plate 1 Early also furnishes opportunities to find nice combinations in types. Mention has been made of some of the possible combinations of the stamps of the top row of the right pane. Others include combinations of Type II and Type IIIA. A number of fairly good examples of Type IIIA come from this plate, and these can be found in pairs or strips with adjoining positions of Type II.

THE PLATE ONE EARLY—TYPE IIIA

With two exceptions, all Type IIIA stamps from Plate 1 Early show the break in the top line. Positions 81L1E, (an inverted transfer) and 100R1E show the break in the bottom line. The finest example of Type IIIA from the plate is the 81L1E. The second finest is 100R1E. The earliest printings I have seen of 100R1E show the bottom line *very faintly* complete, hence are Type II. Later printings, due to slight wear of the plate, show the disappearance of this faint line, hence are Type IIIA. This position was slightly short transferred at the bottom and this *short* helped to make late printings from 100R1E very fine examples of Type IIIA, because the lower right and left bottom ornaments are shorter than the normal relief. (The entry of the top outer curved line of 100R1E was very weak. Therefore, on very late printings of this position it may have become Type III.) [9] Many positions in the body of the plate show that the top lines were very lightly transferred, and such positions in the earliest of printings produced stamps that are Type II, later printings due to plate wear, show the disappearance of the faint top lines, and such stamps are therefore Type IIIA.

An interesting position is 59R1E *Fig.10-A-18.* The early printings show this stamp as Type II. The top and bottom outer curved frame lines were transferred very weakly. In the later stages of the plate this position became Type IIIA because of a break in the bottom line, and it is possible that a very late printing may exist with the top line broken, and then this position would be Type III.

This author has seen a copy of 100L1E with the top line broken. In most states of the plate, this position was Type II. Apparently this position became a Type IIIA in the latest printings.

A few positions show a decided break in the top line in the earliest of printings, which characteristic was further emphasized as the surface of the plate wore down. I am listing eight positions which I consider as the best examples of Type IIIA, (with the top line broken) from this plate, as follows:

40L, 53L, 33R, 35R, 51R, 55R, 72R, and 75R1E. The following are fair examples, (top line broken), 11L, 39L, 51L, 55L, 13R, 15R, 17R, 18R, 32R, 38R, 58R, and 71R1E. Dependent on the wear of the plate, it is possible that there are several more fine to fair examples than those listed.

[9] Although this author has never seen such an example.

THE CENTER LINE

Separating the two panes was a finely ruled center line with a rather heavy dot at the top and bottom ends, as shown on chart, *Fig.10-P*. In the early condition of the plate, this line was very fine, but when the plate was altered in 1852, the center line was also recut and made much heavier. In listing the distances from the center line to the stamps of either pane, or from stamps to adjoining stamps in vertical rows, measurements are taken from side ornaments *L* and *A (Fig.1)*.

The center line on Plate 1 Early measures 3 MM from the stamps of left pane and 3¼ MM from the stamps of the right pane. The line extends over 4 MM above the stamps of the top row and over 5 MM below the stamps of the bottom row. The heavy dot on this line at top is about 1 MM above the tops of the top row stamps and the dot at the bottom is about 2 MM below the bottoms of the stamps in the bottom row.

THE IMPRINT (?)

It is not believed that an imprint or plate number was added to Plate 1 in its first or early condition, but that the imprint and plate number was added when the plate was altered in the spring of 1852. Material from this plate is however not common by any means and it is entirely possible the imprint and plate number "1" may have been placed on the plate in the late fall of 1851.

I have never seen a one cent stamp from Plate 1 Early showing any part of an imprint. In this respect I am very anxious to see any items showing wide sheet margins at right or left, for it is possible such copies might prove that no imprint was placed on this plate when it was made.[10]

In his description of the *three cents 1851*, Plate 1 Early, Chase states in his book: "Plate 1 in its early state certainly had no number and at least for a part of its life, and probably for all of it, bore no imprint whatever, almost certainly being the only plate *(three cents)* printed from without an imprint."

In describing "Plate One Intermediate" Chase states: "This state of the plate came into use about the middle of July 1851. *** (and) had the imprint added to it when this state of the plate came into existence *** The plate almost surely bore no number while in this state."

Describing the Late state of the *three cents* Plate 1 Chase states: "The final softening, re-entry and very extensive recutting which led to the third state of Plate 1 apparently took place early in October 1851 *** The plate number, which is very small type *** reads 'No. 1' *** (and) was probably added *** in October 1851, although perhaps this number was not put on the plate until about the first of January, 1852."

[10] An article by this author in the *American Philatelist of* January, 1954, (Vol. 67 No. 4), titled "United States One Cent, Plate 1 Early" analyzes the problem as to when the imprint was added, and the conclusion arrived at by the late Mr. Jack G. Fleckenstein, a knowledgeable student of the one cent 1851, and this author, is that there was no imprint at any time on Plate 1 in its early condition, and that the imprint was added in the spring of 1852 when the plate was altered.

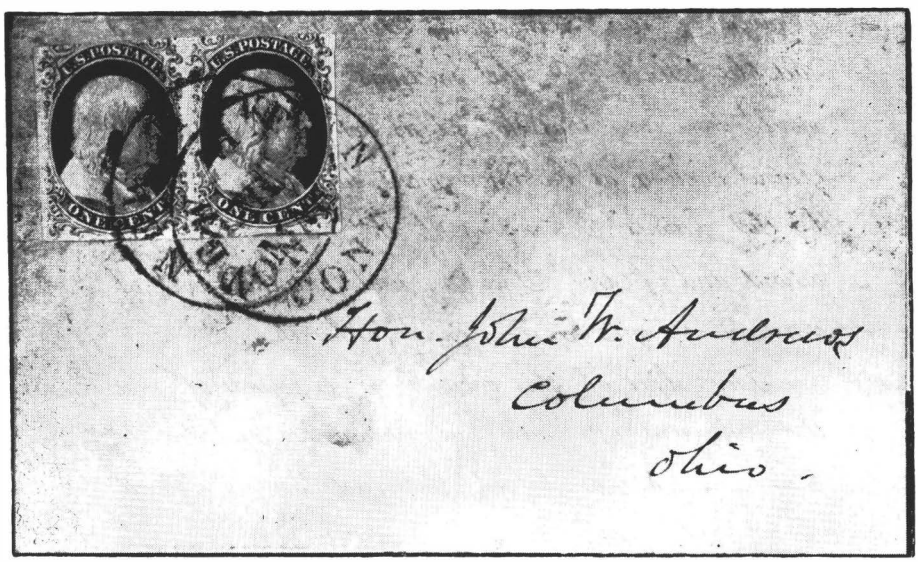


Fig. 10-S. The two cent circular rate. Positions 7-8R1E.

THE TRUE TYPE I—7R1E

Mr. Luff's book states that up to June 30, 1852, a total of 7,260,000 one cent stamps were delivered by Toppan, Carpenter, Casilear & Co. No doubt some of these came from Plate 1 Late, but if all came from Plate 1 Early, the figures show a total of 36,300 impressions in the first year's use of the plate. As each sheet of 200 stamps only had one Type I stamp, we can arrive at some approximate idea of how many Type I stamps were printed.

If the total was 36,300, very few of this number have survived. After a search extending over twenty years, I have only been able to discover a total of some 36 copies.[11]

There is no wonder so few collections can show this remarkable stamp, remarkable because it is more of a stamp than simply a type example, as it contains the full original die design, a characteristic no other one cent imperforate shows. The U.S. Catalogue lists 7R1E in three colors, *viz.*, blue, pale blue, and dark blue, and the latter is so rare it is not priced at all in the catalogue. This stamp in the dark blue color is indeed a very rare stamp. I recall seeing but one.

The 1971 *Scott Specialized Catalogue* values an unused copy of 7R1E at $15,000. Used copies are listed at $5,500, but the few that are offered in auction in fine or

[11] The author has carefully rechecked Mr. Ashbrook's records at the Philatelic Foundation of all known copies of 7R1E. Mr. Ashbrook notes 5 unused copies and 59 used on and off cover. Thus, he recorded 23 additional copies after the publication of his book in 1938. The author does not know of any offerings since Mr. Ashbrook's death in 1957, which he had not recorded. The record shows the following uses on cover: 10 covers with singles; 7 covers with 7R1E in a strip of three, and one cover with a pair 7-8R1E making a total of 18 on cover. *Fig. 10-S* illustrates the only known cover with a pair (7-8R1E). It is a folded circular, postmarked New York in black to Columbus, Ohio, dated March 1852 and paying the rare two cent rate for circulars covering a distance of over 500 miles. This rate was discontinued as of September 30, 1852.

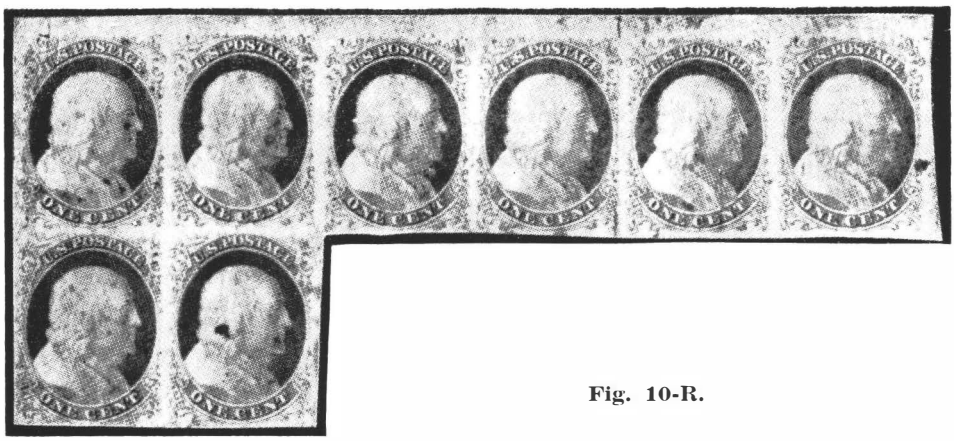


Fig. 10-R.

better condition bring considerably more. A strip of three on cover is listed at $8,500, and a single on cover at $6,500. Many dealers have had this Type I stamp on their want lists for many years and are unable to satisfy the collector demand. The largest known piece is an irregular unused block of 8, illustrated in *Fig.10-R.* This piece includes 4R1E to 9R1E and 14 and 15R1E.

The best known Type I cover, (known as the Newberry Cover) described by Mr. Ashbrook as "the finest I have ever seen," is illustrated in *Fig.10-T.* This cover is postmarked "Richmond, Va., July 5" in red, and the stamps are neatly cancelled by brilliant red grids, lightly applied. The positions are 7-8-9R1E. Types I, IB, IB. The cover was sold by Robert A. Seigel Auction Galleries in the Newberry Sale, Oct. 23, 1963. It realized $12,000.

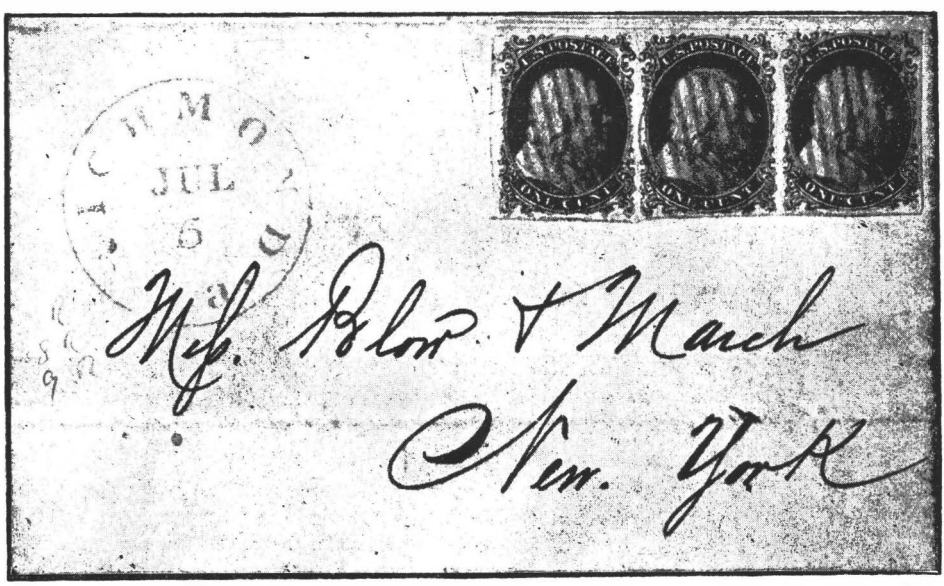


Fig. 10-T. The superb Newberry cover. Positions 7-8-9R1E. (Note—this cut was deliberately made dark to bring out the red Richmond postmark and killers. See Ashbrook, Vol. I, page 124.)

FAKES OF THE ONE CENT TYPE I—7R1E

The scarcity and rarity of the Type I imperforate has led to numerous attempt to market *fake* copies. Alterations have been made on "B" relief Type II stamps, by painting in the bottom outer plumes and scrolls. Also, perforations have been cut away from large margin copies of the Type I stamps from Plate 12. These perforated stamps have a secret mark (which is discussed in the Plate 11 and 12 chapters) in the left center part of the white oval around the vignette. Where attempts have been made to remove this dot, they have not been successful. Fakes of singles, on and off cover, have been marketed. These were made from proofs on stamp paper in the original stamp color of the 1875 Reprint. Usually a fake cancellation was applied.

There are no really good fakes of the 7R1E because of the virtual impossibility of reproducing the double transfer in the top lettering and the top right side ornaments.

Anyone purchasing a copy of 7R1E should submit it for expert opinion to the Philatelic Foundation, or to other groups of qualified students, if such a certificate does not already accompany the item.[12]

COLORS OF PLATE 1 EARLY STAMPS

The stamps from this plate range in color from very pale blue to dark blue, but can be classified as three distinct colors; pale blue, blue, and dark blue, with the great majority of printings found in the pale blue color. At various times after September 1851, the printings alternated between the pale blue and blue, and perhaps in October some printings were made in a slightly darker shade than the typical blue. The rarest color is the dark blue and it is believed this color was used for only a short time before the plate was altered in the Spring of 1852. The earliest printings from Plate 1 *Late* are found in a very beautiful rich dark blue, which while similar to the last impressions taken from Plate 1 *Early* is a slightly richer and darker shade. I have never seen any Plate 1 Early dark blue colors that would absolutely match the beautiful dark blue of the first printings from the plate in its altered state.

EARLIEST KNOWN USE—PLATE 1 EARLY

Fig.10-U illustrates a very beautiful cover, a folded circular dated June 30, 1851, mailed from Boston, Mass. on July 1st. Mr. Ashbrook notes a first day cover used from Baltimore, but this author has been unable to obtain a record thereof. In *United States Postal Markings* by Tracy Simpson, page 154, a cover is noted with a strip of three, postmarked by a red New York-Jul 1, tied by a red 13 bar square grid, addressed to Lockport, N.Y. (cover is in the Harry L. Jeffreys collection at the Franklin Institute). This cover is also noted by Mr. Ashbrook in

[12] Caution—Another gimmick:—
Many years ago certificates were issued by expert groups with the stamp attached by a hinge to the certificate. The modern practice of photographing the stamp and attaching a print with the seal of the expert group had not been originated. Genuine copies of 7R1E have been removed from some of these certificates and copies of the 1¢ 1875 Reprint attached. If a certificate of genuineness is offered without a photograph of the stamp sealed on the certification—*BEWARE.*

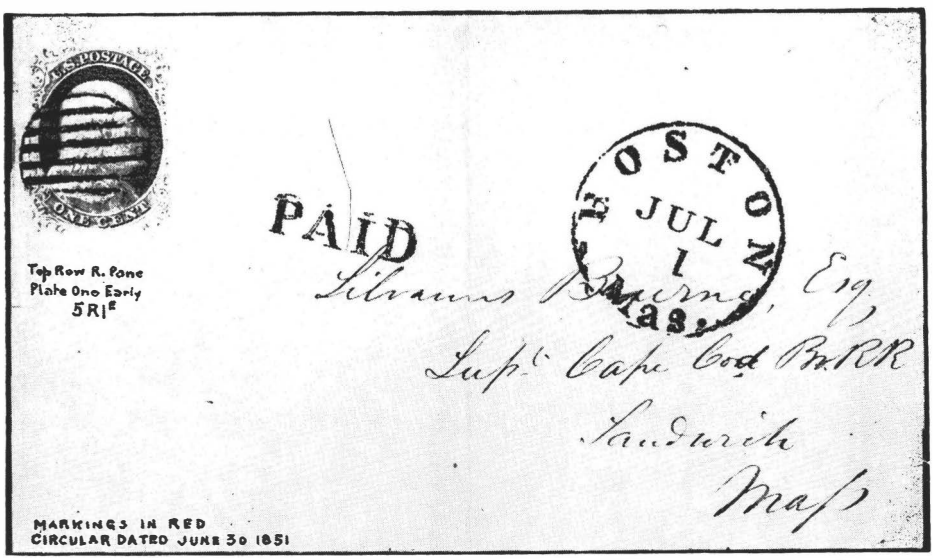


Fig. 10-U. First day of use of the 1 cent 1851 stamp—July 1, 1851.

Volume II, *The United States One Cent Stamp 1851-1857*, page 112. Four other covers are known from two correspondences. These are circulars dated July 1, 1851, and one of them has a manuscript note on its face "C. L. Norton, Circular, 139 Maiden Lane, July 1, 1851." The stamp on one of these circulars is cancelled with a red square grid.

A very interesting article was written for the magazine *First Days*, Volume 13, #3, issued May-June 1968, (copyrighted by the American First Day Cover Society) by the late Mr. L. S. Fisher, in which he makes an exhaustive analysis of these first day covers, and referring to the circular with the red grid applied to the stamp, he writes as follows: "The printed circular was apparently prepared with the idea that it would be mailed on or about July 1, 1851 in order to take advantage of the new low rate. However, while there is no doubt that this is a very early use of the 1c 1851, there is no conclusive proof that this is an actual first day use."

The other circulars referred to above are from another correspondence, and the stamps are cancelled by a New York black square grid. These circulars are dated July 1, 1851.

Another circular has been noted with a single one cent stamp cancelled Baltimore, Md. to Mt. Airy, Va. The enclosure is dated July 1, 1851.

A cover is known dated July 2nd with a strip of three positions, 98-99-100L1E, cancelled by two New York square grids in red. (A square grid in red is very rarely seen cancelling the one cent stamp.) The *Ashbrook Special Service*, Issue No. 15 of June 4, 1952, page 101, notes a folded circular dated June 4th, 1851 postmarked Augusta/2 JUL/ME. with a single one cent stamp tied by a black grid.

Three covers are known dated July 3rd, and others dated July 5th, July 7th, and July 9th. July 5th, 1851 fell on a Tuesday.

Records of the date of receipt and distribution of the one, three and twelve

cents stamps are varied and unreliable. One "official record" shows receipt at Baltimore on July 1st; New York, July 2nd; Philadelphia, July 2nd; Boston, July 3rd; Rochester, July 21st. It is obvious that these stamps were available in Boston on July 1st, *(Fig.10-U)* and also in New York on the same day. The one cent stamp was probably also available in Philadelphia on July 1st, as evidenced by a folded letter in this author's collection, dated July 1, 1851, with a three cent orange brown cancelled by a black grid and with a Philadelphia, Pa. town cancel dated Jul.1.

With reference to the Rochester date of July 21st, the following is quoted from a clipping from *Moore's Rural New Yorker* (published in Rochester) dated July 3, 1851: "During the forenoon of the 30th ult., 5000 3c postage stamps were sold at the Post Office in this city. A very considerable number of 12c and 1c stamps were also disposed of."

Dr. Carroll Chase, on page 38 of the *3c Stamp of the United States 1851-1857 Issue*, revised edition, comments on these dates of distribution and delivery as also does Mr. Elliott Perry in various issues of *Pat Paragraphs.*

TYPICAL POSTAL MARKINGS OF PLATE 1 EARLY

The majority of markings found on Plate 1 Early stamps consist of circular towns, gridirons of various sizes, and pen marks. The town postmarks used as cancellations are found in black, blue, red, green, etc. The rarer cancellations consist of a number of types of "Paid," "Way," numeral rate markings, circular Railroads, "Steam," "Steamboat," *etc.*

The one cent stamps at this period were used almost exclusively for: *First*, circular mail; *Second*, on "drop" letters; and *Third*, three of them to pay the 3c domestic rate. Perhaps the majority of single copies we find with grid cancellations were used on drop letters and circulars. Drop letters as a rule show the stamp tied by a circular town, and the great majority of strips of three I have seen from this plate bear black circular town postmarks.

Blue towns were used extensively on the preceding 1847 stamps, and during the early months of use of the one cent, many of these blue markings were continued in use, but the color was unsatisfactory and black in many places was substituted.

Fig. 10-V. The small Boston "PAID."

Red towns and red grids are very desirable items, and bright reds on the pale blue stamps form extremely nice combinations.

The well known Hartford, Conn. "magenta" used on the 1847 stamps, and on stampless covers of prior years, is found on Plate 1 Early stamps, but such items are quite scarce.

Boston used a small "Paid" in a gridiron, as per *Fig.10-V* for a short period in 1851. It is found both in red and black on the one cent Plate 1 Early stamps, and on the three cent 1851 orange browns, and is a scarce cancellation on these stamps, being of course much rarer on the one cent stamps than on the three cent value.

Chase states in his book on the 3c 1851-1857, (page 341) that this small (17½ MM) "Paid" in a grid is quite scarce on the 3c orange brown stamps, and is known both in bright red and purplish red. The earliest use he noted was July 7, 1851 and the latest July 26, 1851. His earliest record of use of the black was July 19, 1851 and the latest January 15, 1852. I do not recall ever having seen the purplish red on the one cent and for that matter, extremely few copies of the red.

I have two horizontal strips of three, with the red, in my collection, and no single, which rather indicates this marking was only used on 3c prepaid mail (or higher rates) and not on printed circulars or drop letters.[13]

Another marking worthy of special attention is the square gridiron used by New York on the 1847 stamps, and occasionally found on Plate 1 Early single copies. It is known to me in both black and red, but the latter must be very uncommon, as I have only seen two copies, and these were on circular mail.

Fig.10-W illustrates a well known cover with the 10c rate to Canada paid by a strip of 4 of the one cent positions 53-54-55-56R1E and a twelve cents bisected diagonally. It is postmarked New York, August 21. 1851, and may be the earliest

[13] A single, off cover, with the Boston small paid grid in red was sold at a New York auction in the late 1950's.

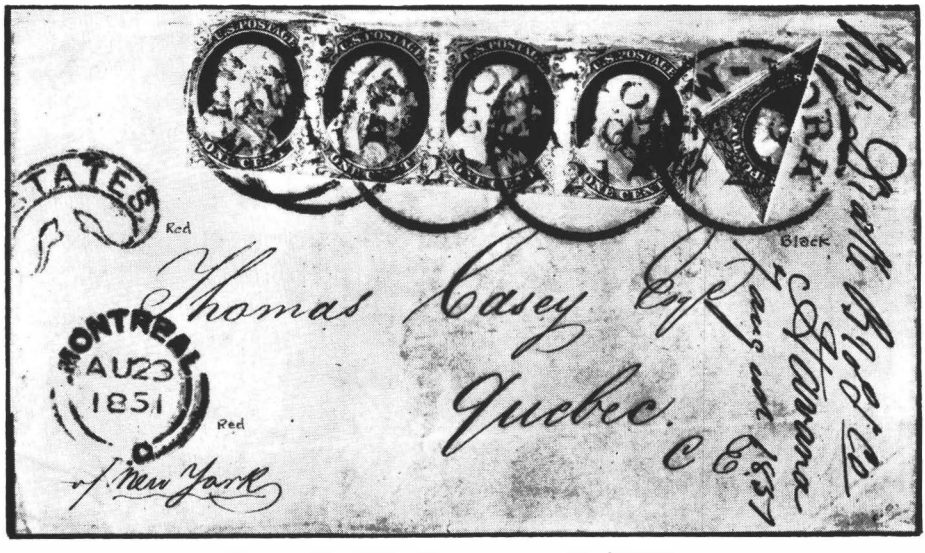


Fig. 10-W. The ten cent rate to Canada.

Fig. 10-X. The six cent rate from California, 1852 usage.

known such use to Canada. Interestingly, a similar cover with a one cent strip of 4. positions 83-85-85-86R1E and the other half of the same twelve cents bisect was mailed to the same address on the same day. These letters probably originated in Cuba, and the United States postage to Canada was added in New York by a forwarding agent. These covers are described in *The Chronicle of the U.S. Classic Postal Issues*, publication of the United States Philatelic Classics Society, No. 66. May, 1970, page 63.

Numeral rate markings, holdovers from the 1847-1851 period, are among other scarce markings found on Plate 1E stamps, for example, a "5" in a circle, used as an obliteration. Other scarce items in the Plate 1E stamps are covers showing a three cents orange brown and a one cent (to prepay the Way fee) with both stamps struck with the red Way marking. I recall a cover in the Worthington Collection with a one cent Type I, 7R1E, used thus to prepay the Way fee.

Other desirable items are covers with Plate 1E stamps used to abroad, among which we see more to France than any other country. These usually show a three cents orange brown and a pair of one cents. Not infrequently the red or orange French receiving handstamp ties the pair to cover. I consider such items most desirable.

I have a very incomplete record of early uses of the one cent stamps in California, but I have observed very few uses in 1851. Supplies of the three cents were not received at the San Francisco Post Office until late in September of 1851, and it is doubtful if any one cents were sent out there so early. Covers from California to Eastern states showing the single 6c rate paid by a block of six, or a strip of six. Plate 1E stamps are scarce items. *Fig.10-X* illustrates a former Chase cover from Sacramento City, March 1, 1852 [14], and *Fig.10-Y*, such a block from another former

[14] Mr. Ashbrook's records note a cover used from San Francisco on October 1, 1851 with a strip of 6 of the 1¢ stamp, positions 14-19L1E. A cover is known postmarked Marysville, California, March 29, 1852 to Painesville, Ohio with a strip of 6, positions 75 to 80L1E, also a similar cover addressed to Kirtland, Ohio dated March 9, 1852.

Fig. 10-Y. The six cent rate from California, used in 1852.

Chase cover from San Francisco on the mail steamer sailing date of May 16, 1852.[15]

Covers showing the use of Plate 1E stamps to prepay the local California rate are very scarce. At this period the various express companies were carrying the great majority of the local mail, and comparatively few letters were sent through post offices prepaid by one or three cents stamps. They were generally sent prepaid in cash or collect.

Covers with Mississippi packet markings and strips of three Plate 1E stamps are exhibition items, especially when the stamps are tied by a colorful packet marking. several of which I have noted in outstanding collections.

Boston and New York *U.S. Express Mail* markings are worthy of special mention. *Fig.10-Z* illustrates a cover with the "U.S. Express Mail/Boston" and the small Boston "Paid" grid in black on a 3c 1851 orange-brown. Quite a nice combination.

Among colored markings, a "green" is most unusual.

[15] This cover sold in the Chase sale in May, 1925 for $180.00. The positions on this block are 11-12-13, 21-22-23R1E. This is the largest used block known to this author.

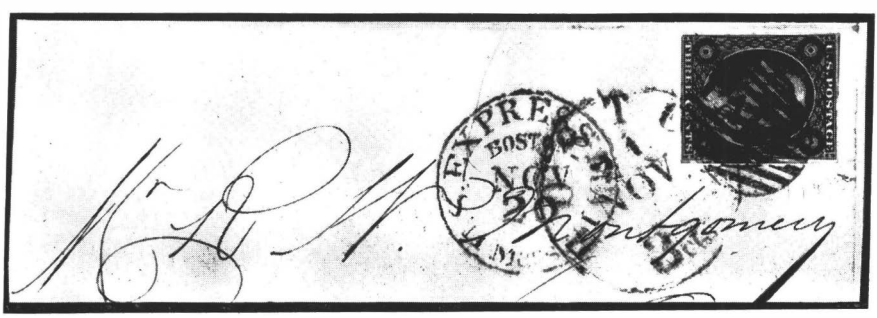


Fig. 10-Z. Small Boston "PAID" and U. S. Express Mail marking.

LARGE PIECES FROM PLATE 1 EARLY

Unused and used blocks are very scarce. One of the largest pieces known is the irregular block of 8, *Fig.10-R.* Mr. Ashbrook's records show an irregular block of 10, positions 81-82L, 91 to 98L, sold in the Toaspern sale on March 20, 1926. The author knows of four unused blocks of 4, and only one used block of 4, in addition to the block of 6 illustrated, *Fig.10-Y.* Positions of the used block of four are 8-9, 18-19R1E, Types IB, IB, II, IIIA, a very interesting combination.

U.S. POSTAGE
ONE CENT
Relief T
2nd Condition
Plates
1,2,&3.
Top Rows
Only.
1L1E
2L1E
3L1E
4L1E
5L1E
6L1E
7L1E
8L1E
Break

Fig. 10A1.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows
12L 1E
16L 1E
11L 1E
15L 1E
Relief 'T' 2nd Condition
Top Rows Only.
10L 1E
14L 1E
9L 1E
13L 1E
Heavy
Weak

Fig. 10A2.

For Position 25L1E, see Fig. 10-Q, page 70.

Fig. 10A3.

Fig. 10A4.

For Position 27L1E, see Fig. 10-Q, page 70.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd,4th, 6th & 8th Rows.
35L1E
36L1E
37L1E
38L1E
Relief B
3rd,5th, 7th, 9th & 10th Rows
41L1E
42L1E
III A
39L1F
40L1E
weak

Fig. 10A5.

U.S. POSTAGE
ONE CENT
Relief B
Plates 1, 2, & 3.
3rd, 5th, 7th, 9th, & 10th Rows
43L1E
44L1E
45L1E
46L1E
47L1E
48L1E
49L1E
50L1E

Fig. 10A6.

U.S. POSTAGE
ONE CENT
III A
Relief A
Plates 1, 2, & 3
2nd, 4th, 6th & 8th Rows.
51L 1E
52L 1E
53L 1E
54L 1E
55L 1E
56L 1E
57L 1E
58L 1E
WEAK
No Plating Marks

Fig. 10A7.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.& 3
2nd, 4th, 6th & 8th Rows
59L1E
Relief B
3rd, 5th, 7th, 9th & 10th Rows
63L1E
64L1E
65L1E
66L1E
62L1F
61L1E
60L1E
Heavy
Weak

Fig. 10A8.

For Position 71L1E, see Fig. 12-A, page 164.

Fig. 10A9.

Fig. 10A10.

For Position 81L1E, see Fig. 12-C, page 164.

Fig. 10A11.

For Position 91L1E, see Fig. 12-E, page 165.

U.S. POSTAGE
ONE CENT
Relief B
Plates 1.2.& 3
3rd, 5th, 7th, 9th & 10th Rows
97L1E
96L1E
100L1E
95L1E
99L1E
98L1E
94L1E
Short
Weak
Heavy
II or III A

Fig. 10A12.

Fig. 10A13.

For Positions 12R1E and 15R1E, see Fig. 10-Q, page 70.

For Position 22R1E see Fig. 10-Q, page 70.

Fig. 10A14.

U.S. POSTAGE
ONE CENT
III A
Relief A
Plates 1.2.&3
2nd,4th, 6th & 8th Rows
33R 1E
37R 1E
No Plating Marks
32R 1E
36R 1E
31R 1E
35R 1E
Relief B
3rd,5th, 7th, 9th & 10th Rows
30R 1E
34R 1E

Fig. 10A15.

U.S. POSTAGE
ONE CENT
III A
Relief A
Plates 1.2.&3.
2nd, 4th, 6th & 8th Rows.
38R1E
Relief B
3rd, 5th, 7th, 9th & 10th Rows
41R1E
39R1E
40R1E
42R1E
43R1E
44R1E
45R1E
Two Dots
Short Side Ornaments
weak

Fig. 10A16.

U.S. POSTAGE
ONE CENT
Relief B
Plates 1.2.&3
3rd, 5th, 7th, 9th & 10th Rows
49R1E
48R1E
47R1E
46R1E
Relief A
2nd, 4th, 6th & 8th Rows
53R1E
52R1E
51R1E
50R1E

Fig. 10A17.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows
54R 1E
55R 1E
56R 1E
57R 1E
58R 1E
59R 1E
60R 1E
61R 1E
III A
III A-II
III A or II
Relief B
weak
short

Fig. 10A18.

Fig. 10A19.

For Position 65R1E, see Fig. 10-Q, page 70.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows
71R IE
72R IE
73R IE
74R IE
75R IE
76R IE
77R IE
78R IE
III A
II or III A
Short
Weak
F

Fig. 10A20.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.& 3
2nd, 4th, 6th & 8th Rows.
79R 1E
Relief B
Plates 1.2.& 3
3rd, 5th, 7th, 9th & 10th Rows
83R 1E
80R 1E
84R 1E
81R 1E
85R 1E
82R 1E
86R 1E
Weak
No Plate# Marks
Two Dots
FF
TW

Fig. 10A21.

U.S. POSTAGE
ONE CENT
Relief B
Plates 1, 2, & 3.
3rd, 5th, 7th, 9th, & 10th Rows
87R 1E
88R 1E
89R 1E
90R 1E
91R 1E
92R 1E
93R 1E
94R 1E
Short Side

Fig. 10A22.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2ds,4ths, 6ths & 8ths Rows.
97R 1E
II over IIIA
100R 1E
IIIA
96R 1E
weak
99R 1E
Relief B
Plates 1.2.&3.
3ds,5ths, 7ths, 9ths & 10ths Rows.
95R 1E
98R 1E

Fig. 10A23.

Chapter XI

PLATE ONE LATE

Reprinted from Ashbrook, with additions by M.L.N.

(Plate #1—Second or Late Condition)

Earliest known use, imperforate:	June 18, 1852.
Earliest known use, perforated:	July 25, 1857.
Size of plate:	200.
Transfer roll:	Roller #1.
Reliefs:	Three.
Center Line:	3 MM from the stamps of the left pane. 3¼ MM from the stamps of the right pane.
Types:	II and IV.
Imperforate or Perforated:	Issued both imperforate and perforated.

EARLIEST KNOWN USES—PLATE ONE LATE

We have no positive data as to the exact period when Plate One was altered from its first to its second condition, but from the observation of a great number of covers, we place the time as May 1852. It is barely possible no printings were made from the second, or late state, until early in June 1852.

Only a few covers are known showing a use in June or July of 1852. I have seen a cover with a Type IV single (99L1) which apparently was used on June 8, 1852 from Philadelphia. This cover was a piece of a printed circular on which was written "Phila, June 1852." The cancel was in pale blue "Philadelphia, Pa. June ? 1 Paid." The day date in the handstamp fell over the deep blue background under Franklin's chin and is not legible but appeared to be an "8," though it may be an "18" or "28." The shade is typical of the earliest known printings from Plate One Late, and the stamp was an exceedingly fine sharp impression. We do not list this as the earliest known use, but simply as a use in June 1852.

The earliest definite date is a cover, *Fig.11*, with a horizontal strip of three (72L1L, 73L1L, 74L1L) with a New York City postmark in black dated June 18th. and the enclosure indicates that this date was June 18, 1852. The color of the strip is in the deep rich dark blue typical of the first printings from Plate 1 Late. This cover was discovered by Dr. Chase in the early 1920's and has remained the earliest known use of a Type IV stamp.

Another early use is a circular mailed from Boston, Mass. on July 7, 1852, with two very fine Type IV stamps in the typical deep dark blue 1852 color. Circulars mailed from one place to another place in the U.S.. and showing a 2c rate are most

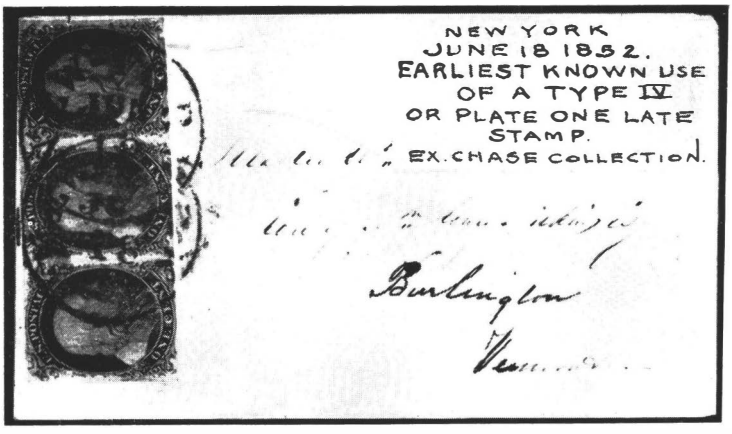


Fig. 11. The earliest known use of a stamp from Plate One Late.

desirable items, because they show a domestic circular rate that was only in effect from July 1, 1851 to September 30th, 1852. Two cent circular rates to various foreign countries were in effect at certain periods in the life of the one cent stamps, but pairs showing such use are by no means as rare as pairs used on domestic circulars during the above fifteen months.

AN EXTRAORDINARY PLATE

The late state of Plate One is the most interesting and extraordinary of any and all plates from which were printed United States postage stamps from 1847 to date.[1] In fact, this plate is positively unique and is in a class by itself. No other U.S. plate regardless of value, or issue, can even attempt to compare with it. In addition I know of no plate used to print any stamps issued by any foreign government that offers greater possibilities for philatelic study and reconstruction than this remarkable plate.

Its plating is a most absorbing study for the embryo student or advanced specialist and a close study of the stamps from this plate will furnish a diversion unequaled in my opinion in any other side line of philately. Material is not exactly scarce, due to the long period the plate was in use, and in addition, the plating of nearly all Type IV strips or pairs is not a difficult problem with all the plating information now available. Illustrations are herewith produced of all the 200 positions on this plate. The illustrations show the identifying marks of each position, and where positions show none, the plating must be done solely by the character and extent of the recutting at top and bottom.

THE RELIEFS OF PLATE ONE LATE

The distribution of the three reliefs on Plate One Late is the same as on Plate One Early, *viz:*

[1] At this point this author may take issue with Mr. Ashbrook as to whether Plate 1 Late is the most interesting and extraordinary of any of the early plates. Plate 5 of the one cent (which is discussed in Chapter XVII) offers extraordinary opportunities for study and reconstruction.

Relief "T," for the top row only, the *Relief* "A" for the 2nd, 4th, 6th and 8th rows, and five positions in the 10th or bottom row of the right pane, the *Relief* "B" for the 3rd, 5th, 7th, 9th rows, and ten positions in the 10th or bottom row of the left pane, and also five positions in the tenth row of the right pane (see *Fig.11-A*).

SUGGESTIONS FOR PLATING

Before attempting the reconstruction of the plate, it is very essential that one be absolutely familiar with the differences in the three reliefs. These were illustrated in detail in the preceding chapter, *Figs.10-B,10-C,10-D* and *10-E*. In attempting to locate the position of any single copy under examination, or any pair, strip or block, it is necessary to first identify the relief or reliefs. Next in importance is the ability to identify top row positions, bottom row positions, or stamps that come from the first or tenth vertical rows, the former showing a sheet margin at left and the latter, one at right. Third in importance is the ability to detect the principal characteristics of the top and bottom recut lines. Certain positions show odd recuttings, for example a recut line may not follow exactly the original die line, and may bend in or out (a typical example is 12L1L, *Fig.11-A-7*) or it may be a "wavy" semi-straight line in certain parts (a typical example is 90L1L, *Fig. 11-A-16*). The engraver in recutting the top and bottom lines always started to cut his line from the *left side* of each design on the steel plate, cutting to the right. On the stamps the direction of the recut is of course reversed, and the lines appear to have been drawn from right to left. Apparently he always started his recutting tool on a die line, but on quite a few positions his tool did not end on the line. Such lines show a double ending at left (die and recut) and I call such varieties, *split line varieties.* (A typical example is 85L1L, *Fig.11-A-16*). The recut line at top may be very short (87L1L, *Fig.11-A-16*) or it may be very long (83L1L, *Fig.11-A-16*). Such characteristics of the recut lines are very helpful in identifying many different positions.

THE ALTERATION OF PLATE ONE EARLY

In the attempt to improve the original condition of Plate One, 199 positions on the plate were recut, and in addition a great many were re-entered. Perhaps each and every position was re-entered, and since this method did not prove entirely satisfactory, the recutting was then done. In describing certain of the early three cents plates, Dr. Chase in his book, mentions that these plates were hardened, then softened for the re-entries and recutting, and then once more hardened. Perhaps the question might be raised in regard to the one cent Plate One: "Was it hardened when first made, and was it later softened in May 1852 for the re-entries and recutting, and then again hardened?"

If the Toppan Carpenter firm in 1851 and 1852 employed practically the same methods of softening and hardening steel plates as the process used by Jacob Perkins in the early 1850's, I do not believe Plate One Late was hardened until *after* the alteration in May (?) 1852. Surely the plate had to be *soft* when the re-entering and recutting was done. I wonder if it really was such a simple process in those early days of the 1850s to soften and harden a plate and then to again soften and harden the same steel plate? We have been told by various philatelic writers that it was done.

Consider Plate One. Was this plate first softened, then entered, and hardened, then used for a year, and second, then softened again, re-entered and in addition re-engraved by hand, and again hardened? My study of Plate One Early stamps shows that these stamps have a certain characteristic appearance, rather difficult to explain, that I attribute to impressions taken from a steel plate that had not been thoroughly hardened, if at all hardened, after the first entry. If this was the case, then the alteration in May (?) 1852 did not entail much risk of damage. The numerous double transfers of Plate One Late prove the re-entries. Perhaps positions which show little trace of a double transfer were so accurately re-entered, little if any doubling is noticeable. Another bit of evidence showing that practically every position was re-entered, is that no Type IV stamps that I have ever examined, no matter how early the impressions, show the fine lines of the designs exactly like the stamps from Plate One Early.

In the re-entry, one thing among others, is especially noticeable, *the top lines of top row positions were greatly strengthened*, hence when the recutting was done, the top lines of top row positions, and the bottom lines of bottom row positions, *were not recut.*

THE RECUTTING OF THE DESIGNS

Out of the 200 positions on the plate all but one was recut, thus Plate One Late produced 199 Type IV stamps and one Type II stamp. This lone stamp is 4R1L. Why an exception was made of this position is not evident, but it was possibly an oversight.

The recutting of the 199 positions was done as follows (See *Fig.11-A*): *113* positions had both the top and bottom lines recut, *40* positions had just the top line recut, *8* positions had just the bottom line recut, and the remaining positions show a double recutting at either top or bottom. The extra line recut at the top consisted of a recutting of the top label just above the letters "POST" of "POSTAGE." The extra line at the bottom consisted of a recutting of the bottom of the bottom label, between the "E" of "ONE" and the "C" of "CENT." These double bottoms are called the *EC* double recuts. Certain positions show this extra line recut from the "E" of "ONE" to the "E" of "CENT" and are called the *EE* double recuts.

21 positions were recut single at top and double at bottom. *11* positions were recut double at bottom only, *4* were recut double at top and single at bottom, and only *2* were recut both double at top and bottom, as shown in *Fig.11-B*.

The plate positions of all the recuts are as follows:

113 positions recut single at top and single at bottom:

LEFT PANE: 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 23, 25, 27, 28, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 44, 45, 46, 48, 49, 54, 55, 56, 57, 58, 59, 61. 62. 63. 64, 65, 68, 72, 73, 74, 75, 76, 78, 80, 82, 83, 85, 86, 87, 88, 89.

RIGHT PANE: 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 25, 27, 28, 29. 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 50, 51, 52, 53, 54, 55, 56, 57, 58. 59, 60. 64, 65, 68, 70, 71, 73, 74, 75, 76, 77, 78, 79, 80. 81, 82, 83, 85, 86, 88.

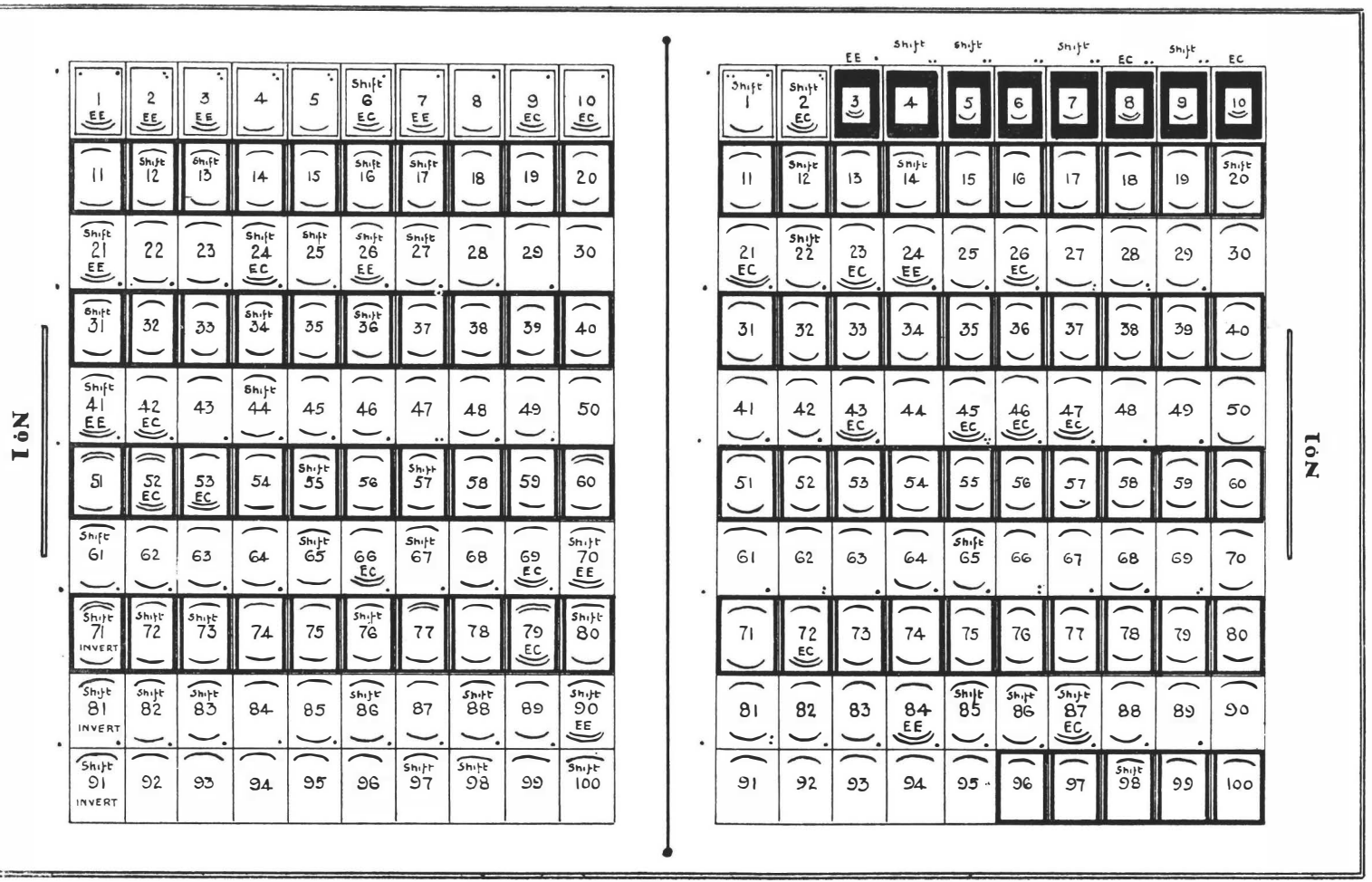


Fig. 11-A. The Lay-Out of Plate One Late.

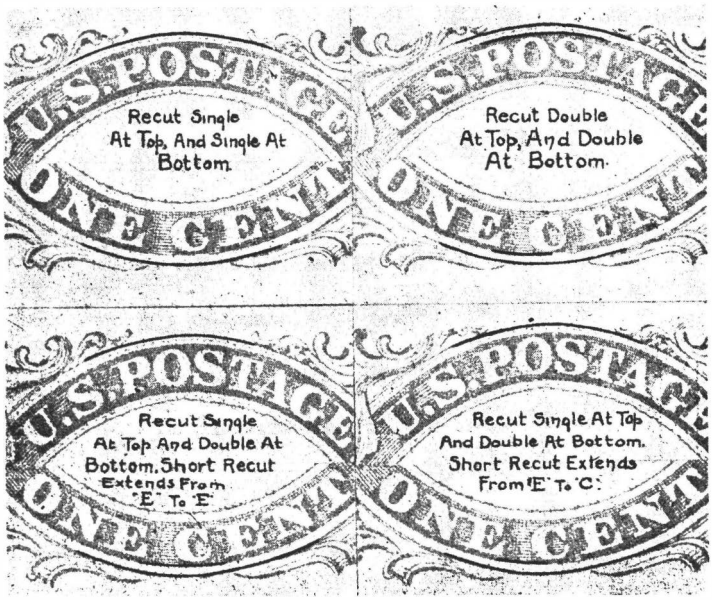


Fig. 11-B. Plate One Late Recuts.

40 positions recut single at top. not recut at bottom:

LEFT PANE: 29, 30, 43, 47. 50, 67, 81, 84, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
RIGHT PANE: 30, 44, 48, 49, 61, 62, 63, 66, 67, 69, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

8 positions recut single at bottom: 4L. 5L. 8L, 1R, 5R, 6R, 7R, 9R.
21 positions recut single at top, recut double at bottom:

LEFT PANE: 21. 24, 26, 41, 42, 53, 66, 69, 70, 90.
RIGHT PANE: 21, 23, 24. 26, 43, 45. 46. 47, 72, 84, 87.

11 positions recut double at bottom: 1L, 2L, 3L, 6L, 7L, 9L, 10L. 2R, 3R, 8R, 10R.
4 positions recut double top, single bottom: 51L, 60L, 71L, 77L.
2 positions recut double top, double bottom: 52L, 79L.

The chart of Plate One Late, *Fig.11-A* shows the following: The eight positions entered originally by the Relief "T" first condition (full design at top) are represented by the heavily shaded rectangles, 3R1L to 10R1L inclusive. The twelve positions entered by the "T" relief after it was trimmed down at top are represented by the double line rectangles—1R1L and 2R1L and 1L1L to 10L1L inclusive. The heavy single line rectangles represent the positions entered by the "B" relief.

My reconstruction of Plate One Early shows that the Relief "A" positions on this plate had the weakest top and bottom lines. Evidently the engraver noticed this. because he did not fail to recut every "A" relief position on the plate *at both top and bottom.*

Again referring to the chart, *Fig.11-A*, positions shown with *double recut* at bottom are designed as *EE* and *EC*. These two terms refer to the *extent* of the small *extra* recut line between the "E" of "ONE" and the "C" or "E" of "CENT." Thus for example 1L is listed as "EE" which means this small recut line extends from the "E"

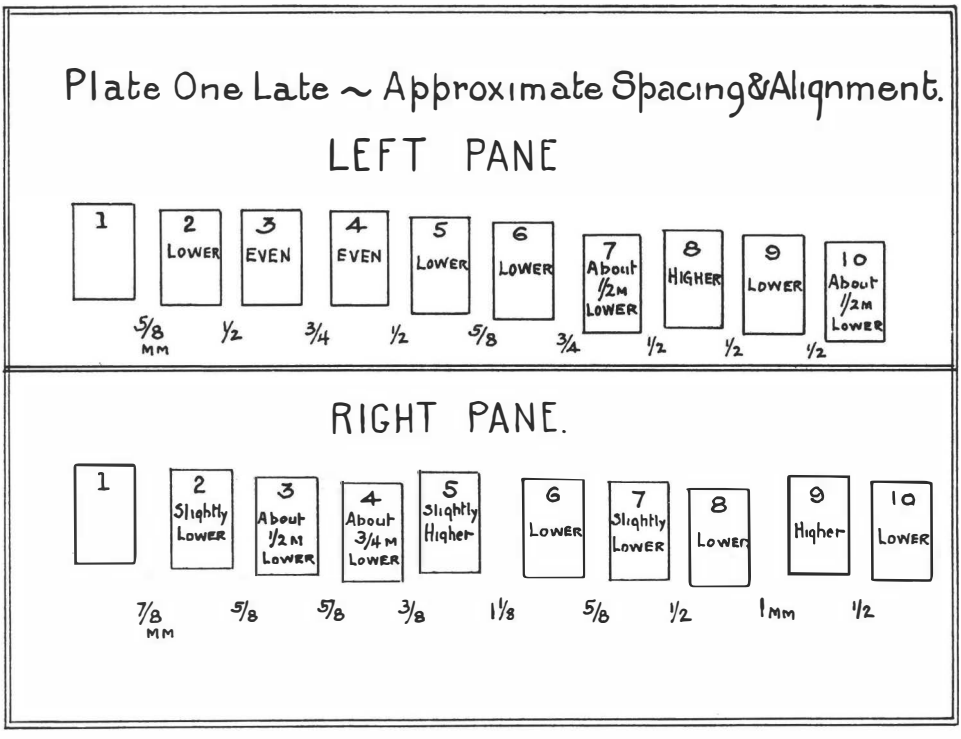


Fig. 11-C.

to the "E", whereas 10L is listed as "EC," means this line extends only from "E" to "C." Dividing all the *double bottom* recut positions on the plate into these two classes greatly simplifies the plating.

A typical example of the EE recut is 3R1L *(Fig.11-A-1)* and of the EC recut, 2R1L *(Fig.11-A-1)*.

GUIDE DOTS

The chart, *Fig.11-A*, shows the location of the guide dots on the plate, *viz.*, 19 positions in the top row have guide dots, 10R being the exception. Of the 19, there are 11 which show double dots at the *upper right*, and 8 which only show a single dot. In the body of the plate guide dots are found in the *lower right corner* of nearly all the positions in the "B" relief rows, these being the 3rd, 5th, 7th and 9th rows. The exceptions are the "B" relief positions in the 10th vertical rows, *viz.*, 30L, 50L, 70L, 90L, 30R, 50R, 70R and 90R. Similar to some of the top row positions, a few body positions show *extra dots*, for example, 47L, 27R, 28R, 62R. 66R, 69R, 82R and 89R show two dots, and 45R shows three dots. Position 22L shows an extra dot at the lower left corner. The guide dots are an immense help in plating, and it is possible to plate single copies solely by the help of these dots. There are 72 body positions of the "B" relief, which show (or should show) guide dots, and the three full page illustrations, *Figs.11-B-1*, *11-B-2* and *11-B-3*, show the relative position of the various dots to the design of the stamp. These 72 positions are grouped in *classes* listed from "A" to "M" inclusive.

Class A
45R
EC
Class A
28R
Class A
86L
Shift
Class A
27R
Class A
81R
Class A
69R
Class A
47L
Class A
66R
Class B
24L
EC
Shift
Class B
65L
Shift
Class B
44R
Class B
25L
Class B
24R
EE
Class B
84R
EE
Class B
67R
Class B
47R
EC
Class B
49R
Class C
64R
Class C
29R
Class C
49L
Class C
87R
EC
SHIFT
Class C
69L
EC
Class D
89R
Class D
87L

Fig. 11-B-1.

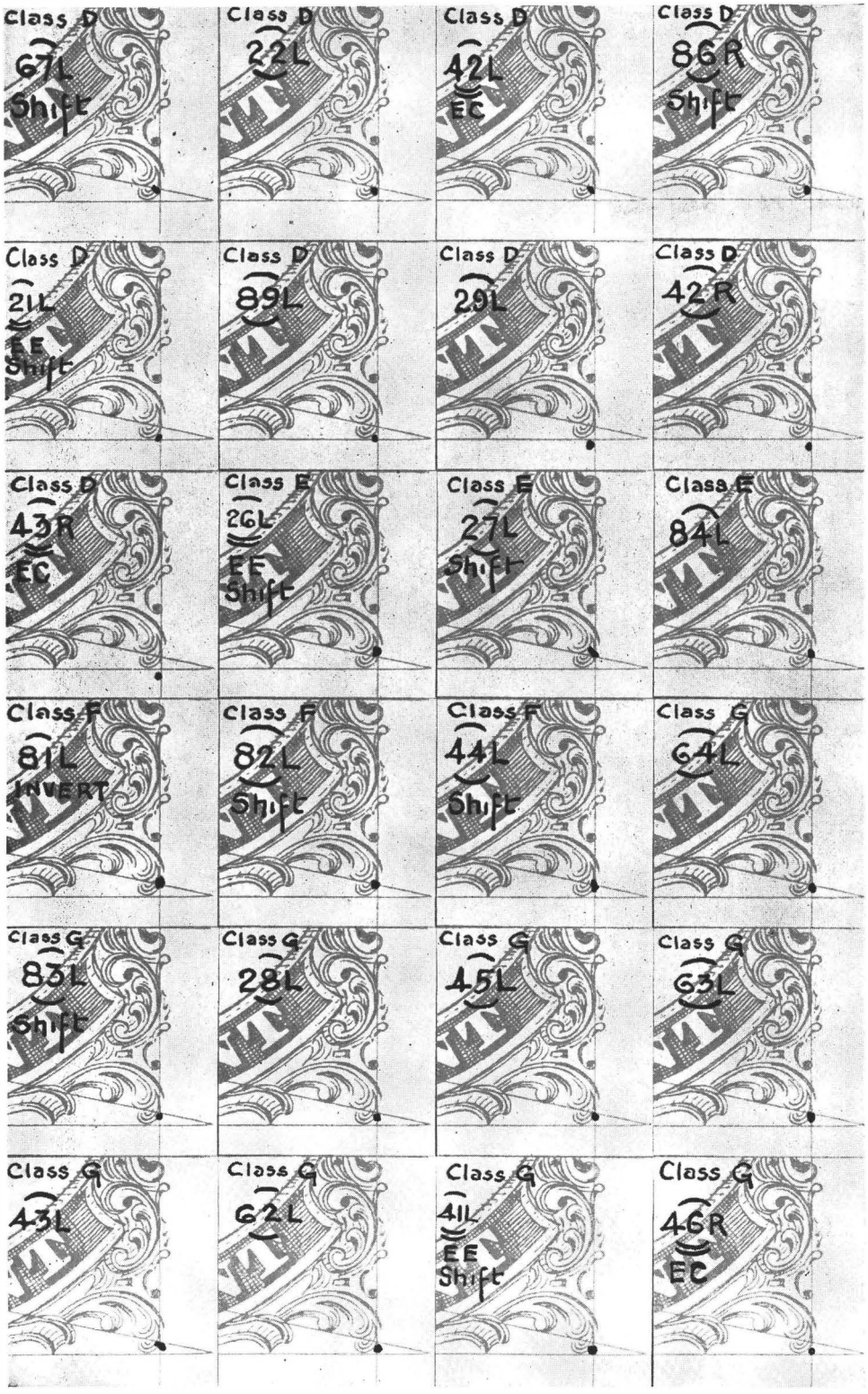

Class D
67L
Shift
Class D
22L
Class D
42L
EC
Class D
86R
Shift
Class D
21L
EE
Shift
Class D
89L
Class D
29L
Class D
42R
Class D
43R
EC
Class E
26L
EE
Shift
Class E
27L
Shift
Class E
84L
Class F
81L
INVERT
Class F
82L
Shift
Class F
44L
Shift
Class G
64L
Class G
83L
Shift
Class G
28L
Class G
45L
Class G
63L
Class G
43L
Class G
62L
Class G
41L
EE
Shift
Class G
46R
EC

Fig. 11-B-2.

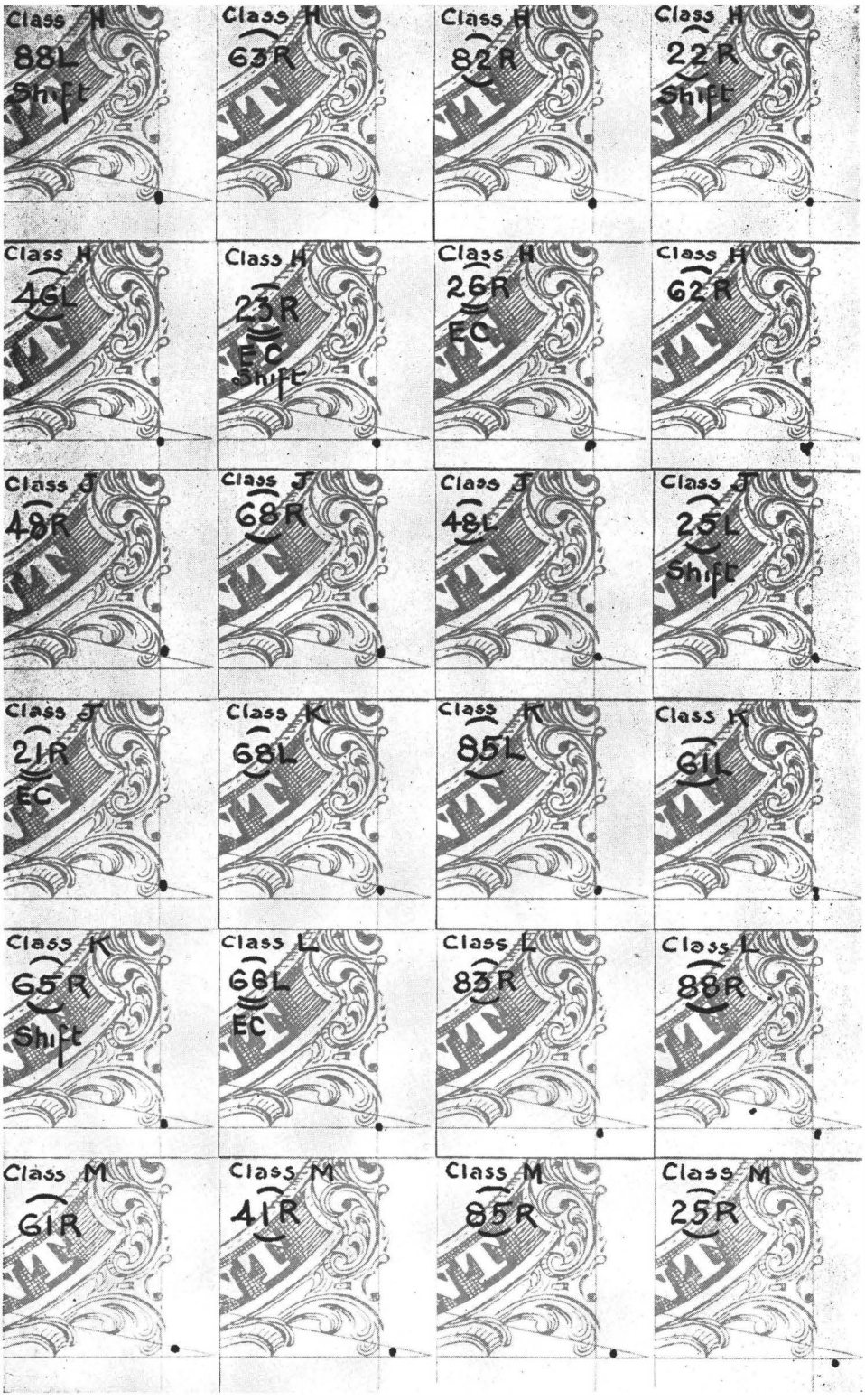

Class H
88L
Shift
Class H
63R
Class H
82R
Class H
22R
Shift
Class H
46L
Class H
23R
EC
Shift
Class H
26R
EC
Class H
62R
Class J
48R
Class J
68R
Class J
48L
Class J
25L
Shift
Class J
21R
EC
Class K
68L
Class K
85L
Class K
61L
Class K
65R
Shift
Class L
68L
EC
Class L
83R
Class L
88R
Class M
61R
Class M
41R
Class M
85R
Class M
25R

Fig. 11-B-3.

Class A shows a group of eight positions, which show the *extra dot* positions. Each illustration has imaginary vertical, horizontal, and diagonal lines which divide the lower right position of the stamp into six spaces. Thus Class B shows the nine positions with the dot falling in the small space to the *left* of the *vertical line* and *between the diagonal* and *horizontal* line. Class C shows five positions with the dot to the *left* of the *vertical line* and either *on or below* the *horizontal* line. The style of recutting is also shown, to assist in rapidly identifying the position.

For example, if you have a stamp falling into the Class C, it is one of five positions, but if the stamp is an *EC recut*, it is one of two positions, or if it shows a *shift* it is 87R1L. It is a simple matter to then compare for verification your stamp with the full illustration of this position. Guide dots are also found in the first vertical margins to the left of the first vertical rows, *viz.*, 21L, 41L, 61L, 81L, 21R, 41R, 61R and 81R.

The body of the plate, a total of 160 positions, consists of 80 Relief "A" and 80 Relief "B." The great majority of the 80 Relief "B" positions are very easy to plate, because among this number we have 72 different guide dots, 22 different shifts, and 19 double bottom recuts. If any one of these three are not sufficient to identify the position, the other two will assist in a number of cases.

The Relief "A" positions are much more difficult to plate than the Relief "B" positions, due principally to the absence of guide dots. Among the 80 Relief "A" positions, in the body of the plate, only 17 show double transfers. These are quite simple to locate, leaving 63 positions to consider.

Of these 63 positions we have 5 positions with double recut top lines, which are not hard to separate, (Positions 51L, 52L, 60L, 77L and 79L, and position 71L included in the 17 double transfers.) This leaves a balance of 58 positions. Among this number are 16 positions with *split top lines*, all of which are different and can be separated and identified in single copies with a little practice. Of the original total of 80, we thus have 42 positions remaining. Included in the 16 splits is one position which is recut *single* at top and *double* at bottom, *viz.*, 72R. This stamp can be easily identified in single copies.

Thus we have 42 positions of Relief "A" that are difficult to plate in single copies, but many of these can be plated if close study is given to the characteristics and extent of the recutting of both top and bottom recut lines.

By referring to the chart *(Fig.11-A)* it will be noted that of the 80 Relief "A" positions, 72 are all recut single at *top* and single at *bottom*. The other eight are combinations of double tops or double bottoms or both.

Six of these eight are recut *double* at top, of which only two are recut *double* at bottom. The other four are double top and single bottom, one of which is the 71L "invert."

Of the eight above mentioned, two are rather unique, as 53L and 72R are the only Relief "A" positions on the plate showing recut *single* at top and recut *double* at bottom. Both are recut EC.

Stress has been laid on the plating of single Relief "A" copies, but in the plating of horizontal pairs or strips, much less difficulty is encountered because with these we have the help of *spacing and alignment*. In all the vertical rows of the plate the spacing and alignment is quite consistent from top to bottom. See *Figs. 11-D* and *11-E*.

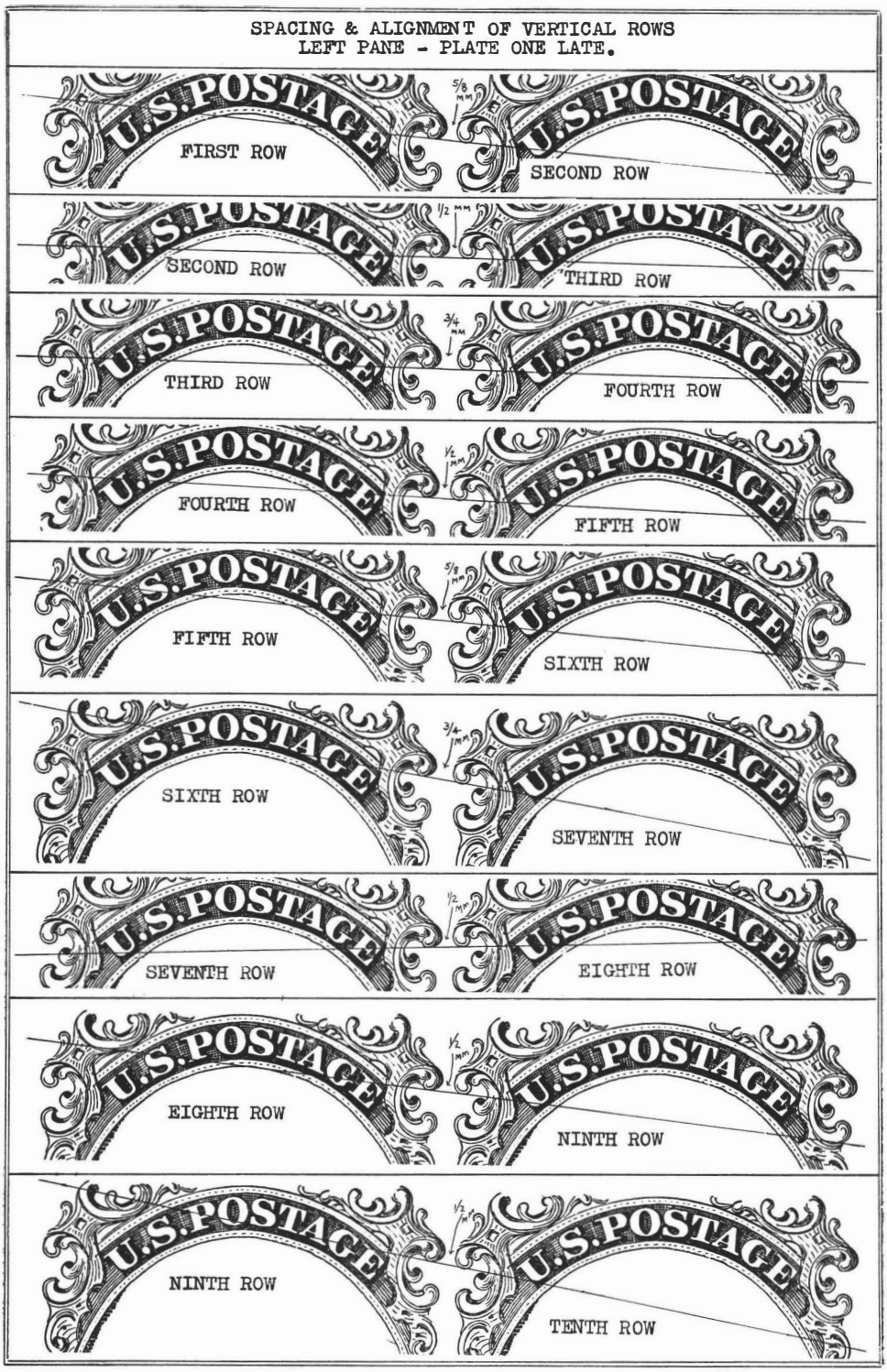

SPACING & ALIGNMENT OF VERTICAL ROWS
LEFT PANE - PLATE ONE LATE.
U.S.POSTAGE
FIRST ROW
5/8 MM
U.S.POSTAGE
SECOND ROW
U.S.POSTAGE
SECOND ROW
1/2 MM
U.S.POSTAGE
THIRD ROW
U.S.POSTAGE
THIRD ROW
3/4 MM
U.S.POSTAGE
FOURTH ROW
U.S.POSTAGE
FOURTH ROW
1/2 MM
U.S.POSTAGE
FIFTH ROW
U.S.POSTAGE
FIFTH ROW
5/8 MM
U.S.POSTAGE
SIXTH ROW
U.S.POSTAGE
SIXTH ROW
3/4 MM
U.S.POSTAGE
SEVENTH ROW
U.S.POSTAGE
SEVENTH ROW
1/2 MM
U.S.POSTAGE
EIGHTH ROW
U.S.POSTAGE
EIGHTH ROW
1/2 MM
U.S.POSTAGE
NINTH ROW
U.S.POSTAGE
NINTH ROW
1/2 MM
U.S.POSTAGE
TENTH ROW

Fig. 11-D.

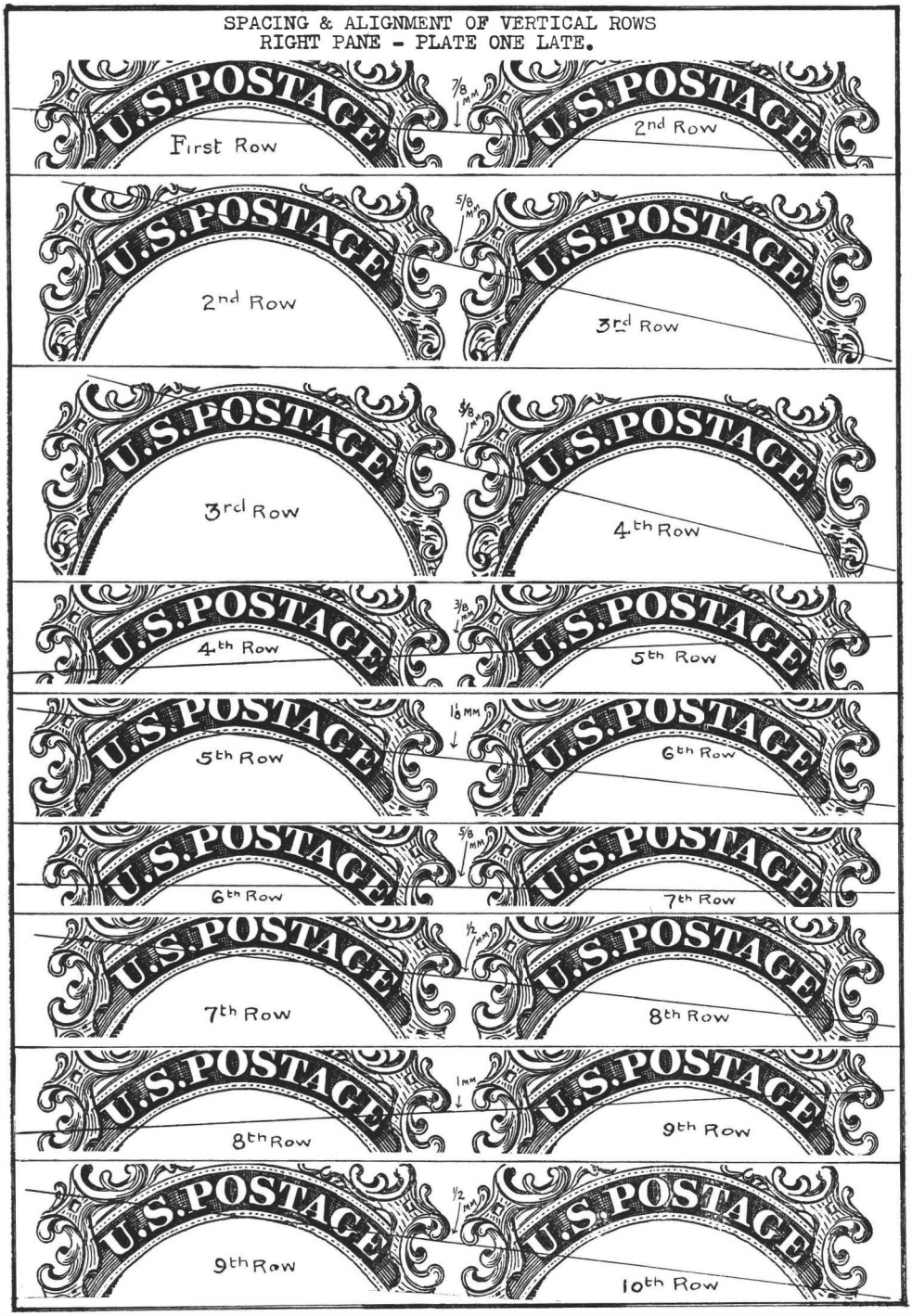

SPACING & ALIGNMENT OF VERTICAL ROWS
RIGHT PANE - PLATE ONE LATE.
U.S.POSTAGE
First Row
7/8 MM
U.S.POSTAGE
2nd Row
U.S.POSTAGE
2nd Row
5/8 MM
U.S.POSTAGE
3rd Row
U.S.POSTAGE
3rd Row
5/8 MM
U.S.POSTAGE
4th Row
U.S.POSTAGE
4th Row
3/8 MM
U.S.POSTAGE
5th Row
U.S.POSTAGE
5th Row
1 1/8 MM
U.S.POSTAGE
6th Row
U.S.POSTAGE
6th Row
5/8 MM
U.S.POSTAGE
7th Row
U.S.POSTAGE
7th Row
1/2 MM
U.S.POSTAGE
8th Row
U.S.POSTAGE
8th Row
1 MM
U.S.POSTAGE
9th Row
U.S.POSTAGE
9th Row
1/2 MM
U.S.POSTAGE
10th Row

Fig. 11-E.

To show alignment between vertical rows, imaginary lines are drawn on these charts, with the line-up made by a straight line drawn under the ornaments as shown. Comparison can then be made as to where this line strikes the left part of the left stamp and the right part of the right stamp.

DOUBLE TRANSFERS

A total of 51 positions on the plate show definite double transfers, but quite an additional number show the lines slightly doubled due to the re-entry. The 51 positions consist of 7 of the "T" relief, 18 of the "A" relief, and 26 of the "B" relief, as follows:

Relief "T": 6L, 1R, 2R, 4R, 5R, 7R, 9R. Total 7.

Relief "A": 12L, 13L, 16L, 17L, 31L, 34L, 36L, 55L, 57L, 71L, 72L, 73L, 76L, 80L, 12R, 14R, 20R, 98R. Total 18.

Relief "B": 21L, 24L, 25L, 26L, 27L, 41L, 44L, 61L, 65L, 67L, 70L, 81L, 82L, 83L, 86L, 88L, 90L, 91L, 97L, 98L, 100L, 22R, 65R, 85R, 86R, 87R. Total 26.

In the top row of the left pane, practically all of the positions show some traces of the re-entry of the "T" relief, but we list only 6L as a double transfer. This position shows the right top ornament distinctly doubled and also, extra lines in certain other parts of the design. (See *Fig.11-A-3*).

Each of the ten positions in the top row of the right pane shows evidence of the re-entry, but we list only six as double transfers.

The illustrations *Figs.11-A-1* and *11-A-2* show these positions better than they can be described. All are very remarkable stamps, especially 7R, which on the early state of the plate, furnished the only Type I imperforate stamp. *7R1L* is the only Type IV stamp that has *complete* right and left full plumes. I have examined very early printings of 7R1L and can find no trace of the balls, showing that these parts were burnished out when the alteration took place. In contrast, 6R1L has the right ball almost complete.

On Plate One Early this position had a complete left plume but the whole lower part of this was burnished out when the plate was altered. Again in contrast, the left plume on 8R1L was not touched at all. Early impressions of 8R are quite remarkable stamps, showing this full plume and traces of the right ball. Positions 4R and 5R are the most pronounced of the six double transfers, the whole top parts of both positions being distinctly doubled. I believe that the re-cutting was started in the left part of the surface of the steel plate (right pane of printed stamps) and that most likely 10R was the first position that was recut on the plate. The bottom recut line was started at a point under the "N" of "CENT" and extended to a point under the "O" of "ONE." No other position on the plate shows this line cut so far to the left. Near its end it did not follow the line of the design and this very noticeable feature quickly identifies stamps from this position.[2]

In the body of the plate there are quite a few double transfers that are so pronounced they are outstanding. Perhaps in this group may be mentioned the following:

57L, 72L, 76L, 82L, 80L, 90L, 86L, 27L, 36L, 44L, 67L, 97L, 98L, 100L, 12R and 98R, which shows that the majority of the double transfers occurred in the left pane.

[2] It is to be noted that the bottom recut on 10R, *Fig.11-A-2*, ends well below the original outer curved frame line under the "O" of "ONE."

PLATING MARKS

In addition to the 51 double transfers, there are a total of 51 positions which show plating marks. Plating marks consist of anything on a position which is not a part of the design, and which is consistent. In this total of 51 positions we have included the positions which as a rule show these marks from early to late printings. We have not included the *surface cracks*, because these only show on impressions printed after 1855. These 51 positions classify as to reliefs as follows:

Relief "T" 1L, 2L, 3L, 7L, 8L, 9L, 10L, 3R, 8R, 10R. Total 10.

Relief "A" 38L, 59L, 11R, 15R, 16R, 19R, 35R, 73R, 96R, 97R, 99R. Total 11.

Relief "B" 22L, 23L, 29L, 43L, 45L, 62L, 63L, 68L, 84L, 85L, 87L, 89L, 92L, 93L, 94L, 95L, 96L, 99L, 23R, 24R, 27R, 29R, 43R, 48R, 61R, 90R, 92R, 93R, 94R, 95R. Total 30.

SPLIT TOP LINE POSITIONS

Thirty eight positions on the plate show the split top line variety, 15 in the right pane and 23 in the left pane. Classified by reliefs these show:

Relief "A" 14L, 33L, 35L, 38L, 53L, 59L, 74L, 75L, 76L, 78L, 80L, 37R, 39R, 53R, 54R, 56R, 73R, 75R, 98R. Total 19

Relief "B" 25L, 43L, 44L, 65L, 84L, 85L, 86L, 87L, 95L, 96L, 97L, 98L, 26R, 68R, 88R, 92R, 93R, 94R, 95R. Total 19

These 38 split line varieties are quite an assistance in plating and can be further subdivided by recutting as follows:

Relief "A" positions—Total 19.

Showing single recut top and single recut bottom—no double transfer—
14L, 33L, 35L, 38L, 59L, 74L, 75L, 78L, 37R, 39R, 53R, 54R, 56R, 73R, 75R. Total 15.

Showing single recut at top—not recut at bottom and a double transfer—
98R. Total 1.

Showing single recut top and single recut bottom, also double transfer—
76L, 80L. Total 2.

Showing single recut at top—double EC recut at bottom, no double transfer—
53L. Total 1.

Relief "B" positions—Total 19.

Showing single recut at top and single recut at bottom and no double transfer—
85L, 87L, 68R, 88R. Total 4.

Showing single recut at top and single recut at bottom and a double transfer—
25L, 44L, 65L, 86L. Total 4.

Showing single recut at top but not recut at bottom and no double transfer—
43L, 84L, 95L, 96L, 92R, 93R, 94R, 95R. Total 8.

Showing single recut at top but not recut at bottom and a double transfer—
97L, 98L. Total 2.

Showing single recut at top and double "EC" recut at bottom, no double transfer—
26R. Total 1.

THE PLATING OF MISCELLANEOUS POSITIONS

The 82 positions not listed under the classifications of *double transfers, plating marks* and *split tops* are as follows:—

Relief "T" 4L, 5L, 6R. Total 3.

Relief "A" 11L, 15L, 18L, 19L, 20L, 32L, 37L, 39L, 40L, 51L, 52L, 54L, 56L, 58L, 60L, 77L, 79L, 13R, 17R, 18R, 31R, 32R, 33R, 34R, 36R, 38R, 40R, 51R, 52R, 55R, 57R, 58R, 59R, 60R, 71R, 72R, 74R, 76R, 77R, 78R, 79R, 80R, 100R. Total 43.

Relief "B" 28L, 30L, 42L, 46L, 47L, 48L, 49L, 50L, 64L, 66L, 69L, 21R, 25R, 28R, 30R, 41R, 42R, 44R, 45R, 46R, 47R, 49R, 50R, 62R, 63R, 64R, 66R, 67R, 69R, 70R, 81R, 82R, 83R, 84R, 89R, 91R. Total 36.

In order to reduce the difficult plating positions to a minimum, the following positions can be eliminated for the reasons given:

Relief "T": Of these three, 6R is not at all difficult because it shows the full design at the top. Regarding the other two, the great majority of copies of 4L show the small dash in the "U" of U.S., hence this position is not difficult to identify, especially if it is in a pair or a strip of three. Position 5L is difficult to identify in a single copy unless one has several plated copies for direct comparison. It is well to remember there are only eight positions in the top row which have a single recut at bottom. If one is quite sure a possible 5L is not any one of the other seven then the stamp must be 5L.

Relief "B": With a little study, the majority of Relief "B" stamps which show a guide dot can be plated very easily. Of the above total of 36, there are 5 which do not show a dot, viz., 30L, 50L, 30R, 50R, 70R. These five will be held for further classification and the 31 positions will be dimissed as positions not difficult to plate.

Relief "A": Of the above total of 43 positions, 5 of these can be dismissed as easy to plate for the following reasons: Positions showing double recut at top, *viz*, 51L, 52L, 60L, 77L and 79L, and one can be dropped, 72R, because this is one of the two Relief "A" positions on the plate which show a double recut bottom and a single recut top. (The other one is 53L which shows a split top line.) This leaves 37 difficult Relief "A" positions, and these with the 5 difficult Relief "B's" make a total of 42 positions on the plate which are not easy to plate in singles copies. The list of these 42 positions is as follows:

Left Pane: 11, 15, 18, 19, 20, 30, 32, 37, 39, 40, 50, 54, 56, 58.

Right Pane: 13, 17, 18, 30, 31, 32, 33, 34, 36, 38, 40, 50, 51, 52, 55, 57, 58, 59, 60, 70, 71, 74, 76, 77, 78, 79, 80, 100.

It will be noted that 15 of the above number are sheet margin copies of which 7 of this 15 may show a center line if the margin is wide enough at right or left. Of these seven two are "B" reliefs and five are "A" reliefs.

It will be noted that out of the 42 positions as above listed, there are 36 positions of the Relief "A" which are recut *single top* and *single bottom*. These 36 positions

are difficult to identify in single copies, but if the characteristics be studied of each position, all of them can be separated into separate classifications according to the extent of the recutting, and their identification will become much more simple to anyone interested in this study.

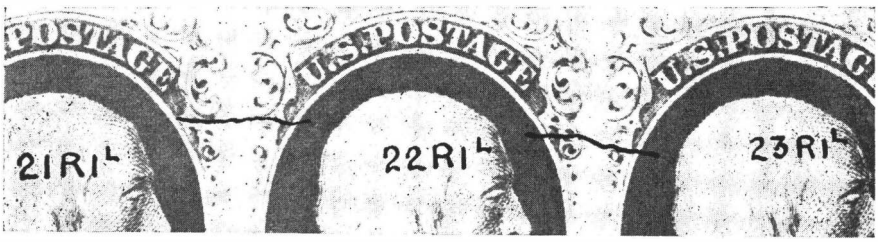


Fig. 11-F.

Fig. 11-G.

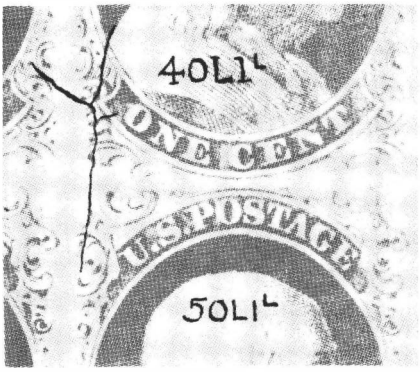


Fig. 11-I.

Fig. 11-H.

Fig. 11-J.

Surface cracks.

SURFACE CRACKS

Plate 1 Late started to develop fine surface cracks probably late in 1854 or early in 1855. I think 15 positions are worthy of mention, but there are others which are so very minute they do not deserve notice. These 15 are as follows:—

2L, *Fig.11-A-3;* 39L, *Fig.11-A-10;* 40L, *Figs.11-A-10* and *11-I;* 46L, *Fig. 11-A-11;* 50L, *Figs.11-A-11* and *11-I;* 60L, *Figs.11A-13* and *11-J;* 70L, *Figs.11-A-14* and *11-J;* 21R, *Fig.11-F;* 22R, *Fig.11-F;* 23R, *Fig.11-F;* 41R, *Fig.11-A-20;* 45R, *Fig.11-G;* 58R, *Figs. 11-A-22* and *11-H;* 61R, *Fig.11-A-23;* 68R, *Figs.11-A-24 and 11-H.*

Of these 15 only 4 are major varieties, namely 41R, 58R, 40L and 60L. Out of the remaining 11, there are 4, although they are small, that are quite plain on late impressions. They are 46L, 50L, 70L and 68R. The remaining 7 are quite small and the majority of them have only been seen on very late printings. Several may be nothing more than plate scratches as for example 2L and 45R. The 39L shows a small extension of the 40L crack, and the extension is only shown on very late printings, therefore the great percentage of stamps from 39L will not show the variety. This also applies to a less extent to 50L, 70L and 68R which all show extensions of three of the major cracks.

I have only seen a few examples of the cracks on 21R, 22R and 23R, indicating these cracks developed very late in the life of the plate.

The crack on 61R is an extremely nice variety, though quite small and is quite apt to be overlooked.

Of the four major varieties no doubt 41R and 40L were the first cracks to show up on the plate. I am quite sure I have seen more of these than any of the others. I discovered 40L first, then 41R followed by 58R and the balance at various times. No doubt there were other small cracks on the plate which I have never discovered, so it is advisable to examine all perforated stamps from this plate especially for these varieties. I consider a pair or a strip of three showing one of the major cracks with their extensions as an extremely nice and scarce item.

BRUISES AND RUST MARKS

Here we have two varieties which are very consistent and quite a help in plating. The former is just what the term implies, a result of the surface of the plate coming in contact with some object which caused the surface to become sufficiently depressed to hold a small amount of ink when the plate was wiped before each printing. These *bruises* appear on the stamps as evenly spread blurrs of faint blue color. 6R1L is an excellent example of this variety as it shows two rather large bruises at the top extending into the top sheet margin through the left top ornaments *S* and *T* and the right top ornament *Z*. (See *Fig.11-K*). Position 29R is another nice example of the bruise occurring in the back of Franklin's head (See *Fig.11-A-19*). Other very noticeable examples of this variety are 64L and 65L, the variety showing very plainly across the tops of both positions and on the shoulder of 65L. (See *Fig. 11-A-13*) also on positions 93R, 95R, 96R, 98R and 99R, *Figs.11-A-5* and *11-A-6*. There are other minor examples of this variety.

Fig. 11-K. Position 6R1L.

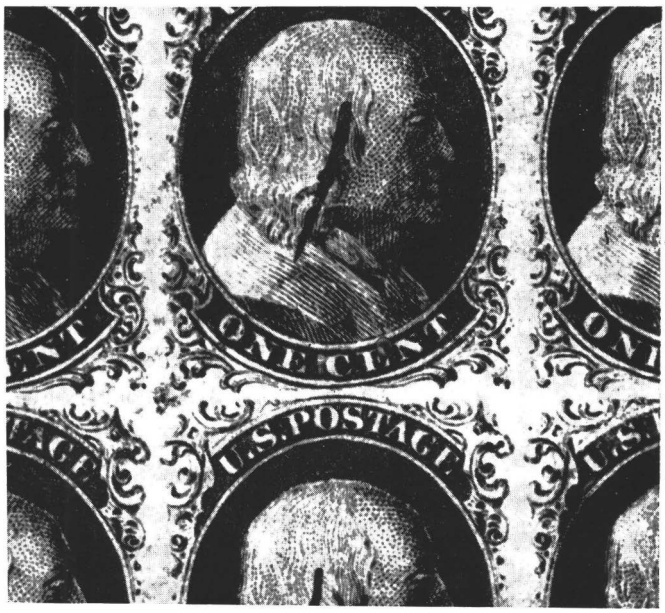


Fig. 11-L. Rust marks on position 86L1L.

Very similar to the bruise marks, are stamps which show small groups of fine needle point dots. This variety was no doubt caused by small patches of dampness left on the plate, which slightly corroded the polished steel surface. An outstanding example of these *rust marks* is found on 86L, a special illustration being given to show this variety in *Fig.11-L.* The rust marks on this position extend from bottom left in a line up through the "O" of "ONE" and across the shoulder. Other small groups extend further up in the left margin. Also note *Fig.11-A-16.*

Positions 83L, 84L, 85L, *Fig.11-A-16*, 93L, 94L, 95L, 96L and 99L, *Fig.11-A-4*, are also outstanding examples of this variety. Other positions not mentioned show these rust marks to a much smaller extent. It is remarkable how very consistent these markings are in impressions struck after 1854. Needless to state they are all an immense help in plate reconstruction.

THE DOUBLE TOP RECUT POSITIONS

Only six positions on the plate were recut *double at top*, 51L, 52L, 60L, 71L, 77L and 79L, and these six positions provided stamps that are outstanding varieties and are naturally rather scarce. Four of these were recut *single at bottom*, but two were recut *double at bottom*, 52L and 79L. These two stamps are the outstanding recut varieties and it is not hard to distinguish one from the other. In this group of six. one is the inverted transfer, 71L, one of the three most interesting positions on the entire plate. See *Fig.11-B* which shows where the recutting occurs on a typical *double top* and *single bottom*, and *Fig.11-M* for a comparison of 60L and 77L. Pairs. strips or blocks including any of these double top recuts are out of the ordinary items. Take for example a block of six which includes 41L, 42L, 43L, 51L, 52L and

Fig. 11-M. Positions 60L and 77L.

53L as illustrated in *Fig.11-N.* Note chart *Fig.11-A* which shows the variety of recuts in five of these positions. A pair of 51L, 52L is an extremely nice item, as is a strip of five to include 53L. As vertical strips are much scarcer than horizontal strips, a vertical which includes any of the six double tops is quite a nice and scarce combination.

Fig. 11-N. Positions 41-42-43; 51-52-53L.

Fig. 11-O. Positions 1 to 4; 11 to 14R1L.

THE PLATE ONE LATE—TYPE II (4R1L)

As stated above, when the plate was altered from early to late, every position on the plate was recut with one exception, as no recutting occurred on 4R. Thus this lone position on the plate is the only Type II, and as such it is one of the outstanding varieties of Plate One Late. No other combination of types is more sought after than a pair showing a Type II and a Type IV. From Plate One Early we can obtain, of the less scarce types, pairs of Type II and IIIA, and the same combinations of the

Fig. 11-P.

same types can be obtained from Plate 4, but a pair, strip or block including 4R1L seems to be in greater demand than the combinations mentioned above. The reason is, because quite a number of positions on these two plates furnish such type combinations, whereas to obtain a IV plus II one must have a 4R paired with either a 3R, a 5R, or a 14R, any one of which is equally good.

Another remarkable item is a used block of eight consisting of positions 1 to 4 and 11 to 14R1L. *Fig.11-O.* This block, in a deep blue shade, is from a very early 1852 printing and contains an outstanding example of 4R1L.

The finest of all Type IV pieces is a full pane of 100 including 4R1L showing not only the whole imprint at the right, but the center line as well, shown in *Fig.11-P.*

Unused blocks are known in various sizes. Used blocks of four or larger are quite rare. A used block of nine is known, positions 48 to 50, 58 to 60, 68 to 70L1L.

89R1L—AN ODDITY

Forty positions on the plate had only the top line recut, and among these 40 positions 89R furnishes a variety in late printings that is worthy of special mention, because such a stamp shows the top line recut, but a break in the bottom line. An examination of 89R1E (Early condition) shows that the bottom line was not transferred very deeply on the plate, and when the plate was altered this weak bottom line on 89R should have been recut. As the surface of the plate wore down in 1854 and 1855, parts of this bottom line disappeared. Thus in late impressions 89R shows the *top line* recut with a break in the bottom line. (See *Figs.11-Q* and *11-R*). This stamp should be included in any specialized showing of the Type IV stamps.[3]

[3] In the *Chronicle of the U.S. Classic Issues,* Issue #58, dated May 1968, page 50, there appeared a most interesting article titled, "Some Observations on the U. S. One Cent from Plate 1 Late" by the eminent student Mr. Earl B. Oakley. He illustrates breaks in bottom lines on positions 30L, 50L, 67R, 90R, and 99R, in addition to 89R1L, all on late printings.

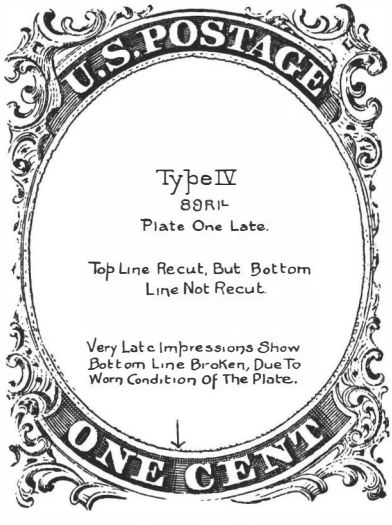


Fig. 11-Q.

Fig. 11-R. Position 89R1L.

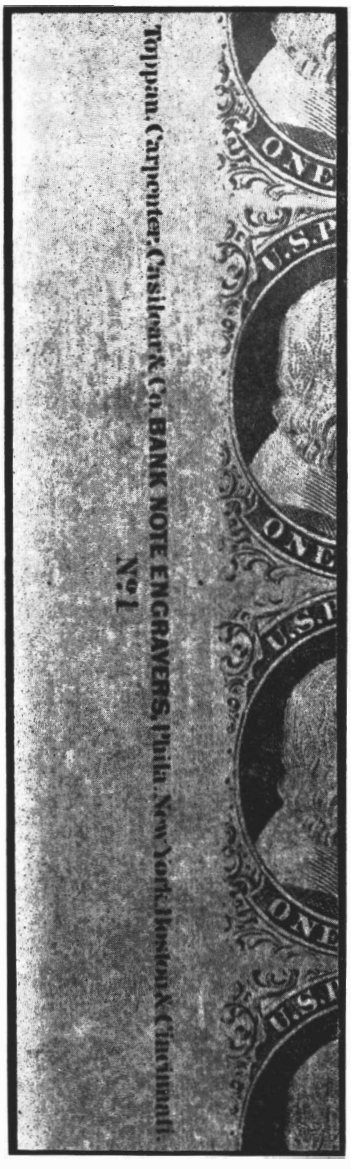


Fig. 11-S.

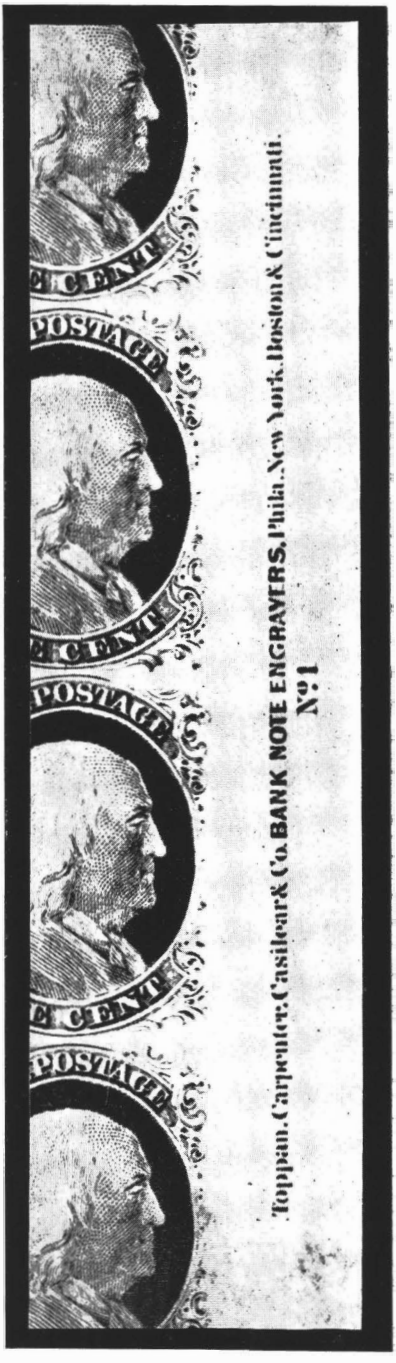


Fig. 11-T. (At right).

THE IMPRINT

Fig.11-S illustrates the complete imprint of the left, and *Fig.11-T* the complete imprint of the right pane. The imprint of the manufacturer was engraved on a die without

the "No.1," transferred to a roll, and subsequently transferred to the steel plates. The imprint roller was used on all the Toppan, Carpenter stamp plates made prior to 1860. After it was transferred, the plate number was engraved by hand. It (the imprint) measures approximately 76 MM long, is a little less than 4½ MM from the stamps of the right pane and about 3¼ MM from the stamps of the left pane. The letters of the word "BANK" are 1 MM high and on the right pane the "N" of "No.1" is 1½ MM high.

I feel reasonably certain that neither the imprint or plate number were added to the plate until along about May 1852, at which time I place the alteration. Dr. Chase believes that several of the three cents plates had the imprint added in the fall of 1851 and of course it is a remote possibility that the imprint was added to the one cent plate at that time.

Strips and pairs from Plate One Early are rather scarce and strips and pairs showing much margin at left or right are indeed rare. For over 21 years I have searched for a single, pair, or strip, from the imprint positions of Plate One Early, in the endeavor to learn whether Plate One Early had an imprint or not, but the search so far has produced no tangible evidence.[4]

We have no evidence whatsoever when the imprint and plate number were added to the first twelve cents plate, but no doubt it was not done until some months after the plate was made.[5] There was only one one cent plate and there was likewise only one twelve cents plate, hence apparently there was little necessity to number these at the time the first three cents plates were given imprints and plate numbers. We are told that in October of 1854, Mr. John W. Casilear retired from the partnership of the firm of Toppan, Carpenter, Casilear & Co., and that the name was changed for the second time to Toppan, Carpenter & Co., sometime in 1854 or 1855. Evidently they saw no necessity of changing the name of the firm on the imprint they were transferring to the stamp plates. Late in 1855 the one cent Plate 2 was made—early in 1856, Plate 3 was made, and early in 1857, Plate 4 was made, and on all these plates the imprint read the same as on Plate 1.

On the One Cent plates no attempt was made to change the name of the firm until the Type V plates were made in the latter part of 1857. Even then a new roller was not used but the old one was transferred in such a way as to omit the "Casilear." Type IV stamps showing parts of the imprints are very scarce and in my opinion are among the rarest of Plate One Late items. It is very difficult to find a complete set of four from each pane and a reconstructed plate is hardly complete without them.

COLOR

Among the most attractive stamps ever issued by the Government were the three cents 1851 orange browns, especially those printings which run to the deep rich copper shade. The design on these printings of 1851 are sharp and well defined and the color very rich. Superb lightly cancelled copies are a joy to behold. In striking contrast to the pale blue printings of 1851 of the one cent Plate One Early

[4] See Chapter X, page 74.

[5] While an imprint was added to the twelve cents plate after it was placed in use, there is no evidence whatsoever that a plate number was ever added.

stamps, we have a superb color that was used for the 1852 printings from Plate One Late. It is a rich dark blue shade that bears the relation to the other one cent blues of 1851-1852 and 1853, that the orange brown does to the three cent colors.

Just as we find different shades of the orange browns from superb to rather indifferent, we likewise find the same in the various mixtures of ink used to print the one cent stamps in the latter part of 1852 and during the first half of 1853.

Late in 1853 the One Cent plate started to show the wear and tear of over two years use, and the impressions commenced to lose their former sharpness and took on a *dirty* appearance. But even prior to this time an ink was being used that was surely different from the rich colors of 1852. It must have been of inferior quality because the dirty condition of the plate could not have been wholly responsible for the rather poor printings we assign to the spring of 1854. We have no definite information as to the date that the plate was removed from the printing presses and thoroughly cleaned, but we believe this renovation took place sometime in the early fall of 1854, perhaps earlier, perhaps later. Impressions from the cleaned plate again became sharp and clear and they demonstrate most strikingly how much the surface of the plate had worn down during its dirty months. No alterations were made at this time, such as re-entries or recutting; in fact no alterations were ever made in the plate after May 1852. Perhaps when the plate was so thoroughly cleaned at this time, some of the major surface cracks like 40L and 41R made their first appearance.

As the re-engraved top and bottom lines on the 199 positions were cut deeper into the surface of the plate than the ornamental parts of the transferred designs, the recut lines naturally stand out in bolder relief on such printings. In subsequent months these lines show even more as the plate continued to wear and late 1856 and 1857 impressions are certainly fine examples of such varieties.

THE ORIGINAL RECONSTRUCTION OF PLATE ONE LATE

Dr. Carroll Chase, the pioneer in the plating of U.S. stamps, was the first to make a serious study of the one cent of 1851 and the various plates from which the stamps were printed. Before he departed for Europe in 1915 to join the French Army, he had completed the first reconstruction ever made of Plate One Late, and it was Chase who first discovered the two states of the plate. While he was in France, I became interested in his various articles on the one cent, and was determined to attempt to solve further problems of the plates.

I completed my first reconstruction of the plate solely by the aid of pairs, strips and a few blocks. I never suspected at that time there were any large blocks in existence. Then in the fall of 1917 occurred the sale of the Worthington Collection, and among items I acquired from this sale were two blocks of 24 each of the one cent 1851 from the right and left panes of Plate One Late. Up to that time these were the largest blocks known to me.

In later years a number of blocks of various sizes have come on the market from this plate. In 1927 the late Arthur Hind acquired a large block of 81 from the left pane, which is now in an Eastern collection. This block is from an early printing and the recuts and plating marks are well defined. This, together with the right full pane of 100 mentioned heretofore, are the two largest items known. *Fig.11-U* illus-

Fig. 11-U. The reconstruction of the left pane of Plate One Late.

trates the reconstruction of the left pane and gives an idea of how the 100 stamps appear after being replaced in the original positions they occupied on the original full sheet of stamps.

RIGHT PANE

To those interested in the lay-out of the one cent Plate, the following figures may be of interest. These measurements were taken from the Richey right pane, *Fig.11-P.*

The right edge of the steel plate was apparently from ½ to ⅝ inches from the stamp designs—(10R, 100R).

At the top and bottom the distance was apparently the same.

From the center line to the bottom part of the "N" of "NO.1" the width is 8 13/32 inches. The center line from dot to dot measures 10 11/32 inches in length.

From the top line of 1R1 to the bottom line of 91R1, the distance is 10 15/64 inches, and from 10R1 to 100R1 it is 10 3/16 inches.

The distance from the bottom lines of the stamps in the top row to the top lines of the stamps in the second row vary from ⅜ to ½ MM (see *Fig.11-K*).

In the second horizontal spacing, the distance averages ⅝ MM. In the third, the average is ½ MM, in the fourth ⅝ MM, in the fifth ½ MM, in the sixth ⅝ MM, in the seventh ½ MM, in the eighth ⅝ MM, in the ninth from ½ to ¾ MM. The widest spacing between vertical pairs occurs under 82R and 83R.

The four guide dots to the left of 21R, 41R, 61R and 81R measure as follows from the center line: 2 MM, 2¼ MM, 2⅜ MM and 2⅜ MM.

Regarding the guide dots below the 3rd, 5th, 7th and 9th rows, measurements are as follows, left to right:

From the dot to left of 21R to the dot at S.E. corner of 21R, the distance is 20½ MM and to the next dot to right 20¼ MM, then 20⅜ MM, 20 MM, 21 MM, 20⅜ MM, 20⅛ MM, 20⅞ MM and 20¼ MM.

The dots below the 5th, 7th and 9th rows are as follows, measurements left to right as above:

20⅝, 20⅛, 20½, 20, 21, 20¼, 20¾, 20¼MM.
20½, 20¼, 20½, 20, 20½, 20⅞, 20⅛, 20¾, 20½MM.
20½, 20½, 20⅝, 20, 20¾, 20¼, 20⅛, 20½, 20¼MM.

PERFORATED STAMPS OF PLATE ONE LATE

The earliest known use of a perforated Type IV stamp is July 25, 1857. In fact very few covers are known showing uses of the Type IV perforate in the months of July and August 1857. It is my belief that for several months after Toppan, Carpenter & Co. started to supply perforated sheets of stamps, they only perforated sheets of the three cents value. Perhaps no one cent sheets were perforated until the time they had accumulated a sufficient supply of the three cents. It appears very probable that no one cent sheets were run through the machine until sometime during the middle or latter part of July 1857.

Evidently for some months previous to this time, Plate One had been retired permanently from use, its place being taken by the newly made Plate 4. The comparatively few sheets from Plate 1L that were perforated came from left-over printings on hand at that time.

Some of the perforated stamps which are known undoubtedly come from early printings of this plate. It is this author's opinion that after the sheets were printed, and after they were laid out to dry, the sheets were then neatly stacked

Fig. 11-V. Positions 12-13, 21-22-23L1L.

in high piles. When an order came to fill a requisition from a post office, a number of sheets were counted off the top of these stacks. When the new printings were made, the new sheets were simply placed on top of the stacks, and therefore, sheets from early printings always remained at the bottom of the stacks. When all the sheets remaining in these stacks were perforated, it resulted in the perforation of a number of sheets from early printings. Perforated copies are also known from the latest printings.

Nicely centered pairs and strips are scarce items. Irregular blocks of three are rare. The author knows of no *unused* blocks of four, or larger. In the Chase sale of May 1925, a used block of four in poor condition was sold. Quoting from McKeel's Weekly Stamp News of Monday, June 8, 1925, there is an article by Philip Ward, Jr. detailing the sale of the Chase collection. This was the sale in which Dr. Carroll Chase sold all of his 1851-57 material, except the three cent—"A soiled and defective block of four of the perforated variety Type IV went to Judge Emerson at $60.00. This perforated stamp is excessively rare in block form, and had this been in wonderful condition it would have reached a very high figure."

Recently, through the courtesy of The Philatelic Foundation, and the Weill Bros. of New Orleans, this author received a photograph of a beautiful used

block of five, postmarked Philadelphia. The positions are 12-13, 21-22-23L1L shown in *Fig.11-V*. This block is of greatest rarity. It is now in an important California collection.

Of utmost rarity are combinations of Type II and Type IV. That is, 4R1L with 3L, 5L or 14L. Probably not more than three or four such combinations exist.

As this book was ready to go to press, the author had an opportunity to see a cover with a block of four, positions 89-90, 99-100L1, with the center line showing. This block, on the back of a cover addressed to France, is postmarked with a Charleston, S.C. (1857) town marking. The cover was mailed in December, 1857. It is now in the collection of a very knowledgeable British student.

Used and unused singles on which perforations do not cut the design are extremely rare. These are outstanding items in any collection. The 1971 *Scotts U.S. Stamp Catalog Specialized* quotes an unused single at $500.00 and a used single at $62.50. Very fine used copies are worth considerably more. It is difficult to emphasize the scarcity of such items. Examples of the triple transfers 71L, 81L and 91L, and of the major plate cracks, perforated, are rare indeed, and worth far more than catalogue.

Collectors should beware of pen cancelled and cleaned copies that have been regummed and sold as mint, as well as imperforate copies which have fraudulent perforations.

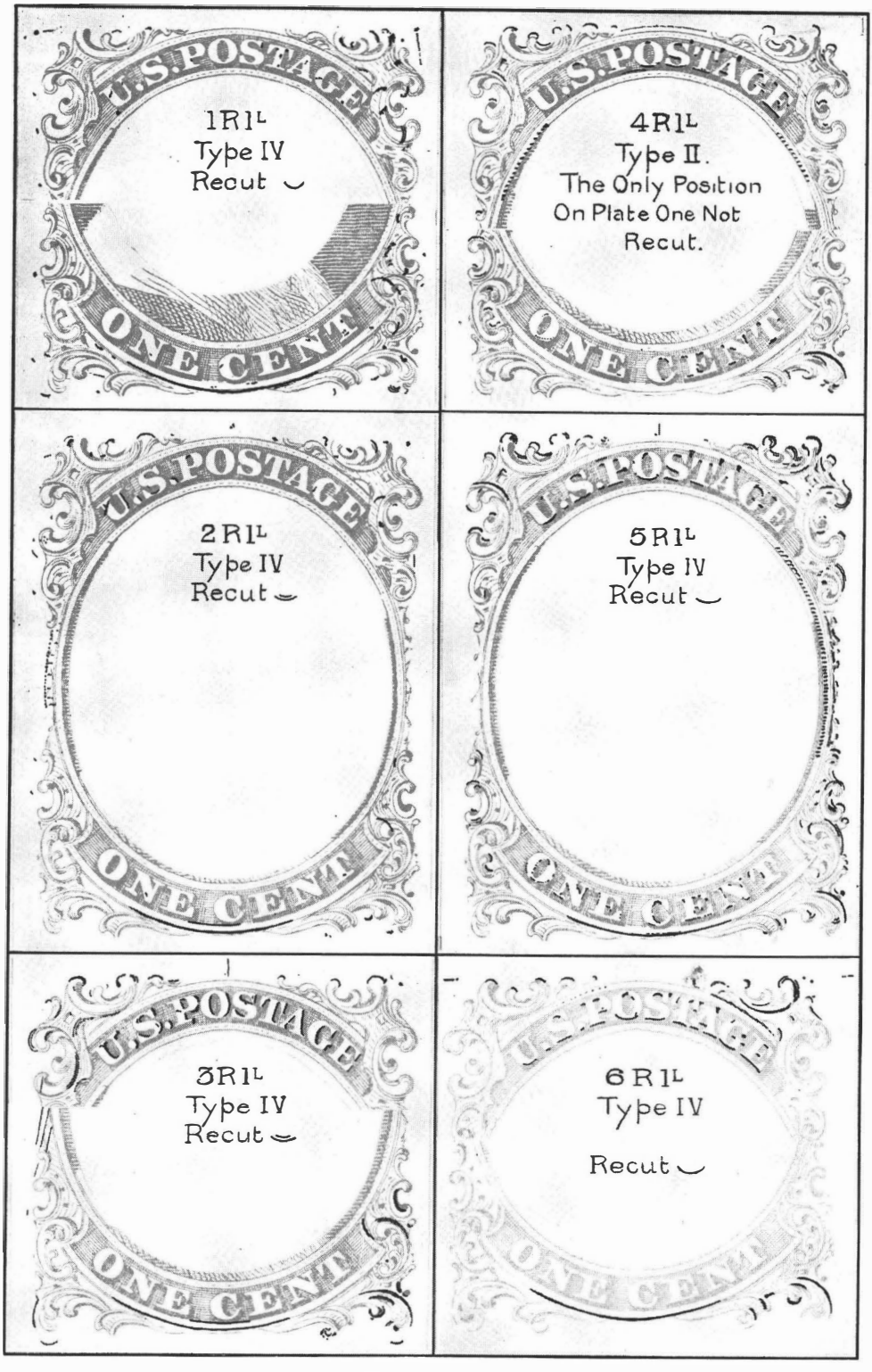

U.S.POSTAGE
1R1L
Type IV
Recut
ONE CENT
U.S.POSTAGE
4R1L
Type II.
The Only Position
On Plate One Not
Recut.
ONE CENT
U.S.POSTAGE
2R1L
Type IV
Recut
ONE CENT
U.S.POSTAGE
5R1L
Type IV
Recut
ONE CENT
U.S.POSTAGE
3R1L
Type IV
Recut
ONE CENT
6R1L
Type IV
Recut
ONE CENT

Fig. 11A1.

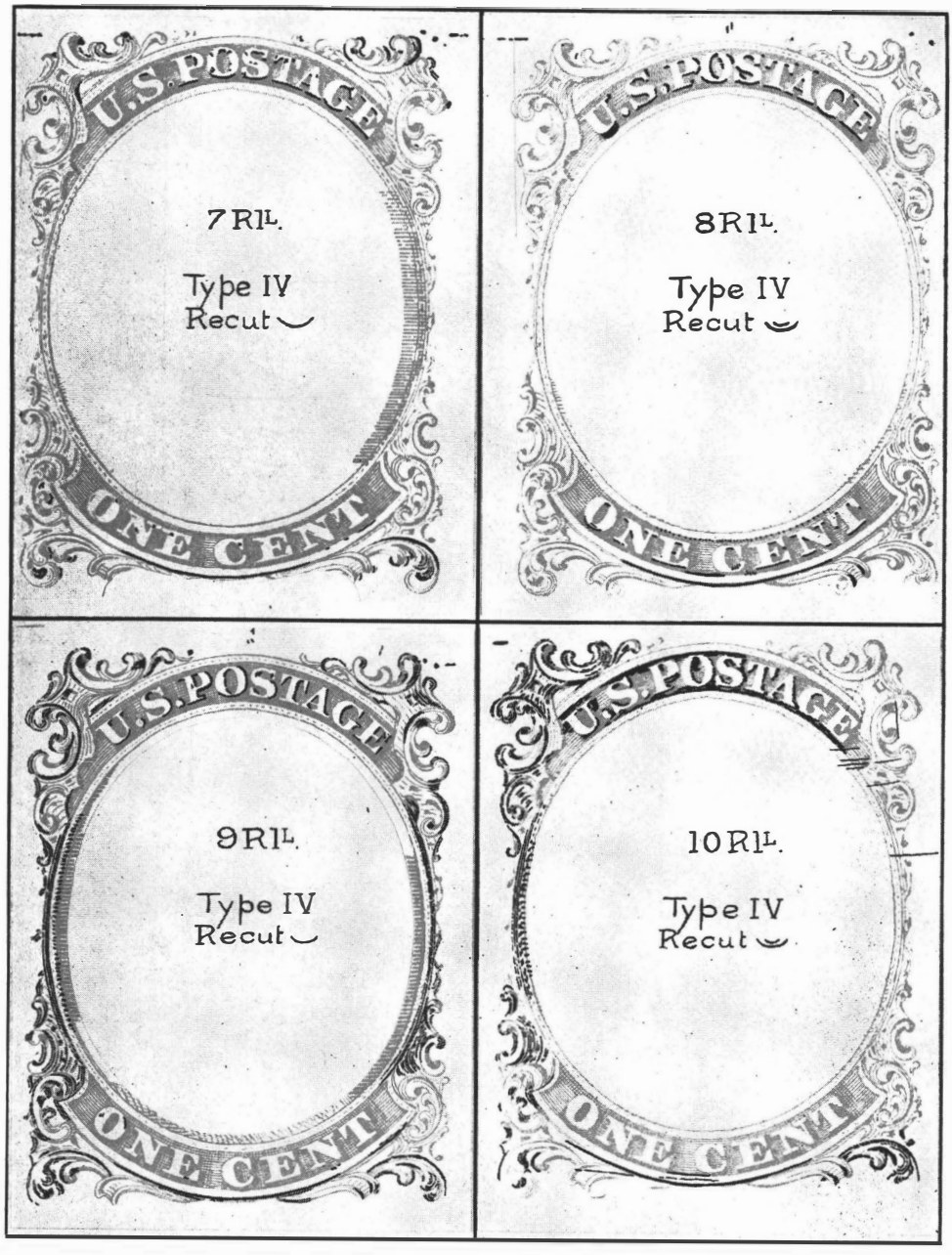

U.S. POSTAGE
7R1L.
Type IV
Recut
ONE CENT
U.S. POSTAGE
8R1L.
Type IV
Recut
ONE CENT
U.S. POSTAGE
9R1L.
Type IV
Recut
ONE CENT
U.S. POSTAGE
10R1L.
Type IV
Recut
ONE CENT

Fig. 11A2.

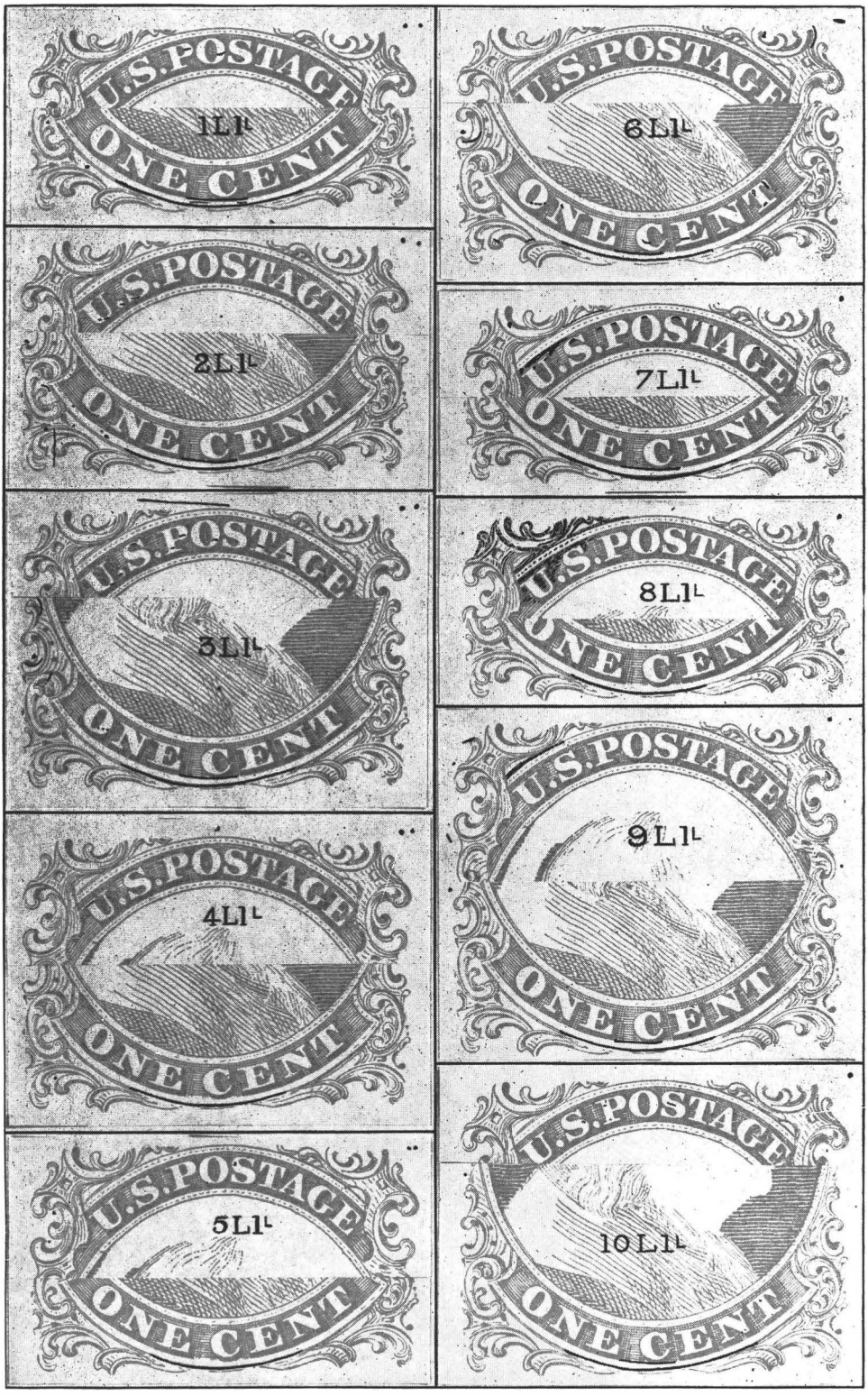

U.S.POSTAGE
1L1L
ONE CENT
U.S.POSTAGE
6L1L
ONE CENT
U.S.POSTAGE
2L1L
ONE CENT
U.S.POSTAGE
7L1L
ONE CENT
U.S.POSTAGE
3L1L
ONE CENT
U.S.POSTAGE
8L1L
ONE CENT
U.S.POSTAGE
4L1L
ONE CENT
U.S.POSTAGE
9L1L
ONE CENT
U.S.POSTAGE
5L1L
ONE CENT
U.S.POSTAGE
10L1L
ONE CENT

Fig. 11A3.

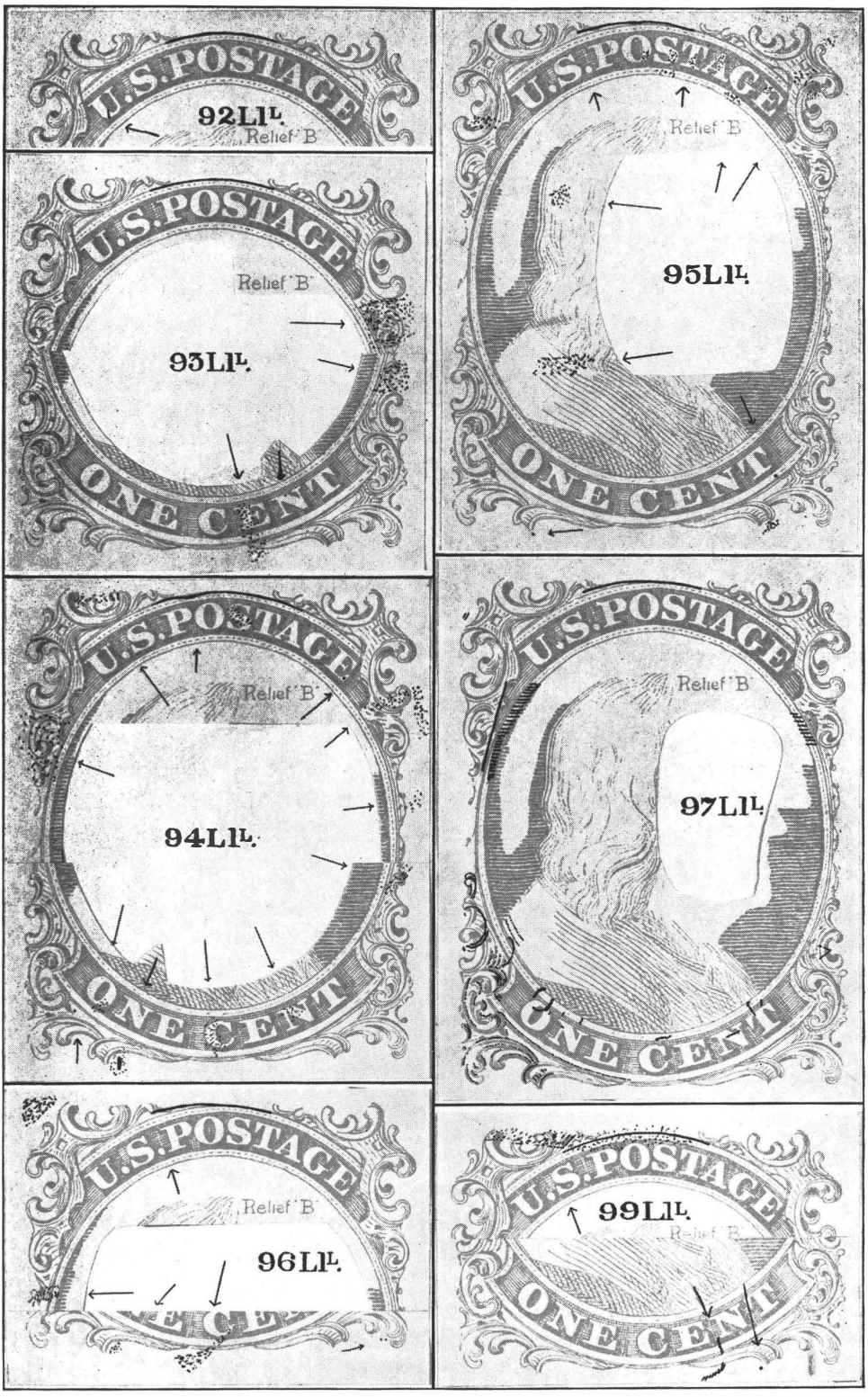

U.S.POSTAGE
92L1L
Relief B
U.S.POSTAGE
Relief B
93L1L
ONE CENT
U.S.POSTAGE
Relief B
95L1L
ONE CENT
U.S.POSTAGE
Relief B
94L1L
ONE CENT
U.S.POSTAGE
Relief B
97L1L
ONE CENT
U.S.POSTAGE
Relief B
96L1L
U.S.POSTAGE
99L1L
ONE CENT

Fig. 11A4.

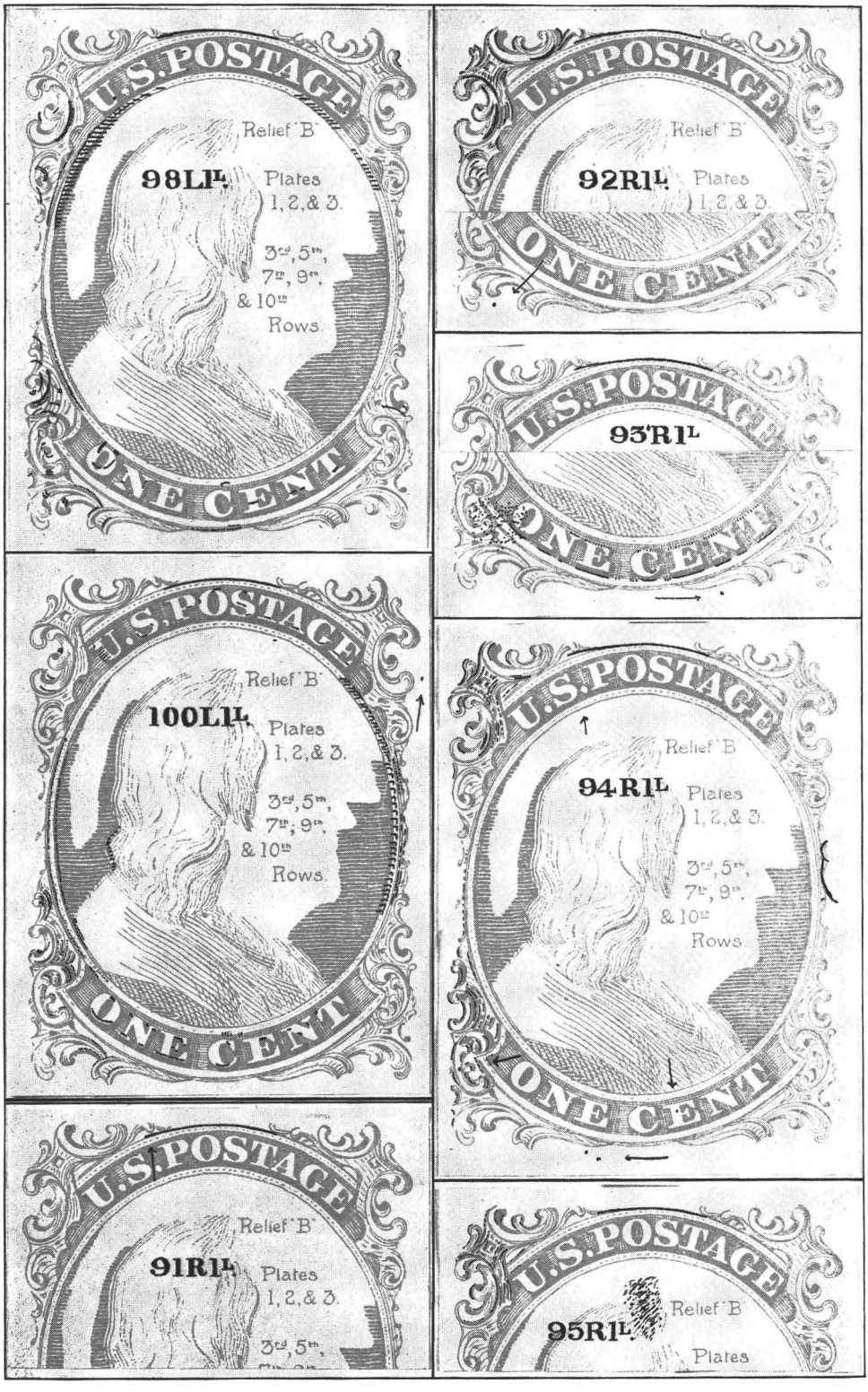

U.S.POSTAGE
Relief B
98L1L
Plates
1, 2, & 3.
3d, 5th,
7th, 9th,
& 10th
Rows.
ONE CENT
U.S.POSTAGE
Relief B
92R1L
Plates
1, 2, & 3.
ONE CENT
U.S.POSTAGE
93R1L
ONE CENT
U.S.POSTAGE
Relief B
100L1L
Plates
1, 2, & 3.
3d, 5th,
7th, 9th,
& 10th
Rows.
ONE CENT
U.S.POSTAGE
Relief B
94R1L
Plates
1, 2, & 3.
3d, 5th,
7th, 9th,
& 10th
Rows.
ONE CENT
U.S.POSTAGE
Relief B
91R1L
Plates
1, 2, & 3.
3d, 5th,
U.S.POSTAGE
Relief B
95R1L
Plates

Fig. 11A5.

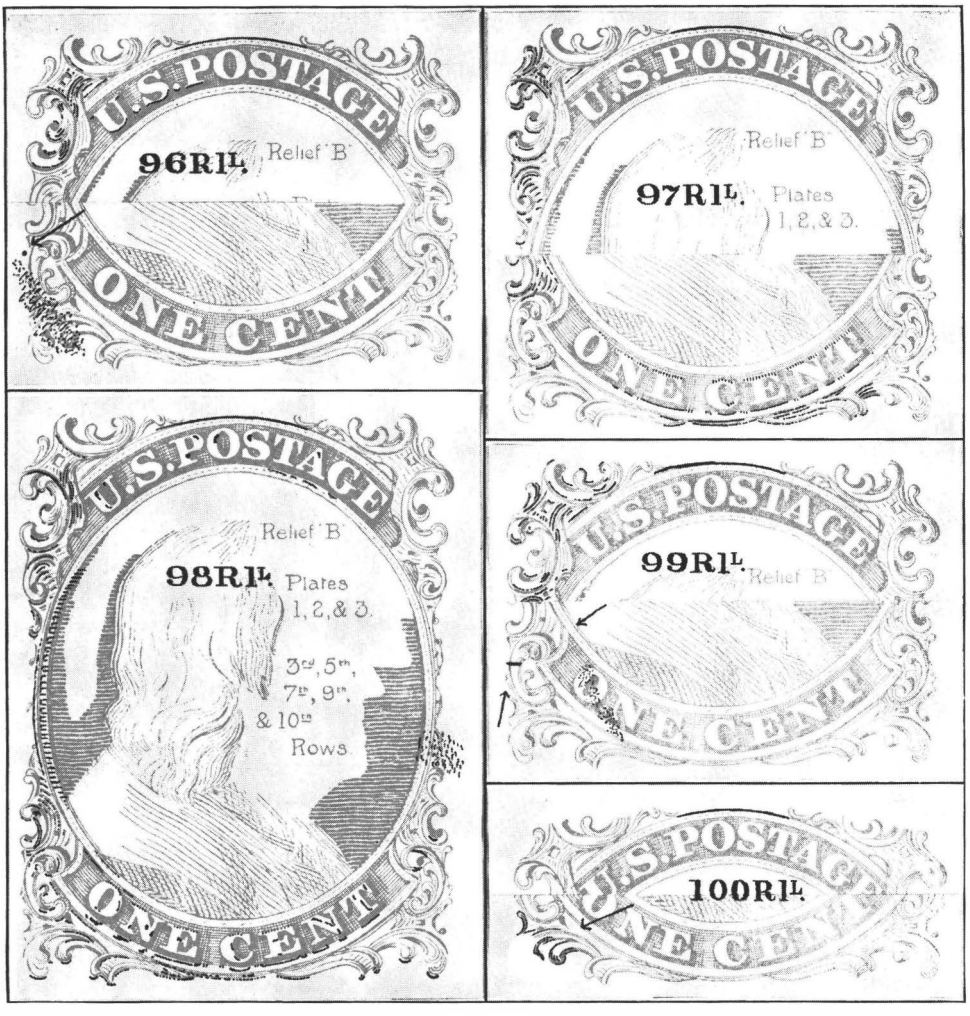

U.S.POSTAGE
96R1L. Relief B
ONE CENT
U.S.POSTAGE
97R1L. Relief B Plates 1, 2, & 3.
ONE CENT
U.S.POSTAGE
98R1L. Relief B Plates 1, 2, & 3. 3d, 5th, 7th, 9th, & 10th Rows.
ONE CENT
U.S.POSTAGE
99R1L. Relief B
ONE CENT
U.S.POSTAGE
100R1L.
ONE CENT

Fig. 11A6.

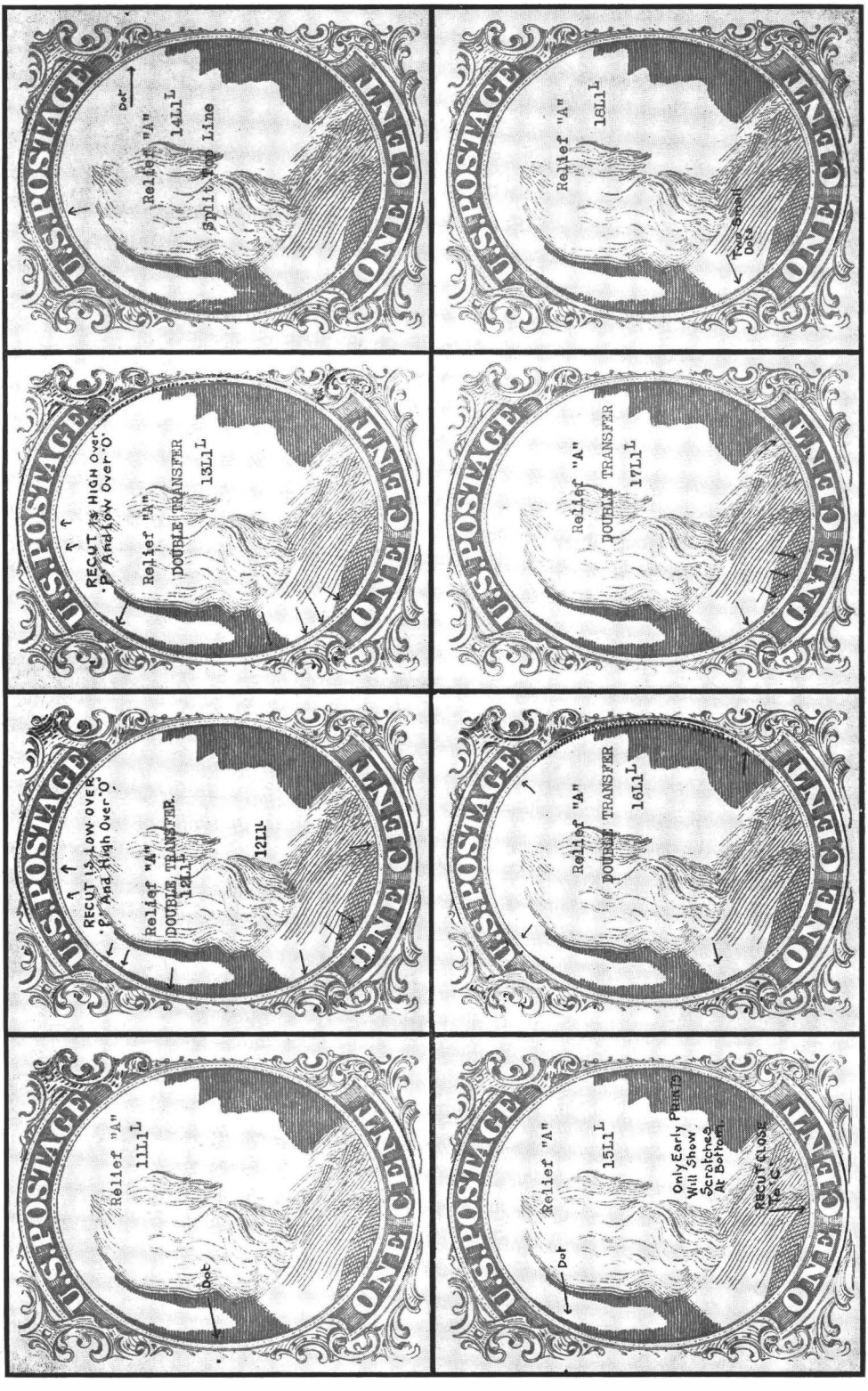

U.S.POSTAGE
ONE CENT
Relief "A"
11L1L
Dot
RECUT Is LOW Over "P" And HIGH Over "O"
Relief "A"
DOUBLE TRANSFER.
12L1L
12L1L
RECUT Is HIGH Over "P" And LOW Over "O"
Relief "A"
DOUBLE TRANSFER
13L1L
Split Top Line
Relief "A"
14L1L
Dot
Relief "A"
15L1L
Only Early PRINTS Will Show Scratches At Bottom.
RECUT CLOSE To "C"
Relief "A"
DOUBLE TRANSFER
16L1L
Relief "A"
DOUBLE TRANSFER
17L1L
Relief "A"
16L1L
Tiny Small Dots

Fig. 11A7.

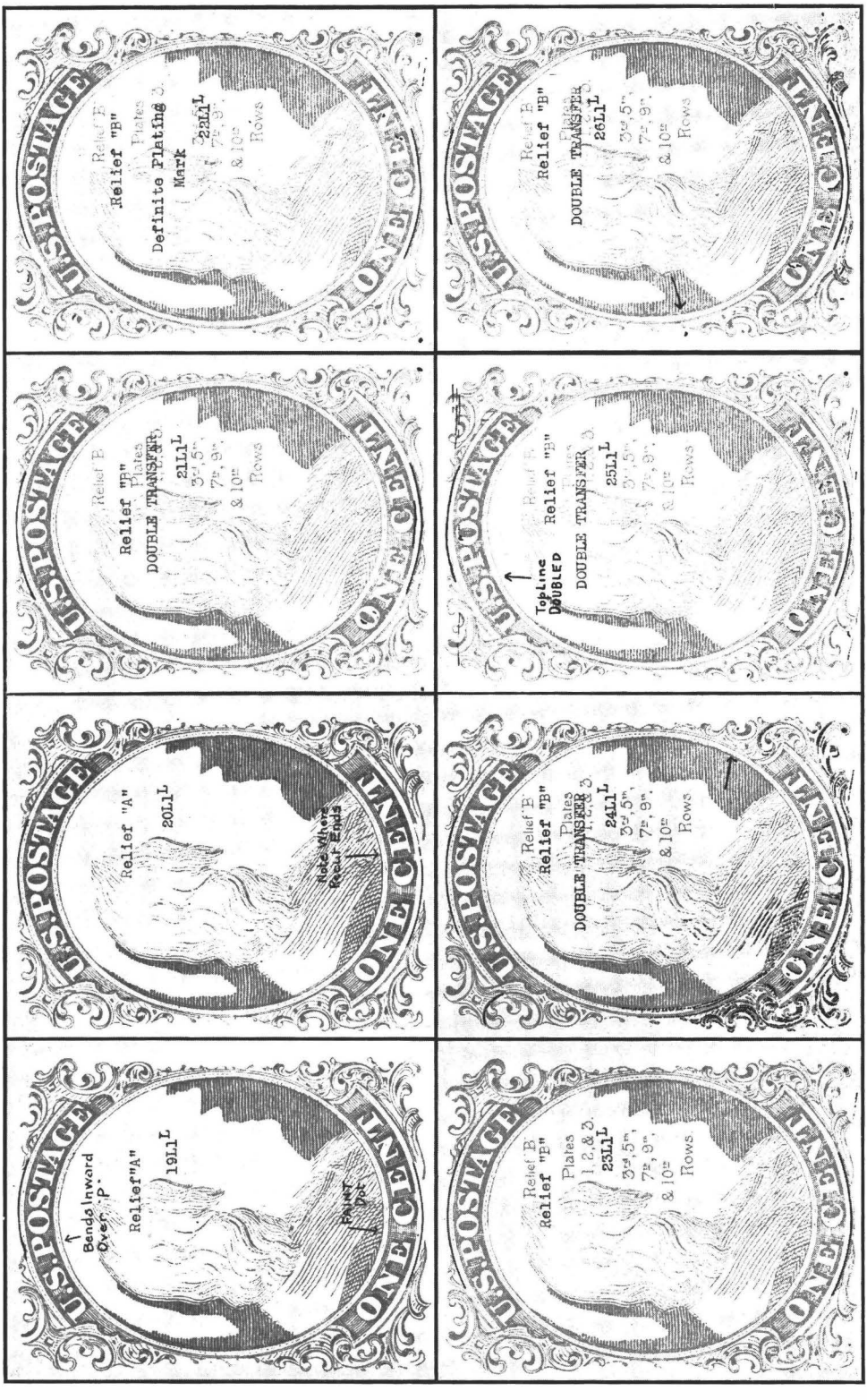

U.S. POSTAGE
ONE CENT
Bends Inward Over "P"
Relief "A"
19L1L
Point Dot
Relief "A"
20L1L
Note where Heart Ends
Relief "B"
Plates 1, 2, & 3.
23L1L
3rd, 5th, 7th, 9th, & 10th Rows
Relief "B"
Plates 1, 2, & 3.
DOUBLE TRANSFER
21L1L
3rd, 5th, 7th, 9th, & 10th Rows
Relief "B"
Definite Plating Mark
23L1L
Top Line DOUBLED
Relief "B"
DOUBLE TRANSFER
25L1L
Relief "B"
DOUBLE TRANSFER
26L1L

Fig. 11A8.

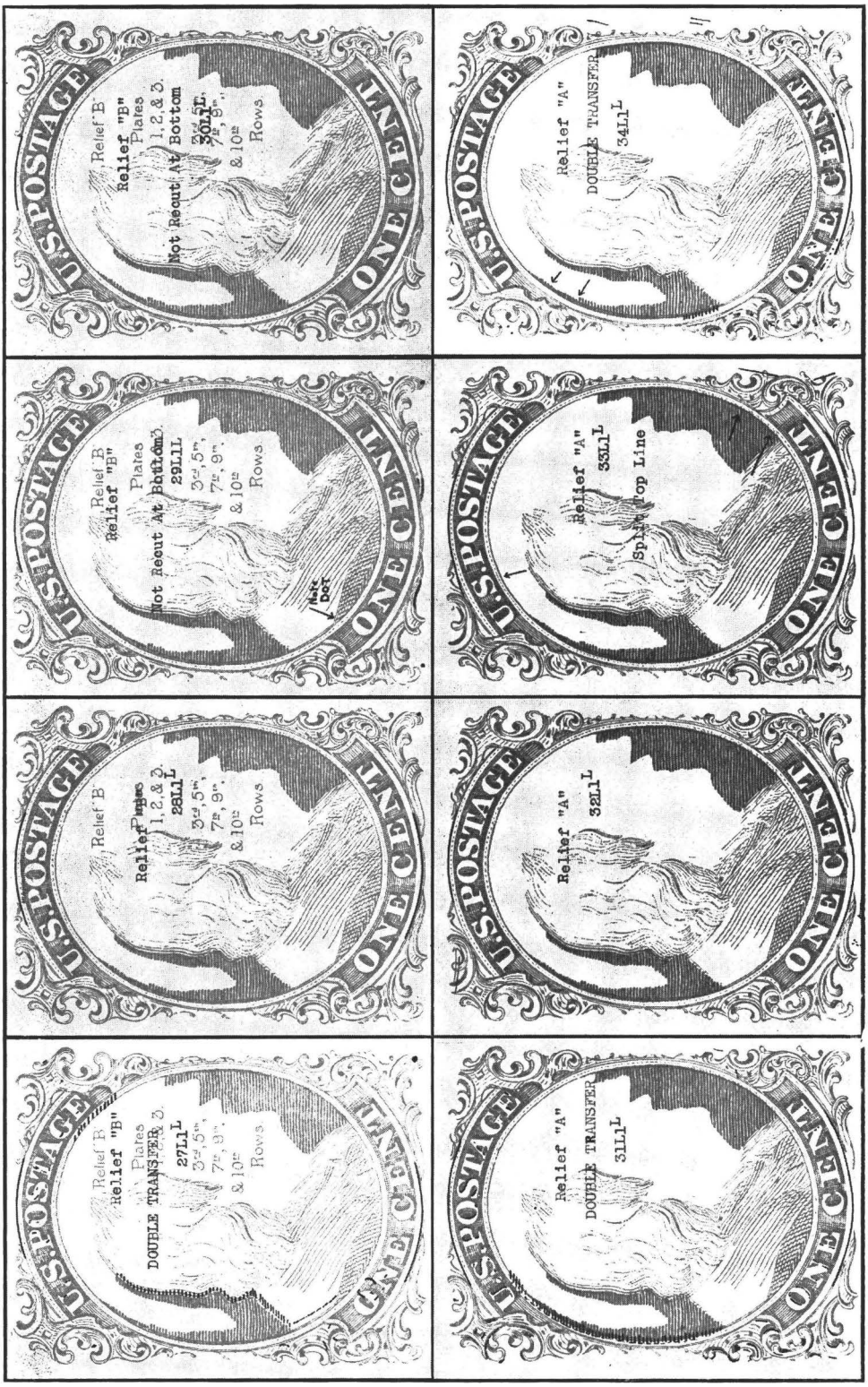

U.S.POSTAGE
ONE CENT
Relief "B"
Plates
DOUBLE TRANSFER
1,2,&3.
27L1L
3rd,5th,
7th,9th,
& 10th
Rows.
Relief "B"
Plates
1,2,&3.
28L1L
Relief "B"
Plates
Not Recut At Bottom
29L1L
Late Dot
Relief "B"
Plates
Not Recut At Bottom
30L1L
Relief "A"
DOUBLE TRANSFER
31L1L
Relief "A"
32L1L
Relief "A"
33L1L
Split Top Line
Relief "A"
DOUBLE TRANSFER
34L1L

Fig. 11A9.

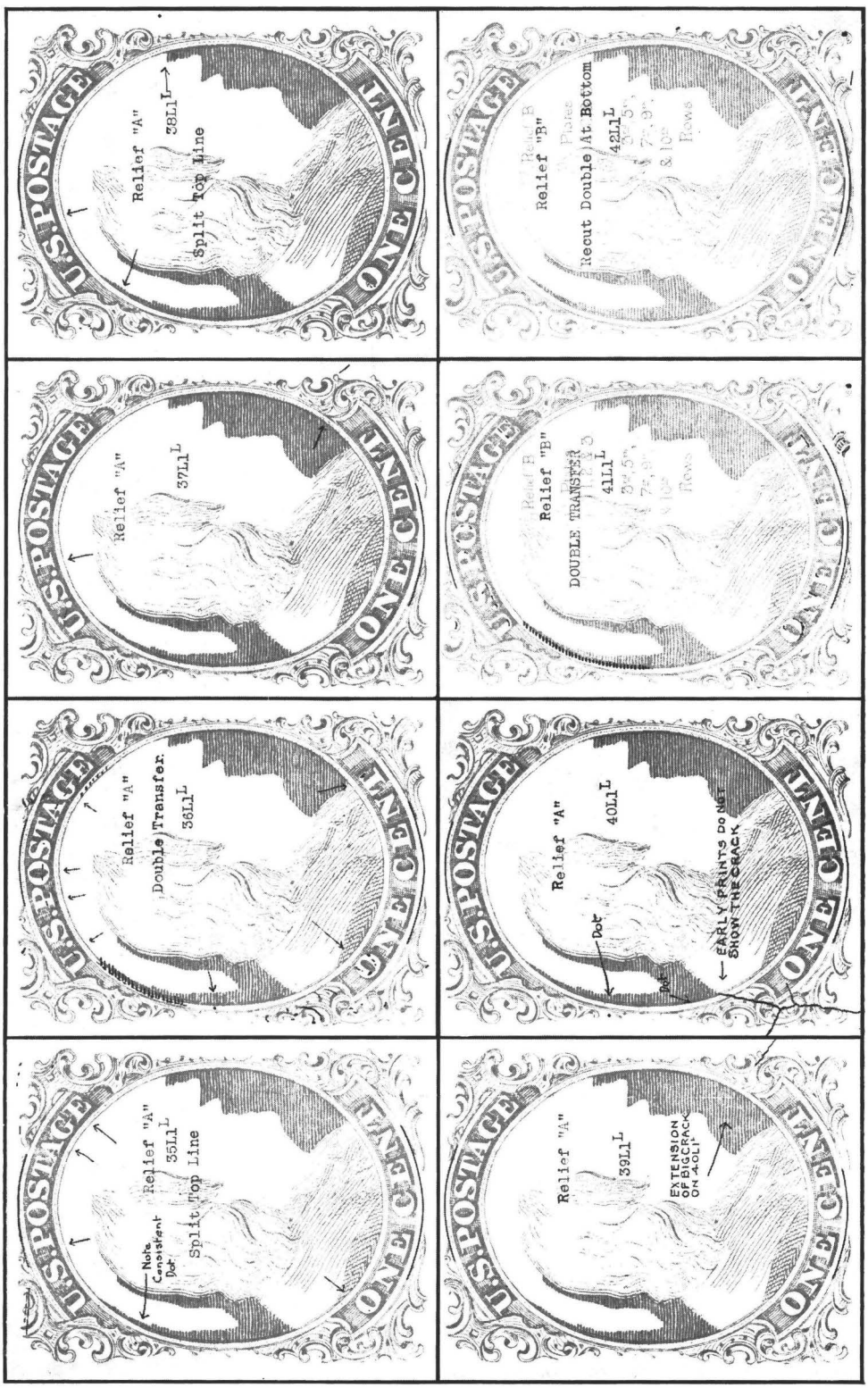

U.S. POSTAGE
ONE CENT
Note Consistent Dot
Relief "A"
35L1L
Split Top Line
Double Transfer
36L1L
Relief "A"
37L1L
Relief "A"
38L1L
Split Top Line
Relief "A"
39L1L
EXTENSION OF BIG CRACK ON 40L1L
Dot
Relief "A"
40L1L
EARLY PRINTS DO NOT SHOW THE CRACK
DOUBLE TRANSFER
Relief "B"
41L1L
Recut Double At Bottom
Relief "B"
42L1L

Fig. 11A10.

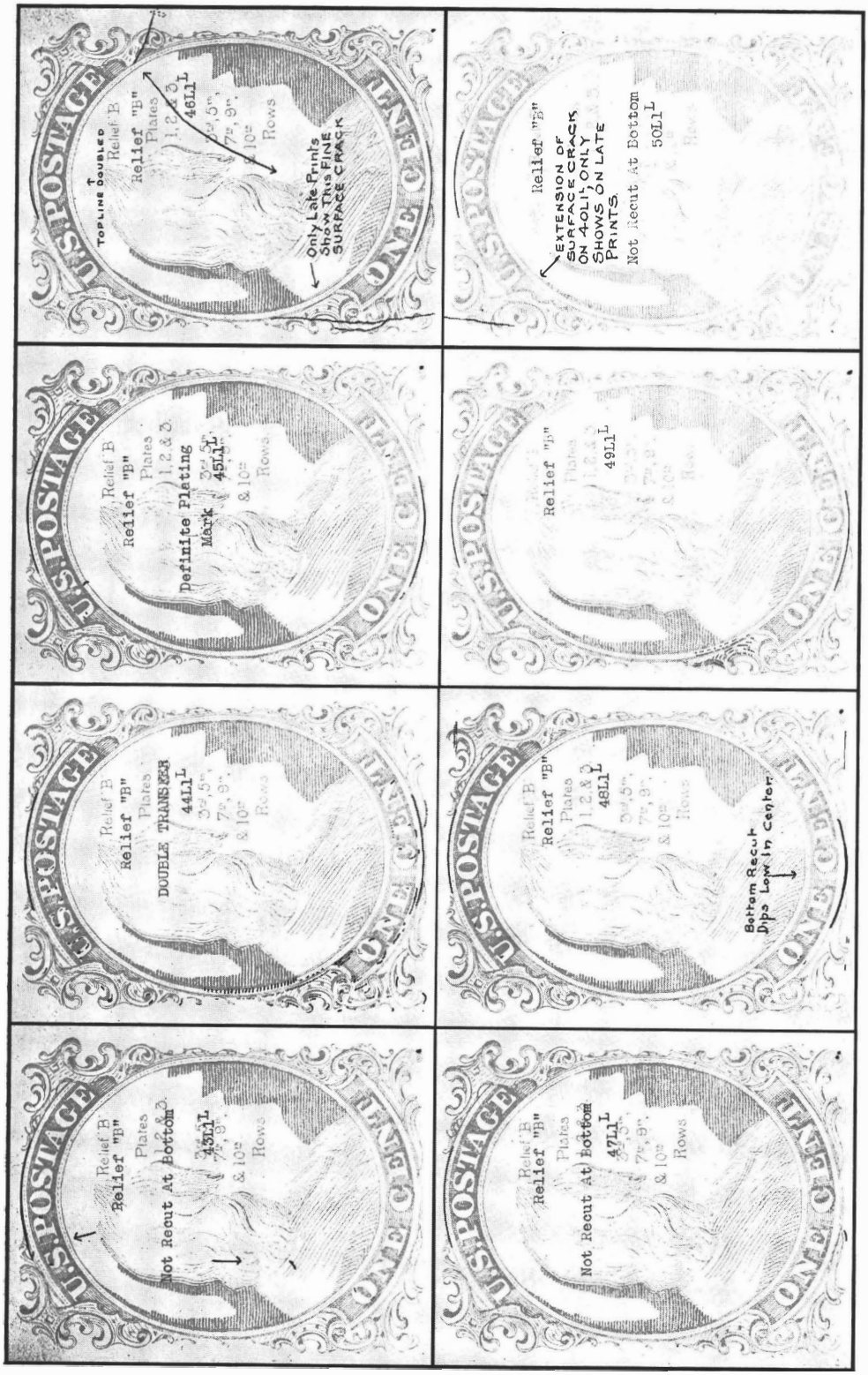

U.S. POSTAGE
ONE CENT
Relief B
Relief "B"
Plates
1, 2 & 3
Not Recut At Bottom
43L1L
3rd, 5th, 7th, 9th, & 10th Rows
Relief B
Relief "B"
Plates
1, 2 & 3
DOUBLE TRANSFER
44L1L
3rd, 5th, 7th, 9th, & 10th Rows
Relief B
Relief "B"
Plates
1, 2 & 3
Definite Plating Mark
45L1L
3rd, 5th, 7th, 9th, & 10th Rows
Relief B
Relief "B"
Plates
1, 2 & 3
TOPLINE DOUBLED
46L1L
3rd, 5th, 7th, 9th, & 10th Rows
Only Late Prints Show This Fine Surface Crack
Relief B
Relief "B"
Not Recut At Bottom
47L1L
Relief B
Relief "B"
Plates
1, 2 & 3
48L1L
3rd, 5th, 7th, 9th, & 10th Rows
Bottom Recut Dips Low In Center
Relief B
Relief "B"
Plates
1, 2 & 3
49L1L
Relief "B"
EXTENSION OF SURFACE CRACK ON 46L1L ONLY SHOWS ON LATE PRINTS.
Not Recut At Bottom
50L1L

Fig. 11A11.

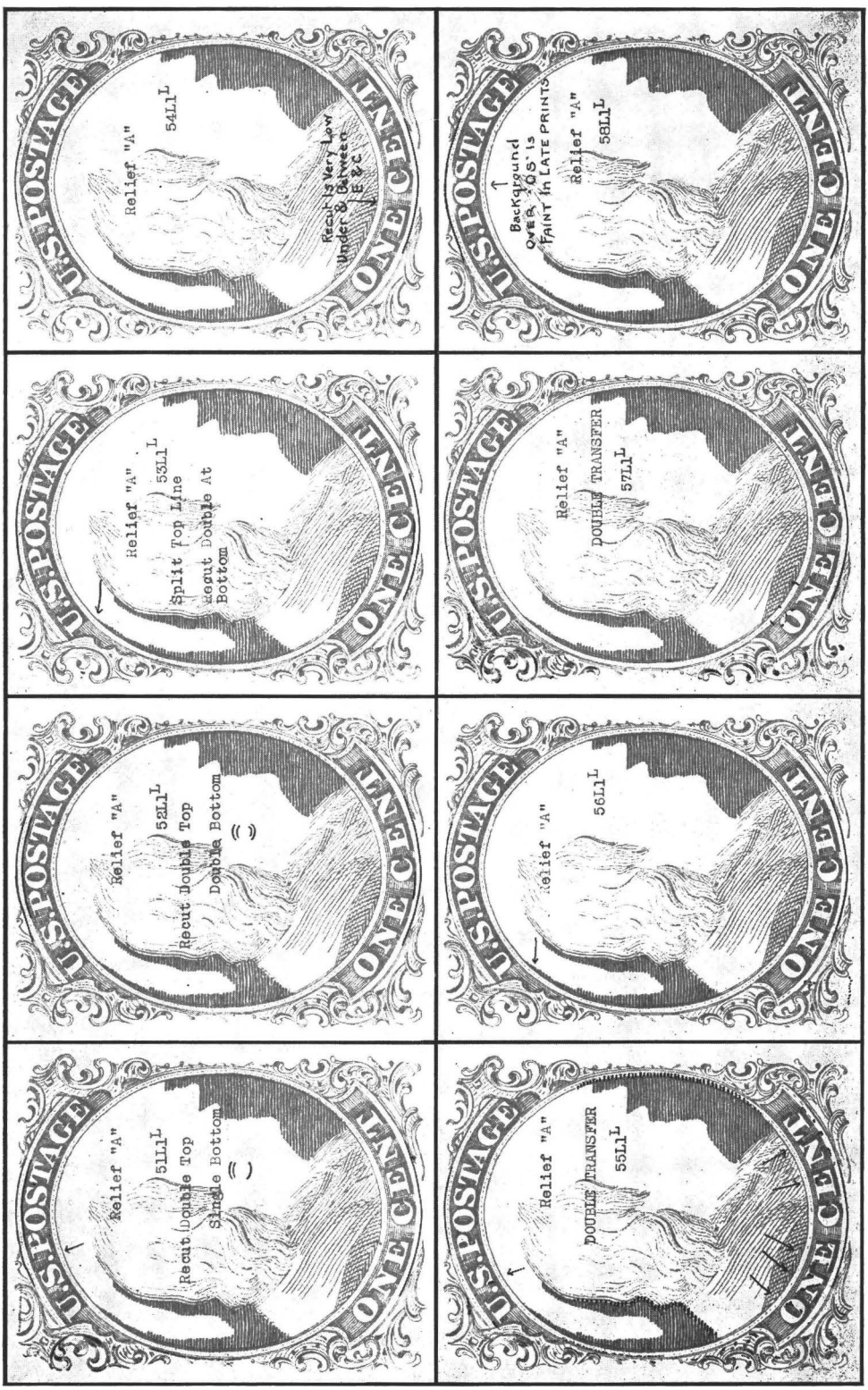

U.S. POSTAGE
ONE CENT
Relief "A"
51L1L
Recut Double Top
Single Bottom
Relief "A"
52L1L
Recut Double Top
Double Bottom
Relief "A"
Split Top Line
58L1L
Recut Double At
Bottom
Recut Is Very Low
Under & Outward
Relief "A"
54L1L
Relief "A"
DOUBLE TRANSFER
55L1L
Relief "A"
56L1L
Relief "A"
DOUBLE TRANSFER
57L1L
Background
Over 'OS' Is
Faint In LATE PRINTS
Relief "A"
58L1L

Fig. 11A12.

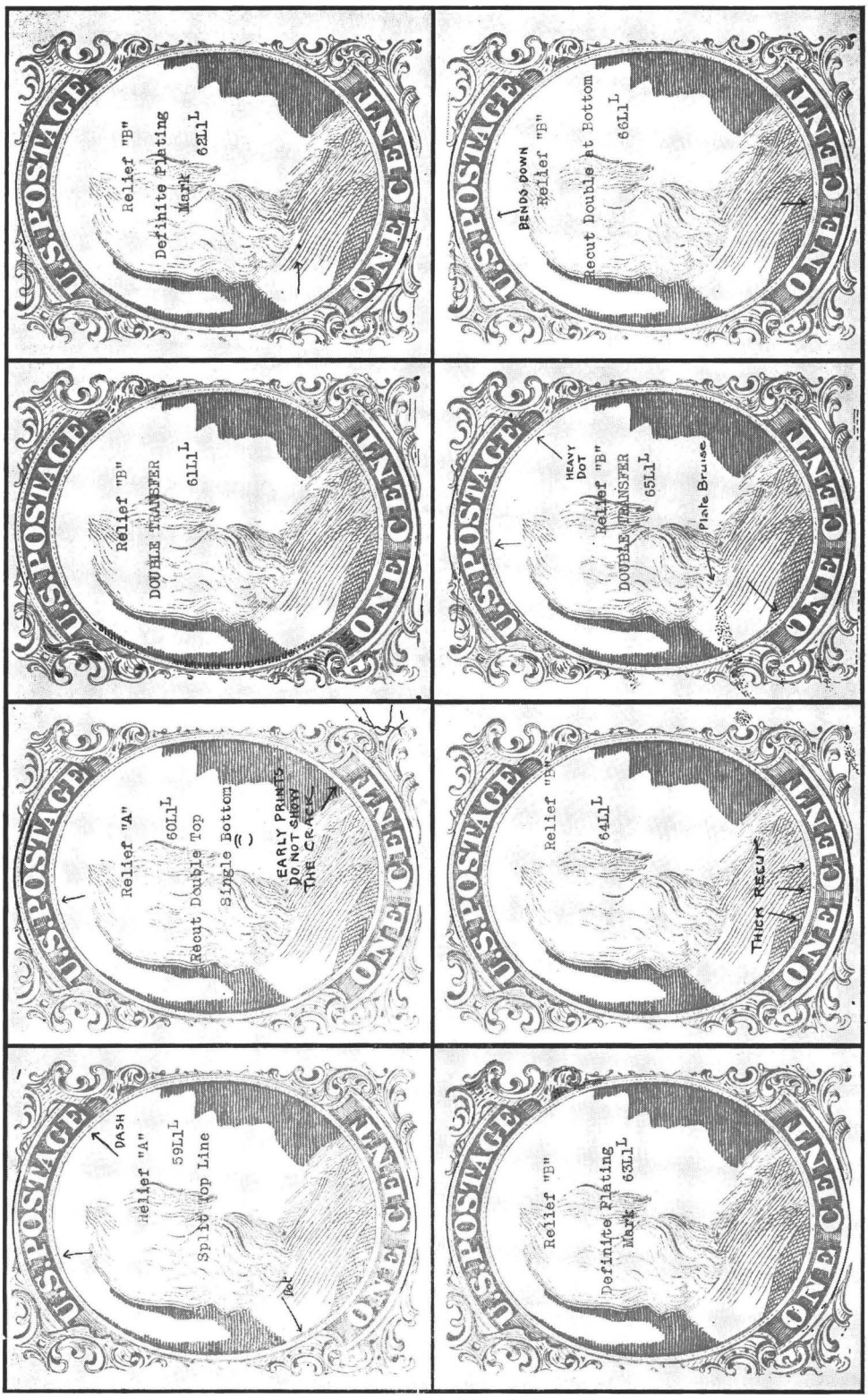

U.S. POSTAGE
ONE CENT
Relief "A"
59L1L
Split Top Line
DASH
Dot
Relief "A"
60L1L
Recut Double Top
Single Bottom
EARLY PRINTS DO NOT SHOW THE CRACK
Relief "B"
64L1L
THICK RECUT
Relief "B"
Definite Plating Mark
63L1L
Relief "B"
DOUBLE TRANSFER
61L1L
Relief "B"
Definite Plating Mark
62L1L
HEAVY DOT
Relief "B"
DOUBLE TRANSFER
65L1L
Plate Bruise
BENDS DOWN
Relief "B"
Recut Double at Bottom
66L1L

Fig. 11A13.

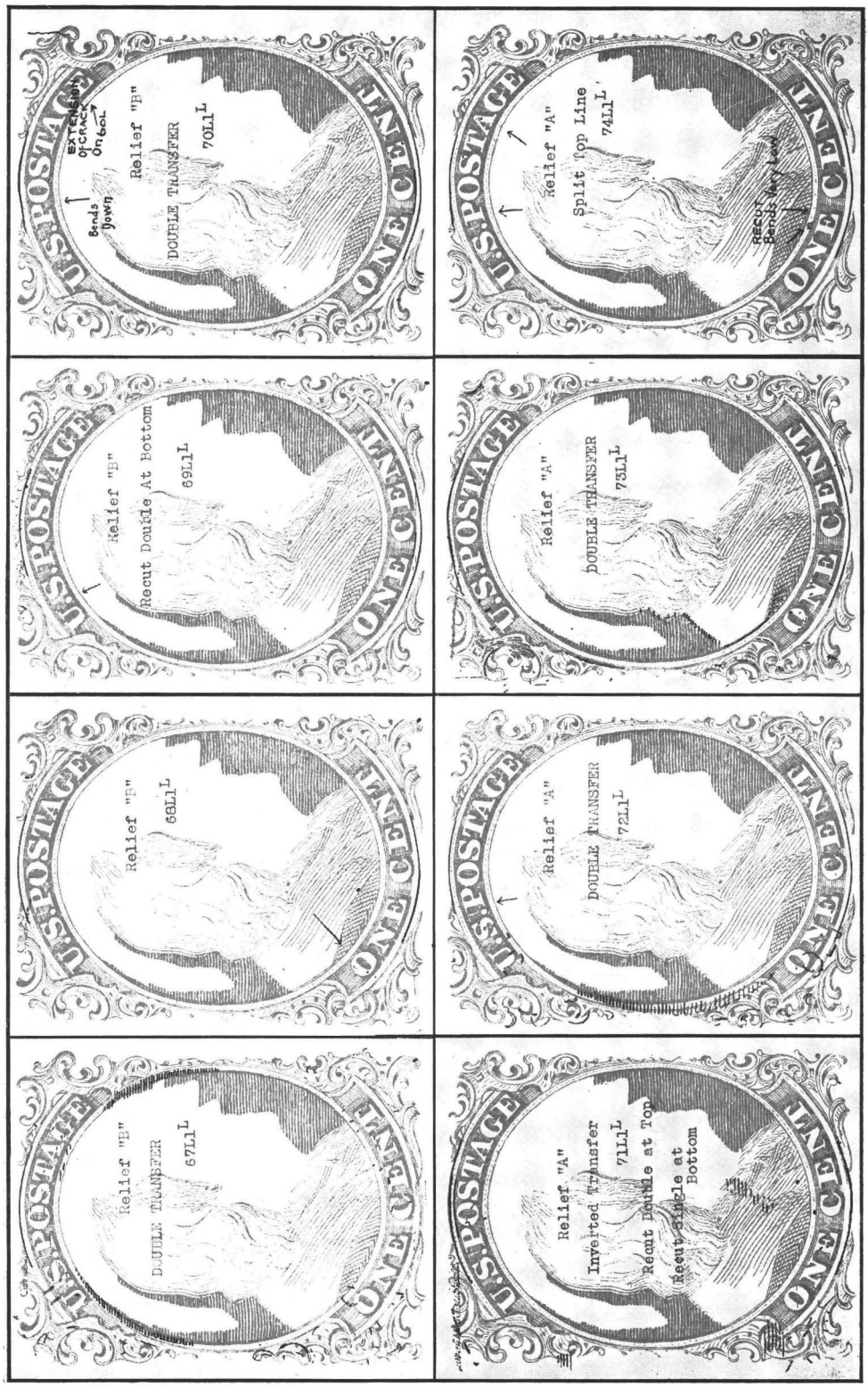

U.S. POSTAGE
ONE CENT
Relief "E"
DOUBLE TRANSFER
67L1L
Relief "E"
68L1L
Relief "B"
Recut Double At Bottom
69L1L
Bends down
Extension of Crack on 60L
Relief "E"
DOUBLE TRANSFER
70L1L
Relief "A"
Inverted Transfer
71L1L
Recut Double at Top
Recut Single at Bottom
Relief "A"
DOUBLE TRANSFER
72L1L
Relief "A"
DOUBLE TRANSFER
73L1L
Relief "A"
Split Top Line
74L1L
Recut Bends Very Low

Fig. 11A14.

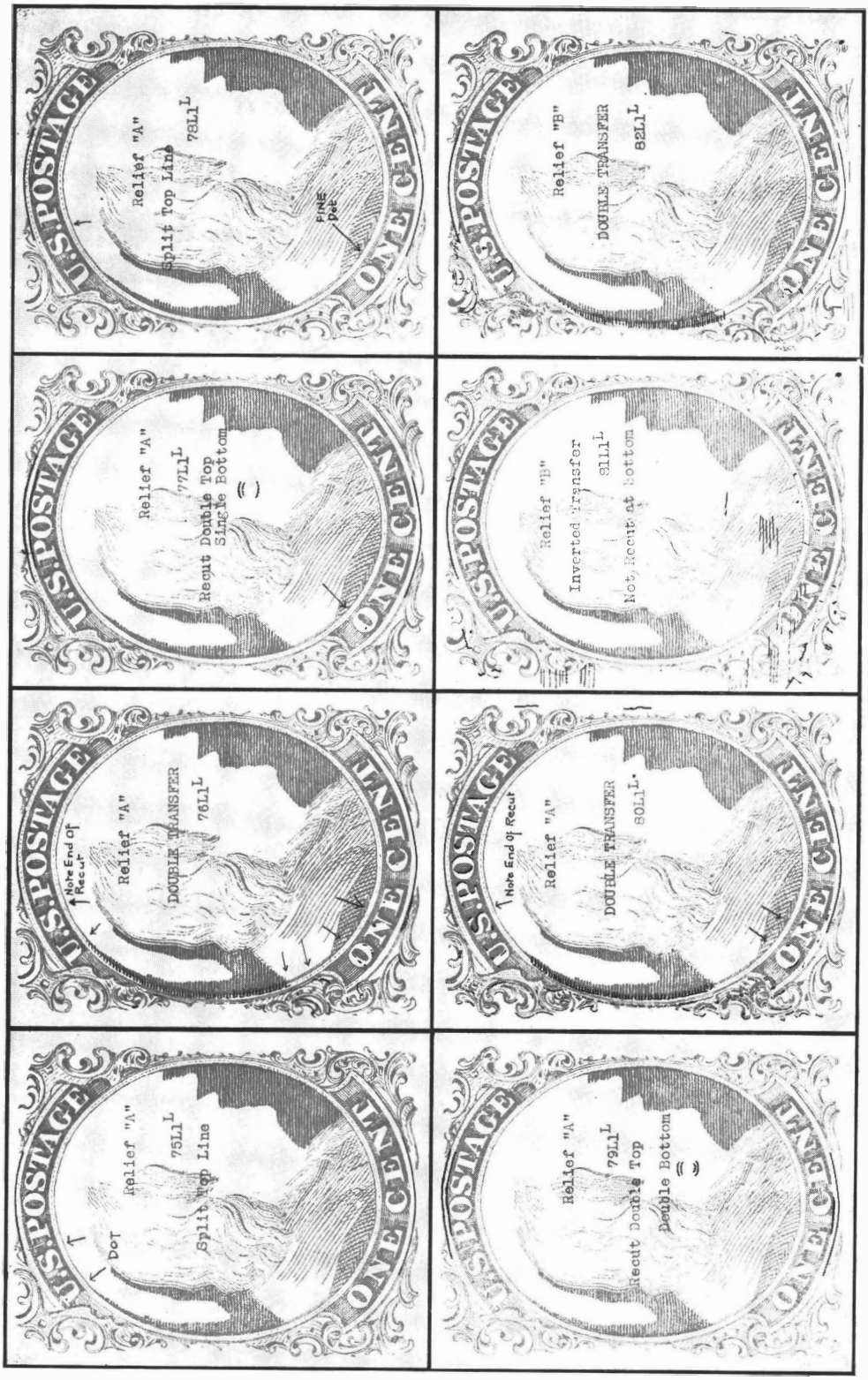

U.S. POSTAGE
ONE CENT
Dot
Relief "A"
75L1L
Split Top Line
Note End of Recut
Relief "A"
DOUBLE TRANSFER
76L1L
Relief "A"
77L1L
Recut Double Top
Single Bottom
Relief "A"
Split Top Line
78L1L
FINE Dot
Relief "A"
79L1L
Recut Double Top
Double Bottom
Note End of Recut
Relief "A"
DOUBLE TRANSFER
80L1L
Relief "B"
Inverted Transfer
81L1L
Not Recut at Bottom
Relief "B"
DOUBLE TRANSFER
82L1L

Fig. 11A15.

U.S. POSTAGE
ONE CENT
Relief "B"
DOUBLE TRANSFER
83L1L
Double Topline
Relief "B"
Not Recut At Bottom
84L1L
Relief "B"
Definite Plating
Mark
85L1L
Not Recut At Top
Relief "B"
DOUBLE TRANSFER
86L1L
Relief "B"
Definite Plating
Mark
87L1L
Relief "B"
DOUBLE TRANSFER
88L1L
Relief "B"
Definite Plating
Mark
89L1L
Relief "B"
DOUBLE TRANSFER
90L1L

Fig. 11A16.

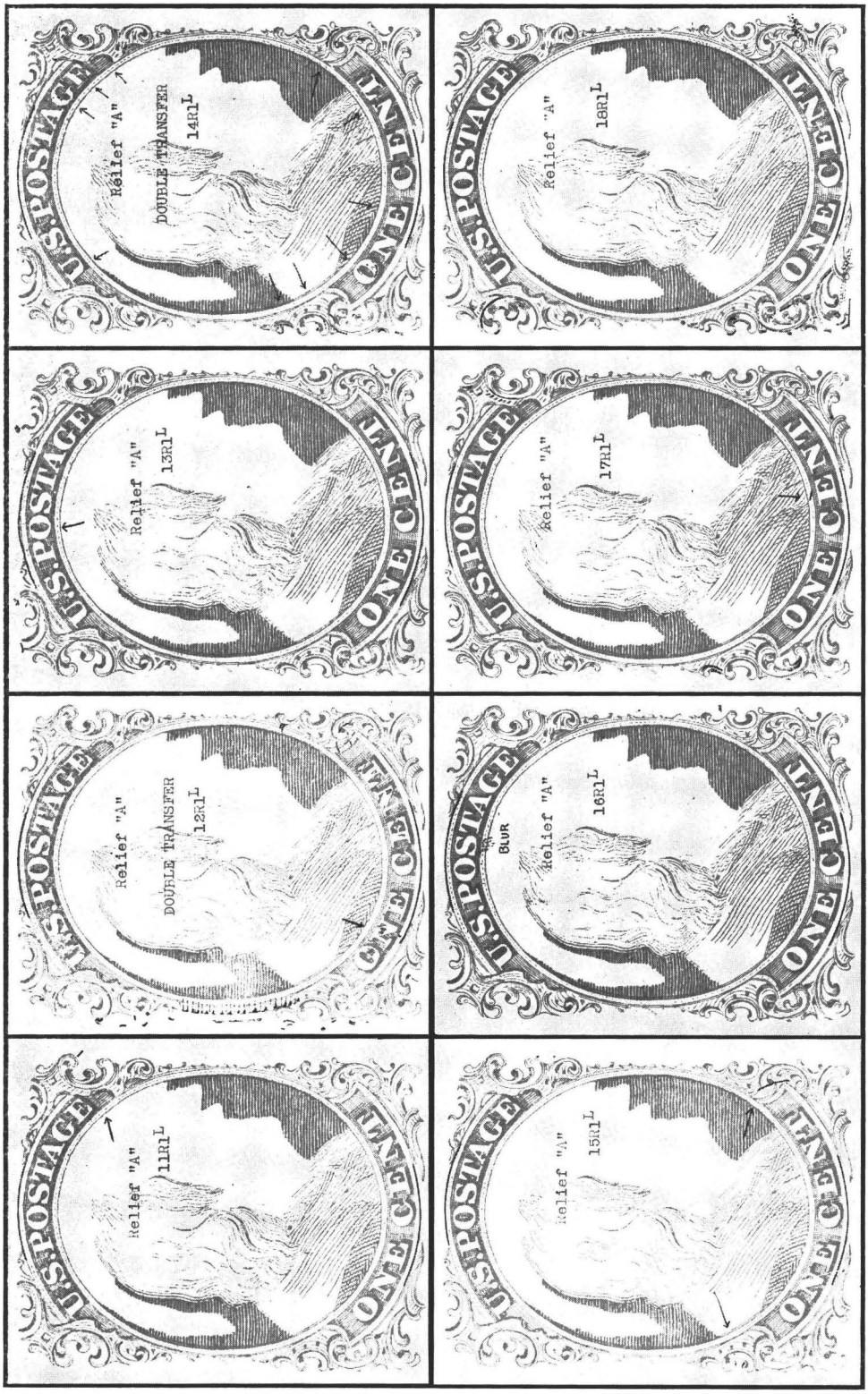

U.S.POSTAGE
ONE CENT
Relief "A"
11R1L
DOUBLE TRANSFER
12R1L
Relief "A"
13R1L
Relief "A"
14R1L
Relief "A"
15R1L
BLUR
Relief "A"
16R1L
Relief "A"
17R1L
Relief "A"
18R1L

Fig. 11A17.

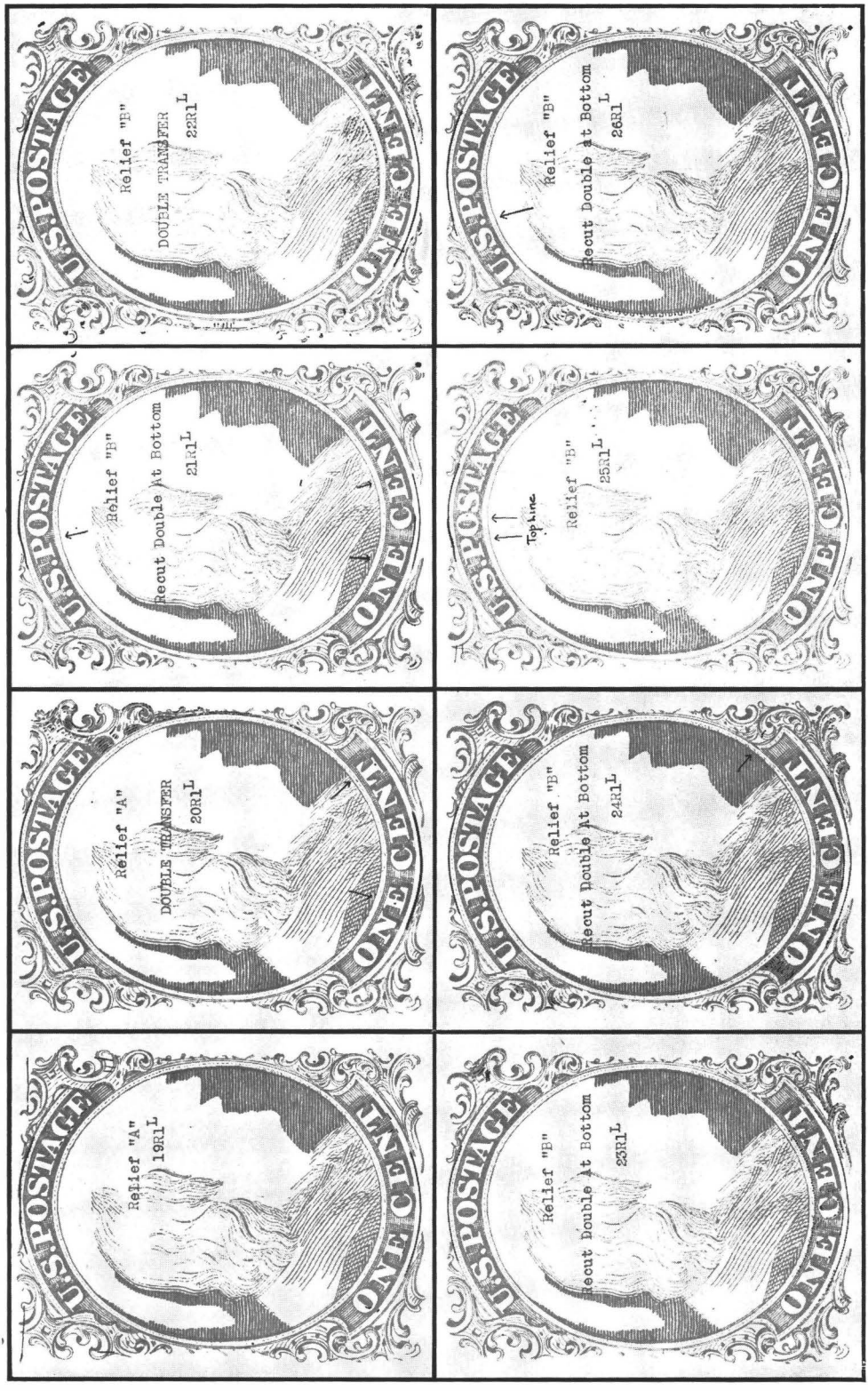

U.S.POSTAGE
ONE CENT
Relief "A"
19R1L
Relief "A"
DOUBLE TRANSFER
20R1L
Relief "B"
Recut Double At Bottom
21R1L
Relief "B"
22R1L
Relief "E"
Recut Double At Bottom
23R1L
Relief "B"
Recut Double At Bottom
24R1L
Topline
Relief "B"
25R1L
Relief "B"
Recut Double At Bottom
26R1L

Fig. 11A18.

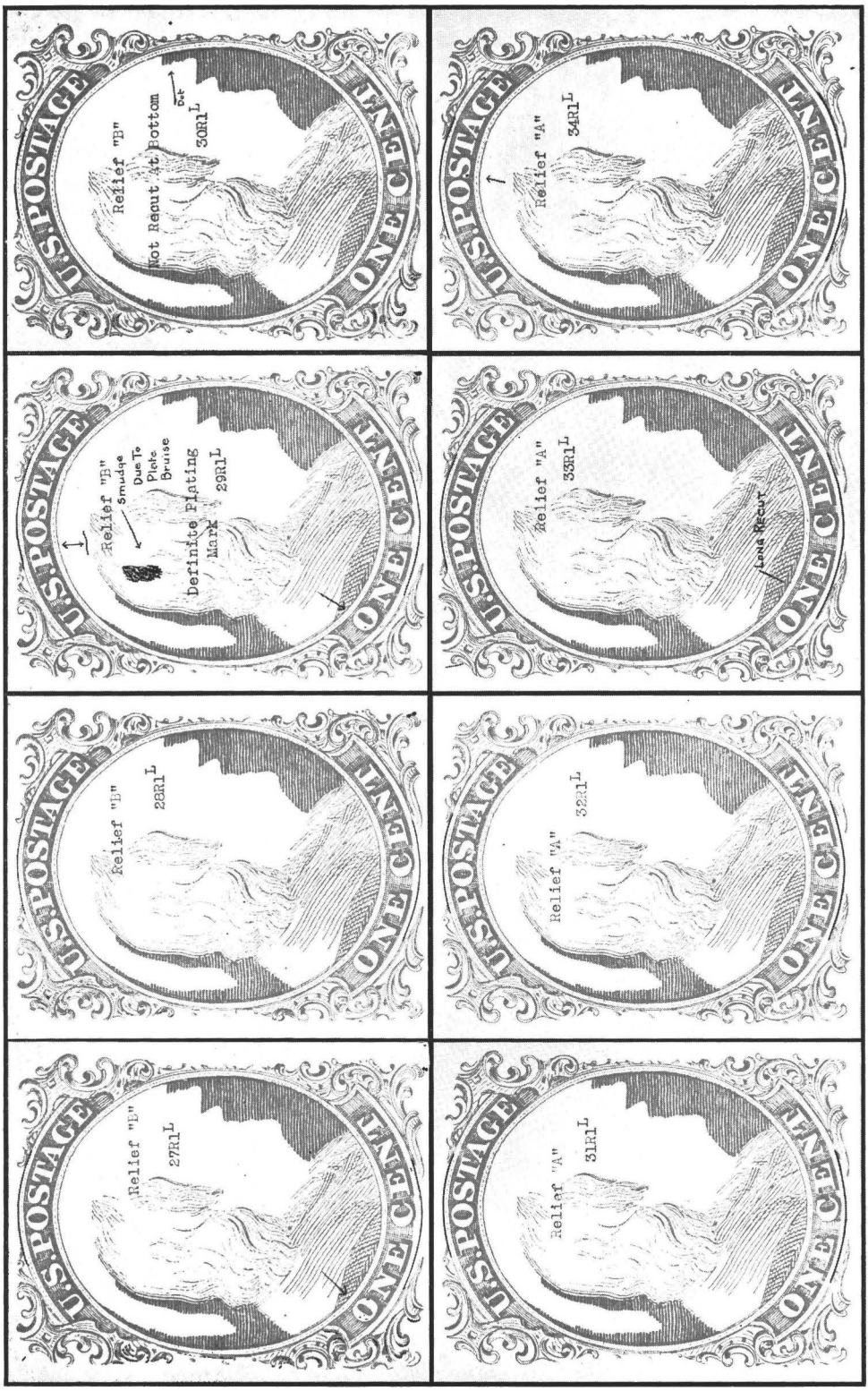

U.S. POSTAGE
ONE CENT
Relief "E"
27R1L
Relief "B"
28R1L
Relief "B"
Smudge
Due To
Plate
Bruise
Definite Plating
Mark
29R1L
Relief "B"
Not Recut At Bottom
30R1L
Relief "A"
31R1L
Relief "A"
32R1L
Relief "A"
33R1L
Long Recut
Relief "A"
34R1L

Fig. 11A19.

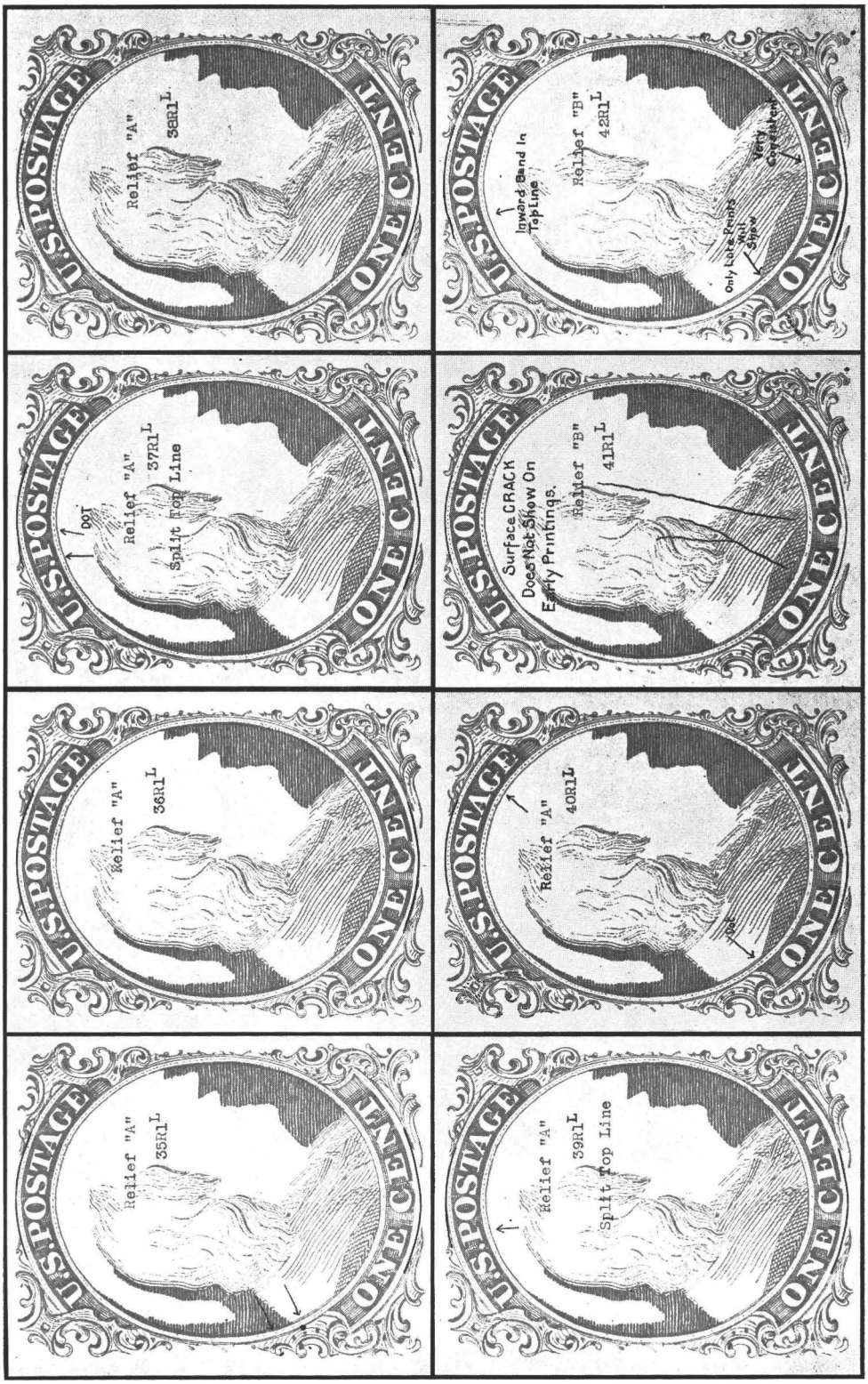

U.S.POSTAGE
ONE CENT
Relief "A"
35R1L
Relief "A"
36R1L
Relief "A"
37R1L
Split Top Line
Relief "A"
38R1L
Relief "A"
39R1L
Split Top Line
Relief "A"
40R1L
Relief "B"
41R1L
Surface CRACK
Does Not Show On
Early Printings.
Relief "B"
42R1L
Only Late Prints
Will Show

Fig. 11A20.

U.S.POSTAGE
Relief "B"
Recut Double At Bottom
43R1L
Very Consistent
ONE CENT
U.S.POSTAGE
Relief "B"
Not Recut At Bottom
44R1L
ONE CENT
U.S.POSTAGE
Relief "B"
Recut Double At Bottom
45R1L
Three Guide Dots
Line Does NOT Extend To "C"
ONE CENT
U.S.POSTAGE
Relief "B"
Recut Double At Bottom
46R1L
Dot
End Of Line Is Double
ONE CENT
U.S.POSTAGE
Line Bends Inward Over "P" And Is High Over "O" Relief "B"
DASH OVER "P"
Recut Double at Bottom
47R1L
E.C. Recut Line Is Very Light Bottom Line Is Heavy And Double At Left
ONE CENT
U.S.POSTAGE
Short Recut
Relief "B"
Not Recut At Bottom
48R1L
Dot
ONE CENT
U.S.POSTAGE
Recut Line Bends Inward Between "P" And "O"
Relief "B"
Not Recut At Bottom
49R1L
ONE CENT
U.S.POSTAGE
Relief "B"
50R1L
Doubled
ONE CENT

Fig. 11A21.

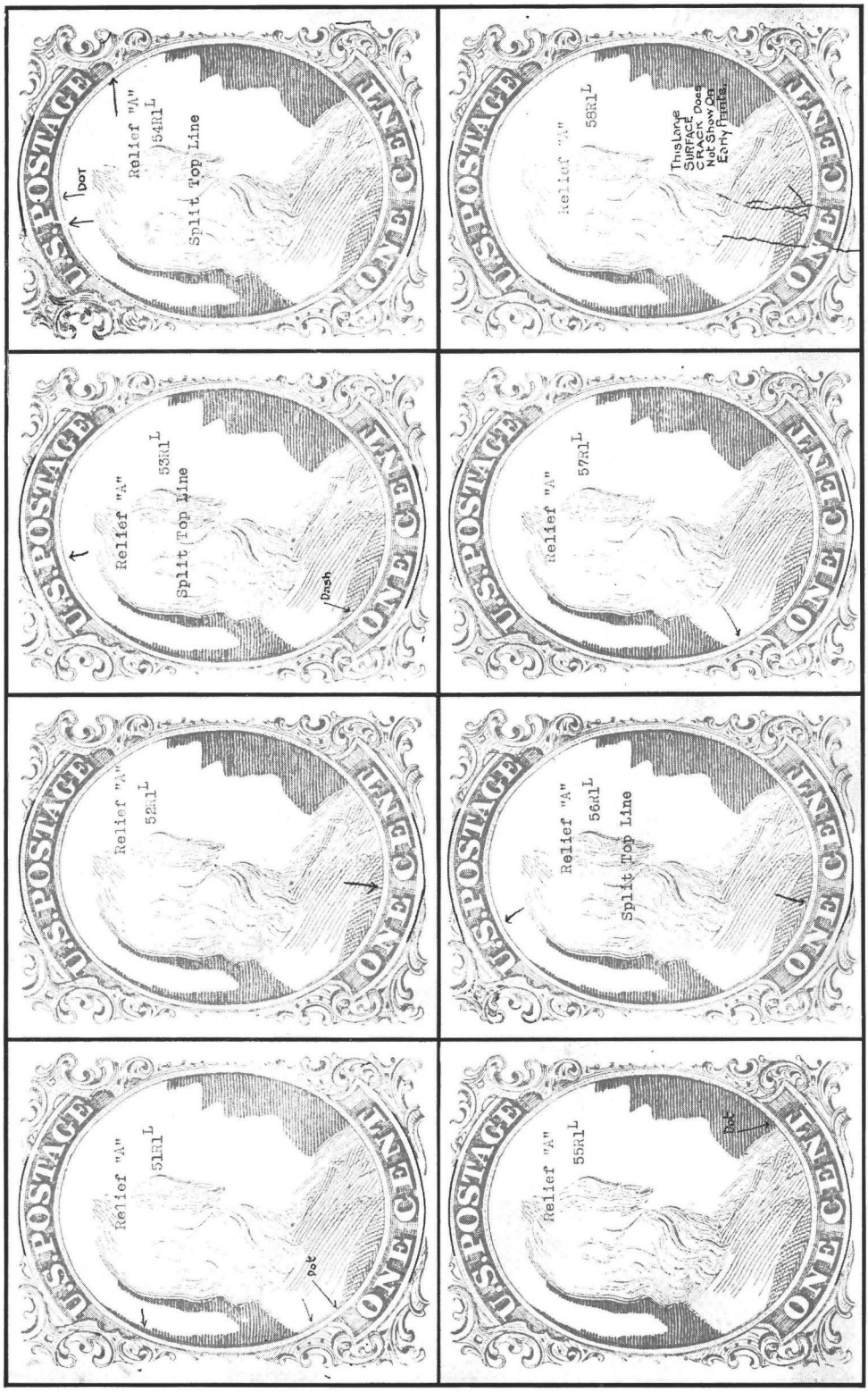

U.S. POSTAGE
ONE CENT
Relief "A"
51R1L
Dot
Relief "A"
52R1L
Relief "A"
53R1L
Split Top Line
Dash
Relief "A"
54R1L
Split Top Line
Dot
Relief "A"
55R1L
Dot
Relief "A"
56R1L
Split Top Line
Relief "A"
57R1L
Relief "A"
58R1L
This Large SURFACE CRACK Does Not Show On Early Proofs.

Fig. 11A22.

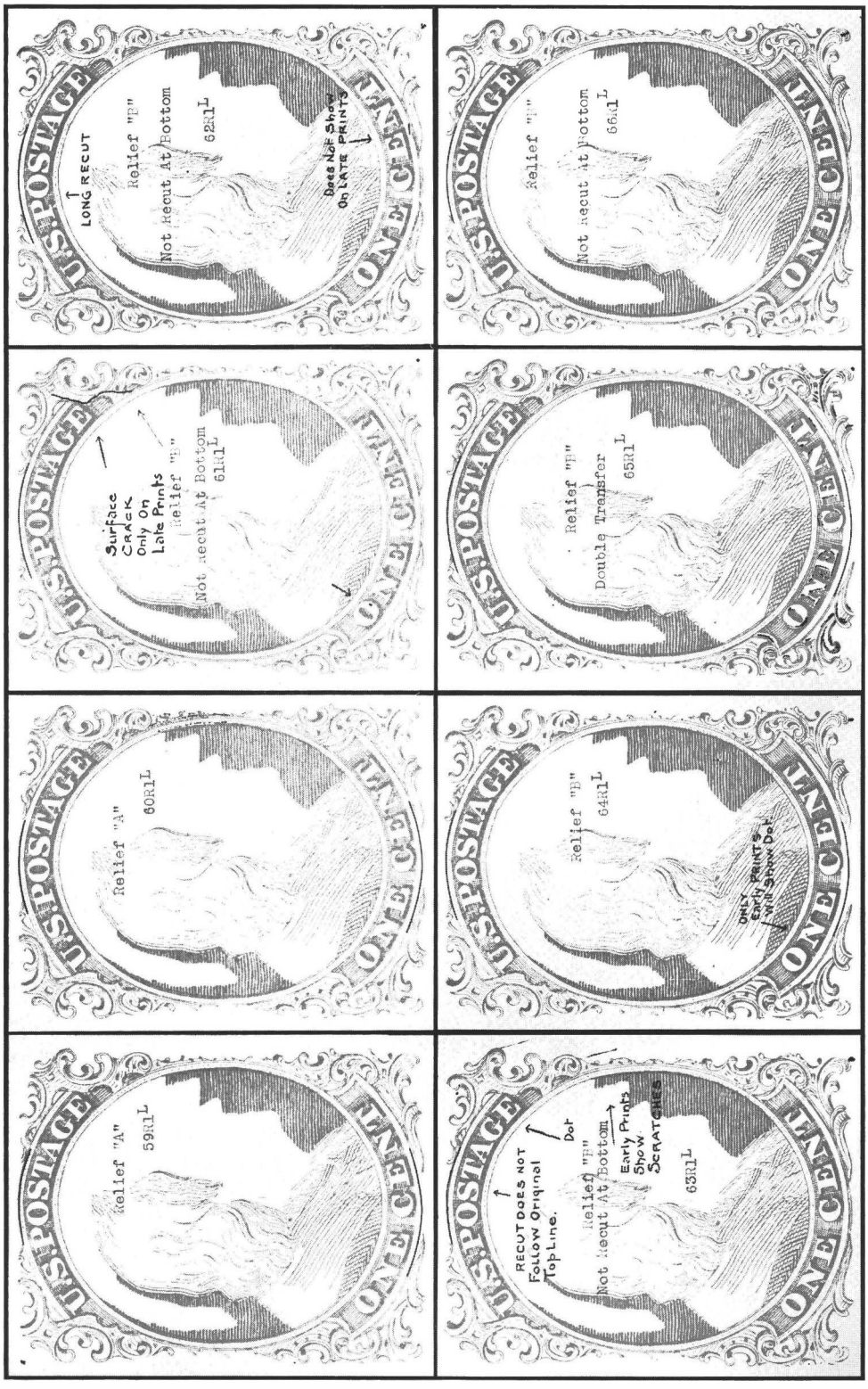

U.S. POSTAGE
ONE CENT
Relief "A"
59R1L
Relief "A"
60R1L
Surface
CRACK
Only On
Late Prints
Relief "B"
Not Recut At Bottom
61R1L
LONG RECUT
Relief "B"
Not Recut At Bottom
62R1L
Does Not Show
On Late PRINTS
RECUT DOES NOT
Follow Original
Top Line.
Dot
Relief "B"
Not Recut At Bottom
Early Prints
Show
SCRATCHES
63R1L
Relief "B"
64R1L
ONLY
Early PRINTS
Will Show Dot
Relief "B"
Double Transfer
65R1L
Relief "B"
Not Recut At Bottom
66R1L

Fig. 11A23.

U.S. POSTAGE
ONE CENT
End Of Recut Line Is BELOW Original Line
Relief "B"
Not Recut At Bottom
67R1L
Relief "A"
71R1L
NOT END OF RECUT LINE
SURFACE CRACK ONLY SHOWS ON LATE PRINTS. THIS Is The Extension Of The Large Crack On 58R1L
Relief "B"
68R1L
Relief "A"
72R1L
Recut Double At Bottom
RECUT LINE BENDS INWARD
Relief "B"
Not Recut At Bottom
69R1L
Relief "A"
73R1L
Split Top Line
ONLY EARLY PRINTS Shown
Doubled
Relief "B"
70R1L
Relief "A"
74R1L

Fig. 11A24.

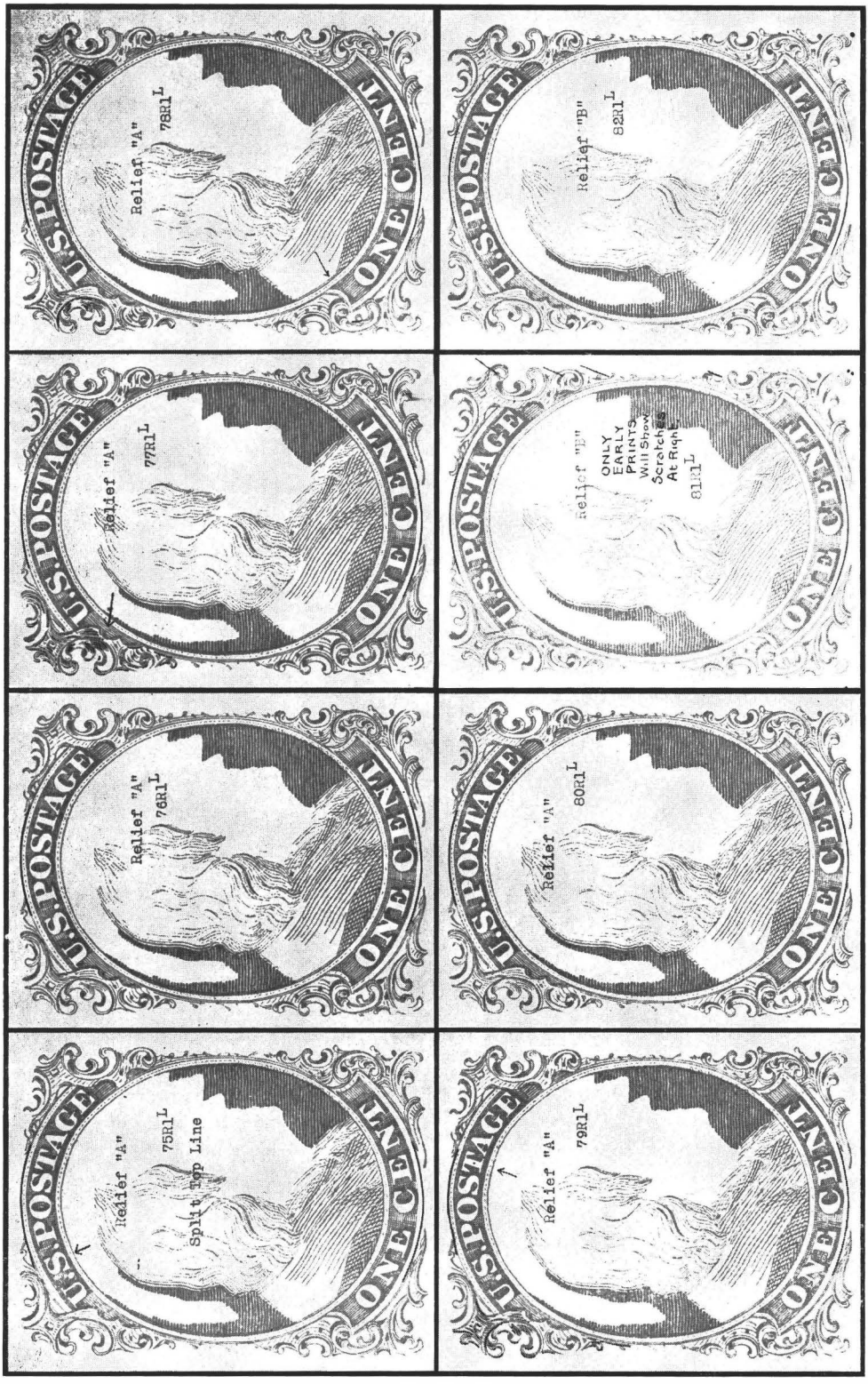

U.S. POSTAGE
ONE CENT
Relief "A"
75R1L
Split Top Line
Relief "A"
76R1L
Relief "A"
77R1L
Relief "A"
79R1L
Relief "A"
80R1L
Relief "B"
81R1L
ONLY EARLY PRINTS Will Show Scratches At Right
Relief "B"
82R1L

Fig. 11A25.

U.S.POSTAGE
ONE CENT
Relief "B"
83R1L
Relief "B"
Recut Double at Bottom
84R1L
Relief "B"
DOUBLE TRANSFER
85R1L
Relief "B"
DOUBLE TRANSFER
86R1L
Relief "B"
DOUBLE TRANSFER
87R1L
"EC" Line Cut LIGHT
Relief "B"
88R1L
SHORT ORNAMENTS
Short ONLY On Early Prints
Relief "B"
Not Recut At Bottom
89R1L
EARLY PRINTS SHOW Bottom Line, LATE PRINTS Show A BROKEN LINE UNDER E And C
Relief "B"
Definite Plating Mark
90R1L

Fig. 11A26.

Chapter XII

THE INVERTED TRANSFERS, 71L-81L-91L

PLATE ONE, EARLY AND LATE

Reprinted from Ashbrook, with notes by M.L.N.

As stated in previous chapters, the original transfer roll made to transfer the first one cent plate evidently had three reliefs on its surface, and all three were in all probability unaltered transfers of the full die design, or Type I. The intention was to make three transfers in a vertical row from one setting of the relief. I do not intend to convey the impression that three transfers were made at the same time without lifting the roller from the plate, rather, first the setting of the roller, and second, rocking in one transfer at a time, then lifting the roller, moving the plate for the required distance, dropping the roller, rocking in the second transfer, etc.

In this manner *three positions* were entered in the upper left corner of the steel plate, which would have produced printed stamps we call 10R, 20R and 30R. After making these three transfers, further use of the *original* three relief roll was abandoned, the three transfers erased, or burnished out, and after again preparing the surface of the plate for the transferring, it was replaced in the transfer press. But for some unknown reason, the plate was not put back in the press in the original position, but was *rotated 180 degrees*, and the spaces occupied by the three erased positions occurred in the lower right corner of the reversed plate.

With a new transfer roll, Plate One in its early condition, was then transferred, as previously described in the chapter on Plate One Early.

Among all the numerous stamps I have examined from Plate One Early, I have never found any evidence whatsoever that there were two states of the plate before the alteration took place in May 1852; therefore, we assume that the various positions which were re-entered, were thus treated *before* the plate was actually turned over to the printers to produce the sheets of stamps.

The erased spaces in the lower right corner of the steel plate originally occupied by the three vertical transfers were entered for the second time (fresh entries), and these three spaces were then occupied by the positions producing the three stamps we call 71L, 81L and 91L. Before putting the plate to press, one of these three positions, 91L1, was re-entered, but apparently the other two were not re-entered.

When Plate One Early was put to press for the first time, the spaces occupied by the three erased positions showed transfers as follows:

71L—two entries of reliefs.
81L—two entries of reliefs.
91L—three entries of reliefs.

When the plate was altered in May 1852, 91L1E was not re-entered, but 71L1E and 81L1E were re-entered. To sum up, the three positions show:

71L1E—inverted double transfer.
81L1E—inverted double transfer.
91L1E—inverted triple transfer.
71L1L—inverted triple transfer.
81L1L—inverted triple transfer.
91L1L—inverted triple transfer.

Fig. 12-A.

Fig. 12-B.

Fig.12-A illustrates 71L1E, and *Fig.12-B* 71L1L. The former, a Type II stamp, shows the two entries of reliefs—the original invert entry, and second, the fresh entry. 71L1L shows the altered state, the double recut lines at top, and the single recut line at bottom. Very little trace is shown in the illustration of the third entry of the relief as it was re-entered quite accurately.

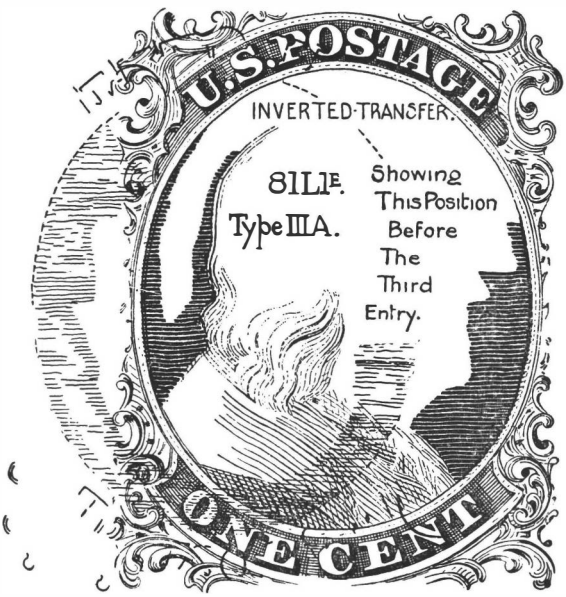


Fig. 12-C.

Fig. 12-D.

Fig. 12-E.

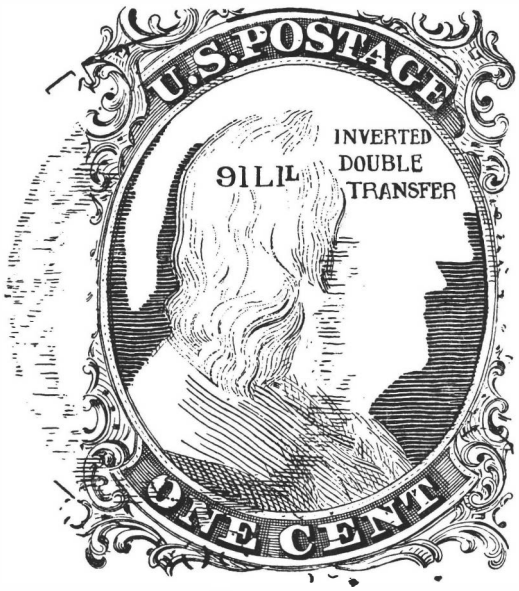


Fig. 12-F.

Fig.12-C illustrates 81L1E, a Type IIIA stamp and *Fig.12-D*, 81L1L, a Type IV stamp. 81L1E shows but two entries of the reliefs, the original invert and the fresh entry. The bottom part of 81L1E shows a marvelous break in the bottom line, and classifies this stamp as the finest example of Type IIIA on Plate 1E. When the plate was altered, this position was re-entered for the *third* time and the bottom part

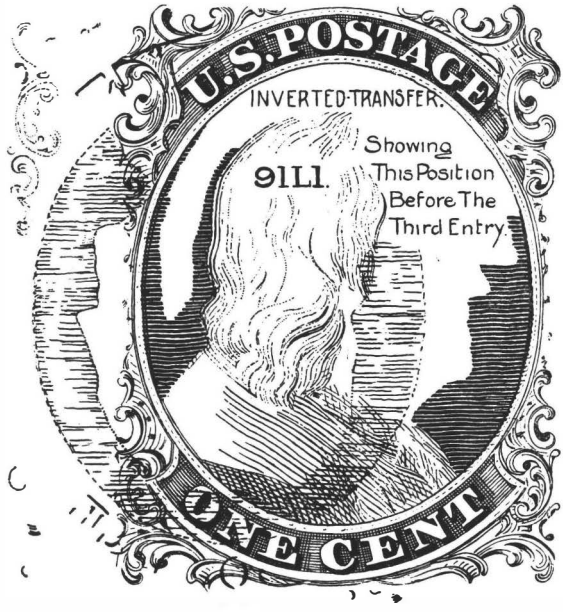


Fig. 12-G.

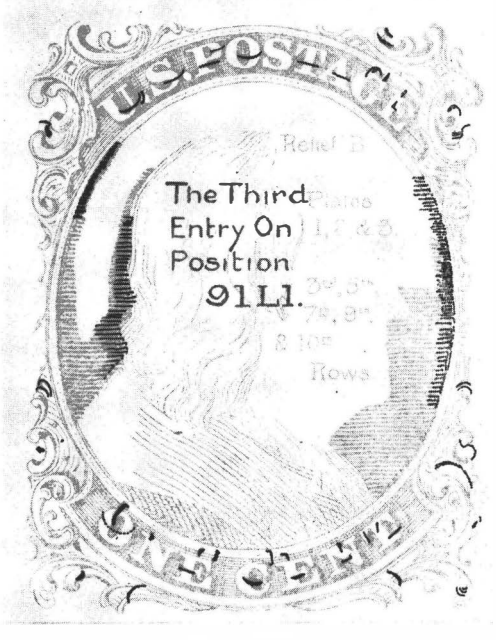


Fig. 12-H.

of the design was thus restored. The top line was recut but the re-entry at the bottom was so strong, it was not necessary to recut the bottom line. Aside from the restoration of the bottom line, 81L1L shows very little trace of the third entry of the relief.

Fig.12-E illustrates the stamp we call 91L1E, a Type II, after *three entries* had been made on this position. This stamp is a very interesting variety and it is an interesting study to separate the existing parts of the three distinct entries of the relief and to place each entry in sequence. As an example, *Fig.12-G* illustrates no known stamp but shows how the first two entries were placed on the plate, that is, first, the original invert, and second, the fresh entry. *Fig.12-H* illustrates the parts (in deeper black) that appear on 91L1E that did not originate from either of the first two entries. *Fig.12-F* shows 91L1L, a Type IV stamp. This position *was not re-entered* when the plate was altered, but the recutting of the top line changed the type from II to IV.

In comparing the actual stamps with these illustrations, it will be found that the latter are exaggerated, as they show *more of the inverted transfer* than the actual stamps. This was purposely done so that the design of the invert could be distinguished more readily. *Fig.12-K* illustrates the parts of the original entry as found on 91L. For example the shaded portion of the "O" of "POSTAGE" is found on 91L directly under the "N" of "ONE." Quite a large dot appears on 91L1E and 91L1L, below and slightly to the right of the lower right scroll, (See *Fig.12-J*). This dot comes from the *inverted entry* and is part of the shaded portion of the left top ornament *S*. Stamps from these three positions can be identified very easily by

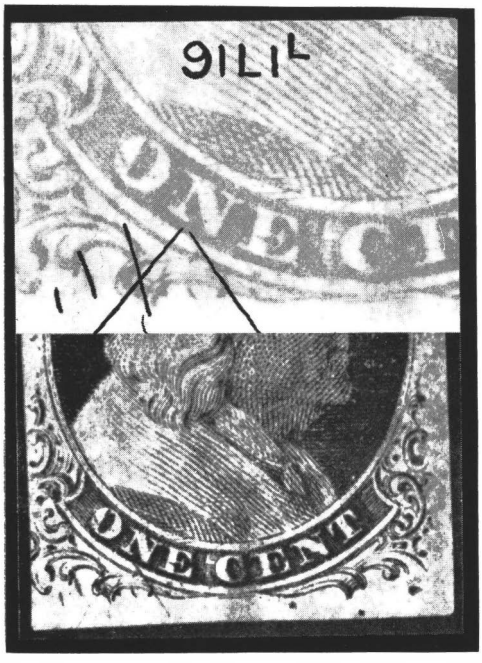


Fig. 12-J. Showing the heavy scratches.

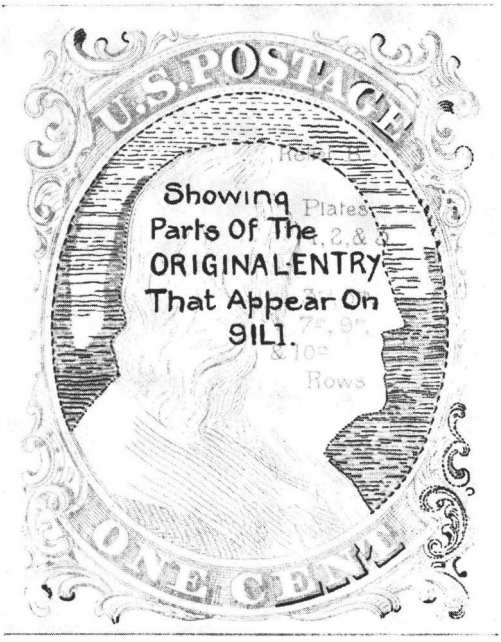


Fig. 12-K.

the heavy broken curved line thru the left top ornament. This line is called the *hook.* By referring to *Fig.12-K* it will be seen that the hook is the bottom lines of the shaded parts of the letters "ENT" of "CENT." This hook has helped us to a very great extent in determining a number of things about the three *original* inverted transfer.

Compare *Figs. 12-A, 12-C,* and *12-E* and note on 91L1E where the hook passes through the top ornament. On 81L1E it is slightly higher up, and on 71L1E, it is higher than 81L1E.[1] This demonstrates the difference in vertical spacing between the three original (inverted) entries and the three stamps, 71L, 81L and 91L. We find the latter are spaced ½ MM apart, whereas the three original entries were spaced 1 MM apart. Heretofore students of the plate were of the opinion the stamps were spaced too far apart on the plate (as evidenced by the hook), and for this reason the original die design was trimmed down and shorter reliefs were transferred closer together in the vertical rows. I believe, however, this is only part of the reason.

It is very probable that the twelve cents plate was the first one transferred. This stamp is 25 MM long, and the positions on the plate (No.1) are spaced very consistently 1 MM apart (more or less according to individual positions). Thus a vertical row of twelve cents Plate No. 1 stamps occupied 10x25 MM or 250 MM plus the 9 spacings of 1 MM each or a total of 259 MM from top to bottom. The one cent Type I stamp measures 26 MM long—from top ornaments to the bottom lines of the full plumes. From the top line to the bottom line the stamp measures 25½ MM. The spacing between transfers in a vertical row is measured from the bottom line of one stamp to the top line of the one below it. Thus ten transfers from the original Type I roller would have measured 10x25½ MM, plus 9 spacings of 1 MM plus ½ MM for the full plumes of the bottom row stamp, or a total of 264½ MM. It will be noted the top line is on a line with the top ornaments, but the full plumes are ½ MM below the bottom line. With the trimmed reliefs used to transfer Plate One Early, the measurements of a vertical row (left pane) is approximately as follows: 10x25½, plus 9 spacings of ½ MM, a total of 259½ MM. This is ½ MM longer than the twelve cents Plate and 5 MM shorter than originally required for the original roller. Again considering the original Type I roller, the spacing of 1 MM placed the full plumes of a design only ½ MM above the top right and left ornaments of the design below it, but if the spacing had been ½ MM or less. the plumes would have over-lapped the top ornaments of the design below.

In comparison the first three cents plate measured 10x25 MM, (the size of the design). plus 9 spaces of ½ MM or a total of 254½ MM. To sum up, had the one cent plate been transferred from the original Type I roller, a vertical row would have measured 264½ MM long, in comparison to Plate One Early, measuring 259½ MM. The twelve cents plate was 259 MM and the three cents plate 254½ MM.

Perhaps a difference of 5 MM does not seem very great, but it may account for the retirement of the original roller after three transfers were rocked in. Certainly the size of the sheets of paper did not count, so perhaps it was the size of the transfer press. The Roller was clamped in the center part of the upper arm, *Fig.3-C,* Chapter

[1] The location of the hook provides a simple method for identifying the three triple transfer positions.

III, and the plate was moved backwards and forwards on a bed. It is possible this sliding bed was not of sufficient length to permit transfers that measured 264½ MM in a vertical row. Inasmuch as only one transfer of a Type I design was made in 1851, and no more until 1860, this may be the real reason for the retirement of the original roller. The lines of the right full plume were very fine and no doubt quite frail on the reliefs. Perhaps trouble was encountered with the equipment then in use, in transferring the full design and this seems the most logical theory as to why the original roller was retired. Some may suggest that if this was the cause, the frail lines on the die could have been strengthened and a new roller made from it. But, considering this, it must be remembered the die had been finished and hardened and to have re-engraved certain weak lines would have entailed injury to it, by softening it again and hardening it.

Probably the most interesting thing about these three stamps, 71L, 81L and 91L, is the fact that *very late* impressions show the inverted transfers much more *plainly* than early printings. Stamps printed in late 1852 show the erased transfers more distinctly than printings made in 1851, and likewise 1855 printings show the erasures much more distinctly than those of 1852 or 1853. In fact, to trace plainly the original lines of the erased entries, it is best to examine the last printings made from the plate in 1857. We can readily explain why a recut line is more distinct on a late printing than an early one, because the recut line was cut deeper into the plate than the transferred line. But this is not the reason why the erased transfers are plainer on 1857 printings than on 1851 printings. In fact, in the former case both recut lines and transferred lines are always present, whereas we have the *reverse* in the inverts, because on late 1856 and 1857 printings we find certain lines of an erased inverted transfer, that are not present on an 1851 or 1852 or perhaps later printing. How is such a thing possible? If the original transfers were made in April or May 1851, and certain lines of these erased positions are quite plain on printings made in 1857, why do we not find these same lines on 1851 or 1852 printings? What became of them? What caused them to disappear for a number of years and then reappear once again in their original shape and size in 1856 and 1857?

I have always heard this point explained by the statement, the inverts are plainer on 1857 printings than on 1851 printings due to the wearing down of the surface of the plate. But such an explanation is rather ambiguous. In contrast to this pecularity of the inverts, I wish to cite the 15R1E double transfer. When the plate was originally made, and before it was put to press, 15R1E was re-entered, with the result it showed a light double transfer in the top label. (see *Fig.10-Q*, Chapter X). There is little evidence that this position was re-entered when the plate was altered in 1852, though it is possible it was, but this makes very little difference.

Early impressions from 15R1E, show this double transfer very plainly, but as the surface of the plate wore down, the double transfer on this position gradually disappeared. In fact, I have never seen any traces of the doubling even on early printings of the Type IV stamp, 15R1L. Here we find a very distinct difference in the variety we call a double transfer, because in the case of 15R1E the doubling gradually disappeared, due to less than a year's use of the unhardened plate. But certain double transfers we find on 1857 printings of 71L, 81L and 91L originated from an entirely different cause. Here we find on such printings original lines. originally transferred and erased in 1851, making their re-appearance on the steel

plate in late 1856 and 1857, and probably slightly earlier. The only logical explanation I have ever heard regarding this phenomenon is the theory advanced by Ernest R. Jacobs of Chicago, who had devoted many years to an intensive study of the one cent Plate No.1. The Jacobs' theory is as follows:

"When the erasures of the three original Type I transfers were made, the unhardened steel plate was laid face down and the spaces on the back of the plate directly under the three positions were hammered, thus bringing many lines of the transferred designs together. After thus, *knocking up* of the surface of the plate from the back, the three transfers were smoothed over with the hard burnishing tool. Much of the design was thus altogether eliminated, from the plate, but parts of certain line were closed upon the surface, leaving little pockets beneath the surface, which were afterwards opened up, by the wear of the plate. To sum up, we find three conditions of the erased positions, as follows:

First—Certain lines which were entirely removed.
Second—Certain lines which were never removed. These show as the inverted transfers on the earliest printings from the plate.
Third—Certain lines which were closed up on the surface of the plate but had the bottom parts of the original designs in little pockets beneath the surface of the plate. Such pocket lines did not show up on the printed stamps until the surface of the plate wore down to the pockets and opened them up."

81L1E is a very remarkable stamp because it possesses two features, first an inverted double transfer from the early state of Plate One, and second a remarkable Type IIIA, the finest example of this type on the plate.

71L1L, a Type IV stamp is unusual, because in addition to being one of the three inverts, it is a *double* top recut of which there were only six on the plate.

A specialized collection of the one cent 1851-1857 is far from complete unless it can exhibit the three inverts from both conditions of Plate One.

The lower left corner of Plate 1L was subject to some injury just before the plate was retired from use. On very late printings from 91L1L, I have recently found several copies of this stamp showing heavy scratches in the left bottom part of the design, *Fig.12-J*, and these scratches rather confirm a theory I have had for a number of years. It has been my belief that this old plate was retired from use before the time Toppan, Carpenter & Co. started to perforate the sheets of one cent stamps (July 1857); that is, the perforated Type IV stamps came from a left over stock of one cent sheets that had been printed sometime previously. I have several copies of 91L1L imperforate stamps which show the heavy scratches, and I also have several copies of the perforated 91L1L which do not show these scratches. This proves the former were printed before the latter, and to a certain extent indicates the perforated Type IV stamps came from a left-over stock of imperforate sheets.

Regarding the illustrations *Figs.12-A* and *12-C*, these two plate 1E inverts never show as much of the traces of the inverted transfers as pictured here. Traces of the invert in the left margin of all three stamps are more like the illustration.

In obtaining satisfactory copies of the Type IV inverts one should attempt to obtain specimens showing a sheet margin at left, in order to show all the remains of the inverted transfer. Such copies are very much rarer and far more desirable than stamps cut close at left. Because these three stamps come from a corner of

the plate, many copies are apt to show a *dry impression.* This occurs when a dampened sheet has dried out or partially dried out before the printing. Dry prints are never sharp, clear impressions, due to the failure to pick up the ink from the depressions. A *damp impression* (invert) from the very late 1856 or 1857 state of Plate One, with a wide sheet margin at left, is undoubtedly the most desirable item among the Type IV inverts.

A perforated invert, nicely centered, is a very rare stamp.

These six stamps from Plate 1E and Plate 1L are unique, as no other stamps of the general issues of the United States exist in so remarkable a variety.

Chapter XIII

PLATE TWO

Reprinted from Ashbrook, with comments and additions by M.L.N.

Earliest known use:	(Imperforates) December 5, 1855. (Perforated) July 25, 1857.
Size of Plate:	200
Reliefs:	Three
Center Line:	None [1]
Imprint:	2½ MM from the stamps of the left pane. 2¼ MM from the stamps of the right pane.
Types:	II. III & IIIA.
Imperforate or Perforated:	Issued both imperforate and perforated.

A second plate of the 1c was made late in 1855 and the first deliveries of sheets of stamps from Plate 2 were probably made in late November. The earliest known use of a Plate 2 stamp is December 5, 1855, *Fig.13*. Two or three other December 1855 uses are known. An 1855 use of a stamp from Plate 2 is a desirable addition to any specialized collection.

Although four and one half years had passed by after Plate 1 was made. the same transfer roll with its three reliefs was again used, and the same order of entry on the plate was employed. See *Fig.13-A*. Top Row, T relief; 2nd Row, A relief; 3rd Row, B relief; 4th Row, A relief; 5th Row, B relief; 6th Row, A relief: 7th Row. B relief; 8th Row, A relief; 9th Row, B relief; 10th Row, B relief.

Here we also find, like Plate 1, the "T" relief used only for the top row and instead of the "A" relief following in sequence after the 9th row. the two bottom rows of the plate were transferred from the same "B" relief.

The same distribution of guide dots was also followed on Plate 2 as was used on Plate 1.

The same imprint as used on Plate 1 was also used on Plate 2, including the name of "Casilear" though this partner had retired from the firm before the plate was made.

PLATE 2, A UNIQUE PLATE

Plate 2 is unique in several respects, its most outstanding feature being the big *Flaw* that developed in the upper right corner of the steel plate when the plate was being transferred. For years this *Flaw* has been known as the *Big Crack* but recent

[1] Actually a light line was scribed vertically in the center of the plate, dividing the printed sheets in two panes of 100. However, this line appears only on the very earliest printings and disappeared shortly after the plate was sent to press.

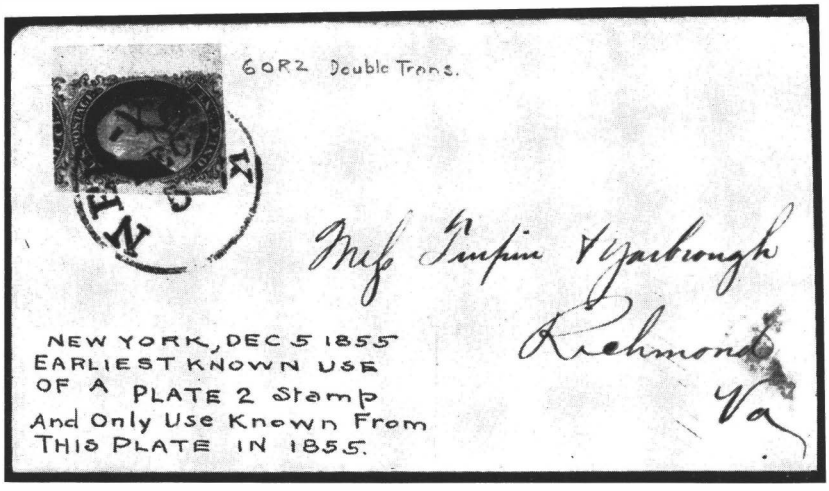


Fig. 13. Since Ashbrook pencilled his note on this cover, two or three other December, 1855 uses have appeared.

research by able eastern students has demonstrated completely that the damage was not a crack but a flaw in the metal.

This plate also produced the most outstanding double transfer variety known on any U.S. stamp of the General Issues, the remarkable 89R2, largest of all. As a producer of an outstanding type, Plate 2 is likewise similar to Plate 1 Early, because of the 200 positions on this plate, 198 were Type II, one was Type IIIA, and one was Type III.[2] This one Type III comes from 99R2 and it is unquestionably the finest example of this type produced from any of the one cent plates. As a type, its popularity ranks second only to the Type I, 7R1E.

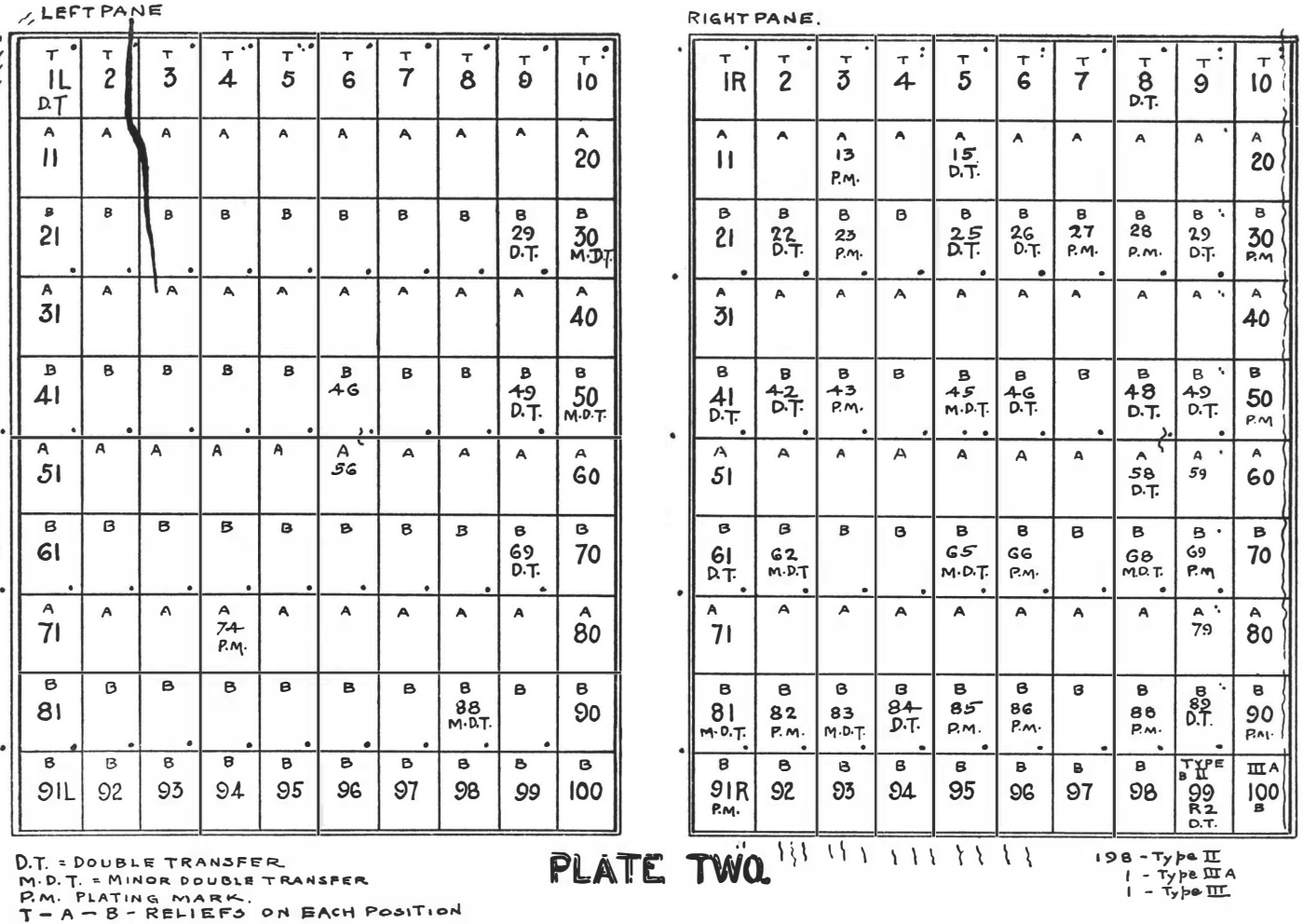
Plate 2 also produced some very nice examples of the variety, *surface cracks*, but unfortunately the great majority of these occurred in the margins of the plate outside of the stamp designs.

Thus from the above brief description it will be evident that to the student of stamp plates, and plate varieties, Plate 2 furnished plenty of interesting material for study.

A BRIEF STORY OF THE ORIGINAL RECONSTRUCTION

When I commenced my reconstruction of the plate, we did not know that Plate 3 even existed. Neither Chase nor I had ever seen an imprint bearing the numbers "3" or "4," and we assumed the Plate 4 material we had gathered together came from a Plate 3, a deduction he had made long before I took up the study of the one cent plates. He possessed some Type II stamps showing a center line that we knew did not come from Plate 1 Early, and both of us had strips and pairs from the central portion of a plate and these items had no center lines. But to all appear-

[2] The top outer curved frame lines of 57 and 58R2 were transferred very weakly. On late printings part of this line disappeared. This author has an example of 58R2 with a definite break in the top line. Therefore, this stamp must be classified as Type IIIA. The bottom line of 95R2 was very weak when originally transferred. Late printings may show this line broken. Therefore, this position may also exist as a Type IIIA.



T 1L D.T	T 2	T 3	T 4	T 5	T 6	T 7	T 8	T 9	T 10
A 11	A	A	A	A	A	A	A	A	A 20
B 21	B	B	B	B	B	B	B	B 29 D.T.	B 30 M.D.T.
A 31	A	A	A	A	A	A	A	A	A 40
B 41	B	B	B	B	B 46	B	B	B 49 D.T.	B 50 M.D.T.
A 51	A	A	A	A	A 56	A	A	A	A 60
B 61	B	B	B	B	B	B	B	B 69 D.T.	B 70
A 71	A	A	A 74 P.M.	A	A	A	A	A	A 80
B 81	B	B	B	B	B	B	B 88 M.D.T.	B	B 90
B 91L	B 92	B 93	B 94	B 95	B 96	B 97	B 98	B 99	B 100

T 1R	T 2	T 3	T 4	T 5	T 6	T 7	T 8 D.T.	T 9	T 10
A 11	A	A 13 P.M.	A	A 15 D.T.	A	A	A	A	A 20
B 21	B 22 D.T.	B 23 P.M.	B	B 25 D.T.	B 26 D.T.	B 27 P.M.	B 28 P.M.	B 29 D.T.	B 30 P.M
A 31	A	A	A	A	A	A	A	A	A 40
B 41 D.T.	B 42 D.T.	B 43 P.M.	B	B 45 M.D.T.	B 46 D.T.	B	B 48 D.T.	B 49 D.T.	B 50 P.M
A 51	A	A	A	A	A	A	A 58 D.T.	A 59	A 60
B 61 D.T.	B 62 M.D.T	B	B	B 65 M.D.T.	B 66 P.M.	B	B 68 M.D.T.	B 69 P.M	B 70
A 71	A	A	A	A	A	A	A	A 79	A 80
B 81 M.D.T.	B 82 P.M.	B 83 M.D.T.	B 84 D.T.	B 85 P.M.	B 86 P.M.	B	B 88 P.M.	B 89 D.T.	B 90 P.M.
B 91R P.M.	B 92	B 93	B 94	B 95	B 96	B 97	B 98	TYPE II B 99 R2 D.T.	III A 100 B

D.T. = DOUBLE TRANSFER
M.D.T. = MINOR DOUBLE TRANSFER
P.M. PLATING MARK.
T — A — B - RELIEFS ON EACH POSITION

198 - Type II
1 - Type III A
1 - Type III

Fig. 13-A.

PLATE TWO.

ances, the pieces with center lines and those with wide center margins and no lines, looked very much alike and I never suspected they came from different plates, but believed they were from two separate states of Plate 2—one state of the plate showing no center line, the other a center line.

In the early stages of my reconstruction of the plate, I possessed strips and pairs I attributed to Plate 2, that refused to fit in anywhere, but I did not even at that time suspect that these contrary pieces came from the plate we now know was the rare Plate 3, or that Chase's center line items came from the same plate. It was not until my reconstruction had progressed to a point where we were certain of various imprints and imprint positions that we discovered a Type II stamp with a right pane imprint that proved beyond question of a doubt the existence of the unknown Plate 3 and further that the items we had attributed to a Plate 3 were in fact, from Plate 4. Then we felt rather positive the first of the Type V plates must have been Plate 5, and this theory was later proved to be a fact.

My reconstruction of Plate 2 was the first ever accomplished, and it was made possible through the loan of strips and pairs from the Chase and Jacobs collections. Further, the plating was done almost exclusively with pairs and strips, as I had very few blocks, and I was not even aware that the large blocks, which later became known, were even in existence.

With my reconstruction completed we were able to definitely separate Plate 2 stamps from the rare items coming from Plate 3.

GUIDE DOTS

Guide dots were placed above and slightly to the right of the right top ornaments of the positions in the top row, with extra dots on the following positions: 4L, 5L, 10L, 4R, 6R, 9R and 10R. Several extra dots were placed slightly above and to the left of 1L2 and 1R2. Some of the extra dots above the top row positions are much smaller than the regular dots and on certain positions there are several extra dots which are no larger than pin points. Dots were also placed in or near the lower right ornaments of the positions in the 3rd, 5th, 7th and 9th rows, with the exception of those in the 10th vertical rows of each pane, 30L, 50L, 70L, 90L, 30R, 50R, 70R, and 90R. Dots were also placed in the margins to the left of each pane, opposite the lower left ornaments of the following positions: 21L, 41L, 61L, 81L, 21R, 41R, 61R and 81R. These dots were generally about 20 MM to the left of the dots below the right corners of these positions.[3] The dots under the four horizontal rows (B relief) of the body of the plate measured from 20 MM to 20¾ MM apart, the average, like Plate 1, being about 20½ MM. Some dots in the body of the plate were badly misplaced and caused misplaced transfers, several positions having dots over 1 MM below where they should have been.[4]

From what evidence we have, it appears that the first transfers made on the plate occurred in the upper left corner of the steel plate, and that one entire pane of 100 stamps was transferred before starting on the next pane. Thus the order of entry was probably as follows: 10R, 20R, 30R, the setting for this group being the dot

[3] These guide dots are 3.5 MM to the left of the bottom left ornaments of these margin positions.

[4] 67L2 may not have a guide dot. It is difficult to ascertain if there is a dot in the lower left scrolls of the right plume. See *Fig.13A7*.

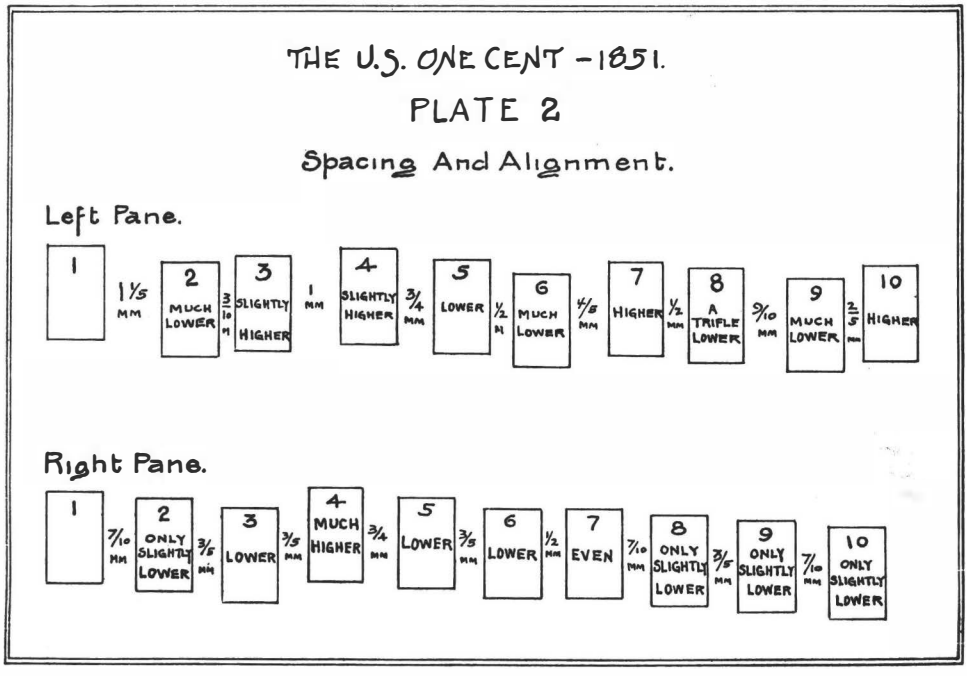


Fig. 13-B.

NE of 9R. The next setting was taken from the dot at the SE corner of 29R. In this manner the entire first vertical row on the *left side of the steel plate* was transferred, which gave us the printed stamps we know as 10R to 100R inclusive. After completing the first nine vertical rows, the setting for the stamps we know as 1R, 11R and 21R was taken from the dot to the *left* of the upper left ornaments of 1R. The setting for the next group of three transfers was taken from the dot in the margin to the left of the lower part of 21R. The "B" relief positions in the bottom row required a *separate* setting for each position, as for example 100R used the dot at the SE corner of 89R, and 99R the dot at the SE corner of 88R, etc.

THE RELIEFS

The three reliefs used to enter the Plate, Reliefs "T," "A." and "B" are illustrated in *Figs.10-B,C* and *D*, Chapter X. These three reliefs had *complete side ornaments* but quite a few positions in the left pane of Plate 2 show various parts of the side ornaments *incomplete.* This shortness generally occurs in the upper left or right ornaments, but a few positions show a shortness of the lower right ornaments or of the lower left ornaments. These shorts occurred when the burnishing was done in certain parts of different vertical spacings.

For typical examples of these shorts, see *Fig.13-C.* Note the upper right side ornaments of 1L2 and the left side of 3L2.

SPACING AND ALIGNMENT

Fig.13-B is a chart of the spacing and alignment of Plate 2. It shows that the widest spacing between vertical rows occurs between the first and second entries of the left

Fig. 13-C. The big Plate Two flaw. Positions 1-3 to 21-23L2.

pane where the measuremnt is 1.2 MM. The next widest is between the 3rd and 4th rows (left) and the narrowest is between the 2nd and 3rd (left). The nine spacings of the left pane total 6.3 MM, as compared to a total of 5.7 MM of the right pane. Spacing and alignment is quite a help in plating, especially in plating strips and pairs. The chart shows that a strip of three, with the center stamp higher than the one to right or left could come only from the combinations of vertical rows, *viz.*, the 3rd, 4th and 5th of the left pane, the 6th, 7th, 8th of the left pane or

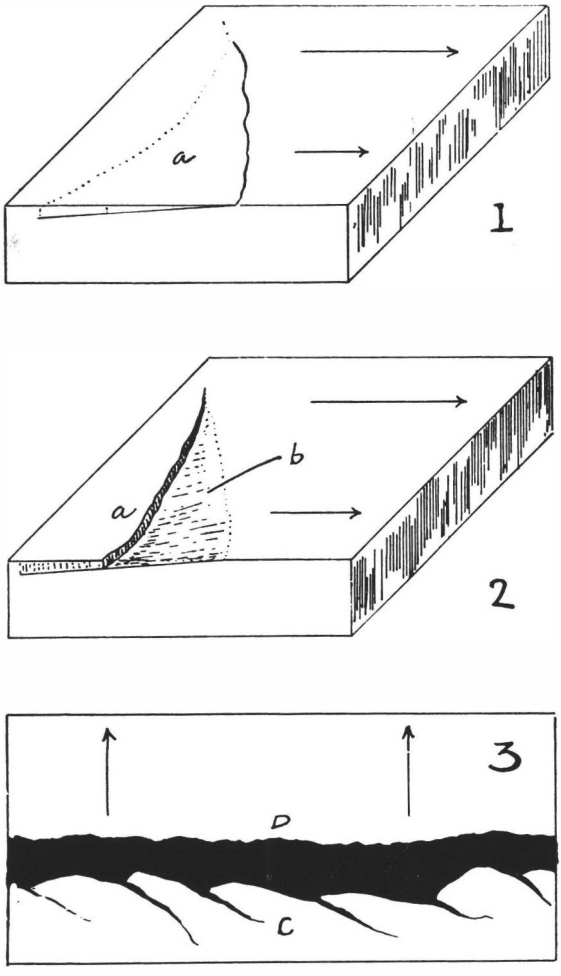


Fig. 13-D. How the plate produced the flaw.

the 3rd, 4th, 5th, of the right pane. The spacing of the strip should indicate the three vertical rows from which the strip comes.

THE BIG FLAW

Fig.13-C illustrates a block of nine stamps from the left pane of Plate 2, four of which show the plate flaw which originated in the metal of the surface of the plate. The positions illustrated are 1L. 2L, 3L, 11L, 12L, 13L, 21L, 22L and 23L2. The flaw started in the top edge of the plate and extended down thru the right side of 2L2, thru the upper right corner of 12L2, thru the lower left part of 13L2 and in a slightly diagonal line thru the left part of 23L2, and ended in the left top ornaments of 33L2.

There exists little doubt but what this flaw in the surface of the plate *opened up* when the plate was being transferred, and no doubt it was not discovered until after all the 200 positions had been transferred, and a proof sheet printed.

Fig. 13-DD. The flaw on 23L2, late impression.

Fig. 13-E. The flaw on 23L2, early impression.

We are told that the basic origin of this flaw actually occurred when the steel was being compressed to a flat shape. It is quite doubtful if plates of steel used for stamp or bank note plates were "rolled" flat in 1855. However, it is possible some were so treated.

Flaws of this character can frequently be distinguished by a certain characteristic that shows on the printed stamps. The edge *a* in No.2 or *C* in No.3, *Fig.13-D* generally show on printed stamps as sharp edges, whereas the sides *b* in No.2 and *D* in No.3 commence at the break of a deep color, and gradually fade out as the depression merges with the surface of the plates. *Fig.13-DD* illustrates this characteristic on 23L2, the left side of the flaw appearing as a sharp edge with the blue part of the flaw gradually fading out to the right. Attention is called to the part of the flaw that crosses the shoulder in this illustration. The small edge that broke off must have been extremely thin as the lines of the shoulder on the relief were transferred through this thin piece to the metal underneath. Very early impressions of 23L2 show the flaw very faintly on this stamp, as will be seen in *Fig.13-E.* These two stamps, one an early printing, the other a very late one, show that the continued use of the plate caused the flaw to open up, or rather, edges broke off, and this no doubt, is the reason the plate was retired from use a little over a year after it was

Fig. 13-F. Five stamps, 12L to 13L2, showing the flaw.

made. *Fig.13-F* illustrates *five stamps which show the flaw extending from 12L2 to 13L2.*

As stated above, the 23L2, as illustrated in *Fig.13-C* shows a very late printing of the flaw and the 33L2 below this particular stamp must have shown quite an extension of the variety. I have seen very few copies of 33L2 that showed the flaw and such copies are extremely rare, and especially does this apply to perforated copies of this stamp.

The illustration *Fig.13-C* shows only 9 positions of this block, which is, in reality a block of 12, including 4L, 14L and 24L2. This magnificent mint piece is one of the finest one cent imperforate items known. I recall the first time I saw this rare piece when it was submitted to me in 1922 at a price of $3850.00. Commenting at the time in a letter to me regarding the piece being offered for sale, a friend wrote to me: "I have followed this block of twelve since it was sold by P.M. Wolsieffer at auction on April 23, 1912. At that time it brought $22.50."

Fig.13-G illustrates a large unused block of 17 with ¾ of the left Imprint and plate number, the positions being 31L2 etc. The 33L2 in this block (third stamp from left) does not show the extension of the big flaw into the top of this position.[5]

[5] This block has been cut into several pieces. The block of 6 with the imprint was sold by the Robert A. Siegel Auction Galleries in a sale on January 25, 1969.

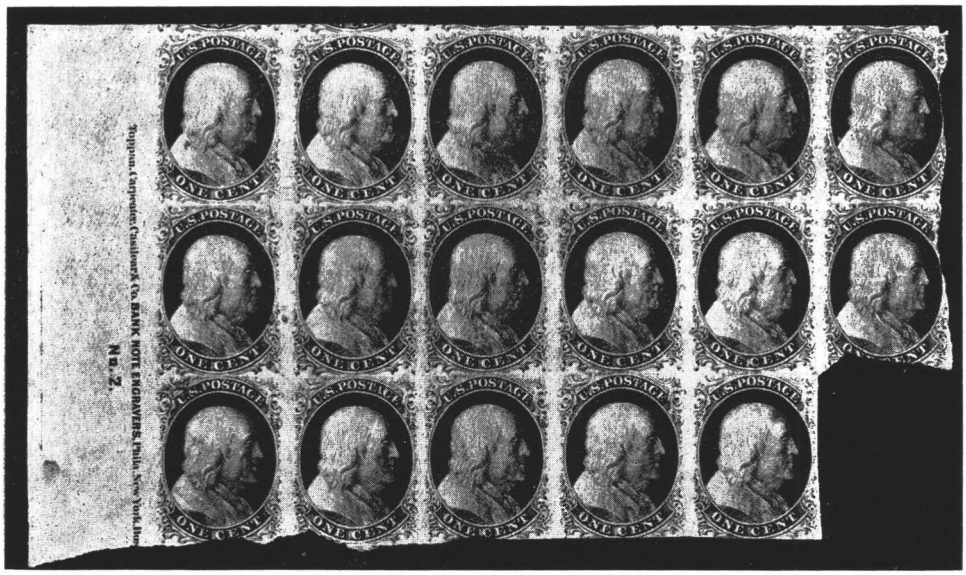


Fig. 13-G. Imprint block of seventeen.

THE DROPPED RELIEF (?)

For many years it was the accepted theory by many who were familiar with Plate 2, and its so-called "big crack," that this injury was caused by a sudden dropping of the roller to the surface of the plate above 1L2. (See *Fig.13-H*). This is the position adjoining the flaw 2L2, and the marks left by the supposed dropped relief show in the top margin just above this position. *Fig.13-I* illustrates the parts of the bottom of one of the reliefs, that left these markings. This position is a rather unique *double transfer* variety, because while listed as such a variety no actual re-entry shows on the

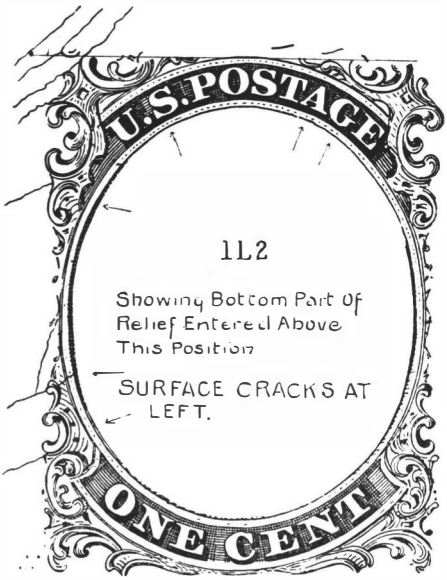


Fig. 13-H.

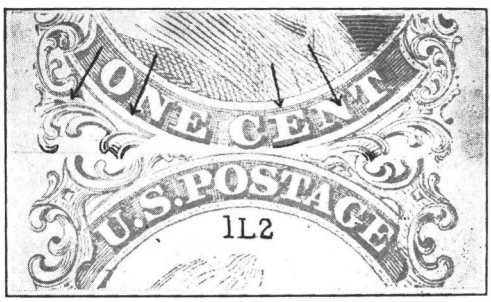


Fig. 13-I.

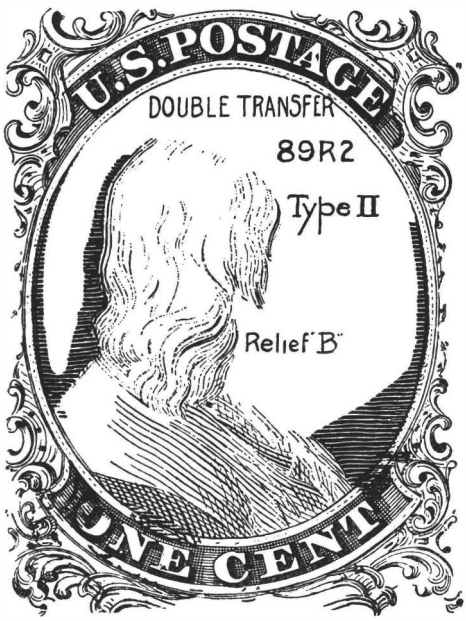


Fig. 13-J.

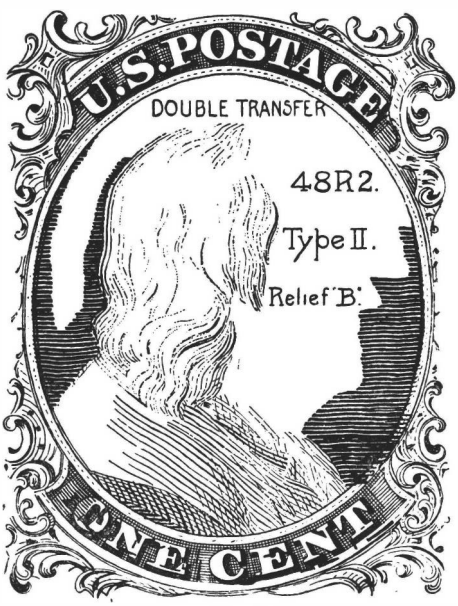


Fig. 13-K.

design. The bottom parts of the relief transferred to the margin above this position are not the result of *dropping* a relief or a roller because rollers or reliefs are not dropped. It must be remembered that the roller with its reliefs were locked in one position and it was the plate on its sliding bed that was raised to come in contact with the roller. The plate tightly locked on its bed was moved back and forth causing the roller to revolve and *rock in* the relief designs to the plate surface. In addition to the *partial misplaced transfer* appearing above 1L2, the plate margin at the left of this position shows some excellent examples of the Plate 2 surface cracks. 1L2 with its misplaced transfer and surface cracks is quite an interesting stamp.

THE DOUBLE TRANSFERS

The largest double transfers in the body of the plate are the following, in the order listed: 89R2, *Fig.13-J;* 48R2, *Fig.13-K;* 58R2, *Fig.13-M;* 99R2, *Fig.13-N;* 49L2, *Fig.13-M;* 25R2, *Fig.13-M;* 69L2, *Fig.13A7;* 29L2, *Fig.13-L;* 29R2, *Fig.13A13;* 22R2, *Fig.13A12;* 26R2, *Fig.13A13;* 49R2, *Fig.13A15;* 46R2, *Fig.13-M;* 61R2, *Fig. 13-M;* 42R2, *Fig.13A15;* 41R2, *Fig.13A15;* 84R2, *Fig.13A19.*

In the top row the only double transfer worthy of mention is 8R2, *Fig.13-L.* Thus we have a total of 18 stamps of this variety from Plate 2.

A study of the double transfers of 89R2 and 99R2 is most interesting, because here in a vertical pair of positions we have two distinct varieties. The doubling below 89 is a form of a *re-entry*, whereas 99R2 is a *fresh entry*, as will be explained Positions 79 and 89 were transferred perfectly, the setting being taken from the guide dot SE of 68R, a perfectly placed dot. For some unexplained reason the dot, SE of 88R, (the setting for rocking in the single "B" relief on 99R) was placed far out of line, (see *Fig.13A20*). This illustration shows that the dot SE of 88

U.S.POSTAGE
3L2
Relief T
U.S.POSTAGE
4L2
Relief T
U.S.POSTAGE
5L2
Relief T
U.S.POSTAGE
6L2
Relief T
U.S.POSTAGE
7L2
Relief T
U.S.POSTAGE
8L2
Relief T
U.S.POSTAGE
9L2
Relief T
U.S.POSTAGE
10L2
Relief T
U.S.POSTAGE
5R2
Relief T
U.S.POSTAGE
6R2
Relief T
U.S.POSTAGE
7R2
Relief T
U.S.POSTAGE
8R2
Relief T
U.S.POSTAGE
9R2
Relief T
U.S.POSTAGE
10R2
Relief T
29L2
Relief B
ONE CENT
46L2
Relief B
ONE CENT
U.S.POSTAGE
56L2 Relief B

Fig. 13-L.

47L2
Relief B
Dot
90L2
Relief B
58R2
Relief A
79R2
Relief A
Two Dot's
49L2
Relief B
25R2
Relief B
59R2
Relief A
91R2
Relief B
Dot
Dot
50L2
Relief B
28R2
Relief B
61R2
Relief B
CURL
97R2
Relief B
82L2
Relief B
46R2
Relief B
100R2
Relief B
Dot
Note, Label Impressions Show BREAK in Bottom Line, Hence TYPE IIIA
Ragged Guide Line
CROSSES INDICATE SHORT ORNAMENTS
ONE CENT
U.S. POSTAGE

Fig. 13-M.

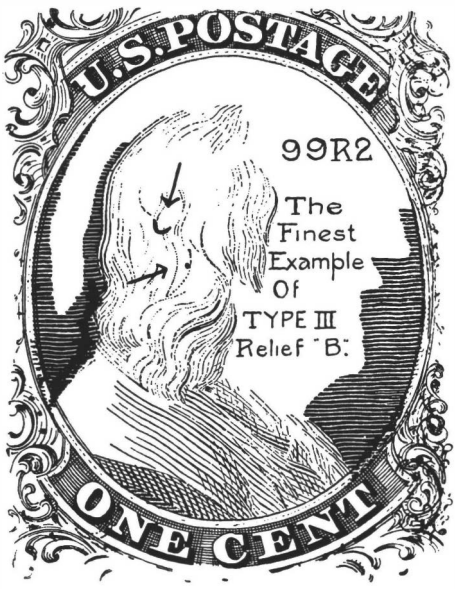


Fig. 13-N.

was quite out of line as compared to the normal dots below the ninth row. Using this misplaced dot through error, a transfer was made of the "B" relief in the 99 space, but in making this single transfer the bed of the press was moved too far, and the *bottom* part of the "A" relief which was above the "B" relief on the roller was transferred into the bottom part of 89 and the margin below this position.

The original entry of 99 was, therefore, out of place, due to the misplaced dot. and the transfer extended a full ¾ of a millimeter below the other nine stamps in this bottom row. To correct this error the original entry was erased or burnished out, but seemingly no attempt was made to erase the parts of the "A" relief transferred into the bottom part of 89R.

When the fresh entry was made on the erased space, a full transfer of the "B" relief was not possible at the top, without running the 99R design into the error on. and below, the bottom part of 89R. Hence the fresh entry of 99R was *short transferred* at the top, and although there was no occasion to short transfer the bottom of the design, it nevertheless was done.

The 99R2 stamp is a fresh entry, that was short transferred both at top and bottom, over an original entry that had been erased.

Traces of the original entry appear as the double transfer in various parts of this stamp, but the traces of the original lines are especially noticeable all the way down the right side, and it is this feature that quickly identifies this rare stamp. (See *Fig.13-N*). Early and clearly printed stamps from this position show very strong traces of the "o" of "ONE" of the original entry, as shown in this drawing. Traces of the heavy background of the original are very strong, above and to the left of the "T" of "CENT". There is a line in the "U" of "U.S." and a big dot in the left top ornament and also one just back of Franklin's ear. The reason that 99R2 is the finest example of Type III is because of its very short transfer at top and at bottom, giving us the wide breaks in these lines. Less fine examples of Type III come from

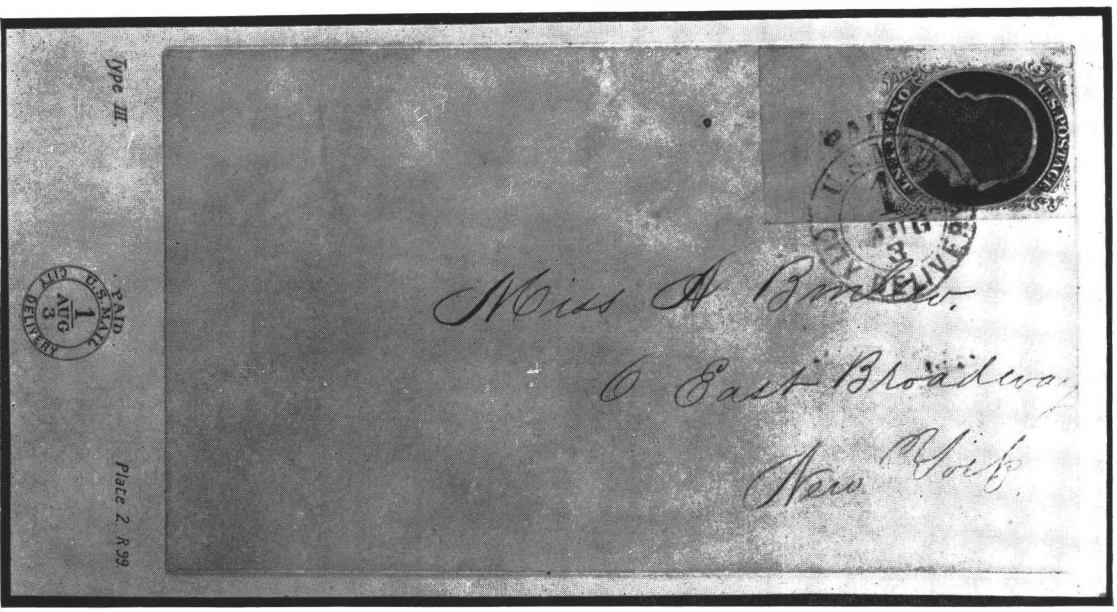


Fig. 13-P. The superb Newberry 99R2 cover.

Plate 4 but the great majority of these examples originate from erasures in the spacings below the designs, such erasures wiping out parts of the bottom lines.

Fig.13-P illustrates the finest cover I have ever seen showing use of this rare stamp. It was one of the gems of the famous Newbury collection. This copy of 99R2 is an early printing, a marvelous engraving, a beautiful deep blue color. In addition the stamp has the full sheet margin at bottom with a boardwalk around the other three sides. And to top all, it is neatly tied by a brilliant red New York "Carrier" marking. It certainly is a cover that leaves nothing to be desired. It ranks high in the list of the finest of U.S. covers known.[6]

The stamp, 89R2, is a re-entry, but not in the proper sense of this term, because the re-entry on the lower part of this position was an error, as it was not made to correct any existent fault of the original 89R transfer.

The bottom part of the "A" relief showing below 89 proves the "re-entry" at this place came from an "A" relief and not from a "B" relief. 89R2 is a stamp showing the most pronounced double transfer, or re-entry, on any U.S. stamp (general issues) known from 1847 to date.

The second largest double transfer on the plate is 48R2, *Fig.13-K*, and no doubt this variety was the result of a misplaced guide dot. 38R and 48R2 were transferred from the setting taken from the dot SE of 27R. This dot was as far out of line with the other dots below the 3rd row as the dot SE of 88R. After the transfer of 38R-48R was made, or perhaps only 48R, the transfer was burnished out and a fresh entry was made. There is some doubling on 38R but not enough to determine positively whether an original entry was made and removed. The doubling on 48R2 is, therefore, the trace of the former or original entry and the stamp itself is from a fresh entry.

[6] This cover was last sold by Robert A. Siegel Auction Galleries in the "Rarity Sale" of Mar. 25, 1969 for $10,000.

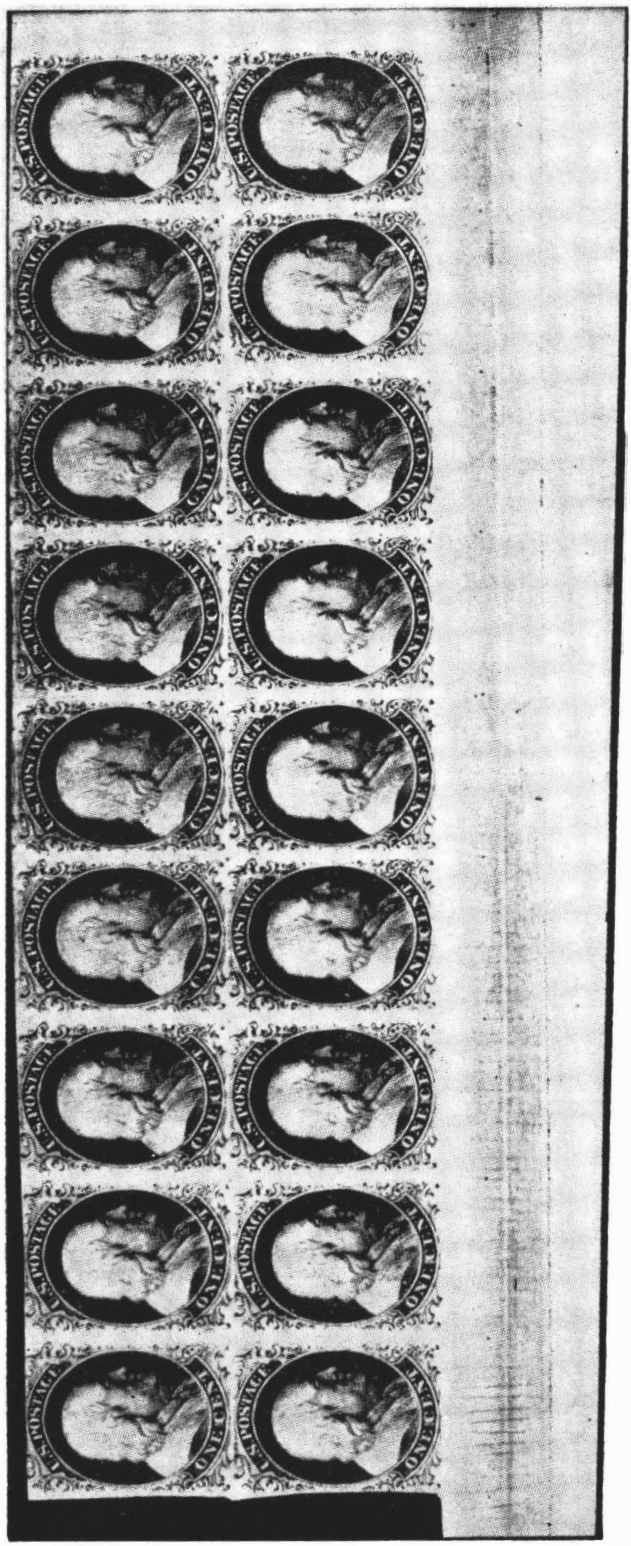


Fig. 13-Q. A mint block of 18, 81R2-90R2; 91R2-100R2.

58R2 is the third largest double transfer and no doubt its origin was similar to 48R2 as the dot at the SE corner of 47R2 was placed quite a distance to the right of this position. 58R2 is probably a fresh entry with the doubling being traces of the erased original entry. See *Fig.13-M.*

99R2 is listed as the fourth largest double transfer.

49L2 is the fifth largest variety. See *Fig.13-M.* On this stamp the doubling occurs across the bottom and was caused by a re-entry of the relief.

25R2, the sixth largest, (see *Fig.13-M*), is somewhat similar and is likewise a re-entry. 29L2 is quite a nice re-entry and shows the variety very strongly in the bottom part of the design. See *Fig.13-L.*

The balance of the double transfers are all re-entries and are not so pronounced as those described above. In nearly all of them, the doubling is found in the lower part of the stamp.

MISCELLANEOUS PLATING MARKS

1L and 2L have been described and illustrated above. *Fig.13-L* shows the various markings on the balance of the top row positions in the left pane. 9R2 and 10R2 each have a large dot on the upper side ornament "L", *Fig.1.* The dot on each readily identifies the two positions. A rather ragged guide line extends from one of the guide dots NE of 10R2, through the dot on the ornament *L* and down the right side of the stamp. This line originally ran through the right side of all the ten positions in the 10th vertical row. It was rather heavy and irregular at the top, and rather light through 70R to 100R. (See 100R, *Fig.13-M* and the plating drawings of the other positions.) This ragged guide line is very often mistaken for a surface crack. It is quite helpful in plating, as it distinguishes stamps from this tenth vertical row from those from the tenth vertical row of the left pane.

There are two varieties on the plate which are rather similar, but originate from different causes. The irregular line in the margin between 46L2 and 56L2, *Fig.13-L* was caused by a small thread being caught between the roller and the plate.[7] The fine jagged line between 48R2 and 58R2, *Fig.13-S*, is a fine surface crack. Most impressions of these positions do not show this surface crack. It is only known on very late impressions. Similar in origin to the 46L2-56L2 line, is a small curl found in the lower left corner part of 61R2, *Fig.13-M.*

Regarding the positions illustrated in *Fig.13-M*, a heavy dot is found on the shoulder of 47L2. The small line at right on 82L2 is very consistent. Early printings show the lines on 90L2 but late printings may not.

79R2 has two dots at NE, as illustrated, and other positions in the ninth vertical row of the right pane showing one or two similar dots are as follows: 89R2 has two dots in the same location as 79R2. 69R2, *Fig.13A17*, has a single dot slightly higher up, and 59R2, *Fig.13-M*, has one still higher up than 69R2. 49R2, *Fig.13A15*, has two dots to the right and opposite the top part of the small ornament directly NE of the "E" of "POSTAGE" and a third dot higher up. 39R2, *Fig.13A14* has two dots in the same place, but slightly higher up, and 29R2, *Fig.13A13*, has two dots in the same location, but still higher up than 39R2, and a third dot slightly higher up. 19R2, *Fig.13A12* has a single dot in the same position, but higher up than on 29R2.

[7] A similar line appears between 66L2 and 76L2.

The dots and extra dots in the spacing between stamps of the 9th and 10th vertical rows are apparently on a direct line from top to the bottom of the plate. I do not know the exact reason for their existence.

91R2, *Fig.13-M* can be readily identified by the dot under the "E" of "POSTAGE". Several of the bottom row positions have a line similar to the one shown in the drawing of 97R2, *Fig.13-M.*

Regarding 100R2, the only Type IIIA on the plate.[8] The bottom line on this position was either very lightly transferred or it was damaged when the original entry on 99R2 was erased. Early printings show the bottom line rather faint, but nevertheless *unbroken*, hence Type II, whereas very late printings show a *definite* break in the bottom line, making such stamps Type IIIA. In addition to the plating marks noted by Mr. Ashbrook, 11R2, *Fig.13A11*, has a vertical line in the upper left ornaments. Diagonal scratches occur between 81R and 82R, *Fig.13A19*, on early printings. Some printings in the spring of 1856 are in a deep blue shade resembling stamps from Plate 3 and oftentime these two positions have been incorrectly attributed to Plate 3. These scratches gradually disappeared and are almost non-existent on late printings. Scratches also appear in the left margin of 91L-92L, *Fig.13A9*, and 95L, *Fig.13A10*. These became very faint or non-existent on late printings.

THE TYPE III—99R2

In the Newbury collection is the finest item I have ever seen showing a block of stamps including the Type III, 99R2. This superb piece is illustrated in *Fig.13-Q*. It is a mint block of 18, being the two bottom rows of the right pane minus 81R2 and 91R2. The late Arthur Hind owned an unused pane of 100 stamps of the right pane, *Fig.13-T*. This pane, of course, included 99R2.[9]

I also recall an unused block of eight, 86R2 to 90R2—96R2 to 100R2, formerly in the Duveen collection. Unfortunately the tops of the stamps in the top row of the Duveen block were cut into, but nevertheless this block had a very wide sheet margin at bottom and at right and the 99R2 was an exceptionally fine copy. The 100R2 was a Type IIIA, showing that the impression was not very early.

[8] See note 2 on page 172, this chapter, on 57R, 58R and 95R2.

[9] This outstanding rarity is now in a well known Eastern specialized collection.

Fig. 13-S.

SURFACE CRACKS

Up to the present time, I have only discovered one crack in the body of Plate 2, and this is quite small; the 48R-58R, described above, *Fig.13-S.* Mention was made of the surface cracks found above, and to the left of 1L2 in the *upper right corner of the steel plate.*[10]

[10] A minor plate crack appeared in the upper left ornaments of 31R2 on late impressions.

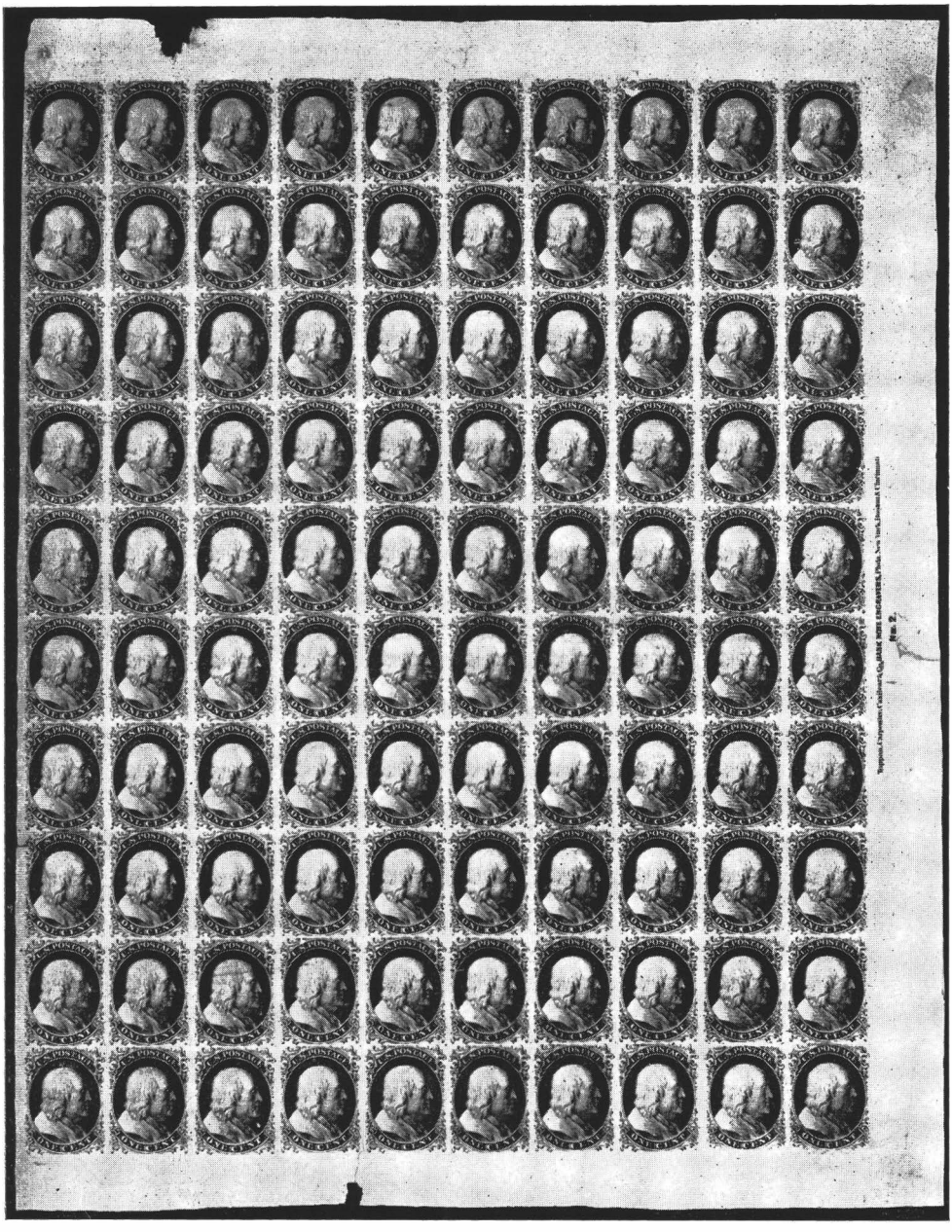


Fig. 13-T The full right pane from Plate 2.

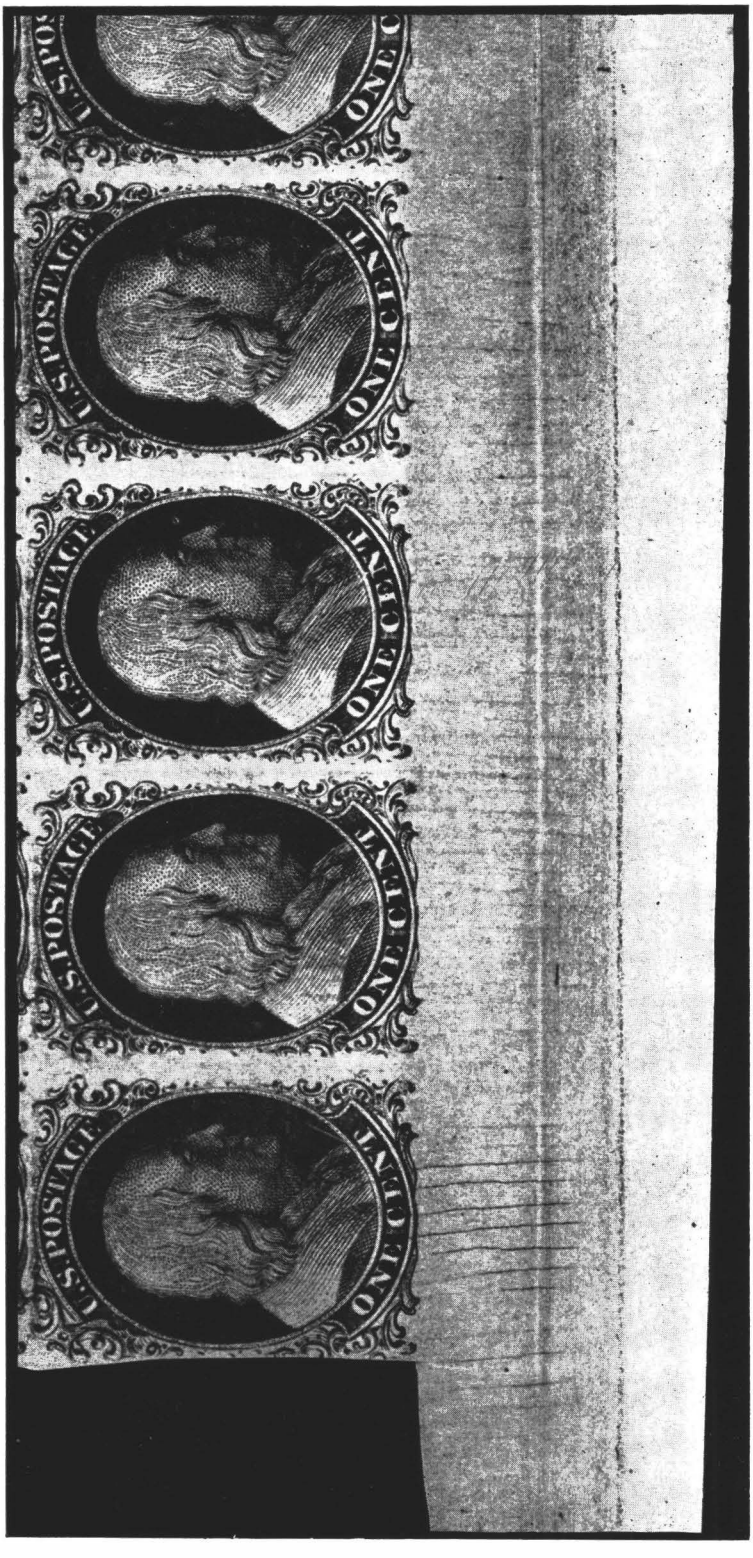


Fig. 13-R. Enlargement of positions 92R2-96R2, from the block shown in Fig. 13-Q.

Fig.13-R is an enlarged illustration of positions 92R2 to 96R2 in the Newbury block. This block shows the finest collection of small surface cracks I have ever seen on any of the Toppan, Carpenter plates. The largest group seems to have existed on the plate under 92R, and several of these run into this stamp, but not for any great distance. Fortunately the sheet margin under 91R2 is still attached to the block, and shows that several cracks existed below this position on the edge of the plate. This block also shows the bottom edge of the steel plate and the sheet of paper on which these stamps were printed extended beyond the edge of the plate. This same block also shows the misplacement of the guide dots below 84R2 and 88R2, though no error in transfer was made from the dot 84R2 in entering 95R2.

Evidently these groups of cracks were very shallow and soon disappeared as the plate wore down, because I have never seen a strip, pair, or single from the bottom row of the plate, even with rather wide sheet margins, that showed any trace of those fine surface cracks. The full pane, *Fig.13-T* shows these margin cracks to some extent, but not so pronounced as those on the Newbury block. Another bit of evidence that indicates the Newbury block is in all probability, an early printing, is the fact that 100R2 does not show a break in the bottom line, hence a Type II stamp.[11]

Mr. Newbury also owned a magnificent block of 70 from the right pane of Plate 2, which includes the first seven vertical rows of the plate, positions 1R2 to 7R2 and 91R2 to 97R2 inclusive. This large block has a wide sheet margin at top, left and bottom, with the surface cracks in the bottom margin being less pronounced than on his other block.[12]

THE IMPRINT

The imprint measures 2½ MM from the stamps of the left pane (51L2), *Fig.13-U* and 2¼ MM from the stamps of the right pane (60R2), *Fig.13-V*.

The left pane imprint is opposite 31L, 41L, 51L and 61L. The right pane imprint is opposite 40R, 50R, 60R and 70R.

Imprint copies are very scarce and are very desirable items. Perforated imprint copies are extremely rare. In a Robert A. Siegel auction on February 29, 1964, a perforated block of 6, positions 41-42 to 61-62, with the imprint and plate number, was sold.

COLOR

Plate 2 stamps range in color from a rather light pale blue tint to a very deep blue shade. The light blue is somewhat similar to the pale blue tint of many of the stamps from Plate 1 Early, and so far as color is concerned, it is almost impossible to detect the difference between some of the light blues that come from both plates, though Plate 1 Early stamps were printed in 1851 and Plate 2 stamps were not printed until late 1855.

[11] On the full pane of 100, Fig. 13T, 100R2 is also Type II.

[12] A very fine unused block of 24 from the left pane with full side and bottom sheet margins, positions 61 to 66L to 91 to 96L, shows no evidence of these bottom cracks. This block is a fairly early impression.

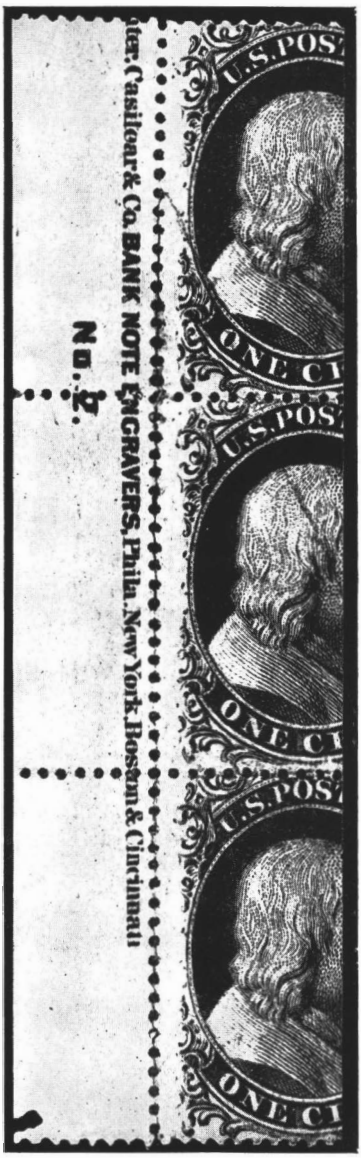


Fig. 13-U. The left pane imprint.

13-V. The right pane imprint.

In stamps of very similar color, one has to depend on the *impression* to distinguish from which plate a single copy actually originates. This will be explained later. The deep blue shades run from a dark blue to an indigo and a blackish blue.

Many copies from the scarce Plate 3 are found in a very rich dark blue, and this shade is rather characteristic of the stamps from this plate. However, I have found Plate 3 stamps in some of the blues and paler blues which are typical of Plate 2 stamps, but I have found comparatively few copies of Plate 2 stamps in the rich deep blue, so typical of Plate 3. This rather indicates that Plate 2 was not being used at the time that Plate 3 was in use, because if both plates were in use at the

same time, we would undoubtedly find more copies from Plate 2 in the typical Plate 3 deep rich blue shade.[13]

IMPRESSIONS

The great majority of the 200 positions on Plate 1 Early furnished stamps we classify as Type II. Of the 200 positions on Plate 2, 198 furnished Type II stamps, and the 200 positions on Plate 3 produced Type II stamps. All these three plates were made from the same transfer roll.

Fortunately the Type II stamps from all three plates have certain plate characteristics, which enables one familiar with the plates to assign the majority of single copies to their correct plates with very little trouble.

In examining a number of singles, it may be the color that determines the plate of some copies, in others it may be the impression, in others the particular plate characteristic. This plate characteristic is somewhat similar in certain respects to that noticeable difference that exists between stamps printed from copper plates and those from steel plates.

All Plate 1 Early stamps look as if they were printed from a plate that was not hardened after it was transferred. They do not have the same appearance as certain stamps I have examined which came from plates I know were hardened. There are other bits of evidence which lead me to believe that Plate 1 Early was not hardened until after almost a year's use, that is, in May 1852, when it was re-entered and recut.

Plates 2 and 3 were hardened before they were turned over to the printers. Perhaps much of the difference in impressions of Plate 1 Early stamps and those from Plates 2 and 3 is directly due to this difference in manufacture.

Another characteristic of Plates 2 and 3 stamps is the decided blurr of color across the tops of so many of these stamps.[14] This is quite noticeable on the 92R2, *Fig.13-R.*

Most positions on these two plates show this characteristic blurr to a more or less extent. Exceptions are very late printings from Plate 2 which show decided plate wear, which caused the disappearance of the slight depressions that held enough ink to print these color blurrs. These blurrs of color are much less pronounced on Plate 1 Early stamps. The reason is that Plate 1 Early did not have the reliefs sunk into the plate as deeply as on the two other plates. The cause of the depressions was a *burr* on the "A" and "B" reliefs, which were sunk just deep enough on Plates 2 and 3 to cause a slight depression.

The difference in impressions between Plates 2 and 3 stamps is explained in the Plate 3 chapter.

In addition to the above differences, Plate 1 Early stamps usually are much finer engravings than the stamps from Plates 2 or 3. The lines are finer and sharper and the Plate 1 Early stamps approach closer to the die design in this respect than do Plates 2 or 3 stamps.

[13] Here this author must disagree with Mr. Ashbrook. Sheets from Plate 2 must have been printed at the same time as from Plate 3, in April and May of 1856. This is the reason some copies from Plate 2 have the rich deep blue color similar to some stamps from Plate 3.

[14] Many of the positions in the lower left corner of the left pane do not show these blurrs. The impressions resemble those of Plate 1 Early. Therefore, it is difficult sometimes at first glance to assign singles, pairs and strips that belong in this area, to Plate 2.

LARGE BLOCKS (PERFORATED)

When Toppan, Carpenter & Co. started perforating the sheets of the 1c stamps, which probably was sometime in July, 1857, Plates 1 and 3 had evidently been retired from use, and only two plates were then being used, namely Plates 2 and 4. Whatever imperforate sheets were left over from Plate 1 in its late stage were perforated. This accounts for the scarcity of Type IV perforated stamps. I have never seen a Plate 3 perforated stamp. Plates 2 and 4 continued to supply all the 1c stamps until the new Type V plates (Nos. 5 to 8) were put in use in the late months of 1857. Therefore, there is little wonder that stamps from Plates 1 Late, 2 and 4 are generally found in very poor condition so far as perforations are concerned, because these plates were the plates in use during the early experimental days of perforation. Nicely centered copies from Plates 1 Late and 2 are quite the exception, and are quite scarce.

Perforated copies from Plate 2 which are early impressions are known, although they are quite rare. The reason for this is explained in the chapter on Plate 1 Late, Pages 134-135.

Perforated copies of the outstanding varieties such as the Type III, 99R2, the big double transfer, 89R2, and the plate flaws 2L, 12L, 13L, 23L and 33L2 are very scarce. However, though much rarer, they do not enjoy the same popularity as imperforate copies from these positions. Quite a fine strip of 89, 99 and 100R2, *Fig.13-W* originally in the Newbury collection, is now in a specialized Eastern collection. *Fig.13-X* illustrates a magnificent block of 9, positions 78 to 80, 98, 100R2. This includes the only *unused* copy of 99R2 perforated, known to this author. This block, originally in the Caspary collection, was resold in the Lilly collection sale on February 7, 1968 by Rogert A. Siegel Auction Galleries and realized $12,000.[15] Perforated copies of 99R2, on cover, are exceedingly rare. Only three covers are known to this author.

[15] This block was again sold in the "Rarities of the World" sale of Robert A. Siegel Auction Galleries on March 23, 1971, for $25,000.

Fig. 13-W. Positions 98-100R2. Types II, III, IIIA.

Fig. 13-X. Positions 78-80; 88-90; 98-100R2, including the only unused copy of 99R2, perforated, known to the author. Photo Courtesy of Hans Stolz.

Unused and used perforated blocks of four from this plate are also rare as well as blocks of larger size. A block of 30 was sold in the Robert A. Siegel Auction Galleries on November 25, 1969. This included positions 52-57 to 92-97R2.

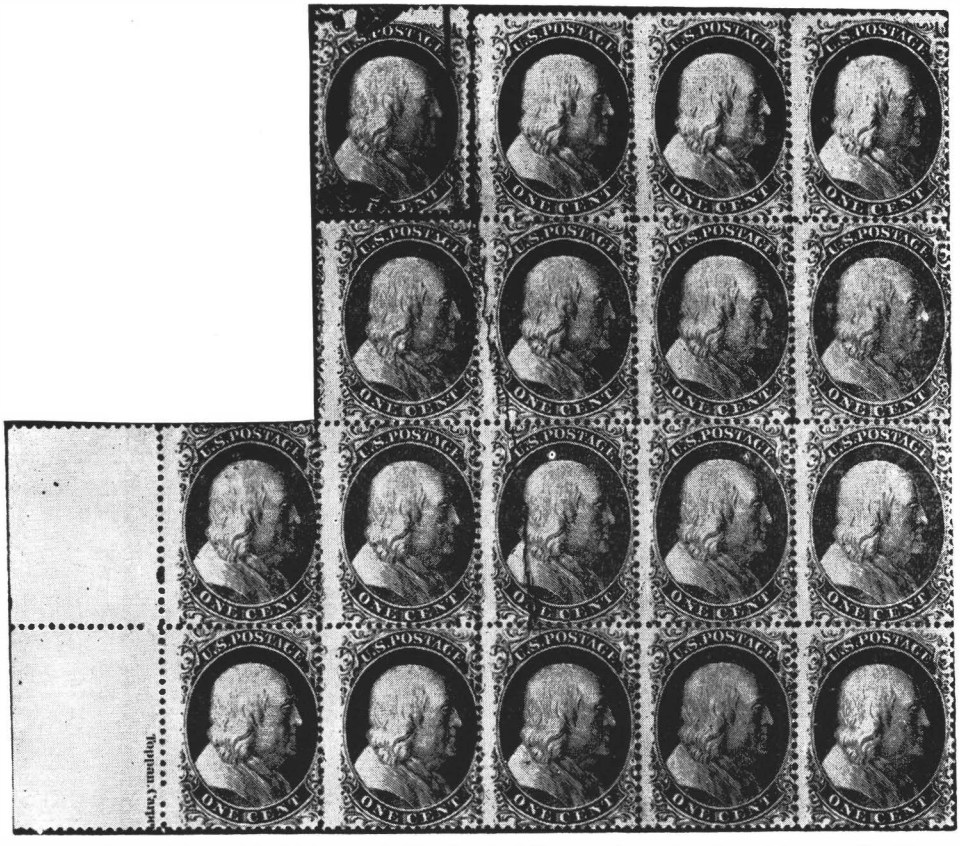


Fig. 13-Y. An unused perforated block of 17, showing the plate flaw. Positions 2-5L2 to 31-35L2.

Fig.13-Y illustrates an unused perforated block of 17, showing the plate flaw on positions 12, 13, 23, and 33L2. The 2L2 stamp on this illustration is not part of the block. This block shows a well advanced state of the flaw extending into the space between the letters "s" and "p" in the top label of 33L2. Up to this writing this is the only perforated large block known showing the plate flaw.

An attempt made by this author to reconstruct Plate 2 in perforated stamps ended in failure. It was impossible to find sufficient material. Used blocks, perforate or imperforate from this plate are quite rare.

EARLIEST DATE OF USE

The earliest date of use is July 25, 1857, a "prices current" circular bearing this date. Prices currents were usually mailed on the same day that they were dated, or at the latest, the following day.

PLATING DRAWINGS

Fig.13A1 to *Fig.13A20* illustrates plating drawings of nearly all positions in the plate not illustrated in the text. Positions 75L, 78R and 96R2 are not illustrated because they have no plating markings worthy of note.

Fig. 13A1.

For Position 1L2, see Fig. 13-H, page 180. For Position 2L2, see Fig. 13-C, page 176. For Positions 3L2 through 10L2, see Fig. 13-L, page 182. For Positions 12L2 and 13L2, see Fig. 13-C, page 176.

Fig. 13A2.

For Position 23L2, see Fig. 13-C, page 176. For Position 29L2, see Fig. 13-L, page 182.

U.S.POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd,4th, 6th & 8th Rows.
31L2
32L2
33L2
34L2
35L2
36L2
37L2
38L2
imprint

Fig. 13A3.

Fig. 13A4.

For Position 47L2, see Fig. 13-M, page 183.

For Positions 49L2 and 50L2, see Fig. 13-M, page 183.

Fig. 13A5.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3.
2nd, 4th, 6th & 8th Rows.
58L2
Relief B
Plates 1.2.&3.
3rd, 5th, 7th, 9th & 10th Rows
62L2
59L2
63L2
60L2
64L2
61L2
65L2
Imprint
Open

Fig. 13A6.

U.S. POSTAGE
ONE CENT
Relief 'B'
Plates 1, 2, & 3.
3rd, 5th, 7th, 9th, & 10th Rows
66L2
67L2
68L2
69L2
Relief 'A'
Plates 1, 2, & 3
2nd, 4th, 6th & 8th Rows
71L2
72L2
73L2
Lower Label D.T.

Fig. 13A7.

Fig. 13A8.

Position 75L2 has no plating mark. For Position 82L2, see Fig. 13-M, page 183.

For Position 90L2, see Fig. 13-M, page 183.

Fig. 13A9.

U.S. POSTAGE
ONE CENT
Relief B
Plates 1, 2, & 3.
3d, 5th, 7th, 9th, & 10th Rows
96L2
95L2
94L2
93L2
100L2
99L2
98L2
97L2

Fig. 13A10.

Fig. 13A11.

For Positions 5R2 to 10R2, see Fig. 13-L, page 182.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows
15R2
Short
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows
16R2
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows
17R2
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows
18R2
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows
19R2
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows
20R2
Relief B
Plates 1.2.&3
3rd, 5th, 7th, 9th & 10th Rows
21R2
Relief E
Plates 1.2.&3
3rd, 5th, 7th, 9th & 10th Rows
22R2

Fig. 13A12.

Fig. 13A13.

For Positions 25R2 and 28R2, see Fig. 13-M, page 183.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows.
33R2
34R2
35R2
36R2
37R2
38R2
39R2
40R2

Fig. 13A14.

Fig. 13A15.

For Position 46R2, See Fig. 13-M, page 183. For Position 48R2, see Fig. 13-K, page 181.

Fig. 13A16.

For Positions 58 and 59R2, see Fig. 13-M, page 183.

For Position 61R2, see Fig. 13-M, page 183.

Fig. 13A17.

Position 78R2 has no plating mark. For Position 79R2, see Fig. 13-M, page 183.

Fig. 13A18.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1. 2. & 3.
2nd, 4th, 6th & 8th Rows.
80R2
Relief B
Plates 1. 2. & 3.
3rd, 5th, 7th, 9th & 10th Rows
81R2
82R2
83R2
84R2
85R2
86R2
87R2
on early
Short

Fig. 13A19.

Fig. 13A20.

For Position 89R2, see Fig. 13-J, page 181. Position 96R2 has no plating mark. For positions 97R2 and 100R2, see Fig. 13-M, page 183. For Position 99R2, see Fig. 13-N, page 184.

Chapter XIV

PLATE THREE

Rewritten by Neinken, with excerpts from Ashbrook.

Earliest known use:	May 6, 1856
Size of plate:	200
Transfer roll:	#1
Reliefs:	Three
Center line:	4½ MM from the stamps of the left pane. 4 MM from the stamps of the right pane.
Imprint:	1½ MM from the stamps of the left pane. 1⅜ MM from the stamps of the right pane.
Types:	Type II
Imperforate or Perforated:	Issued only imperforate.

Plate 3 was apparently made in the early spring of 1856. Was this necessary because prepayment of postage was made compulsory after April 1, 1855 and more stamps were needed? Was the new one cent Plate 3 made because of the increased demand, or because the contractors felt that the defective Plate 2, with its large plate flaw, might deteriorate to such an extent that it would have to be withdrawn? Unfortunately, there seems to be no record of the number of stamps which were delivered to the Stamp Agent between June 30, 1855 and June 30, 1859.

THE STAMP AGENT

The first Stamp Agent was appointed in May, 1855. Quoting from the *United States Postage Stamps of the 19th Century* by Lester G. Brookman, Vol. I, page 107:—

"During the life of the Toppan, Carpenter, Casilear & Co. contract, the first Stamp Agent was appointed. He was Jessey Johnson and his office was in the Jayne Building on Chestnut Street in Philadelphia. Until February, 1855, finished stamps were delivered directly to Washington. Afterward, until February 1, 1869, stamps were delivered to the Stamp Agent at their place of manufacture and delivered by him to Washington."

NUMBER OF ONE CENT STAMPS ISSUED

Mr. John N. Luff, in his outstanding work *The Postage Stamps of the United States*, page 73, states as follows:—

"The first stamps of this issue were delivered by the contractors on June 21st, 1851 and consisted of 100,000 one cent, 300.000 three cents, and 100,000 twelve cents."

"Through the valued assistance of an influential friend, the following report has been obtained from the Post Office Department:—

STAMPS RECEIVED FROM TOPPAN, CARPENTER, CASILEAR & CO.
JUNE 21, 1851 TO JULY 6, 1855

FISCAL YEAR ENDING	*1 CENT*
June 30, 1851	400.000
June 30, 1852	6,860,000
June 30, 1853	4,450,000
June 30, 1854	8,450,000
June 30, 1855	3,900,000

The report of the Postmaster General dated December 1st, 1853 supplies the following information:—

Number of stamps issued to postmasters for sale in the fiscal years June 30, 1852 and June 30, 1853.

1852	5,489,242	1 cent
1853	4,736,311	1 cent

On page 79, Mr. Luff further states:—

"The statistics of this issue, are, unfortunately, very incomplete. The following extracts, taken from the annual reports of the Postmaster General, are all that can be supplied at present:—

Year ending June 30, 1859	44,432,300	1 cent
Year ending June 30, 1860	50,723,400	1 cent
Year ending June 30, 1861	53,843,762	1 cent"

Quite definitely the use of postage stamps was increasing at a rapid rate. Three new plates of the three cent, Plates 5, 7 and 8 were producing stamps in early 1856.

PLATE CHARACTERISTICS

The three reliefs used to enter Plates 1 and 2 were used on Plate 3, namely the "T" relief for the top row, the "A" relief for the 2nd, 4th, 6th and 8th rows, and the "B" relief for the 3rd, 5th, 7th, 9th and 10th rows. The distribution of the guide dots was the same as for Plates 1 and 2, except for the top row. All of the stamps were Type II. In all probability, the same transfer roll was used for Plates 1, 2 and 3.

The designs on Plates 1, 2 and 3 are alike. Therefore, it is necessary to make a study of the typical characteristics of each plate, so that stamps from each plate can be more easily identified.

Plate 1 Early stamps usually are much finer engravings than stamps from Plates 2 and 3. The lines are finer and sharper and none of them have the blurr of color across the top as do many of the stamps from the other plates.

Plate 3 stamps have certain characteristics which make it possible to separate them from those of Plate 2. Many stamps from Plate 3 are in a peculiar deep rich blue color, which was used for a short time while this plate was in use. There are some Plate 2 stamps known in this rich deep blue shade. Early printings from Plate 3 are in a somewhat lighter blue shade which is difficult to describe. They seem to have a slightly bluish gray cast.

Many stamps from Plate 3 show the typical Plate 3 *surface cracks* illustrated in

Figs.14-D and *14-K*. No stamps from Plate 2 exhibit similar surface cracks in parts of the designs, although there are a few positions in Plate 2 which have scratches in the margins and under the bottom row stamps.

A characteristic *ink film* is found on many Plate 3 stamps. These are usually from early impressions from the plate. This is somewhat similar to the ink film seen so frequently on Plate 12 stamps. It is possible that when the plate was first used, the surface was not highly polished and in many places was pitted with minute needle-like impressions. These held ink and resulted in a very noticeable ink film covering part or all of the stamp. After each impression, the steel plate was wiped clean and polished with powdered chalk. The surface of the plate gradually assumed a higher polish and the defects wore down, so that this ink film disappeared and did not show on late impressions. This ink film has always been considered characteristic of Plate 3, but recently the author has seen two examples from Plate 2 with this ink film and in the deep rich blue shade so characteristic of Plate 3.

While the distribution is the same, the location of guide dots on many positions is quite different from those on Plate 2. Particular attention is called to the double guide dots on practically every top row position of Plate 3. The only top row position on Plate 2 having a similar pair of dots is 9R2, and this position has a very definite plating mark. Plating drawings of the known positions of Plate 3 are illustrated in *Fig.14A1* to *Fig.14A24* and the guide dots are shown on all top row positions and the left margin positions of both panes. Top row positions do not have the characteristic blurr over the stamp. It may be advisable at this point to refer to the double guide dots over some of the Plate 1 Early positions. The location and spacing of these guide dots, *Figs.10-G* to *10-L* of Chapter X is not at all similar to those of Plate 3.

Quoting from the Ashbrook book, page 215:

"Perhaps many collectors have the impression that every single copy of a one cent imperforate stamp can be plated. Unfortunately this is not possible, nor is it possible to identify the actual plate of some stamps which come from either Plates 2 or 3. The "A" relief stamps do not show any guide dots, and when we find such "A" relief copies with no parts showing of the adjoining positions, none of the above Plate 3 characteristics and no plating marks, it is impossible to identify which of the two plates such stamps actually come from.

This rather detailed description is given, because the question is frequently asked, "How can Plate 3 stamps be positively identified?"

In my opinion, the collecting of Plate 3 stamps can be divided into two classes. First, stamps from this plate which show one or more of the typical Plate 3 characteristics, any one of which may positively identify the plate origin. Such Plate 3 stamps have a place in all specialized collections of the one cent stamps. Second. stamps which show none of the Plate 3 characteristics. Such items can only be of interest to the advenced student of the plate for plating purposes. Just because Ashbrook stated such a non-Plate 3 characteristic item came from Plate 3 adds no value or desirability to such an item over and above any ordinary item from the more common Plate 2."

This author must disagree with the last sentence of this quote. The fact is, that in this day and age, if a stamp has been plated as a Plate 3 position, and this plating is substantiated by a knowledgeable student or a Philatelic Foundation certificate, the Plate 3 stamp realizes far more in auction sales, or when purchased from a dealer, even though it has no definite Plate 3 characteristics. There is only one certain way to identify a stamp as being printed from Plate 3, and that is to definitely plate the position.

MOTTLING

Quoting from the Ashbrook book, page 215:—

"*Mottling* is a term we apply to certain one cent stamps which show imperfect places in the surface of the steel plate, due no doubt to the hardening process. Printed stamps from such places on the plate exhibit the defect as blotches of color. Very early impressions from Plate 3 may show a combination of ink film and mottling. Such imperforate stamps come only from this plate."

This mottling is characteristic of stamps from a number of later plates used for the printing of the perforated stamps, particularly Plates 11 and 12. As stated heretofore, the author has seen two examples from Plate 2, with the characteristic ink film, but practically no mottling.

CENTER LINE

Center line imperforates come from Plate 1 Early and Late, Plate 3 and Plate 4. Plate 2 had no center line, but as stated heretofore, Plate 2 did have a very fine scribe line between the two panes, but this line disappeared after a few impressions were taken from the plate. Plate 1 Late center line positions are all Type IV. Two center line positions on Plate 4 were Type II, *viz.* 10L4 and 1R4. Both of these positions, of course, are top row, and the relief is entirely different from the "T" relief of the first three plates. This leaves but two plates having a center line to be considered, *viz:*—Plate 1 Early and Plate 3. They can be separated because of the usual pale blue shade and weak top lines of the Plate 1 Early stamps.

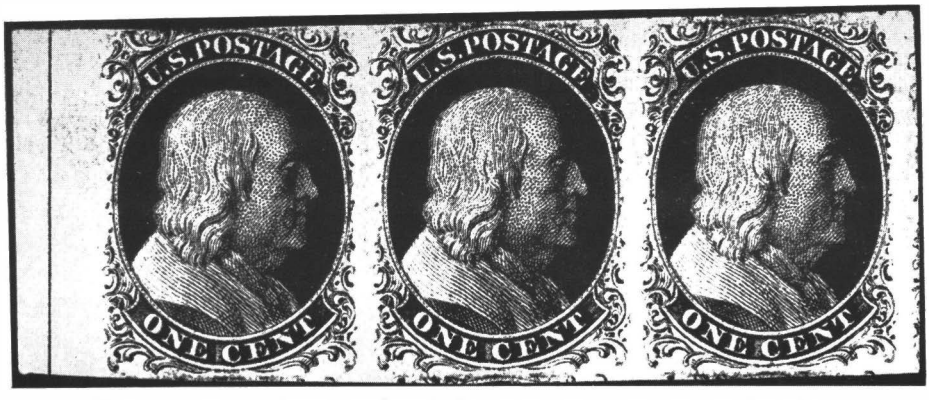


Fig. 14-A. A centerline strip of three, positions 11, 12, 13R3.

Fig. 14-B. A centerline pair, positions 79-80L3.

Measurement of the distance of the center line from the design gives a quick solution. On Plate 1 Early, this measurement from the stamps of the left pane is 3 MM. On Plate 3, the distance is 4½ MM. The right pane measurement is 3¼ MM, for Plate 1 Early, and 4 MM for Plate 3. The wide spacing from the center line always identifies a Plate 3 stamp.

Fig.14-A illustrates a strip of three, formerly in the Waterhouse collection, positions 11, 12 and 13R3. This strip appears unused, but subsequent tests proved that a manuscript cancellation had been removed.

Fig.14-B illustrates a pair of "A" relief positions from the left pane, positions 79-80L3.

Only a handful of stamps showing the center line of this plate have been saved. Probably less than 20 copies exist. Only two copies are known on cover.

THE IMPRINT

The imprint measures 1½ MM from the stamps of the left pane and 1⅜ MM from the stamps of the right pane. The imprint is the same as used on Plates 1 Late and 2 and reads:—"Toppan, Carpenter, Casilear & Co., BANK NOTE ENGRAVERS, Phila., New York, Boston & Cincinnati."

To the right of the right pane imprint and to the left of the left pane imprint, there was a plate number, "No.3." The stamp 50R3, *Fig.14-C* is the only copy known from Plate 3 which shows any part of the *actual plate number*. This stamp is indeed an outstanding Plate 3 item.

Very few imprint copies are known. This author knows of only two copies on cover.

Fig.14-D illustrates an outstanding copy of 31L, now in a well known Eastern collection, which shows half of position 21L. This remarkable stamp shows one of the finest examples of the Plate 3 *surface cracks*. *Fig.14-E* illustrates 41L3. This stamp, which is on cover, illustrates part of "NO." *Fig.14-F* illustrates the remainder of the left imprint, 51-61L.

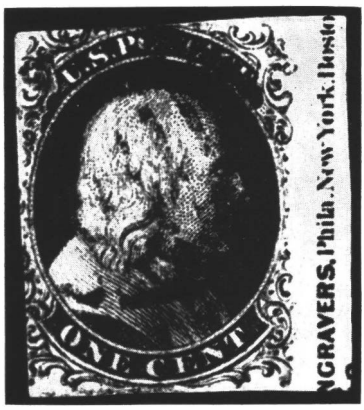


Fig. 14-C. Right pane imprint copy, position 50R3.

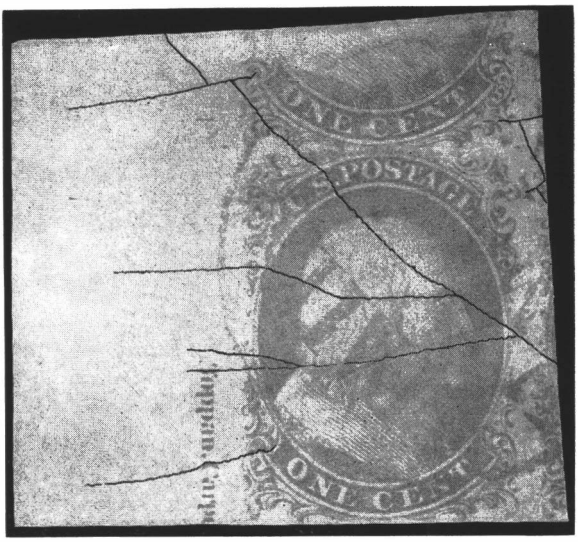


Fig. 14-D. Left pane-imprint copy, position 31L3. Note surface cracks.

Fig.14-G is an illustration of a vertical strip of three showing part of the right imprint. The positions are 40-50-60R3. Position 70R3 has been plated, but only two copies are known to this author, neither of which shows any part of the imprint.

PLATE 3 SURFACE CRACKS

Quoting from Ashbrook, page 224:—

"We call the fine scratch-like cracks, found on a number of Plate 3 stamps, the *surface cracks*. On many stamps these can only be seen under a magnifying glass. These fine surface cracks are typical of Plate 3, and while their direct origin may have been somewhat similar to the surface cracks of the late life of Plate 1 Late, they differ in several respects. The surface cracks of the latter developed after the plate had been in use some four or five years, whereas it appears practically certain that the surface cracks of Plate 3 originated during the manufacture of the plate. A very strong glass discloses that some of these cracks are slightly jagged, others zigzag and some are apparently rather straight lines. I am quite positive that some examples are not cracks but in reality plate scratches. I have noted copies from Plate 3 which showed certain fine examples of the surface cracks together with other lines that are nothing more than scratches on the plate.

I believe that the majority of these interesting plate varieties had their origin in the left pane of the plate. Fine cracks appear to run from the left edge of the plate toward the stamp positions and a few of these extended not only through several positions in the first vertical row, but into the designs of the second vertical row.[1] Perhaps the finest example of these left edge cracks is found on the imprint position 31L3, *Fig.14-D*. The main branch of this crack was somewhat wider than its branches and it entered the first vertical row in the lower corner of 21L3, extended diagonally

[1] This author's conclusions as to the extent of these cracks, appears in a later paragraph.

Fig. 14-E. Position 41L3.

Fig. 14-F. Left pane imprint pair, positions 51-61L3.

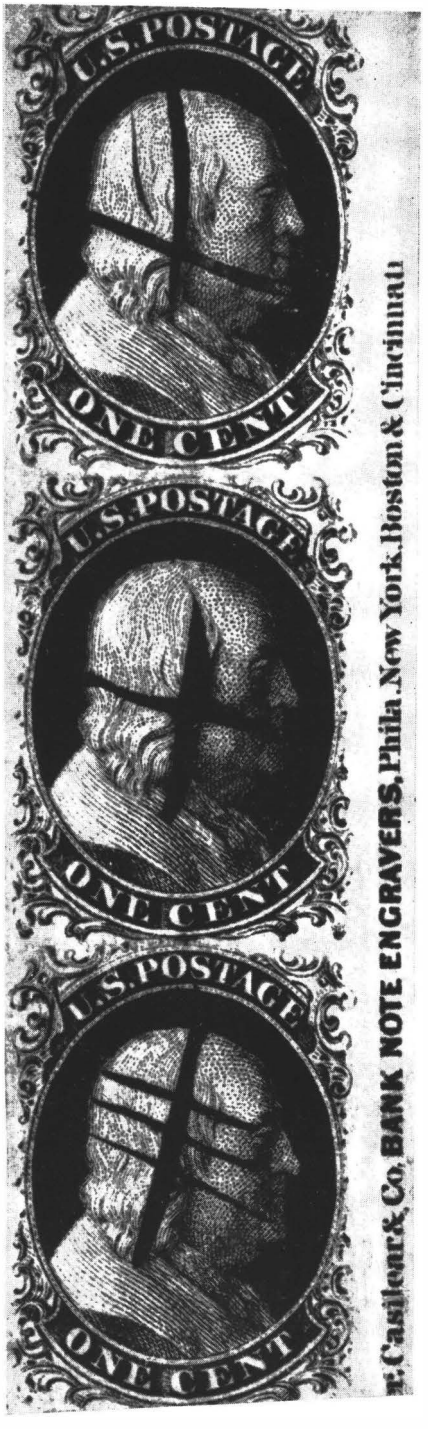


Fig. 14-G. Right pane imprint strip, positions 40-50-60R3.

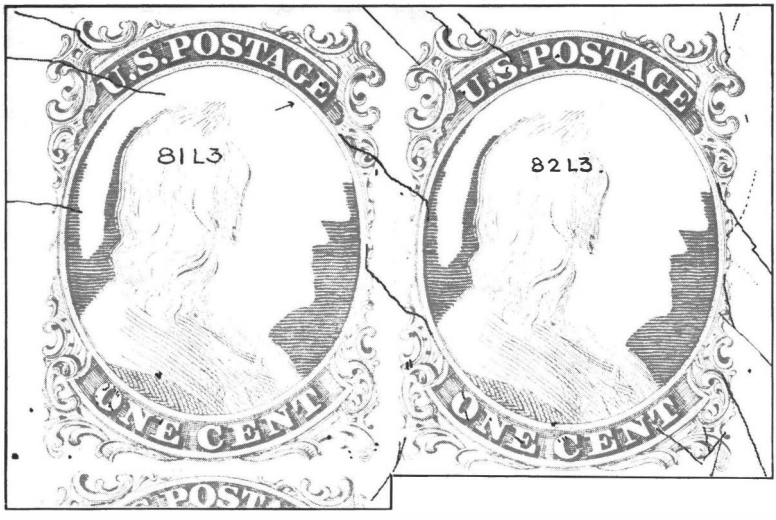


Fig. 14-H. Note surface cracks tying positions together.

across 31L3 and into 32L3. The extension of this crack into 32L3 enabled me to identify this position, and in this same manner quite a number of positions on the plate have been joined together by the use of single copies.

Fig.14-H illustrates a typical example of tying two single copies together by the surface cracks, and identifying the positions as 81L3 and 82L3. Both of these stamps were originally in the Chase collection. The copy of 81L3 shows a portion of the stamp below, and this portion shows the stamp is from a "B" relief, thus proving the single is from the 9th row. To the left of this stamp is shown the marginal guide dot, thus proving the stamp comes from the first vertical row of one of the panes. or position 81. Surface cracks run into the design from the left edge of the plate, establishing the probability the 81 is from the left pane or 81L3, which was later proved to be a fact. The cracks to the left on the single stamp matched perfectly with the cracks to the right of 81L, thus establishing the identity of 82L3. The illustration shows a small mark in the "E" of "ONE," similar to a marking illustrated on 61L3, shown in *Fig.14A8*. Position 82L3 shows several fine surface cracks, but all the lines illustrated are not cracks as some were only scratches on the surface of the plate.

Fig.14-I illustrates an exceptionally rare strip from the bottom row of the plate.[2] I was never able to identify the positions in this strip while it belonged to me, but with the aid of the cracks at left, I tied on two additional singles making a reconstruction of five positions. This strip had a very wide bottom sheet margin and although the impression fails to show the cracks extending to the extreme edge of the plate, there is little question but what they did. These bottom marginal cracks are very similar to those found in the bottom margin of the right pane of Plate 2, as so wonderfully shown on the famous Newbury block illustrated in the preceding chapter. This *Warner Strip* as I always called it, is in the typical and characteristic Plate 3 color. It is a beautiful and extremely rare piece, perhaps the most valuable

[2] This strip has been definitely plated as 97-98-99L3.

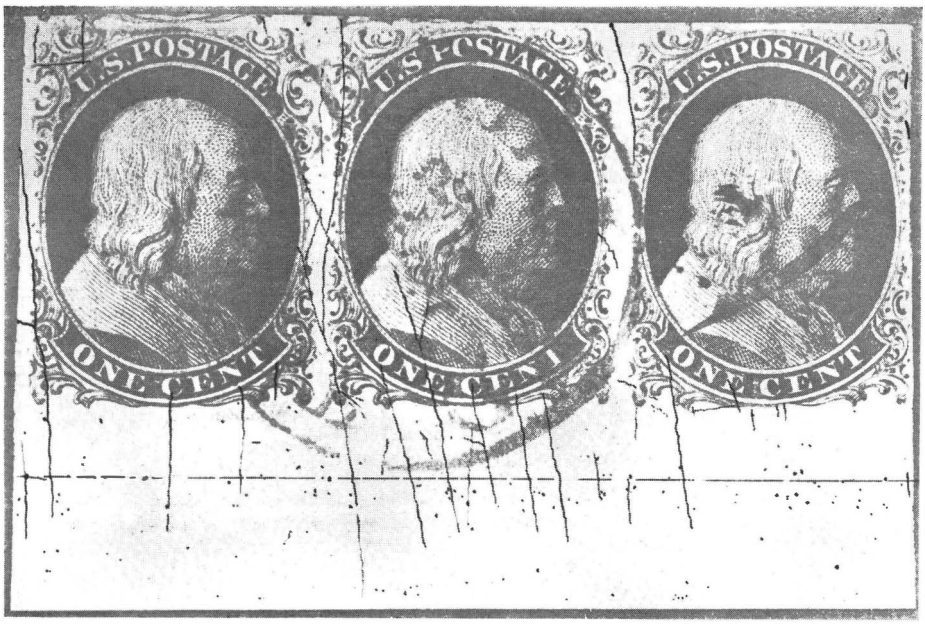


Fig. 14-I. The "Warner strip," positions 97-98-99L3.

strip of surface cracks from this plate. The guide line ruled across the bottom of the plate is shown as well as numerous needle-like pit holes in the surface of the metal plate."

From the above and the illustrations in *Fig.14A1* to *Fig.14A12*, it is obvious that these surface cracks extended downward at approximately a 45 degree angle across the left pane of the plate from 21L3 through nearly every position to 99L3. In the right pane, most of these scratches or cracks appear in the right margin positions illustrated in *Fig.14A14* to *Fig.14A18*.

Fig.14-J illustrates a position unidentified by Mr. Ashbrook, showing quite a

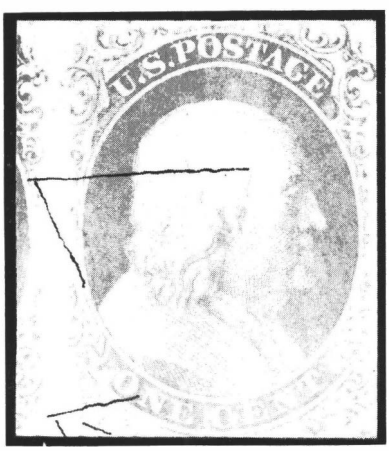


Fig. 14-J. Position 22L3.

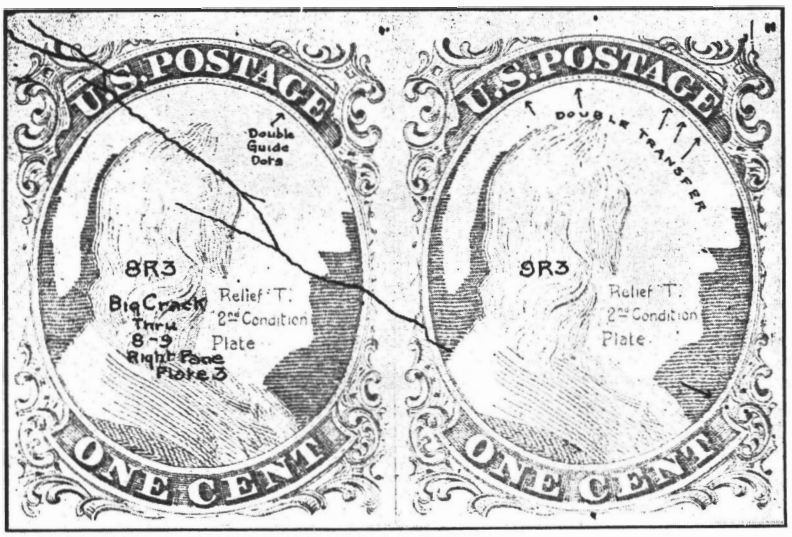


Fig. 14-K.

fine surface crack extending through Franklin's head and to the stamp to the left. This position has since been identified as 22L3. See surface cracks to the right of the bottom ornaments of the position 21L3 on *Fig.14-D.*

See the plating drawings of two states of 35L3, *Fig.14A4.* The plate was in use for a comparatively short time, yet these surface cracks extended very rapidly as the plate was used. The horizontal crack on the head on 22L3, *Fig.14-J* is a similar example. The illustration shows this crack extending to the left into 21L3. A copy of 21L3 on cover in the collection of one of our few female specialists (located on the West Coast) does not show the extension of this crack into 21L3. although the diagonal cracks are quite prominent.

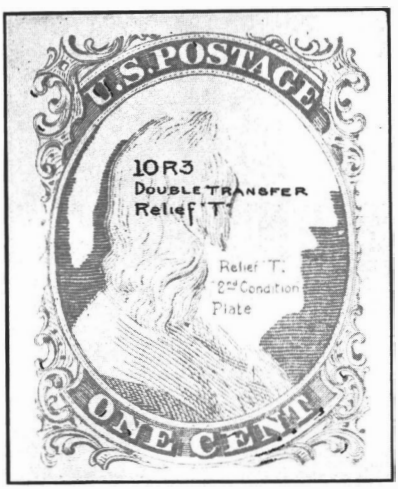


Fig. 14-L.

Fig. 14-M.

Fig. 14-N.

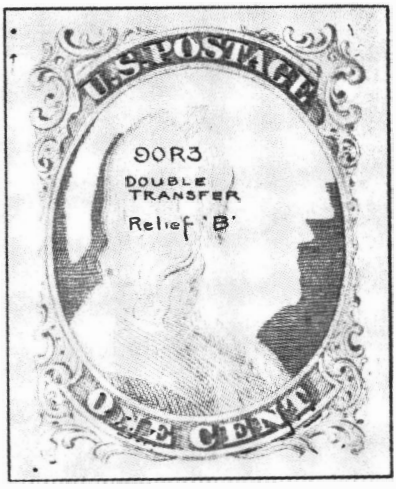


Fig. 14-O.

DOUBLE TRANSFERS

Double transfers are very helpful in plate reconstruction, as are stamps with consistent plating marks. Five pronounced double transfers occur in the 10th vertical row of the right pane. The ten positions in the first vertical row were the first entered on the steel plate which would indicate that some problems took place in beginning the entries. After entering the 10th vertical row, 9R3 was entered, and there is a slight double transfer in the top part of this stamp. *Fig.14-K* illustrates 8-9R3, showing the double transfer and the prominent plate crack through these positions. The right margin double transfer positions are 10, 20, 30, 90 and 100R3 illustrated in *Fig.14-L* to *Fig.14-P*. Another prominent double transfer is 68R3, *Fig.14-Q*. 58R3, *Fig.14A19*, also shows a slight double transfer. Note the scratches in the "O" of "ONE" on 68R3. Many positions in the plate

Fig. 14-P.

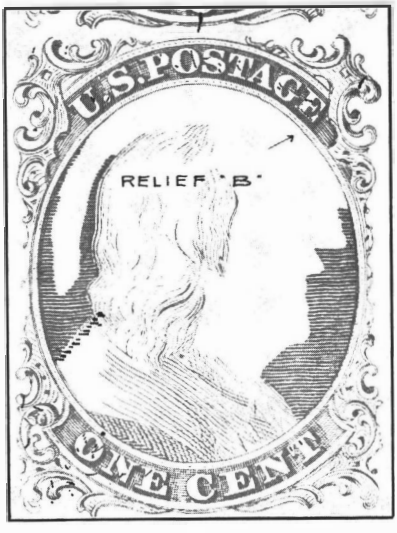


Fig. 14-Q. Position 68R3.

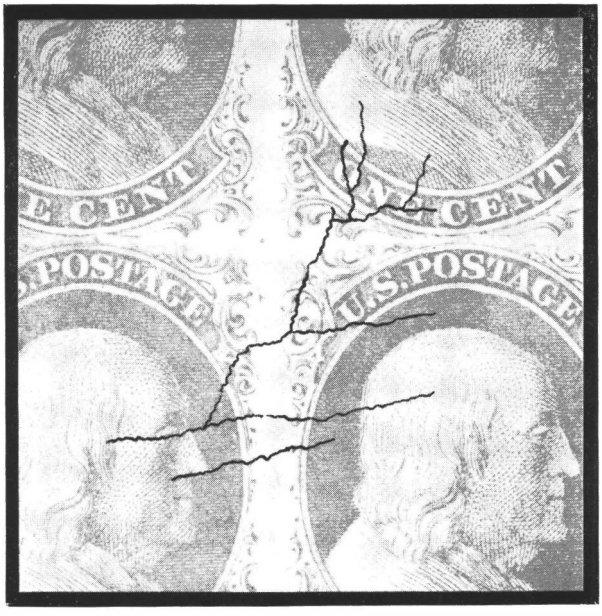


Fig. 14-R. "Forked lightning crack," positions 24-33-34L3.

have these scratches and no two are alike, and they are very helpful in plating. However, a number of positions in Plate 2, show similar so-called "O" scratches, and this fact should be borne in mind when plating.

PLATING MARKS

Quite a number of Plate 3 stamps show plating marks, some of which are quite noticeable, others much less so.

A nice little variety is a small curl on the shoulder of position 62R3. This rather faint curl appears on the illustration of this position. *Fig.14A20.* This small moon curl, upside down, is found directly above the "O" of "ONE", and its origin was undoubtedly some small object which attached itself to the transfer roll and transferred its impression to the plate, as fully explained in the Type V chapter under the heading of "curl varieties."

Several positions on the plate, perhaps three or four, show a small diagonal line in the upper part of the "E" of "ONE", as illustrated by position 68R3. *Fig.14A20.* This little "E" mark varies in its location on different stamps as will be mentioned later.

A ninth row ("B" relief) position shows a consistent little curl in the "P" of "POSTAGE", *Fig.14A23*, position 87R3.

A number of other similar plating marks are found on Plate 3 stamps. These are illustrated in the plating drawings.

THE FORKED LIGHTNING CRACK

Quoting from Ashbrook book, page 223:—

"The most pronounced crack on Plate 3 extends through parts of three positions in the left pane, *Fig.14-R.* This crack opened up its seams wider than any of the sur-

face cracks and it is very noticeable on the three positions it cuts through. We call this the *forked lightning crack* of Plate 3. Chase was the first to discover three singles, and with these he formed the original reconstruction. Later I acquired a vertical strip of three, the top stamp a top row position, the bottom stamp showing the forked crack in the lower left part. This strip established that the crack occurred in the third and fourth vertical rows. Later, the reconstruction of top row copies proved that the top stamp in the vertical strip was 4L3, making the positions of the big crack 24L, 33L and 34L3. My record shows that only two copies of 24L3 are known, only two single copies of 34L3 and only one single of 33L3.[3] Of course, there may be several others in existence of which I have no record.

Another major crack occurs in the top row of the right pane, extending from the left top part of 8R3 into the left side of 9R3. *Fig.14-K.* This crack shows several forks at the top of 8R.

We have no evidence whatsoever as to whether these two major cracks were on the plate when it was first placed in use, or whether they developed later on, possibly from the heating and cooling of the plate during use. In all probability, both the major cracks and the majority of the surface cracks originated during the hardening process before the plate was placed into regular use."

SPACING AND ALIGNMENT OF PLATE 3

Fig.14-S illustrates the spacing and alignment of the left and right panes of Plate 3. Where pairs and strips were available, the measurements of the horizontal

[3] A few additional copies have been discovered. An unused horizontal strip of five is known, positions 31 to 35L3. The forked lightning crack through 33L and 34L is plainly visible to the naked eye.

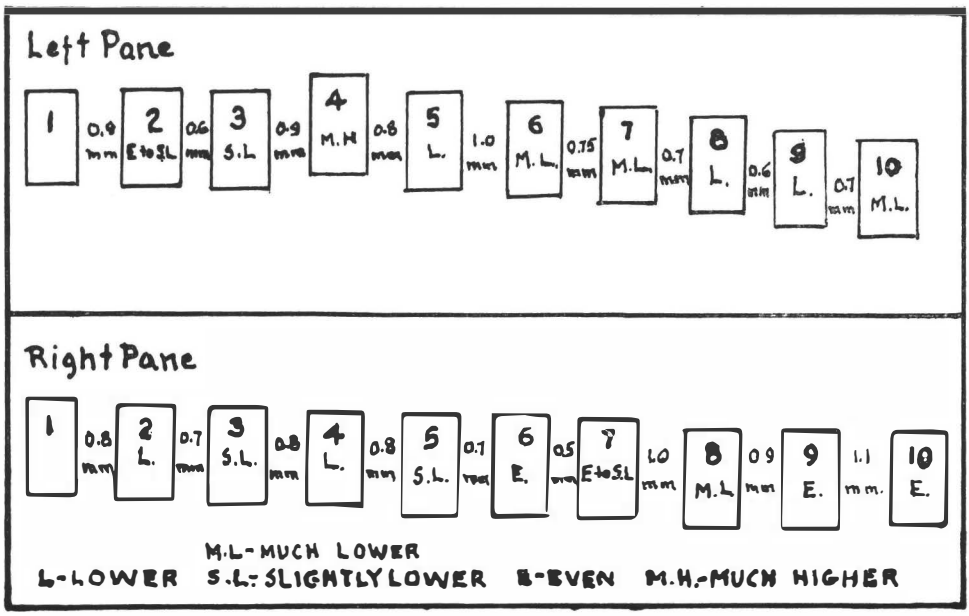


Fig. 14-S. Approximate spacing and alignment.

Fig. 14-T. The "Armitage Block." Positions 17-20 to 27-30R3.

spacings are given in millimeters. The spacing between the 5th, 6th, and 8th and 9th rows of the left pane and between the 4th and 5th rows of the right pane were estimated from photographs.

LARGE PIECES FROM PLATE 3

The largest known block from this plate is the so called *Armitage block* because this block was in the collection of Mr. George W. Armitage of Liverpool, England for many years. It was part of a block of 15 sold in an auction of the Nassau Stamp Co. on May 16, 1913 for $34.00. It was later reduced to a block of 8, *Fig.14-T*. The latter was sold in the Robert A. Siegel sale of the Lilly collection on February 7, 1968 for $1250.00. The positions are 17-20R3 and 27-30R3. Both 20R and 30R are major double transfers. In a well known Eastern collection there is a used block of 5, positions 67 to 69L3 and 77-78L3. Ashbrook notes an unused block of 4 in the collection of the late Frank A. Hollowbush, positions 19, 20, 29, 30R3, duplicating Armitage block positions. An unused block of 4, positions 77, 78, 87, 88R3 was sold by the late Philip H. Ward in the West sale of April 26, 1943. The author knows of two used blocks of 4 and a used block of 5. Ashbrook also notes a horizontal strip of 6, later plated as 12 to 17R3, and a vertical pen cancelled strip of 6, later plated by him as 38 to 88R3.

DISCONTINUANCE OF PLATE 3

Quoting from Ashbrook, page 227:

"Plate 3 stamps disclose no evidence as to why the plate was discarded at a time when it was sorely needed. It has been generally assumed that the existence of the numerous surface cracks was probably the direct reason, but these did not disfigure the stamps to any extent and were in fact inconspicuous as compared to the big flaw of Plate 2. In addition, it is most improbable that these very fine and very shallow cracks became so bad that they rendered the plate unfit for use, or that they even caused the plate to break into two pieces.

It appears that some severe accident did occur, and that this happened prior to the early part of 1857, at which time Plate 4 was made. Slight evidence of this is perhaps found in the fact that no known stamps from Plate 4 exist in the beautiful deep dark blue shade so typical of some Plate 3 stamps."

ISSUED ONLY IMPERFORATE

Again quoting from Ashbrook, page 229:—

"Sheets of perforated stamps were first issued to post offices in July 1857, but the fact that some of these sheets came from Plate 1 is no indication whatsoever that this plate was still in use at that time. In all probability, perforating was applied to stock on hand, and such supplies included sheets printed from Plate 1. Because of this I have always considered it possible that perforated Plate 3 stamps might be discovered, but to this date none have been reported.

Sheets from Plate 3 were evidently mixed with the regular stock and supplies were shipped to post offices regardless of location. Recently a cover from California addressed to Alabama was discovered, which had nine Plate 2 stamps and one Plate 3 stamp, the latter a center line copy from the left pane leaving no doubt as to its plate identity.

During the time Plate 3 was in use in 1856, the manufacturers were experimenting with a perforating machine, which had been purchased in England. When it arrived it had a rouletting mechanism, but the firm had it converted into a perforator. In all probability, regular sheets of the one and three cents stamps were experimentally perforated and issued to certain post offices in 1856 for trial purposes. There is little doubt in my mind that the well known *Chicago Perfs* are not unofficial perfs but actually came from the experimental stage of the Toppan, Carpenter English made machine. At this period in 1856, three one cent plates were in use; Plates 1, 2 and 3. I have seen examples of stamps from Plates 1 and 2 with the Chicago Perf but no copies from Plate 3, although a copy has been reported.

In the Worthington sale of August 21, 22 and 23, 1917 (J.C. Morgenthau & Co.) Lot No. 59 was described as follows:—'1c Dark blue, (31 A) [4] vertical strip of 3. Pin Perf. Unofficial; the strip used on cover from New York, July 16, 1857 to Philadelphia, the stamps in finest condition, the cover of the greatest rarity.'

This strip was evidently perforated on a sewing machine, hence has no relation to the Chicago Perfs. I acquired this cover, and when I examined it found that the strip not only came from Plate 3, but that the bottom stamp in the strip was one of the three positions showing the big Plate 3 cracks, *viz.*, 24L3. It was this strip that identified the plate positions of this outstanding plate variety."

THE TYPICAL PLATE 3 COLOR

Again from Ashbrook, page 229:—

"The most brilliant of the typical Plate 3 shades matches very closely the *Dark Prussian Blue* as contained in the color charts of Ridgway's book, *Color Standards and Nomenclature.* See Chapter XXVI on 'colors.' This is classification '49.N.' and is a mixture of the pure spectrum blue, and black. It is the pure blue which gives the shade its unusual brilliancy and easily distinguishes it from other one cent shades. I have seen this typical Plate 3 color described in certain writings as a 'deep purplish blue,' but such a description is in error, as there was no red in any of the characteristic shades of the Plate 3 stamps."

PLATE RECONSTRUCTIONS

Material from this plate is very scarce. Very few large pieces are known, and pairs and strips are seldom found, particularly verticals, making plate reconstruction very difficult. During the 1930's and 1940's the late Harry L. Jeffreys, a knowledgeable philatelic student, had devoted much of his effort to the reconstruction of this plate. He succeeded in making substantial progress. Unfortunately, only a partial record of Mr. Jeffrey's reconstruction was available to later students

[4] Now No.7 in the Scott *Specialized U.S.* catalog.

and the studies had to be repeated. In 1951 Mr. Ashbrook undertook the project of making plating photographs of every known stamp from Plate 3 and of every copy that might possibly come from this plate. He asked for, and received, the cooperation of every specialist who could make material available. Six sets of prints were made by Mr. Ashbrook for the students who were interested, and these prints have been invaluable in furthering of the plate reconstruction.

At this writing 146 positions have been definitely identified. In the plating drawings 30 positions are marked "?" to indicate the plating is questionable and 24 positions, mostly "A" relief, have not been identified. See *Figs.14A1* to *14A24*. The placement of some of these positions may be absolutely wrong. A few plating drawings have been added, the positions of which are unknown.

Two positions, one of which may be 25L3, are illustrated (see *Fig.14A12.*) The other has not been plated. Two other designs, positions unknown, are illustrated: see *Fig.14A24.*

In the plating drawings, some of the "B" reliefs in the body of the plate do not show guide dots. Some of the stamps and photographic prints which were examined were cut at the bottom, so that the guide dot was eliminated. All "B" relief stamps had guide dots, except the stamps in the bottom row and in the right margin vertical row (10th row) of each pane.

Submission to this author of pairs or strips for further study will be greatly appreciated. It is hoped that research by other students may result in the complete reconstruction of this plate.

Referring to the plating drawing of positions 3L to 8L3, *Fig.14A1*, this author notes that in the Morris Fortgang plating, 5L is plated as 7L, and that 7L is plated as 5L. No multiples are known, pairs or strips, of 5 to 8L. This author believes that his own plating is correct. Note the short vertical line in the "P" of "POSTAGE" on 3, 4, 5 and 6L. 3L and 4L have been definitely plated. When the plate was made, 6L3 was the first entry, and 5, 4 and 3L followed, in that order. This vertical line first appeared on 6L and disappeared after 3L was entered. It would be illogical to assume that this mark first appeared on 7L, again on 6L, disappeared on 5L, and then re-appeared on 4L and 3L. Order of entry of the reliefs is fully discussed in Chapter XVIII.

In reference to 7R3, *Fig.14A13*, a later impression than the one used for the plating drawing shows the hairline crack at the bottom right, extending in a northwesterly direction to the letter "E" of "CENT". On this later impression, the plating mark in the upper left ornament has disappeared.

Attention is called to 67R3 (?), *Fig.14A20.* It was plated from a pair of 66-67R3(?). 66R3 plates well with the material available and with *Fig.14A20.* However, in most horizontal rows, the 6th and 7th rows are almost on the same line horizontally. On the pair 67R3 is higher than 66R3. At present, the correctness of this plating cannot be verified.

Attention is called to the plating drawing of 95R3, *Fig. 14A24.* It was possible to obtain the markings of the left side of these positions from a copy of 94R3 with a large right margin. The plating marks of 95R3 on the stamp itself and on its right side were not available.

A substantial part of the plating was accomplished from photographic prints. This made the task more difficult, because oftentime it was impossible to ascertain if a mark was a plating mark or part of a cancellation. To determine if a marking is consistent, at least two copies of a position are needed. Only one copy was available of a number of positions. To complicate matters, the prints included a number of strips and pairs which at first glance appeared to come from Plate 3, but which were finally determined to belong in Plate 2.

The same plea is made by this author as was made by Mr. Ashbrook, asking interested parties who have material which they may even suspect as coming from Plate 3, on and off cover, particularly margin copies, pairs or strips, be loaned so that the work on the reconstruction may progress. Corrections and additions will be reported and illustrated in the *Chronicle* of the U.S. Philatelic Classics Society.

The matching of surface cracks on single and margin copies has done much towards the progress of the reconstruction.

U.S.POSTAGE
ONE CENT
Relief T
2nd Condition
Plates
1,2.&3.
Top Rows
Only.
1L3
2L3
3L3
4L3
5L3?
6L3?
7L3?
8L3?
Curl
Letters Heavily Blurred
Blurred

Fig. 14A1.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3.
2nd 4th 6th & 8th Rows.
12L3
N.I.
16L3
11L3
15L3
Relief T 2nd Condition
Top Rows Only.
10L3
14L3
9L3?
13L3

Fig. 14A2.

Fig. 14A3.

For Position 24L3, see Fig. 14-R, page 228.

"Early State" "Late State"

Fig. 14A4.

For Position 31L3, see Fig. 14-D, page 222. For Positions 33 and 34L3, see Fig. 14-R, page 228.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows
39L3
38L3?
37L3?
36L3?
Relief B
Plates 1.2.&3.
3rd, 5th, 7th, 9th & 10th Rows
43L3?
42L3?
41L3
40L3
N.I.
Im print
Side Cut off

Fig. 14A5.

U.S. POSTAGE
ONE CENT
Relief B
Plates 1, 2, & 3.
3rd, 5th, 7th, 9th, & 10th Rows
47L3?
Relief A
Plates 1, 2, & 3
2nd, 4th, 6th & 8th Rows
51L3
Imprint
Relief B
Plates 1, 2, & 3.
3rd, 5th, 7th, 9th, & 10th Rows
46L3?
50L3
45L3?
49L3
44L3?
48L3?

Fig. 14A6.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3.
2ds,4ths, 6ths & 8ths Rows.
52L3
53L3
54L3?
55L3?
56L3
57L3
58L3
59L3
N.I.

Fig. 14A7.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1, 2, & 3
2nd, 4th, 6th & 8th Rows.
60L3
Break
Relief B
Plates 1, 2, & 3.
3rd, 5th, 7th, 9th & 10th Rows
63L3
62L3
61L3
66L3?
65L3
64L3
67L3
Imprint

Fig. 14A8.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows
71L3
Cracks
Relief B
Plates 1.2.&3.
3rd, 5th, 7th, 9th & 10th Rows
70L3
74L3
69L3
73L3
68L3
72L3
75L3

Fig. 14A9.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows.
79L3
78L3
77L3
76L3
Relief B
Plates 1.2.&3.
3rd, 5th, 7th, 9th & 10th Rows
83L3
82L3
81L3
80L3

Fig. 14A10.

U.S.POSTAGE
ONE CENT
Relief B
Plates 1,2,& 3.
3rd, 5th, 7th, 9th, & 10th Rows
84L3
85L3
86L3
87L3
88L3
89L3
90L3
91L3

Fig. 14A11.

Fig. 14A12.

For Positions 97-98-99L3, see Fig. 14-I, page 225.

Fig. 14A13.

For Positions 8 and 9R3, see Fig. 14-K, page 226. For Position 10R3, see Fig 14-L, page 226.

Fig. 14A14.

For Position 20R3, see Fig. 14-M, page 226.

U.S.POSTAGE
ONE CENT
Relief B
Plates 1, 2, & 3.
3rd, 5th, 7th, 9th & 10th Rows
21R3
22R3
23R3
24R3
25R3
26R3
27R3
Bottom Lettering Heavily Blurred
Curl

Fig. 14A15.

Fig. 14A16.

For Position 30R3, see Fig. 14-N, page 227.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows.
37R3
38R3
39R3
40R3
Relief B
Plates 1.2.&3.
3rd, 5th, 7th, 9th & 10th Rows
41R3
42R3
43R3
44R3
N.J.
Howells Blurred. T.Cent

Fig. 14A17.

U.S. POSTAGE
ONE CENT
Relief 'B'
Plates 1.2.& 3.
3rd, 5th, 7th, 9th, & 10th Rows
45R3
46R3
47R3
48R3
49R3
50R3
Relief 'A'
2nd, 4th, 6th & 8th Rows
51R3
52R3
Heavily Blurred
Imprint
N.I.

Fig. 14A18.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2ds,4th, 6ths & 8ths Rows.
53R3
54R3
55R3?
56R3?
57R3?
58R3
59R3
60R3

Fig. 14A19.

U.S. POSTAGE
ONE CENT
Relief B
Plates 1, 2, & 3.
3d, 5th, 7th, 9th & 10th Rows
61R3
62R3
63R3
64R3
65R3
66R3?
67R3?
68R3

Fig. 14A20.

U.S. POSTAGE
ONE CENT
Relief A
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows.
72R3
71R3
75R3
76R3
74R3
Relief B
Plates 1.2.&3.
3rd, 5th, 7th, 9th & 10th Rows
70R3
69R3
73R3

Fig. 14A21.

U.S. POSTAGE
ONE CENT
Relief A
Relief B
Plates 1.2.&3
2nd, 4th, 6th & 8th Rows.
3rd, 5th, 7th, 9th & 10th Rows.
77R3
78R3
79R3
80R3
81R3
82R3
83R3
84R3
No Record of Plating Marks

Fig. 14A22.

Fig. 14A23.

For Position 90R3, see Fig. 14-O, page 227.

Fig. 14A24.

For position 100R3, see Fig 14-P, page 227.

Chapter XV

PLATE FOUR

Reprinted from Ashbrook, with comments and additions by M.L.N.

Earliest known use:	Imperforate Perforate	April 19, 1857 July 26, 1857
Size of plate:	200	
Transfer Roll:	No.2	
Reliefs:	Six	
Center Line:	Measurement	5 MM from the stamps of the left pane 6 MM from the stamps of the right pane
Imprint:	Measurement	1 MM from the stamps of the left pane 7/8 MM from the stamps of the right pane
Types:	IA. IC. II. III & IIIA	
Imperforate or Perforated:	Issued both Imperforate and Perforated	

EARLIEST KNOWN USE

The fourth and last plate from which imperforate stamps were issued was probably made at or about the time (February 1857) perforation was adopted by the Post Office Department, and without doubt the plate was laid out to meet the requirement of the new method of separating stamps without the use of scissors. Deliveries were probably made by Toppan, Carpenter & Co. early in April of 1857. The earliest use of a stamp from this plate, that I have seen, is April 19, 1857.

For some months prior to the manufacture of Plate 4, Toppan, Carpenter & Co. had been making experiments with a machine to perforate sheets of stamps. When Plate 3 was made in the spring of 1856 their experiments had not advanced to the state where they considered the new method practical, because Plate 3 was not made with spacings large enough to permit the inclusion of perforations. In contrast, when they made Plate 4, their experiments had reached the practical stage, and consequently Plate 4 was made with spacings large enough to introduce perforations in the vertical and horizontal spacings.

In order to do this, a new transfer roll was made, that we call No.2. It also appears that improvements were made in their stamp plate transfer press, or perhaps a new and improved press was installed for this work. Proof of this is found in the accuracy with which the plate was transferred. for out of the 200 transfers, only

one position shows a double transfer. The old three relief roller (No.1) was laid aside, never to be used again, and a new roller was made that had six different reliefs on its surface.

Not only was more accuracy possible with this new six relief roll, but time was saved by its use. To transfer Plates 1, 2 and 3, each required 100 settings of the roller, whereas to transfer Plate 4, with the six relief roller, only 40 settings were necessary.

THE RELIEFS OF PLATE 4

We call the six reliefs used on the plate "A," "B," "C," "D," "E" and "F." Their order of entry on the plate from top to bottom was as follows:

Top Row	Relief "A"	(See *Fig.15-A*)	Type II
2nd Row	Relief "B"	(See *Fig.15-B*)	Type IIIA
3rd Row	Relief "C"	(See *Fig.15-C*)	Type IIIA
4th Row	Relief "D"	(See *Fig.15-D*)	Type IIIA
5th Row	Relief "E"	(See *Fig.15-E*)	Type IC
6th Row	Relief "F"	(See *Fig.15-F*)	Type IA
7th Row	Relief "C"		
8th Row	Relief "D"		
9th Row	Relief "E"		
10th Row	Relief "F"		

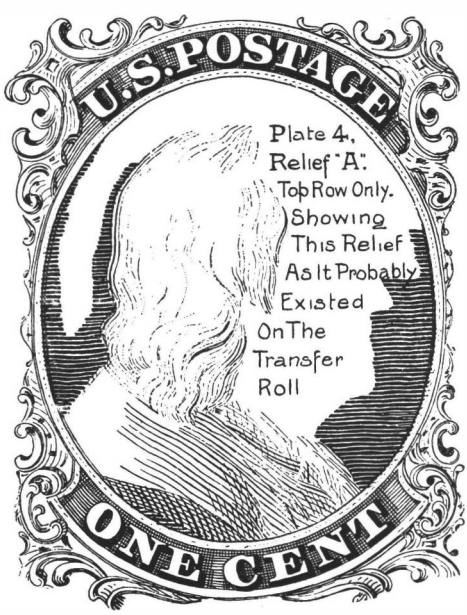


Fig. 15-A. Type II.

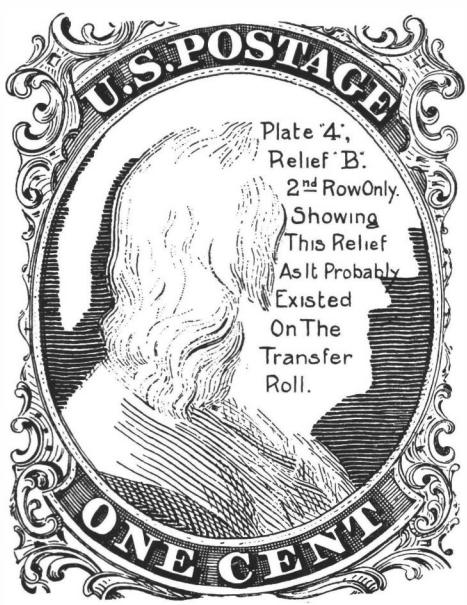


Fig. 15-B. Type IIIA.

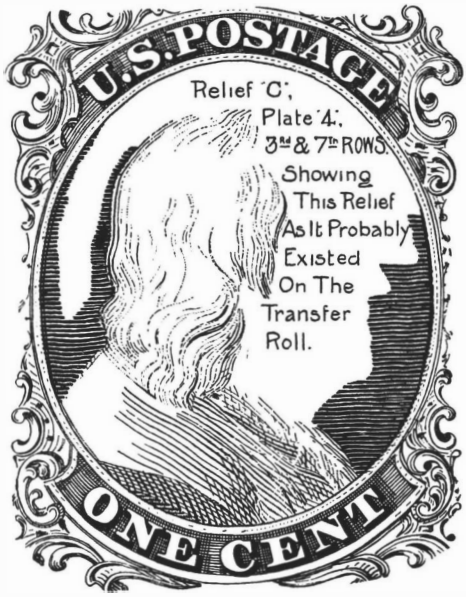


Fig. 15-C. Type IIIA.

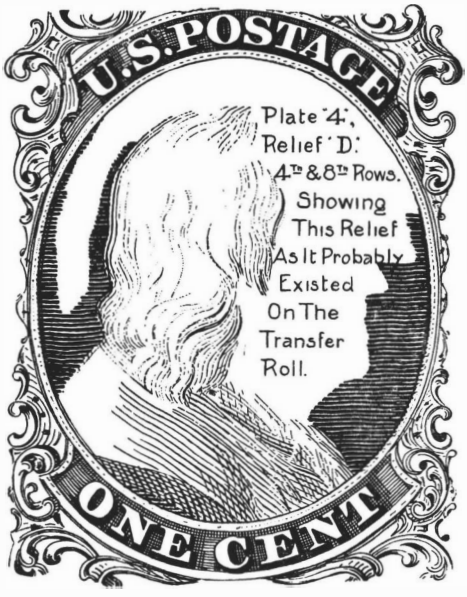


Fig. 15-D. Type IIIA.

Fig.15-G illustrates the top parts of the six reliefs, and *Fig.15-H*, the bottom parts of each. The two illustrations demonstrate the difference between the six reliefs, as the side ornaments of all were complete on the roller.[1] *Fig.15-G* shows that the

[1] On the plate itself the left side ornaments of a number of the positions are incomplete due to erasure on the plate.

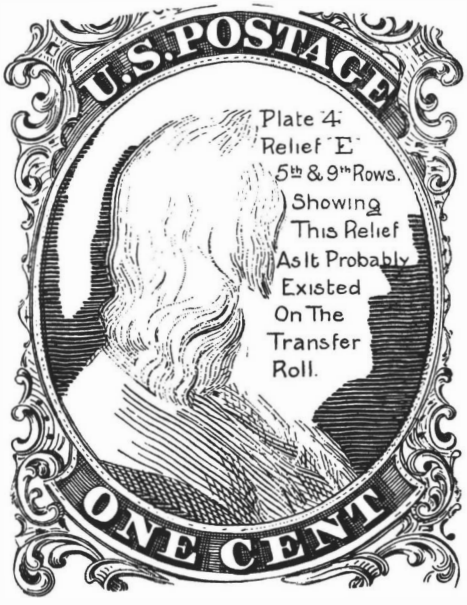


Fig. 15-E. Type IC.

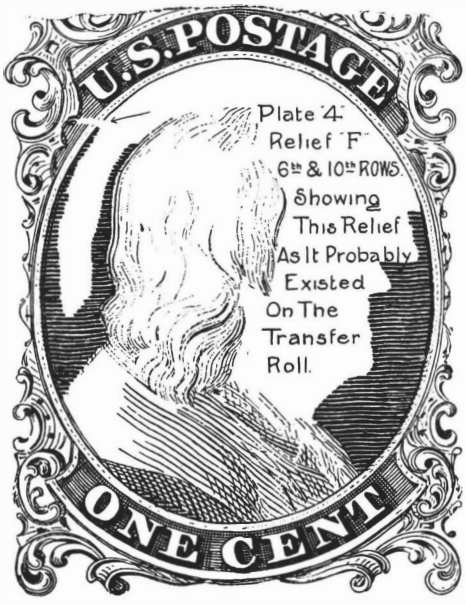


Fig. 15-F. Type IA.

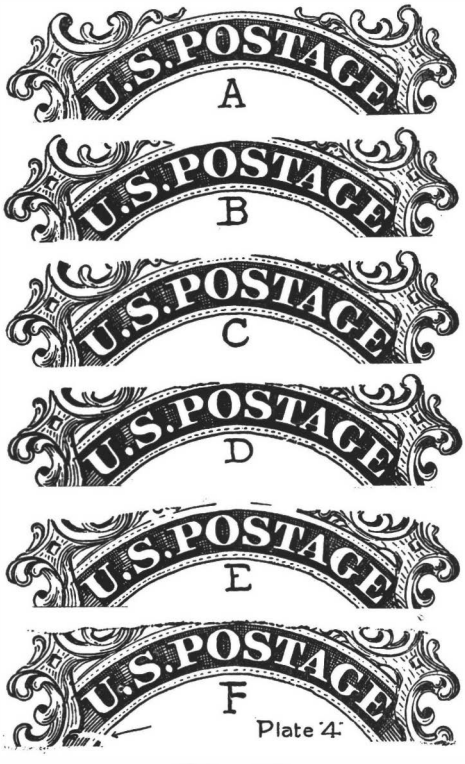


Fig. 15-G.

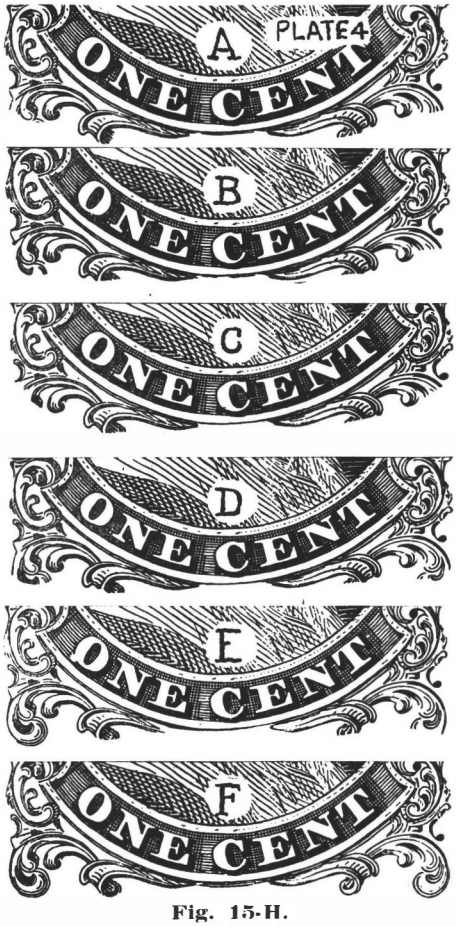


Fig. 15-H.

"A" relief was the only one that had the *full design at the top,* and *Fig.15-H* shows that the "F" relief was the only one with the *design complete* at the bottom. There was undoubtedly a reason for this as will be explained.

In order to make six transfers to the plate from the roller with one setting, it was necessary to have the reliefs spaced the same distance apart on the roller as was required on the plate. This was only possible through the use of a *lay-down*, which as previously explained in Chapter VII, page 29, was in this case a set of six dies. In making this lay-down the designs could very easily be shortened by a short transfer, and if this was not sufficient, by erasures on the roller used to enter the set of six lay-downs. From the finished lay-down, the working roller was then made. It seems perfectly obvious that the full design at the top was purposely left on the "A" relief at one end of the lay-down, and the complete bottom design was allowed to remain on the "F" relief at the other end of the lay-down. In making the roller, it was the intention to use the "A" relief for the top row of the plate and the "F" relief for the bottom row. Thus, in a printed sheet of stamps, the

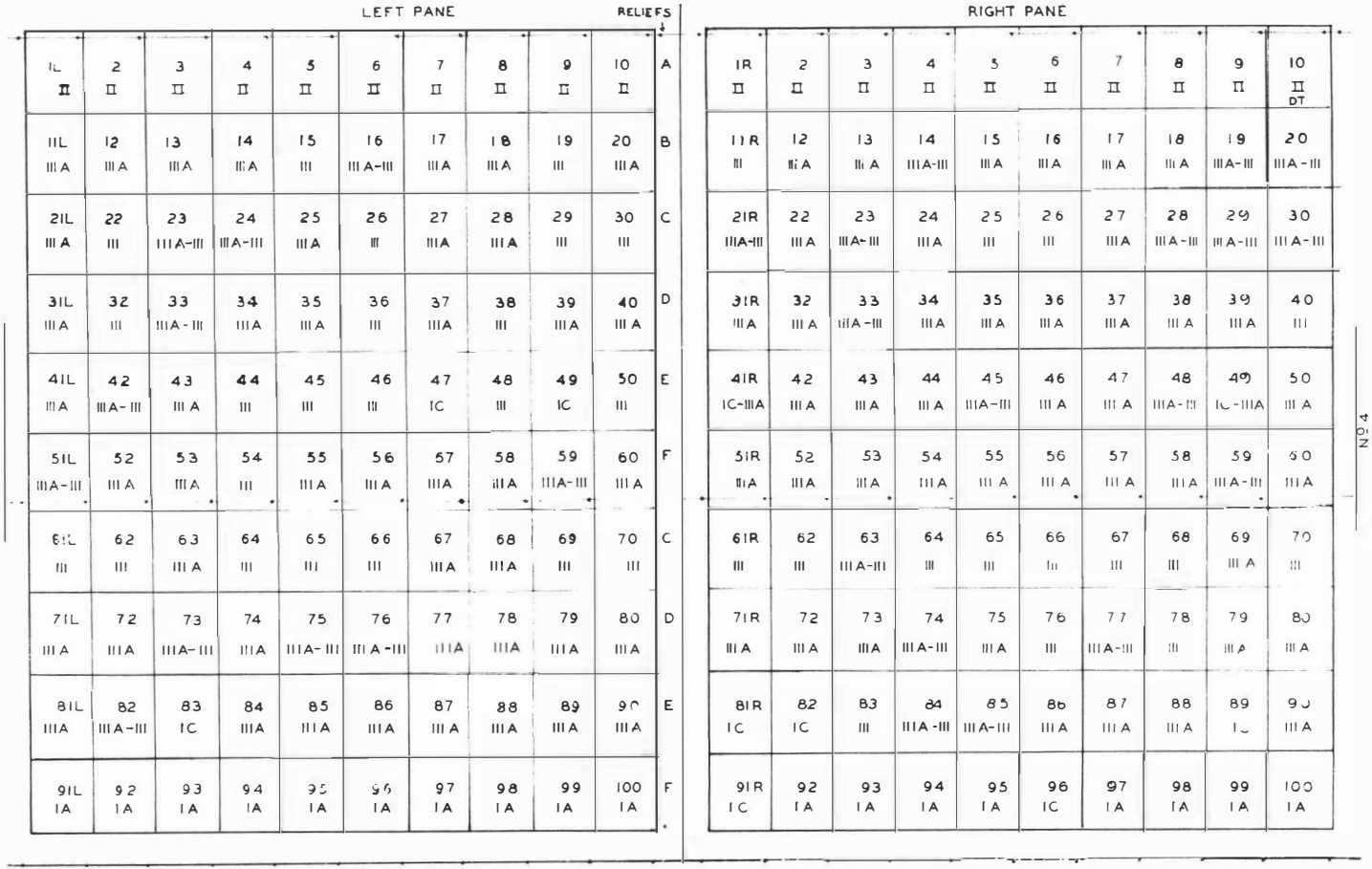


Fig. 15-J. The layout of Plate Four.

See page 265 for summary of numbers of each type on the plate.

trimmed down designs of the stamps in the body of the plate were not so noticeable with full designs showing at the top and bottom edges of the sheet, as well as at both sides.

THE LAY-OUT OF PLATE 4

Fig.15-J is a chart showing the order of entry of the reliefs from top to bottom, and the location of the guide dots. An approximate distribution of the various types is also listed on page 265.

Guide dots were placed slightly above the top right ornaments of all the positions in the top row. Extra dots were included on 10L and 10R. Dots were also placed slightly below the bottom right ornament in all the positions in the sixth row, with the exception of 60L and 60R. Dots were also placed in the margin 1½ MM to the left of the bottom left ornaments of 51L and 51R, and in the margin 1½ MM to the left of the top left ornaments of 1L and 1R.

Before the *transfer guide dots* were placed on the plate, fine horizontal and vertical lines were drawn across the plate, all properly spaced. At the intersections of these lines the transfer guide dots were placed above the top row positions and below the sixth row positions. Such accuracy in the placing of the transfer guide dots is not in evidence on stamps from Plates 1, 2 and 3.

The transfer guide dots were placed on an average of 20¾ MM apart. For the location of the guide lines, dots were placed near the four edges of the plate.[2] Those near the bottom edge measured 8 MM below the designs of the bottom row. When the plate was cleaned up after the transferring, most of the vertical lines were erased, but stamps from many positions on the plate show these straight vertical lines extending through the right side.

The two dots to the right of the top of 10L were not dots used in transferring, but were dots used in measuring up and laying out the plate.[3] This also applies to the dots NE of 10R and to the dots in the bottom margin of the plate. All other dots shown on the chart are transfer guide dots. The proof is conclusive that the plate was transferred in *vertical rows* from top to bottom, and the evidence indicates the transferring was commenced in the upper left corner of the *steel plate*, thus giving us the stamp we call 10R4 as the first position entered. The setting for the first six transfers was taken from the dot NE of 9R, and from this setting 10R. 20R, 30R, 40R, 50R and 60R, were entered.

The next setting was taken from the dot SE of 59R, and the four reliefs, "C," "D," "E," and "F," were transferred to positions 70R, 80R, 90R, and 100R, in the order named. The transfers were thus made in groups of six and four. In this same order the entire plate was entered.

[2] There is no evidence of guide dots at the top of the plate, except those just above the top row positions.

[3] One guide dot over the top of 10L4 is 5.7 MM to the left of the center line. The other guide dot in the margin is 3 MM to the left of the center line. Another dot in the margin, to the right of the middle of the lower right plume of 100L4, is 3.7 MM to the left of the center line. There is a row of guide dots in the bottom margin of the plate, 8 MM below the bottom of the right plume of each bottom row position.

It may seem strange that after entering the first group of six, that the "A," "B," "C" and "D" were not repeated in the 7th, 8th, 9th and 10th rows, rather than the use of the "C," "D," "E" and "F." As stated above, it undoubtedly was the intention to show top row stamps with designs complete at top, and bottom row stamps with designs complete at bottom, hence of the six reliefs it was only possible to trim four of these at both top and bottom. To repeat the use of the "F" relief in the bottom row, the group of four transfers was started with the "C" relief, and thus repeated through the transfer of subsequent vertical rows.[4]

It was not the intention to transfer the full bottom part of the "F" relief in the sixth horizontal row of the plate, because in order to limit the size of the plate, and also to provide ample horizontal spacings for the perforations, it was necessary to have all designs, in all rows, except the top and bottom rows, trimmed at *both top and bottom.* In order to do this, nearly all of the positions in the sixth horizontal row were *short transferred* at the bottom of the design.

The "F" relief was a true Type IA, but partly due to the short transferring none of the stamps printed from the sixth horizontal row were Type IA.

In order to further provide plenty of space for the horizontal perforations, each horizontal spacing was carefully burnished and the trimmed tops and bottoms of the great majority of all the positions in the body of the plate lost further parts of their designs. In this way we have two causes to account for many types of the printed stamps, as for example, a sixth row position was transferred from a Type IA relief, but due to short transferring and the erasure caused by the burnishing, the printed stamp was not a Type IA, but actually a Type IIIA or a Type III. The short transfer eliminated the right and left full plumes, but left the bottom line intact, hence Type IIIA. When the burnishing reached too high in the bottom part of the design, the bottom line was erased, thus producing a stamp we classify as Type III.

THE DISTRIBUTION OF THE TYPES

The chart, *Fig.15-J* shows approximately the distribution of the various types on the plate. This gives the estimated number of each type as follows: [5]

TYPE IA	18
TYPE IC	8+
TYPE IC-IIIA	2—
TYPE II	20
TYPE III	37
TYPE IIIA	88
TYPE IIIA or III	27
	200

[4] By inserting or positioning the "B" relief on the transfer roll in the "F" relief transfers in the sixth row on the plate, it not only made possible the maintenance of constant horizontal spacings beween the rows, but also an accurate vertical alignment of each vertical row. Carrying this idea further, it confirms the need for a six relief transfer roll to complete each vertical row with but one move, since no overlapping was possible with a five relief roll. Obviously, the process was very well planned.

[5] Revised by M.L.N.

This table includes eight positions, Type IC. Actually most impressions of 49R4 are Type IC, which would make nine. Most impressions of 41R4 are Type IIIA, but early impressions are Type IC.

It is absolutely impossible to give the correct number of each of the types on the plate, because in the early life of the plate, certain positions were Type IIIA, (showing a break in the top line, but with the bottom line faintly intact). The wear of the plate eventually caused the *faint bottom line* to disappear, converting a position, that in early impressions produced Type IIIA stamps, to one in the later life of the plate, that produced Type III stamps. We, therefore, have an additional cause of the various types, or three altogether, to wit: (1) A short transfer, (2) erasure, (3) plate wear.

Fig.15-E shows the "E" relief as it existed on the transfer roll. The right and left balls were very slightly trimmed, also the bottom part of the right plume. The left plume was complete, and the top of the design was trimmed down even with the top line. This "E" relief was a true Type IC, and it was used to enter the 5th and 9th rows of the plate, a total of 40 positions, but of this number only a few positions escaped the burnishing tool and produced printed stamps that we can classify as Type IC.

Perhaps many positions in these two rows were short transferred, changing the relief type from IC to IIIA. Erasures further changed some of these to Type III, and others were later changed from Type IIIA to Type III by the plate wear with the subsequent disappearance of the bottom line.

Type IC stamps are an unlisted sub-type, and the type comes from only eight positions on Plate 4. Six of the eight came from the "E" relief,[6] but two came from the bottom row of the plate and originated from the "F" relief, the true Type IA. These two types were caused by erasures under the bottom right part of 91R4, *Fig.15A23*, and in the same place on 96R4, *Fig.15-K*.

The lower parts of the right full plumes are missing on both 91R and 96R4. The right ball is incomplete on 91R4 and this same ball is slightly incomplete on 96R4. These two positions are perhaps the two finest examples of the sub-type IC. I doubt if any of the Type IC positions in the 5th and 9th rows produced stamps exactly like the "E" relief. Probably all were damaged to some slight extent by the burnishing tool. A typical example of these six stamps is 89R4, as illustrated in *Fig.15A23*, which shows the design not quite so complete as the "E" relief design in *Fig.15-E*.[7] The other five Type IC stamps from the "E" relief came from 47L, 49L (5th row), 83L, 81R and 82R4 (9th row).

When I first discovered the Type IC stamps, I realized that they could not properly be classified under any of the then existing types. They are really a cross between a III and IIIA or IA, as the top of the design conforms to all three of these types, and *only these three*. The bottom of the design is far too complete to classify as a Type IIIA, and too short at right to classify as a Type IA.

[6] In this author's opinion there are seven such positions of the "E" relief. 49R4 should be listed as Type IC.

[7] There are two other positions, which in very early printings were Type IC and later became Type IIIA, *viz.*: 41R4, and in a few very early printings, 45R4.

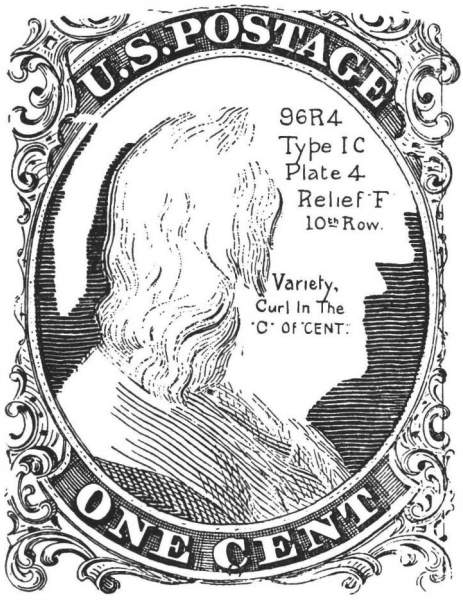


Fig. 15-K.

The average collector is little interested in minor types, but the specialist is, hence the separate classification for this sub-type. I do not think it should be listed in the catalogue.

To the specialist, may I suggest that, if puzzled over the proper type of a possible IC, remember, the stamp under observation is *not* a Type IC, if it shows *less* of the design than Position 89R4 illustrated in *Fig.15A23.*

THE RECONSTRUCTION OF PLATE FOUR

I commenced my reconstruction of this plate back in 1919, and with the exception of short periods, when my time was diverted from philately, I have never ceased to work on this fascinating puzzle.

A glance at the catalogue quotations of Type IA, III, and IIIA shows that single copies of these stamps must be scarce. To reconstruct any plate, one must have quite a supply of strips and pairs, as well as blocks of four and six. For one collector to acquire for his own collection a sufficient number of the necessary strips and pairs to reconstruct Plate 4, would unquestionably require quite a large sum of money. To overcome this obstacle, I resorted to photography, and through the kindness of my friends throughout the length and breadth of the country, I obtained the loan of Plate 4 items in their collections. These I carefully photographed and the faint plating marks that failed to register on my negatives were recorded by pen on specially prepared cards.

Whenever possible, I acquired "plating material" regardless of the condition, and with many an off condition single copy I filled in blank spaces from my photographic record. The aim always has been to obtain the record of every position, in as many duplicates of each position, as possible. Thus the purpose of the reconstruction of this plate was not simply to put everyone of the 200 different stamps back into its

Fig. 15-L. The only known complete pane from Plate 4.

original position, but an intensive study of each position. In this way and in this way alone, can one obtain a full story of the plate he is studying.

Such work cannot be accomplished in a few months or in a few years, but to one interested in such a vocation, I am quite sure the time and money spent is well repaid by the knowledge gained.

It is one thing to simply reconstruct a plate but it is quite another thing to make a careful study of each and every position of the reconstruction.

It is greatly to be regretted that stamps from this plate are so scarce, because the reconstruction is one of the most interesting I have ever attempted.

20 came from one Relief	(A)	Top row only.
20 came from one Relief	(B)	2nd row only.
40 came from one Relief	(C)	3rd and 7th rows.
40 came from one Relief	(D)	4th and 8th rows.
40 came from one Relief	(E)	5th and 9th rows.
20 came from one Relief	(F)	with incomplete bottom ornaments 6th row only.
20 came from one Relief	(F)	with complete bottom ornaments 10th row only.

The 20 Relief "F" stamps from the sixth row are entirely different from the 20 in the bottom row, hence 80 positions on the plate are divided into four rows of 20 each. The balance of the 120 positions come from three reliefs divided into 40 positions of two rows each.

IDENTIFYING THE RELIEFS

The "A" relief is the only one of the six reliefs which has the design complete at the top. This feature makes the identification of stamps from the top row very simple. Due to the erasures in the horizontal spacing below the top row, few, if any, of the top row stamps show as much of the bottom design as illustrated in *Fig.15-A*.[8] The average stamp is more like 4R4, *Fig.15A13*. 4R4 has a curl on the shoulder and 3R4 has a similar curl. (See *Fig.15A13*.) On 4R4 the erasure left very little of the left scroll and also injured the edges of the lower left ornaments. 3R4 shows the consistent guide dot at upper right and the guide line running through the dot. *Fig.15-M* illustrates the only double transfer on the plate, 10R4. The erasure left very little of the left scroll. 10R4 was evidently the first position entered on the plate and the double transfer indicates some trouble was encountered in entering this first transfer. 10R4 shows numerous plate scratches, and many positions of the plate show this feature in early impressions. All top row stamps from Plate 4 are Type II, and they are unquestionably the finest examples of this type, coming from the first four plates. In addition, they are very scarce items, both imperforate and perforated, as they come from *only twenty positions* on a plate that was used for a comparatively short time.

The Type IA stamps are recognized as rare stamps, as only 18 positions of the bottom row of this plate furnished stamps of this type. Therefore, a Type II from the top row of Plate 4 is practically as scarce a stamp as a Type IA, imperforate or perforated.

[8] The bottom outer curved frame lines are usually very weak.

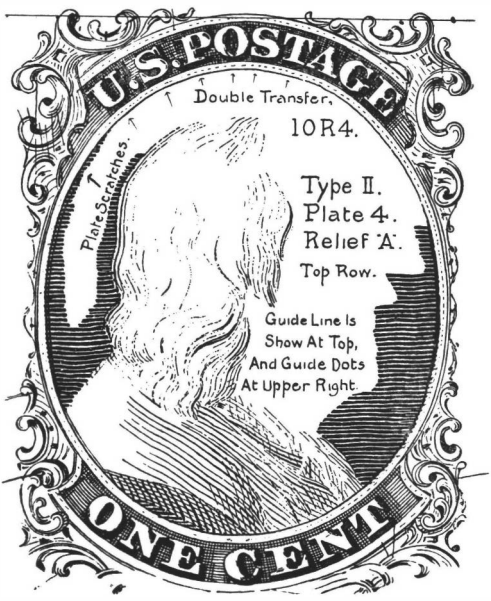


Fig. 15-M.

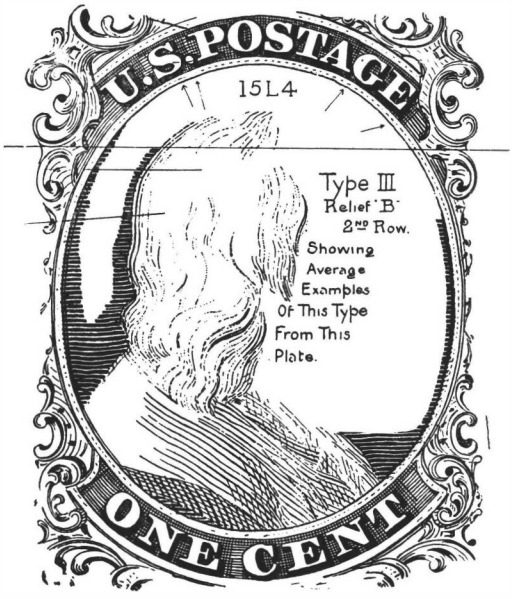


Fig. 15-N.

I have seen very few pairs or strips from the top row of this plate; consequently, I had trouble in reconstructing the 20 positions.[9] These stamps are very beautiful examples of Type II, especially such as show a liberal sheet margin at top. Unlike the Type II stamps from the body of the three preceding plates, no blur of color appears above and across the top of the design. The tops of these stamps stand out sharp and clean cut and the colors in which they were printed furnish us with some very beautiful engravings.

The lone double transfer, 10R4, is a very rare stamp, in fact, it ranks among the rarest of the double transfers of the one cent 1851-1857. I have seen very few copies, and only one pair, containing 10R4.[10]

The "B" relief was used only for 20 positions on the plate, the entire second row. This relief on the roll was a true example of Type IIIA. (Top line broken.) (See *Fig.15-B.*) Erasures under several positions eliminated parts of the bottom line and changed the type on such positions to Type III. 15L4, *Fig.15-N*, is a typical example of a second row Relief "B," Type III. This stamp shows various plate scratches and the remains of a faint guide line that was ruled across the plate before the plate was transferred. This stamp is typical of the average examples of this type from the plate.

The chart, *Fig.15-J*, shows the Type III's in the second horizontal row as 15L, 19L and 11R. Position 19R is listed as Type IIIA. In later printings this position

[9] In addition to the complete left pane, see *Fig. 15-L*, a strip of three, 1-2-3R, a pair, 3-4R, a pair, 4-5R, a block containing 5-6-7R, and a strip of three 6-7-8R4, made it possible for this author to confirm the Ashbrook plating.

[10] With the exception of the pair 9-10R4, this author has never seen any other example of 10R4, imperforate, but has seen at least six perforated copies.

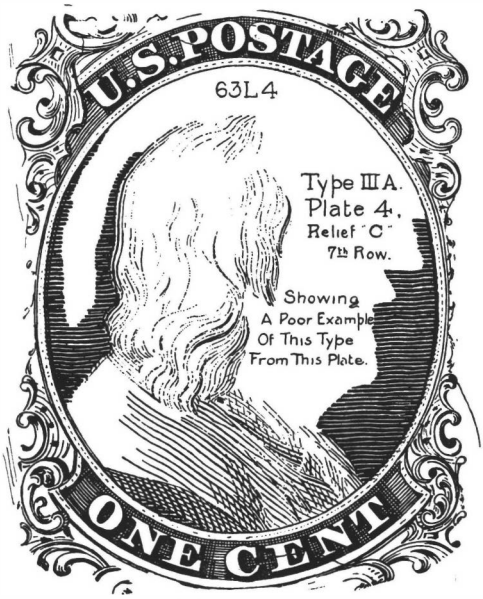


Fig. 15-O.

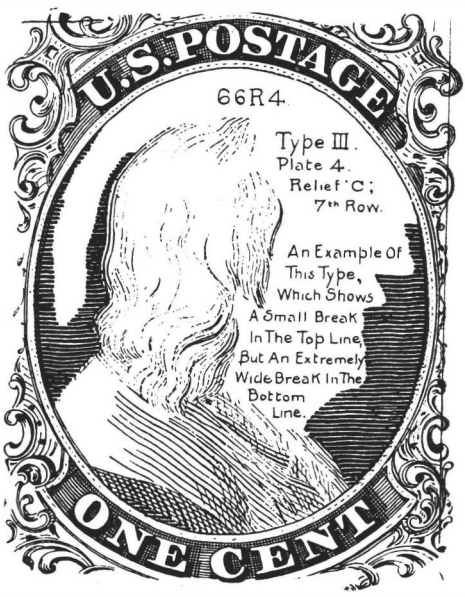


Fig. 15-P.

may have become Type III because of the weakness of the bottom outer curved frame line. Position 20R is listed as Type IIIA or III. I have never been able to locate a stamp of this position which had enough of the bottom part of the design showing to make a determination as to whether the bottom outer curved frame line was complete or broken, and it is so designated in *Fig.15A15.*

The "B" relief stamps can, as a rule, be quickly identified by the upper left ornament which is more complete than on the "C," "D," or "E" reliefs. (See *Fig.15-G*)

The "C" relief had a very small break in the top line, consequently the majority of "C" relief stamps can be readily identified by this feature. The exceptions are stamps from positions showing damage at the top by erasure. Because of the small break in the top line, Type IIIA stamps from the "C" relief rows, 3rd and 7th, are generally poor examples of the type.

63L4, *Fig.15-O,* is a typical example. This stamp shows various plate scratches and damage by the burnishing tool in the top left ornaments. To qualify as a fine example of Type III, a stamp must show a *wide break in the top line and also in the bottom line.* The small break in the top line of several Relief "C," Type III stamps prevents several stamps from these two rows from being classified as "fine" Type III. A typical example of such is 66R4, *Fig.15-P.* This stamp in early printings shows a *very wide break* in the bottom line due to heavy erasures, but only a small break in the top line.

Copies of 66R4 as illustrated in *Fig.15-P* are not fine examples of Type III. Late impressions from this position show that the wear of the plate caused part of the broken *top line* at left to disappear, hence late printings from this position are better examples of Type III than early impressions. *Fig.15-Q* illustrates a late printing of

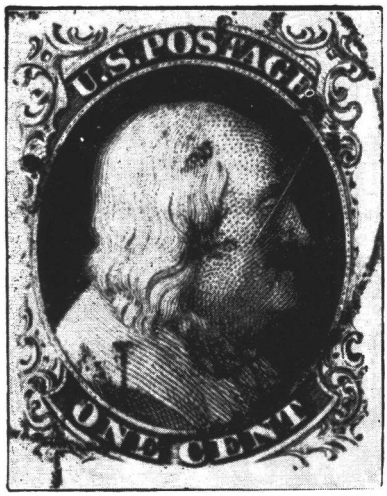


Fig. 15-Q. A late printing of position 66R4.

66R4, with its very wide and clean break in the bottom line, and a slightly larger break in the top line than shown in *Fig.15-P.*

Special mention is made of 66R4 to show that the status of a Type III depends largely on the impression, because many positions on this plate may show a poor example of a Type III in an early printing, but a much better example in a late printing, due to plate wear. Plate wear also changed fine examples to poor type examples as will be further explained. 66R4, *Fig.15-P,* in early printings shows very plainly the vertical guide line extending thru the right side of this position.

Regarding Relief "D," used for the 4th and 8th rows, 40 positions, on the relief, the top line was broken as shown on *Fig.15-D.* This illustration shows two ragged lines, one extending from the break in the line at left to a point over the "O," the other from the break over the "T" at right, to a point over the right part of the "S." These ragged lines are not a part of the broken top line but are *burrs* of color. A number of "D" relief positions, especially early printings, show these burrs very strong, as for example the illustration of 37L4, *Fig.15A5.* Other positions may show little traces of these burrs because of erasure, a typical example of which is 38L4, *Fig.15A5.* This stamp shows a wide break in the top line, and if the bottom line was broken as wide as on 66R4, we would have a stamp to compete with the "finest III—99R2."

For some reason, the bottom parts of few positions in the 4th or 8th rows, were damaged by erasures. 38L4, *Fig.15A5* is a fine example of a Type IIIA, but 36L4, *Fig.15A5* is merely a "fair" example of Type III. Perhaps late printings from this 36L4 position may show wear of the bottom line at left and exhibit a stamp which would classify as a fine Type III. When the bottom part of the "D" relief was trimmed down, quite a large part of the left ball was left undisturbed. (See *Fig.15-D.*) The great majority of "D" relief stamps show this feature, due to slight erasures beneath the majority of the positions.

The "E" reliefs in the 5th and 9th rows, 40 positions, are an interesting study. This relief was a true Type IC, *Fig.15-E,* but due to *short transferring and erasures*

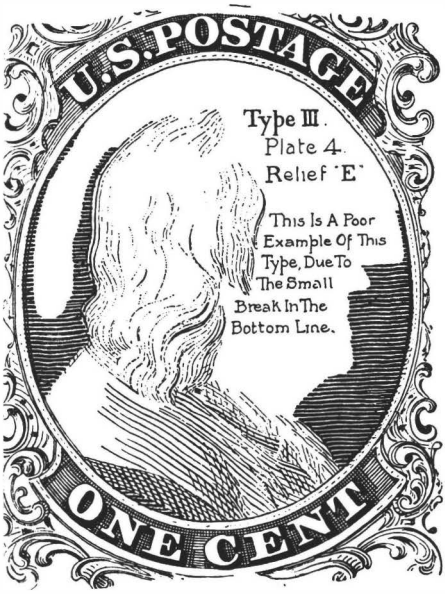


Fig. 15-R.

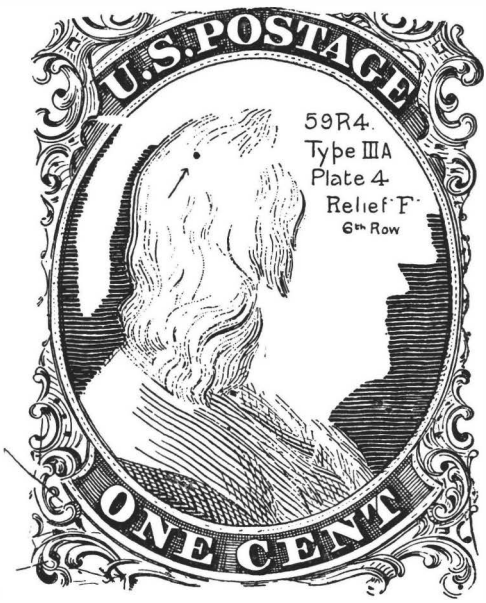


Fig. 15-S.

only six positions resembled the relief design, *viz.*, 47L, 49L, 83L, 81R, 82R and 89R.[11] *Fig.15A23* illustrates 89R4, a stamp that is a typical example of the "E" relief, Type IC.

Fig.15-R shows the average stamp from a 5th or 9th row position. A number of positions do not show the bottom part of the design even as complete as in this illustration. In a stamp like this we have a very poor example of a Type III due to the very small break in the bottom line. If this line was not broken, the stamp would classify as a very fine Type IIIA. One, therefore, has his own choice as to the type he wishes to assign to such a stamp. A poor example of one type, or a fine example of another type.

The "E" relief therefore gave us stamps of three different types, IC, III and IIIA. The outstanding feature of the design as it existed on the roller was the *complete left full plume.*

Regarding the "F" relief. In the early days of the study of this plate, long before my time, it was thought that seven reliefs were used, and that the order of entry was as above stated except that a seventh relief, called a "G," was used for the 10th row, instead of the "F" relief. This was because stamps from the 6th row were totally unlike those from the bottom row. In those days the few students we had who had devoted any attention to the study of the one cent stamps, called all stamps that had "balls," Type I. They had no types IA, IB, or IC. It was recognized, however, that the stamps we now call IA were very beautiful and also that they were quite rare. Dr. Chase was the first student to give them a separate classification, and he called them the "G" stamps, that is from a "G" relief used to enter this bottom row on a plate he called "Plate Three."

[11] Add 49R4 as a Type IC.

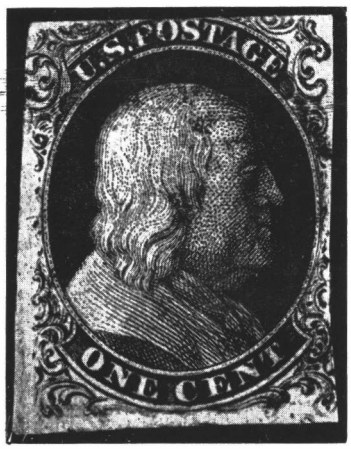


Fig. 15-T. Position 59R4, imperforate.

Fig. 15-U. Position 59R4, a very fine perforated example.

When I began my study of the plate it did not seem reasonable to me that the order of entry from top to bottom on this plate was, as then supposed, A, B, C, D, E, F, C, D, E, and "G." Perhaps the first positive evidence that the "F" relief was used for the 6th and 10th rows was my discovery of the small flaw on this relief, directly under the "U" of "U.S." *(Figs.15-F* and *15-G).* As my reconstruction progressed, I discovered a few stamps from the sixth row that showed, that one and possibly two positions, had *not been fully short transferred at the bottom,* but that erasures had all but eliminated the full bottom design. Perhaps 59R4 *Fig.15-S,* is the finest example. This stamp shows the right full plume *almost* complete. I have seen very early printings of this position which showed the right ball *nearly* complete. After the plate was entirely transferred, the horizontal spacings were burnished, and it was due to these erasures that the great majority of the guide dots beneath the sixth row disappeared. 59R4 is an exception. The burnishing tool missed the right full plume of this position, and the guide dot is very prominent in this ornament. *Fig.15-T* illustrates an early printing of 59R4 and *Fig.15-U* a later perforated printing. 59R4 can be classified as a very fine example of Type IIIA. It is however, an exceptional stamp, a notable plate variety, and of more interest to students of the one cent stamps than a mere type.

The "F" relief (a true Type IA) as used on the 6th and 10th rows, gave us stamps of *four* different types: IA, IC, III, and IIIA. Perhaps the best example of a Type III stamp in the 6th row is 54L4, *Fig.15-V.* This position shows a nice break in both the top and bottom lines, as well as numerous plating marks. Five out of the ten sixth row positions in the left pane were probably Type III.[12] Eighteen positions in the bottom row were Type IA, and two positions were IC, (91R and 96R).[13]

[12] Possibly six positions.

[13] Many beginning collectors who engage in the study of the one cent stamp from Plate 4 are under the impression that if a stamp has the flaw under the "U," it is Type IA. This is not so. None of the 20 positions in the sixth row of the plate are Type IA. Type IA stamps *must* have the plate flaw. They are only in the bottom row of the plate, and the *ornaments must be complete at the bottom.*

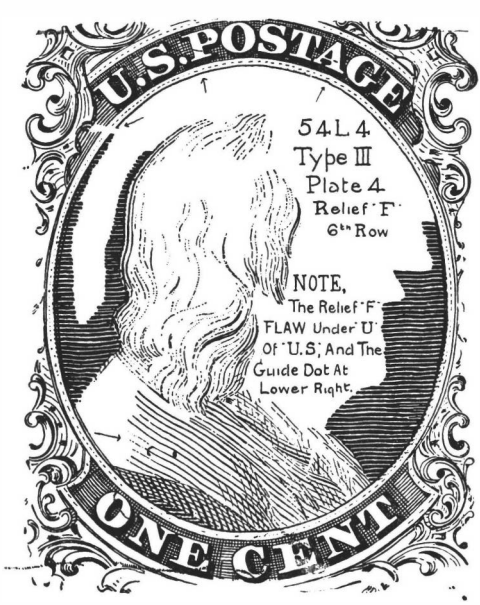


Fig. 15-V.

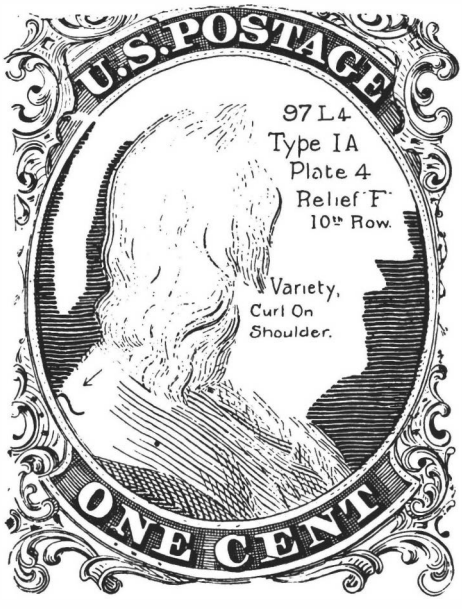


Fig. 15-W.

91R4 (see *Fig.15A23*) shows that the erasure injured the bottom part of the right full plume, and also the right ball, as well as the *left side* of the left full plume. This stamp shows numerous plating marks and scratches. Early printings show the vertical line down the right side very plainly. 96R4 was not injured as much by the erasure as 91R4. The right ball is almost complete, but the bottom part of the right full plume is missing. This stamp also shows the vertical guide line through the right side.

The only plate variety listed in the Scott U.S. Catalogue under "No.6," the Type IA, is the 97L4, the *curl on the shoulder*, *Fig.15-W*. This variety resulted from a small thread adhering to the relief during the transfer.

Another interesting little curl variety is found on three positions in the right pane, a small curl through the "C" of "CENT." The positions are 95R4, *Fig.15A24*, 96R4, *Fig.15-K*, and 97R4, *Fig.15A24*. This little curl is additional proof, if any be required, that the same relief was used to enter the 6th and 10th rows. This small curl was a thread that adhered to the relief, and its mark is also found in the same place on two positions in the 6th row, 55R and 56R4. The positions to right or left do not show the variety, which proves this small thread attached itself to the relief *after* the transfer of 57R4, and dropped off after the transfer of 95R4, the order of entry being:

57R4	No curl.	55R4	Curl.
97R4	Curl.	95R4	Curl.
56R4	Curl.	54R4	No curl.
96R4	Curl.		

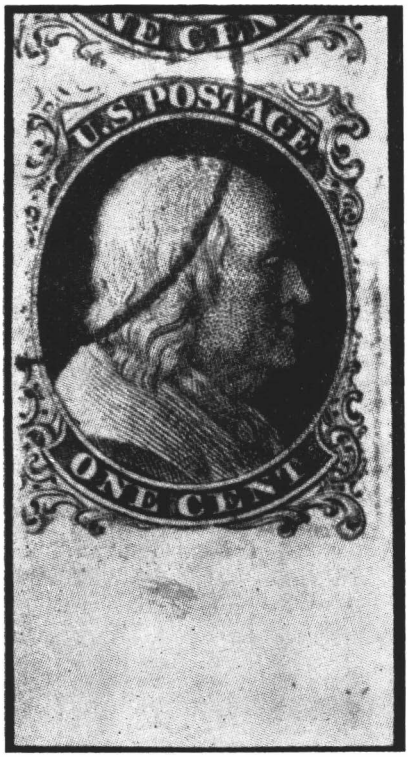


Fig. 15-X. A type I-A with a huge lower margin.

Fig. 15-Y. A very fine strip of three, positions 80-90-100—IA, Types IIIA, IIIA, and IA.

THE RARE TYPE IA

Imperforate strips and pairs containing IA are quite scarce, and blocks are very rare. I recall a unique block of six, three 9th row stamps and three 10th row stamps, in a famous Eastern collection, and also a similar block of four. Extremely few single copies are known with large sheet margins at the bottom.

Fig.15-X illustrates a single copy with a margin measuring 11½ MM, which is the largest I have ever seen. One of the dots in the lower edge of the plate, as previously described, is shown in this illustration. Vertical strips of three from the 8th, 9th and 10th rows are likewise very rare.

Fig.15-Y illustrates the finest strip I have ever seen showing a combination of stamps from these three rows. These stamps are 80L, 90L and 100L4, and the types are IIIA, IIIA and IA.

THE IMPRINT

Stamps from Plate 4 showing part of the imprint are very rare. Ashbrook states that he had never seen an imperforate vertical pair with the imprint, and in his opinion such an item as a vertical strip of three, or one of four, with imprint, probably does not exist. (See pages 278-9)

Fig.15-AA illustrates 31L. *Fig.15-BB* illustrates a most unusual item. This is a manuscript cancelled copy of 41L4 with full pane margin and part imprint at the left. Two other perforated singles of 41L are known with only a small part of the imprint. *Fig.15-CC* illustrates 51L, and *Fig.15-DD* illustrates 61L.

No stamp, imperforate or perforated, showing the imprint *and the plate number* "*4*" from the left pane has ever been recorded.

Fig.15-EE illustrates 40R from a perforated strip on cover, 38-39-40R. *Fig.15-FF* is a reconstruction of three singles, 50-60-70R.

The perforated pair of 49-50R, *Fig.15-GG*, shows the top part of the plate number "4," and this is the only stamp that has been recorded with even so much as a *part of the number "4."*

Other imperforate copies noted are an imperforate strip, 40-50-60R, with part of the imprint showing on 40-50R, also a single each, imperforate and perforated, of 60R, a reconstructed perforated strip of 40-50-60R, and a single of 70R. The imprint is missing on the complete pane, *Fig.15-L.*

An S.O.S. to Leon Forcheimer, Editor of the *Chairman's Chatter* of the U.S. Philatelic Classics Society, resulted in his requesting interested members of the Society to furnish examples or prints of these missing imprint positions. This brought immediate responses with the result that the reconstructions of both imprints were completed.

The imprint measures 1 MM from the stamps of the left pane and ⅞ MM from the stamps of the right pane.

CENTER LINE

A finely drawn center line separated the two panes, measuring 5 MM from the stamps of the left pane, and 6 MM from the stamps of the right pane.

Fig. 15-AA. Position 31L4.

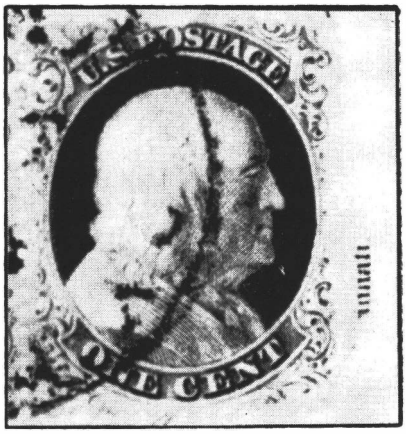


Fig. 15-EE. Position 40R4, from a perforated strip on cover.

Fig. 15-BB. Position 41L4, perforated, showing full pane margin.

Fig. 15-FF. Positions 50-60-70R4, reconstructed.

Fig. 15-CC. Position 51L4.

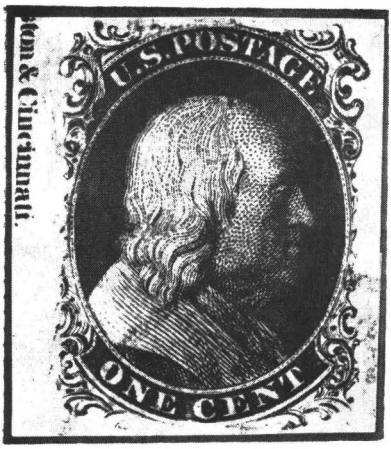


Fig. 15-DD. Position 61L4.

Fig. 15-GG. Positions 49-50R4, showing just the top of the plate number "4."

EARLIEST KNOWN USE OF PLATE 4 PERFORATED

The earliest use of a perforated stamp from Plate 4 now recorded is on July 26, 1857, and the earliest known use of a one cent perforated stamp is July 25, 1857, a Plate 2 stamp.

PERFORATIONS

The designs of the six reliefs on the roller were approximately of the same length but the short transferring on the plate, combined with the erasures in the horizontal spacings, made the designs in the 2nd to 9th rows inclusive, somewhat shorter than the designs of the top and bottom rows. As a result, when the sheets were perforated, if the perforations did not touch the top part of the designs in the top row, the perforations did cut into the bottom of the designs of these top row stamps. And in addition, it was found that the perforations, with the machine so set, cut into the tops and across the bottom of the stamps in the bottom row. To correct this defect, the machine was reset for the perforating of the top and bottom rows for the first lot of sheets run through the perforating machine. This accounts for stamps from these two rows which show the horizontal perforations farther apart than found on any stamps coming from the body of the plate. This practice of resetting the machine was not continued for any length of time, but the resetting gave us the only fine copies that are known of the scarce Types II, and IA from Plate Four.

The length of the design of a IA stamp is 26 MM *whereas* the perforations measure between 25 and 25½ MM apart, top to bottom, on stamps from the body of the plate. A resetting of the machine to 27 to 27½ MM was necessary to produce a perforated Type IA stamp not cut into by the perforations.

I consider perforated Type IA stamps that are *not touched* by perforations as the rarest stamps in the 1857 perforated issue.[14] The finest piece I have ever seen is

[14] In the Scott's U.S. Specialized Stamp Catalogue, under Cat. #19-Type IA, there is a note reading "Copies of this stamp exist with perforations not touching the design at any point. Such copies command very high prices."

Fig. 15-HH. Positions 94-95-96R4, Types IA, IA, IC, in a superb perforated strip from the Waterhouse collection.

a horizontal strip of three, formerly in the collection of Sir Nicholas Waterhouse of London, England. *Fig.15-HH* illustrates this superb and unique item. The positions are 94-95-96R4, Types IA, IA, IC.

Fig.15-JJ illustrates 92L4, and *Fig.15-KK*, 92R4. Although the perforations nip both designs at the bottom, such copies as these are truly exceptional. The Type IA is a very scarce stamp, either imperforate or perforated, and when we are fortunate enough to find a copy, it is usually cut into at the bottom like the stamp illustrated in *Fig.15-LL*.[15]

[15] *Fig.15-MM* illustrates a copy of 92R4 with a 3 MM space between the perforations and the bottom of the stamp. One other Type IA, perforated, is known with a similar bottom margin. The prices which such copies bring are sensational.

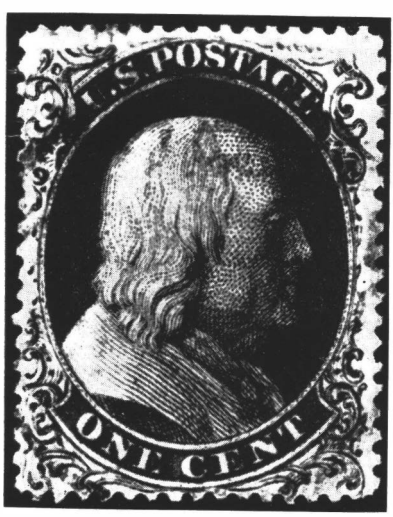


Fig. 15-JJ. Position 92L4, a Type LA perforated.

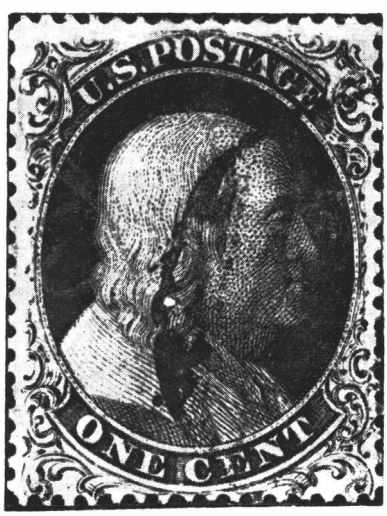


Fig. 15-KK. Position 92R4, a Type IA perforated.

Fig. 15-LL. A "normal" perforated Type IA.

Fig. 15-MM. Position 92R4, perforated, with a very wide horizontal spacing.

It is also extremely difficult to obtain nicely centered copies of the other types from this plate, due to the faulty perforating. Many a fine copy of a Type IC, II, III and IIIA were ruined by bad perforating.

COLOR AND IMPRESSION

Although imperforate sheets were issued from Plate 4 only during the months of April, May and June (?) of 1857, we find the colors of the imperforate stamps vary from a light blue to a dark blue. The former are far scarcer than the latter. Naturally all imperforates are fine to good impressions, and none show any material plate wear. A fine line may show on very early printings, and this same line may be absent on a stamp from the same position printed at a later period, but the stamp itself is still a fine impression and shows no apparent wear.[16]

It is very doubtful if the plate was used after the Type V, Plates 5 to 8 inclusive, were put into use in the closing months of 1857. Thus we conclude that the life of Plate 4 was from early April to late December of 1857.

I am quite sure I have seen more perforated strips and pairs than imperforate.[17]

LARGE PIECES FROM PLATE 4

The largest known imperforate block, used with a town postmark, consists of 10 stamps, 76 to 80, 86 to 90R4. 78R is Type III. 89R is Type IC. The others are Type IIIA. See *Fig.15-NN*. This author does not recollect seeing any other *used* imperforate blocks, although they probably exist. A few unused imperforate blocks of 4 and 6 are known.

A complete perforated left pane, *Fig.15-L*, is now in a well known Eastern collection. Although the imprint and plate number are missing, this pane is of

[16] Perforated stamps are known from early printings. These occur for the reasons mentioned in Chapter XI, pages 134-135.

[17] This author agrees that probably more perforated strips and pairs of this stamp exist than imperforate. Needless to state, he will greatly appreciate seeing any unusual items from Plate 4, such as strips, pairs or blocks, so that the reconstructions may be completed.

Fig. 15-NN. An imperforate block of ten from Plate 4. Positions 76-80 to 86-90R.

Fig. 15-PP. A beautiful perforated block of six, positions 61-62 to 81-82R4.

magnificent color and fine impression and has full original gum. In this author's opinion it is the outstanding rarity of the United States stamps of the 19th century. In the *Collectors Club Philatelist*, Vol. 40, No. 6, dated November 1961, an article titled *The Unique Full Pane From Plate 4*, by this author, tells the history of this pane.

This author has an Ashbrook photograph of a pen cancelled block of 28, positions 31 to 37, 61 to 67R, which is the largest known block from the right pane.

A most unusual item is a perforated used block of six, positions 61-62 to 81-82R4, *Fig.15-PP*, now in an outstanding Texas collection. The combination of position 61R and 62R, Type III, 71R and 72R, Type IIIA, and 81R and 82R4, Type IC, make this block unique.

Smaller perforated blocks of four, six, and nine are known. The author's recollection is that they are nearly all unused. Used blocks are very scarce indeed. Blocks with combinations of types demand very high prices. One such item, a beautiful block of four, with full bottom margin, and perforations slightly cutting the plumes of the bottom stamps, (Types III, IIIA, IA, IA) brought $3,750.00 in the 1969 Robert A. Siegel & Co.'s Rarity auction.

A few strips are known imperforate between stamps. This author particularly recalls a strip of three in the Texas collection, 52-53-54L4, Types IIIA, III, III, with no sign of vertical perforations between two of the stamps. Also, a similar strip, 47-48-49R4, Types IIIA, IIIA, IC, in an Eastern collection.

In addition to the positions illustrated in the body of this chapter, *Figs.15A1*

to *15A24* illustrate all positions on which there are any definite plating marks. Some of these drawings were made from very poor photographic prints of positions in the center of the right pane. Undoubtedly more plating marks exist on these positions than are shown in the plating drawings.

Caution! Beware of copies of Type V, usually "E" or "F" reliefs, and particularly of Type VA, from either side of the center line of the Type V plates, (which usually have a straight edge on one vertical side) with perforations clipped off on the other side and top and bottom. These are sometimes offered by unscrupulous or ignorant persons as Type III imperforates, as these stamps have wide breaks in the top and bottom outer curved frame lines. Unless a reader has expert knowledge, it is advisable to send all Type III stamps to The Philatelic Foundation for expert opinion. This also applies to so-called Type III stamps with small breaks in the bottom line. Some of these breaks are very small, or may have faint traces of the bottom line. Such stamps do not deserve Type III classifications.

U.S.POSTAGE
ONE CENT
Plate 4.
Relief 'A'.
Top Row Only.
1L 4
2L 4
3L 4
4L 4
5L 4
6L4
7L 4
8L 4

Fig. 15A1.

Fig. 15A2.

For Position 15L4, see Fig. 15-N, page 270.

III A
U.S. POSTAGE
ONE CENT
Plate 4:
Relief 'B':
2nd Row Only
18L4
III
19L4
III A
20L4
III A
21L4
III A-III
Relief 'C':
Plate 4:
3rd & 7th Rows
22L4
23L4
24L4
Break III A
25L4

Fig. 15A3.

U.S. POSTAGE
ONE CENT
Relief 'C'
Plate 4:
3ds & 7ths Rows
Relief 'D'
4ths & 5ths Rows
26L4
27L4
28L4
29L4
30L4
31L4
32L4
33L4
Imprint

Fig. 15A4.

U.S.POSTAGE
ONE CENT
Plate 4.
Relief D.
4ᵗˢ & 5ᵗˢ Rows.
34L4
35L4
36L4
37L4
38L4
39L4
40L4
41L4
Imprint

Fig. 15A5.

U.S. POSTAGE
ONE CENT
III
Plate 4
Relief E
5th & 9th Rows.
45L4
44L4
43L4
42L4
49L4
48L4
47L4
46L4

Fig. 15A6.

For Position 54L4, see Fig. 15-V, page 275.

Fig. 15A7.

Fig. 15A8.

For Position 63L4, see Fig. 15-O, page 271.

U.S.POSTAGE
ONE CENT
IIIA
Relief 'C':
Plate 4:
3ds & 7ths Rows.
68L4
69L4
70L4
71L4
IIIA
Relief 'D':
Plate 4:
4ths & 8ths Rows.
72L4
73L4
74L4
75L4
Bruise

Fig. 15A9.

U.S. POSTAGE
ONE CENT
Plate 4.
Relief D.
4th & 8th Rows.
Relief Σ
5th & 9th Rows.
76L4
77L4
78L4
79L4
80L4
81L4
82L4
83L4

Fig. 15A10.

U.S. POSTAGE
ONE CENT
IIIA Plate 4 Relief E 5th & 9th Rows
84L4
85L4
86L4
87L4
IIIA Plate 4 Relief E 5th & 9th Rows
88L4
89L4
90L4
IA Plate 4 Relief F 6th & 10th Rows
91L4

Fig. 15A11.

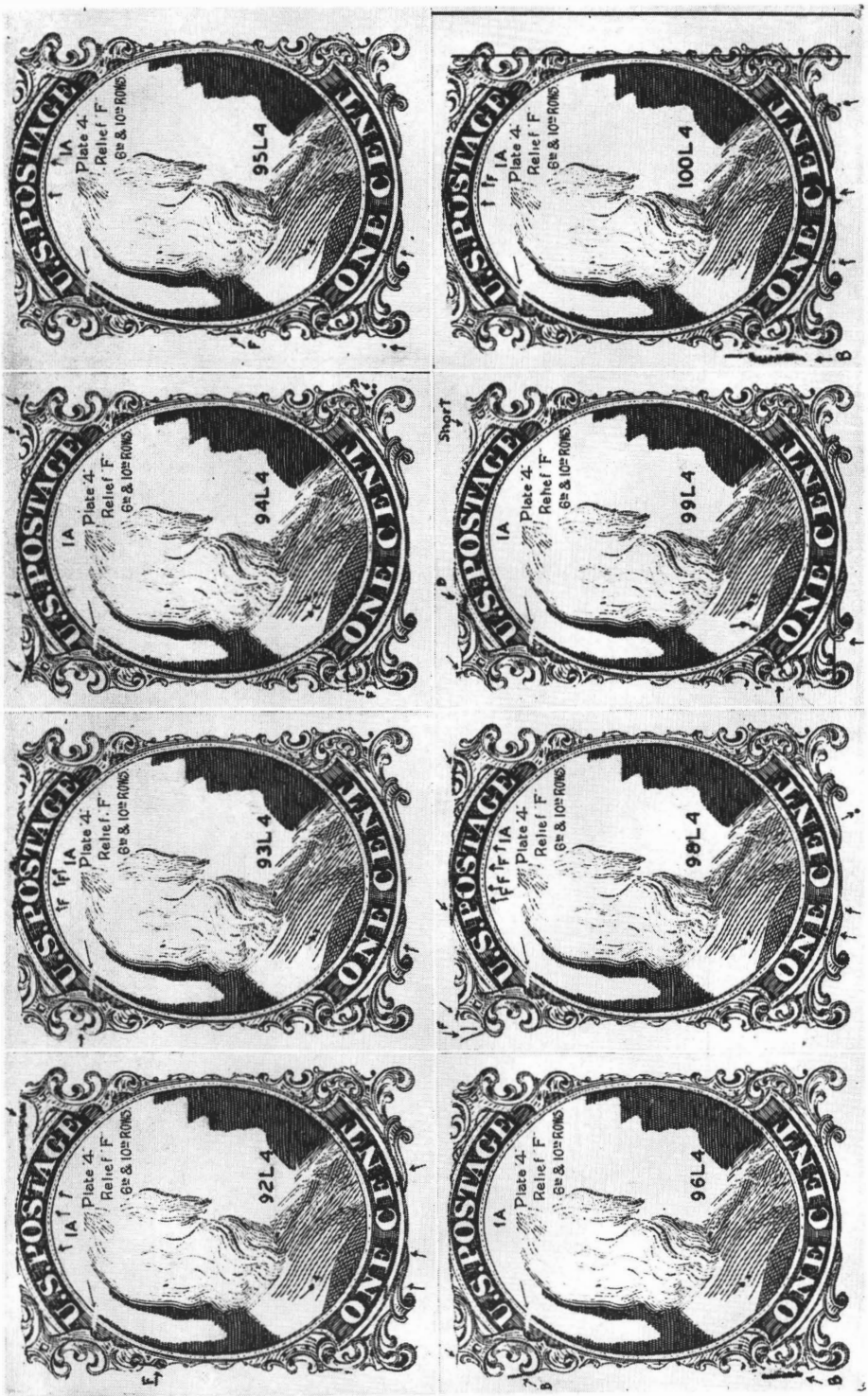


Fig. 15A12.

For Position 97L4, see Fig. 15-W, page 275.

U.S. POSTAGE
ONE CENT
Plate 4.
Relief 'A'.
Top Row Only.
1R4
2R4
3R4
4R4
5R4
6R4
7R4
8R4
Curl

Fig. 15A13.

Fig. 15A14.

For Position 10R4, see Fig. 15-M, page 270.

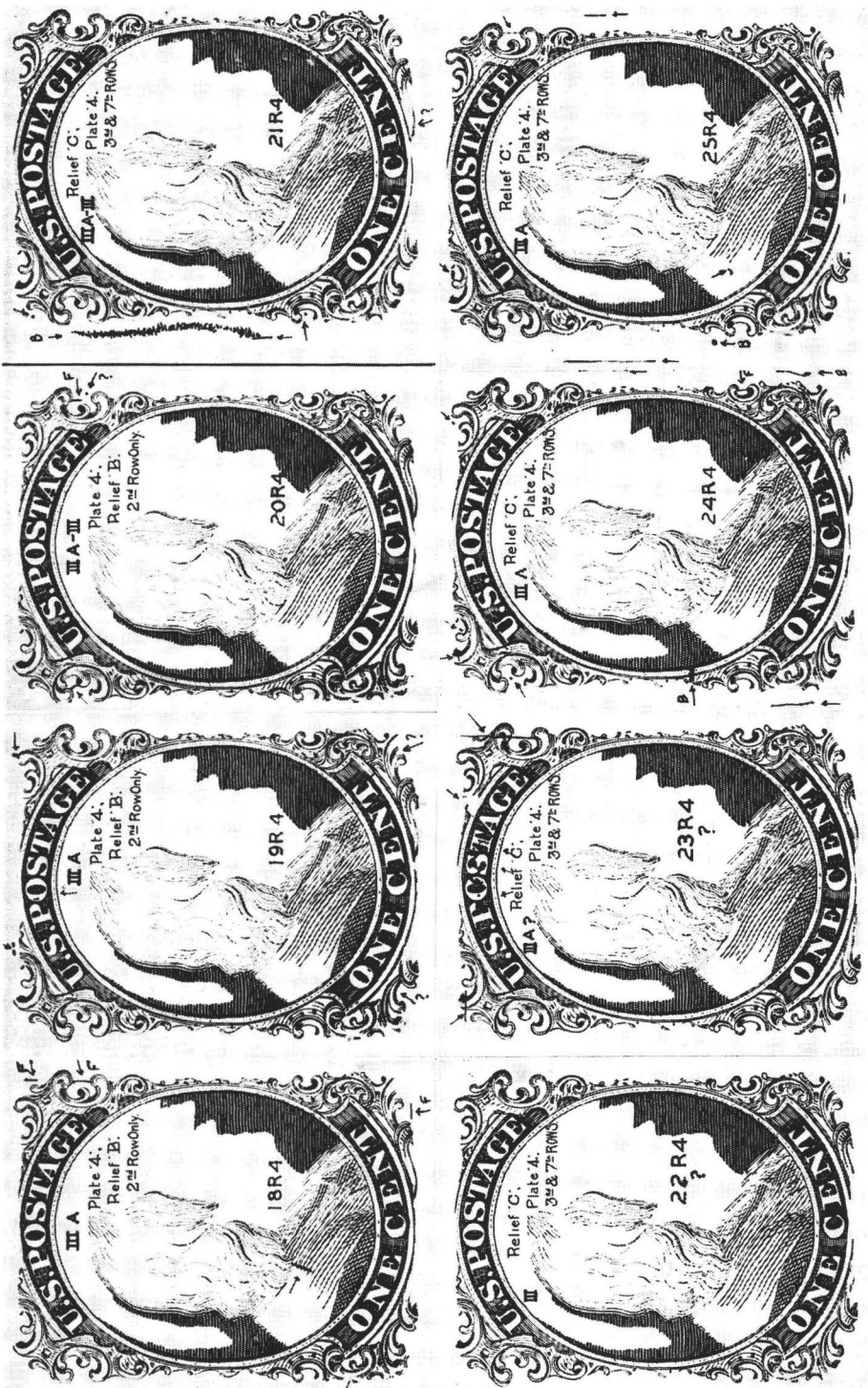

U.S. POSTAGE
ONE CENT
III A
Plate 4:
Relief 'B':
2nd Row Only
18R4
III A
Plate 4:
Relief 'B':
2nd Row Only
19R4
III A-III
Plate 4:
Relief 'B':
2nd Row Only
20R4
III A-III
Relief 'C':
Plate 4:
3rd & 7th ROWS
21R4
III
Relief 'C':
Plate 4:
3rd & 7th ROWS
22R4
?
III A?
Relief 'C':
Plate 4:
3rd & 7th ROWS
23R4
?
III A
Relief 'C':
Plate 4:
3rd & 7th ROWS
24R4
III A
Relief 'C':
Plate 4:
3rd & 7th ROWS
25R4

Fig. 15A15.

U.S. POSTAGE
ONE CENT
Relief 'C':
Plate 4:
3ds & 7ths Rows.
Relief 'D':
4ths & 5ths Rows.
29R4
28R4
27R4
26R4
33R4
32R4
31R4
30R4?
N.I.

Fig. 15A16.

U.S. POSTAGE
ONE CENT
III A-III
Plate 4:
Relief D:
4th & 8th Rows.
37R4
III A-IC
Plate 4
Relief E
5th & 9th Rows.
41R4
III A
36R4
40R4
III A
35R4
39R4
III A
34R4
38R4
Imprint

Fig. 15A17.

On position 43R, the dash "B" between the left plume and left scroll is not consistent.

Fig. 15A18.

U.S.POSTAGE
ONE CENT
IIIA
Plate 4
Relief F
6ts & 10ts ROWS
5ts & 9ts ROWS
50R4
51R4
52R4
53R4
54R4
55R4
56R4
57R4
←Imprint→

Fig. 15A19.

Fig. 15A20.

For Position 59R4, see Fig. 15-S, page 273. For Position 66R4, see Fig. 15-P, page 271.

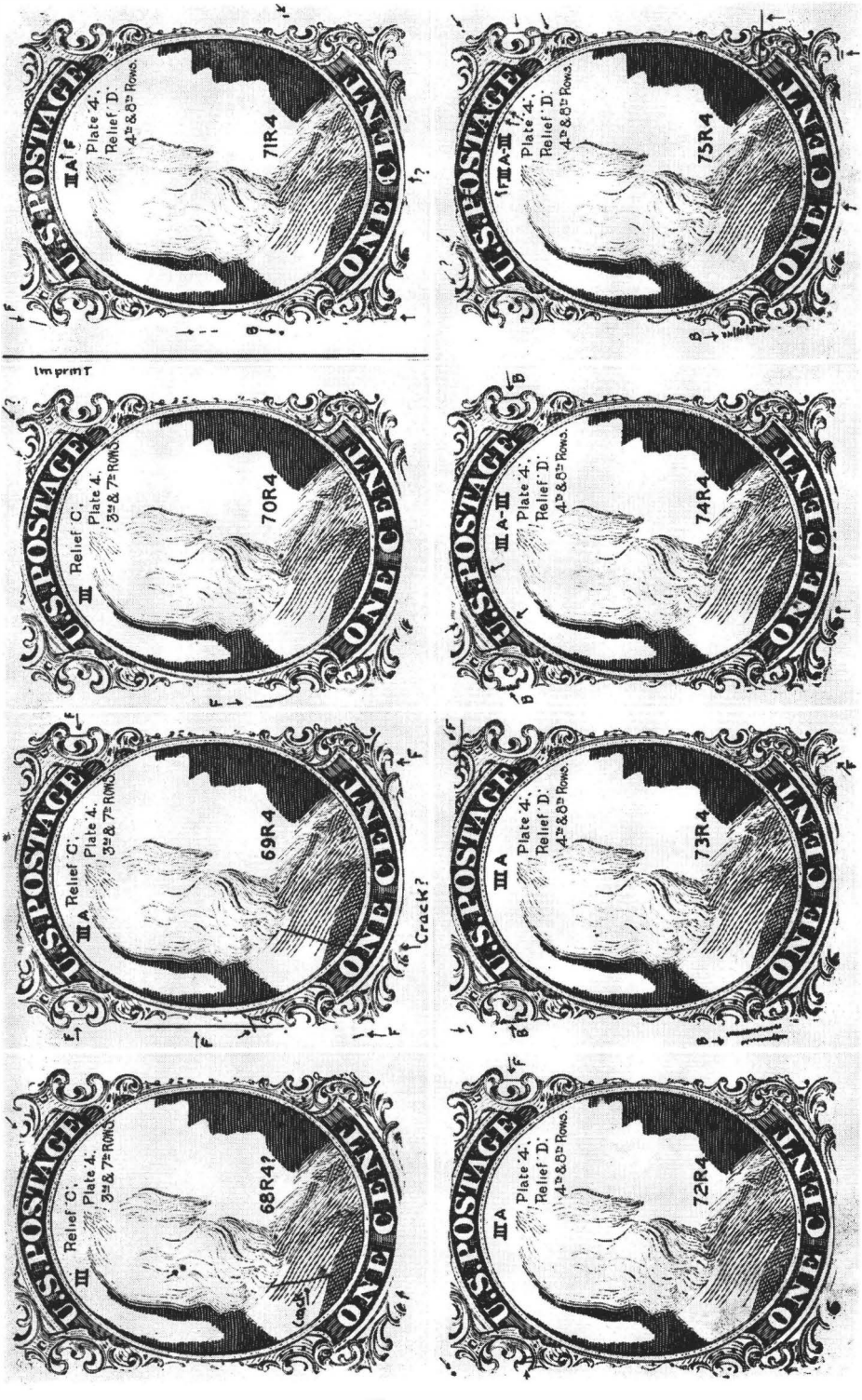

U.S. POSTAGE
ONE CENT
III
Relief 'C'
Plate 4:
3rd & 7th Rows.
68R4?
Crack?
IIIA
Relief 'C'
Plate 4:
3rd & 7th Rows.
69R4
Crack?
III
Relief 'C'
Plate 4.
3rd & 7th Rows.
70R4
Imprint
IIA F
Plate 4:
Relief 'D'
4th & 8th Rows.
71R4
IIIA
Plate 4:
Relief 'D'
4th & 8th Rows.
72R4
IIIA
Plate 4:
Relief 'D'
4th & 8th Rows.
73R4
III A-III
Plate 4:
Relief 'D'
4th & 8th Rows.
74R4
III A-III
Plate 4:
Relief 'D'
4th & 8th Rows.
75R4

Fig. 15A21.

U.S. POSTAGE
ONE CENT
III A
Plate 4:
Relief D:
4th & 5th Rows.
76R4
III
77R4
78R4
79R4
1C
Plate 4
Relief E
5th & 9th Rows.
81R4
82R4
83R4?
Bruise
80R4

Fig. 15A22.

U.S. POSTAGE
ONE CENT
III A-III
III A
IC
Plate 4
Relief E
5th & 9th Rows.
84R4
85R4
86R4
87R4
88R4
89R4
90R4
91R4

Fig. 15A23.

Fig. 15A24.

For Position 96R4, see Fig. 15-K, page 267.

Chapter XVI

PLATES FIVE THROUGH TEN (TYPES V AND VA)

Reprinted from Ashbrook with comments and additions by M.L.N.

Perforations were adopted early in 1857.[1] The experience gained in perforating the sheets printed from the original plates made for the imperforate stamps, indicated that wider spacings were necessary both vertically and horizontally to make room for the perforations. As it seemed impractical to increase the size of the plates, it was decided to trim down all four sides of the stamp designs, rather than to provide wide enough spaces by erasures.

Therefore, a new transfer roll was made, which we call No.3, and with this roller, fourteen vertical rows were transferred on Plate 5. Apparently, some modifications were made on this roller before the 13th and 14th rows were entered. It seems that the roller was found unsatisfactory because it did not provide vertical spacings which were sufficiently wide. Another new roller, which we call No.4, was made and with this roller the entries in the last six rows of Plate 5 were completed. Subsequently, Plates 6, 7 and 8 were made in the order named, from roll No.4, in the late summer or fall of 1857. Two years later, Plates 9 and 10 were made. There is a question as to whether or not this same roller was used to transfer these last two plates, and it will be discussed in the subsequent special chapters on Plates 9 and 10.

A new six subject lay-down was employed to make both transfer rolls 3 and 4. Each roll had six reliefs, which are known as "A," "B," "C," "D," "E," and "F." These six reliefs are lettered the same as those used on Plate 4, and the order of entry was the same as the Plate 4 reliefs, *viz:*—

Roll #3—Plate 5	*Roll #4—Plates 6, 7, 8, (9, 10?)*	*Horizontal Rows*
Relief "A" *Fig.16-A*	Relief "A" *Fig.16-B*	Top row only.
Relief "B" *Fig.16-C*	Relief "B" *Fig.16-D*	Second row only.
Relief "C" *Fig.16-E*	Relief "C" *Fig.16-F*	3rd and 7th rows.
Relief "D" *Fig.16-G*	Relief "D" *Fig.16-H*	4th and 8th rows.
Relief "E" *Fig. 16-J*	Relief "E" *Fig.16-K*	5th and 9th rows.
Relief "F" *Fig.16-L*	Relief "F" *Fig.16-M*	6th row, only.
Relief "F" *Fig.16-N*	Relief "F" *Fig.16-P*	10th row, only.

The illustrations of Relief "F," *Fig.16-L* and *16-M* are those of the sixth row only. The same relief was used on the 6th and 10th rows, but the 6th row transfers were

[1] All denominations of the 1857-60 issue were perforated 15. The reprint plates (1875) were perforated 12.

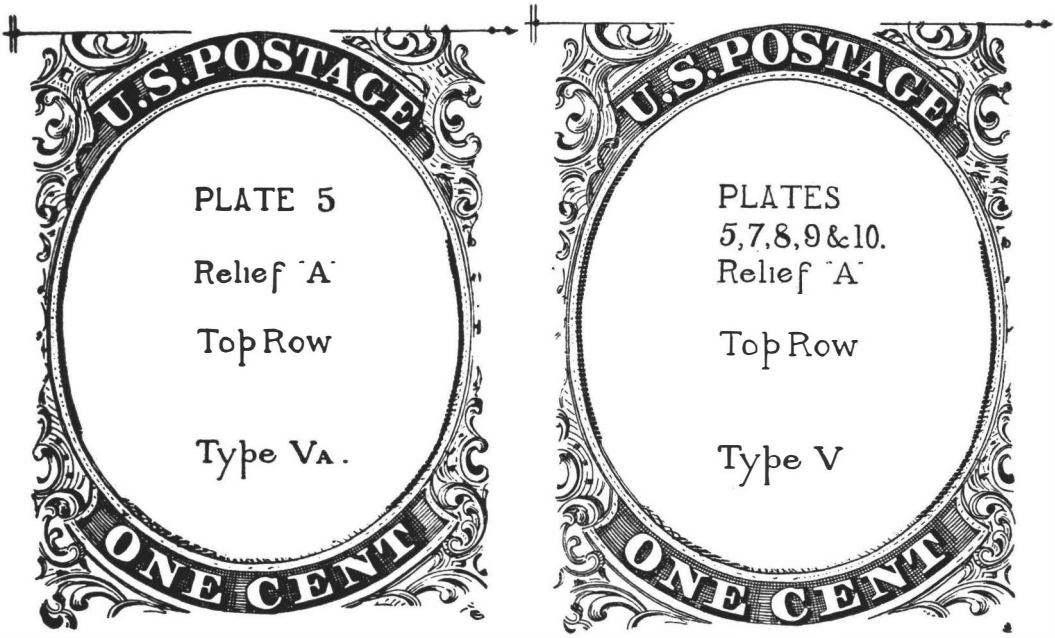


Fig. 16-A. **Fig. 16-B.**

slightly shortened. Hence the "F" relief stamps of the 10th row are somewhat more complete at the bottom.

Therefore, on each 200 subject plate, there are 20 designs each of Reliefs "A" and "B" and 40 designs each of Reliefs "C," "D," "E" and "F."

On roll 3, all reliefs (Plate 5) are designated as Type VA, and on roll 4, reliefs are Type V, with the possible exception of the "A" relief (top row). The Type VA designs have an almost complete right side. However, not all of the stamps entered in the first 14 vertical rows of Plate 5 are Type VA. A few designs lost part of their right side ornaments because of faulty transfers and erasures on the vertical spacings. All of the stamps from Plates 6 through 10 are Type V (roll 4).

Unlike the reliefs of roll 2 (Plate 4), each of the reliefs on rolls 3 and 4 had *both top and bottom lines entirely cut off.* In addition, not only were the lines cut, but the *entire top* and the *entire bottom* of each relief was cut off.

HOW TO IDENTIFY THE TYPE V RELIEFS (ROLLER NO. 4)

Each A relief shows two short vertical lines at the NW. These are on all Type V and VA rolls and must have been transferred from the lay-down. The illustrations also show a broken horizontal line, with one dot at the NW at the junction with one of the short vertical lines and two dots at the NE just to the right of the design on the line. The horizontal line and the three dots were not on the relief, but on the plates.[2] On Plates 5, 6, 7 and 8, the guide dots to the NE appear as shown on the illustration. However, this is not true for Plates 9 and 10 as will be explained later. If an "A" relief stamp is not badly perforated at top, it can usually be identified by a glance at the two short vertical lines at the NW and the guide dots at the NW and NE. On some designs the horizontal line is not visible due to wear or erasure. Even if the

[2] On many positions, only traces of this line exist, due to erasures on the plates.

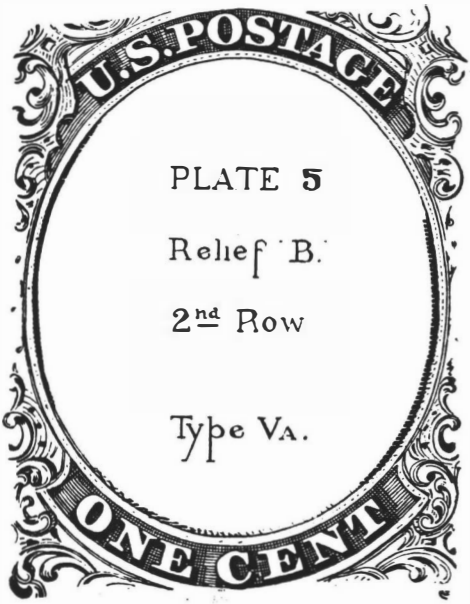


Fig. 16-C.

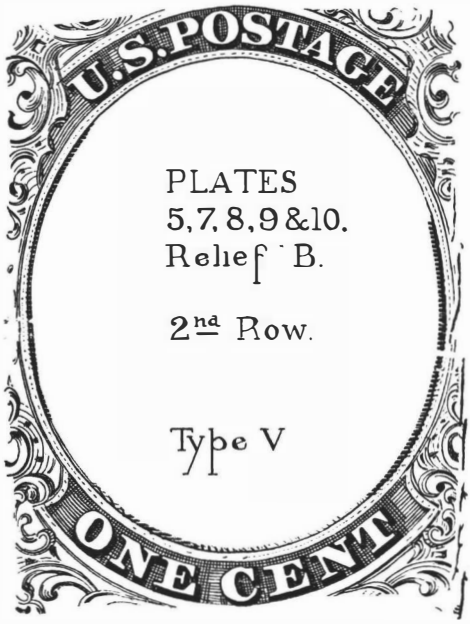


Fig. 16-D.

stamps are badly perforated, there are usually traces of the short vertical line at the NW. It should also be noted that the *left bottom outer curved line extends about* 1 MM further under the "E" of "ONE" than on the "C," "D," and "E" reliefs.

On the Type V stamps, Reliefs "B," "C" and "D" have side scratches (*Figs.16-D, F* and *H*). The "B" relief, *Fig.16-D*, can be identified by the extension of the *left*

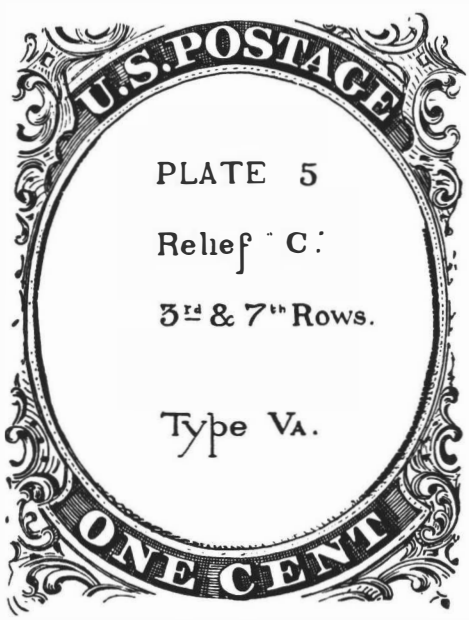


Fig. 16-E.

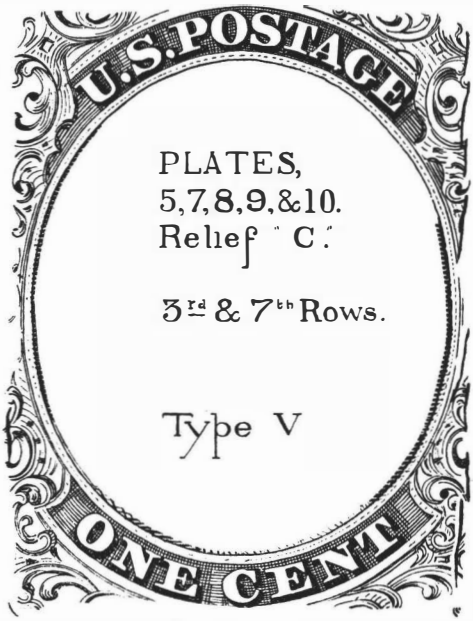


Fig. 16-F.

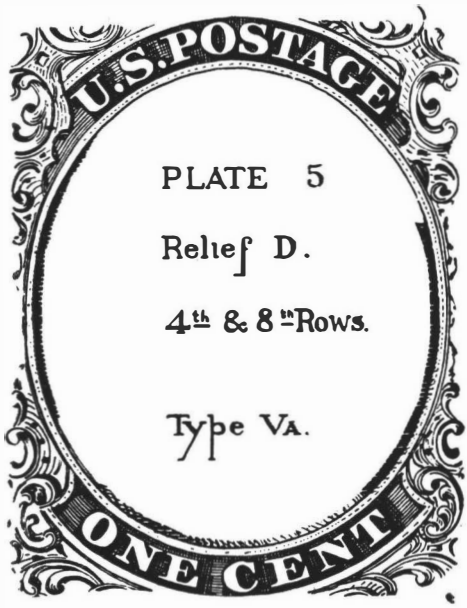


Fig. 16-G.

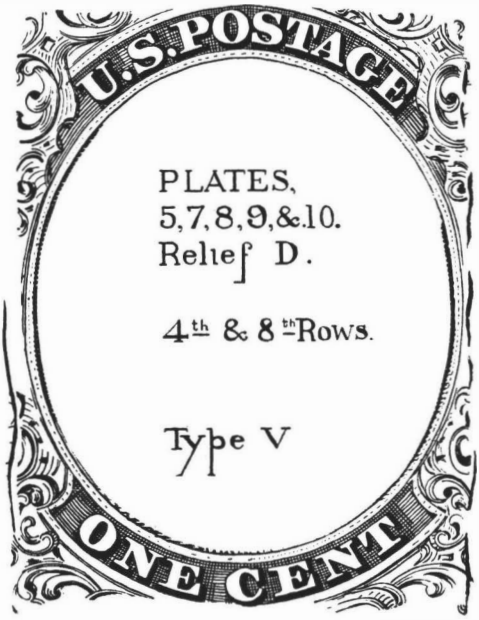


Fig. 16-H.

bottom outer curved line to a point just past the center of the "E" of "ONE." Note where this line ends on the "C" and "D" reliefs, *Figs.16-F* and *16-H*. The "B" relief can also be identified by the difference in the scratches on the right side. The scratches on the upper right side of the "C" relief are much heavier and more prominent than those of the "D" relief and usually extend through and over the

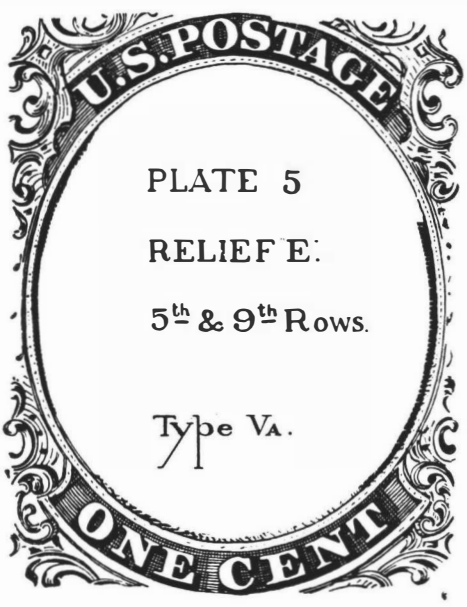


Fig. 16-J.

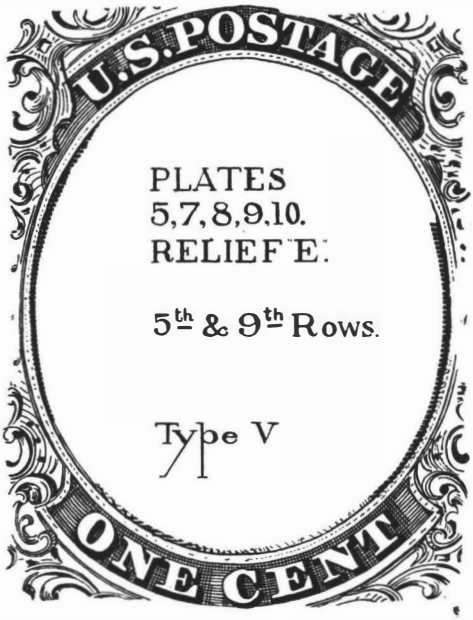


Fig. 16-K.

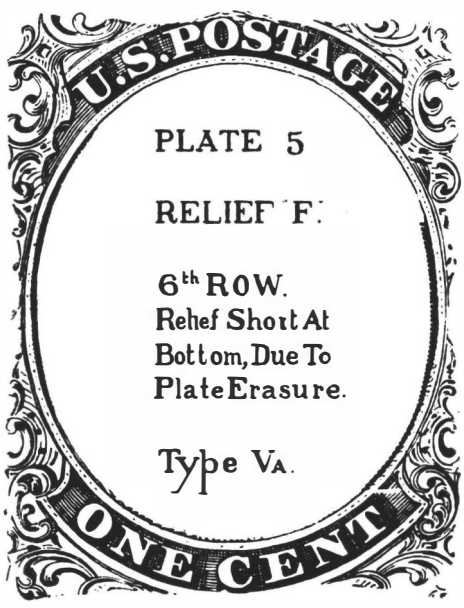


Fig. 16-L.

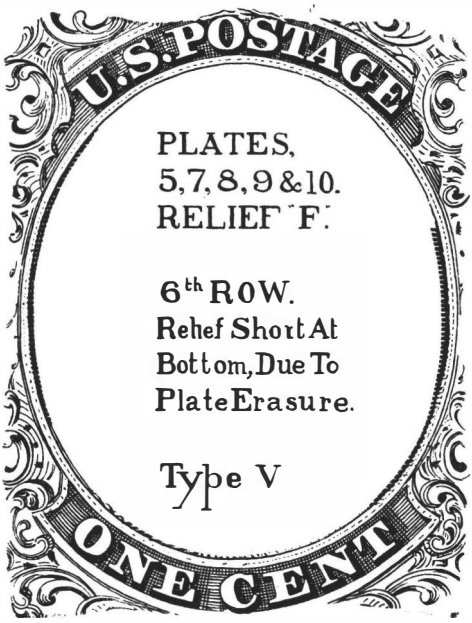


Fig. 16-M.

upper right ornaments. By noting these differences and with a little experience, there is little difficulty in identifying each of these three reliefs.

The "F" relief, *Figs.16-L,M,N* and *P* have two outstanding features. These are the *flaw* or *damage* which occurs just above the "OS" of "POSTAGE" and the *long left bottom curved line* similar to this same line on the "B" relief. The sixth row

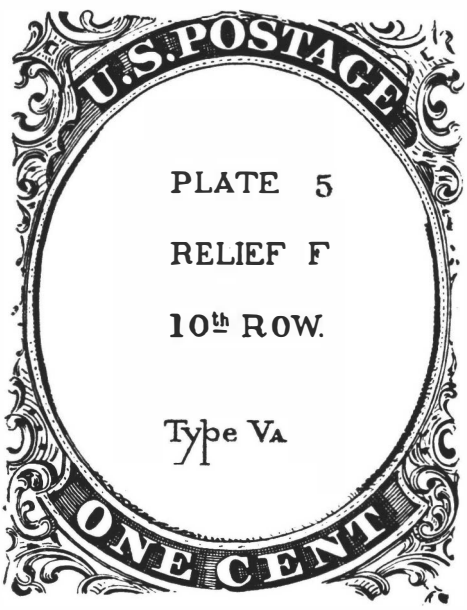


Fig. 16-N.

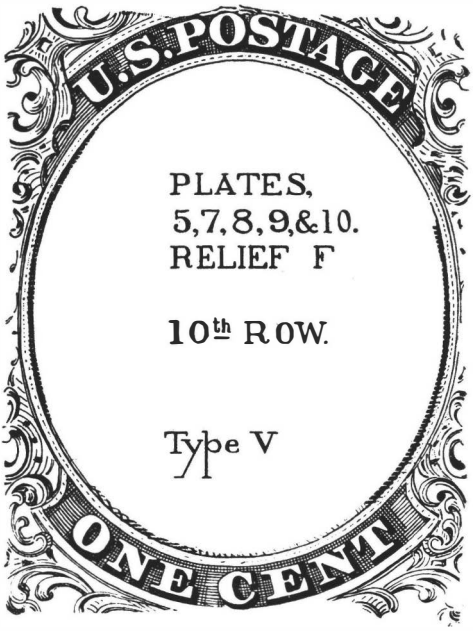


Fig. 16-P

"F" relief designs are slightly different than those of the tenth row. All sixth row stamps show the *bottom right scroll* partly erased at its *bottom part*, whereas on stamps from the tenth row, this *right scroll* is much *more complete.*

The "E" relief, *Figs.16-J* and *16-K*, can be identified by the small relief damage which appears just above the "T." If a stamp is badly perforated at the top, it can be identified by elimination; that is, if it is not the "A," "B," "C," "D" and "F" reliefs, it is surely an "E."

The following tabulation sums up the identifying features of the Type V reliefs:

Identify A	Top guide dots, short vertical lines at NW and *medium bottom left curved line.*
B	Side scratches, *long bottom left curved line.*
C	Heavier side scratches, *short bottom left curved line.*
D	Side scratches, *short bottom left curved line.*
E	Break over "T," *short bottom left curved line.*
F	Plate flaw over "OS," *long bottom left curved line.*

THE SIDE SCRATCHES—RELIEFS "B," "C" AND "D"—ROLLER NO. 4 (TYPE V).

The *side scratches* occur at the right side only on the "B" relief stamps, extending from the bottom up, in jagged disconnected lines, and occupying about 70% of the right side of the design. In other words, 7/10 of the length of the right side shows these scratches, 3/10 does not.

The side scratches on the "C" relief occur principally down the entire right side of the design, but a small scratch is found in the left side ornaments to the left of Franklin's shoulder. The side scratches on the "D" relief occur, not only down the entire right side of the design, but a long scratch line is very prominent on the lower left side.[3]

These scratches and their origin are a most interesting study. Very frequently they are mistaken for "cracked plate varieties" and it must be admitted they have a very similar appearance to such.

Years ago we were told that the same transfer roll that was used on Plate 4, was also used to transfer the Type V plates, and that the difference between the stamps from Plate 4 and those from the Type V plates occurred when the transfer roll was "filed down" and these scratches were the result of this filing or cutting away of the side ornaments.

In all probability the *side scratches* prove the following:—

First, that Plate 5 was the first plate made. Second, that the transfer roll No.3 was used to transfer the first fourteen rows of Plate 5, and that transfer roll No.4 was used to transfer the balance of Plate 5 and Plates 6 through 10. Third, that the second roll, No.4, as well as No.3 were both made from laydowns of six subjects, and Fourth, that the side scratches had their origin on the lay-

[3] Parts of these lines, particularly on the left side have been eliminated on some plates by erasure.

down [4] and not on either rolls 3 or 4.

As proof of the fourth theory, these scratch lines on the stamps are of the same character as the lines comprising the design; that is, they were *recessed lines* on the plates, and consequently they stood up in relief on the three reliefs—that is, they were upstanding lines. Now, in trimming a relief on a roller, one takes parts away—one does not add lines to a design, meaning that if the sides of the right ornaments were removed by a hard stone, (not a file?) *lines of the ornaments were removed*, not added. It is quite impossible to figure how *relief lines*, lines that must be upstanding, could be *added* to the design, during such an operation of removal. However, such scratch lines could be added to an unhardened lay-down, because a lay-down or a set of transfers comprising a lay-down have the design *in recess*, being in fact a set of secondary dies. The term duplicate die is improper because such a term implies an *exact duplicate* of the original die.

I think it is impossible to dispute the theory that a set of six lay-downs were employed to make rolls No.3 and No.4. It is possible one lay-down was used to make roll No.3 and a separate one was made to make roll No.4. In studying the differences between the six reliefs of roll No.3, it is my belief that all six subjects on the lay-down were made from *one master relief*, which in all probability had a design (in relief) that had been trimmed down at both *top and bottom but not at either side.* After six transfers were made from this trimmed master relief, further shortening of the designs was accomplished on each subject on the lay-down by burnishing, or erasures. It is entirely possible, and in addition quite probable that the "F" was the last entry transferred to the lay-down and that the damage to this relief on the original roller at its top part, occurred to this single *master relief* after five transfers had been made to the lay-down. This flaw has every appearance of being a damage to upstanding lines rather than a damaged to recessed lines.

If we examine the six designs comprising the roll No.3 (Plate 5) we find the "A" relief has *more of the top ornaments* than any of the other five. We therefore assume the top of this relief, as we see it on the stamps was a very close imitation of the master relief. The fact is, the top of this relief closely approaches the trimmed "T" relief used on Plate 2, but there is no evidence that it was the same relief trimmed off, or that it even originated from a lay-down of the "T" design. When it came to burnishing the "A" relief on the lay-down (roll No.3) the top line was erased at right, at a point directly over the right of the letter "T" of "POSTAGE," and at left, the erasure stopped on the top line over the "S."

By comparing what is left of the top line on the "A," *Fig.16-A*, with the remains of the top line on the "B" relief, *Fig.16-C*, we note that the top line on the master relief was longer at both right and left than the "A" shows, hence we assume the parts missing at the top of the "A" were cleaned out—or erased on this subject on the lay-down. Many other points might be cited to demonstrate the theory that the short tops—and what is short of the right and left side ornaments on the six subjects of the lay-down—originated in burnishing out the undesired parts. I wish to call attention to one important fact. When upstanding lines are trimmed on a relief the *cut off* is sharp and clear cut, whereas, when recessed lines or recessed lines of parts

[4] See comments by this author and others on page 316 et seq.

of a design, are burnished out, the break is not *sharp* and *clean cut* but the lines appear to just *fade* away. I think there is little trouble in distinguishing the difference between the two operations. It seems rather unreasonable to suppose the two rolls were made from two separate lay-downs, but it is entirely possible that this is actually what happened. If we go on the supposition that the one lay-down was used for both rolls, we have the following to consider:

First: When the lay-down was made it was soft—meaning of course, it had not been case hardened. In its soft state, the changes in the side ornaments were as we find them on Plate 5 stamps. These changes were accomplished by burnishing, erasures, etc. When the lay-down was finished it had to be case hardened for the transfer to the roll No.3.

Second: From this state of the lay-down, the six designs were transferred to roll No.3, after which this roller was likewise hardened.

Third: Roll No.3 was transferred to the soft Plate No.5. After finishing same, the plate was case hardened. Now from this point we can only theorize, and we are confronted with these questions:

What happened to the roll No.3 to cause its permanent retirement? Why was a new roll made to take its place? Was it because the roll became damaged rendering it unfit for further use in the press? Or, was the roll undamaged but a new one was required for some specific purpose?

If we go on the theory the new roll No.4 was made from the same lay-down, we have two things to consider, to wit: Inasmuch as the designs on the roll No.4 are different than on roll No.3, changes would have had to occur on the lay-down. To make these changes, was it necessary to *soften* the lay-down so that the side ornaments could be further shortened, or was it possible to make the changes without softening? It is perhaps possible this was attempted and that the scratches are actually the direct result. We are told that plates were not hardened, then softened and hardened the second time in those early days, not because such a thing was impossible, but because of the great risk of damage involved in such a process.

If a new lay-down was made for roll No.4, it was most assuredly made from roll No.3, because the designs of corresponding reliefs on the two rolls were practically duplicates with minor changes.

The study of these two transfer rolls is a most interesting one, hence the space devoted to the subject.

This author cannot agree with Ashbrook's conclusions as stated above. He theorizes that roller No.3 was used to transfer the first twelve vertical rows of Plate 5. It was then noted that the continuous vertical spacings between rows was not wide enough to leave room for perforations. Minor alterations by chipping or grinding and erasures were on transfer roll No.3. Then the 13th row of the plate, which is the 8th vertical row of the left pane, was transferred. Again some minor alterations were made to this roll and the 14th row of the plate, which is the 7th row in the left pane, was transferred. Even with all these alterations the vertical spacings were not satisfactory. Then this roller No.3 was taken in hand, possibly softened, and parts of the right side ornaments on the "B," "C" and "D" reliefs were chipped or ground away. This roller No.3 was then hardened and all its

six reliefs were transferred to a new lay-down. From this lay-down a new roller was made, which we call transfer roll No.4. This transfer roll No.4 was used to transfer the remaining six vertical rows of Plate 5 (the first to the sixth rows of the left pane).

This author quotes from a letter addressed to him from Richard B. Graham, who is editing this book:—

Now, about this matter of alterations in the final design and where they come from, with respect to transfer rolls and laydowns. Let us consider the nature of such equipment from the standpoint of their design, materials and fabrication.

Recessed items, such as dies, laydowns or plates:

A) To add inked portions to the final printed design, recessed areas must be added to these items. This is not possible to do to any extent when they are in a hardened state.

B) To remove portions of the inked part of the design, recessed areas must be closed or filled. This isn't possible when the item is hardened, and difficult unless it is thin enough to be deformed by hammering from the back.

Relief items, i.e.,—transfer rolls.

C) To add to the inked part of the design, material must be added to the relief. As a rather difficult and hard to control alternate, material could be raised by gouging into the relief, creating ridges somewhat like the ridges which produced the blurrs from which the 10 cents 1859 Plate 2 was plated. Obviously, this isn't very practical.

D) To remove inked portions from the design, by altering the reliefs of transfer rolls, portions of the raised surfaces of the reliefs must be removed. This is probably the easiest way to change a design. In the soft state, such alterations could be done very readily with engraving tools. In the hard state, portions of the designs at the sides of the reliefs could be removed by hand grinding with a stone.

I have spoken at considerable length regarding the hardening of transfer rolls, dies, etc. In my opinion, such hardness (harder than standard files or chisels) was attained by what we now call the case carburizing and hardening process. The hardness of common steel depends upon its carbon content and the heat treatment applied, which alters the micro-structure of the steel. Common structural steel, and, we imagine, most steels used in the 1850's, had so little carbon content that neither hardness or strength was present so that these steels could be used, "as is" for dies, transfer rolls or laydowns. In steel, hardness and strength go hand in hand, although the quality of toughness is also important, so that a part may accept deformation without breaking. Generally, high hardness (without other alloying elements) in carbon steel is accompanied by high strength but very little ductility without brittleness.

In a low carbon steel such as is readily worked and engraved, carbon was added to the surface when hardness was desired by packing in charred bone or hard wood charcoal and exposing to high temperature for many hours. During the heating cycle, carbon from the bone or charcoal was driven into the surface of the steel. Upon removal from the furnace, the part was quenched in oil or water, which process converted the microstructure of the steel to an extremely hard but somewhat brittle material. This hardness only existed to the depth to which the high carbon content existed. In turn, this depth was controlled by the length of time the part was exposed to the charred bone carbon source while at a high temperature.

While this is a much simplified explanation, the process of case hardening to desired depth is still done today, although, obviously, techniques are much more sophisticated and much better controlled. However, distortion of the parts during the heating cycle is a problem even today, and we are sure it was a real problem in the 1850's. So, I am sure, was oxidation, although this was controlled by excluding air by packing material around the parts.

It should be pointed out that, up to a point called the elastic limit or yield point, (compare to stretching a rubber band) parts under load will return to their original shape

and dimensions when a load is released. Furthermore, such parts elastically deform the same amount under the same load, regardless of whether heat treated or not. The difference is that the much higher hardness and greater strength of the heat treated parts permits a much greater load to be applied without the part yielding or assuming permanent deformation, when compared to the effect of load on the same part prior to heat treatment.

In other words, we are certain that dies, transfer rolls and laydowns would all need to be heat treated to a considerable depth to have sufficient hardness and strength to form their matching designs on the next part in the transfer sequence—ie, for the die or laydown to raise the design in the soft relief roll, and for the hardened relief roll to sink its design in the soft laydown or plate.

Ashbrook speaks of hardened plates, and it would seem logical that some surface or "skin" hardness would be desirable to prevent the abrasive action of the inks from wearing away the design too readily. However, as the plate was definitely relatively thin, and did not require the high strength required to transfer, only a superficial or surface hardness would really be needed. Furthermore, the plate, being large and thin, would be subject to distortion and possible cracking during the case carburizing process. Don't forget, too, that a case carburized plate could not be readily straightened without risking cracking it, and warpage would be almost certain to affect the thin plate in carburizing.

We are proposing that the hardening of plates was by the ancestor of what is known today as "nitriding" or carbo-nitriding. Without exploring the intricacies of this process, let us simply say that it produces a very high hardness for only a few thousandths of an inch without much risk of distortion. Since the depth of the recesses in an engraved plate is probably not more than .006 inches at the most, the surface hardness to a depth of, perhaps, .0015 inches, still should be quite useful in combating wear. In this connection, it would be expected that when this skin hardness was worn through, that the wear rate would greatly increase.

Certain other points may be noted which would indicate the hardening process of the plates was a different breed of cat from the hardening processes used for the dies, transfer rolls, and laydowns. Let us assume that a severe alteration had been made on a plate in the soft state, so that a portion was hammered up from the back, a design filed away, and the remaining lines closed in by simply pushing them together or "smearing them over" with a burnishing tool. Such an area would probably be the location of rather severe internal stresses during the heat treating process. When the hard skin started to get thin over this area, due to wear, it is very logical that parts of the hard surface would crack or actually spall away—and we would thus have plate cracks or plate damage that would print as inked portions of the design to the extent that they would hold ink.

We noted the depth to which we believe the plates were engraved. It is logical that each successive step would transfer to something less than its full depth—ie, the dies would be engraved quite deeply—perhaps, .010 inches; the relief design on the transfer roll would be raised somewhat less than this, and the laydown or plate would thus be considerably more shallow than the die. The reasons for this is simply that of elastic deformation and also the deeper the transfer, the greater the loads on the parts and also on the transfer press.

It should also be noted that softening of any of these components and then rehardening would have been a risky and difficult process. It would possibly have been simpler to soften parts of the *plate* than all of it, and rehardening might not be attempted, which would account for variations in wear of certain portions of the plate as compared to others.

Now, while this is mostly speculation, since I am not speaking from the authority that thorough research into the subject lends so that I cannot be 100% sure that parts were nitrided (although I seem to recall seeing antique revolvers with the characteristic "color swirl" nitrided appearance), I think all this leads to some logical conclusions. Let us take a quick look at the various parts of our chain of transfers leading to the plate, and see how these fit in, as to which component could have been the most readily altered to have produced the side scratches, etc.

1. The dies. Engraved in recess, probably in a heavy block of steel with a deep case carburization to provide strength and hardness. Probably could have been softened and rehardened without undue warpage.

Probably also could have been altered only in the soft state, and then only by adding to the design by additional engraving. About the only way that any part of the inked portion of the design could have been removed was to burnish out an area with sloping sides so that it would not hold ink. No "replacement design" could have been reengraved in such an area, so that it would transfer.

2. Transfer rolls. Can be made from either a die or laydown. Portions of the inked design can be removed from the final state by removing the corresponding parts of this raised design. This could be done by filing or scraping, where these portions to be removed are sufficiently exposed. If an attempt were made to remove portions of the sides of the stamps, and this were so that the material were not completely removed, then the portion not removed would still appear as a shallow recess on the plate, since it would be raised enough to transfer.

   As previously noted, it would not be easy to add to the transfer roll to provide an additional part of the inked design.

3. Laydowns. While we have no positive evidence whether laydowns were thick or thin, it is believed they would have to be very thick and heavy, just like a die, to have the strength to transfer designs to a transfer roll. Therefore, they could not be hammered from the back, like a plate, and removal of a portion of the inked design, even in the soft state, would have been very difficult.

   Additions to the inked design could be done in the soft state, just as with a die. In the hardened state, additions to the design could be done at the edges—maybe—with a stone, or other very hard abrasive tool, by scratching or grinding. As hard as such operations would have been to control, we don't believe it was done.

4. The plate. We have discussed this to a considerable extent previously, and it is obvious that alterations in the form of additions and, mostly, subtractions from the inked designs were done. Any re-entry done on the plate was done with a transfer roll; recutting was done with engravers tools. Lines were removed by the process of hammering from the back of the thin plate (in the soft state) and dressing away the "dent" thus produced which contained a design. Since care would need to have been taken not to have affected the adjacent designs, this idea gives us a reason why double transfers are usually most prominent in the outer portion of the particular stamp, since the center of such a "dent" would probably be raised somewhat higher in the hammering operation, than would be the portions near the edge of the design.

   Remaining portions of designs would have been "burnished" out. Burnishing was done with a round nosed hand tool, whereby metal (in the soft state) is moved or "flowed" just as if it were modelling clay. With this tool, it would be possible to flow over lines so that a smooth surface would result such as would not print. It is also probable that such a process left tiny voids below the surface (like a ditch being caved in) so that after the plate wore a good deal, these voids would be exposed and, holding ink, would again print.

   Thinking about all this, my own personal opinion is that the side scratches stem from some rather careless work on the transfer roller between the laydown and the plate, and this occurred in the soft state of the roll, just before it was hardened. These scratches differ for each of three consecutive reliefs, and look to me about like the marks made by strokes of a hammer propelled chisel along the edges of the reliefs. Such a process would leave sharp, raised edges or burrs, and after hardening, these would have transferred quite easily to the soft plate.

   I suggest the alteration took place in the final transfer roll (No.4), mainly because I think such marks could only result from work on soft rolls, and it would have been necessary to soften roll No.3 to make a change of this sort. To me, these side scratches have far more the appearance of cutting in soft metal than of grinding hard metal, although I find it difficult to explain the difference, other than to say that soft metal will raise and flow, and hard metal would break away or crack in the same situation. However, I am nearly certain that the alterations were made when the transfer roll was soft, and it seems logical that rather than soften roll No.3, the changes would have been made on roll No. 4, prior to hardening.

The following is a quote from a letter written by the eminent student, Mr. Elliott Perry, to this author on December 5th, 1970:

Several points occur to me. Math figures show that on a transfer roll of four inches in diameter, if the difference between a chord and an arc of the circumference is 1/200th inch, the roll will make contact with the plate about 10 mm—or 5/16ths inch—to completely enter a 1/200th deep line on a die, or 1/200th high in relief on a roll. Of course lines engraved with a burin having a V shaped point will be wider as the line is cut deeper, but from what the A.B.N. Co. fellows told me at one of the International shows, engraved lines often average around 1/200th deep.

The point here is that I cannot imagine a competent mechanic trying to chop off, or chisel off, a relief line on a roll if the line is only 1/200 inch high. If the roll was not too hard he might scrape a line off, but I think grinding with a fine stone is more likely. I do not know if emery was in use at that date but am sure that alundum came later. Stone for grinding goes back to the dim ages.

I greatly doubt that any chisel ever made could have produced such scratch marks as appear on the B, C and D reliefs. Chisels have either a straight edge, or have a curved edge—not an irregular edge like the shape of the 'scratches'.

Acid etching may be somewhere in the story. Clarence Brazer was the first I know about to mention it. I recall Arthur Owen calling my attention to the rough edges on the 12c Continental secret mark of 1873. The die was so hard it was impossible to cut a smooth line! However, if the secret marks were etched with acid, whether the steel is hard or soft makes no difference. We know that the best protection against counterfeiting paper money by photo-engraving is the counterfeit plate has to be etched—and nobody yet has found out how to make an etched line look as smooth as a line cut with a burin or lathe.

Apparently it has been assumed that the scratches had to do with the alterations in the sides of the 1c design. But suppose they were merely the result of an accident of some kind?

One more point today; when a line is engraved by using a tool, it is apt to form a burr along the edges, which burr is removed to keep it from being entered and appearing in color in the stamp design. If burrs were made on a laydown, they would be raised on that laydown and could not be in relief on a roll. Consequently, they would have had to be done on the roll, and show there with other parts of the design. Some of the burrs are where they would be expected to be, but I am a long way from being convinced that the scratches came from burrs. Another sticker is how can burrs be produced by grinding off relief lines with a fine stone? By scraping by an incompetent mechanic?

Now regarding the idea that the scratches were caused by burrs which were not removed from the relief designs on the transfer roll, some evidence appears to be in favor and other evidence against. At some places on Stan's illustrations a burr—if it is that—shows beside a blank area through part of the design. I believe a burr could result from vertical cuts with the point of a burin or other similar tool. But at other places the scratch goes through and actually touches part of the relief design. In my opinion one effect contradicts the other.

Stan quite frequently mentions 'burnishing'. He does not explain how it was done. I know something about it. Horace Barr used a buffing wheel to determine how many impressions could be taken from a copper stamp plate before the plate showed definite wear. I know the fellow who used a buffing wheel at the first job I had.

The buffer consists of two metal disks on an axle. They revolve at high speed which is readily determined. Between the disks layers of cotton cloth are tightly packed and cut round to make their diameter somewhat larger than the diameter of the disks. Ornamental heads on copper bolts which went on the marble slabs—switchboards—used in power stations were held against the buffing wheel and got a high polish p.d. soon. That is burnishing. And it (burnishing) was done hundreds or thousands of years ago, but by handpower. Probably you have read about the sunlight being reflected from the burnished metal armor used by the Roman Legions.

But to remove metal from the surface of a stamp plate between the lines of an engraved design to make those lines disappear—that is somewhat else again. If abrasive powder similar to modern emery or alundum was sprinkled on any buffing wheel, it would be news to me.

Very slight or considerable surface metal can be removed by scraping. When I worked in the shop it was customary to give planer beds an ornamental finish by a twisting motion which scraped the surface just enough to be visible. Mechanics became proficient in holding and moving the scraper just right."

Roll No.4 was used to transfer the remaining six rows of Plate 5.

Upon completion of Plate 5, this transfer roll was used to make Plates 6, 7 and 8.

It is *this* author's opinion that the "A" relief on this transfer roll (No.4) was essentially a Type VA relief, and that the alterations of the designs to Type V occurred because of burnishing on the plate between the vertical rows. All of the top row positions which were transferred on Plate 5 are essentially Type VA. These include 1L to 6L which were transferred from roll No.4. Some of the top row positions on Plate 7, particularly 7R and 8R, and some of the top row positions on Plate 8, particularly 8L and 9L, are almost Type VA.

As Mr. Ashbrook states, "The study of these two transfer rolls is a most interesting one," hence the space devoted to this subject.

HOW TO IDENTIFY THE TYPE VA RELIEFS

The major characteristics of the Type VA designs are the almost complete right side ornaments. None of the reliefs have the so-called "side scratches." The identification of the "A," "B," "E" and "F" reliefs can be made by following the same principles involved as that of the Type V reliefs, except for the "B" relief, which now (Type VA) has no side scratches. It is more difficult to separate the "C" and "D" reliefs. Referring to *Figs.16-E* and *16-G* it should be noted that the left bottom ornaments on the "C" relief are more complete than on the "D" relief. Particular reference is made to the left full plume which is almost complete on the "C" relief and is much shorter on the "D" relief.

IMPORTANT NOTE: If designs of the "B," "C" and "D" reliefs have no side scratches, then the design is classified as Type VA, regardless of the completeness of the right side ornaments. On most positions these ornaments approach completeness. If there is as much as a *trace of side scratches*, the stamp is *not Type VA*.

PLATES 5 TO 10 INCLUSIVE—THEIR LAYOUT

In preparing the various plates for the transferring, a guide line was drawn across the top of the plate, and on this line were placed the guide dots. On the first four Type V plates, these dots are found as follows: Two of them to the right of the upper right corner ornament and one to the left of the upper left corner ornament of each position. These dots regulated the transfer of the upper six positions in a vertical row. To guide the transfer of the remaining four positions in a vertical row, single guide dots were placed to the right of the lower corner of each position in the sixth row.

On some of the plates we find a horizontal guide line extending across the bottom part of the plate on a line with the bottom parts of the positions in this row. This author has never seen traces of vertical guide lines such as were used on Plate 4 on stamps from the Type V plates. Apparently these were omitted

on these latter plates. However, there is a vertical line through some of the tenth row right pane positions of Plate 10. Whether this was used as a guide is questionable.

In order to obtain a correct alignment for a vertical row, the transfer setting was taken from the dot *to the left* of each top row position. This was done by matching the two small vertical lines at NW on the "A" reliefs, with the dot on the plate. With such perfect settings, the entire vertical rows were uniformly transferred, the dot above the 7th row positions, merely serving as a setting for the proper spacing between 6th and 7th rows.

The arrangement of the top row guide dots applies only to Plates 5, 6, 7 and 8, as a different arrangement was used on Plates 9 and 10. This is quite helpful in separating the "A" reliefs of the first four plates (5, 6, 7 and 8) from the last two (9 and 10).

CENTER LINES

Each of the four plates, (5, 6, 7 and 8) had finely drawn *center lines* which separated the two panes. In character, there is little difference in these lines on these four plates.

When Plate 9 was made, the center line was drawn very heavily, that is, it was over twice the width of the center lines on the preceding four plates (5, 6, 7 and 8).

Plate 10 had no center line.

In reconstructing these six plates, marginal stamps from the center of each plate can be identified as to the plates, to some extent, by these center lines. Therefore it is well to remember:

A. Fine center line copies come from Plates 5 and 8. No center line copies have been seen which can be definitely identified as belonging to Plate 6.

B. Copies showing a center line slightly wider than those of Plates 5 and 8 belong to Plate 7.

C. Copies showing a wide center line belong to Plate 9.

D. Margin copies from the center of the plate with no center line belong to Plate 10.

Inasmuch as all center line copies from Plate 5 are Type VA, they can be readily identified.

We find center line stamps from Plates 5, 7, 8 and 9 both with and without perforations. Those with perforations from Plates 5, 7 and 8 are much scarcer than those without perforations. Only three copies have been discovered from Plate 9 with perforations. Such copies, therefore, are very rare. There is no evidence that any sheets from Plate 10 were perforated at the center line.

RELIEF "F"

If the two illustrations, *Figs.16-M* and *16-P* be studied, no trouble need be encountered in determining whether an "F" stamp comes from the 6th row or the 10th row. This feature is quite helpful in plating, as for example, if we are trying to locate a vertical strip of three of the "C," "D" and "E" stamps, we have no way of telling at

a glance whether the strip comes from the 3rd, 4th and 5th horizontal rows, or from the 7th, 8th and 9th horizontal rows. In contrast, if the strip be a "D," "E" and "F," we can easily tell at a glance which horizontal rows the strip comes from by the characteristics of the bottom parts of the "F" stamp. In a vertical strip, this is quite helpful, because it not only establishes the 6th or 10th rows, but also the actual horizontal rows of the "D" and "E." Likewise vertical strips of "A," "B" and "C" can only come from the three top rows, and strips of "B," "C" and "D" can come only from the 2nd, 3rd, and 4th horizontal rows.

Regarding the bottom part of the "F" relief stamps from the 6th row, it was stated above that the bottom parts of transfers in this row were "short transferred." This term was used because these "F" stamps are "short" at bottom, but it is more probable the shorts were accomplished by erasure than by shortening the transfer. In the great majority of 6th row stamps, the "shortness" is *very regular* and quite consistent. It appears this consistent regularity was accomplished by placing a strip of metal beneath the 6th row transfers and hammering the undesired parts out, afterwards dressing up the spacing with the burnishing tool. The strip of metal used was probably not as long as the width of the stamp design. Some positions of the 6th row show the guide dot. Oftentime, these were eliminated by the perforations.

COMPARATIVE SCARCITY OF STAMPS FROM TYPE V AND VA PLATES

Plate 5 stamps, both Types V and VA are quite scarce. Their rarity is generally not appreciated. In making a rough estimate this author concludes that the ratio of the availability of Type VA stamps to those of Type V, from all of the plates, is about one to five hundred.

The Type V stamps from Plate 5 are very worthwhile additions to any specialized collection. It is the author's opinion that the ratio of availability of Type V stamps from this plate to that of Plate 8, alone, is about one to two hundred. In fact, only one example has been seen of some of the positions. As an example, 62L5, which has a curl in the "N" of "ONE," and other plating marks, appears in the unused block of 21, *Fig.17-C*. This is the only example of this position that this author has ever seen.

Plate 6.—No stamps have ever been definitely identified from this plate. The reconstructions of Plates 8, 9 and 10 are complete, and of Plates 5 and 7, nearly so. In this author's collection are a block of four, a strip of three, and two pairs and some singles which he has been unable to identify as belonging in the reconstructed plates. Therefore, the conclusion is that these stamps must belong in Plate 6. However, the author has been unable to form even a minor reconstruction. or find any imprint copies which could be attributed to this plate. It is the opinion of some students that a plate bearing the number 6 was actually made, but for some reason, no sheets were ever printed from this plate.

Regarding Plates 9 and 10. Unused material is more common from each plate than *used singles* or *multiples* as pairs, strips and blocks. The reasons for this are that stamps from Plate 9 did not come into general use until the latter part of 1859 and the one cent stamps became obsolete in the fall of 1861. Used stamps from Plate 10 are even more uncommon than those from Plate 9, because this, the last one of the Type V plates, was not made until the early summer of 1860.

When the Civil War broke out, post offices throughout the southern states were stocked with one cent stamps from Plates 9 and 10, and while many offices returned their stocks to Washington, others did not: this is the principal source of the unused material from these two plates.

Judging from the number of imprint copies seen from the various plates, it is this author's opinion that the relative availability of copies from the various plates, beginning with the most common, is as follows:

Plate 8, Plate 10, Plate 9, Plate 7, Plate 5.

If all Type V stamps were fine clear cut impressions printed on a fine hard paper, little trouble would be encountered in their plating. But unfortunately we find very few such items. The great majority of copies we have to study were printed on a soft porous paper, and comparatively few copies indeed are sharp, clean printings.

PLATE RECONSTRUCTIONS

Because of access to full panes from Plates 8, 9 and 10, both left and right, reconstructions have been practically completed of all Type V plates, except Plate 6.

Plate 7 has been reconstructed with three positions missing.

Plate 5 has been reconstructed with three positions not tied in.

No major double transfers are known from Plate 7. Plate 5 furnished one example. Plate 8 furnished two good examples and several that are very minor. The outstanding double transfer occurs on Plate 9. This stamp, 52R9, is rare in used condition and especially so, on cover.

Plate 10 had but one minor double transfer.

ORDER OF TRANSFERS

The transferring of all of the six plates was started in the upper left corner of the *steel plate*, and the transfers were laid down in *vertical rows* of ten each. On the printed sheets of stamps the order of transfer was 10R to 60R, then 70R to 100R, followed by 9R to 59R, and 69R to 99R etc.

There exists no question but what this order was followed because the proof is positive. If one steps into some oil and walks away on a paved sidewalk, there can be no doubt about the order in which the foot prints were left on the walk. In a similar manner I have traced the direction and order of the transferring and proved conclusively several points that heretofore had been puzzling. We not only have one example to prove this order but a number of similar occurrences, the most outstanding of which perhaps are the six curls on the right pane of Plate 7 (see Chapter XVII, pages 366, et seq.). These curls are actually the footprints left by the "F" relief and show conclusively the order of transfer.

LARGEST KNOWN PIECES FROM THE PLATES

The largest known pieces from the various Type V plates at this writing are:

Plate 5. The unused block of 21, *Fig.17-C*, is the largest known piece from this plate. An irregular block of 15 used is known from the right pane, positions

7-9R5 to 37-39R5, 44R, 59R and 69R. Also a beautiful unused block of eight, positions 45-48, 55-58L5.

Plate 7. From the right pane, an unused block of 80, position 3-10R7 to 93 to 100R7 with a full imprint. Also from the right pane, the block of 72, *Fig.18-K.*

Plate 8. A complete left pane, *Fig.19-M,* and a right pane of 99, *Fig.19-L.*

Plate 9. A complete left pane, *Fig.20-J,* and a complete right pane, *Fig.20-K.*

Plate 10. A number of complete right and left panes are known. The author has not kept a record of these, but estimates that there are not more than 20 in all, in various collections.

Attention is called to a series of articles by this author, which appeared quarterly in *The Chronicle of the U.S. Classic Postal Issues,* Vol. 49 to 52 issued from February 1965 to May 1966, entitled *The U.S. One Cent Stamp of 1857—Type V—Short Cuts to Plating.* This magazine is published by the United States Philatelic Classics Society, Inc. Membership in this Society is practically a must for any serious student of the U.S. stamps from 1847 to 1869. If there is an R. & D. program in stamps, *The Chronicle* is an outstanding information source.

Again, imprint copies from any of these plates showing the number are rare indeed.

IMPERFORATE BETWEEN

A few strips of three are known with the vertical perforations missing between the stamps. Such strips or pairs are quite rare. The *Scott's United States Stamp Catalogue—Specialized* lists a pair imperforate horizontally. A superb example of this is illustrated in the booklet *U.S. Perforation Centennial 1857-1957* on page 20 as part of an article titled "The Centennial of United States Perforated Stamps" by Morris Fortgang.

LARGE MARGIN COPIES

Examples showing all parts of the design, clear of perforations, are very desirable. As mentioned on Page 279, Chapter XV, the perforating machine was reset for the perforating of top and bottom rows to provide wider spacing between the perforations. This practice was not continued for any length of time. Some such copies, early impressions, from Plates 5, 7 and 8 are known.

Chapter XVII

PLATE FIVE

Rewritten by Neinken.

Earliest known use:	January 2, 1858.
Size of plate:	200.
Transfer Roll:	#3 and #4.
Reliefs:	Six.
Center Line:	2 MM from the stamps of the left pane. 1½ MM from the stamps of the right pane. (Varies 1¼ MM to 1½ MM.)
Imprint:	2 MM from the stamps of the left pane. 2½ MM from the stamps of the right pane.
Types:	V & VA.
Imperforate or perforated:	Issued only perforated.

THE RECONSTRUCTION OF THE PLATE

The story of the reconstruction of this plate is fascinating. Because of the apparent scarcity of material, progress was very slow, and it seemed that the probability of completing the reconstruction was almost hopeless. Two imprint copies had been found from the left pane with the No.5, and of course they were immediately plated as 41L5. It took many years to discover additional positions, and the plating was confined to a reconstruction of 14 positions, including 31-41-51L to 4 positions in the third row, 23-33-43-53L. No imprint copies were known from the right pane, and to this writing no stamp has ever been seen with the number "5" of the right pane. The problem was complicated because of an assumption that all of the designs in this plate were Type V, and that all of the designs which were Type VA belonged to Plate 6. No imprint copy, either from the left or right pane, is known with the No.6.

Ashbrook had made considerable progress with the reconstruction of a plate which was believed to be No.6 consisting of Type VA designs. A substantial part of the right pane was plated, and parts of the left four rows of the left pane. Then the late Jack G. Fleckenstein discovered a pair of stamps from the "C" relief of which the right stamp was Type VA and the left, Type V. These were plated as 26-27L6. See *Fig.17-A*, wherein these positions are properly designated as 26 and 27L5. Some months later, a strip of three was found, also of the "C" relief. This was plated as 66-67-68L6 (now 66-67-68L5), *Fig.17-B*. On this strip 66L is Type

Fig. 17-A. Positions 26-27L5.

V and 67 and 68 are Type VA. The late Morris Fortgang, an outstanding student of the one cent stamp, who had been collaborating with Mr. Ashbrook and the author, thereupon concluded that two transfer rolls, one with Type VA reliefs, the other with Type V reliefs, had been used to transfer Plate 6, and that in all probability the left six rows in the left pane, with the possible exception of the top row positions, were all Type V and not Type VA. This was an important discovery.

In this chapter, and subsequently, the roll with the Type VA reliefs will be referred to as transfer roll #3, and with the Type V reliefs as transfer roll #4.

Subsequently some pairs and strips were discovered which extended the plating towards the lower left corner of the plate. The reconstruction now included 64L, "C" relief, 85L, "E" relief, and 94L, "F" relief. This last position has a plating mark, a small curl in the top of the letter "N" of "CENTS", *Fig.17-A-12*. Thus some progress was made on the plating of the so-called Plate 6, but no progress was made in extending the reconstruction of Plate 5 beyond the 14 original positions. Sometime later, an unused block of 21 stamps, *Fig.17-C*, all Type V, was purchased by this author at an auction of the J. & H. Stolow Co., Inc. These were identified as belonging in the left pane of Plate 5, and the positions in the

Fig. 17-B. Positions 66-67-68L5. All are "C" relief.

Fig. 17-C. The irregular block of 21 stamps from the left pane of Plate 5.

block plated 22, 32, 42, 52-53, 62 to 65 through 92 to 95L5. On examination, a plating mark was discovered on 94L5, which was exactly the same as that on the so-called previously known position 94L6. The plating marks on positions 64L and 85L5 on this piece were compared with those on the so-called positions 64L and 85L6, and found to be the same. This was proof positive that all the Type VA and V stamps which had been attributed to Plate 6, *did not belong* in that plate, but actually *were part* of Plate 5. Thus, the reconstruction of Plate 5 was well advanced with over 150 positions definitely plated. This left an absolute void for Plate 6, because no known stamps could be definitely assigned to this latter plate. As this is written, the reconstruction of Plate 5 is practically complete. Only three positions are not certain, namely 71L, 79L and 84R5.

IDENTIFICATION OF PLATE 5 STAMPS

Of all the stamps from the six plates, 5 to 10, those from Plate 5 are the most beautiful, which is not wholly due to the fullness of the side ornaments, but to the fact that the great majority of copies we find were printed on a fine hard paper, and the impressions are, therefore, as a general rule, rather sharp and cleanly cut, and show the use of the new transfer roll No.3 which was used only on this plate.

The simplest method of identifying stamps from this plate is to watch for "fine engravings." hard white paper, and for stamps which have no "side scratches." Directions were given on how to identify the Type V and VA stamps in the preceding chapter and these suggestions can be used in identifying the Plate 5 stamps. The Plate 5 stamps with the almost complete right side ornaments are rather difficult for the novice to identify. Therefore, when listings of the types of the one cent stamp were made for the Specialized Catalogue, Ashbrook did not recommend a separate type listing for these. He did, however, identify them and refer to them as "Type VA" and they are known by this type number to all specialists and interested collectors and dealers. However, this author recommends such a listing in the catalogue, not only for the purpose of identification, but also to indicate some of the important plate varieties of the Type VA.

Plate 5 consisted of 200 subjects, 100 to a pane, with the plate divided by a rather fine center line. This plate produced one position which is a double transfer.

Many positions that are undoubtedly very early impressions show *mottling* and fine plate scratches. The rather consistent duplication of this *mottling* in horizontal rows indicates these markings came from the reliefs on the roll. In places they look like *burnt spots*, in others, somewhat like thin *blisters*. Their characteristics are rather consistent, that is, similar mottling marks are found in certain positions in the third row, with a repetition of the same markings in the position directly below in the seventh row.

In the process employed in the late 1850's of hardening a steel plate, it appears that it was impossible to obtain a uniform degree of hardness throughout the entire plate. In certain spots the plate may have been very hard, in others, in comparison, somewhat softer. If Plate 5 had been of uniform hardness over its entire

surface, perhaps we would have little evidence left us of the mottling marks. Where we find them on certain positions, the surface of the plate at these spots was somewhat softer than in spots where there were transferred designs, the printed stamps of which, show little if any "mottling marks." This is mentioned because if one finds a decided mottle on a 37R5, he naturally expects to find the same characteristic on the next position transferred, or 77R5. On the contrary—the 77R may show no mottling, but the next position, 36R5, may show the marks very strongly. These are merely examples at random and do not mean these positions show or do not show such markings.

Another characteristic of this plate are the *fine scratched lines* found in so many stamps. These stamps indicate the plate was perhaps never hardened, or if it was, it was more of a soft plate than a hard one.[1] These fine lines appear to have had their origin in gritty substances in the chalk used by the printers in polishing the surface of the plate before each printing. Some of these scratched lines though fine, were cut deep enough to register their existence through quite a number of successive impressions. They are an immense help in plating and are the only means of identifying the actual location of quite a few of the positions on the plate. It is difficult to come to a conclusion as to whether the markings on 89 and 90R5, *Fig.17A24* and 100R5, *Fig.17A25*, are scratches or minor plate cracks.

CENTER LINE

The center line measures about 2 MM from the stamps of the left pane. This measurement is taken from the small size ornament between *L* and *M*, (See *Fig.1*) and to the right of the letter "E" of "POSTAGE." The center line is about 1¼ MM from the stamps of the right pane, the measurement being taken from the corresponding ornament on the left side of the design.

[1] Editor's note: It may be speculated the plate was either not hardened at all or a hardening process not previously used was attempted, as an experiment. Undoubtedly, hardening of thin plates by the case carburization process, with drastic quenching, and a need to keep the thin plate absolutedy flat and straight, would have been a real headache with the technology of the 1850's.

Fig. 17-D. Position 61R5. Perforated down the centerline.

Fig. 17-E. Position 1R5, without perforations down the centerline.

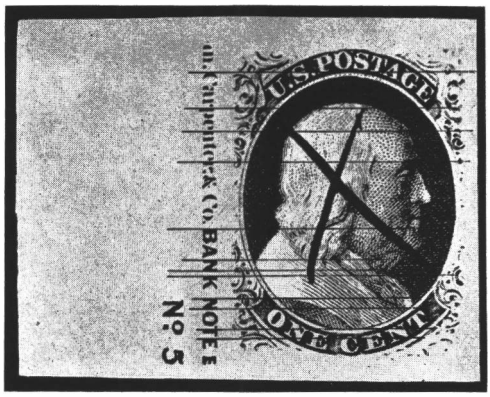


Fig. 17-F. Position 41L5, showing part of imprint.

Center line copies from Plate 5 are found with and without perforations down the line, though the former are much scarcer than the latter. *Fig.17-D* shows 61R5 with perforations down the center line. This is a "C" relief, and shows the right side ornaments fairly complete. *Fig.17-E* illustrates 1R5, a top row, Relief "A," with no perforations down the center line.

THE IMPRINT

Imprint copies are very scarce. As previously stated, no imprint copy with the "No.5" from the right pane has been found. The author knows of only four copies of 41L showing the "No.5." *Fig.17-F* is an illustration of the imprint position from a strip of three, 41-42-43L. *Fig.17-G* illustrates a very fine vertical pair of 31, 41L. Both 31L and 41L show the side scratches of transfer roll #4. *Fig. 17-G* shows that in entering the imprint roll, the name "Casilear" was omitted, but traces of the "C" can be detected back of the "&."

The horizontal lines drawn on *Fig.17-F*, above, are for the purpose of identifying single imprint stamps. None of the imprints were transferred in the same place on the plates, hence it is rather simple to identify the plates of the different imprint stamps by noting where the various letters of the imprint line up with the different parts of the stamp design.

Fig.17-H and *Fig.17-J* illustrate positions 51L and 61L respectively. *Fig.17-K* illustrates 40R and *Fig.17-L* illustrates 49-50R. *Fig.17-M* illustrates 60R. While several copies have been found of 70R, none of them show any part of the imprint.

The imprints measure approximately 2 MM from the left pane and 2.5 MM from the right pane, the measurements being taken from the same ornaments as the center line ornaments. The wording on all of the imprints from Plate 5 to 10 was the same, "Toppan, Carpenter & Co."

IDENTIFYING THE RELIEFS

Simple methods of identification were covered in Chapter XVI. All of the "A" relief (top row) positions are illustrated in *Figs.17A1, 17A2, 17A13* and *17A14*. 5R5, *Fig.17A14*, shows minor double transferring in top label and lettering.

Fig. 17-G. Positions 31-41L5, showing part of imprint and plate number. Note the side scratches.

Fig. 17-H. Position 51L5.

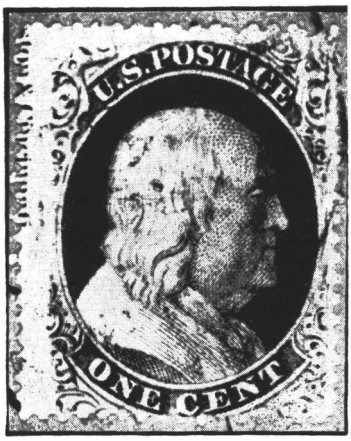


Fig. 17-J. Position 61L5.

Figures 17-H and 17-J show portions of the left pane imprint of Plate 5.

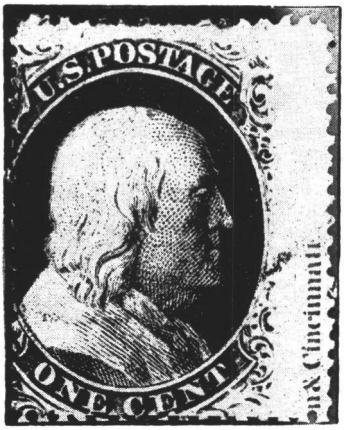


Fig. 17-K. Position 40R5.

Fig. 17-M. Position 60R5.

Figures 17-K, 17-L, and 17-M show portions of the right pane imprint of Plate 5.

Fig. 17-L. Positions 49-50R5.

Worthy of note is the plate damage on the upper right part of the vertical spacing between and over the tops of both 1 and 2L, *Fig.17A1*, also the dots in the "N" of "CENTS" on 8L, *Fig.17A1*, and 9 and 10L, *Fig.17A2*. (This dot also appears on 1R, *Fig.17A13*). Also the curl in the hair on 2R, *Fig.17A13*, and the curls in the "O" of "POSTAGE" on 8 and 9R, *Fig.17A14*.

Quoting from the Ashbrook book, page 264:

"Frequently it is very difficult to distinguish whether an "A" relief stamp comes from Plate 5 or from some of the other plates, because not all of the stamps coming from this top row had right sides quite as complete as shown in *Fig.16-A*. Kindly refer to *Fig.1*. The ornament *L* is seldom any more complete than shown on *Fig.16-A*, but fine examples of Type VA from the top row of Plate 5 are otherwise as complete as shown in the illustration, *Fig.16-A*. Ornament *M* should be practically complete and there should be no shortness at the side of the large ornament *R*, as shown in *Fig.16-B*. It will be seen that this particular large ornament is "short" on all the illustrations of the Type V stamps, *Figs.16-B,D,F,H,K,M* and *P*. I cannot suggest any positive way to identify all Plate 5 top row copies, other than to state that to be absolutely sure, aside from certain well defined plating marks, obtain a vertical pair or strip, showing the "A" with the "B." If the "B" relief in such a piece shows no "side scratches" at right, it is positive proof that such an item comes from the top and second rows of Plate 5."

TO REPEAT: If designs of the "B," "C," and "D" relief show *no side scratches*, they are classified as Type VA.

A few "B," "C" and "D" relief designs on the other Type V plates show right side ornaments practically complete, but these have side scratches. Some designs on Plate 10 have right side ornaments practically complete with just traces of the side scratches, because when these were transferred, transfer roll No.4 was badly worn. However, if there is any *vestige of side scratches*, the stamp is *not a Type VA*.

CURL VARIETIES

A number of positions on Plate 5 have curls in the lettering, in the hair, and in other parts of the design. These are listed and illustrated, *viz:* 48L, *Fig.17A6*, 62L, *Fig.17A8*, 64L, *Fig.17A8*, 2R, *Fig.17A13*, 8R, *Fig.17A14*, 9R, *Fig.17A14*, 23R, *Fig.17A16*, 34R, *Fig.17A17*, 49R, *Fig.17A19*, 59R, *Fig.17A20*, 63R, *Fig. 17A21*, 64R, *Fig.17A21* 65R, *Fig.17A21*, 74R, *Fig.17A22*, 75R, *Fig.17A22*, 80R, *Fig.17A23*. Probably the most noteworthy is Position 80R with its two curls.

87R, *Fig.17A24*, has a heavy dash in the "N" of "CENTS." This marking is consistent.

COLOR

The color of stamps from this plate varies considerably, but most copies are a rather deep shade of blue with a slightly greenish cast. While most are found on a fine hard paper with a whitish cast, some copies have been discovered on a softer paper with a grayish cast, similar to the paper variety of most Plate 8 stamps. It is important to look for the mottling which is not similar to that of Plates 7 and 8, and particularly the burnt spots, blisters and plate scratches.

Fig.17-B illustrates a strip of three "C" relief stamps. The positions are 66, 67, 68L5. This strip shows the use of transfer roll No.3 for 68L5, the alterations in this roll for 67L, and the use of transfer roll No.4 for 66L. Position 69L is illustrated on *Fig.17A9*. The transferring of the plate began with position 10R using roller No.3 in the right pane, as explained on page 324, and therefore, the first position transferred, of the four mentioned above, was 69L. This design is typically VA from the "C" relief. The next position transferred was 68L. It is to be noted that the right side ornaments *L*, *M*, *P*, *Q* and *R* (See *Fig.1*) are slightly shorter. This may have been done by burnishing on the soft plate or on the hard transfer roll, probably the former. The next transfer was 67L, and it is the writer's opinion that the vertical line between ornaments *L* and *M* and the blurry effect at ornaments *P*, *Q* and *R* was caused by stoning or grinding on the hard transfer roll. This position is still definitely Type VA. The next transfer was 66L, and it is a typical Type V stamp with the usual "C" relief side scratches. It is, therefore, conclusive that roll 3 was not used to transfer 66L, but a new transfer roll 4 was used. *Fig.17-A* illustrates a pair, 26-27L, also "C" relief, and it is noted that the change is very similar to that which occurred between 66 and 67L. *Fig.17-N* illustrates 35, 36, 37L5 and it is noted that the changes are similar. Based on this study, this author concludes that minor alterations were made successively on roll 3, for the entries of the 12th and 13th vertical rows.

All other positions of Plate 5, which have plating marks that are worthy of note are illustrated in *Fig.17A1* to *Fig.17A25*. A few positions have no very definite plating marks.

Refer to *Fig.17A24* illustrating positions 85R5 and 92R5 and note the heavy ink markings in the margins which have a blurry appearance and the odd shaped white areas in these markings. These markings actually represent the *burnt spots* or *blisters* which have been mentioned before. These markings are very consistent and are of invaluable help in plating.

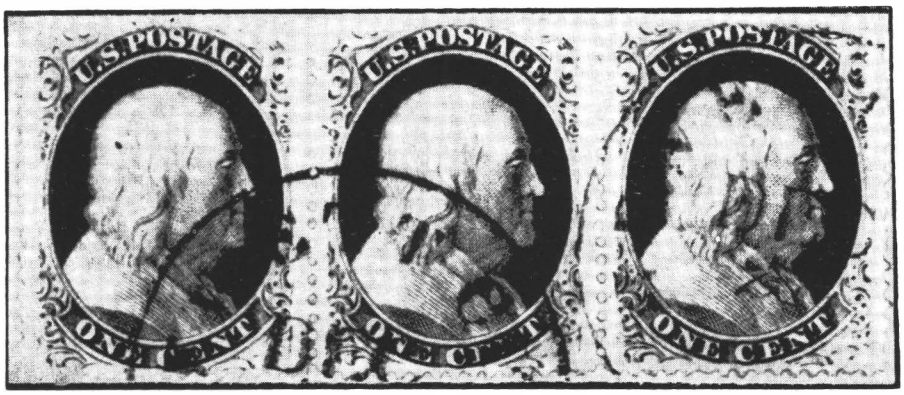


Fig. 17-N. Positions 35-36-37L5.

A very interesting article titled *U.S. 1 Cent Stamp of 1857—A New Look at Plate 5* by Jerome S. Wagshal, appeared in the *American Philatelist* Vol. 84, No. 1. January 1970. This article is worthy of serious attention.

LARGE BLOCKS OF PLATE 5

In addition to the unused blocks of 8 and 21 and the used block of 15 described on pages 324 and 325, one unused and one used blocks of six, and two unused blocks of four are known. A block from this plate is an outstanding item in any specialized collection.

PLATE SIX

Inasmuch as nothing that can be called definitive is known about Plate 6, no chapter has been assigned to it in this work. Such a plate must have been made, because a number was assigned, and because correspondence shows that 13 plates were made for the one cent stamp. All of the designs on the plate must have been Type V from transfer roll No.4. Subsequent investigation by other specialists may resolve the mystery of Plate 6.

U.S.POSTAGE
ONE CENT
A
VA
RELA
1L5
2L5
3L5
4L5
5L5
6L5
7L5
8L5
Bruise

Fig. 17A1.

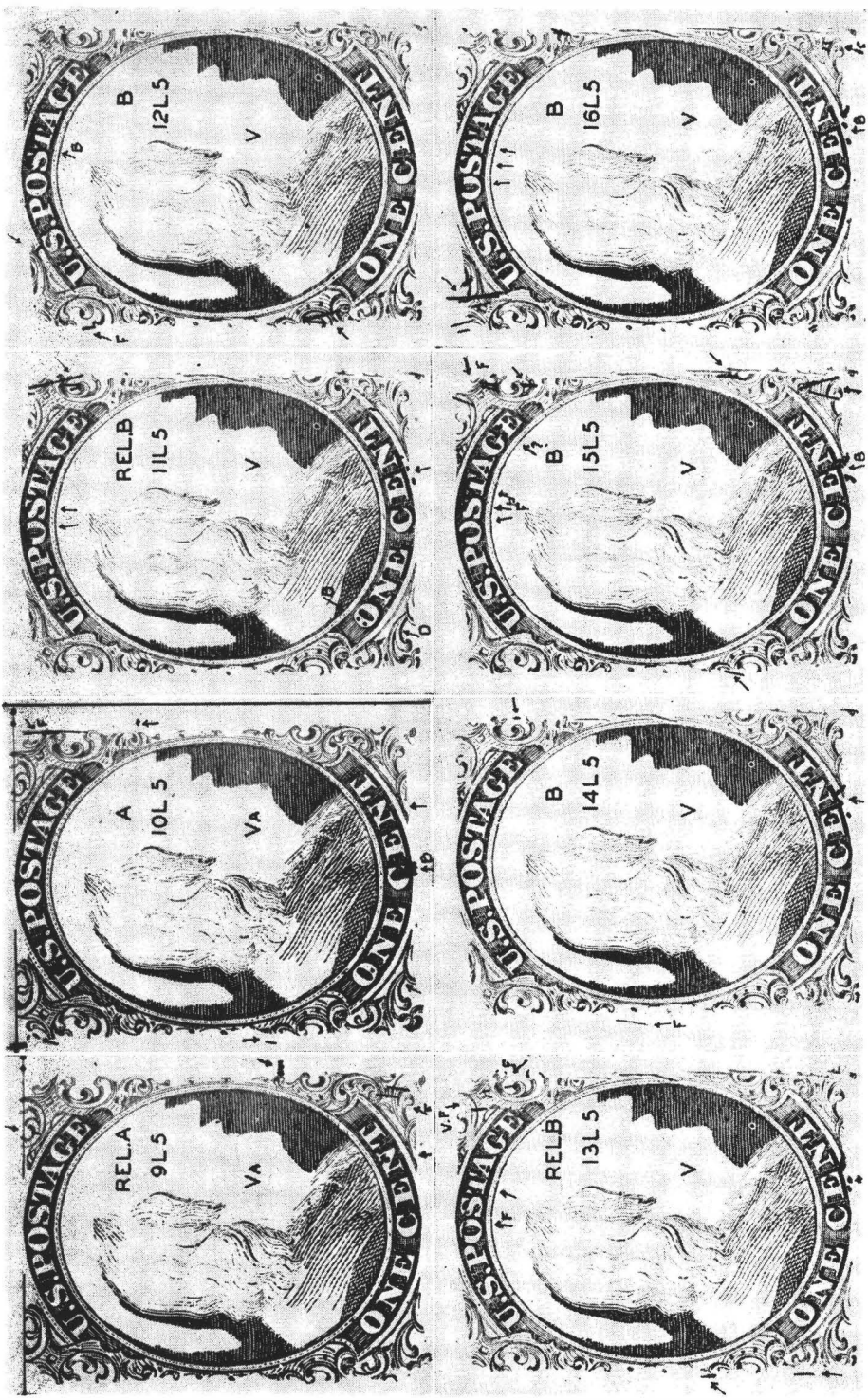

U.S.POSTAGE
ONE CENT
REL A
9L5
VA
A
10L5
VA
REL B
11L5
V
B
12L5
V
REL B
13L5
V
B
14L5
V
B?
15L5
V
B
16L5
V

Fig. 17A2.

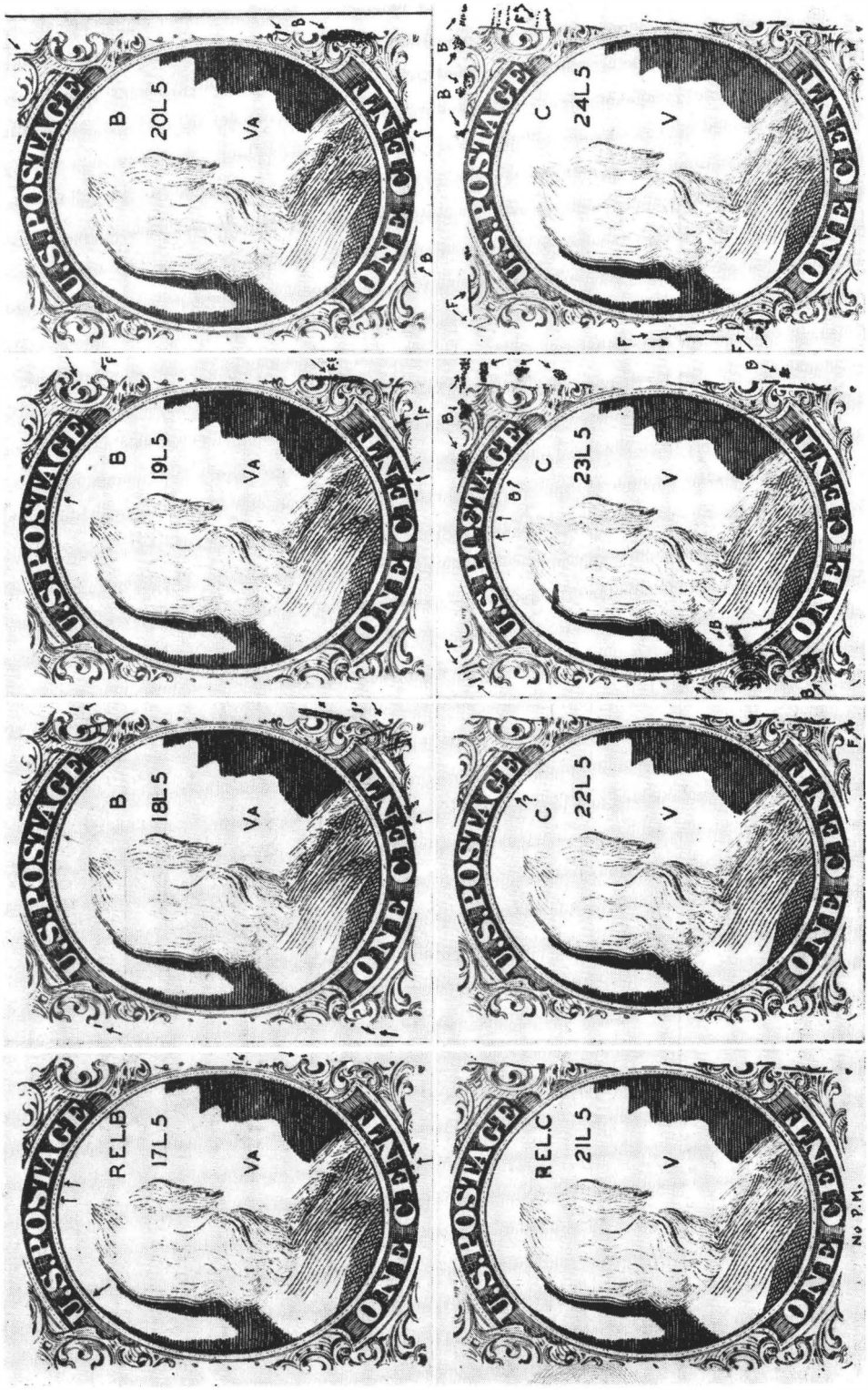

U.S.POSTAGE
ONE CENT
B
20L5
VA
U.S.POSTAGE
ONE CENT
C
24L5
V
U.S.POSTAGE
ONE CENT
B
19L5
VA
U.S.POSTAGE
ONE CENT
C
23L5
V
U.S.POSTAGE
ONE CENT
B
18L5
VA
U.S.POSTAGE
ONE CENT
C
22L5
V
U.S.POSTAGE
ONE CENT
REL.B
17L5
VA
U.S.POSTAGE
ONE CENT
REL.C
21L5
V
No P.M.

Fig. 17A3.

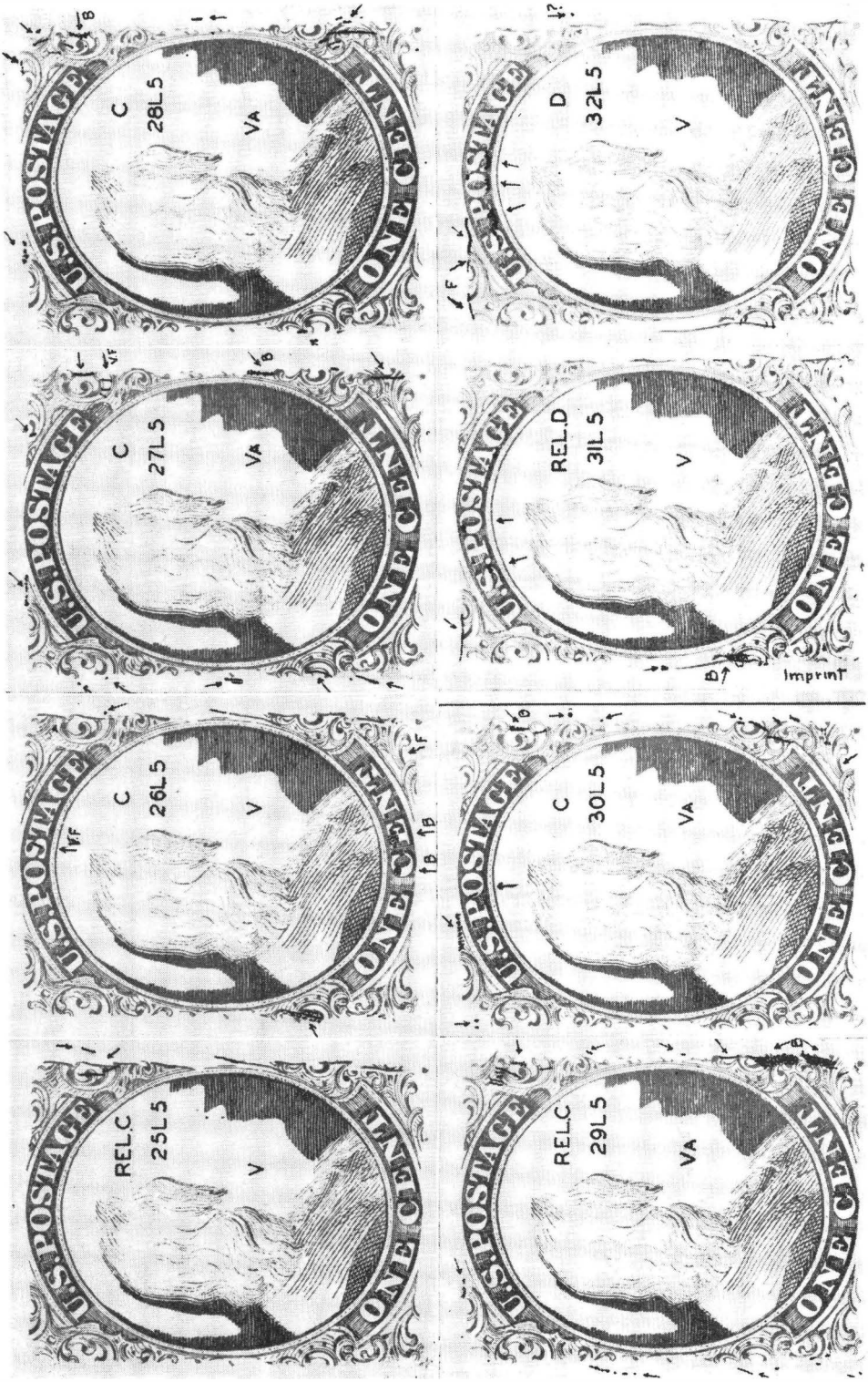

U.S.POSTAGE
ONE CENT
C
28L5
VA
C
27L5
VA
C
26L5
V
REL.C
25L5
V
D
32L5
V
REL.D
31L5
V
Imprint
C
30L5
VA
REL.C
29L5
VA

Fig. 17A4.

U.S. POSTAGE
ONE CENT
RELD
33L5
V
D
34L5
V
D
35L5
V
D
36L5
V
RELD
37L5
VA
D
38L5
VA
D
39L5
VA
D
40L5
VA

Fig. 17A5.

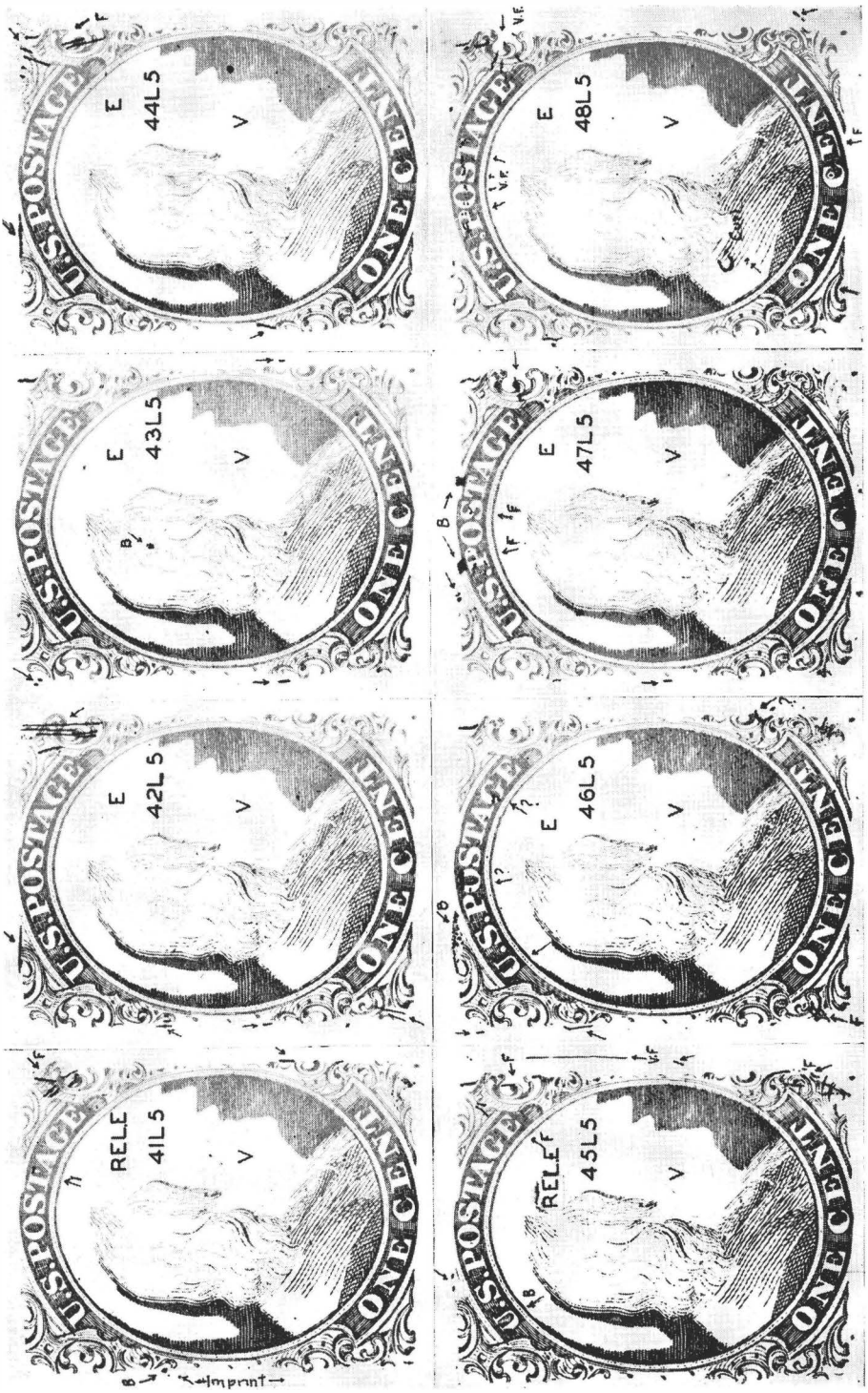

U.S.POSTAGE
ONE CENT
RELE
41L5
42L5
43L5
44L5
45L5
46L5
47L5
48L5
E
V
imprint

Fig. 17A6.

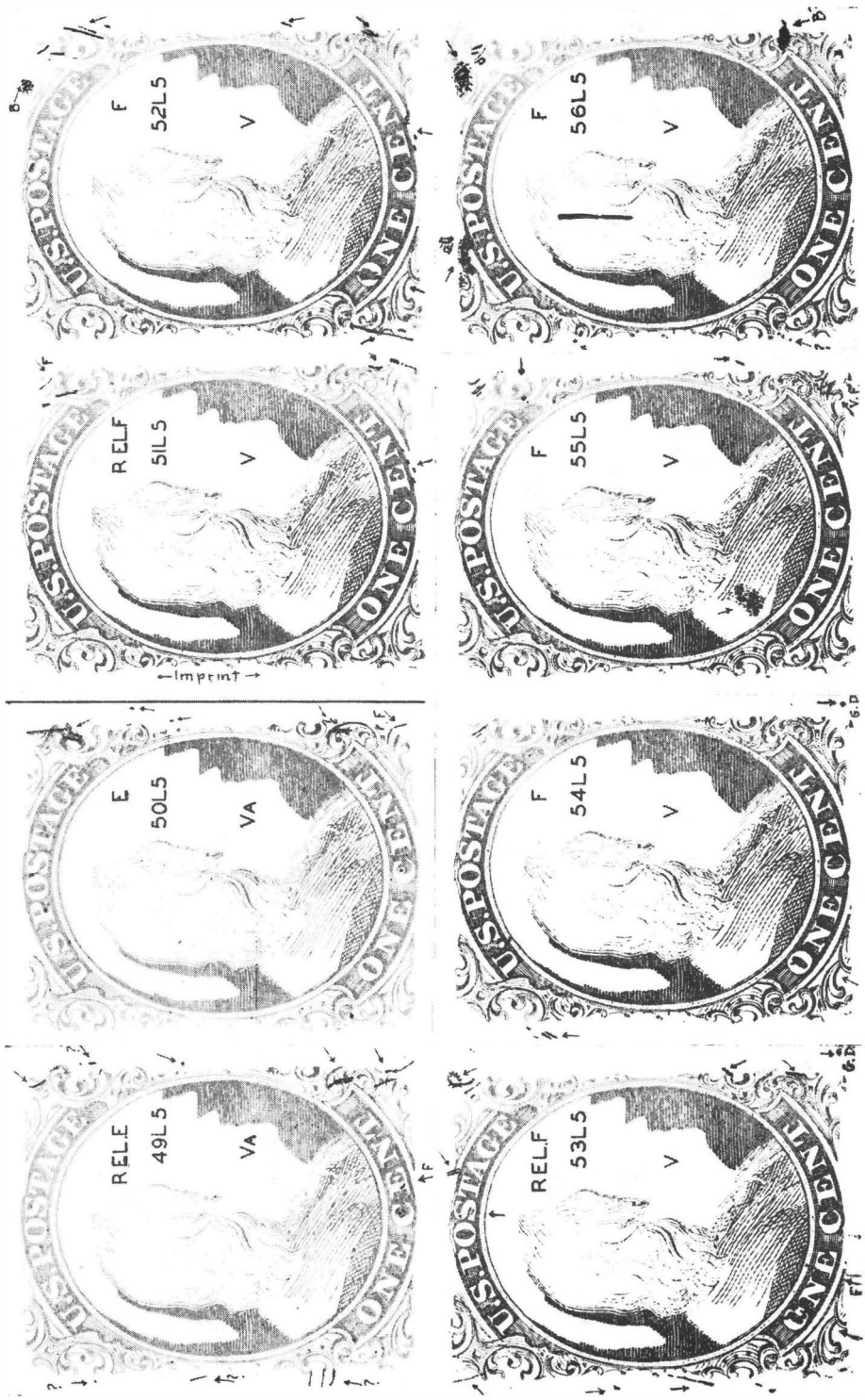

U.S.POSTAGE
ONE CENT
RELE
49L5
VA
E
50L5
VA
RELF
51L5
V
←Imprint→
F
52L5
V
F
53L5
V
F
54L5
V
F
55L5
V
F
56L5
V

Fig. 17A7.

U.S.POSTAGE
ONE CENT
REL.F
57L5
V
F
58L5
V
F
59L5
VA
F
60L5
VA
REL.C
61L5
V
C
62L5
V
C
63L5
V
C
64L5
V
Curl
Imprint

Fig. 17A8.

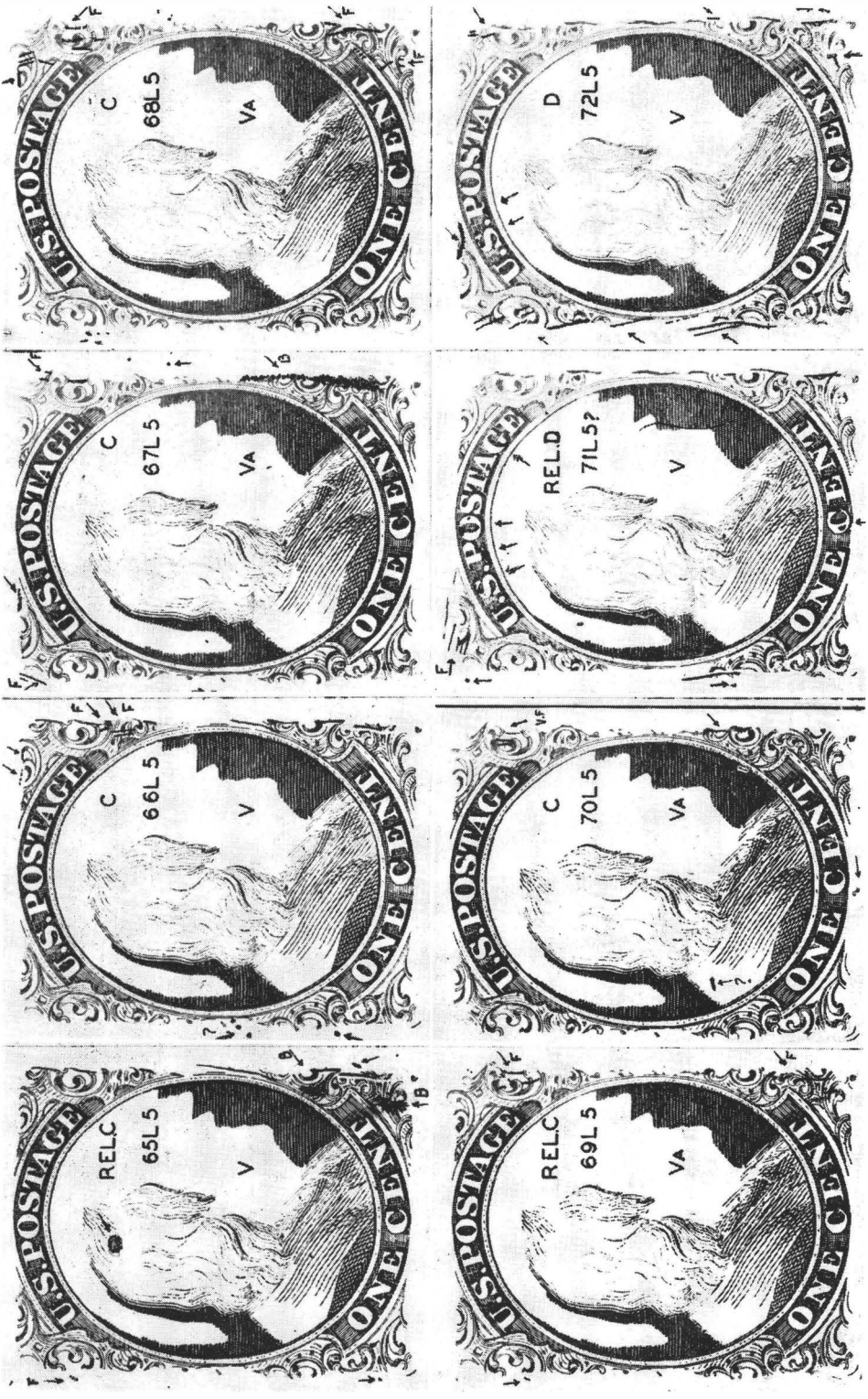

U.S.POSTAGE
ONE CENT
C
68L5
VA
D
72L5
V
C
67L5
VA
REL.D
71L5?
V
C
66L5
V
C
70L5
VA
REL.C
65L5
V
REL.C
69L5
VA

Fig. 17A9.

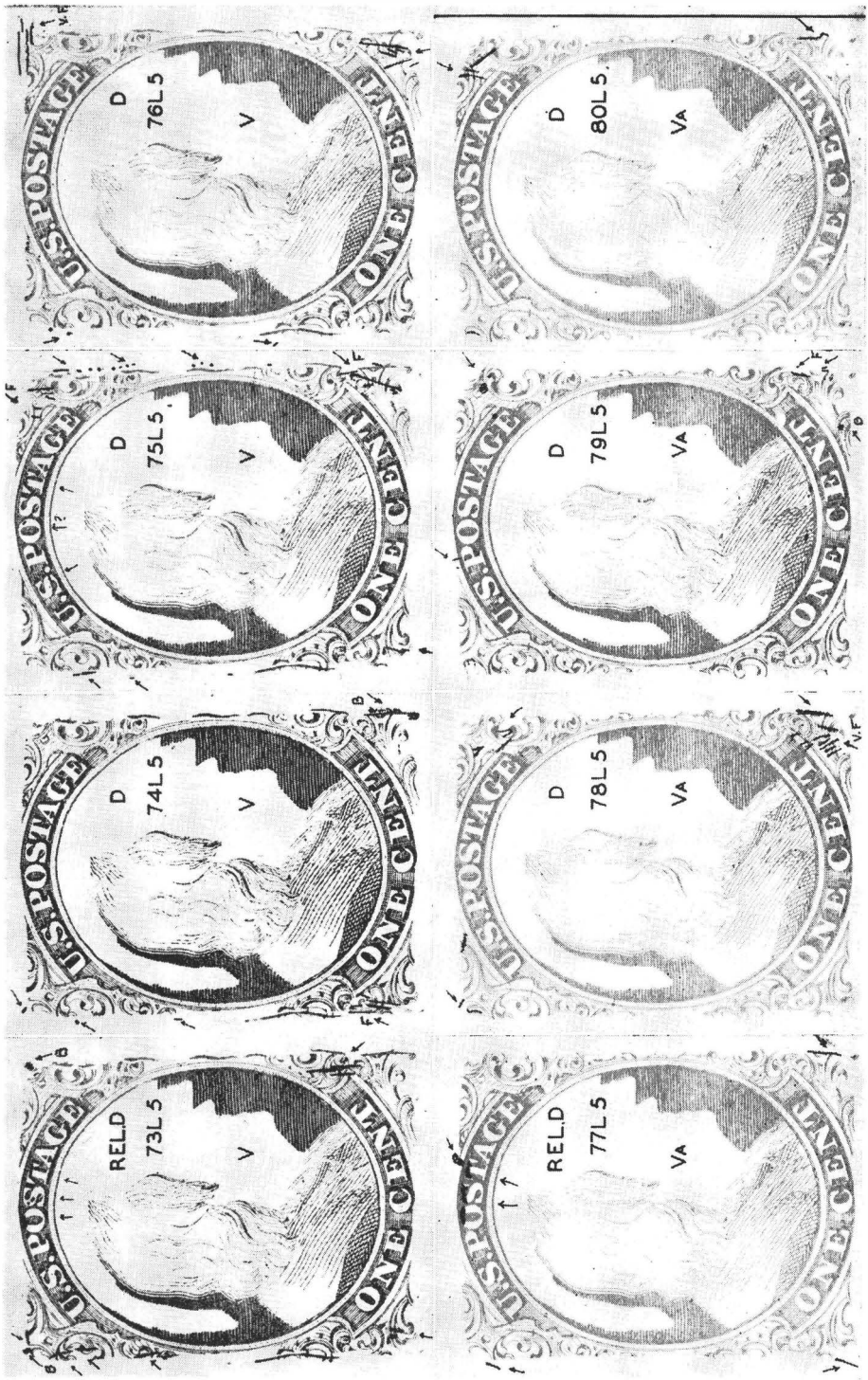

U.S. POSTAGE
ONE CENT
REL.D
73L5
V
D
74L5
V
D
75L5
V
D
76L5
V
D
77L5
VA
D
78L5
VA
D
79L5
VA
D
80L5.
VA

Fig. 17A10.

U.S.POSTAGE
ONE CENT
RELE
81L5
E
V
82L5
83L5
84L5
85L5
86L5
87L5
88L5

Fig. 17A11.

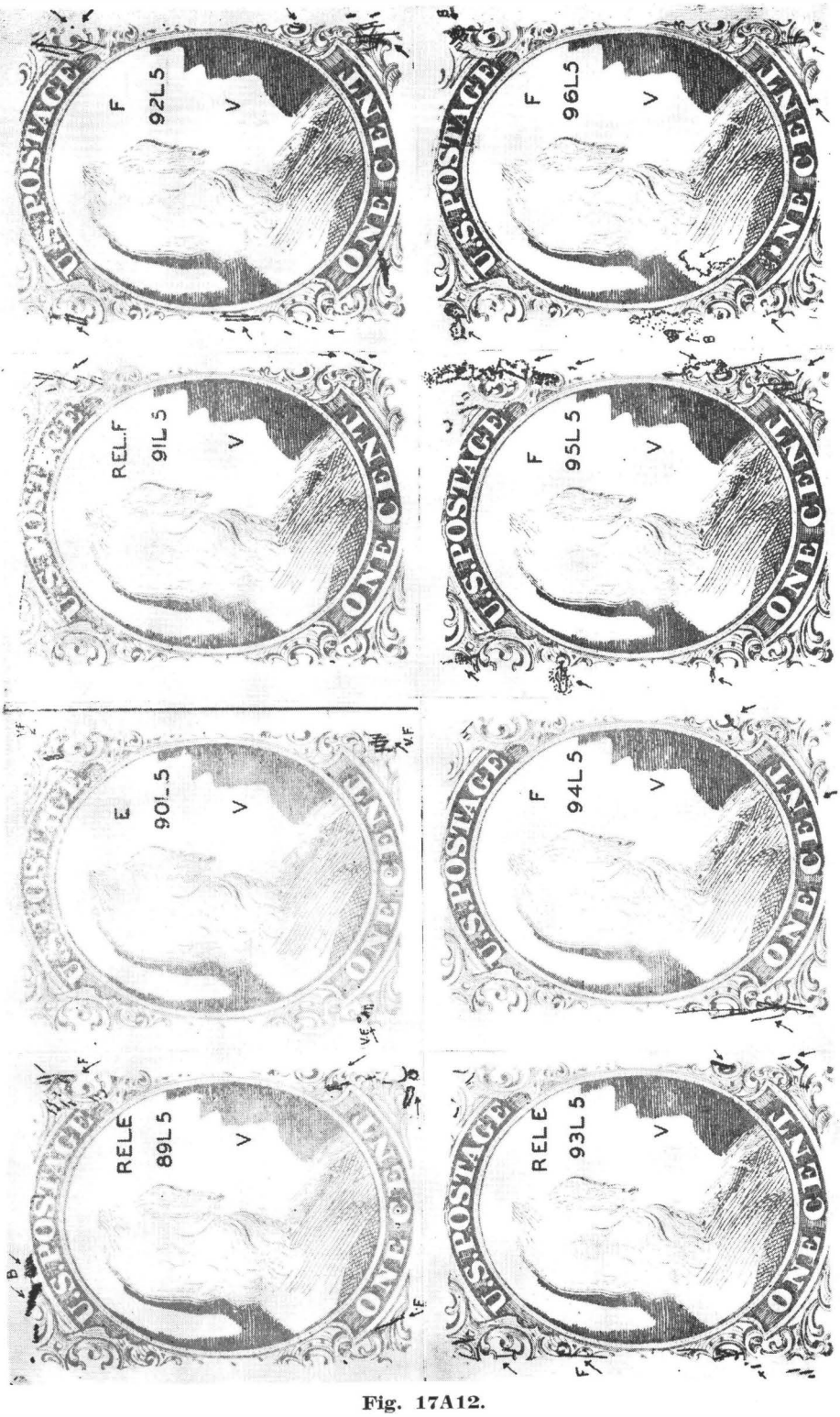

U.S.POSTAGE
ONE CENT
RELE
89L5
V
E
90L5
REL.F
91L5
F
92L5
93L5
94L5
95L5
96L5

Fig. 17A12.

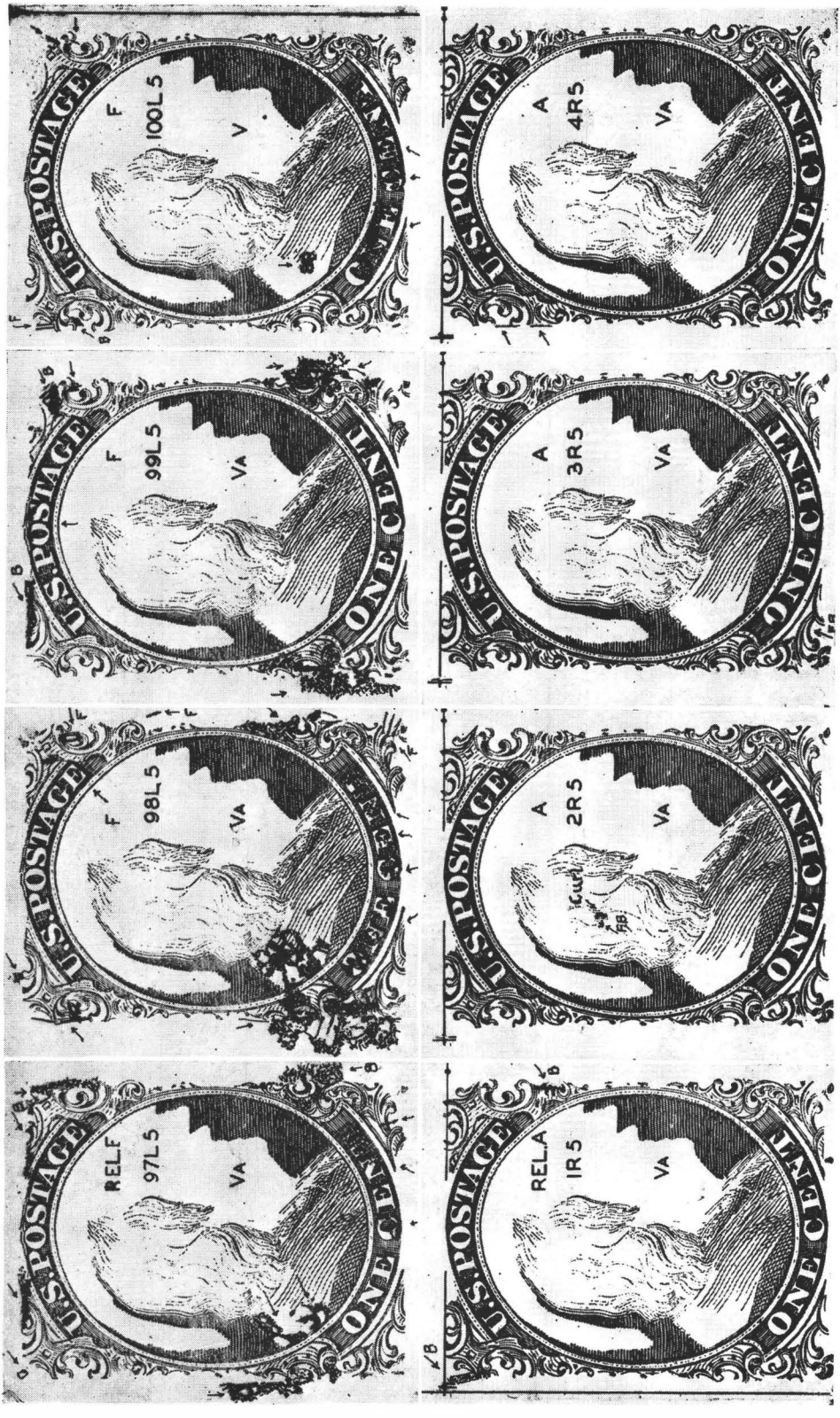

U.S.POSTAGE
ONE CENT
F
100L5
V
A
4R5
VA
99L5
3R5
98L5
2R5
RELF
97L5
RELA
1R5

Fig. 17A13.

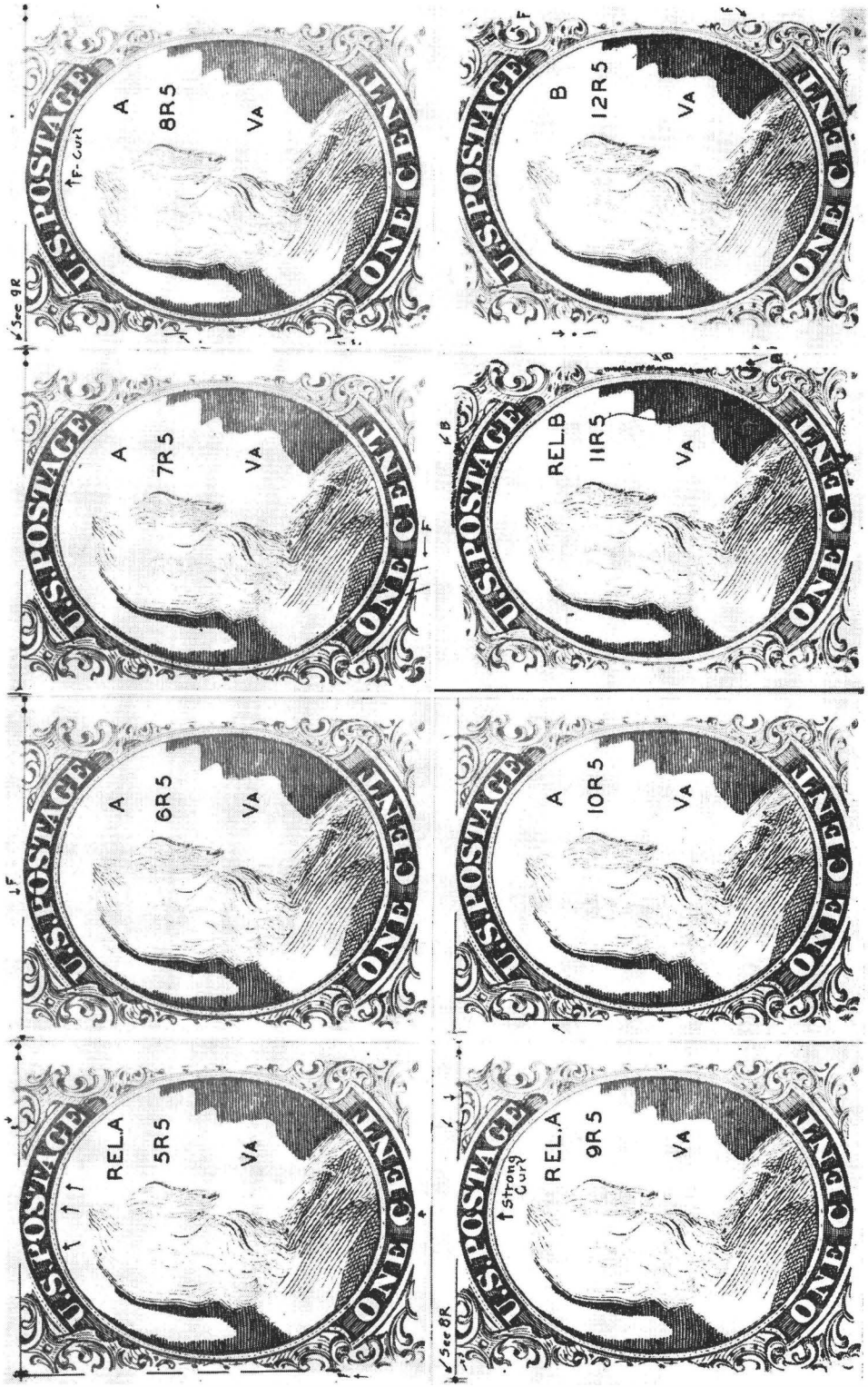

U.S.POSTAGE
ONE CENT
A
8R5
VA
F. Curl
See 9R
A
7R5
VA
F
B
12R5
VA
F
REL.B
11R5
VA
B
A
6R5
VA
F
A
10R5
VA
REL.A
5R5
VA
REL.A
9R5
VA
Strong Curl
See 8R

Fig. 17A14.

U.S.POSTAGE
ONE CENT
REL.B
13R5
VA
B
14R5
VA
B
15R5
VA
B
16R5
VA
REL.B
17R5
VA
B
18R5
VA
B
19R5
VA
B
20R5
VA

Fig. 17A15.

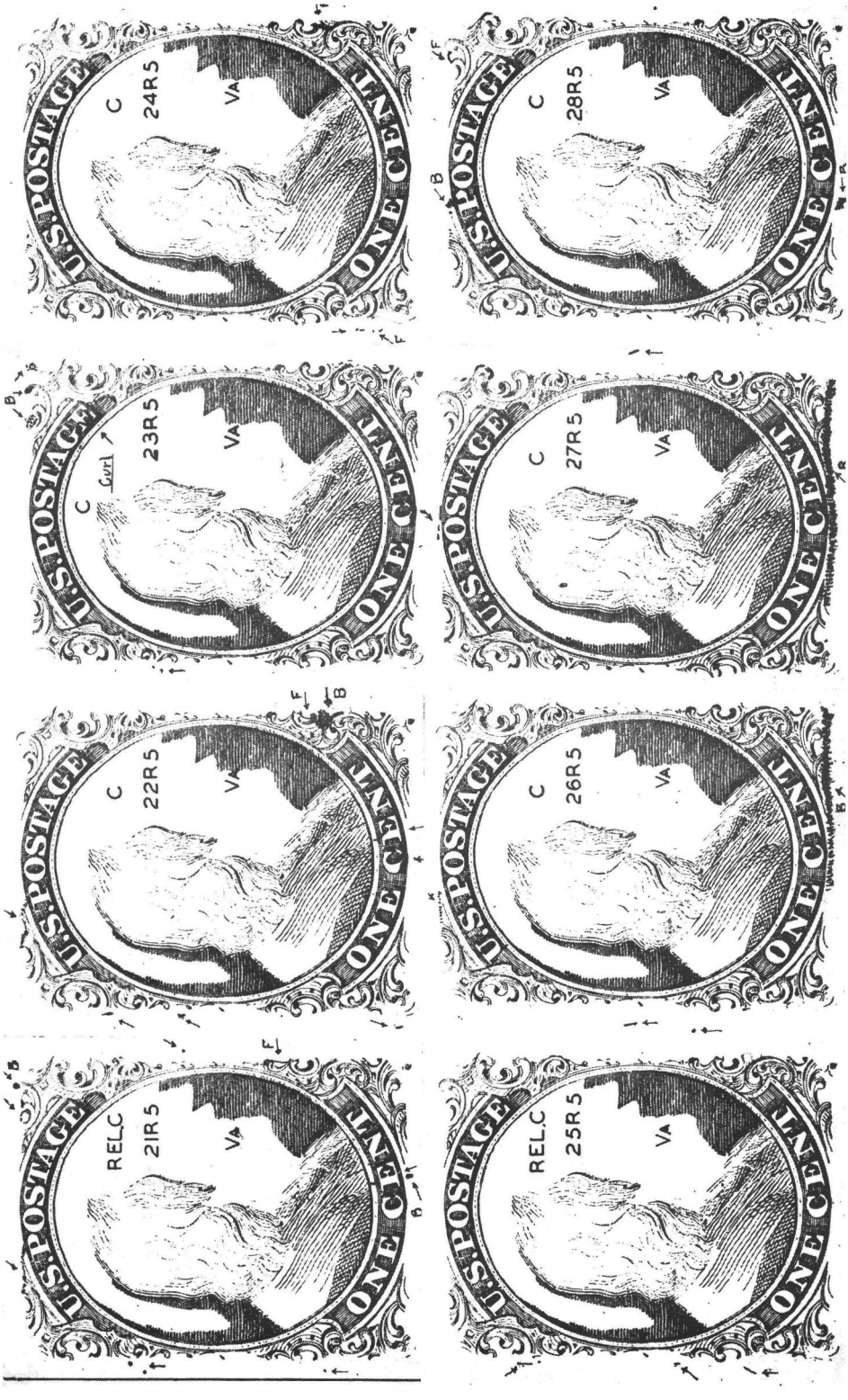

U.S.POSTAGE
ONE CENT
C
24R5
VA
28R5
23R5
Curl
27R5
22R5
26R5
REL.C
21R5
25R5

Fig. 17A16.

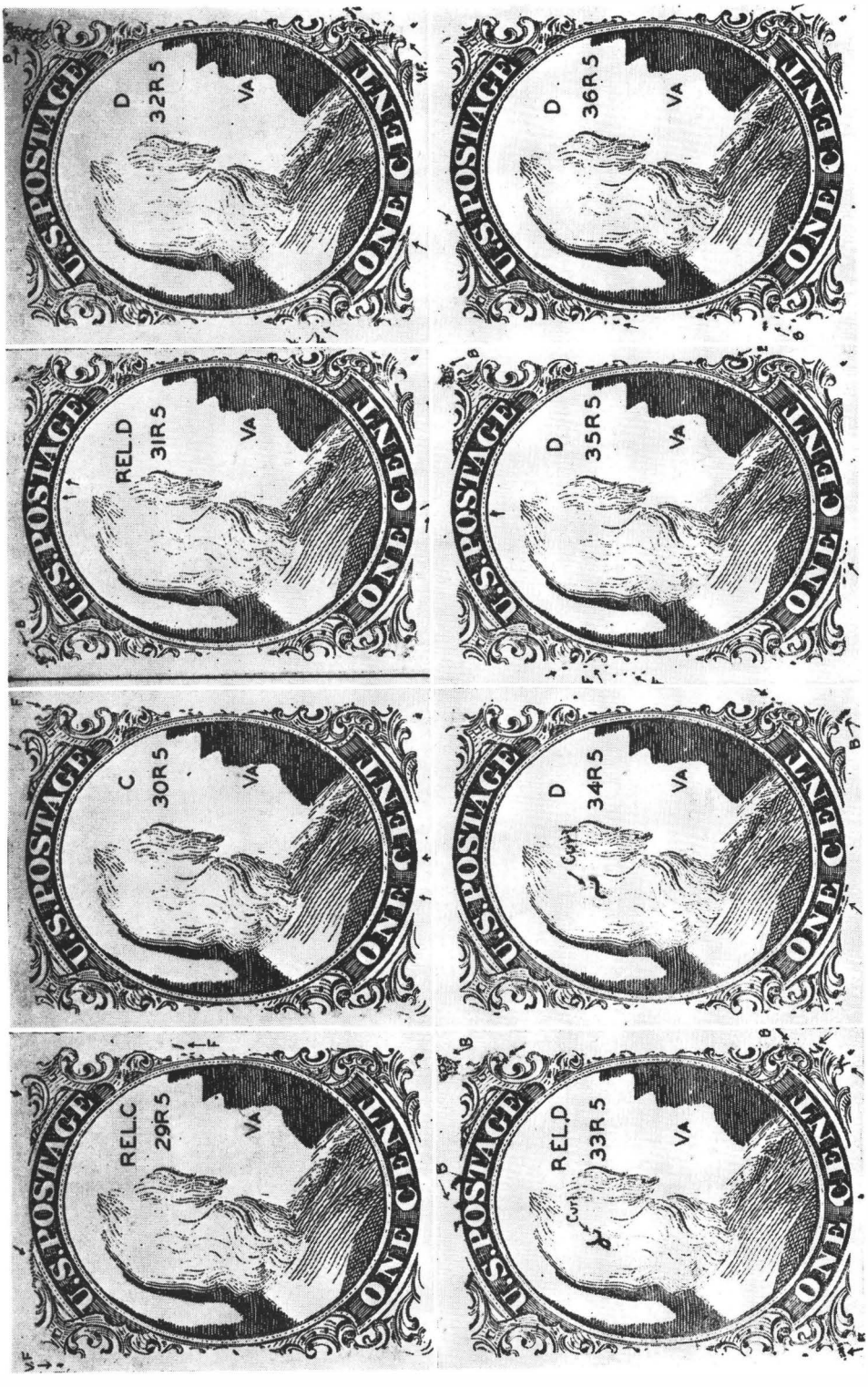

U.S.POSTAGE ONE CENT
D 32R5 VA
U.S.POSTAGE ONE CENT
D 36R5 VA
U.S.POSTAGE ONE CENT
REL.D 31R5 VA
U.S.POSTAGE ONE CENT
D 35R5 VA
U.S.POSTAGE ONE CENT
C 30R5 VA
U.S.POSTAGE ONE CENT
D 34R5 VA
U.S.POSTAGE ONE CENT
REL.C 29R5 VA
U.S.POSTAGE ONE CENT
REL.D 33R5 VA

Fig. 17A17.

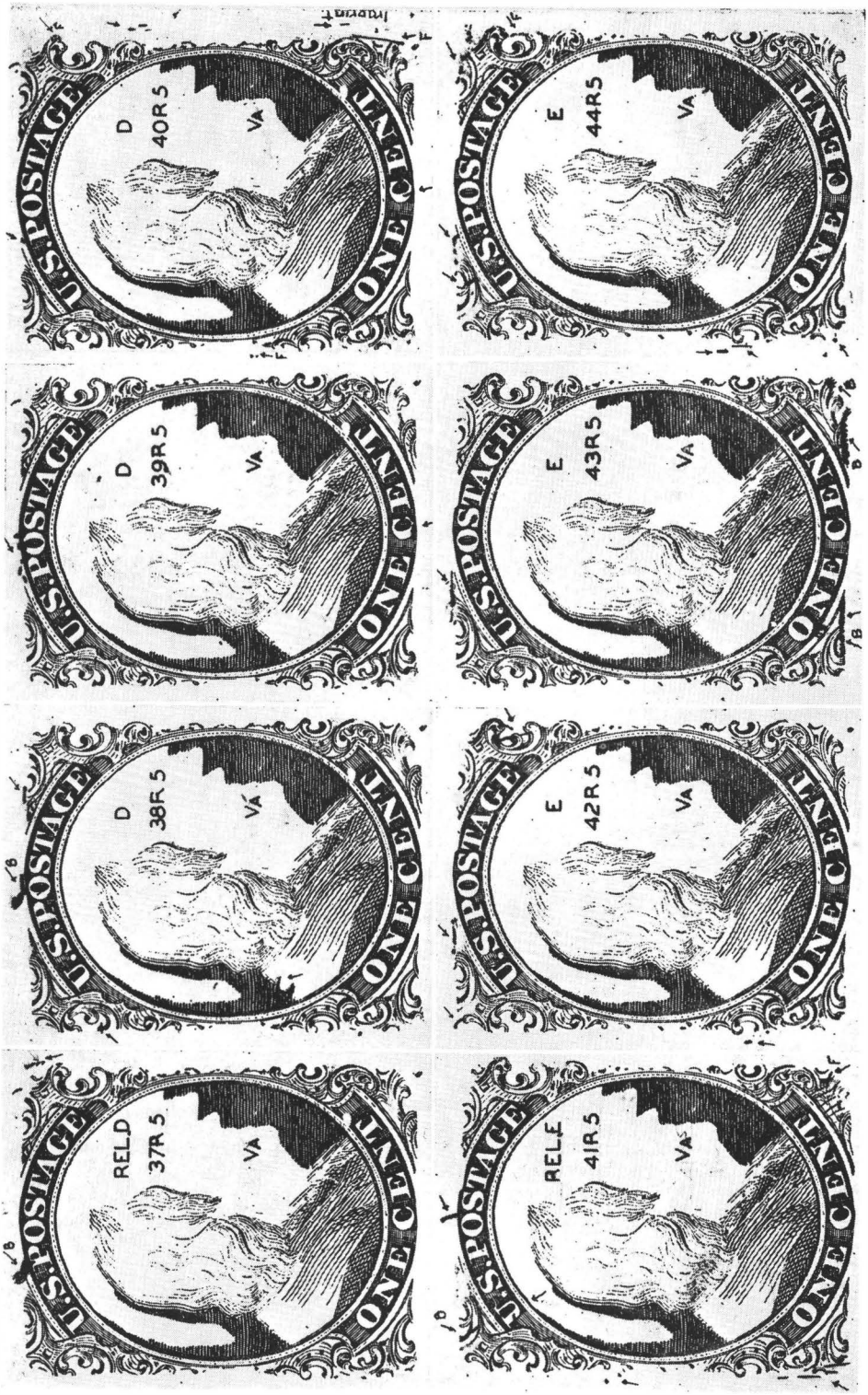

U.S.POSTAGE
ONE CENT
VA
D
40R5
U.S.POSTAGE
ONE CENT
VA
E
44R5
U.S.POSTAGE
ONE CENT
VA
D
39R5
U.S.POSTAGE
ONE CENT
VA
E
43R5
U.S.POSTAGE
ONE CENT
VA
D
38R5
U.S.POSTAGE
ONE CENT
VA
E
42R5
U.S.POSTAGE
ONE CENT
VA
RELD
37R5
U.S.POSTAGE
ONE CENT
VA
RELE
41R5

Fig. 17A18.

U.S. POSTAGE
ONE CENT
E
48R5
VA
F
52R5
47R5
RELF
51R5
Heavy Shoulder Mottling
46R5
50R5
RELE
45R5
49R5

Fig. 17A19.

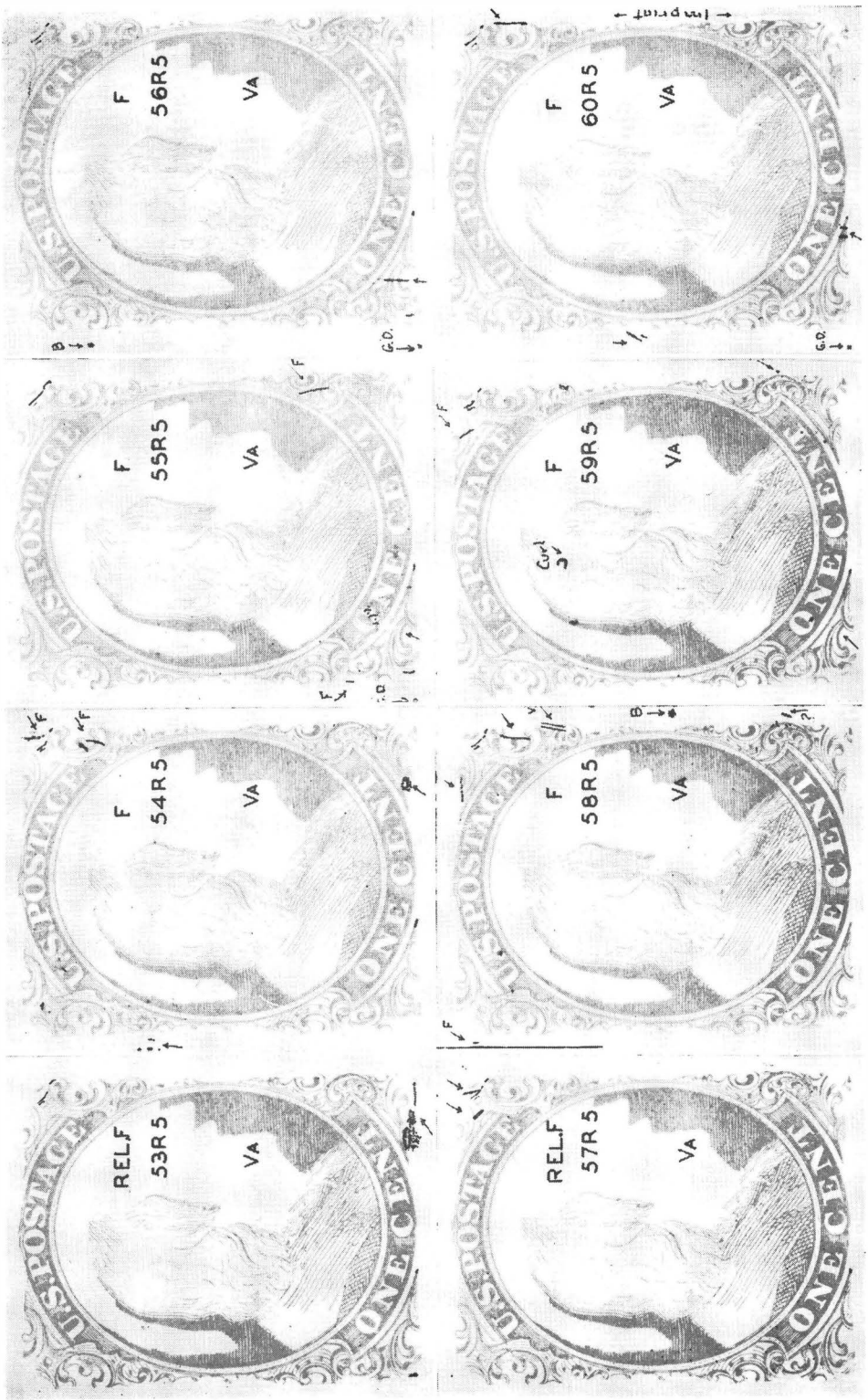

U.S. POSTAGE
ONE CENT
REL.F
53R5
VA
F
54R5
VA
F
55R5
VA
F
56R5
VA
F
57R5
VA
F
58R5
VA
F
59R5
VA
F
60R5
VA

Fig. 17A20.

U.S.POSTAGE
ONE CENT
REL.C
61R5
VA
C
62R5
VA
C
63R5
VA
Curl
C
64R5
VA
REL.C
65R5
VA
Curl
C
66R5
VA
C
67R5
VA
C
68R5
VA

Fig. 17A21.

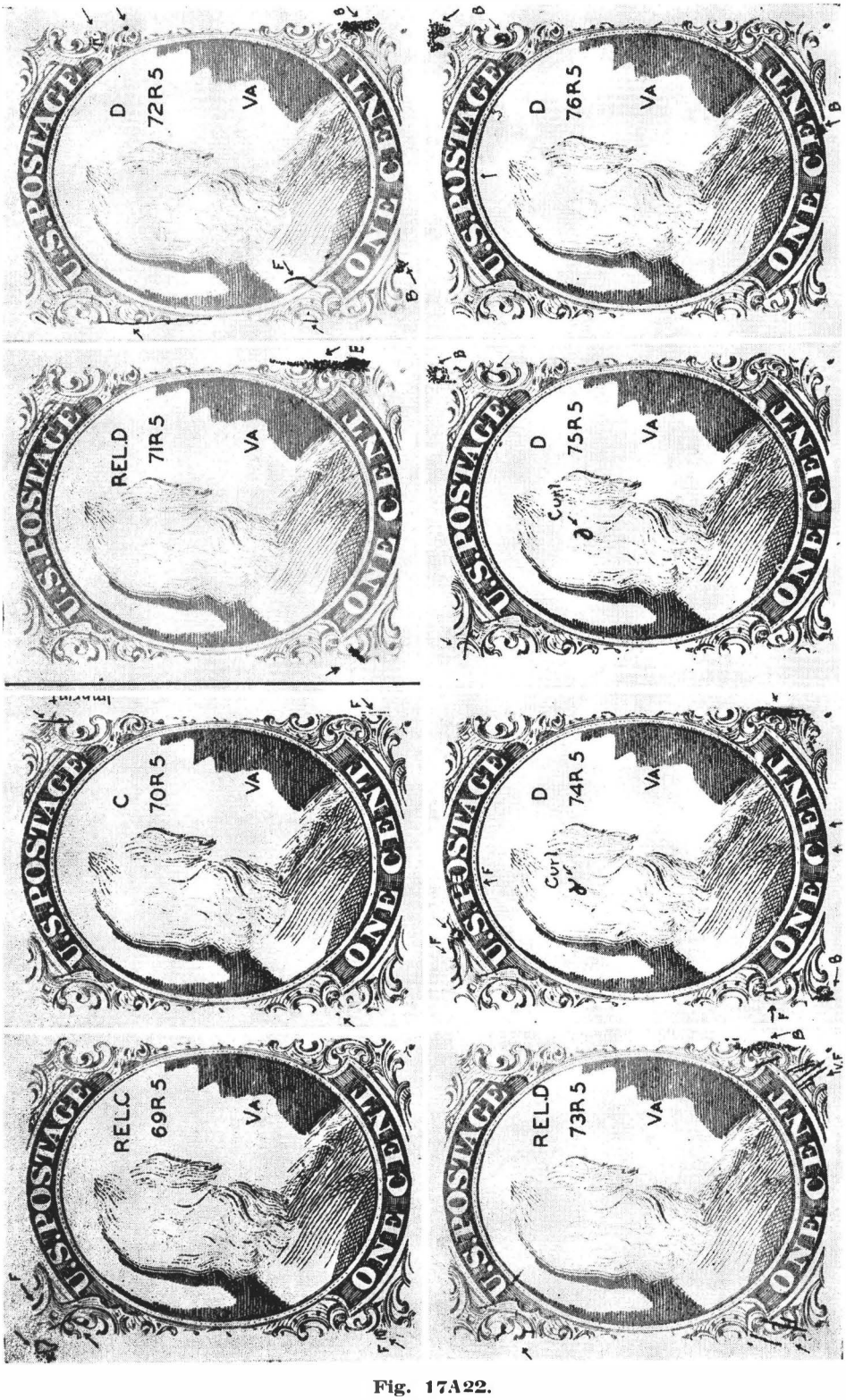

U.S.POSTAGE
ONE CENT
REL.C
69R5
VA
C
70R5
VA
REL.D
71R5
VA
D
72R5
VA
REL.D
73R5
VA
D
74R5
VA
Curl
D
75R5
VA
D
76R5
VA

Fig. 17A22.

U.S.POSTAGE
ONE CENT
D
80R5
VA
E
84R5
VA
D
79R5
VA
E
83R5
VA
D
78R5
VA
E
82R5
VA
77R5
RELD
VA
81R5
VA

Fig. 17A23.

U.S.POSTAGE
ONE CENT
RELE
85R5
V
E
86R5
V
Shoulder Heavily Mottled
E
87R5
VA
Heavy
E
88R5
V
RELE
89R5
V
E
90R5
VA
RELF
91R5
VA
Bottom Lettering, Bottom Neck and Right Side Mottled
F
92R5
VA
Shoulder and Neck Heavily Mottled

Fig. 17A24.

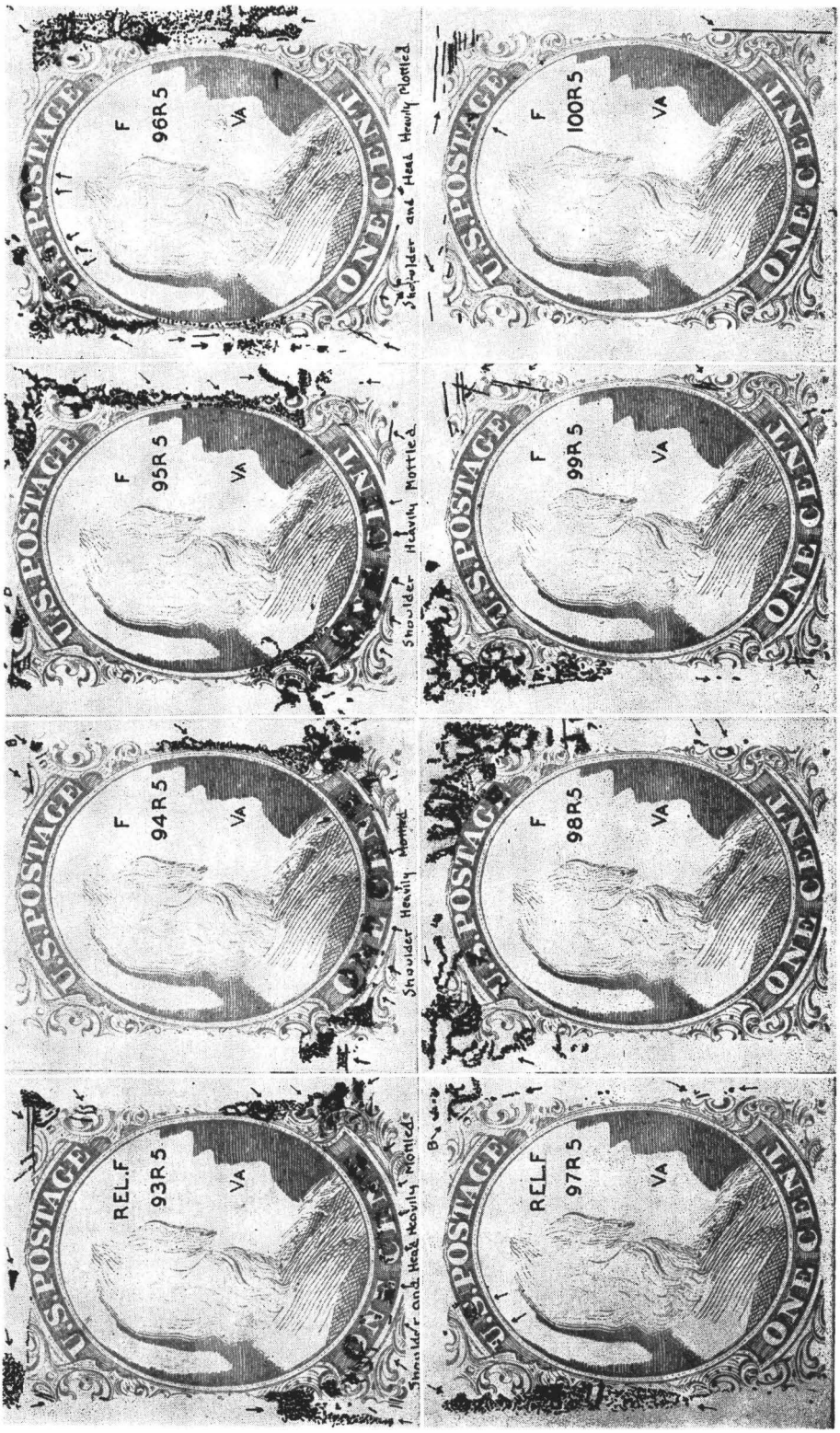

U.S.POSTAGE
ONE CENT
REL.F
93R5
VA
Shoulder and Head Heavily Mottled
F
94R5
VA
Shoulder Heavily Mottled
F
95R5
VA
Shoulder Heavily Mottled
F
96R5
VA
Shoulder and Head Heavily Mottled
REL.F
97R5
VA
F
98R5
VA
F
99R5
VA
F
100R5
VA

Fig. 17A25.

Chapter XVIII

PLATE SEVEN

Reprinted from Ashbrook, with comments and additions by M.L.N.

Earliest known use:	December 30, 1857.
Size of Plate:	200.
Transfer Roll:	No. 4.
Reliefs:	Six.
Center Line:	2 MM from the stamps of the left pane. 1½ MM from the stamps of the right pane.
Imprint:	1½ to 1¾ MM from the stamps of the left pane. 1¾ to 2 MM from the stamps of the right pane.
Types:	V.
Imperforate or perforated:	Issued only perforated.

THE CHARACTERISTICS OF THE PLATE

In all probability, Plate 7 was the third one of the four plates made in late 1857, and transfer roll No.4 was used to make the entire plate. Early printings from this plate have several marked characteristics.

First, they are fine engravings, the lines of the designs being sharp and cleanly cut. This may have been the first entire plate made that had the side scratches and early printings afford the best examples for study of the interesting variety.[1] On such copies, they appear much more distinct than those of the later plates.

Second—A great many positions on this plate show the mottling, and this feature is much more prominent on stamps from the right pane than those from the left pane of this plate. As these *mottles* were on the reliefs of the roll, this is partial evidence that the designs of the right pane were the first ones entered on the plate. The mottling marks on stamps from Plate 7 are slightly different than those on stamps from Plate 5, but they are similar in character. It appears possible there was some relationship between the two rolls (3 and 4) because of the similarity of these markings. It is, therefore, possible these markings were on the reliefs of roll No.3 and that this roll was used to make the second lay-down, on which the side scratches had their origin and from which roll No.4 was made. Plate 7 also had surface markings similar to the mottling, but those had their origin in the surface of the plate and were not transferred to the plate from the roller. These have the

[1] It is this author's opinion that Plate 6 was the second plate made, and that all the stamps of the "B," "C," and "D" reliefs in that plate had the side scratches.

Fig. 18-A. Positions 61-62 to 71-72R7.

appearance of burnt spots or a blotch of small blisters. It is possible the mottling markings on the reliefs originated when the roll was being hardened, and likewise that these surface blisters had their origin when the plate itself was being hardened. At any rate, both varieties are an immense help in reconstructing this plate. with many stamps affording the means of revealing the plate's identity.

Third—Fine scratch lines thruout the surface of the plate, on a great majority of positions. These no doubt came from gritty substances in the wiping chalk. and in character they are identical with the same varieties found on Plate 5 stamps.

Fig.18-A illustrates a block, a very early impression of 61-62, 71-72R (Reliefs "C" and "D"). "C" relief designs show quite a lot of the characteristic mottlings of Plate 7. They are prominent both on the shoulder. and as blur like markings on the head. The plate flaw over "*TA*" of "POSTAGE" is very prominent on 71R. This block shows the scarce variety with perforations along the center line. Many of the "E" relief positions in both panes show similar shoulder markings and blurs on the head, but these are not prominent on 81 and 82R, *Fig.18-B*. On these latter positions, the shoulder blisters over the "O" of "ONE" are faintly visible on this illustration, but actually they are easily seen on the stamp. Note the blurring on the shoulders of the "F" relief positions, 91 and 92R. Also the length of the center line below the designs.

This mottling is very pronounced on early impressions from the plate, but apparently the plate wore very rapidly. Late impressions show little evidence of the mottling and late prints show extensive signs of wear.

Fig. 18-B. Positions 81-82 to 91-92R7.

THE PLATE 7 IMPRINT

The imprint measures 1½ to 1¾ MM from the stamps in the left pane, and 1¾ to 2 MM from the stamps of the right pane, these measurements being from the small ornaments between *A* and *B* on the left side of the design, and *L* and *M* on the right side of the design. (See *Fig.1.*) The imprint of the left pane reads:

Toppan, Carpenter & Co. BANK NOTE ENGRAVERS. Phila., New York.
Boston & Cincinnat.
—No. 7 P.—

By referring to Chapter XV, *Fig.15-FF*, it will be noted that on Plate 4 the last plate made before these four plates, that the former name of the engraving company was used in the imprint of this plate, as follows: "Toppan, Carpenter Casilear & Co."

In transferring the imprint to Plate 7, this same imprint transfer roll was used, but in rocking in these words, the name "Casilear" was omitted by rocking in first

Fig. 18-C. A reconstruction of the left pane imprint of Plate 7.

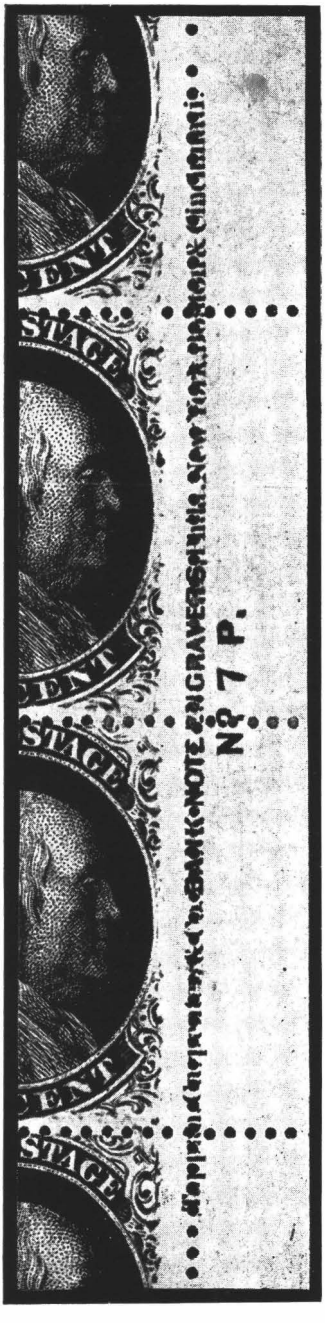


Fig. 18-E. The right pane imprint of Plate 7.

the names "Toppan, Carpenter" then turning the roller and adding "& Co." On 41L7 stamps showing the imprint, parts of the "Ca" of "Casilear" can be detected in the background of "& C" of "& Co." The letter "i" was omitted from the end of "Cincinnati," the imprint reading "Cincinnat." (See *Fig.18-C*). I have no record

Fig. 18-D. Position 51L7, showing the plate number "7."

of a block or strip showing this entire left pane imprint. If any reader has such an item, will they kindly advise me.

Fig.18-D illustrates 51L7 showing the plate number "7." Imprint copies such as this are quite scarce and most desirable.

The right pane imprint reads the same as the left, and in this transfer the letter "C" of "Casilear" is visible just to the left of the "&" of "& Co." The "Cincinnati" here is spelled correctly. See *Fig.18-E.*

CENTER LINE

The center line on Plate 7 was quite similar to that of Plate 5. It was a rather fine line extending from top to bottom. It measured approximately 2 MM from the designs of the left pane, and approximately 1½ MM from the stamps of the right pane. Center line stamps from this plate, showing perforations down this line are quite scarce, and all are probably early impressions. This center line is slightly *wider* than that of Plates 5 and 8. (See *Fig.18-B*)

PLATE DAMAGE

Plate 7 was badly damaged in both its upper corners by a form of pitting, which shows to a very great extent on 10R7 and to a somewhat less extent on 1L7. It is probable that this damage occurred when the plate was being hardened. *Fig.18-F* shows 10R with the damage extending all the way thru this stamp and into the upper right corner of 20R and the upper right corner of 9R, and for some distance into the margin above the latter position. This plate damage gives a very weird effect to both 10R and 1L.

PLATE FLAWS

Several minor flaws are found on Plate 7, but perhaps the most outstanding is the one that is found in the top label of 71R, *Fig.18-G.* A previous reference is made on page 362 as to the prominence of this flaw in the block illustrated in *Fig.18-A.* In the very early impressions this flaw is so prominent, that it almost eliminated the

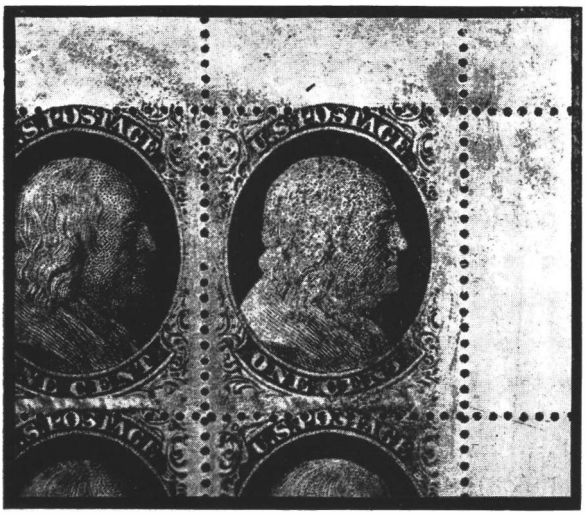


Fig. 18-F. Position 10R7, showing plate damage from pitting.

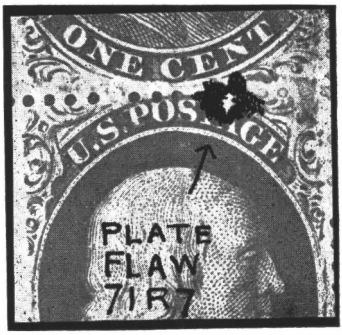


Fig. 18-G.

"T" and "A" of "POSTAGE." 71R also shows another nice little flaw in the shape of a little "white island" directly back of the right ornaments *P* and *Q*. This little white spot has a large dot (part of the design) in its center. Another flaw not quite so noticeable appears on 73R. This is a round white spot in the upper left ornaments directly N.W. of the "U" of"U.S.", *Fig.18A21*.

THE PLATE 7 "CURLS ON THE SHOULDER"

Of all the Type V varieties perhaps the best known and the more sought after, are the interesting *shoulder curls* coming from the right pane of Plate 7, positions 57R, 58R, 59R, 97R, 98R and 99R7.

It will be noted three come from the sixth row, and three from the bottom row, all Relief "F."

My original study of these curls established two things: (1st) How they occurred; (2nd) proof of the order of entry of the six reliefs on the Type V plates.

These curls and the character of each, prove they originated thru some foreign substance that adhered to the "F" relief of the transfer roll, during six successive transfers. A small hair or fibre of a thread clung to the "F" relief and left its mark in six transfers. These stamps with curls prove the six reliefs of the roll were transferred in vertical rows of ten each, in two groups of six and four as previously explained. Before this small curl became attached to the "F" relief, two transfers of this relief had been made, *viz.*, first, 60R, second, 100R7. Following the transfer of 100R7 this little curl became attached to the shoulder of the "F" relief. When the next transfer was made of 59R, the curl left its imprint on the shoulder of 59R. Successive transfers of 99R, 58R, 98R, 57R, and 97R7 then occurred. After the last transfer the curl became detached as no traces of it are visible on 56R, the next position transferred after 97R. *Fig.18-H* illustrates the six curl positions, and *Fig.18-J* the outlines the curl transferred to these six positions on the plate. 59R7 was the *first transfer*, and stamps from this position furnish the best examples of the

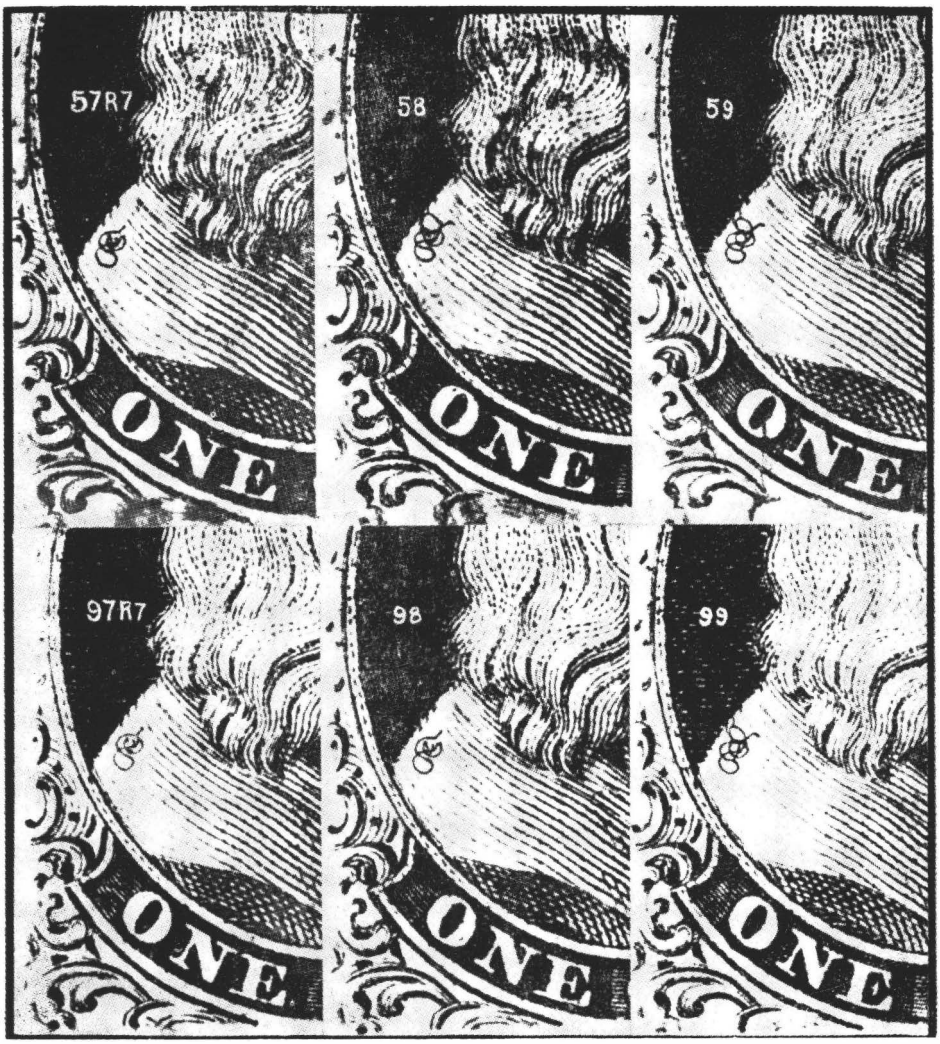


Fig. 18-H. The curl positions.

six different curls, because the curl shows more pronouncedly on stamps from this position than on stamps from the other five positions. Its mark became less distinct as each succeeding transfer took place, and as a consequence, stamps from 97R7 show the curl less distinctly than the other five. It is, therefore, the poorest example of the six. *Fig.18-J* shows the curl changed its shape somewhat after each successive transfer and after the first three, it lost its top loop, as this part is absent on 98R7. Thus these curls exhibit two examples proving the order of entry of the reliefs—First, strong impression on 59R to faint impression on 97R, and second, the *loss* of a part of the top loop after the transfer of 58R. Stamps of the earliest of printings show these six varieties at their best, and as the curls were of very shallow depth on the plate, they disappeared from the surface with the first wearing down of the plate surface.

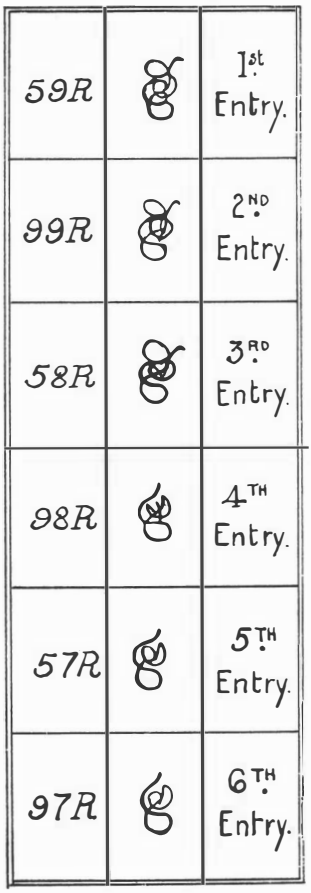


Fig. 18-J. The curls.

I have located stamps from late printings from these positions, and on such, the curls were so faint they appeared, even under a glass, as small blurs of colors. Perhaps for this reason we can further account for the extreme scarcity of these interesting varieties. They are listed in the Scott's U.S. Specialized Catalogue under the Type V stamps.

The finest piece I heve ever seen which included all six of the curls was a large mint block of 80, from the right pane, with the first two vertical rows missing. This block included 3R7 to 10R7, and 93R7 to 100R7. It was loaned to me over 20 years ago by the late Senator Ernest R. Ackerman of New Jersey. I was so pleased to see this item at the time, that I made a number of enlarged photographs of this marvelous block. These later proved of great assistance to me. This block was one of the earliest of printings from the plate, and each stamp was a very fine engraving and beautiful color. The block had every plating mark; plate scratches, mottles, *etc.*, plainly recorded. The present owner of this rare piece can well be proud of it, because it is no doubt the finest Type V block in existence.

In a well known Eastern collection is a similar block, but slightly smaller, being a block of 72, as illustrated in *Fig.18-K.* This beautiful and rare block shows all

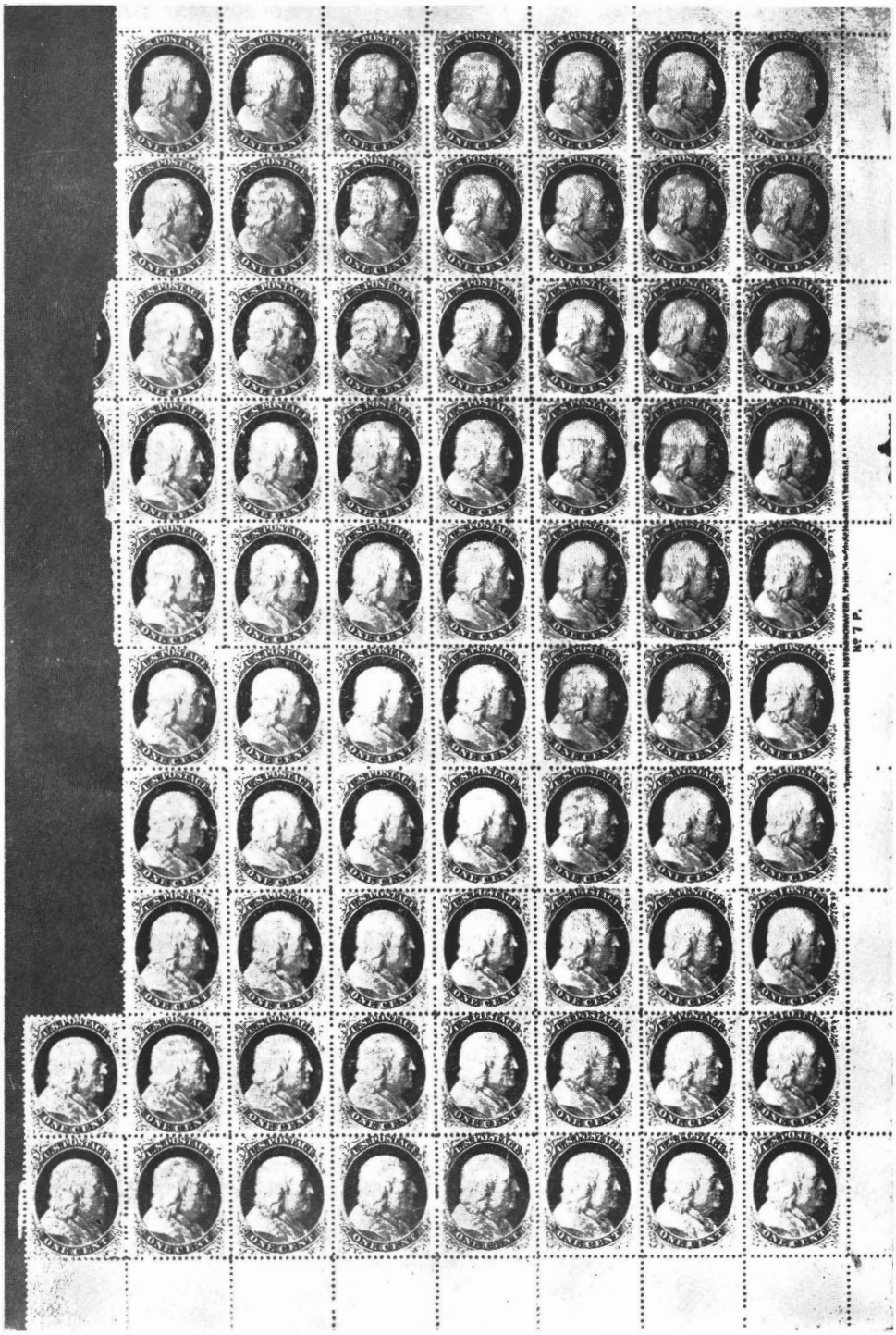


Fig. 18-K. A block of 72 from the right pane.

six curls and the big plate damage on 10R7. I know of no other blocks from Plate 7 that even remotely approach these two outstanding items.

The majority of specialists interested in the one cent stamps evince more interest in the stamps from the imperforate plates than in the interesting varieties from Plates 5 to 12. Few realize the great difference in rarity between a block or strip from Plates 5 or 7, as compared to like pieces from Plate 10. Full panes, both right and left, from Plate 10 were rather common some 25 years ago, but many of these panes were cut up into smaller pieces.[2]

Big blocks from Plates 8 and 9 are not especially scarce, but full panes from either plate are decidedly rare. The great majority of the full panes from Plate 10 in collections throughout the country are late impressions, hence poor engravings. The exceptions are full panes showing early printings. The fact is, I have seen but one that was in this class. It is now in an outstanding specialized collection owned by a prominent Eastern collector.

THE PLATE 7 "O" CURLS

The "O" curls designate a small minor curl variety found on seven positions in the right pane of Plate 7 and one position in the left pane. The best example is 94R7, *Fig.18A23*. This small curl occurs on this position directly under the "O" of "ONE," hence its name. This curl first made its appearance on 94R7, on which position it is the most pronounced, it was repeated on 53R, 93R, 52R, 92R, 51R and on 91R7. It is interesting to note that in the left pane 60L7, *Fig.18A8*, has the "O" curl, while it does not appear on 100L7. Its origin and character are the same as the shoulder curls and it likewise proves in the same double manner the order of entry of the "F" relief.

The illustrations, *Figs.18A23* and *18A19*, shows that after registering its imprint on 94R, the curl lost part of its length before being transferred to the next transfer, 53R. On the next transfer, 93R, it changed its position, and on the next, 52R, it lost further of its length and became fainter. It is very small on 92R and also on 51R. It is possible this small curl was the remains of the original curl that last recorded itself on 57R, and next appeared upside down on 94R. The former large Ackerman block shows these "O" curls on 93R, 94R and 53R, but this block shows the curl was much more lightly transferred to the plate than the six shoulder curls. It is doubtful if this variety shows at all on late printings from Plate 7.

Another very minor variety also appears on these seven "O" curl positions and on two additional positions. This is a little *dot* as shown in *Fig.18A23*. This dot first made its appearance on 95R7, and was repeated on 54R, 94R, 53R, 93R, 52R, 92R, 51R and 91R (?) in the order named.[3]

Its origin was likewise similar to the two curl examples, a small dot of some foreign matter which attached itself to the "F" relief. No doubt there are other similar varieties in the left pane which I have not as yet discovered.

[2] This author echoes Ashbrook's comment. A study of the plates mentioned is most interesting and rewarding.

[3] This dot appears both on 91R and 60L7, but does not appear on 100L7. This dot and the "O" curls are either very indistinct or non-existence on late printings. The dot occurs just below the white area under the letter "N" of "ONE."

THE PLATE VARIETIES

The reconstruction of the right pane has been completed, and only two positions remain unidentified in the left pane. These are 36L and 65L. There are a number of interesting positions in the left pane, *viz:*—23L, *Fig.18A3*, curl in hair, 24L, *Fig.18A3*, dash in head, very similar to 36L8. There is no problem about separating these. 24L7 is a "C" relief and 36L8 is a "D" relief. It is interesting to note a dot in the "N" of "ONE" on positions 51 to 56L and 91 to 97L7. Apparently, as explained previously, a small piece of steel filing, or thread, attached itself to the transfer roll before 97L was transferred, and it remained on all subsequent transfers of the "F" relief. This dot disappeared in later printings. Another interesting position is 69L7. *Fig 18A9.* with a heavy blur over the "OST" of "POSTAGE."

THE PLATE 7 EYE CURLS

Some years ago the late Mr. Morris Fortgang discovered the so called *eye curl.* It consisted of an arc, bottom down to the left of Franklin's eye in the hair under the "ST" of "POSTAGE." Wherever the eye curl occurs on a position, there is also a marking which looks like an inverted comma under the "T" of "POSTAGE." The first position in the transfer showing this curl is 3R7. It is quite prominent on all positions 3L to 10L and 1R to 3R, *Figs.18A1*, *18A2* and *18A13*. On 2L there is just a trace of this curl. and there is no evidence of it on 1L.

SHORT CUTS TO PLATING PLATE 7

In addition to the plating marks noted above, there are other plating marks on Plate 7 as follows:—

"B" Relief—Positions 13L to 20L and 11R to 13R7 show a small dot to the right of the center of ornament "H," *Figs. 18A2*, *18A3*, and *18A14.*

"D" Relief—Many of the "D" relief positions show a small dot in the white space under the letter "O" of "ONE," *Fig.18A17.* This dot does not appear in this location on the "D" relief stamps from any of the other plates.

"E" Relief—A number of the "E" relief positions show a shoulder blister over the letter "O" of "ONE." The best example is 81R7, *Fig.18A22.*

PLATING DRAWINGS

Figs.18A1 to *Fig.18A24* illustrate positions from Plate 7, not illustrated in the text, which have plating marks worthy of note. 77L7 has been omitted, although it has many plating marks, particularly fine diagonal scratches in the upper and lower right ornaments. Unfortunately the print showing this position in a vertical strip, 77-87-97L7, has been lost.

MEASUREMENTS OF PLATE

From the top of 9R to the bottom of 99R7, the length is approximately 10 1/32 inches. From what appears to be the top edge of the plate, to the bottom edge, the distance on a pane of stamps is approximately 11¼ inches. *(Fig.18-K)* The imprint to right of 60R7 is 1½ MM from the top of the "C" of "Co" to the outer line of the medallion.

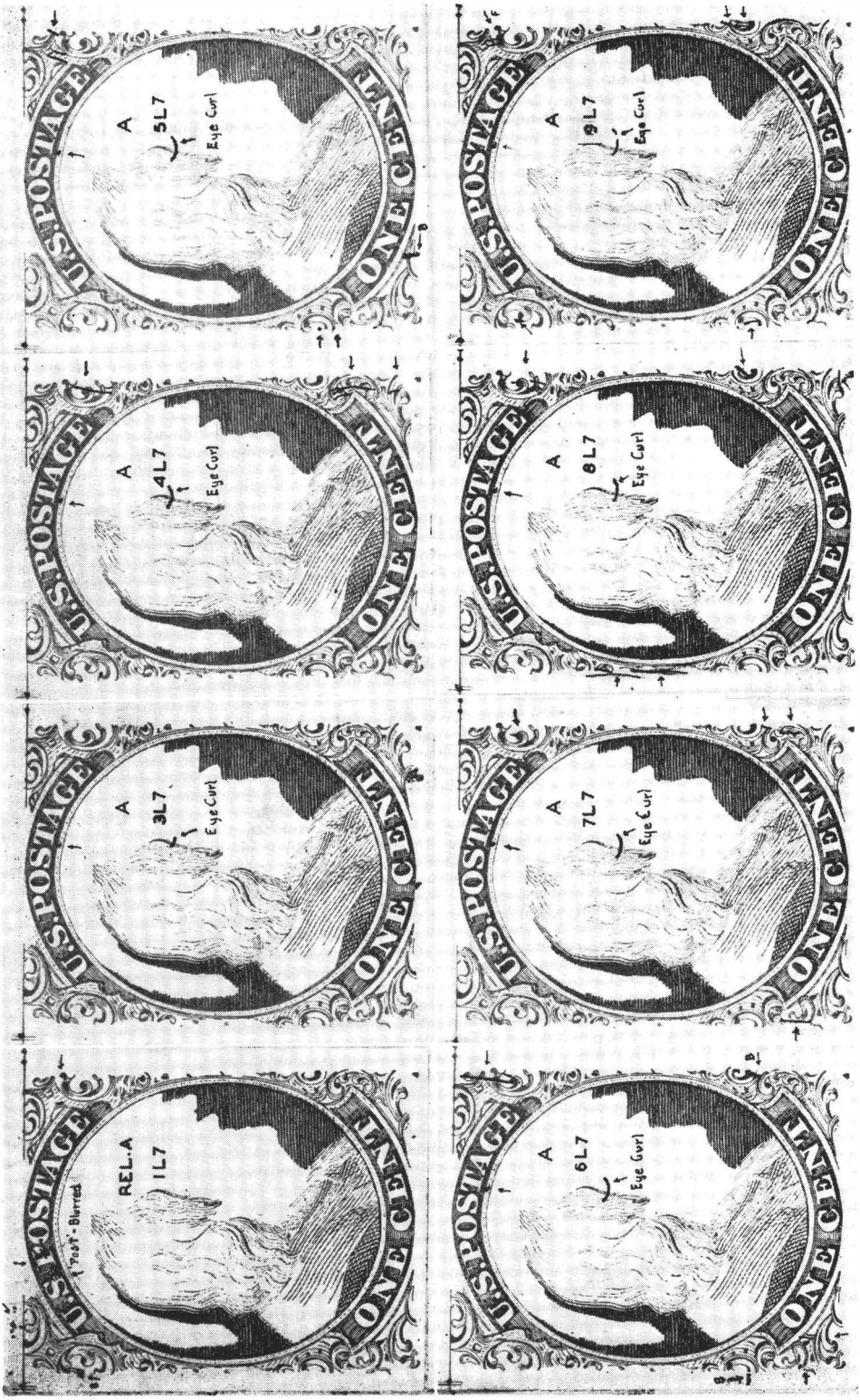

U.S.POSTAGE
ONE CENT
REL.A
1L7
"Frosty" - Blurred
A
3L7
Eye Curl
A
4L7
Eye Curl
A
5L7
Eye Curl
A
6L7
Eye Curl
A
7L7
Eye Curl
A
8L7
Eye Curl
A
9L7
Eye Curl

Fig. 18A1.

U.S. POSTAGE
ONE CENT
REL.A
10L7
Eye Coil
REL.B
11L7
B
12L7
B
13L7
B
14L7
B
15L7
B
16L7
B
17L7

Fig. 18A2.

U.S.POSTAGE
ONE CENT
REL.B
18L7
B
19L7
B
20L7
C
21L7
REL.C
C
22L7
C
23L7
Curl in Hair
C
24L7
Dash in Hair
C
25L7

Fig. 18A3.

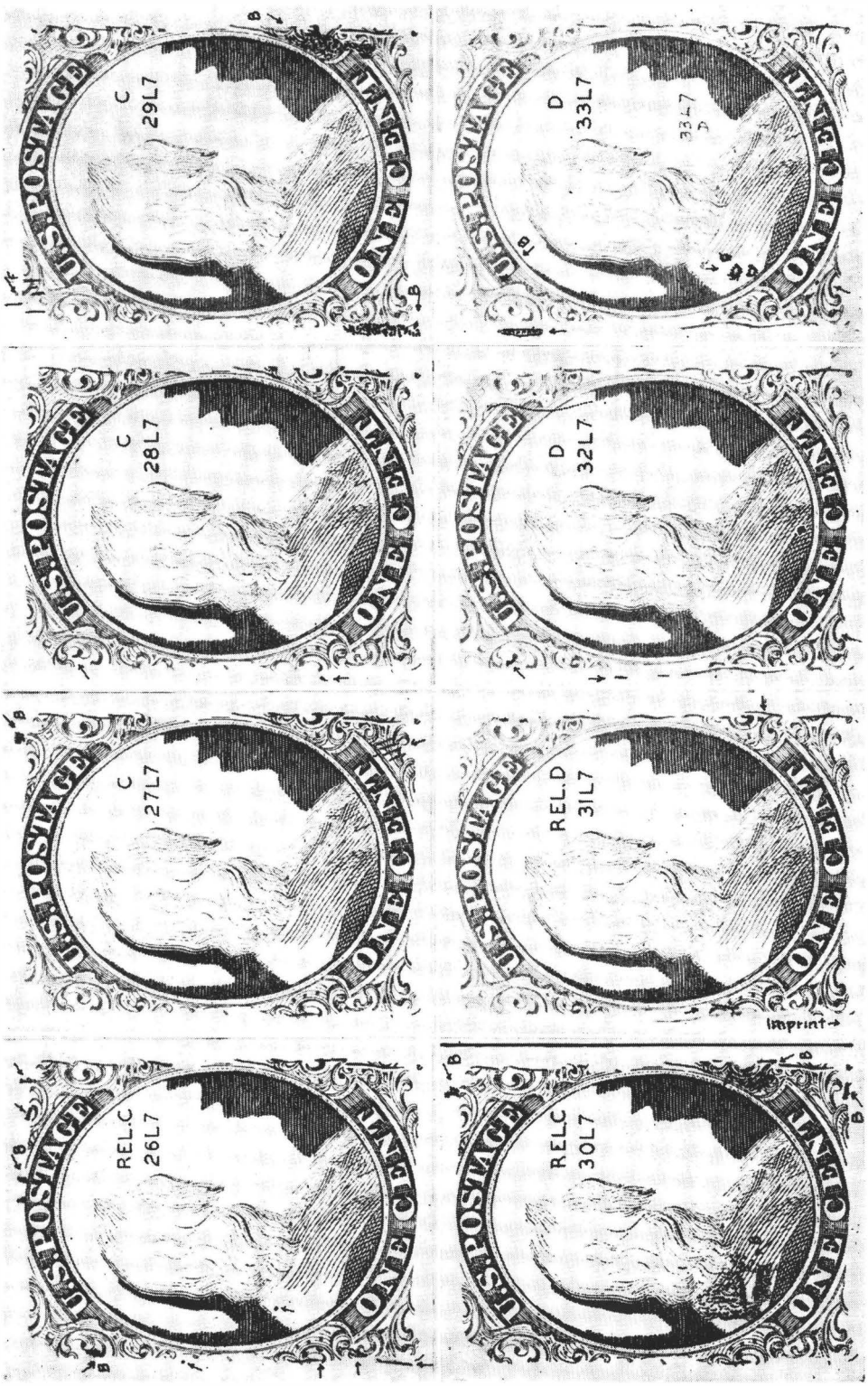

U.S.POSTAGE
ONE CENT
C
29L7
D
33L7
C
28L7
D
32L7
C
27L7
REL.D
31L7
Imprint
REL.C
26L7
RELC
30L7

Fig. 18A4.

Fig. 18A5.

For Position 37L7, see Fig. 18A24, page 395.

U.S.POSTAGE
ONE CENT
E
46L7
E
50L7
E
45L7
E
49L7
E
44L7
E
48L7
REL.E
43L7
REL.E
47L7

Fig. 18A6.

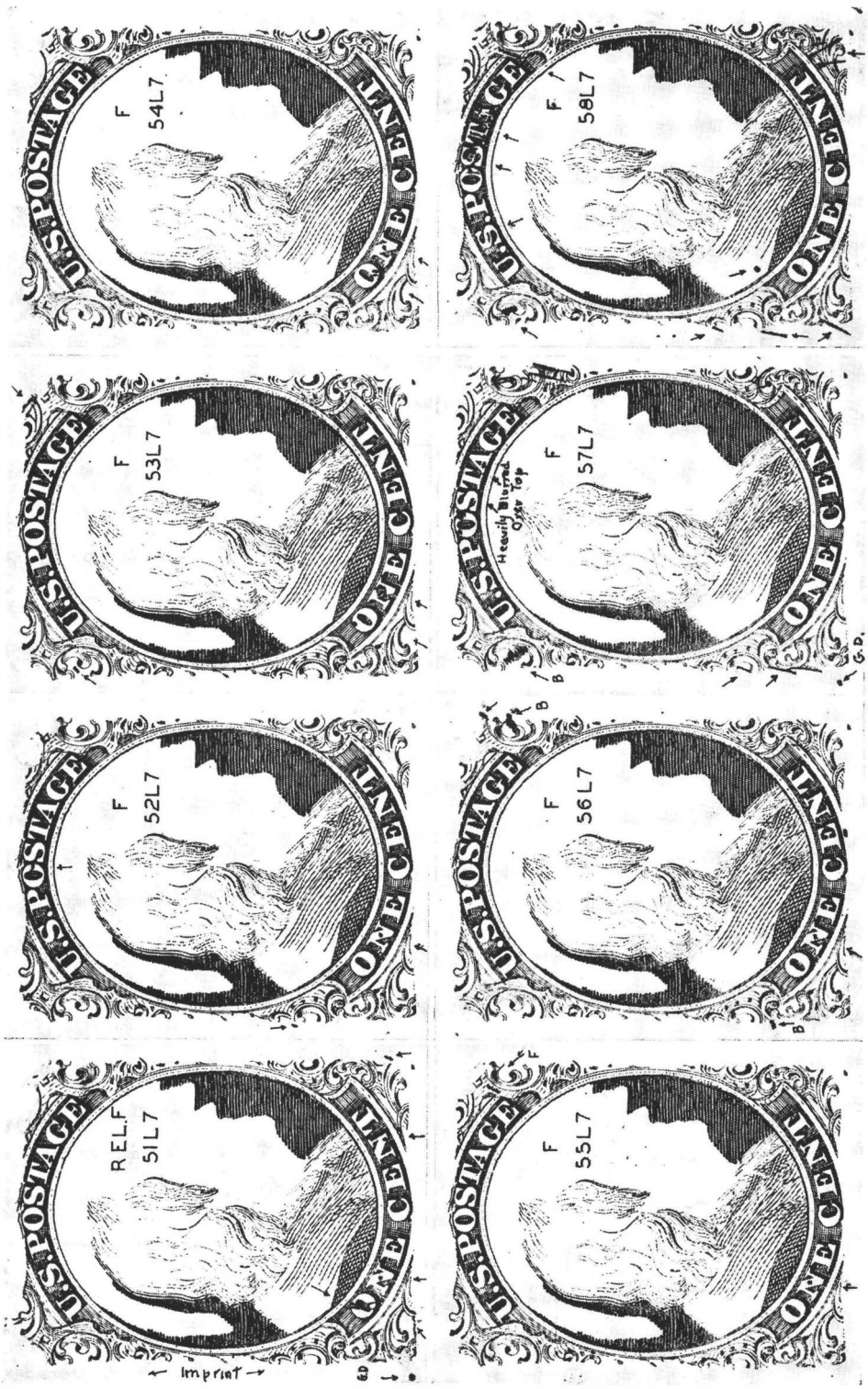

U.S.POSTAGE
ONE CENT
F
54L7
58L7
53L7
57L7
Heavily Blurred Over Top
52L7
56L7
REL.F
51L7
55L7
Imprint

Fig. 18A7.

Position 65L7 has not been plated.

Fig. 18A8.

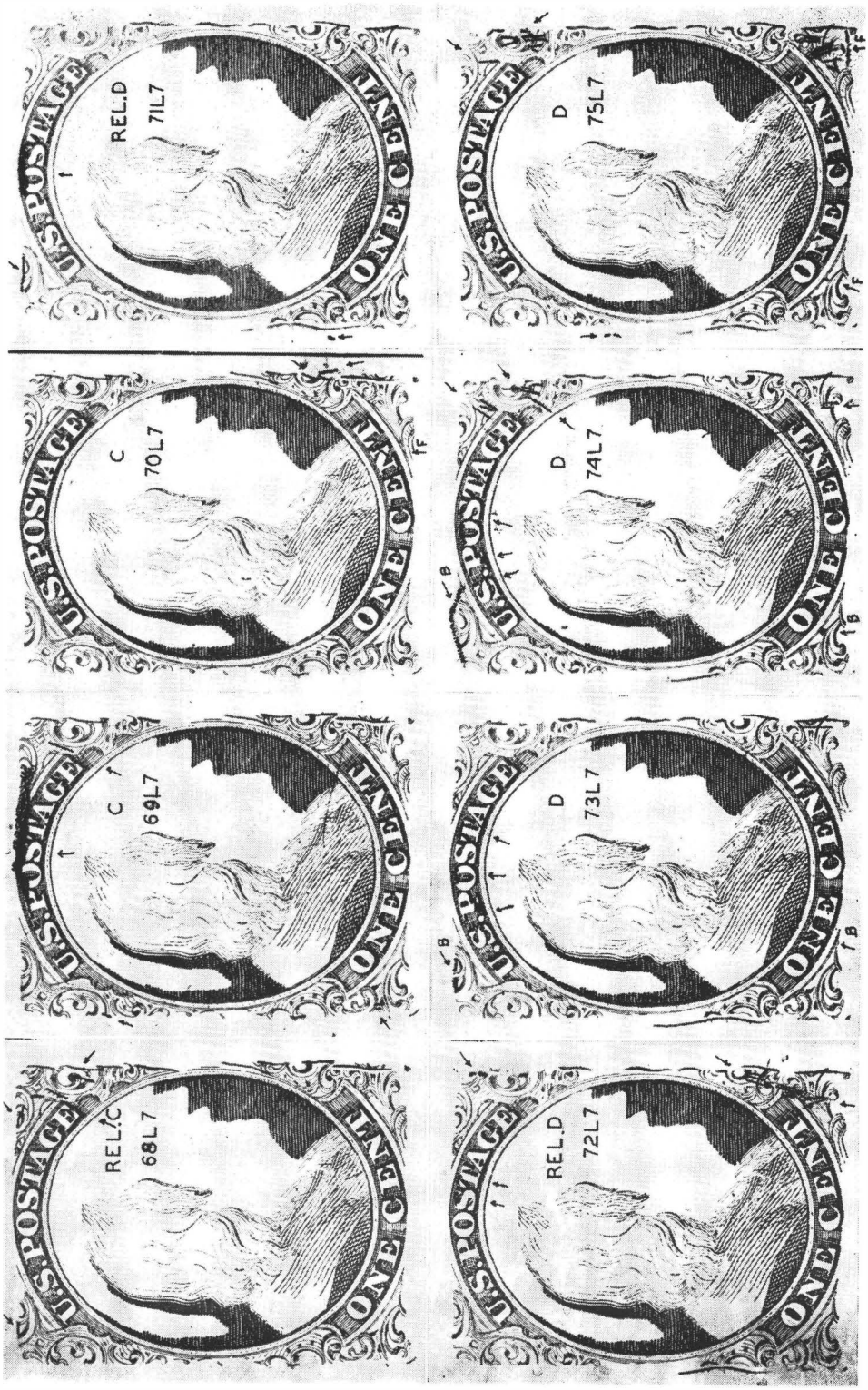

U.S.POSTAGE
ONE CENT
REL.D
71L7
D
75L7
C
70L7
D
74L7
C
69L7
D
73L7
REL.C
68L7
REL.D
72L7

Fig. 18A9.

Fig. 18A10.

For Position 77L7, see comment under "Plating Drawings," page 371.

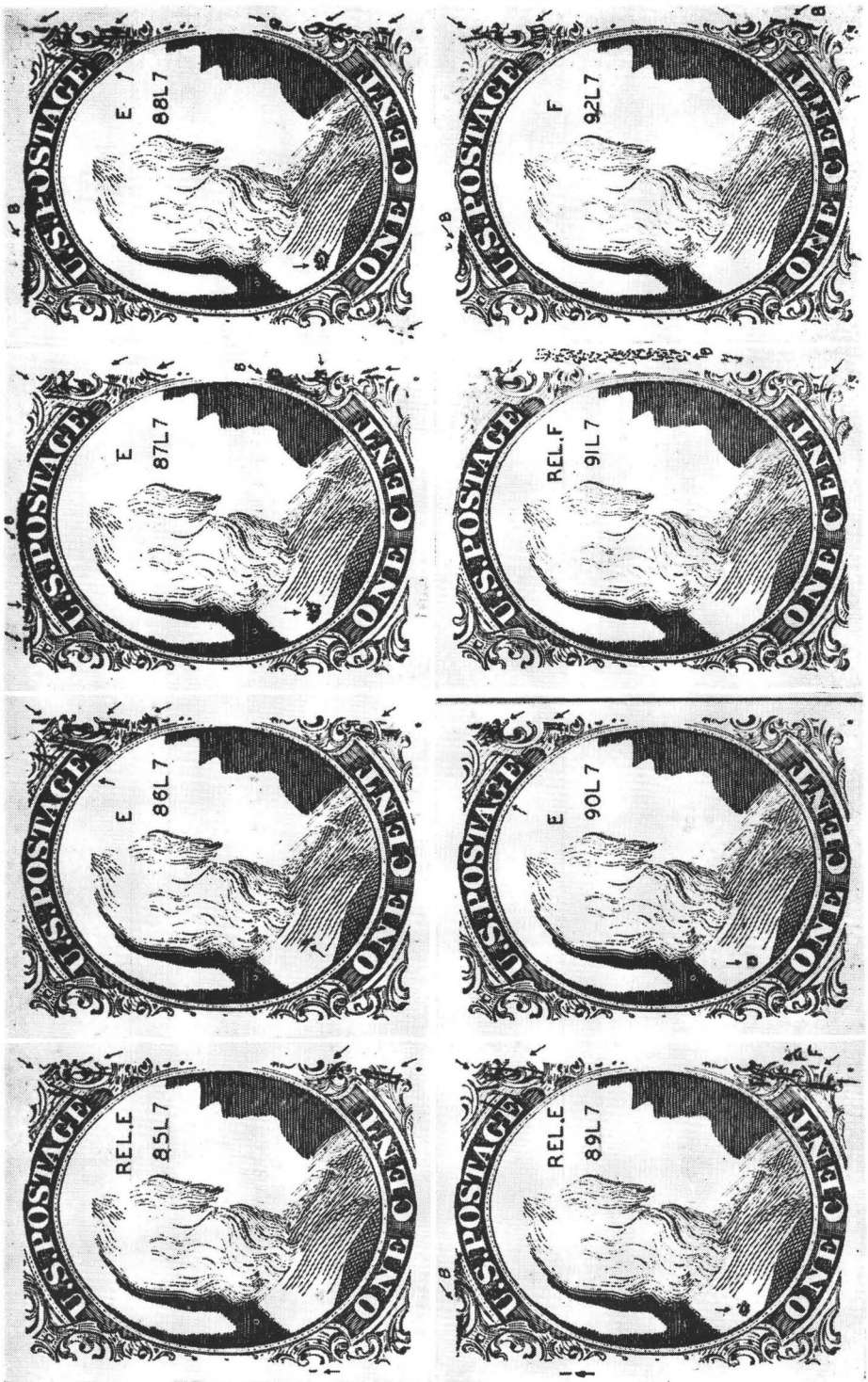

U.S.POSTAGE
ONE CENT
E
88L7
F
92L7
E
87L7
REL.F
91L7
E
86L7
E
90L7
REL.E
85L7
REL.E
89L7

Fig. 18A11.

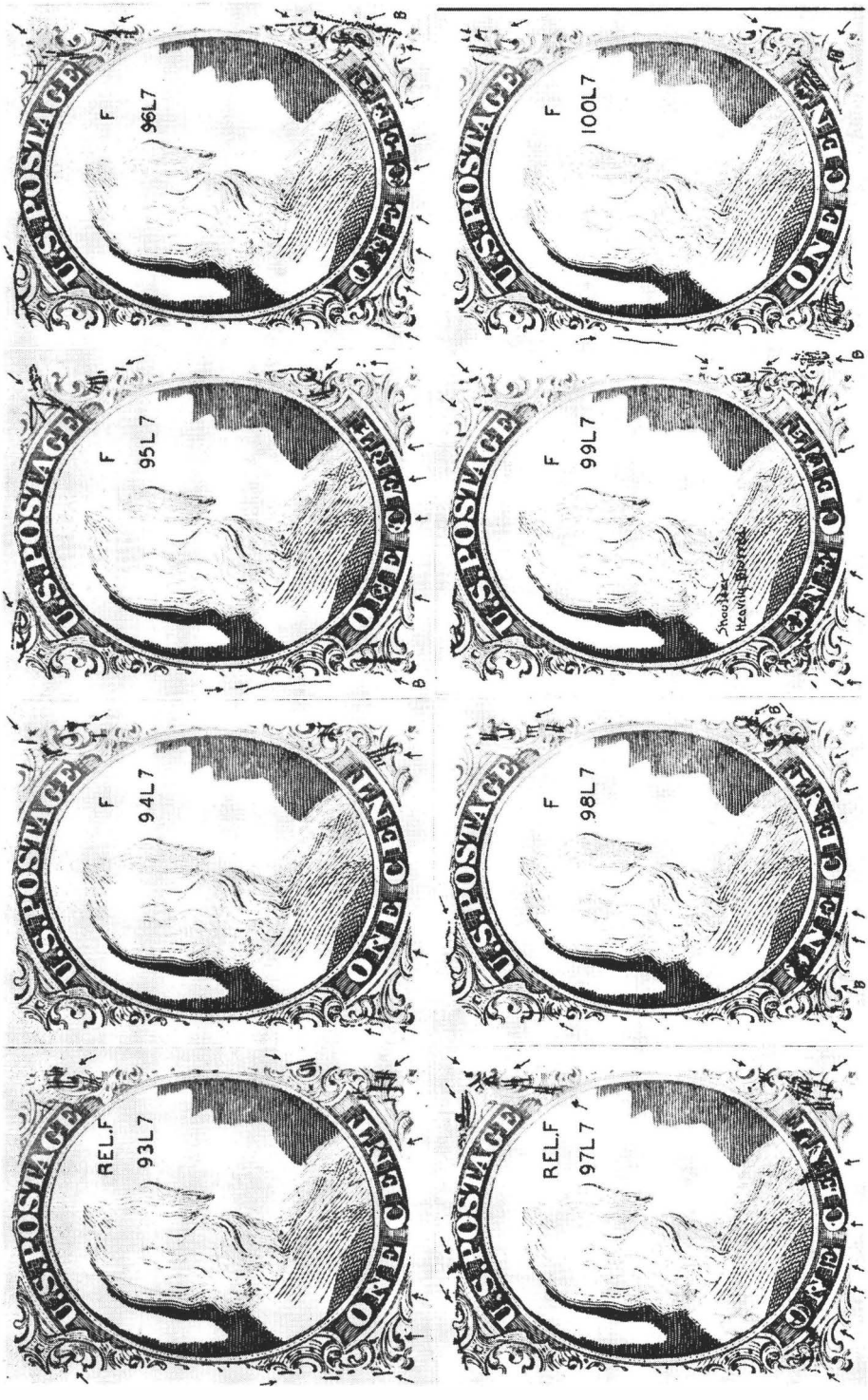

U.S.POSTAGE
ONE CENT
REL.F
93L7
F
94L7
F
95L7
F
96L7
REL.F
97L7
F
98L7
F
99L7
F
100L7

Fig. 18A12.

Fig. 18A13.

For Positions 9-10R7, see Fig. 18-F, page 366.

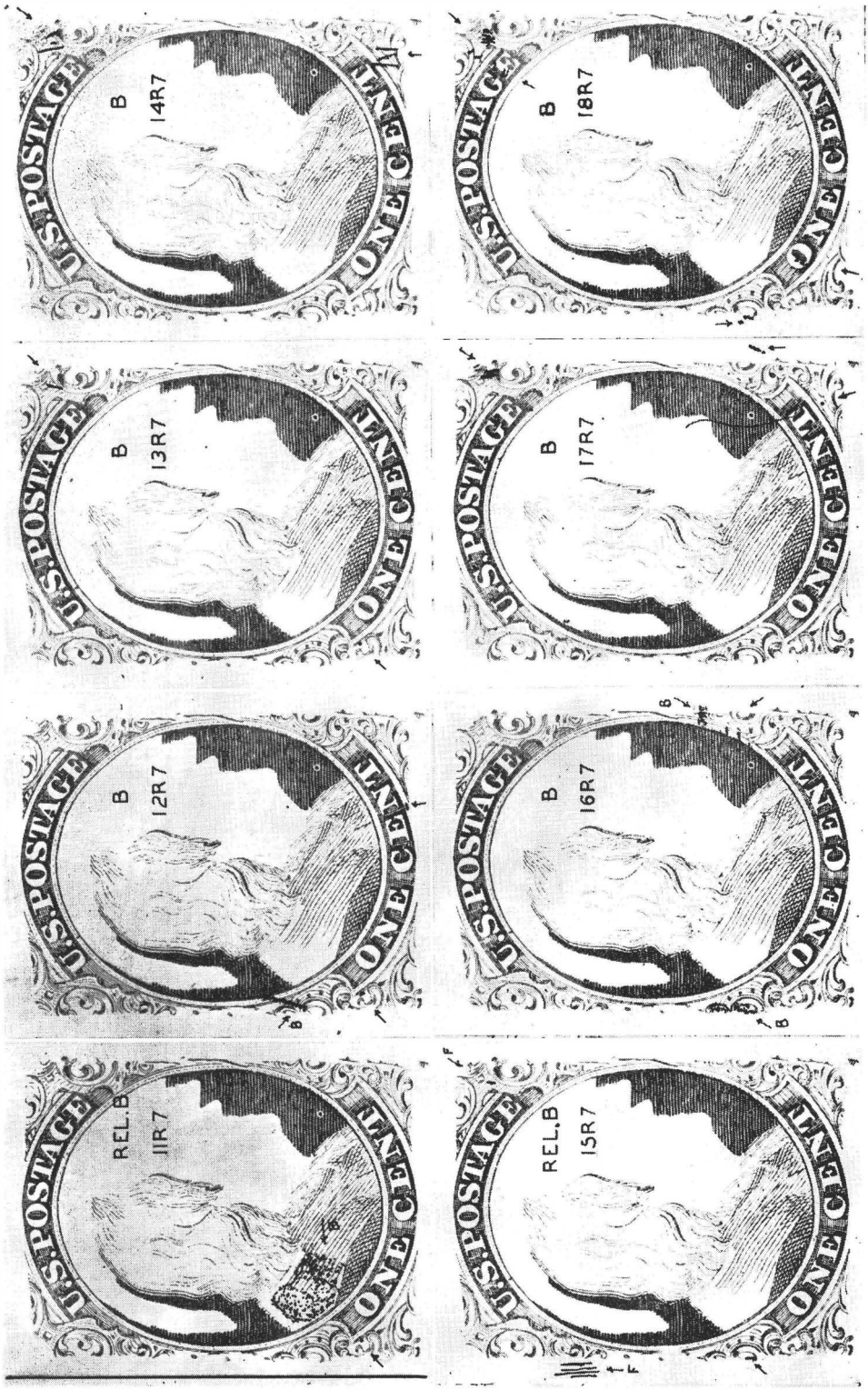

U.S.POSTAGE
ONE CENT
B
14R7
U.S.POSTAGE
ONE CENT
B
18R7
U.S.POSTAGE
ONE CENT
B
13R7
U.S.POSTAGE
ONE CENT
B
17R7
U.S.POSTAGE
ONE CENT
B
12R7
U.S.POSTAGE
ONE CENT
B
16R7
U.S.POSTAGE
ONE CENT
REL.B
11R7
U.S.POSTAGE
ONE CENT
REL.B
15R7

Fig. 18A14.

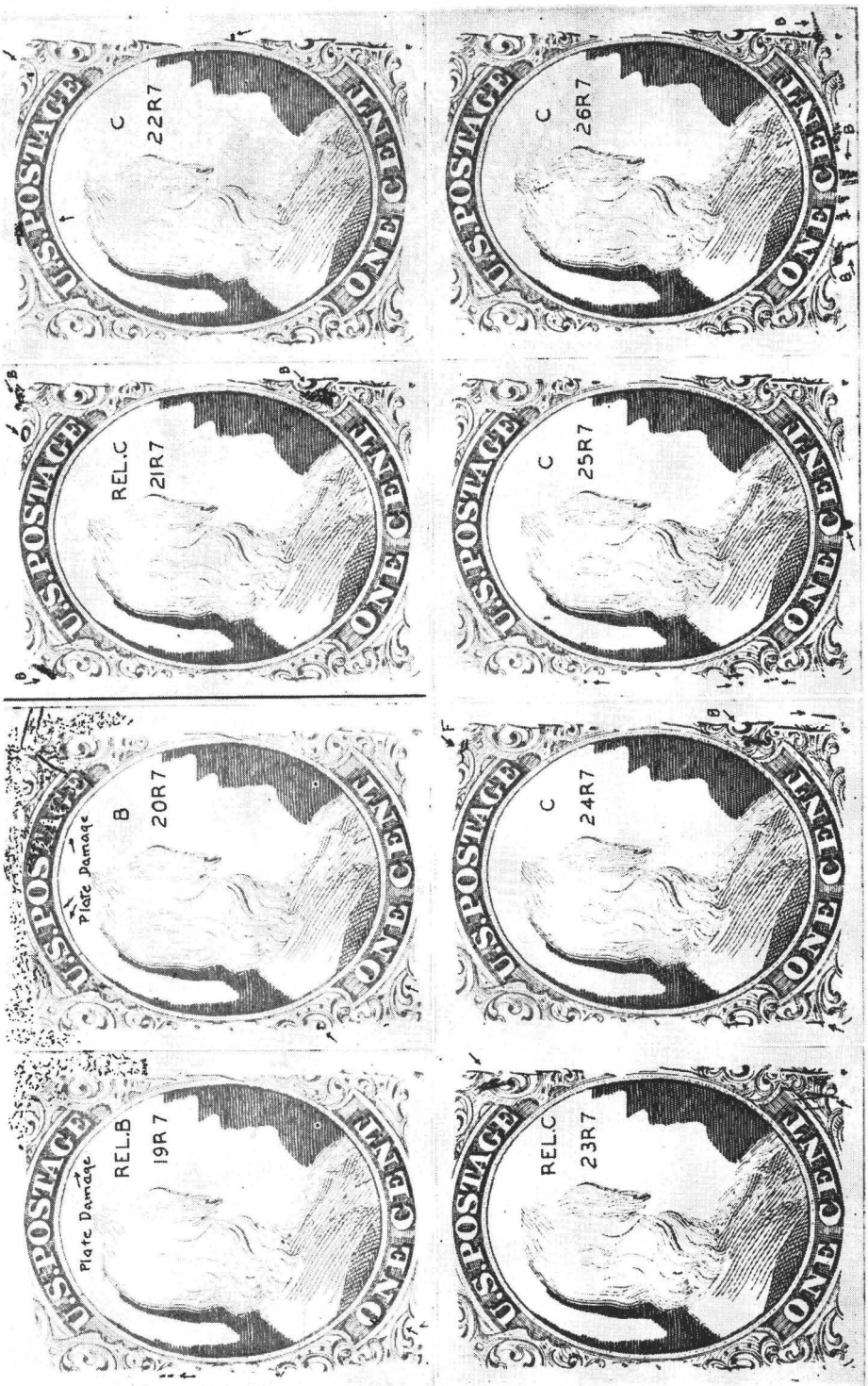

U.S. POSTAGE
ONE CENT
C
22R7
REL.C
21R7
C
26R7
C
25R7
B
20R7
Plate Damage
C
24R7
REL.B
19R7
Plate Damage
REL.C
23R7

Fig. 18A15.

U.S.POSTAGE
ONE CENT
C
30R7
D
34R7
C
29R7
D
33R7
C
28R7
D
32R7
REL.C
27R7
RELD
31R7
No P.M.

Fig. 18A16.

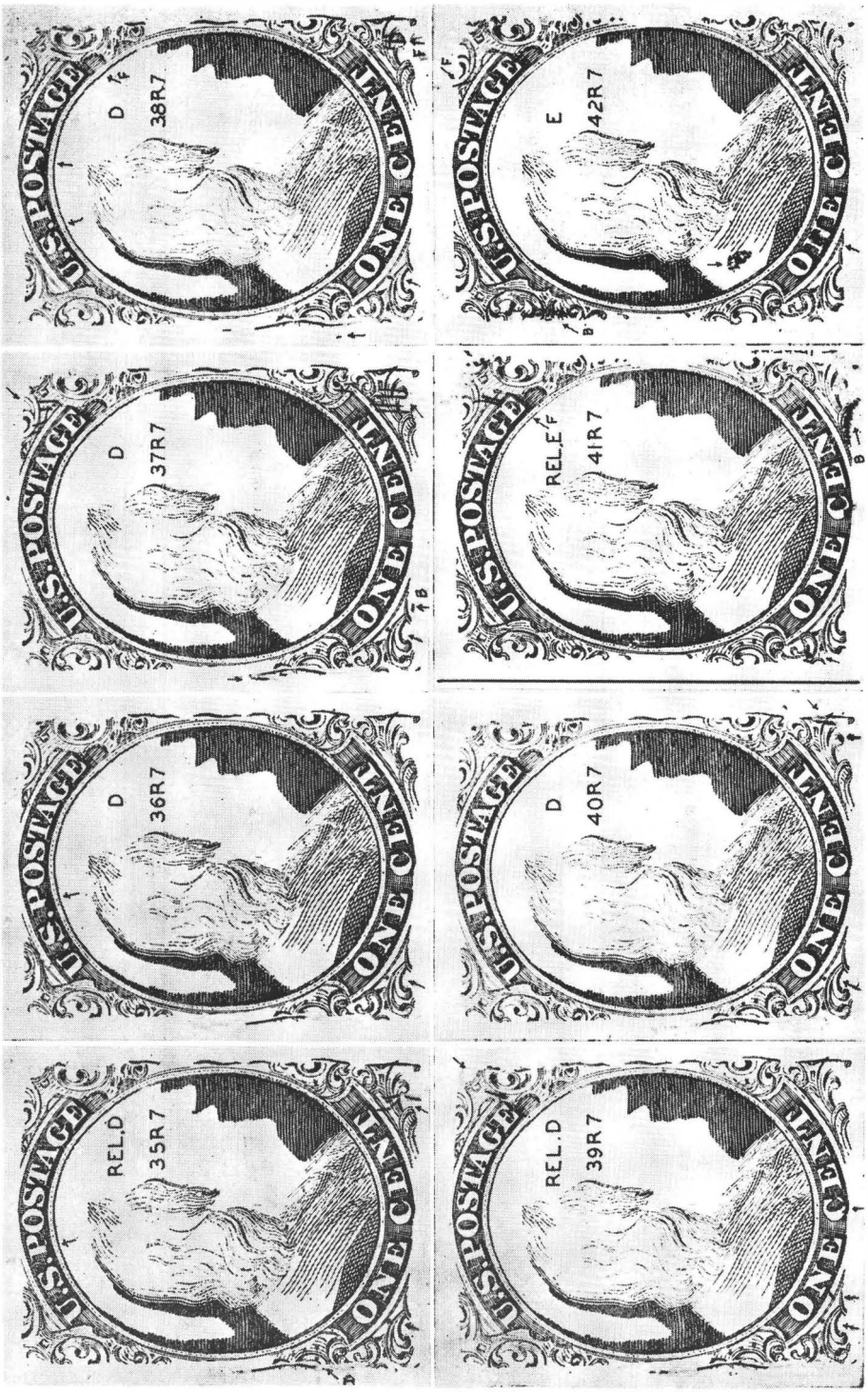

U.S.POSTAGE
ONE CENT
REL.D
35R7
D
36R7
D
37R7
D
38R7
REL.D
39R7
D
40R7
REL.E
41R7
E
42R7

Fig. 18A17.

U.S. POSTAGE
ONE CENT
E
46R7
U.S. POSTAGE
ONE CENT
E
50R7
Imprint
U.S. POSTAGE
ONE CENT
E
45R7
U.S. POSTAGE
ONE CENT
E
49R7
U.S. POSTAGE
ONE CENT
E
44R7
U.S. POSTAGE
ONE CENT
E
48R7
U.S. POSTAGE
ONE CENT
RE L E
43R7
U.S. POSTAGE
ONE CENT
RE L E
47R7

Fig. 18A18.

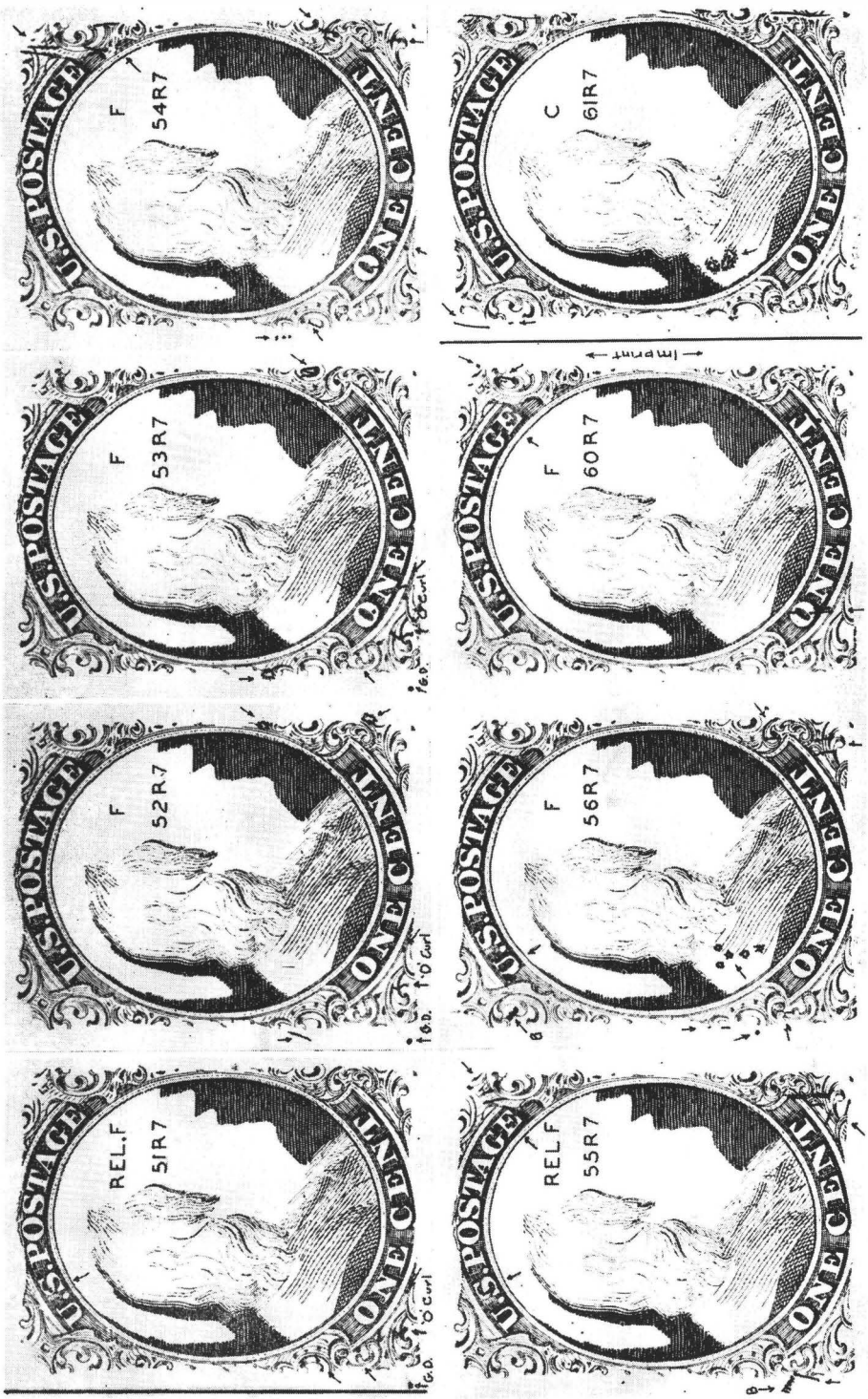


Fig. 18A19.

For Positions 57-58-59R7, see Fig. 18-H, page 367.

U.S.POSTAGE
ONE CENT
REL.C
62R7
C
63R7
C
64R7
C
65R7
REL.C
66R7
C
67R7
C
68R7
C
69R7

Fig. 18A20.

Fig. 18A21.

For Positions 71R7, see Fig. 18-G, page 366.

U.S.POSTAGE
ONE CENT
E
82R7
U.S.POSTAGE
ONE CENT
E
86R7
U.S.POSTAGE
ONE CENT
REL.E
81R7
U.S.POSTAGE
ONE CENT
E
85R7
U.S.POSTAGE
ONE CENT
D
80R7
U.S.POSTAGE
ONE CENT
E
84R7
U.S.POSTAGE
ONE CENT
REL.D
79R7
U.S.POSTAGE
ONE CENT
REL.E
83R7

Fig. 18A22.

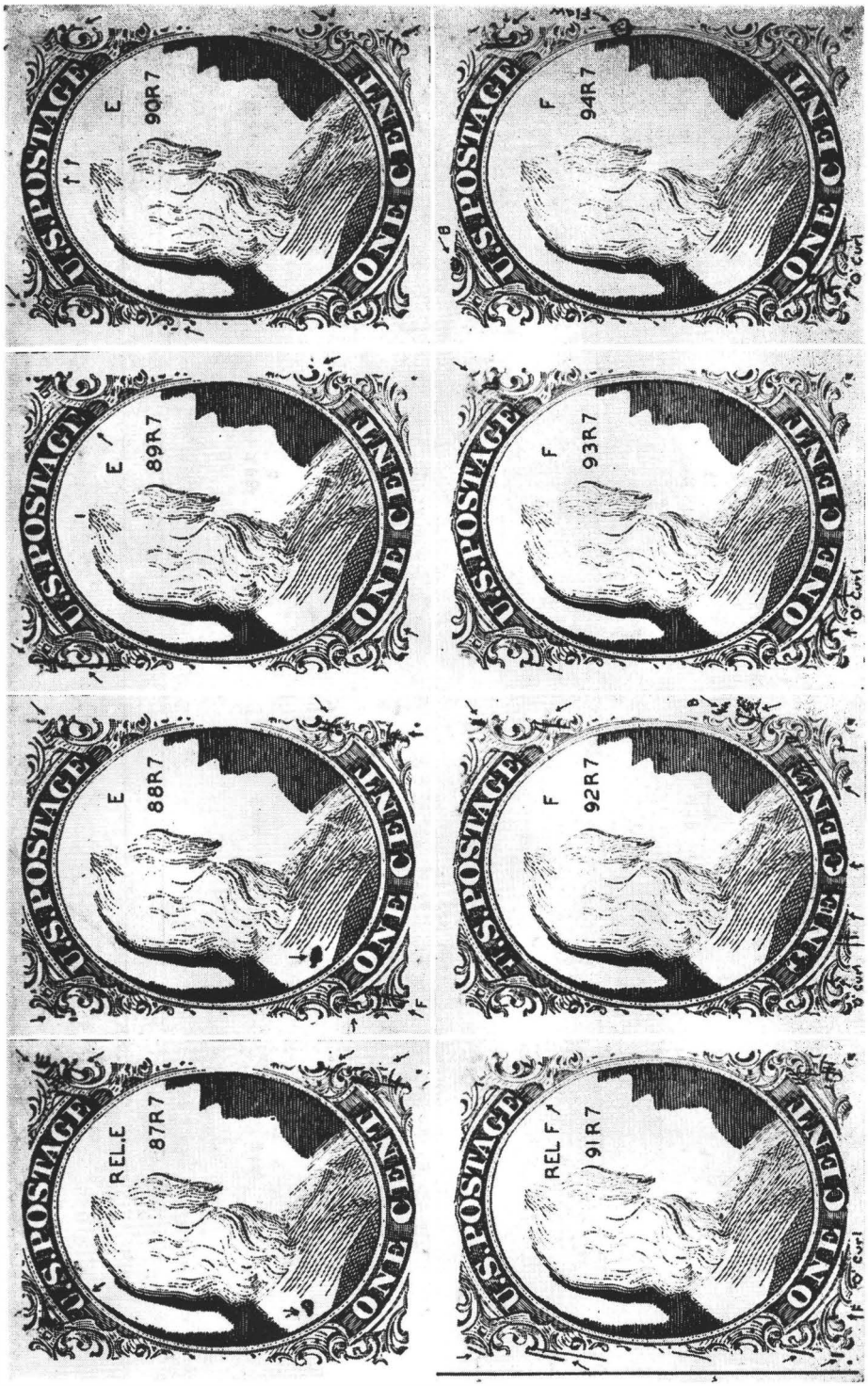

U.S.POSTAGE
ONE CENT
REL E
87R7
E
88R7
E
89R7
E
90R7
REL F
91R7
F
92R7
F
93R7
F
94R7

Fig. 18A23.

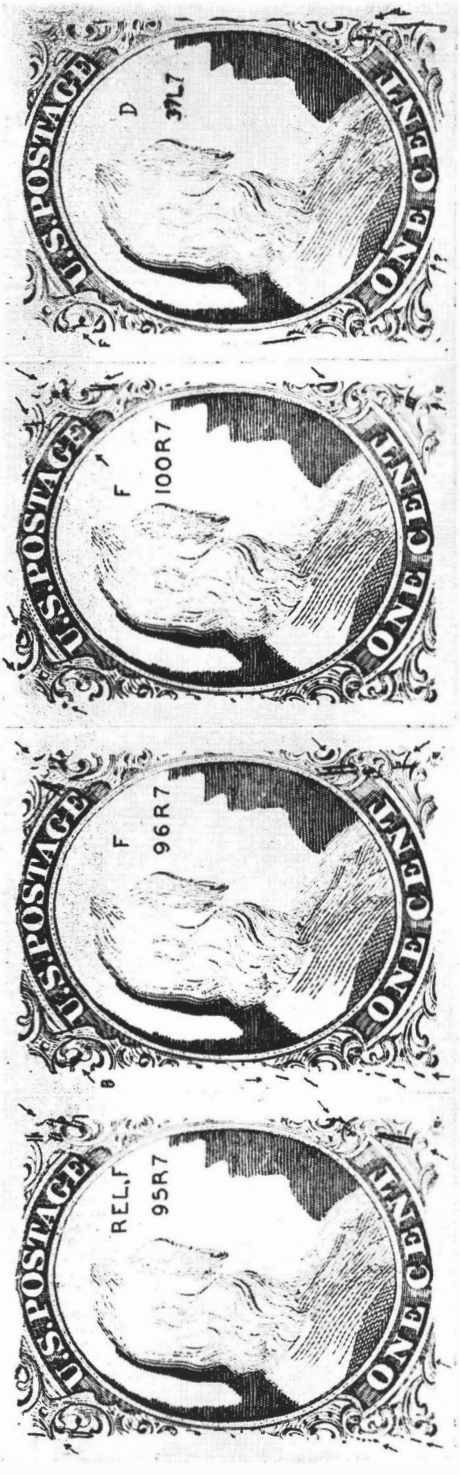


Fig. 18A24.

For Positions 97-98-99R7, see Fig. 18-H, page 367.

Chapter XIX

PLATE EIGHT

Reprinted from Ashbrook, with comments and additions by M.L.N.

Earliest known use:	November 17, 1857.
Size of plate:	200.
Transfer roll:	No. 4.
Reliefs:	Six.
Center line:	2 MM from the stamps of the left pane. 1½ MM from the stamps of the right pane.
Imprint:	1¾ MM from the stamps of the left pane. 2¼ MM from the stamps of the right pane.
Types:	V.
Imperforate or perforated:	Issued only perforated.

CHARACTERISTICS OF THE PLATE

Plate 8 was the last of the four Type V plates made in the latter part of 1857. Its entire makeup is quite similar to plate 7, and in all probability transfer roll No. 4 was used, without alterations, to make this plate.

Early impressions do not show the engravings to be as finely cut as the majority of the positions on Plate 7. Mottling is found quite extensively on the right pane, to a less extent on the left pane, and these markings, though very similar to those on Plate 7, are much less pronounced.

A feature, so characteristic of Plates 5 and 7, apparently was non-existent on Plate 8. These are the blister flaws that have the appearance of burnt marks in the surface of the plate. Some positions show the polishing scratches but the surface of this plate was evidently harder than the two preceding plates, hence we have only a comparatively few positions showing this feature. Quite a number of positions on Plate 8 show fine straight horizontal lines running through the designs at different places. These lines were probably ruled on the plate before any transfers were made, and it was evidently not thought necessary to remove them. They are quite an assistance in plating. These lines disappeared on later impressions as the plate wore.

THE PLATE 8 IMPRINT

The old imprint roller as used on Plates 1L, 2, 3, and 4 was also used on Plate 8, and it was transferred in the same way as it was on Plates 5 and 7. In the trans-

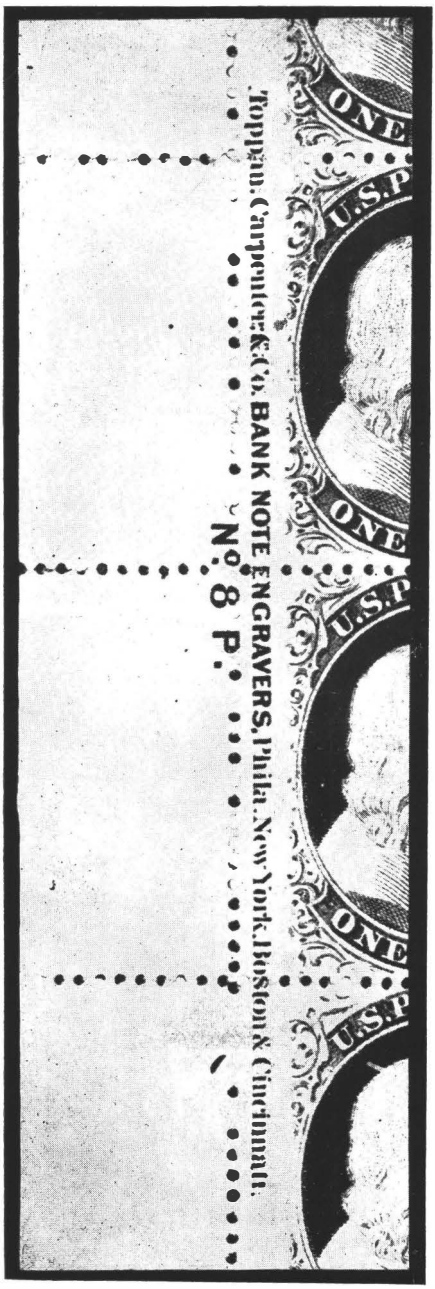


Fig. 19-A. Plate 8, left pane imprint.

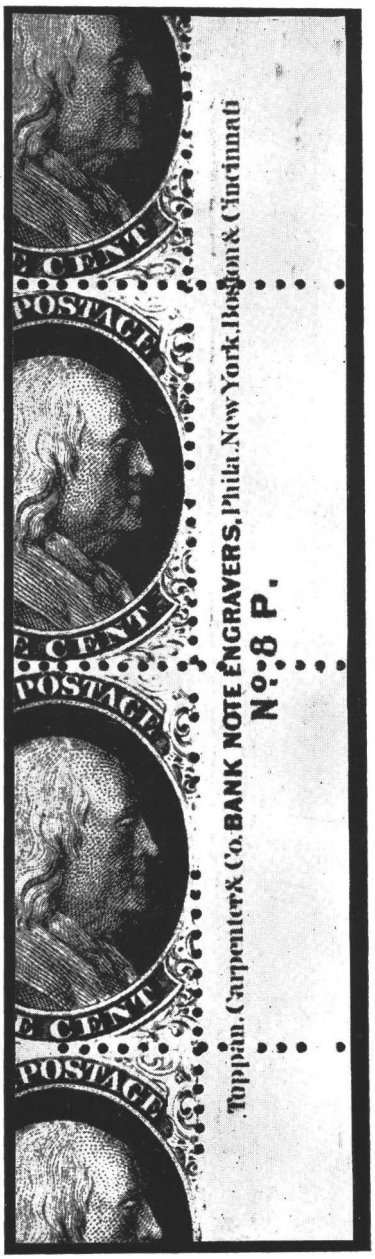


Fig. 19-B. Plate 8, right pane imprint.

ferring to both panes of Plate 8, it was rocked in more carefully on the right pane than on the left.

On the left pane it reads: "Toppan, Carpenter & Co. BANK NOTE ENGRAVERS, Phila, New York, Boston & Cincinnati

No. 8 P"

Fig.19-A shows this entire imprint. It will be noticed the "r" of "Carpenter" is slightly doubled and that the "&" was transferred over the "C" of "Casilear."

The imprint measures approximately 1¾ MM from the stamps of the left pane, the measurements being taken from the same ornaments as listed in the descriptions of Plates 5 and 7 imprints.

The right pane imprint was quite regular, and exhibited no irregularity of transfer in omitting the "Casilear." This imprint measures approximately 2¼ MM from the stamps of the right pane. (See *Fig.19-B*).

CENTER LINE

The center line on Plate 8 was quite similar to the center lines of Plates 5 and 7. It was also a finely drawn line, extending from the top to the bottom of the plate. It measured approximately 2 MM from the designs of the left pane and about 1½ MM from the designs of the right pane.

Center line stamps from Plate 8 which show perforations down this line, are much rarer than those showing no perforations. The former are probably all from early printed sheets.

TOP ROW—PLATE 8—RELIEF "A"

Similar to the top rows of Plates 5 and 7, the great majority of stamps from the top row positions of Plate 8 show the horizontal plate guide line, one dot at NW and two dots at NE. The location of these three dots is found very regularly thruout the entire top row positions, being placed as per the illustration of 8R8, *Fig.19-C.* Some few positions show only traces of the guide line due no doubt to plate erasures.

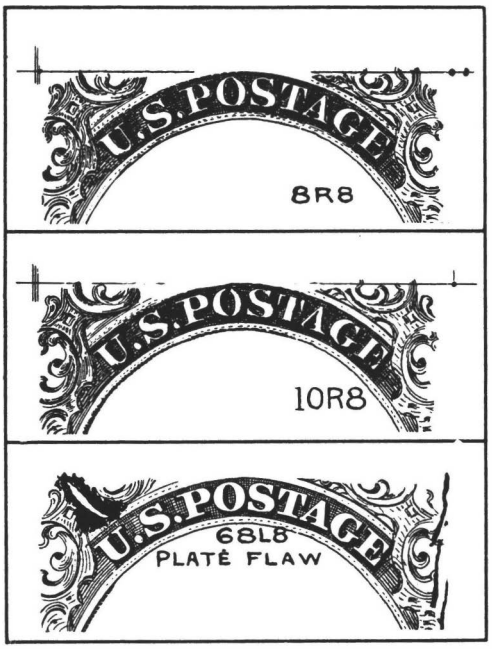


Fig. 19-C.

Fig. 19-D.

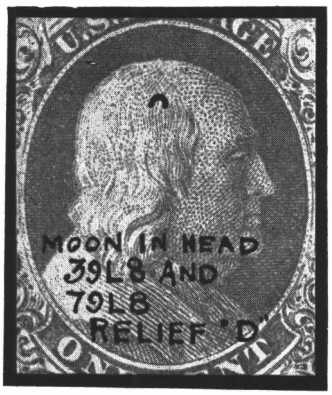


Fig. 19-E.

Fig. 19-F.

Stamps from positions 4R8 to 10R8 show a rather heavy dot on the shoulder, just above the "N" of "ONE" and on a line with the ornament *G*, *Fig.1*. (See 5R8, *Fig.19A9*). This dot occurs in the same place on these seven positions and readily identifies such stamps as coming from the right pane of Plate 8. Its origin was in the same manner as the Plate 7 curls.

DOUBLE TRANSFERS AND PLATE VARIETIES

Unlike Plates 5 and 7, neither of which produced any double transfers, Plate 8 had two such varieties, 8R8 and 10R8, both occurring in the top row of the right pane. The best example of the two stamps is 8R8, shown in *Fig.19-C*. These two double transfers prove the two small vertical lines at NW were on the "A" relief because the double transfers of both positions are shown in the doubling of the small vertical lines. *Fig.19-C* shows three lines instead of two on both 8R8 and 10R8. Note that 6R8 *Fig.19A9* is not a double transfer. This stamp shows a big dot in the "O" of "POSTAGE" making its identification very simple.

The catalogue lists 36L8, a nice little plate variety, *Fig.19-D*. This stamp is known as the *gash-in-head*. Another minor variety is the small *moon in head*, *Fig.19-E*, which occurs on two positions, 39L8 and 79L8, both "D" reliefs, one in the 4th row and the other in the 8th row.

Another minor variety that is well known, consists of a small diagonal line which crosses the center line and almost extends into the lower left corner of 71R8. This small gash is quite a plating help, *Fig.19-F*.

THE PLATE FLAW, 68L8

Similar in character of the plate flaw on 71R7, *Fig.18-G*, is quite a pronounced flaw on 68L8, *Fig.19-C*. This flaw is just NW of the "U" of "U.S." It almost blotted out the upper left ornament. This is a "C" relief in the 7th row. There exists quite a difference in the appearance of this flaw in early and late impressions, the illustrations showing how the flaw appeared on early printings.

PLATE 8 CURLS

Plate 8, similar to Plate 7, also produced some very nice curl varieties, the origin of which is the same as the Plate 7 curl.

Mention was made above of 39L8 and 79L8, the small moon curl.

There is a small curl over the letters "AG" of "POSTAGE" on 43R8. This curl is not shown in *Fig.19-J*, but is illustrated in *Fig.19A10*.

On 84R8, *Fig.19A12*, there is a small curl slightly to the right of ornament *C*, (see *Fig.1*).

The most prominent of Plate 8 curls are those listed in the Scott's U.S. Specialized Catalogue:—41R, 81R and 52R8. *Fig.19-J* illustrates the "E" relief curls on 41R8 and 81R8. This curl is quite faint and is barely noticeable on 50L8, *Fig.19A5*. It does not appear on 90L8.

The "F" curl, 52R8, *Fig.19-K*, consists of *two separate curls* on one position, one large curl on the back of Franklin's head, the other one over the "C" of "CENT." The 52R8 stamps are the finest examples of the variety. On early impressions, 92R8, *Fig.19-K* shows a double curl similar to 52R8, but as the plate was used, the curl in the back of Franklin's head disappeared and many later printings of 92R8 show only one curl, that over the "C" of "CENT." Position 100R8, *Fig.19A13* shows minor curls in the hair. They actually look like short diagonal lines.

On several other areas on the plate, certain small plate markings existed on a position, and were repeated on the next entry of the relief. I have found many small plating marks in this way that formerly I did not know existed. For example, in noting a small mark on a certain position, I hunted for the mark on the preceding entry of this relief to see if it recorded on that position. It is a case of expecting to find a certain thing, and then finding it in the exact spot expected. Note the small dot under the "S." position 88R8, an "E" relief, *Fig.19-J*. This small dot repeats on stamps from 48R8, *Fig.19-H*, an "E" relief in the 5th row, whereas 89R and 47R do not show this mark. Four positions show a small dot in the back of the head, 42R, 43R—"E" reliefs in the 5th row and 82R, 83R, "E" reliefs in the 9th row; see *Fig.19-J*. The position before the entry of 43R—*viz.*, 84R does not show this dot, nor does 41R, the position entered after 82R. These dots origined in the same manner as all the curls of Plates 7 and 8.

PLATING MARKS

The right pane of Plate 8 produced more varieties of markings than the left pane, hence it is less difficult to reconstruct. In addition to the left pane positions which have been described above, the following are perhaps worthy of mention.

16L8, *Fig.19A2*, has a small moon on the shoulder. This is a "B" relief, and the variety did not repeat.

93L8, *Fig.19A8*, shows a small curl on the shoulder, and 74L8, *Fig.19A7*, has a small line through the "O" of "ONE."

Figs.19-G, *19-H*, *19-J*, and *19-K*, illustrate positions of the right pane which show

Fig. 19-G. Plating marks.

Fig. 19-H. Plating marks.

Fig. 19-J. Plating marks.

Fig. 19-K. Plating marks.

Fig. 19-L. Plate 8, the right pane with position 100R8 missing.

nice plating marks other than the ones listed above.

Note *Fig.19-G.* Position 2R can be identified by the line over the "P." A similar line is found on 3R. Position 11R shows one of the horizontal lines. The smudge at the left of this position is quite consistent. Position 16R has several outstanding marks. Position 21R shows a long horizontal line, a small line at NE, and a blur mark that is quite consistent in the head.

See *Fig.19-H.* Note the very small curl on the shoulder of 22R8.[1] Position 37R8

[1] This curl is not consistent.

Fig. 19-M. Plate 8, the full left pane.

shows quite a blur in the "N" of "ONE." The various mottling marks show on 46R8, and are quite plain in the left margin. 48R8 shows a small curl. 57R8, two small dots and a dash in the "O" of "ONE."

See *Fig.19-K.* A small plate flaw occurs on 59R8.[2] Singles of the imprint 60R

[2] It also shows a small curl in the hair, similar to 100R8. See new illustration of 59R8, *Fig.19A12.*

can be identified by the small dash under the "N" of "CENT." Position 65R shows the relief mottles very plain. These illustrations are not from an early impression. Very early printings show the mottling much more pronounced. Position 76R shows a minor plate flaw. This does not show on any of the "D" relief stamps from the 4th row.

Fig.19-L is an illustration of a full right pane, with the 100R8 missing.[3] This beautiful block of 99 shows perforations down the center line. It is one of the fine items now in a well known Eastern collection. *Fig.19-M* is an illustration of a full left pane.

In addition an unused block of 72 is known from the right pane. Unused blocks are available and are not particularly rare. A fair number of used blocks are also known, but used blocks, generally, from the Type V plates are not plentiful.

PLATING DRAWINGS

Fig.19A1 to *Fig.19A13* illustrates other positions on Plate 8 which have plating markings worthy of note, not illustrated in the text. Many positions have no significant plating marks and they can only be plated if in pairs or strips.

Very late impressions from this plate indicate that some damage occurred in the upper right corner, to the right of 10R8. The effect is somewhat similar to the damage which occurred in the upper right corner of Plate 7, *Fig.18-F*. Some heavy object may have fallen on the plate, or the plate itself may have been dropped.

[3] This author would be very interested in hearing from anyone who owns the copy of 100R8 missing from this pane.

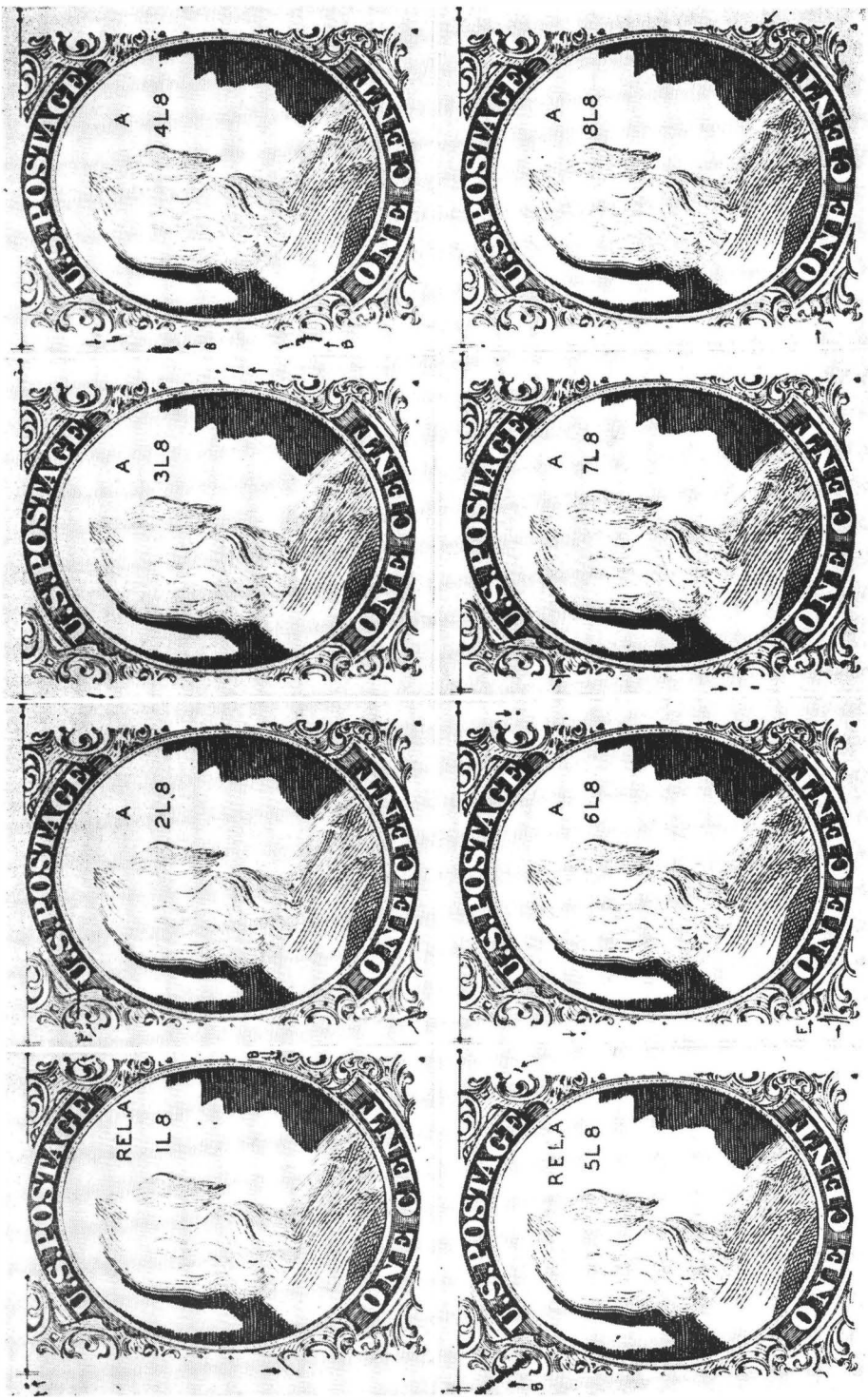
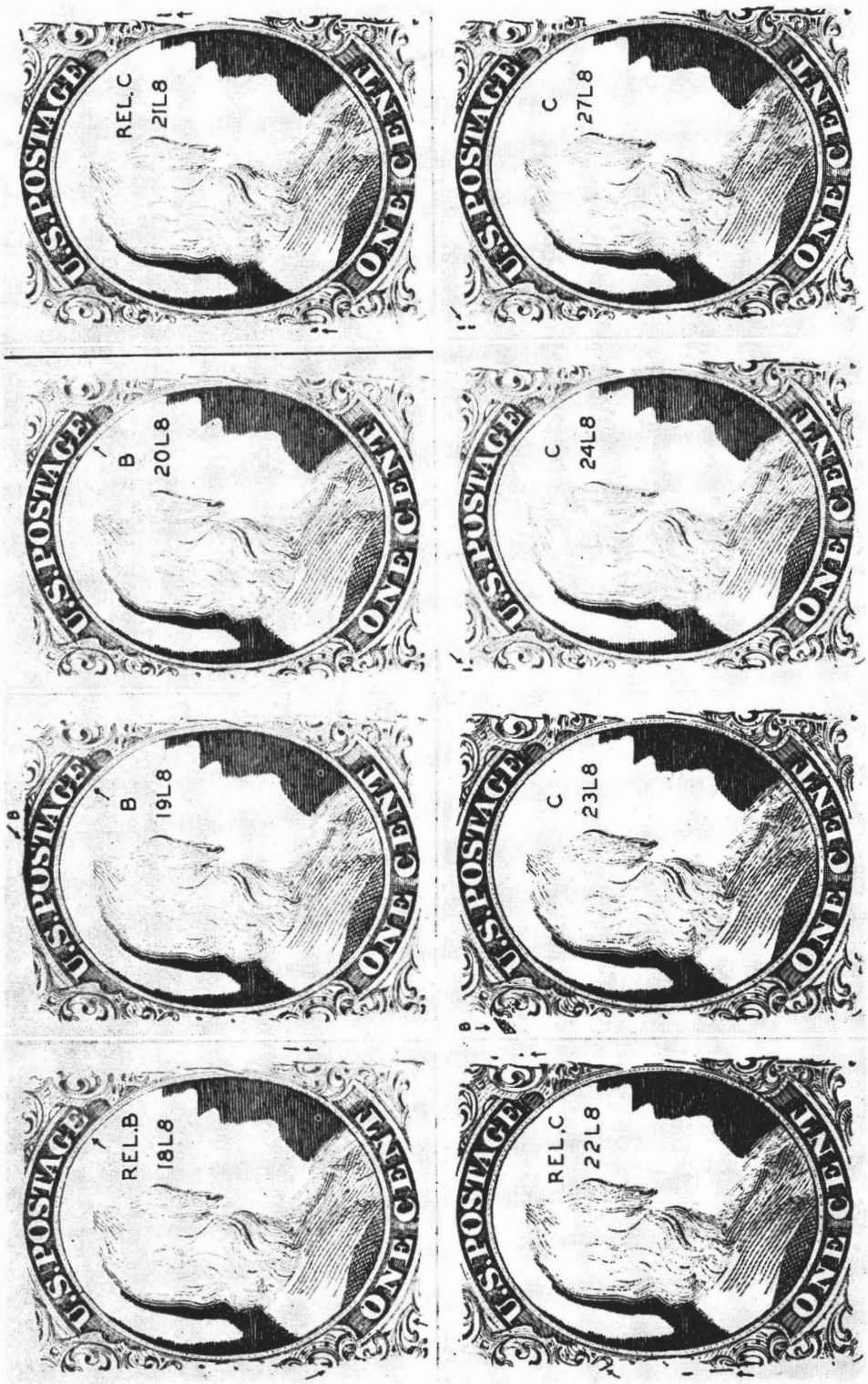


Fig. 19A1.

Position 17L8 has no plating mark.

Fig. 19A2.



Positions 25-26L8 have no plating marks.

Fig. 19A3.

Fig. 19A4.

Positions 28-29-30, 34, 38 and 40L8 have no plating marks. Positions 31 and 41L8 have no plating marks, and are shown in Fig. 19-A, page 397. For Position 36L8, see Fig 19-D page 399. For Position 39L8, see Fig. 19-E, page 399.

Positions 46, 49, 52, and 55L8 have no plating marks.

Fig. 19A5.

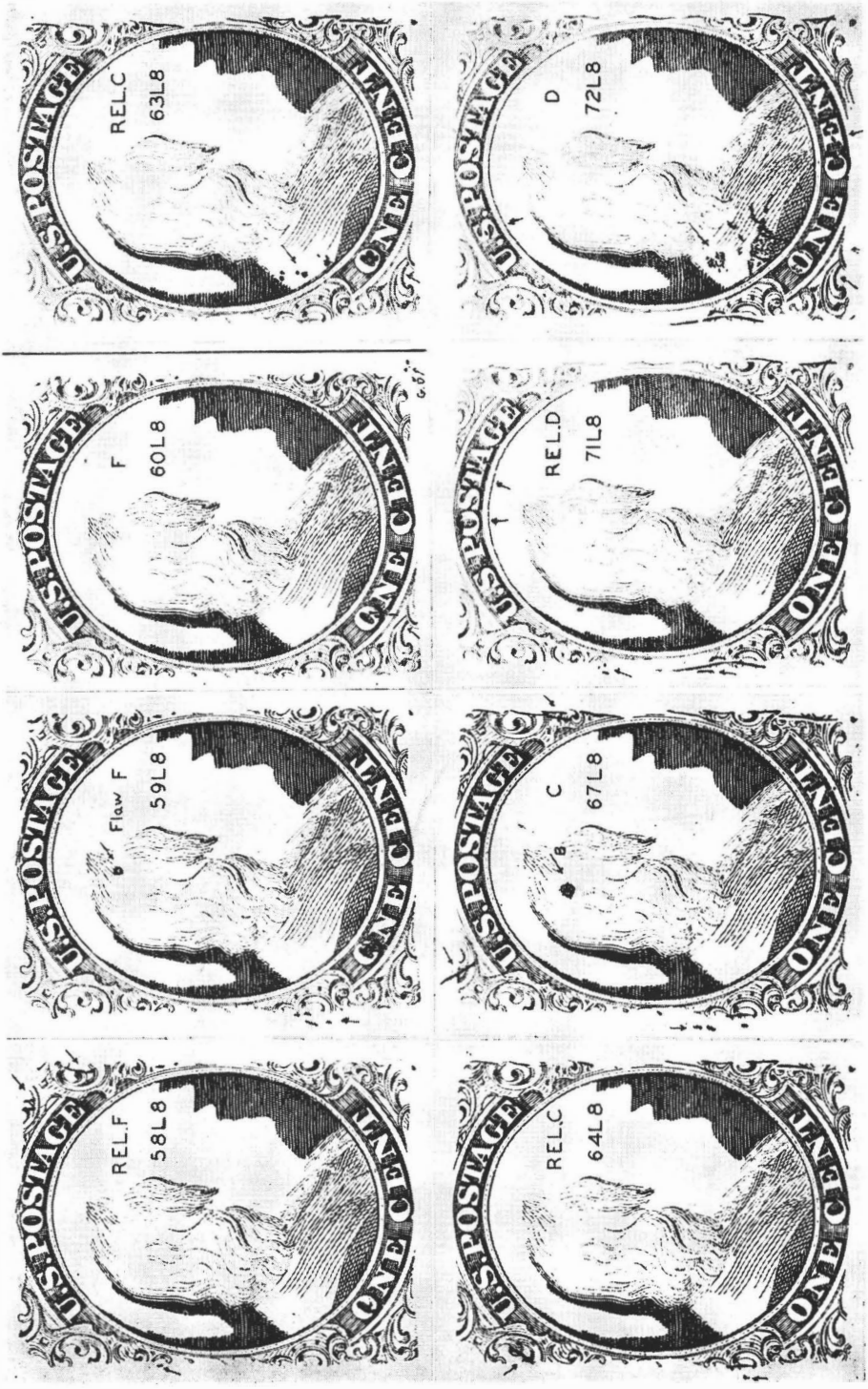


Fig. 19A6.

Position 61L8 has no plating mark, but it is shown in Fig. 19-A, page 397. Position 62, 65-66-67, 69-70L8 have no plating marks. For Position 68L8, see Fig. 19-C, page 398.

Positions 76-77-78 and 80L8 have no plating marks. For Position 79L8, see Fig. 19-E, page 399.

Fig. 19A7.

Positions 90-91-92L8 have no plating marks.

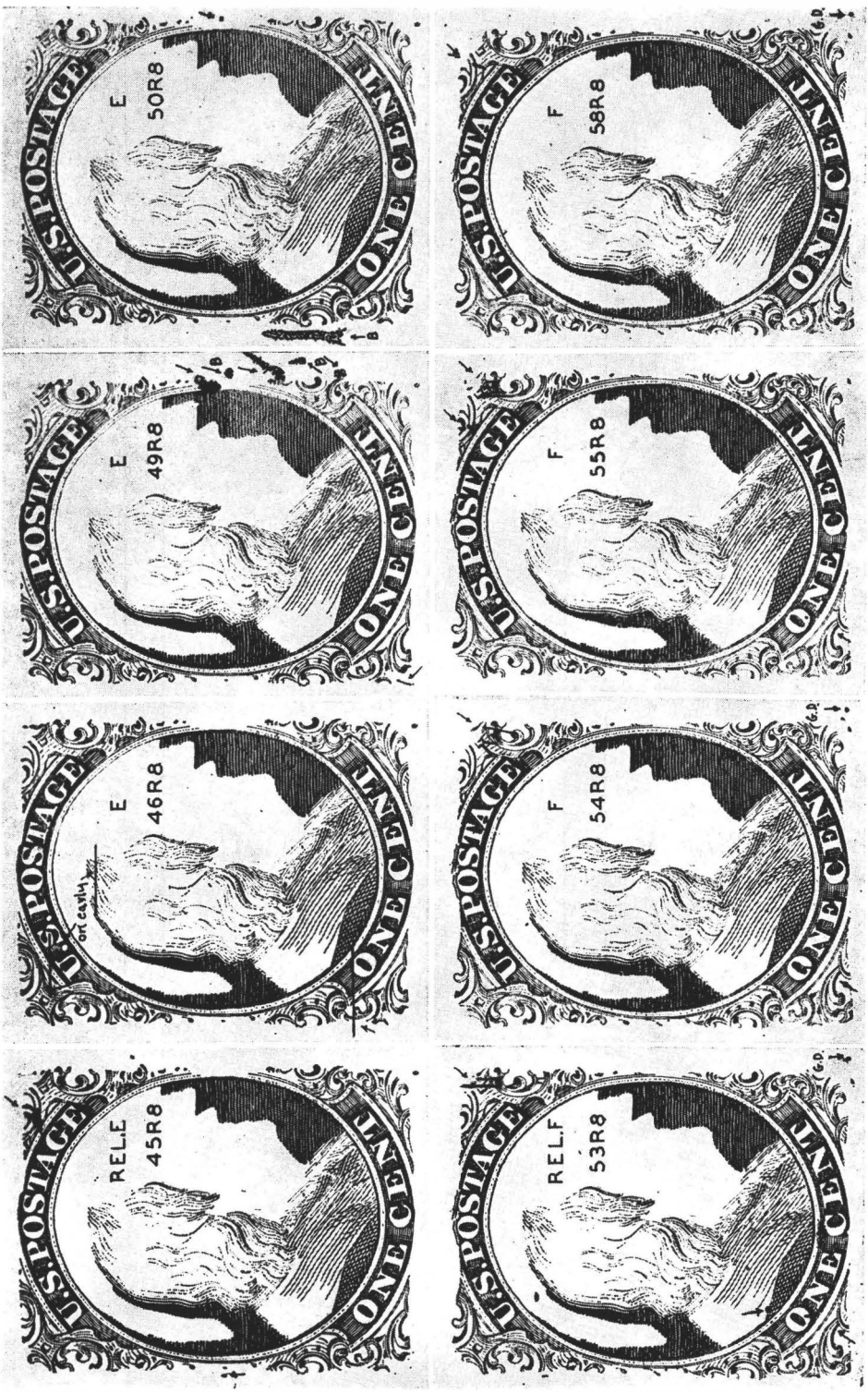
Fig. 19A8.

Positions 1 and 4R8 do not have plating marks. For Positions2-3R8, see Fig. 19-G, page 401. For Positions 8 and 10R8, see Fig. 19-C, page 398.

Fig. 19A9.

Fig. 19A10.

For Positions 11-12-13, 14, 16 and 21R8, see Fig. 19-G, page 401. For Positions 22, 33-34R8, see Fig. 19-H, page 402. Position 40R8, shown in Fig. 19-B, page 397, has no plating mark, For Positions 41-42R8, see Fig. 19-J, page 403. Positions 15, 17-18, 23-24-25, 29-30-31-32, 35, 38-39-40-41-42 have no plating marks.



For Position 47R8, see Fig. 19-J, page 403. For Positions 48R8 and 57R8, see Fig. 19-H, page 402. For Positions 51-52R8, see Fig. 19-K, page 404. For Position 50R8, also see Fig. 19-B, page 397. Positions 44 and 56R8 have no plating marks.

Fig. 19A11.

Fig. 19A12.

For Positions 60, 62, 65R8, see Fig. 19-K, page 404. For Positions 81-82-83R8, see Fig. 19-J, page 403. All other positions not illustrated have no plating marks.

Fig. 19A13.

For Position 88R8, see Fig. 19-J, page 403. For Position 92R8, see Fig. 19-K, page 404. Other positions, not illustrated, have no plating marks.

Chapter XX

PLATE NINE

Reprinted from Ashbrook with comments and additions by M.L.N.

Earliest known use:	September 18, 1859.
Size of plate:	200.
Transfer roll:	No. 4.
Reliefs:	6.
Center line:	1¾ MM from the stamps of the left pane. 1¾ MM from the stamps of the right pane.
Imprint:	2 MM from the stamps of the left pane. 2½ MM from the stamps of the right pane.
Types:	V.
Imperforate or perforated:	Issued only perforated.

The earliest known use from this plate is September 18, 1859. A cover on which the stamps are early impressions is known dated September 9th, which may be the earliest date, but there is no evidence of the year of use. *Fig.20-A* illustrates a cover dated October 8, 1859 which for many years was believed to be the earliest date of use, until the discovery of the September 18th cover.

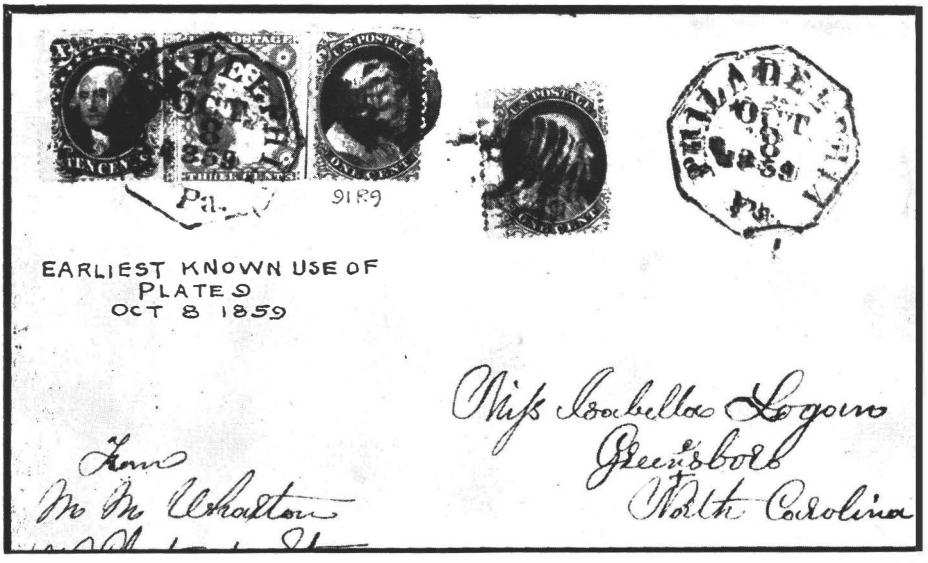


Fig. 20-A. Believed to be the earliest known use of Plate 9, until a cover dated Sept. 18, 1859 was recorded.

Fig. 20-B. Position 6L9.

CHARACTERISTICS OF THE PLATE

It is quite probable that this plate was made in the summer of 1859, two years after the first four Type V and Type VA plates. This plate had two outstanding characteristics. The designs of the six reliefs were not as sharp as those of Plates 7 or 8, and the right side ornaments on most of the designs are considerably shorter than on the designs of Plates 7 and 8. Undoubtedly extensive burnishing was done on the plate between the vertical rows.

Top row stamps from Plates 9 and 10 have the guide dot at upper right, placed differently than on the four preceding plates, hence it is very easy to identify Relief "A" stamps as coming from the two plates. In addition, 17 of the 20 top row positions of Plate 9 have a special identifying feature; a heavy dot on the shoulder just above the "O" of "ONE." As no top row stamps from Plate 10 show this dot, it is very easy to separate the top row stamps from the two plates.

Fig.20-B illustrates 6L9 and shows the position of the guide dot at upper right, and the dot on the shoulder. This dot on the shoulder is found on all positions in the top row with the *exception* of 8, 9 and 10R9.

Plate 9 shows scarcely any traces of the relief mottles, so characteristic of Plates 7 and 8. No plate blister marks likewise are found, as on three of the preceding plates. Due to the wear of the reliefs of the roll, the side scratches are much less pronounced on the stamps from this plate and late printings show scarcely any traces of the finer lines of the scratches on three of the reliefs.

PLATE SCRATCHES

The most prominent feature of Plate 9 is the *fine plate scratch lines* found in various parts of both panes. These lines are somewhat similar to the polishing scratch lines of Plate 8, but on Plate 9 they are not so straight in many parts of the plate, and from the different directions in which they run, they have somewhat the appearance of surface cracks. Such, however, was not their origin.

Fig.20-C illustrates a group of these fine lines in the left pane, which pane seems

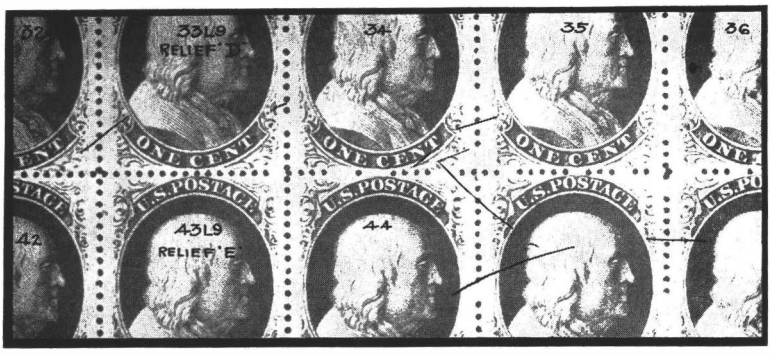


Fig. 20-C. Fine plate scratch lines, left pane.

to have had a greater assortment of them, than the right pane. One of these varieties is especially worthy of special mention, as it runs from 50L9 in the left pane, crosses the center line and extends into 41R9. See *Fig.20-D.*[1]

ORDER OF ENTRY OF RELIEFS

On Plate 9 we have three examples which prove the order of the entry of the reliefs on the plate. Quite a nice little irregular curl in the head is found on stamps from positions 33R, 34R *Fig.20A10*, and 74R9, *Fig.20A13*. Inasmuch as this small curl is not found on 32R, 35R, 73R or 75R9, the order of entry of the "D" relief in this portion of the plate was as follows:

Eighth Row	75R9	No curl.
Fourth Row	34R9	Curl.
Eighth Row	74R9	Curl.
Fourth Row	33R9	Curl.
Eighth Row	73R9	No curl.

The small object which attached itself to the "D" relief through three successive transfers must have been very fine as it transmitted very light impressions to the plate. Late printings from these three positions show little evidence of it.

Six positions in the left pane and four positions in the right pane produced stamps

[1] This latter line is not consistent.

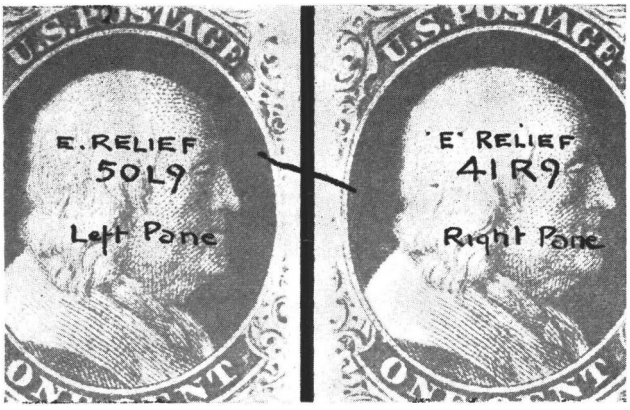


Fig. 20-D. Positions 50L9 and 41R9.

Fig. 20-E.

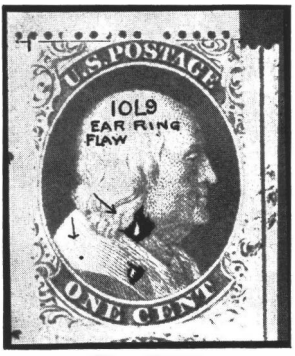


Fig. 20-F.

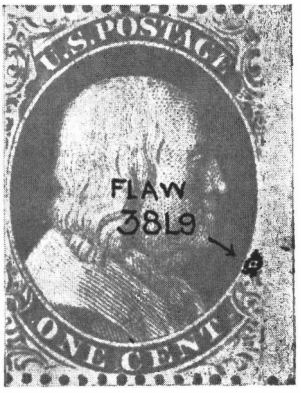


Fig. 20-G.

with a small *dash in the head*, *Fig.20-E.* This small particle got on the "C" relief after the entry of 63R, as this position does not show it. It first appeared on 22R and hung to this "C" relief through ten succeeding transfers, disappearing after 68L9 was entered. These positions are 28-29-30L, 68-69-70L, 21-22R and 61-62R9.

The third example consists of a small dot which is faint on three "C" relief positions in the right pane. This small dot is found just NE of the "E" of "POSTAGE" on 28R, *Fig.20A10*, 68 and 69R9, *Fig.20A13.*

Several other positions show small markings, but if they were caused by some fine foreign object on the various reliefs, they did not repeat as they appear only on individual positions. Such an example is a small dash in the head on 49R9 *(Fig.20A12).*

PLATE FLAWS

Plate 9 produced two flaws, one of which is rather outstanding, the other quite minor. Stamps from 10L9 are listed in the Scott's U.S. Catalogue as the *ear ring* variety, *Fig.20-F.* This illustration shows the heavy center line, without perforations along this line. This rather marked ear ring variety was known and named long before my time. Its origin was evidently a flaw in the surface metal of the plate.

The other flaw comes from 38L9, *Fig.20-G.* Early impressions show this quite prominently, but on late impressions it may be overlooked, as it shows only as a small blur of color. Its origin was no doubt the same as 10L9.

THE BIG DOUBLE TRANSFER—52R9

Fig.20-H illustrates 52R9, an "F" relief stamp from the sixth row. This is the largest of the Type V double transfers, and ranks as one of the finest examples of this variety among all the stamps of the general issues.

Among the double transfers of the one cent stamps, it shares top honors with the big one from Plate 2, 89R2.

Although called a double transfer it is not properly a variety of this character because it is neither a fresh entry or a re-entry, but rather an error of transfer roll setting.

Position 52R9 is from the "F" relief and was properly transferred. The extra

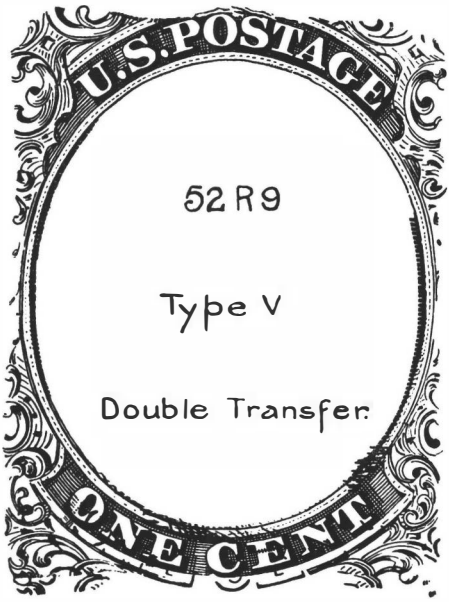


Fig. 20-H.

design below 52R9 which appears as a duplication of the bottom part of the design, was not transferred from the "F" relief, *but came from the* "B" relief, used only for the second row. What happened to cause this "error" is as follows:

After transferring eight vertical rows of the right pane, (10th to 3rd inclusive), a correct setting was taken at the top of the second vertical row, and the group of six transfers were correctly and properly entered, *viz.*, 2R9 to 52R9 inclusive. When the remaining four entries (62, 72, 82 and 92) were transferred in this vertical row, an improper setting was taken for them, one which was quite lower than was intended, resulting in each of these four vertical positions being placed much lower than the adjoining positions in the corresponding rows previously transferred.

In rocking in these four positions, the bottom part of the "B" relief was transferred into the margin below 52R9 and also into the lower part of the design of this position. As the "B" relief was above the "C" relief on the roll, it was the bottom part of the "B" relief which was rocked into the previously transferred 52R9.

Several things prove this error to have happened in this way, the principal evidence being, that the design of the error shows it was transferred from the "B" relief. The first vertical row 1R9 to 91R9 was next transferred in normal and correct settings, the four bottom transfers being registered higher on the plate than the adjoining 62, 72, 82 and 92R9.

52R9 is very rare in used condition, no doubt because stamps that had the horizontal perforations at bottom, placed a little low, destroyed the principal traces of the variety. A used copy especially on cover is indeed much scarcer than the catalogue quotations indicate, which quotations are more in line with unused stamps, than used specimens.

Unused blocks, strips, pairs, and singles are less common than such items coming from Plate 10. I have seen full sheets of 100 from both panes of Plate 10. I have

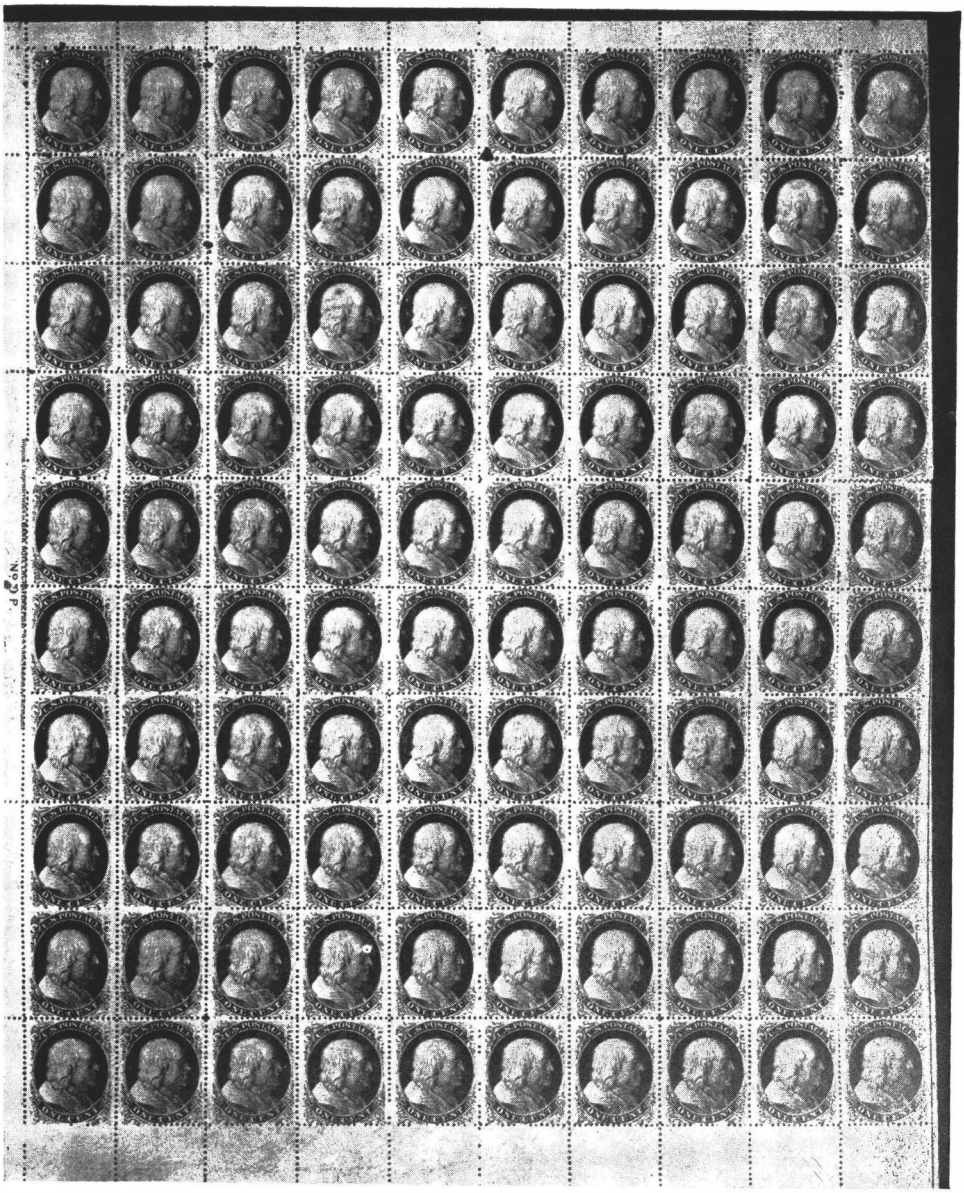


Fig. 20-J. The full left pane from Plate 9.

seen only two full panes from Plate 9. One of these from the left pane is illustrated in *Fig.20-J.*[2]

CENTER LINE

Marginal copies from the 10th vertical row of the left pane or the first vertical row of the right pane, showing center lines, can easily be identified as coming from Plate 9 by the very heavy center line which divided the two panes. This line is ap-

[2] The other is the full right pane with part imprint, *Fig.20-K.* In Elliott Perry's *Pat Paragraphs,* February, 1935, No.21, there is an offer to sell a pane of 100, probably *Fig.20-J,* and a block of 90 from the left pane.

Fig. 20-K. The full right pane from Plate 9.

proximately 1¾ MM from the stamps of each pane. *Fig.20-F* illustrates 10L9, and shows the heavy line at right. I do not recall that I ever saw a center line stamp from this plate that had perforations along the line.[3]

THE IMPRINT

The same old imprint roll as used on all the preceding plates, was again used on Plate 9. This roll originally included the name of "Casilear." It is strange that this

[3] Three copies have been seen with perforations on the center line. These copies are definitely not reperforated. Perforated center line copies from this plate are exceedingly rare.

Fig. 20-L. The Plate 9 left pane imprint. Fig. 20-M. The Plate 9 right pane imprint.

plate, made in 1859, still saw the use of an imprint roll that contained the name of a partner who had retired from the firm four or five years previously.

To the left of the left pane of Plate 9, the imprint was transferred, as follows:

"Toppan, Carpenterar & Co. BANK NOTE ENGRAVERS, Phila. New York, Boston & Cincinnati.

No.9P."

Note the spelling of Carpenter, reading "CARPENTERAR," *Figs.20-L* and *20-M.*

In the attempt to omit the word "Casilear" on the roll, both transfers were run too far, adding the "AR" of "Casilear" to the "Carpenter" and the "Cas" of "Casilear" over the "& Co.," the "A" showing between the "&" and "C" and the "S" in the "C" of "Co."

This error supplied stamps which are quite a nice imprint variety, and easily identifies single imprint copies as coming from this plate.

This imprint measures 2 MM from the stamps of the left pane.

The right imprint was transferred in the same manner and the word "Carpenter" also reads in error, "CARPENTERAR," *Fig.20-M.* It measures 2½ MM from the stamps of the right pane.

MEASUREMENTS OF THE PLATE

The following measurements were taken from the left pane, formerly in the Newbury collection. The sheet of stamps is 11⅜ x 9⅛. From the top of 9L9 to the bottom of 99L9, the length the designs occupy, is 10-1/16 inches.

The exact measurement of the imprint on 41L9 is as follows: From the medallion to the top of the "B" of "Bank" is 1¼ MM.

From the center line to the *bottom* of "P" of "No.9P," the measurement is 8⅝ inches. From the center line to the outer line of the medallions, it is 1½ MM.

The vertical spacings measure in width as follows: From outer lines of medallions, left to right, 3 MM, 3½ MM, 2⅞ MM, 3⅞ MM. 3¼ MM, 3½ MM, 3⅜ MM, 3½ MM, 3⅜ MM.

The width of the horizontal spacings averages about 1 MM, seldom more, seldom less.

The heavy center line extended to the edges of the plate, and on this sheet extends 16¼ MM below the stamps in the bottom row. The guide dots on a line with the bottom parts of the designs in the sixth row average about 21½ MM apart.

Unused blocks from this plate in various sizes are comparatively plentiful. Used blocks, on the other hand, are quite rare.

IDENTIFICATION OF TOP ROW COPIES FROM PLATES 5, 7, 8, 9 AND 10

With the information available in the previous chapter, it is now possible to allocate, with ease, many top row Type V copies to the plates to which they actually belong.

Plate 5 — All designs Type VA. *Two* guide dots NE of positions.

Plate 7 — Twelve positions, 2 to 10L and 1 to 3R7, have the "eye" curl. *Two* guide dots NE of position.

Plate 8 — Seven positions, 4R to 10R8, have heavy dots on shoulder above the "N" of "ONE." *Two* guide dots NE of position.

Plate 9 Seventeen positions have a heavy dot above the "O" of "ONE." *Single* guide dots, mostly directly above and sometimes slightly to NE of top right ornament.

Plate 10 *Single* guide dot, mostly above and sometimes slightly to NE of top right ornament. If a stamp has this single guide dot, without a dot on shoulder, it probably belongs in Plate 10.

PLATING MARKS

Figs.20A1 to *20A15* illustrate additional positions on Plate 9 which have plating marks worthy of note, not already illustrated in the text.

Fig. 20A1.

For Position 6L9, see Fig. 20-B, page 422. For Position 10L9, see Fig. 20-F, page 424. All other positions not illustrated have no plating marks.

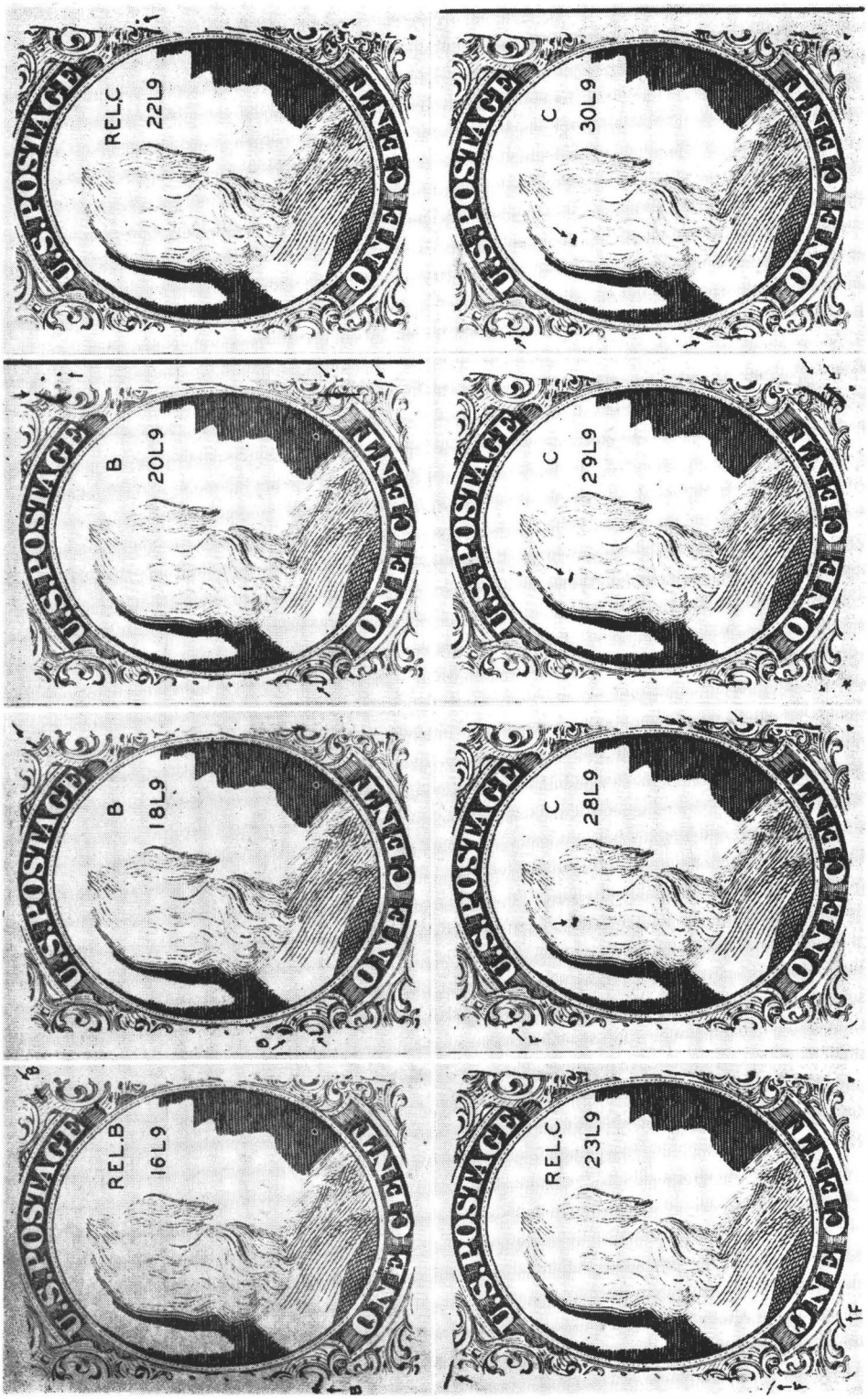


Fig. 20A2.

All positions, 16L9 through 30L9, not illustrated here, have no plating marks.

Fig. 20A3.

For Positions 32-33-34 and 44-45L9, see Fig. 20-C, page 423. For the imprint position 31L, see Fig. 20-L, page 428. For Position 38L9, see Fig. 20-G, page 424. All other positions between 31-47L9, not illustrated, have no plating marks.

Positions 52-53, 55, and 59L9 have no plating marks.

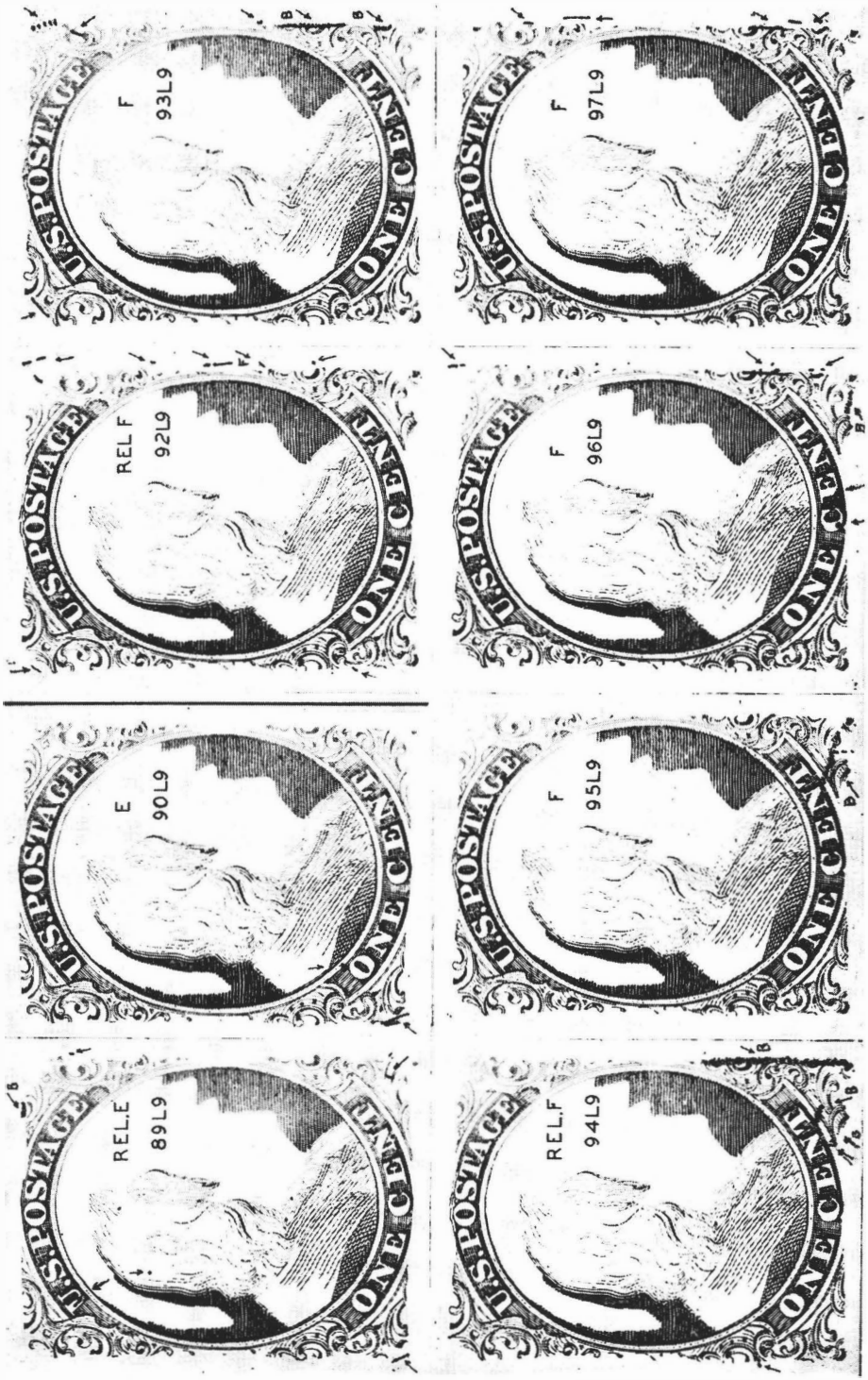
Fig. 20A4.

Fig. 20A5.

For Positions 61 and 71L9, which have no plating marks, see Fig. 20-L, page 428. Position 69L9 has the dash in hair mark shown in Fig. 20-E, page 424. Positions 63-64, 67, and 73-74-75L9 have no plating marks.

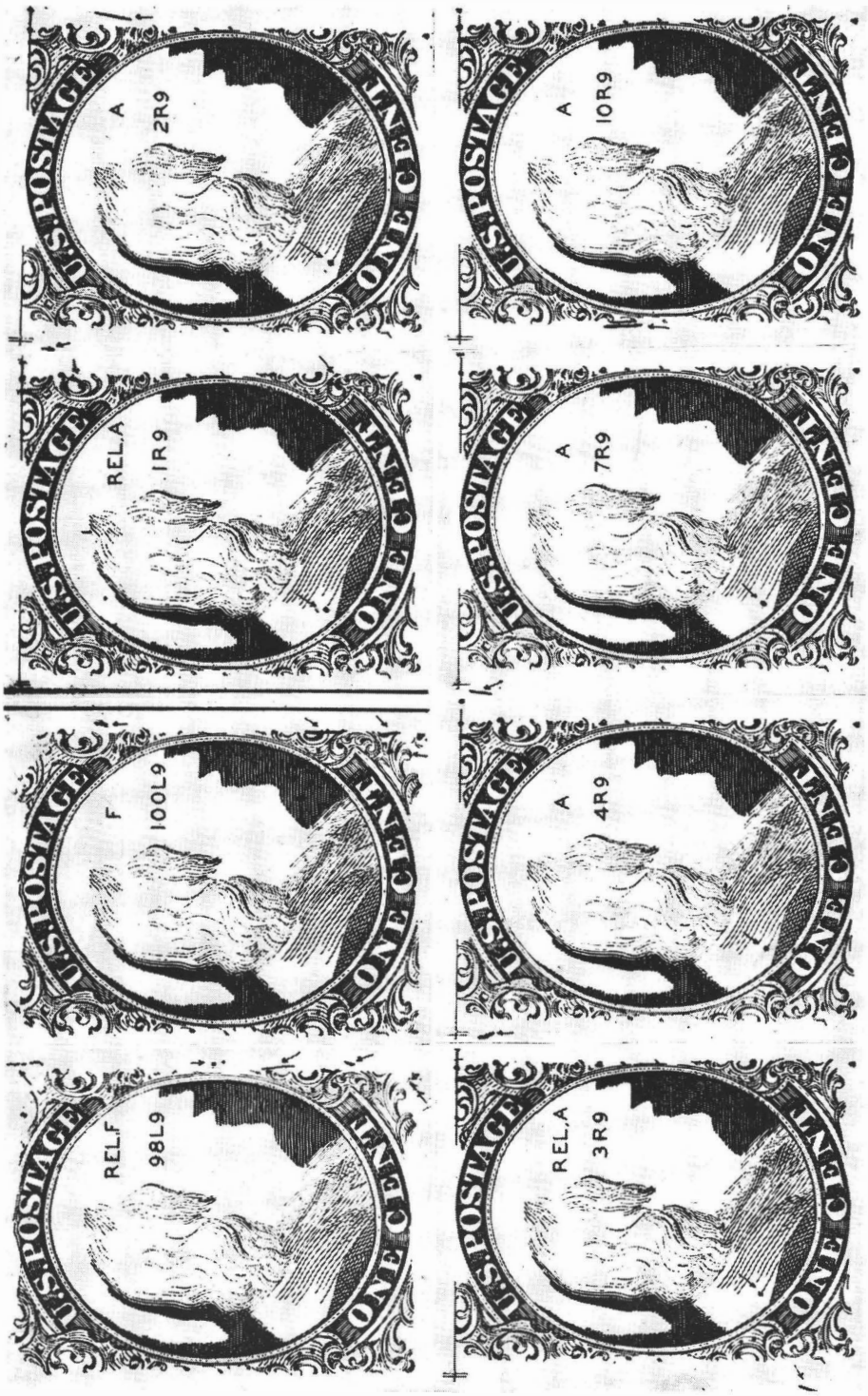
Positions 79, 84-85-86L9 have no plating marks.

Fig. 20A6.



Position 91L9 has no plating mark.

Fig. 20A7.



Positions 99L9, 5-6R9 and 8-9R9 have no plating marks.

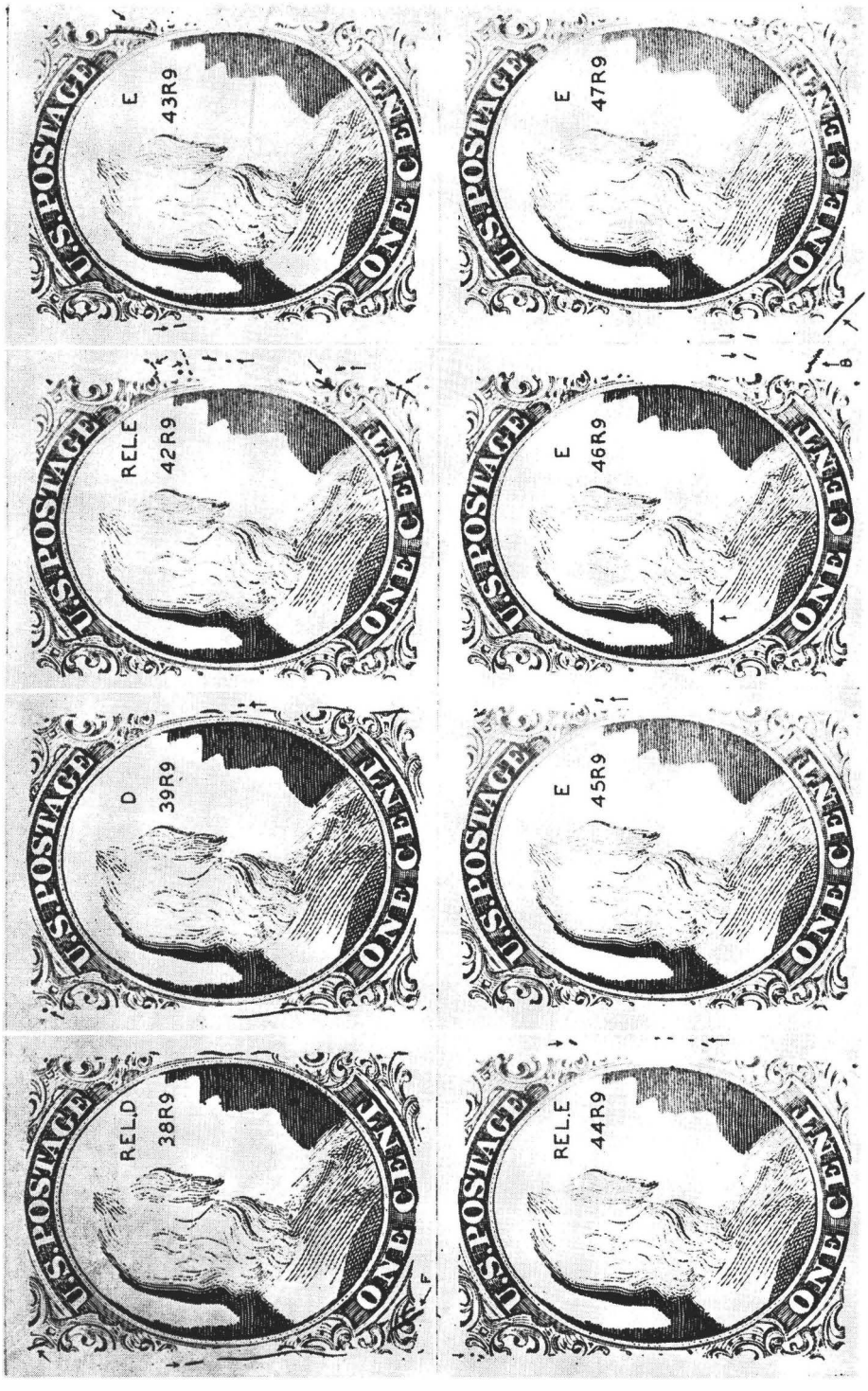
Fig. 20A8.

Positions 16-17, and 19R9 have no plating marks.

Fig. 20A9.

Fig. 20A10.

Position 22R9 has the dash in hair mark shown in Fig. 20-E, page 424. All other positions not shown, 22R9 throught 37R9, have no plating marks.



Position 40R9 has no plating mark; is shown in Fig. 20-M, page 428. Position 41R9 has an inconsistent scratch line; see Fig. 20-D, page 423. Position 48R9 has no plating mark.

Fig. 20A11.

Fig. 20A12.

For Position 52R9, see Fig. 20-H, page 425. Position 60R9 is also shown in Fig. 20-M, page 428. Positions 53, 57-58-59R9 have no plating marks. The line shown through "E" of "Post age" in position 60R9 is not part of the stamp design.

Fig. 20A13.

Position 62R9 has the dash in hair mark; see Fig. 20-E, page 424. Positions 63-64, 66-67, 73 and 75R9 have no plating marks.

Positions 77, 79, and 85R9 have no plating marks.

Fig. 20A14.

Positions 88-89, 95, 97 and 99R9 have no plating marks.

Fig. 20A15.

Chapter XXI

PLATE TEN

Reprinted from Ashbrook with comments and additions by M.L.N.

Earliest known use:	June 14, 1860.
Size of plate:	200.
Transfer roll:	No. 4.
Reliefs:	6.
Center line:	None.
Imprint:	2½ MM from the stamps of the left pane. 2¾ MM from the stamps of the right pane.
Types:	V.
Imperforate or perforated:	Issued only perforated.

CHARACTERISTICS OF THE PLATE

The earliest known use from this plate is June 14, 1860, *Fig.21.* One other June use is known, and several in each month during the later months of 1860. The plate was probably made in the late spring of 1860.

It is this author's opinion that transfer roll No.4. used for Plates 7 and 8, was

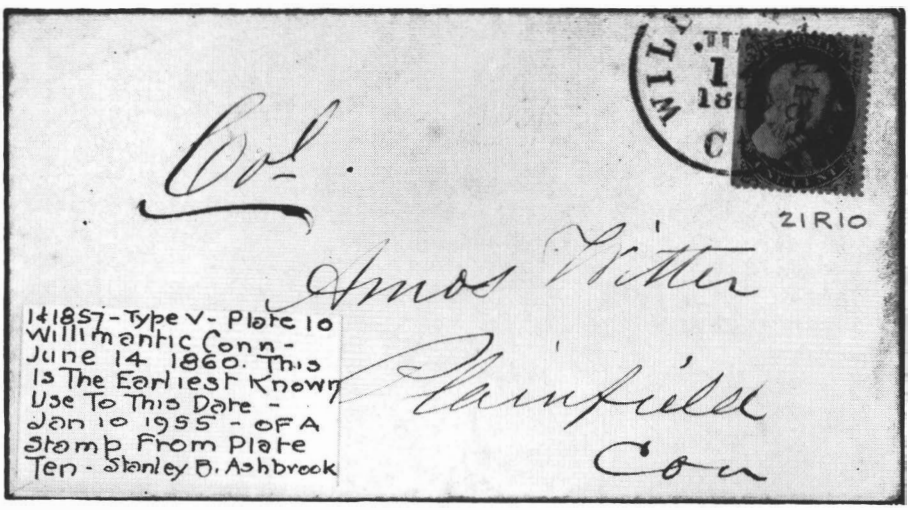


Fig. 21. The earliest known use of a stamp from Plate 10.

also used for this plate. The impressions indicate that this transfer roll No.4 was badly worn. It had been used for the transfer of part of Plate 5, and Plates 7, 8 and 9. There are evidences that extensive erasures were made on the plate itself. The same imprint was used as on the other Type V plates.

Plate 5 had certainly been discarded in late 1858, and at that time Plate 10 was made, Plates 7 and 8, if they were in use, were surely very badly worn. After Plate 10 was finished, these two worn plates were retired.

With Plates 9 and 10 in use in the 1860's, I have often wondered why Toppan, Carpenter & Co. made two more one cent plates (Plates 11 and 12) at a time when their contract had only some seven months to run before its expiration. They evidently had very little fear that the contract would not be renewed on July 1st, 1861.

The guide dot arrangement for Plate 10 was the same as used on Plate 9, the single dot at upper right being placed in the same position.

Plate 10 shows very few individual plate characteristics. Very little traces were left of the relief mottles, and the plate exhibits few polishing scratches or lines, varieties that were prominent on the preceding plates.

Due to the wear of the reliefs of the roll, the Type V side scratches are less prominent on stamps from this plate than on stamps from any of the other plates.

Plate 10 had *no* center line, it being one of the two plates of the total of twelve which were so made. Instead of a dividing line to separate the two panes, a mark was made on the plate as a guide for separating the sheets of stamps. This mark was placed between the tops of 10L and 1R10 *(Figs.21A1* and *21A9)* and a similar mark was placed between 100L *Fig.21A9* and 91R10. The two panes were very close together, the stamps of the left pane being only 3½ MM from those of the right pane.

The plate had only one minor double transfer, but it is so small it is not worthy of listing. Only the very earliest of impressions show the variety.

Some deep scratches on the plate existed in the vertical spacing between 1R and 2R. This variety is shown to its best advantage in a pair of the above stamps. see *Fig.21A9.*

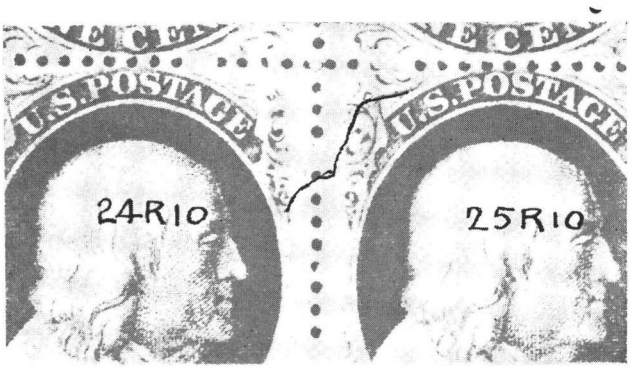
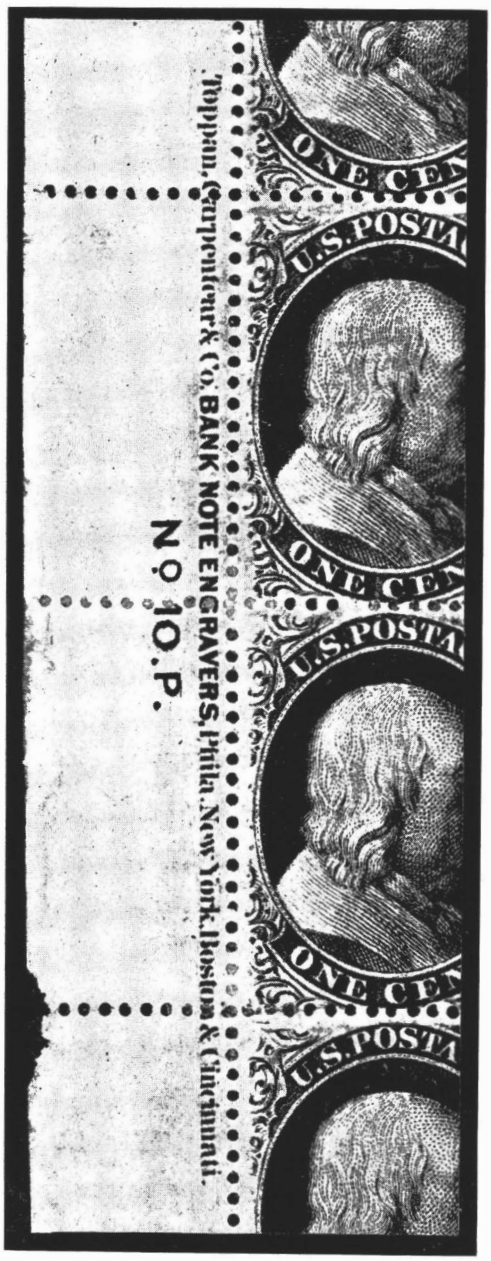


Fig. 21-A. Surface scratch, positions 24R and 25R10.



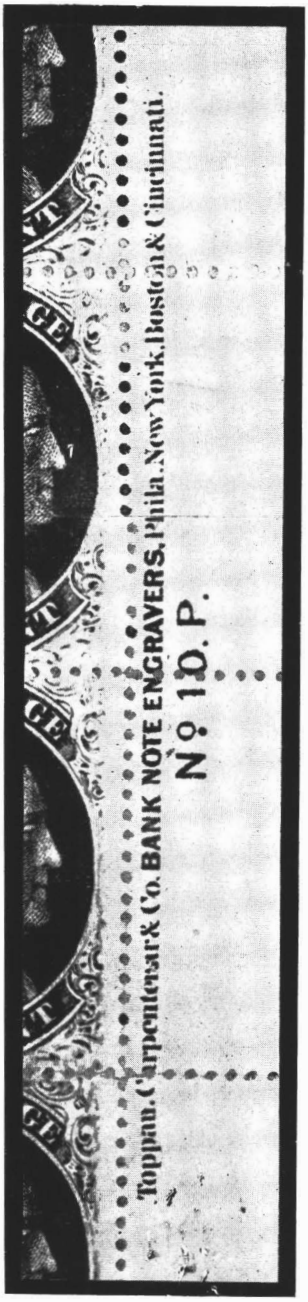


Fig. 21-B. Plate 10, left pane imprint. Fig. 21-C. Plate 10, right pane imprint.

A small surface scratch extends from 24R into the upper left ornaments of 25R, *Fig.21-A*. From the few copies that the author has been able to examine, this appears to be an irregularly shaped scratch, not a crack. Late impressions show very little evidence of this marking.

3L10, *Fig.21A1*, is an interesting variety. There are a group of heavy scratches, almost vertical, on the shoulder and through the "O" of "ONE." This plating mark is consistent.

IMPRINT

Stamps from the left pane show the imprint with the name "Carpenter" misspelled "Carpentear." The "R" at the end of the name was omitted in the transfer, and the last two letters of "Casilear" were transferred ahead of "& Co." The left imprint measures 2½ MM from the stamp designs, *Fig.21-B*. The imprint of the right pane also has the name "Carpenter" misspelled as "Carpenterar." In this attempt to omit the "Casilear," "AR" of the latter was added to "Carpenter." This imprint measures 2¾ MM from the stamps of the right pane, *Fig.21-C*.

I have never seen any stamps from Plate 10 with perforations dividing the two panes.

Of all the Type V plates, Plate 10 is the only one from which more than one left or right pane is known. During the past twenty five years, this author has seen at least twelve full panes, which leads him to the conclusion that there may be as many as twenty panes scattered through various collections. This author has never seen or heard of full panes from Plates 8 or 9, other than those illustrated in Chapters XIX and XX. No full panes are known from Plates 5 or 7.

Unused blocks in various sizes from this plate are available. Used blocks are comparatively scarce.

PLATING DRAWINGS

Figs.21A1 to *Fig.21A15* illustrate the positions on Plate 10 which have plating marks worthy of note.

Positions 2, 5, and 11L10 have no plating marks.

Fig. 21A1.

U.S.POSTAGE
ONE CENT
B
15L 10
U.S.POSTAGE
ONE CENT
B
19L 10
U.S.POSTAGE
ONE CENT
B
14L 10
U.S.POSTAGE
ONE CENT
B
18L 10
U.S.POSTAGE
ONE CENT
B
13L 10
U.S.POSTAGE
ONE CENT
B
17L 10
U.S.POSTAGE
ONE CENT
REL.B
12L 10
U.S.POSTAGE
ONE CENT
REL.B
16L 10

Fig. 21A2.

Positions 22L10 has no plating mark.

Fig. 21A3.

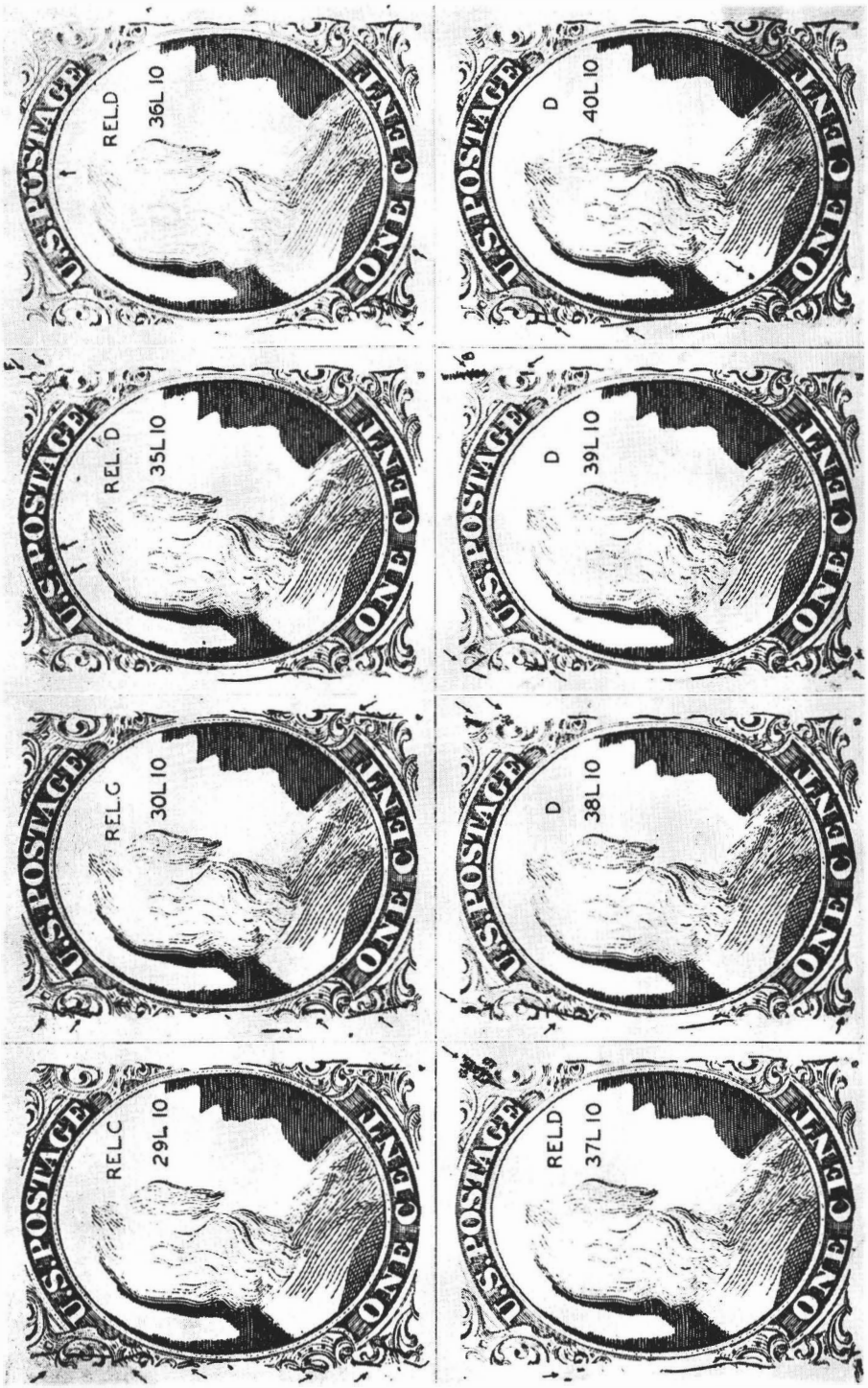
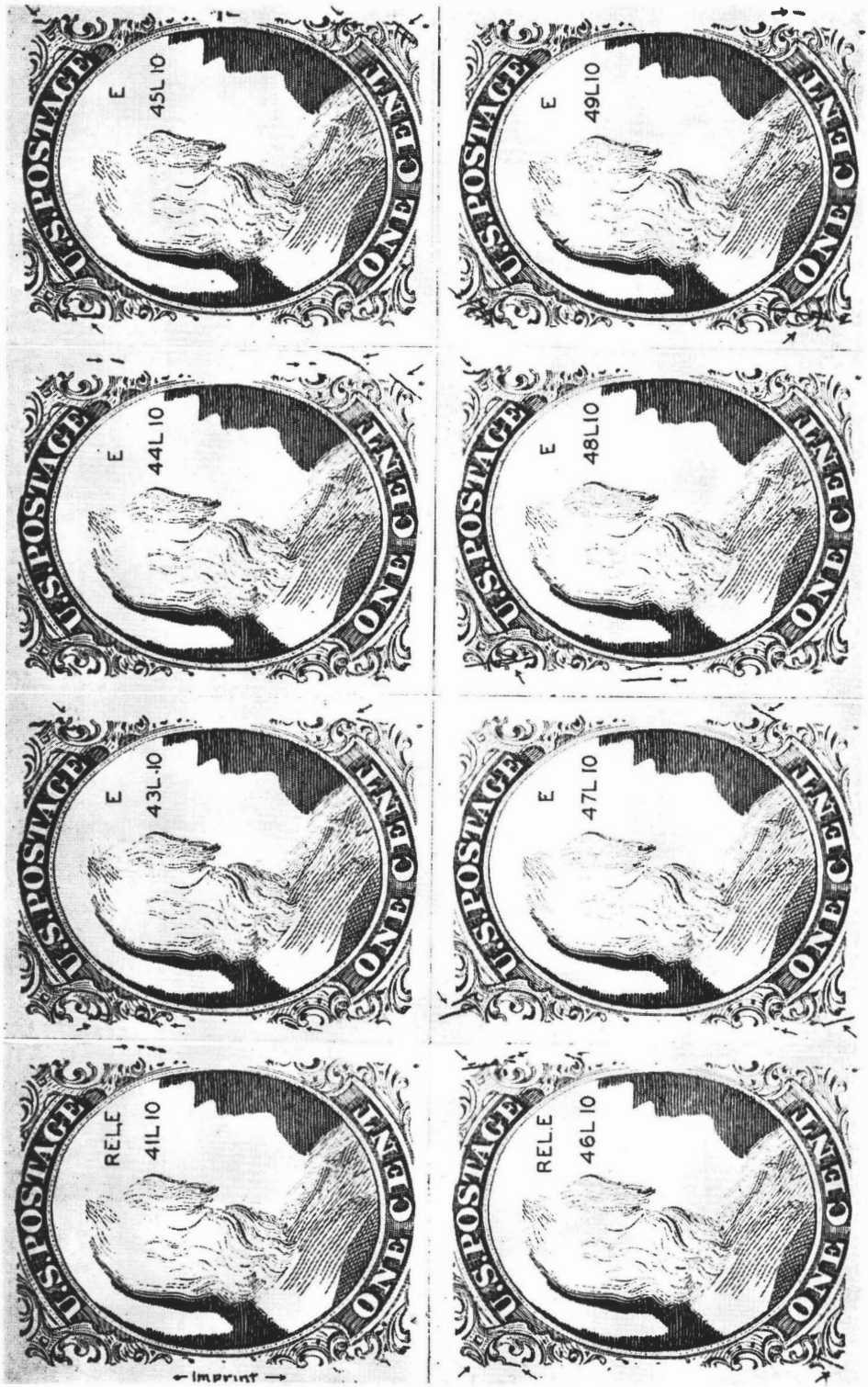


Fig. 21A4.

Position 31L10 has no plating mark; is shown in Fig. 21-B, page 448. Positions 32-33-34L10 have no plating marks.



Positions 42 and 50L10 have no plating marks.

Fig. 21A5.

Fig. 21A6.

Positions 51 and 61L10 have no plating marks; are shown in Fig. 21-B, page 448. Positions 52 and 55L10 have no plating marks.

Fig. 21A7.

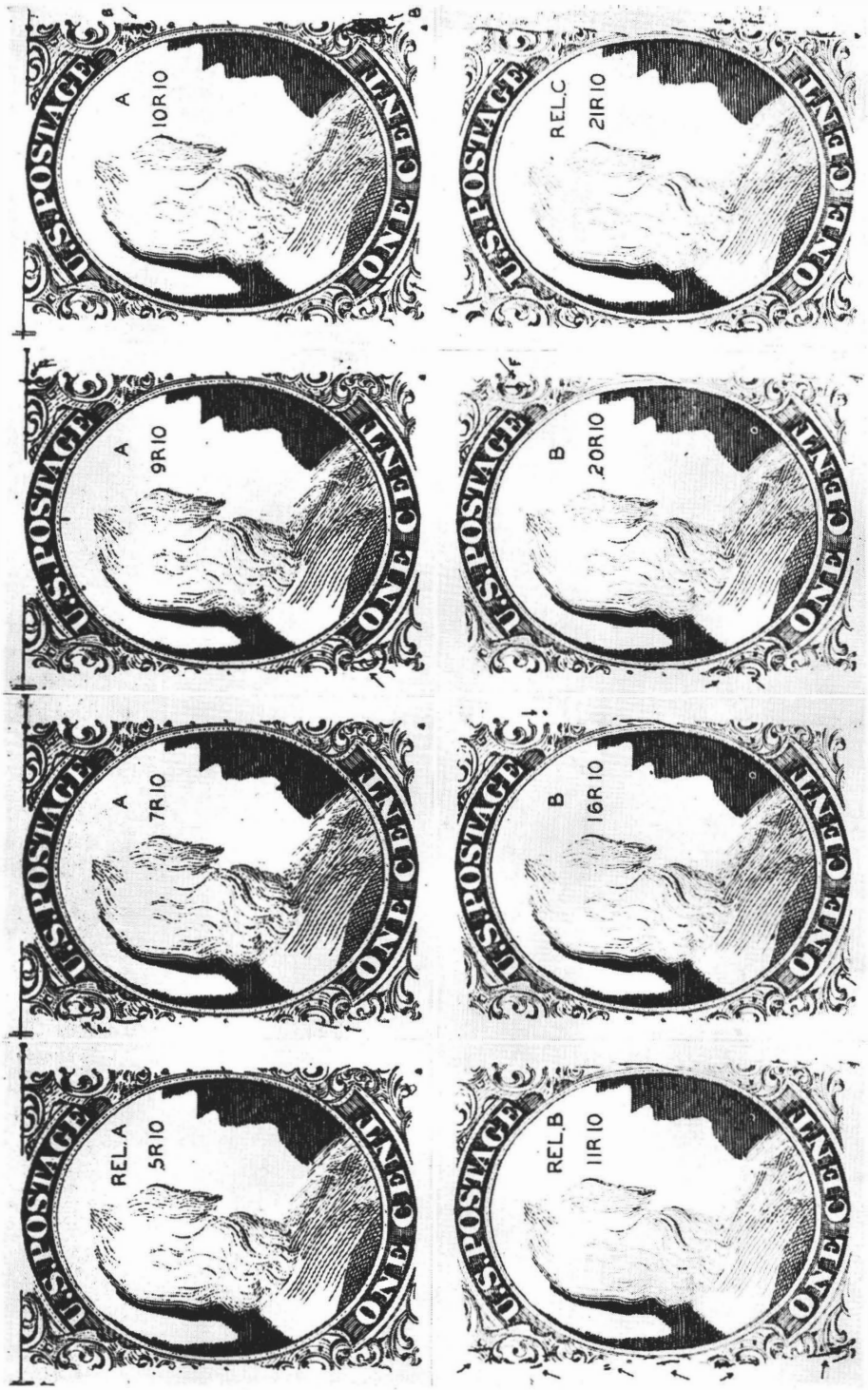
All positions not shown, 63L10 through 86L10, have no plating marks.

Position 92L10 has no plating mark.

Fig. 21A8.

Position 99L10 has no plating mark.

Fig. 21A9.



Positions 6, 8, 12-13-14-15, 17-18-19R10 have no plating marks.

Fig. 21A10.

Fig. 21A11.

For Positions 24-25R10, note text, page 448, and see Fig. 21-A, page 447. Positions 22-23, 31-32, and 35-36R10 have no plating marks.

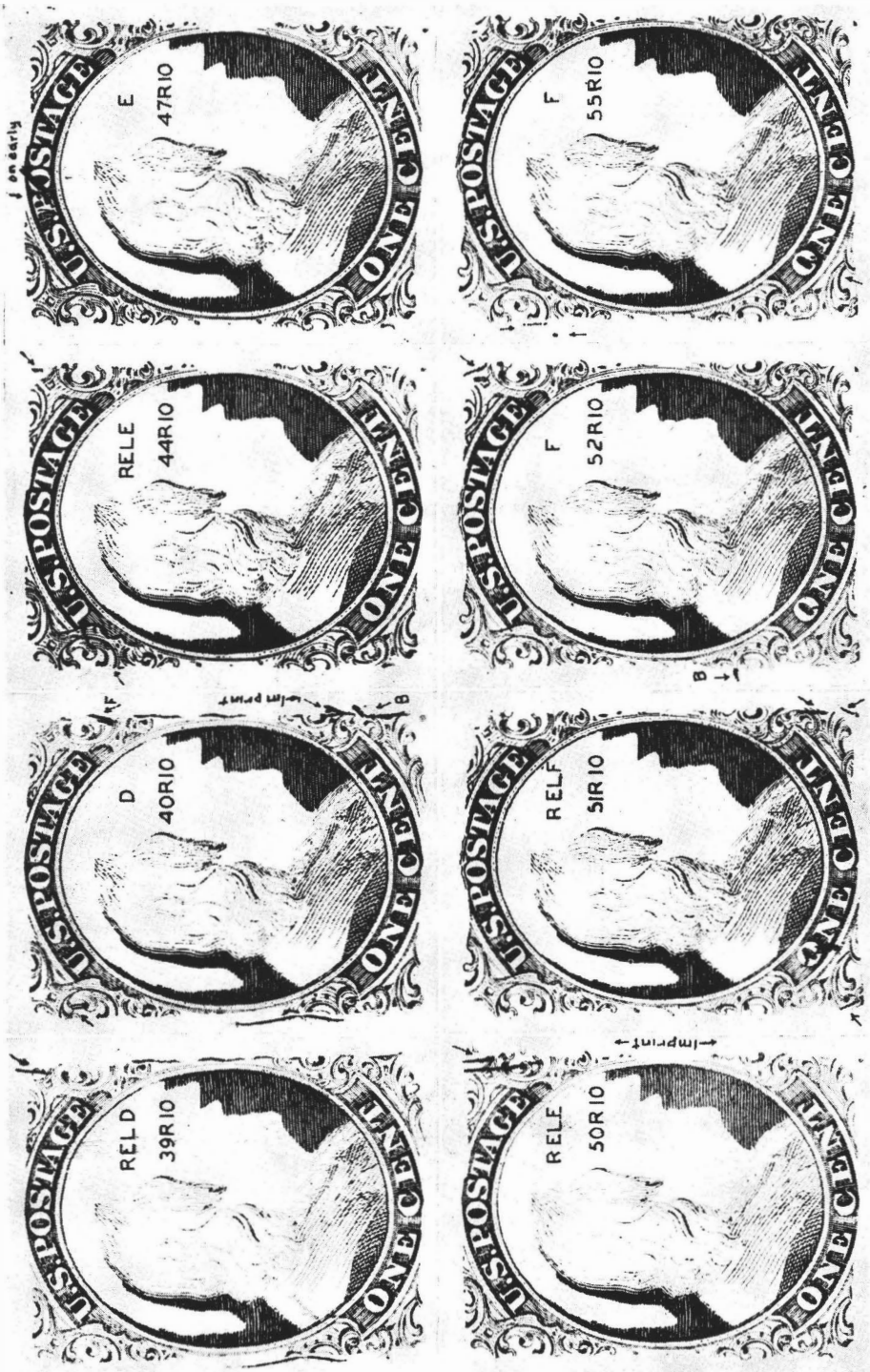


Fig. 21A12.

Positions 38, 41-42-43, 46, 48-49 and 53-54R10 have no plating marks.

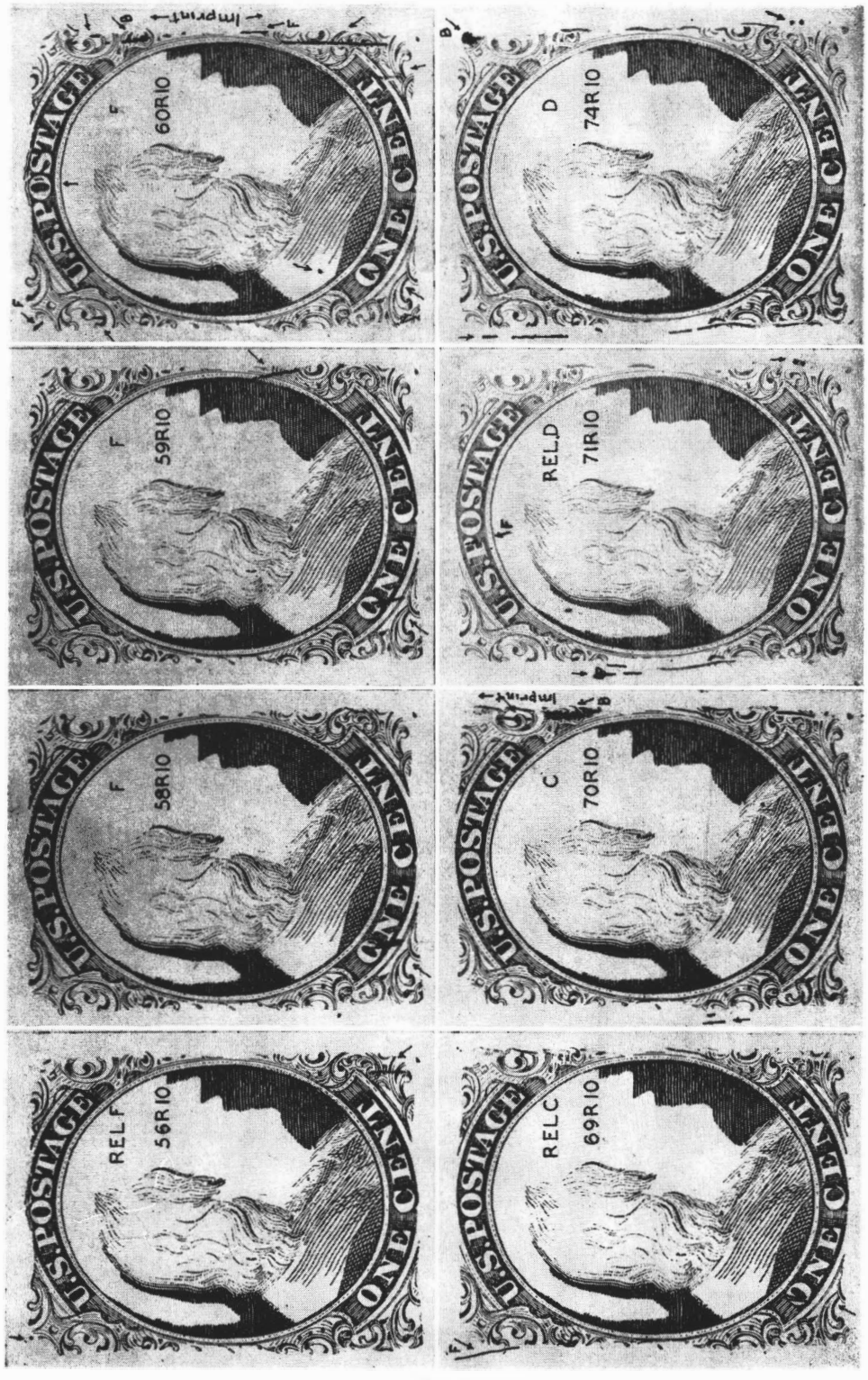


Fig. 21A13.

Positions 57, 61 through 68, and 72-73R10 have no plating marks.

Fig. 21A14.

Positions 75-76, 82 through 87 and 91 through 95L10 have no plating marks.

U.S. POSTAGE
ONE CENT
99R10
98R10
97R10
RELF
96R10
RELF
100R10

Fig. 21A15.

Chapter XXII

PLATE ELEVEN

Reprinted from Ashbrook with comments and additions by M.L.N.

Earliest known use:	January 12th, 1861.
Size of plate:	200.
Transfer roll:	No. 5.
Reliefs:	Three—"T," "A," "B."
Center line:	A fine Center Line, measuring 1-1/10 MM from the stamps of the left pane, and 9/10 MM from the stamps of the right pane.
Imprint:	Left Pane Imprint is 1¾ MM from the upper left side ornament of 41L11. Right Pane Imprint—No stamp from right pane showing Imprint is known.
Types:	II and IIIA.
Imperforate or perforated:	Issued only perforated.

Plates 11 and 12 were probably made in November of 1860. With the completion of these two plates, Toppan, Carpenter probably had four one cent plates in use, Plates 9, 10, 11 and 12. According to the records published in Mr. Luff's book, for the year ending June 30, 1859, approximately forty-four and one half million one cent stamps were issued to postmasters. This is approximately 222,500 sheets. At this time Plate 9 had not been made, so it is probable these 222,500 sheets came from Plates 5, 6, 7 and 8. Stamps from the first two plates are so scarce, we assume the great majority of the sheets delivered came from Plates 7 and 8. For the year ending June 30, 1860, approximately fifty and three quarter million of one cent stamps were issued, which is in round figures, some 250,000 sheets. In all probability these sheets came from Plates 7, 8 and 9. Of the total of 472,000 sheets delivered in the two years ending June 30, 1860, it is probable that the great majority of these came from Plates 7 and 8, with more issued from the latter than the former.

By the middle of 1860, Plates 7 and 8 were surely very badly worn, hence the necessity of making additional plates in spite of the fact the contract was to expire on July 1, 1861. For the year ending June 30, 1861, approximately fifty-four million one cent stamps were delivered, or some 270,000 sheets. Surely the great majority of these came from Plates 9, 10, 11 and 12. If the printings were divided equally, we would have some 67,000 sheets from each plate. With these approximate figures we can obtain some idea why it was necessary to make Plates 11 and 12 at a time when the contract had a little more than six months to run.

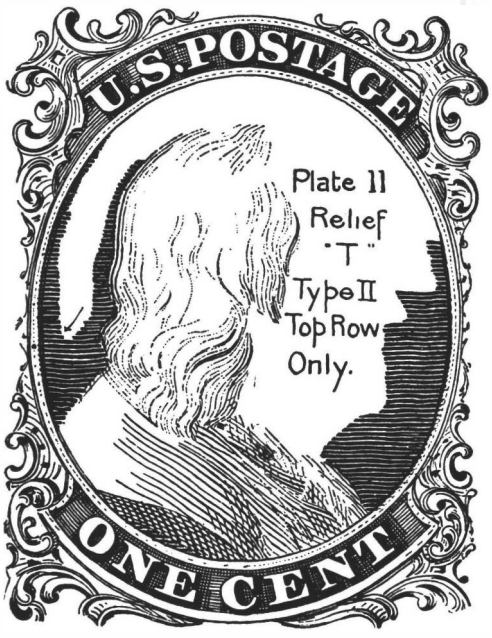


Fig. 22-A.

EARLIEST USE

The earliest known use of a stamp from Plate 11 is January 12th, 1861. and no doubt this is very near the date of actual issue.[1]

LAY-OUT OF THE PLATE

The old transfer roll No.4 must have been badly worn, requiring a new one to transfer Plate 11. This new *roll* we call *roll No.5* and it evidently had but three reliefs on its surface. These we call:

Relief "T" Type II	Used only on the top row.
Relief "A" Type IIIA	Used on 2nd, 4th, 6th and 8th rows.
Relief "B" Type 111A	Used on 3rd, 5th, 7th, 9th and 10th rows.

After using six relief rolls since early in 1857, we find that when Toppan, Carpenter made Plate 11, they resorted to the lay-outs they had used in 1851 in making Plate 1, in 1855 in making Plate 2, and in 1856 in making Plate 3.

We find several methods were the same: First, the use of a three relief roll; Second, the same distribution of the three reliefs on the plate, that is, using only one relief for the top row. one relief only on the four rows, the other relief on five rows, with this same relief ("B") used for the two bottom rows.

[1] Sheets from Plate 10 were in post offices in June 1860. This author theorizes that stamps from Plate 11 may have been issued to the post offices in the fall of 1860. It is difficult to understand, with the contract expiring in a few months, why both Plates 11 and 12 were produced almost at the same time. Search for a Plate 11 cover used in 1860 could be very rewarding.

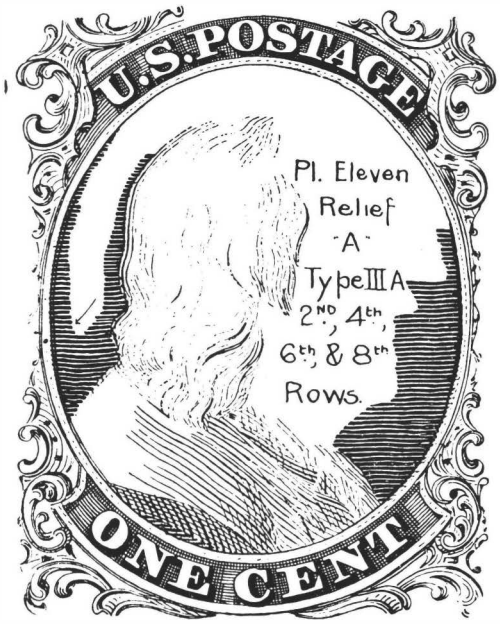


Fig. 22-B.

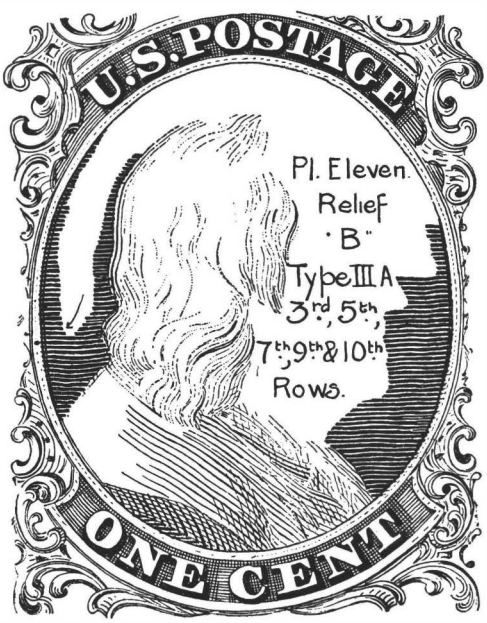


Fig. 22-C.

In addition, we find a relief with the design complete at the top, used to transfer the top row, and a relief, more or less complete, at the bottom, used for the 10th or bottom row of the plate. With the old order of transfer restored, we also find them using designs with complete side ornaments, for the first time since the close of 1857.

Only in one respect do we find the lay-out different from the first three plates (1, 2 and 3). On the former, guide dots were distributed thruout the plates, from which settings, the majority of the positions were entered in vertical pairs.

Stamps from the body of the Plate 11, that is, from the 2nd to the 9th row inclusive, do not show any guide dots whatsoever.

THE THREE RELIEFS

Fig.22-A illustrates the Relief "T" which was used only for the transfer of the top row. The design of the relief was a perfect example of Type II, and in this respect, none of the plates furnished finer examples of this type than those from the top row of Plate 11. They are quite scarce, as the plate was only in use slightly over six months. In addition, each sheet of 200 stamps only furnished 20 of these scarce top row Type II stamps.[2]

Fig.22-B illustrates the Relief "A," used only for four horizontal rows of the plate; the 2nd, 4th, 6th and 8th. This relief is a perfect example of Type IIIA. The top line was trimmed off, quite wide on the relief, hence stamps from these four rows are true Type IIIA, because this type existed on the roller and did not have

[2] Every specialized collection of the one cent should include a copy from the top row of Plate 11. They are extremely rare on cover.

Fig. 22-D.

its origin on the plate by plate erasures. Of the total of 200 stamps from the plate, 80 came from the Relief "A."

Fig.22-C illustrates the Relief "B." This relief was also a perfect Type IIIA, but the break in the *top line on the relief*, was not quite so wide as on the "A" relief. This Relief "B" furnished 100 stamps from the plate.

This illustration shows the "B" relief as it probably existed on the transfer roll. Due to the fact that several fine lines in various parts of this relief failed to register on the plate, many "B" relief stamps may not show as much of the relief design as shown in this illustration. For example the bottom left corner ornament may not always include the three fine lines at its right.

These three reliefs are very easy to identify, provided the stamps do not have the top designs destroyed by perforations.

Fig.22-D shows a comparison of the top parts of the three reliefs. The "T" relief, (top row, "T" for Top), shows the top line complete, also the top ornaments. This top part is the true die design. The "A" relief shows the right part of the top line extends only to a point above the right top end of "T." Note arrows on drawing. The top ornaments are incomplete. The "B" relief shows the *right part* of the top line extending across the length of the top part of the "T." The length of the top line at right identifies the difference between "A" and "B" relief stamps.

Fig.22-E shows a comparison of the bottom parts of the three reliefs. At first glance, these appear quite similar. The left bottom corner ornament of the "A" relief is much more incomplete than the "T" or "B" as the left side line of this ornament is missing on the "A" relief. The "T" is less complete than the "B." This same description applies to the bottom right corner ornament. The "B" reliefs, can in the great majority of stamps, be easily identified from the other two reliefs by the completeness, as shown in this diagram of the right and left bottom corner ornaments, even if stamps are badly perforated at the top and fail to show the extent of the right top line. It must be remembered that all "T" and "B" reliefs do not show the bottom left corner ornament with three fine lines at its right.

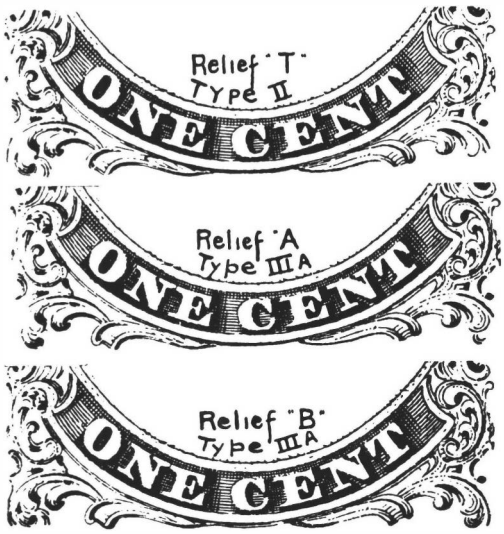


Fig. 22-E.

SECRET MARK ON PLATE 11 AND 12 STAMPS

Stamps from Plates 11 and 12 can be very quickly identified as coming from these two plates by a small secret mark in the shape of a heavy dot placed in the white border surrounding the medallion at left. The location of this dot can be found on *Fig.22-A*, with the small arrow pointing to it. This secret dot is on all stamps from Plates 11 and 12, regardless of the reliefs. *It was not on any stamps* from Plates 1 to 10 inclusive.

This small dot is also found on all *die proofs* that I have seen, proving its origin was on a die, whether the original one, or a duplicate, we do not know. If it was the original die, it must have been placed there subsequent to 1851, hence it is possible the die proofs in collections throughout the country may not possibly be proofs struck as early as 1851.

180 positions from Plate 11 were Type IIIA. They all have the secret dot, and all have the top outer curved frame line broken. While Plate 12 was made from Type I and Type II designs only, there are a few positions on Plate 12 which are Type IIIA due to weak transferring of the top curved frame line. These can be easily separated from the Plate 11 stamps. The break in the top curved frame line is much narrower. The breaks on the Plate 11 stamps are wide. Also stamps from reliefs "A" and "B" from Plate 11 show much longer bottom plumes, particularly on the left, than do stamps from the "B" relief of Plate 12. Type I stamps from Plate 12 have complete bottom ornaments. It is possible that there may be slight confusion on copies which are badly perforated, but other characteristics of Plate 12 stamps should simplify identification.

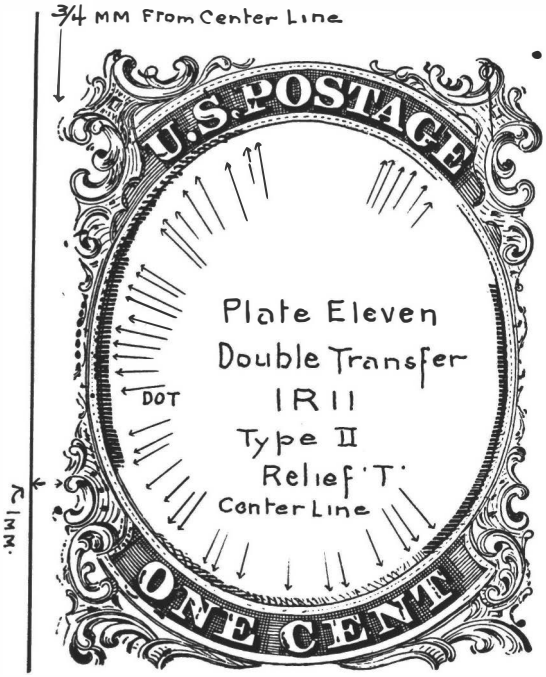


Fig. 22-F.

Fig. 22-G.

RECONSTRUCTION OF THE PLATE

Despite all efforts on the part of Ashbrook and other students, very little progress has been made on the reconstruction of this plate. The late Morris Fortgang and this author spent many hours on this study, but accomplished practically nothing. Vertical strips and pairs, so necessary in plate reconstruction, are very scarce, and this author has seen very few. The largest piece known is an unused block of nine, *Fig.22-Z,* which shows three top row positions. The stamps on this block are a "fine" engraving and beautiful color. Blocks of four are exceedingly rare. Besides the block of nine, this author had available three blocks of four, each showing two positions in the top row, two top row strips, and a number of pairs, and despite this, has been unable to reconstruct the top row. He has succeeded in forming a reconstruction of six positions, but information is still unavailable to enable the placement of this reconstruction in its proper location. The reconstruction of these six positions is illustrated in *Fig.22A1,* and are numbered from 1 to 6 respectively. The location of the guide dot on plating drawing *#1* in this illustration could not be determined, as it was obliterated by the perforations. Undoubtedly this position had a guide dot.

The three top row positions from the block of nine, (which are not in the reconstruction) are illustrated in *Fig.22A2* (Nos. 7, 8 and 9). Two pairs, (not in the reconstruction) are also illustrated in *Fig.22A2* (Nos. 10, 11, 12 and 13).

1R, *Fig.22-F;* 2R, *Fig.22-G;* 9R, *Fig.22-H;* 10R, *Fig.22-J* and 10L11. *Fig.22-K* are illustrated in the text. 10R does not have a guide dot.

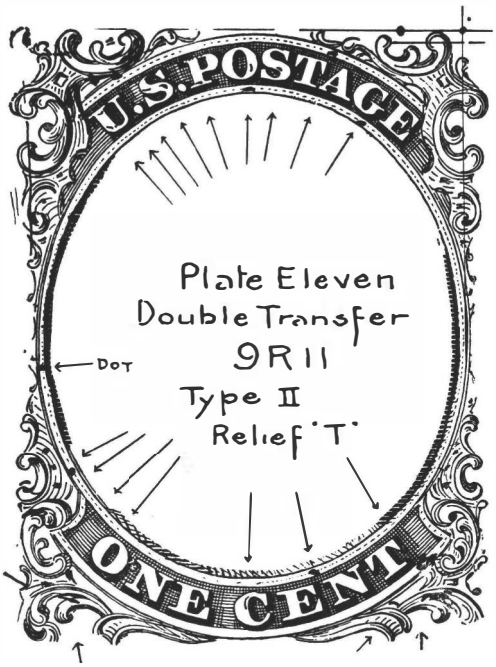


Fig. 22-J.

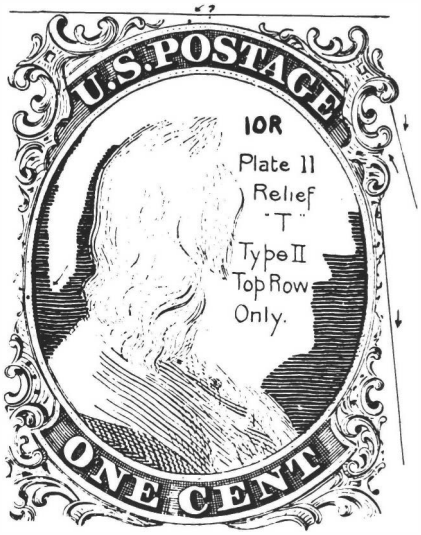


Fig. 22-H.

A number of other positions in the body of the plate are illustrated in *Fig.22A3*. With the amount of material and photographs of pairs and strips now available, little further progress is possible.

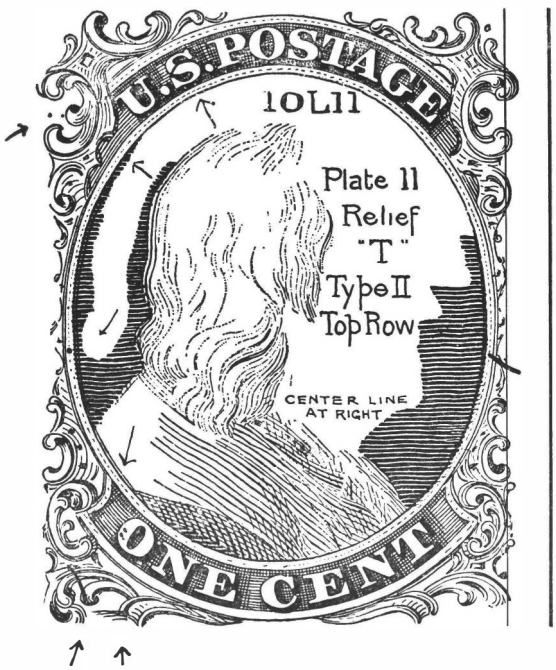


Fig. 22-K.

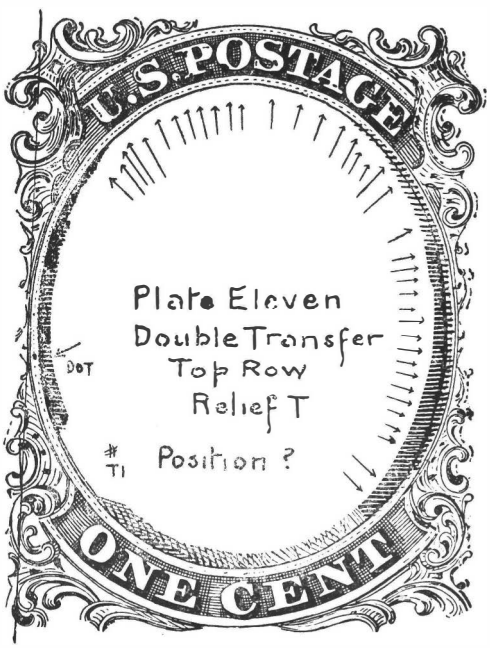


Fig. 22-L.

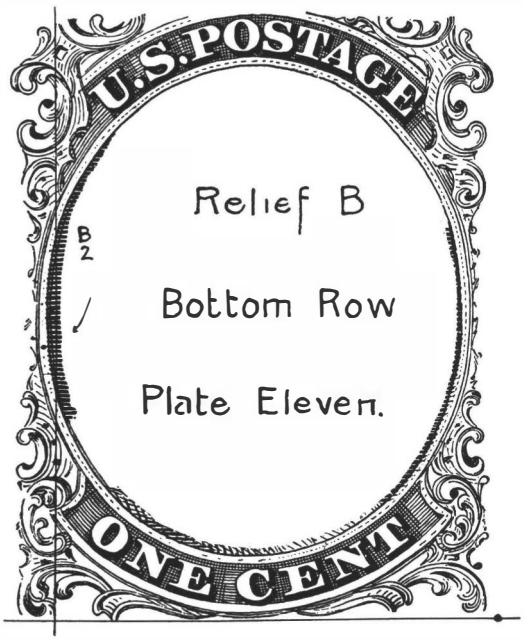


Fig. 22-M.

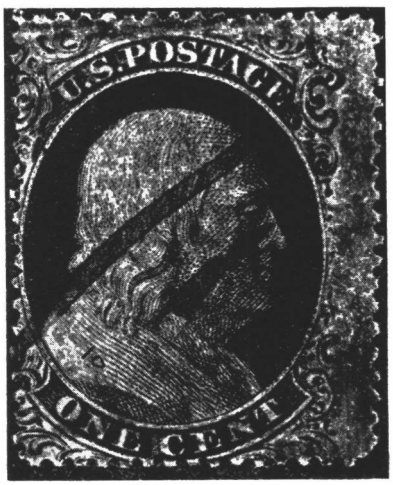


Fig. 22-O. Stamp with blue ink film.

GUIDE DOTS

The majority of top row positions show guide dots, as per the illustration of 9R11, *Fig.22H*. This stamp shows two dots, the right dot crossed by horizontal and vertical guide lines. All top row positions show two dots, or more, except 10L, 1R, and 10R. 1L, not yet plated, may show only one dot. The guide dot of a top row stamp from Plate 12 is very close to the right side of the top row ornament. There should be no difficulty in separating the top row copies from these two plates. Most top row copies from Plate 4 have single guide dots. Regardless, these can be separated from those of Plate 11 and 12, because they *do not have* the secret mark in the white border surrounding the medallion at the left and the bottom of the relief is different.

The bottom row was transferred from the "B" relief, and below all stamps I have seen from this row, is a horizontal line which generally *touches the bottom left scroll*, *Fig.22-M*. Generally a guide dot is found at the right of the stamp either on this line, slightly above, or slightly below it. In addition some positions show a vertical line down their left side, *Fig.22-M*. Positions 100L and 91R each show extra dots on the horizontal line. *Fig.22-N* illustrates these two positions, one the bottom right corner of the left pane, the other the bottom left corner of the right pane. The center line is shown between the two positions. Practically all bottom row "B" relief stamps show the left bottom corner ornament as shown on 100L11 and 91R11, which are minus the three fine lines of this ornament as shown in *Fig.22-M*.

Many Plate 11 stamps, from all *three reliefs*, show vertical lines *down the right side*, or *down the left side*, but all do not show this characteristic. I believe these

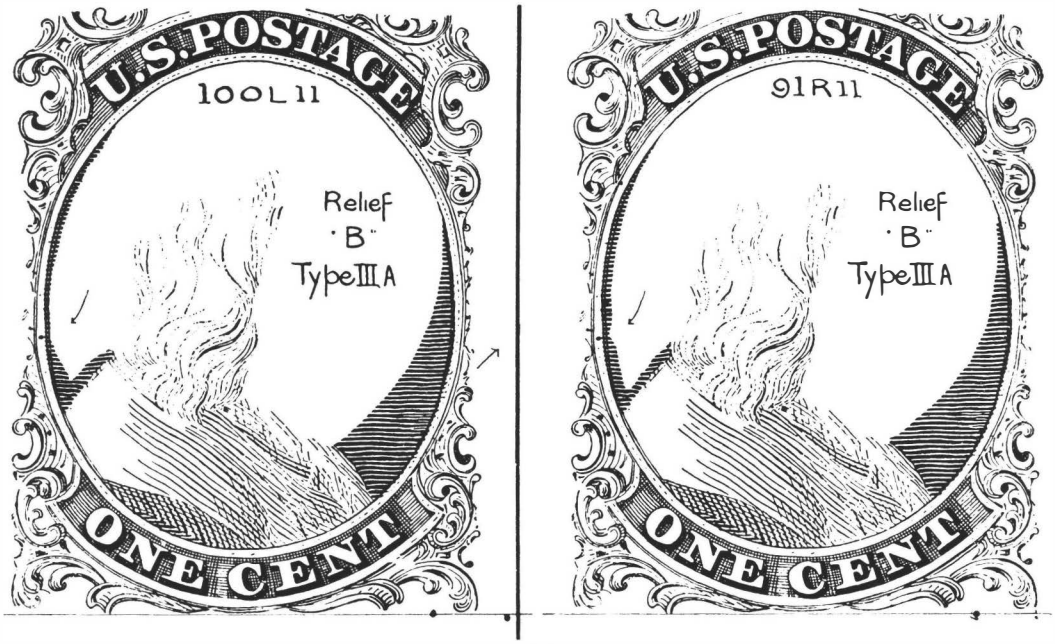


Fig. 22-N.

vertical lines took the place of the guide dots, but if the body of the plate was transferred in vertical pairs, the stamps show no evidence where the settings were obtained to make the transfers. Unlike the Type V plates, which had very few double transfers, many stamps from Plate 11 show this variety. In fact I would estimate that at least three or four copies out of every dozen that I have examined, show a re-entry of the roll. Perhaps the absence of guide dots were the cause of these re-entries. Some positions show extra dots across the top of the designs. The purpose of these dots is unknown.

IMPRESSIONS

As a general rule, Plate 11 stamps have a very unsatisfactory appearance. They are seldom even fair engravings, for we rarely find specimens which show the lines of the design cleanly cut, sharp and clear. The surface of the plate was evidently rather porous, or possibly the stamps were very carelessly printed, for many copies show a blue film of ink covering the entire stamp. See *Fig.22-O.*

Perhaps the surface of the plate was not highly polished, making it difficult to wipe it absolutely clean before each printing. At any rate there was little excuse, if any, for the manufacturers to turn out such poor specimens of line engraved stamps, and when we examine these one cent stamps and compare them with the stamps of the 1861 Issue, there is little question as to why Toppan, Carpenter failed to obtain the new contract in 1861. The paper was soft and not of a fine quality, and this feature helped to detract from the general appearance of the stamps. Poor perforating was the rule rather than the exception. All of the above are a handicap

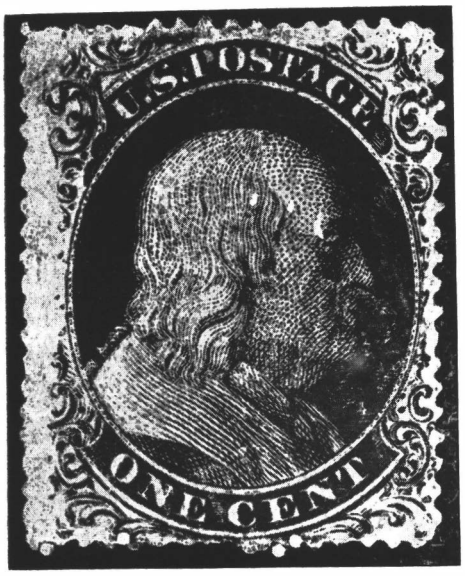


Fig. 22-P. The triple transfer, position unknown.

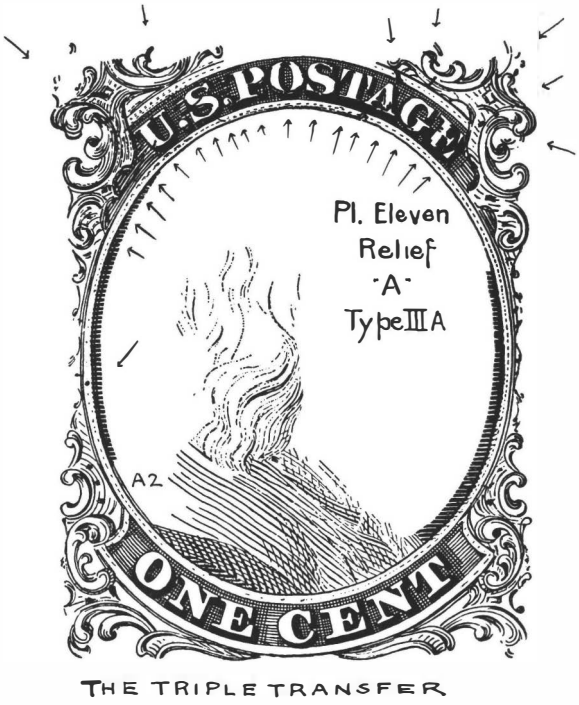


Fig. 22-Q.

to plating. Stamps with ragged lines, poorly printed on inferior soft paper, and in addition, with parts of the design missing through bad perforations, are difficult to work with, especially if they are scarce and one is denied the opportunity of examining a number of stamps from the same position.

Mention is made of these points at this time, so that it will be understood in presenting the illustrations to follow, that they have been made under these handicaps and may not contain all the markings which actually existed on stamps from the position illustrated.

THE TRIPLE TRANSFER

The most interesting stamp that I have seen from Plate 11 is the variety I call the *triple transfer.* It is an "A" relief stamp, but I have no idea of its actual plate position. Second only to the inverted transfers of Plate 1 is this triple transfer of Plate 11.

At the spot on the plate from which this stamp came, there were three entries of the relief; the first entry was badly misplaced, and was subsequently almost entirely erased, then a second transfer was made, and over this, a re-entry of the same relief.

On the stamp we find: (1) traces of the original badly placed first entry, (2) the fresh entry and (3) the re-entry.

Fig.22-P is from a photograph of this interesting stamp, and *Fig.22-Q*, a drawing which shows both the original entry and the doubling caused by the re-entry. *Fig.22-R* shows how the original entry was badly misplaced, as the *bottom part* of

Fig. 22-R.

the design was in the place, later occupied by the top of the fresh entry. *Fig.22-S* is a diagram which attempts to show the origin of the traces we find on the stamp of the original entry. The lower part of this diagram represents the top part of this triple transfer stamp.

When I first discovered this stamp, some sixteen years ago, I was not especially impressed with its peculiar appearance, other than that it was a double transfer of major importance. I illustrated it in my old book (page 88-Fig.135) but the illustration was quite poor. I merely mentioned it as a "nice shift, position unknown."

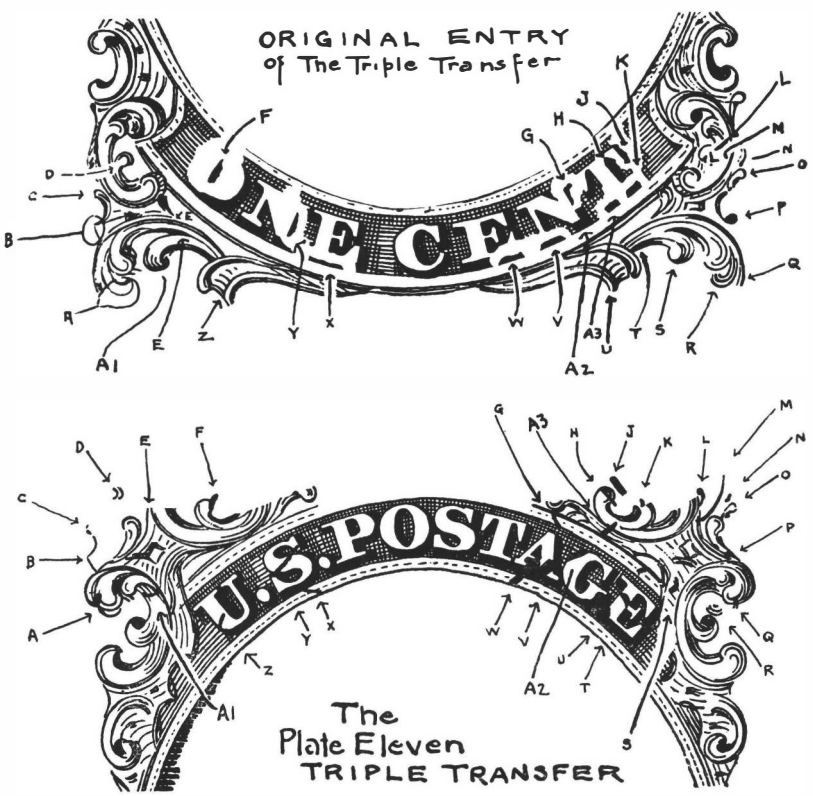


Fig. 22-S.

In examining this stamp recently, I noted the queer look it had, because I could not account for the origin of the lines on the "double transfer." Then I noticed the line designated as "M" on the lower part of *Fig.22-S*, and immediately recognized this as the outer line of the large right side ornament near the bottom of the design, the line marked "M" on the upper diagram of *Fig.22-S*. I then made an overlay such as *Fig.22-R* placing the "M" line as shown on the stamp in its proper position and matching with this line the "A" line. I was then able to see the origin of every trace of the "original entry."

Note the heavy mark "J" on the lower part of *Fig.22-S*. This mark is shown on *Fig.22-Q* and shows very plain on the stamp, *Fig.22-P*. The upper part of *Fig. 22-S* shows this heavy mark was originally the heavy shading of the upper right part of the "T" of "CENT," of the original entry. The overlay, *Fig.22-R*, shows this to be true. *Fig.22-Q* shows the third entry (re-entry) quite plain in the upper left ornaments.

Recently, a stamp was shown to this author, *Fig.22A4*, (No.20), which is the subject of study by an avid and knowledgeable student, Mr. Jerome Wagshal. It is his opinion that this position is another triple transfer, because of the difference in the directions of the doubling in the upper lettering and that of the second entry in the bottom ornaments. Some years ago, Mr. Ashbrook had mailed a print of this stamp to this author and called it a "double transfer, position unknown." This author agrees with Mr. Ashbrook for the reasons, as stated in the following paragraph.

There is, of course, no question of the re-entry at the bottom. This definitely is a double transfer. However, it is doubtful if the marking on the "S" of "U.S." and in the "P" of "POSTAGE" and perhaps some other minor markings are from a re-entry. They may appear for other reasons. Surely, if there was an upward shift in these letters, there should be some indication of doubling in the lines of the upper label and of the top ornaments. This author finds no evidence of such doubling. Therefore, the stamp is called a "double transfer."

DOUBLE TRANSFERS

All major double transfers known to this author are illustrated. In all probability there are others. It is hoped these illustrations will be helpful to students.[3]

Fig.22-J is a drawing of 9R11, quite a big double transfer coming from the top row of the right pane. Two horizontal lines are shown at right top and quite a number of traces of the original entry in upper left. The stamp is no doubt a *re-entry*, the original entry being probably erased. 9R11 also shows the *fine guide line* to the right on this position. *Fig.22-L* illustrates another nice double transfer from the top row, the plate position of which is unknown. This stamp shows the fine guide line on the *left side* of the design. The doubling is quite prominent across the whole top of this stamp and also down the right side.

Fig.22-F illustrates 1R11, with the center line at left. This stamp does not show any guide line down either side. The doubling is very prominent on the left half of the design from top to bottom.

[3] *Fig. 22A4* illustrates additional, double transfer positions.

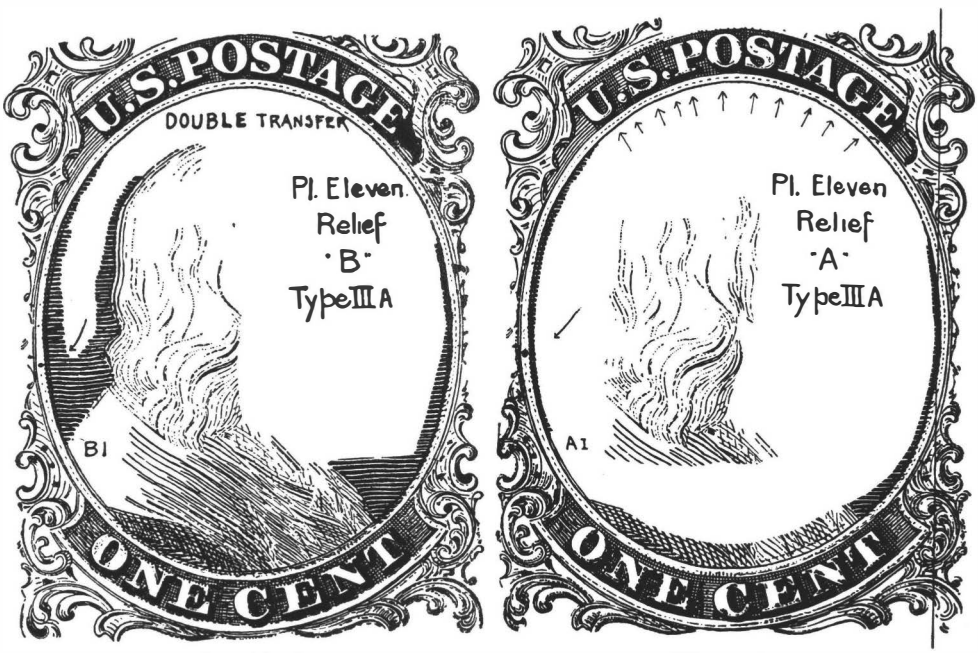


Fig. 22-T. **Fig. 22-U.**

Fig.22-K illustrates the position to the left of 1R11, in the upper corner of the left pane, position 10L11. This stamp is *not a double transfer*, but it has some nice plating marks. The center line is shown at right. I am not sure whether this stamp shows a horizontal line across the top or not. Very early printings may show it.

Fig.22-T illustrates quite a nice Relief "B" double transfer, the plate position of which is unknown. Note how every line on the shoulder is doubled, and this is practically true of the lines of the lower label. We find quite a number of stamps from Plate 11 showing a double transfer similar to this position.

Fig.22-U illustrates an "A" relief double transfer, plate position unknown. This stamp is somewhat similar to *Fig.22-T*. It shows a guide line down the right side and both the top and bottom labels show the variety.

Fig.22-V shows an "A" relief double transfer that is quite a fine example of the variety. This stamp shows no guide line, and its position is likewise unknown.

Fig.22-W illustrates 11R11, a center line Relief "A" stamp from the second row of the right pane, directly below the 1R11 double transfer.

Fig.22A4 (No.24) illustrates a position which was plated by Ashbrook as "29R11."

GUIDE LINES

No satisfactory solution has yet been found to account for the fine vertical guide lines occurring at the right side on some stamps, and the left side on others. It is probable that stamps which show no vertical lines are later printings from which the line disappeared. We frequently find stamps that show a trace of a line only at the top or at the bottom. From what evidence I have, I believe that vertical lines were

Fig. 22-V.

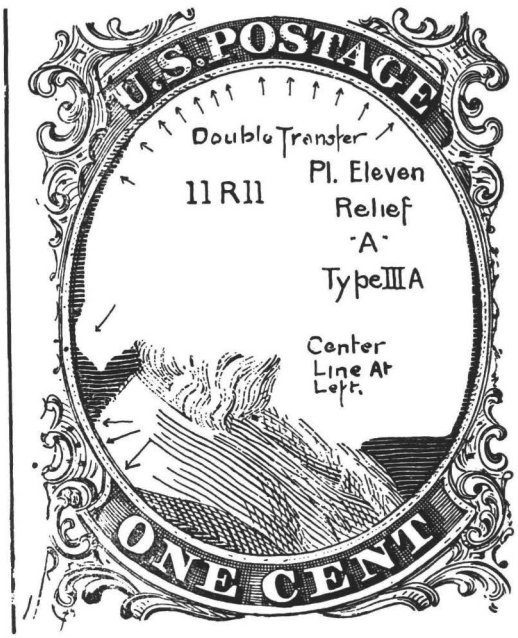


Fig. 22-W.

ruled across the plate either at right or left on each of the twenty vertical rows of the plate. Plate wear caused the disappearance of the line entirely on copies which show no trace of it. In examining different stamps with the line at right, quite a difference is found in the location of the line on the designs. This should be of some help in identifying stamps of the same vertical rows, but it cannot be depended upon in all cases, as certain positions in a vertical row may be either a little to the right or a little to the left of the vertical guide line.

CENTER LINE

The measurements given at the head of this chapter are only the average. Certain positions in the first vertical row are only about ¾ of a millimeter from the center line, whereas other positions are a full millimeter. I have a vertical pair which show these measurements, and it proves that all positions in a vertical row were not transferred exactly on a line, one beneath the one above. This slight variation is also shown in the stamps of the tenth vertical row of the left pane.[4]

THE IMPRINT

The imprint used on Plate 11 was the one we call the *Second Type.* This new roller read: "Toppan, Carpenter & Co., Philadelphia," as per *Fig.22-X.*

Its use first appeared on the stamp plates, when the twelve cents Plate 3 was made, in late spring of 1860. The earliest record I have of a use of a stamp from this twelve cents plate is June 1, 1860. It was also used on the thirty and ninety cents plates made in the summer of 1860, and its next use was on the one cent Plate 11.

[4] No examples are known perforated on the center line.

Fig. 22-X. The "second type" imprint.

I have never seen but one imprint copy from this plate, a vertical pair of 31L11-41L11, which is now in a highly specialized Eastern collection of the one cent 1851-1857. I discovered this pair some six or seven years ago. and fortunately it shows the actual plate number. See *Fig.22-Y*.

Before this pair was discovered, we were quite positive that these stamps came from a Plate 11, but we had no evidence of the type of imprint used, or whether the plate bore a number or not. We had imprints from Plate 12 showing the Second Type imprint was used on this plate, and we were, therefore, quite certain that the same type imprint was used on a plate which surely had the plate number 11 on it. The discovery of this item, therefore, proved our deductions. We would like very much to see an imprint copy of the right pane, and if any such exists, will the owner kindly advise me.

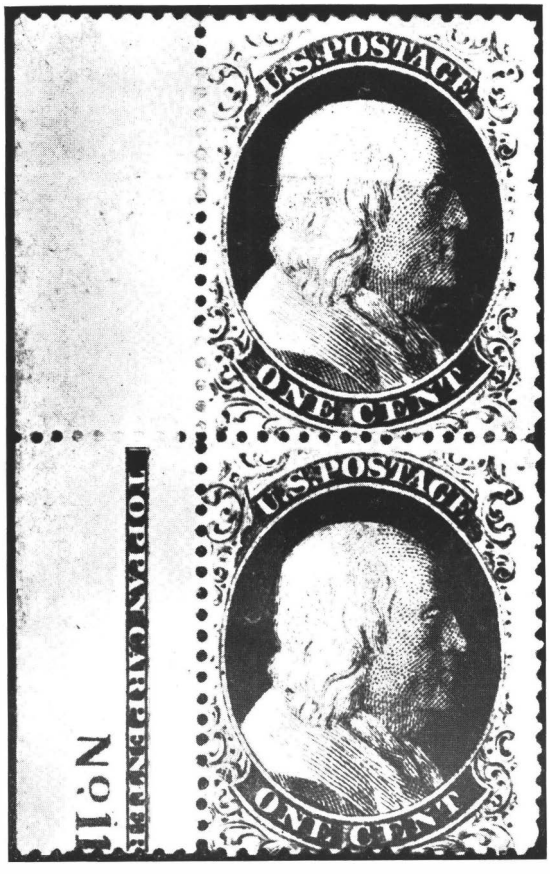


Fig. 22-Y. Positions 31-41L1, showing part of the imprint and the left pane plate number.

Fig. 22-Z. An unused block of nine, with three top row positions. The largest piece recorded from Plate 11.

This author agrees with Mr. Ashbrook, that the probabilities of reconstructing this plate are indeed dim. Additional plating drawings of 31, 41L and 12R are illustrated, *Fig.22A3.*

U.S. POSTAGE
ONE CENT
3
Plate 11
Relief
"T"
Type II
Top Row
Only.
6
2
5
1
4

Fig. 22A1.

TOP ROW - PL. 11
← STRIP OF 3
PAIR
PAIR
U.S. POSTAGE
ONE CENT
7
8
9
10
11
12
13
Plate 11
Relief "T"
Type II
Top Row
Only.

Fig. 22A2.

U.S. POSTAGE
ONE CENT
Plate Eleven
Relief 'A'
Roll 4.
12R11
16
Plate Eleven
Relief 'A'
Roll 4.
19
Blur on Shoulder
Plate Eleven
Relief 'B'
Roll 4.
4IL11
15
Plate Eleven
Relief 'A'
Roll 4.
18
← Imprint →
Plate Eleven
Relief 'A'
Roll 4.
31L11
14
Plate Eleven
Relief 'B'
Roll 4.
17
Curls

Fig. 22A3.

U.S. POSTAGE
ONE CENT
Plate Eleven
Relief "B"
Roll 4.
22
U.S. POSTAGE
ONE CENT
Plate Eleven
Relief "B"
Roll 4.
25
U.S. POSTAGE
ONE CENT
Plate Eleven
Relief "A"
Roll 4.
21
U.S. POSTAGE
ONE CENT
Plate Eleven
Relief "B"
Roll 4.
29R11
24
U.S. POSTAGE
ONE CENT
Plate Eleven
Relief "B"
Roll 4.
20
U.S. POSTAGE
ONE CENT
Plate Eleven
Relief "A"
Roll 4.
Heavy Blurring
23

Fig. 22A4.

Chapter XXIII

PLATE TWELVE

Reprinted from Ashbrook with comments and additions by M.L.N.

Earliest known use:	January 25, 1861.[1]
Size of plate:	200.
Transfer roll:	No. 6.
Reliefs:	Three. "A," "B" and "C."
Center line:	½ to ⅞ MM from the stamps of the left pane. ½ to ¾ MM from the stamps of the right pane.
Imprint:	¾ to 1⅛ MM from the stamps of the left pane. 2 MM from the stamps of the right pane.
Types:	I, II, and IIIA.
Imperforate or perforated:	Issued only perforated.

Extensive investigation has failed to locate an earlier date of use than that of the cover, *Fig.23-A*. This date is January 25th, 1861 and it leads to the conclusion that Plates 11 and 12 were made at about the same time. Again, the question remains unanswered; why was a new transfer roll necessary?

[1] The late Mr. Lawrence S. Fisher of New Castle, Pa. had submitted a photograph of a cover postmarked December 20th, with a strip of three from Plate 12. There is no notation of the year date. The print was not clear and it was impossible to tell if the stamps were early impressions. However, since demonetization was almost completed by January 1st, 1862, it is possible that this cover was postmarked on December 20th, 1860.

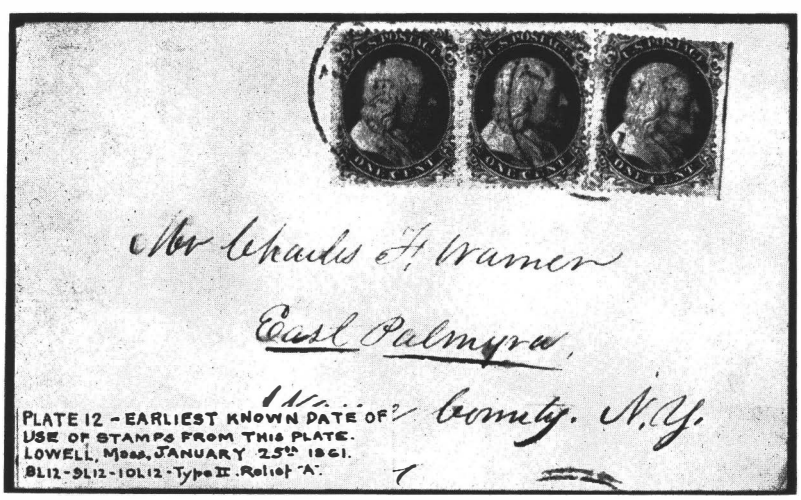


Fig. 23-A.

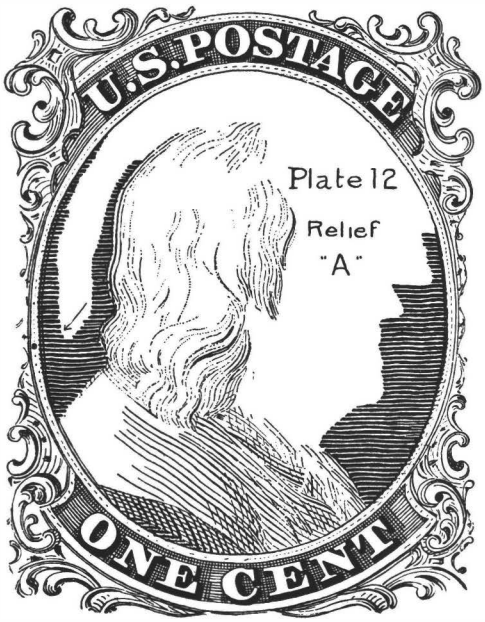


Fig. 23-B.

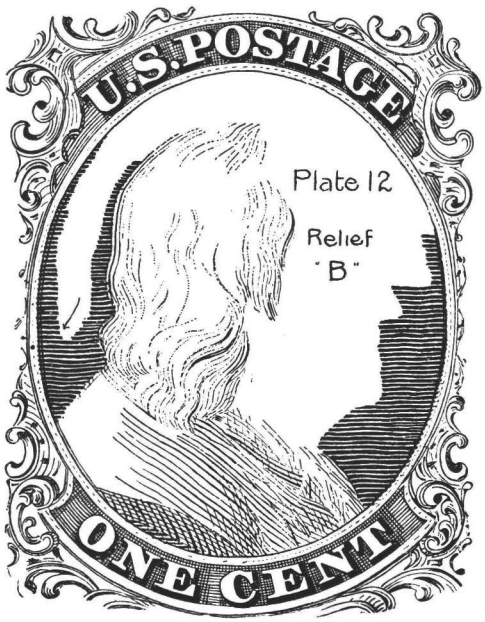


Fig. 23-C.

CHARACTERISTICS OF THE PLATE

We call the new roll made for Plate 12, No. 6. It had three reliefs, and these we designate as "A," "B" and "C." *Fig.23-B* is an illustration of the Relief "A," which was a true Type II. This relief was used only on the top row of the plate, 20 positions.

Fig.23-C illustrates the Relief "B," which was also a Type II and quite similar to the "A" relief. The left top ornaments on the "B" were not as complete as on the "A," and both lower scrolls were a trifle shorter on the former than on the latter.[2] The "B" relief was used to enter the 2nd, 4th, 6th and 8th rows of the *right pane*, and also the entire second horizontal row of the left pane. Below the third horizontal row of the left pane, the "B" relief was used to transfer various positions in the 4th to the 9th rows inclusive.

Fig.23-D illustrates the Relief "C" which was a Type I. This relief was practically the die design, all ornaments being complete except the left top corner which was minus its top line. Due to plate erasures, and perhaps some short transfers, all the positions entered on the plate do not show a complete relief design or Type I. The "C" relief was used to transfer the 3rd, 5th, 7th, 9th and 10th rows of the right pane and the entire third and tenth rows of the left pane. It was also used for various positions in the 4th to the 9th rows of this pane.

ORDER OF ENTRY OF THE RELIEFS

Fig.23-E is a diagram of the distribution of reliefs and types on Plate 12.

The right pane was evidently transferred first, and by vertical rows. I believe

[2] Note the short right and left plumes on both the "A" and "B" reliefs from this plate. On Plate 11, the left plume is far more complete on all reliefs.

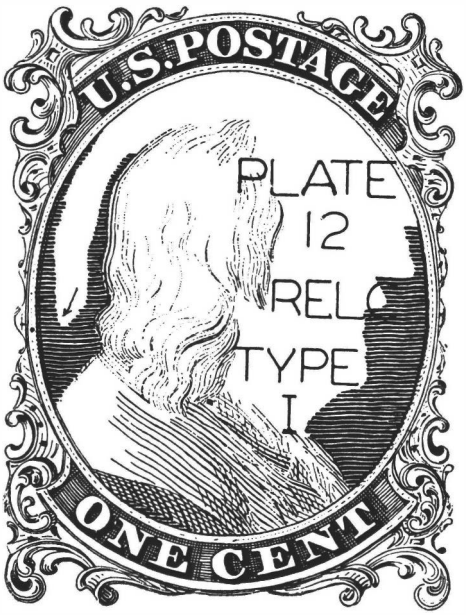


Fig. 23-D.

the first three entries were 10, 20 and 30R, followed by pairs of 40, 50 then 60, 70 then 80, 90, and a single transfer of 100. This order was followed in vertical rows throughout the right pane and through the 10th, 9th and 8th vertical rows of the left pane. Thus thirteen vertical rows on Plate 12 were transferred in the same order of reliefs as Plates 11, 3, 2 and 1, but after the first three transfers in the seventh vertical rows of the left pane, the old order was abandoned. Instead of pairs of the "B-C," the order was reversed, and three pairs of "C-B" were entered with the last transfer from the regular "C" in the 10th row. This same order was followed in the sixth and fifth vertical rows but the regular order was restored in the fourth vertical row. The reverse order was used on the third row, the same order as used on the fifth, sixth and seventh. The order used in the next row, or second vertical, was different from any others on the plate, from top to bottom being, A, B, C, B, C, B, C, C, B, and C. Thus instead of having a pair of "C" reliefs in 82-92, the pair of "C" occurred in 62-72. The first vertical row was also different from any other vertical row on the plate, with a pair of "B" reliefs in 71-81 instead of a normal pair of "B-C."

We call the order of entry of the right pane, the normal order, and positions in the left pane that were not entered with the regular relief are termed *misplaced transfers*. Thus for example, 33L, a "C" relief, was a misplaced transfer because this was a normal "B" horizontal row.

DISTRIBUTION OF THE TYPES

Quoting from Ashbrook, page 315: "The diagram, *Fig.23-E*, shows in white all the positions that were Type II, while those in black were all Type I, thus 99 positions on the plate were Type I, and 101 positions were Type II. Had the regular order of transfer been followed throughout the plate, the distribution of

LEFT PANE

1L	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

N°12 P

Fig. 23-E.

RIGHT PANE

A	1R	2	3	4	5	6	7	8	9	10
B	11	12	13	14	15	16	17	18	19	20
C	21	22	23	24	25	26	27	28	29	30
B	31	32	33	34	35	36	37	38	39	40
C	41	42	43	44	45	46	47	48	49	50
B	51	52	53	54	55	56	57	58	59	60
C	61	62	63	64	65	66	67	68	69	70
B	71	72	73	74	75	76	77	78	79	80
C	81	82	83	84	85	86	87	88	89	90
C	91	92	93	94	95	96	97	98	99	100

N°12 P

ONE CENT 1857 PLATE 12

↑ Type I in Black Type II in white

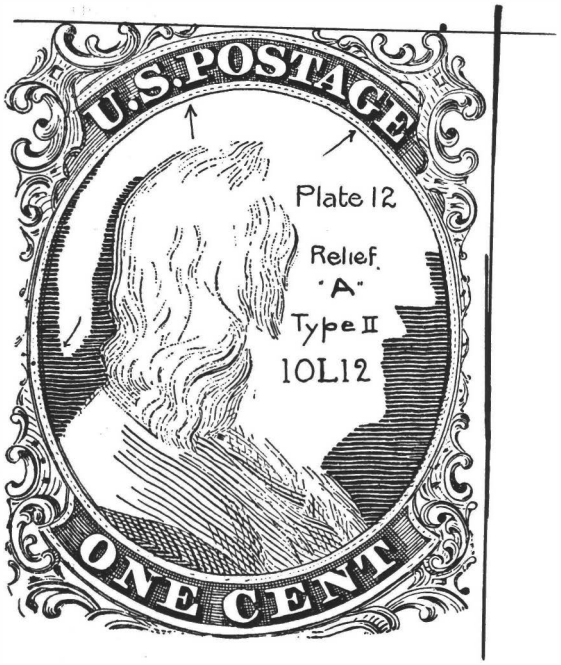


Fig. 23-F.

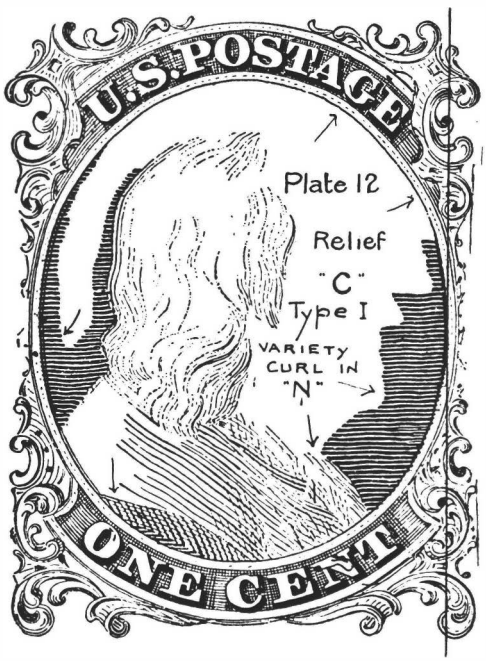


Fig. 23-G. Position 29R12.

the types would have been equal."

Actually the transfers of the top and bottom outer curved frame lines on many of the Type II positions are very weak, and on some positions erasures were made in these top lines and on later impressions some of these top lines disappeared because of wear of the plate. *Fig.23-E* is the original drawing of the plate layout by Ashbrook. The distribution of the Type I and Type II reliefs are correctly shown, but inasmuch as many of the positions are known both as Type II and Type IIIA, this author has not made a new plate layout drawing, but refers the reader to *Figs.23A1* to *Fig.23A24* which show both types and plating marks.

GUIDE DOTS

Similar to Plate 11, a fine horizontal line was ruled across the top of the plate and a single guide dot was placed on this line at various intervals to match the upper right part of the stamp design. This dot shows on all stamps in the top row, with the possible exception of 10R12, which had no dot.

Fig.23-F shows the top line and guide dot on 10L12. It is possible that vertical guide lines were ruled from the top to the bottom of the plate, similar to such lines on Plate 11, but very few Plate 12 stamps I have examined show much traces of this line.

Fig.23-G is an example. Probably these lines were ruled very lightly on the plate and wore away entirely after the first printings. It is also possible they were placed in the vertical spacings in the majority of rows, and were burnished out after the plate was transferred.

Also similar to Plate 11 a horizontal line was ruled across the bottom of the plate,

this line just touching the bottom part of the *bottom right full plume,* the corner ornament. This line did not touch the corresponding ornament at left, but a number of positions show an extra line above the regular line which touched the left full plume and the bottom part of the left ball, *Fig.23A12.*

A few positions in the body of the plate, show guide dots. 21L, *Fig.23A3* has a guide dot to the NE of the design, to the right of the top ornaments. There is a single dot opposite the center of each position in the left margin of the left pane. No such dots are noted in the right margin of the right pane. A question arises as to whether or not these dots were necessary with the improved style of transfer press which was being used. Perhaps the top guide dot gave the correct setting for all the ten positions in a vertical row. It is also possible that guide dots were used in the body of the plate with the same distribution as on the first three plates and that these dots were placed in the vertical spacings outside and away from the stamp designs and were burnished out after the plate was transferred.

THE MISPLACED RELIEFS

It seems quite safe to assume the order of the three reliefs was as described above, but it seems strange that the *original order* was abandoned after entering 13 vertical rows, (10R to 8L inclusive). On the roll the "B" relief must have been above the "C" and the "A" above the "B." When they started to enter the seventh vertical row of the left pane the order of entry could hardly have been from *top to bottom* but was probably from *bottom to top.* The eighth vertical row of the left pane was finished at the bottom of this row with the entry of 98L12. Instead of commencing the next row at the top with 7L, they evidently started at the bottom with 97L, the entry in pairs being "B-C" (87-97), "B-C" (67-77), "B-C" (47-57), then a single "C" for 37L, followed by "A-B-C" for 7, 17, and 27L. Thus for this row there were five settings, the normal number used in the vertical rows of the right pane. This same order, from bottom to top was likewise used for the next two vertical rows, the sixth and fifth, followed by the normal order in the next one, the fourth. For the next, the third, the bottom to top order was used, the last transfer in this row being 3L. We assume that in entering the next row, the second, they started with 2L, the order being "A-B-C," "B-C," "C," "B-C." This likewise required five settings.

Regarding the last row transferred, (1L), it is possible the order was from bottom to top as follows: "B-C" (81-91), "B" (71), "B-C" (51-61), "B-C" (31-41), "A-B-C" (1-11-21).

I have never seen a stamp coming from 71L12, and in my old book I listed this as a Type I, from records of blocks seen by others from the lower corner of the plate. I have since been told by Elliott Perry that 71L12 is not a Type I, but a Type II, hence I list it as such.[3] It is possible this position may be an unusual misplaced transfer, that is 71L may have been an "A" relief instead of a "B" relief. This suggests the possibility that this row may have been entered with only four settings as follows: "91-81-71" (C-B-A) then "61-51," "41-31," and "21-11-1." I am merely suggesting this theory as a possibility, but one that is hardly probable.

[3] 71L is Type II as confirmed by a vertical strip. 61-71-81L12.

This author could not accept the conclusions of Mr. Ashbrook that in the middle of the plate, after thirteen rows were entered in the normal fashion, by transfers from *top to bottom*, that further transfers were made from *bottom to top*. He, therefore, consulted with Mr. Elliott Perry, who in this author's opinion, is the most qualified student in this field, and we both reached the same conclusion—that all transfers in the plate were made from *top to bottom*. For positions 33, 35, 36 and 37L, the "B" relief on the three relief transfer roll was positioned into the third horizontal row positions above and was used as a guide. The "C" relief alone was then transferred in positions 33, 35, 36 and 37L and then the transfers were made normally—B-C, B-C, B-C—finishing with the bottom row. The fourth vertical row was transferred in the same manner as that of the first thirteen rows. On the second vertical row, the normal transfers were made, 32L (B), 41L (C), 52L (B), 62L (C). Then a single "C" relief transfer was made for 72L and finally a transfer B-C for 82 and 92L, respectively. In the first vertical row, the normal transfers were made 31L (B), 41L (C), 51L (B) and 61L (C). Then a single transfer Relief "B" was made for 71L, by positioning the "A" relief into position 61L. The transfer for 81L (B) and 91L (C) were made by positioning the "A" relief in position 71L and using it as a guide.

Prior to this chapter, Mr. Ashbrook, in the text, makes the statement repeatedly that when a three relief transfer roll was used, that the top, second and third rows were transferred and that in the subsequent transfers the top relief was positioned into the transfer already made above and that *not more* than two rows were transferred from each setting. When a six relief roll was used, a transfer was made of six positions beginning with the top row and that the second transfer of four rows was made after the "B" relief of the roll was positioned into the "F" relief above. Most students, including this author, are in complete agreement with Mr. Ashbrook, that this was the method used. Why, then, should there be a departure from this procedure in Plate 12? In his comments Mr. Ashbrook indicates that both in the 1st row (1L) and in the seventh row (7L) of the left pane, the established procedure was not followed.

IMPRESSIONS

Aside from the difference in types, stamps from Plate 12 resemble those from Plate 11 to quite a great extent. The impressions are very similar and we frequently find Plate 12 stamps with a heavy film of ink covering the background of the stamp. Inasmuch as none of the other ten plates furnished stamps with this feature so pronounced, we rather assume this *film of ink* variety was due more to some characteristic of the surface of the plate than to careless printing. The majority of these ink films appear to be very early impressions.

Although a new transfer roll was made especially for Plate 12, the stamps coming from this plate are generally very poor engravings, as the lines of the design are not sharp and cleanly cut. *Fig.26*, the color plate in Chapter XXVI, illustrates a strip of three of Type II from this plate showing the ink film variety. This strip is not an extreme example of this ink film variety as many stamps from the plate show the white paper more colored with the film than this example.

Fig. 23-J.

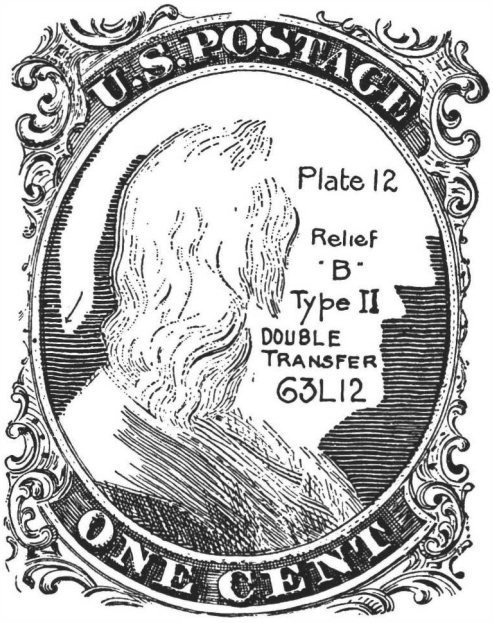


Fig. 23-K.

DOUBLE TRANSFERS

Also quite similar to Plate 11, Plate 12 had quite a number of re-entered positions, producing several very prominent double transfers and quite a few minor examples. The majority of the stamps of this variety show the re-entry only at the top or only at the bottom, but others show traces over the entire design.

Many of the double transfers from this plate have two features which are rather characteristic: *First*, a number of fine horizontal lines across the shoulder as shown in *Fig.23-J*, a drawing of 25L12; *Second*, a group of fine dots and small dashes in the "O" of "ONE" or below this letter, as also shown in 25L12. Several positions in the left pane show these markings very similar, and it is rather hard to quickly distinguish the differences between such positions.

Perhaps the two finest examples of the double transfer variety are 63L12 in the left pane and 72R12 in the right pane. *Fig.23-K* is a drawing of 63L. This stamp shows the variety very strong in both top and bottom labels, also in the fine lines of the shoulder. Several of the top ornaments of this "B" relief stamp are short and late impressions are apt to show a decided small break in the top line as shown in the illustration. The fine top line over the "U" of "U.S." seldom shows any doubling in a double transfer of the one cent stamp, but on 63L12 this feature is quite noticeable. The doubling of the letters in the top label is most pronounced and no difficulty should be encountered in identifying stamps from this position.

Fig.23-L is a drawing of 74R12. This is quite a fine example, and shows almost every line of the top part of the stamp doubled. I doubt if any other stamp from any of the other eleven plates show any better example of a doubled top line as 74R12 exhibits. The letters of the top label were very badly disfigured by the re-entry.

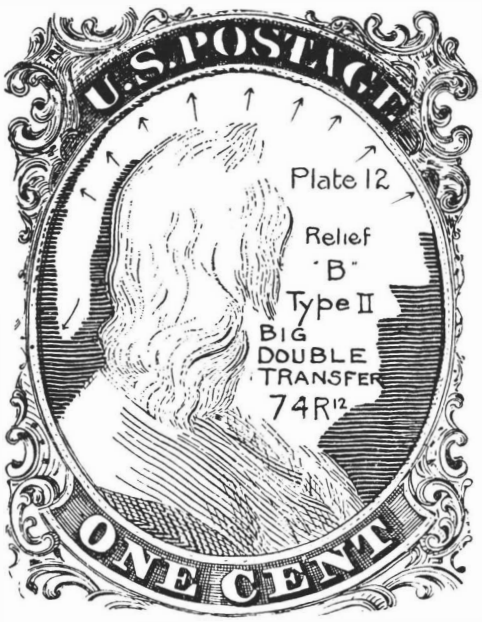


Fig. 23-L.

Fig. 23M. Positions 74-75, 84-85R12.

Fig. 23-N.

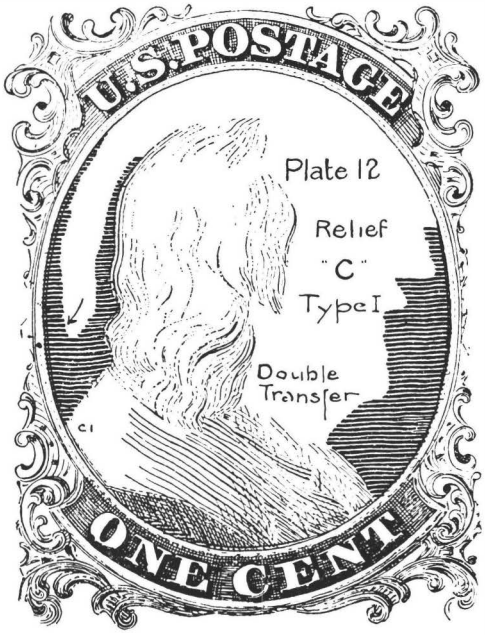


Fig. 23-O. Position 63R12.

Fig.23-M is from a photograph of a block of four, the upper left stamp being the same 74R12. This block is quite nice as the perforating is better than the average on blocks from this plate. The background shows traces of the ink film. Stamps from 75R12 can be identified by the markings in the upper letters "POST." (See *Fig.23A21.*)

These four stamps are better than the average so far as impressions are concerned, but even so the lines of the design are not sharp, but rather rough and fuzzy. The Type I stamps in this block demonstrate how very difficult it is to obtain a finely centered perforated copy of the Type I. If the perforations entirely missed the bottom ornaments, plumes and balls, they were almost sure to cut into the top ornaments.

Fig.23-N illustrates 23L12, a stamp which is quite similar to 25L, *Fig.23-J*. The lines are quite prominent on the shoulder, and the group of dots below the "O" and "N" are typical examples of these two Plate 12 characteristics. A trace of a right vertical guide line is shown in the lower right ornament.

Fig.23-O is a drawing of a Type I double transfer which shows strong traces of the re-entry in the lower part of the stamp. Parts of both right and left plumes are missing on this stamp, due to erasures. The position is 63R12.

Fig.23-G is a drawing of a Type I stamp that shows the *curl in N* variety. Position is 29R12. Other nice examples of double transfers from both the right and left panes are illustrated throughout the text.

Fig.23-P illustrates a part of 91R12. This stamp has a very deep marking as shown in the illustration. Its origin may have been only a gash cut into the surface of the plate, or it may come from a small flaw in the surface of the steel. I do not think it is a crack.

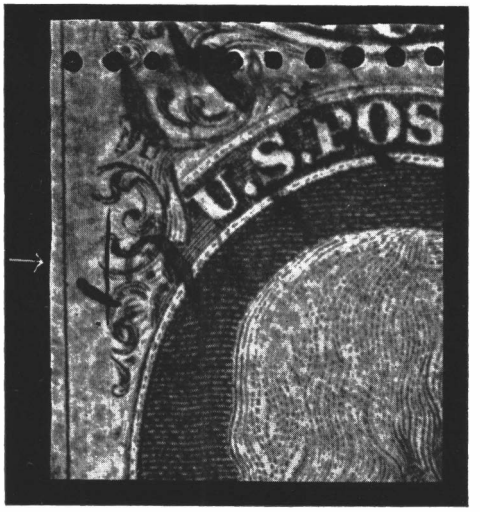


Fig. 23-P. A portion of position 91R12. Note gash at left.

Fig.23A6 illustrates 46L12, a Type IIIA stamp, with the outer curved line *broken at the bottom*. The outer curved line at the top is very weak. In fact, on some impressions this line almost disappears, but this author has not seen any copies which deserve a Type III classification. The relief is quite different from all other "B" relief positions in the plate. To this author it seems to be an exact duplicate of the "T" relief from Plate 11. This position has been carefully studied by Mr. Elliott Perry and this author. It is our conclusion that the entry could not possibly have been from the "B" relief of Plate 12. The entry shows a relief which is considerably more complete at the bottom, particularly the left plume.

Perhaps, through error, the siderographer picked up the Plate 11 transfer roll, and made a single entry. It is possible that he used the vertical guide line as a guide. Plates 11 and 12 were made at about the same time and both transfer rolls may have been in the possession of Toppan, Carpenter & Co. at the time.

This must have been an original entry. The horizontal space between all other entries of the "C" relief over the "B" are the same throughout the plate except the space between 36L12 and 46L12.

Fig.23-Q illustrates a block of 6, positions 25, 26, 35, 36, 45, 46L12 which was made available through the courtesy of Bernard Harmer of H. R. Harmer & Co., the well known auction firm. Note the completeness of the lower left plume of 46L12 in comparison to that of 45L12, the design of the latter being a typical "B" relief from Plate 12.

Fig.23A7 illustrates a plating drawing of 56L12, which shows a minor double transfer. This is a "C" relief, Type I, on which erasures have been made on both the left and right top ornaments. These alterations affect the type. This author concludes that the stamp should be classified as Type I with parts of the design erased. This author is indebted to Dr. Robert L. D. Davidson for first calling his attention to this rarity. Recently a pair showing these positions, 46-56L12, *Fig.23-R*, was discovered by Jerome Wagshal, who has devoted considerable time to the study of these positions, and has arrived at somewhat different conclusions.

Fig. 23-Q. A block of six, positions 25-26, 35-36, 45-46L12.

An article by Mr. Wagshal may appear possibly almost simultaneously with the publication of this book, in the *Chronicle* of the United States Philatelic Classics Society. The title of this article is "A New Discovery on Plate 12 of the One Cent Stamp of 1857." This article is an excellent example of research and analysis by a knowledgeable investigator.

Fig. 23-R. Positions 46-56L12.

CENTER LINE

A rather deep center line was ruled on the plate to separate the two panes, the line being quite close to the stamps from each pane. In both the tenth vertical row of the left pane and first vertical row of the right pane the distance from the center line to the stamps varies in different positions, from ½ MM to ⅞ MM in the left pane and ½ MM to ¾ MM in the right pane.[4] An error occurred in the engraving of this line at the top and opposite positions in the top row. *Fig.23-F*, a drawing of 10L12, shows this error.

THE IMPRINT

The imprint used on Plate 12 was of the Second Type. It was placed to the left of 41 and 51 in the left pane and to the right of 50 and 60 in the right pane. The measurements vary, as 41L12, a Type I stamp shows 1⅛ MM, whereas 51L12, a Type II stamp shows ¾ MM, *Fig.23-S*.

In the right pane, 50R shows 2 MM between stamp and imprint, *Fig.23-T*. There is a record of the plating marks on 60R, but no copy is known to this author showing the imprint or any part of the number.

[4] No examples are known perforated on the center line.

Fig. 23-S. Positions 41-51L12, showing part of the left pane imprint, including the plate number.

Fig. 23-T. Positions 40-50R12, showing part of the right pane imprint, and a fragment of the plate number.

A number of items are known with parts of the imprint, and also a few copies with the Number 12 from the left pane. A block of four positions. 39. 40-49-50R12 with the same imprint as *Fig.23-T* is in an Eastern collection.

It is interesting to note that any stamps showing part of the imprint with any *part of the number*, from any of the plates, are very scarce. It is needless to call attention to their rarity from Plates 1, 2, 3, 4, 11 and 12, but it might be assumed that copies with the numbers of the Type V plates are more plentiful. Aside from Plate No. 10. stamps showing part of the imprint and Nos. 5. 7. 8 and 9 are very rare.

LARGE BLOCKS FROM PLATE 12

In the Newbury collection there was a large mint block of 78 [5] from the left pane that is no doubt unique. as it is the largest block known from this plate. This beautiful

[5] This piece was originally sold in an auction in 1915. It was then described as a block of 88 with three stamps missing in the top row and the entire left row of the sheet. Subsequently. the stamps from positions 42L to 46L and 52L to 56L were removed from this block.

item was at one time in the collection of the late Senator Ernest R. Ackerman. It contains 40 Type I stamps and 38 Type II stamps. The plate positions, by rows, are as follows:

4L to 10L inclusive	57L to 60L inclusive
12L to 20L inclusive	62L to 70L inclusive
22L to 30L inclusive	72L to 80L inclusive
32L to 40L inclusive	82L to 90L inclusive
47L to 50L inclusive	92L to 100L inclusive

Fig.23-U illustrates part of this block.

Many years ago a prominent dealer in New York owned the second largest block

Fig. 23-U. Part of the Ackerman-Newberry block from Plate 12, left pane.

that I have ever seen from this plate. It was a mint block of 54 from the right pane, a block 9 horizontal by 6 vertical, including positions 1R to 9R and 51R to 59R.

This beautiful item was unfortunately broken up into smaller blocks of four and six, and the various pieces were disposed of to different collectors.

As will be seen by the diagram, *Fig.23-E*, this large block consisted of 36 Type II, and 18 Type I.

Blocks of 4, 6, 8, and even larger, are available, but not plentiful. A block of 4 or larger, all the stamps Type II, which come from the top and second row of the plate, is a most desirable item in any collection, as are blocks of 4, all Type I from the 9th and 10th horizontal rows. Blocks of 4 or 6, from the left pane, containing designs which are Type I and Type II in the same horizontal row are also worthy additions to specialized collections. Horizontal pairs showing the combination of Type I and Type II should be included.

SECRET MARK

All stamps from Plate 12 show the dot in the white border surrounding the medallion on the left side. As mentioned in the Plate 11 chapter, this secret mark is also found on all Plate 11 stamps and on die proofs that are called *original.*

It is also found on all the 100 stamps from the 1875 *Reprint* plate. *It is not found on any of the imperforate one cent stamps.* Quite frequently I have imperforate stamps submitted to me for examination which are claimed to be Type I. As only one imperforate stamp was a Type I, the well known 7R1E, any imperforate stamp supposed to be a Type I would have to be from this position. If one cannot identify the characteristics of this stamp from the illustrations presented in this book it is well to remember that the great majority of supposed copies of 7R1E are nothing more

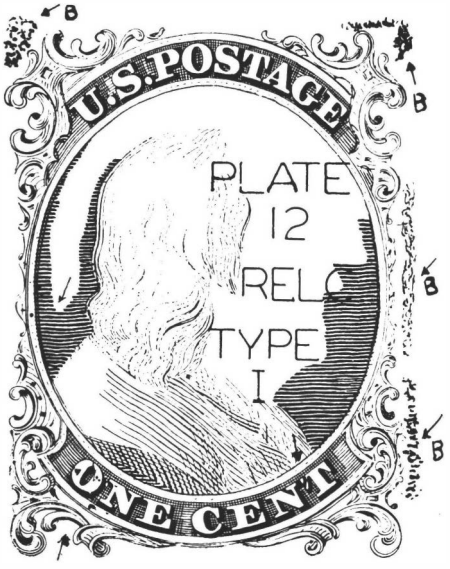


Fig. 23-V. Position 66R12.

than doctored proofs from the 1875 Reprint Plate. All of these show the secret dot at left. Therefore, if one has a stamp he believes may be a Type I, it cannot be 7R1E if it shows the secret dot. If it is not the 7R1E, it is not an imperforate Type I.

RECONSTRUCTION OF THE PLATE

With the availability of the block of 78 from the left pane, and the print of the block of 54 from the right pane graciously loaned to this author by Mr. Eugene Costales, which incidentally was not photographed for plating, and with material made available by other collectors and dealers, in addition to items in this author's collection, the reconstruction of Plate 12 has been completed except for positions 54, 55L and 10 and 20R. If any student has these positions, please contact this author. For position 66R which was not included in the plating drawings, see *Fig.23-V*.

Fig.23A1 to *Fig.23A24* illustrate plating marks on all positions not in the text. Difficulty was experienced in ascertaining the plating marks on some of the positions on the block of 54. Undoubtedly many of the stamps in the body of the right pane from the second to the sixth rows show more plating marks than those indicated in the drawings.

32L has no plating marks. The position is Type II. All "A" relief positions are Type II. All "B" relief positions are Type II unless otherwise noted. A number of positions are designated Type II-IIIA, depending upon the state of the plate. All examples of 46L. 71L, 82L and 83L which this author has studied, including very early impressions, are Type IIIA.

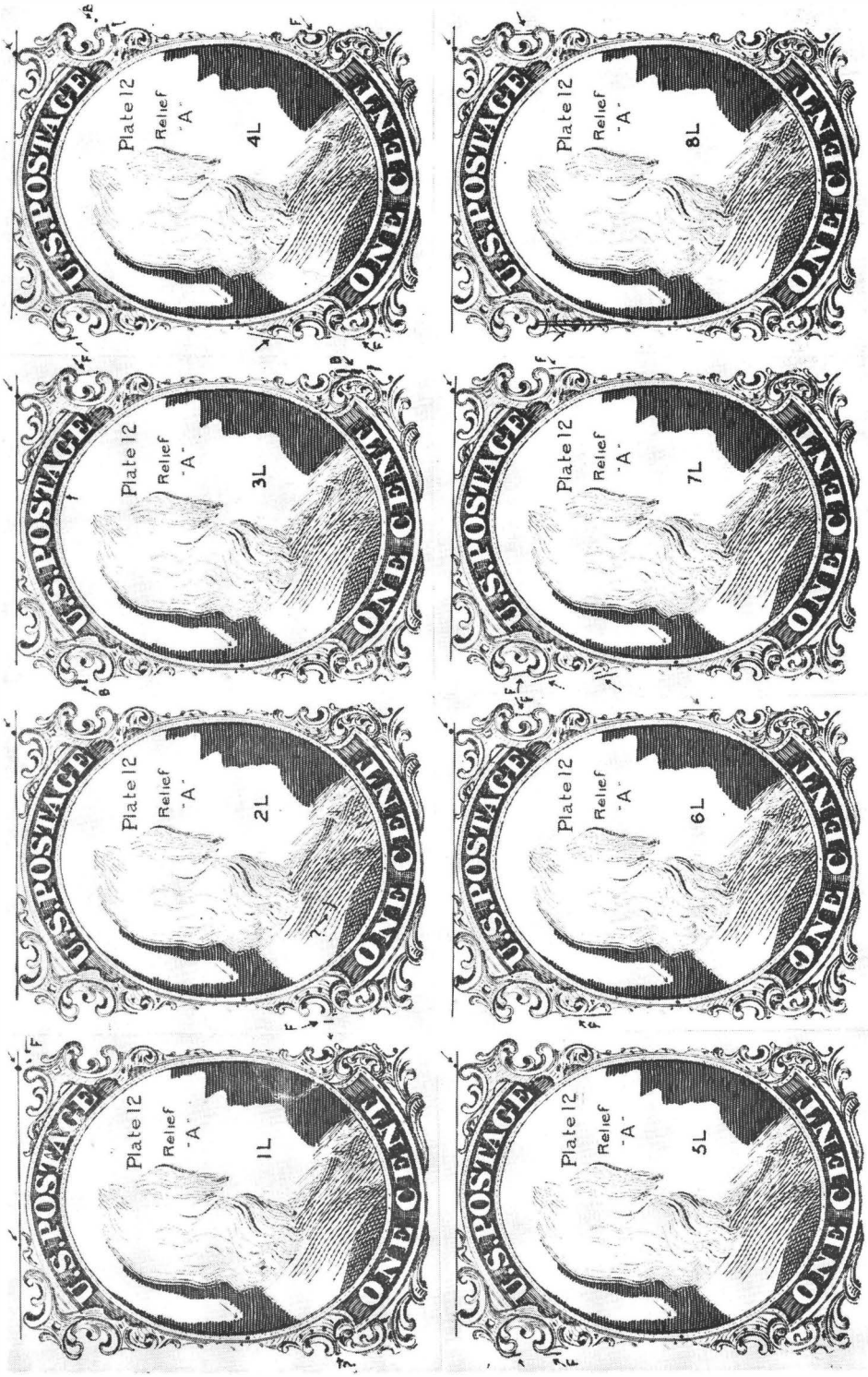


Fig. 23A1.

Fig. 23A2.

For Position 10L12, see Fig. 23-F, page 489.

Fig. 23A3.

For Position 23L12, see Fig. 23-N, page 494. For Position 25L12, see Fig. 23-J, page 492.

Position 32L12 has no plating mark.

Fig. 23A4.

U.S.POSTAGE
ONE CENT
37L
PLATE
12
REL
TYPE
I
38L
Plate 12
Relief
'B'
39L
Plate 12
Relief
'B'
40L
Plate 12
Relief
'B'
41L
PLATE
12
REL
TYPE
I
42L
PLATE
12
REL
TYPE
I
43L
Plate 12
Relief
'B'
44L
PLATE
12
REL
TYPE
I
Imprint

Fig. 23A5.

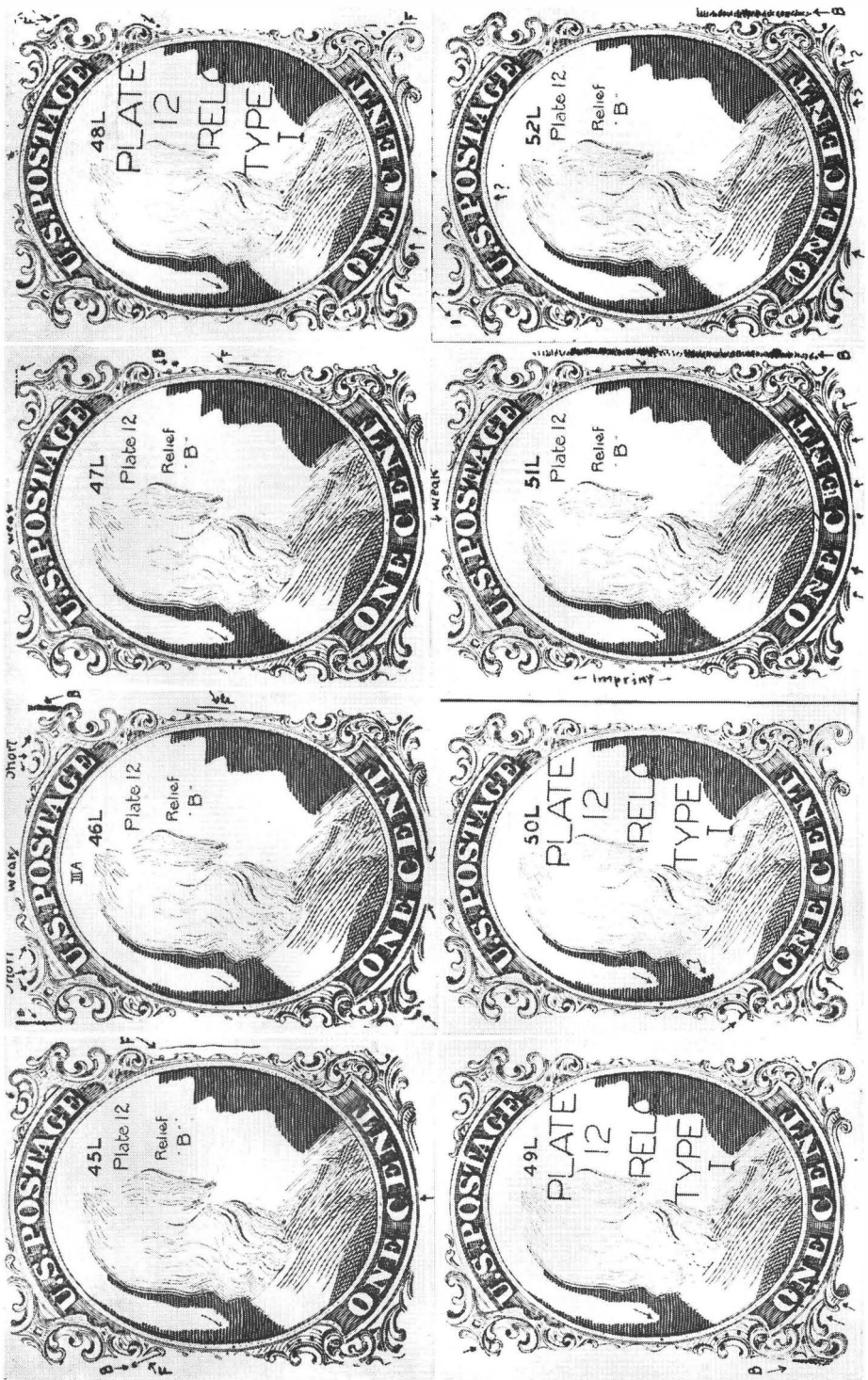

U.S.POSTAGE
ONE CENT
45L
Plate 12
Relief "B"
46L
Plate 12
Relief "B"
47L
Plate 12
Relief "B"
48L
PLATE 12
REL
TYPE I
49L
PLATE 12
REL
TYPE I
50L
PLATE 12
REL
TYPE I
51L
Plate 12
Relief "B"
52L
Plate 12
Relief "B"
weak
short
← imprint →

Fig. 23A6.

Fig. 23A7.

No information has been developed concerning plating marks on Positions 54 and 55L12.

Fig. 23A8.

For Position 63L12, see Fig. 23-K, page 492.

U.S. POSTAGE
ONE CENT
70L
PLATE 12
RELIEF
TYPE I
71L
Plate 12
Relief "B"
IIA
72L
PLATE 12
RELIEF
TYPE I
73L
PLATE 12
RELIEF
TYPE I
74L
Plate 12
Relief "B"
weak
75L
PLATE 12
RELIEF
TYPE I
76L
PLATE 12
RELIEF
TYPE I
77L
PLATE 12
RELIEF
TYPE I

Fig. 23A9.

U.S. POSTAGE
ONE CENT
78L
Plate 12
Relief "B"
79L
Plate 12
Relief "B"
80L
Plate 12
Relief "B"
81L
Plate 12
Relief "B"
82L
Plate 12
Relief "B"
83L
Plate 12
Relief "B"
84L
PLATE 12
TYPE I
85L
Plate 12
Relief "B"

Fig. 23A10.

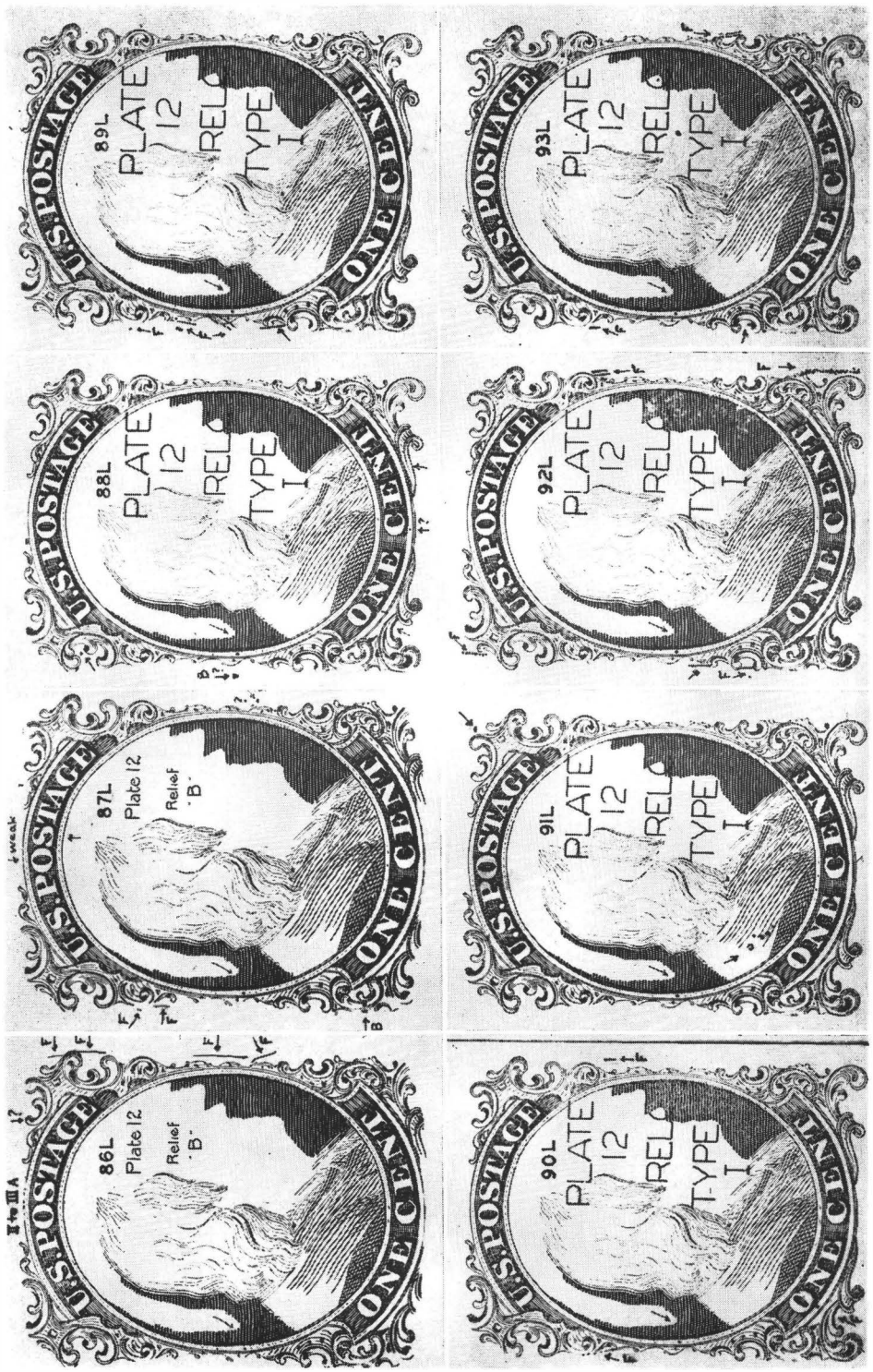

U.S. POSTAGE
ONE CENT
86L
Plate 12
Relief "B"
87L
Plate 12
Relief "B"
88L
PLATE 12
RELIEF
TYPE I
89L
PLATE 12
RELIEF
TYPE I
90L
PLATE 12
RELIEF
TYPE I
91L
PLATE 12
RELIEF
TYPE I
92L
PLATE 12
RELIEF
TYPE I
93L
PLATE 12
RELIEF
TYPE I

Fig. 23A11.

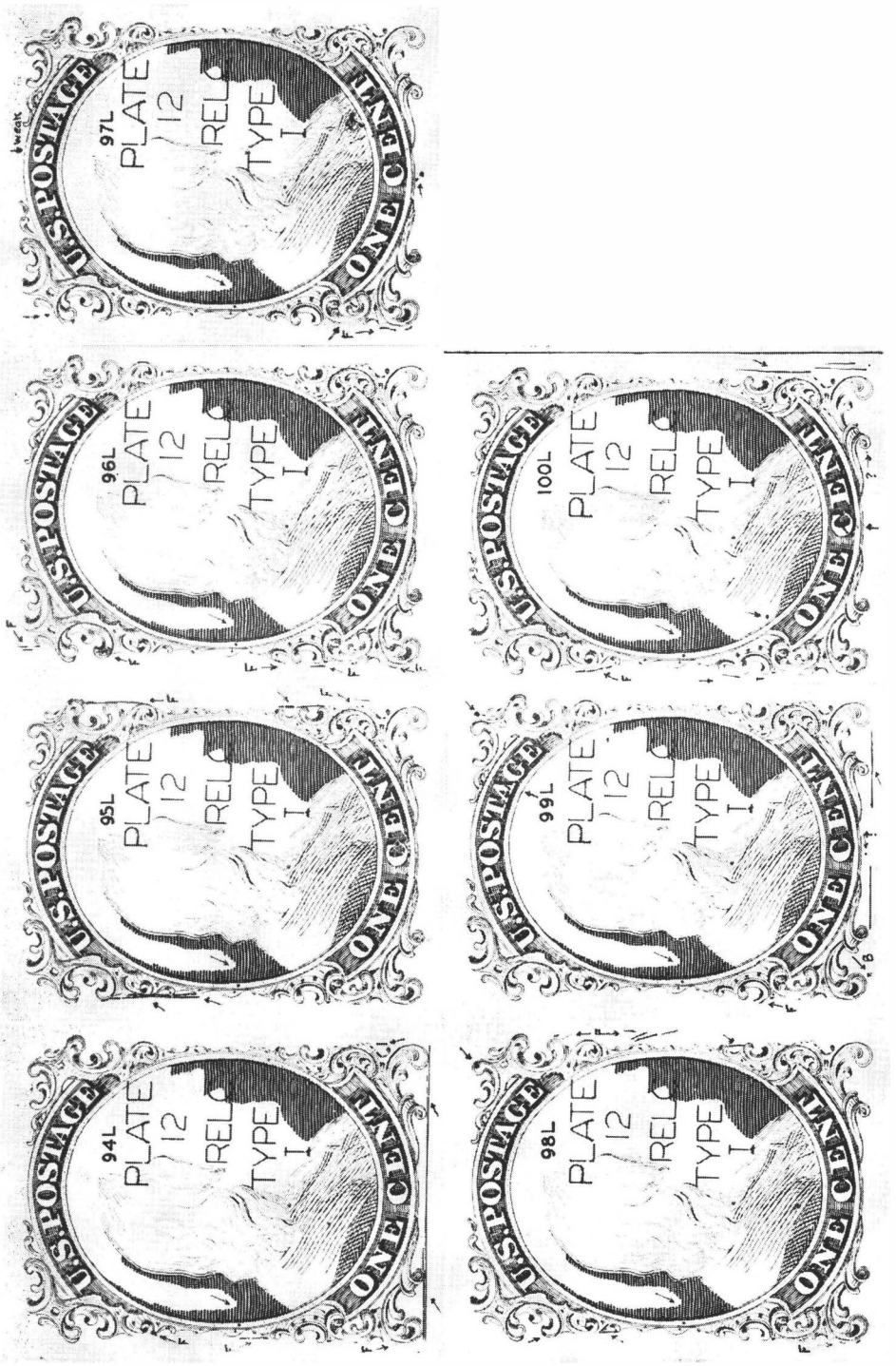

U.S.POSTAGE
ONE CENT
97L
96L
95L
94L
100L
99L
98L
PLATE
12
TYPE
I

Fig. 23A12.

U.S.POSTAGE
ONE CENT
1R Plate 12 Relief "A"
2R Plate 12 Relief "A"
3R Plate 12 Relief "A"
4R Plate 12 Relief "A"
5R Plate 12 Relief "A"
6R Plate 12 Relief "A"
7R Plate 12 Relief "A"
8R Plate 12 Relief "A"

Fig. 23A13.

No information has been developed concerning plating marks on Position 10R12.

Fig. 23A14.

Fig. 23A15.

No information has been developed concerning plating marks on Position 20R12.

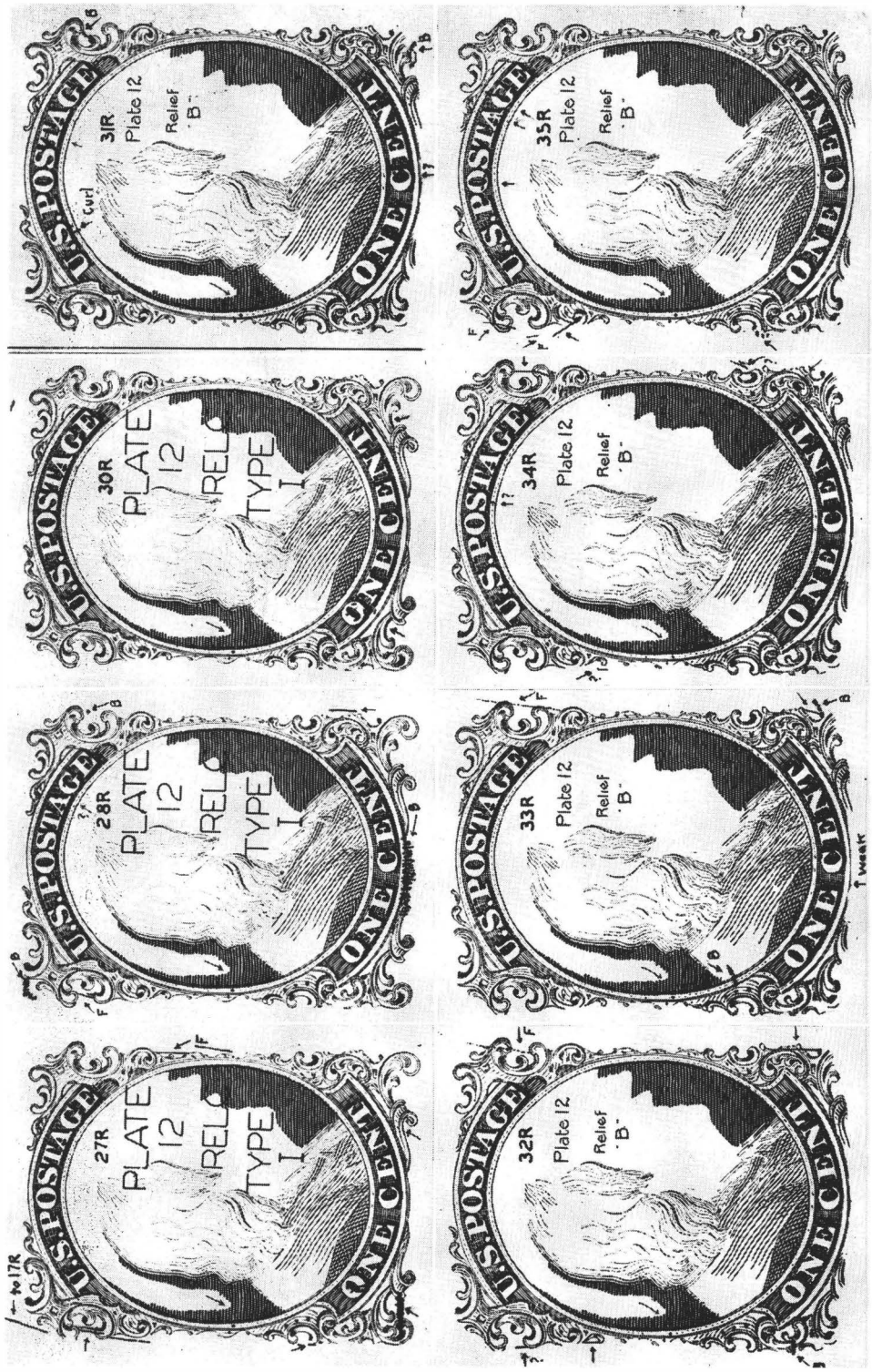


Fig. 23A16.

For Position 29R12, see Fig. 23-G, page 489.

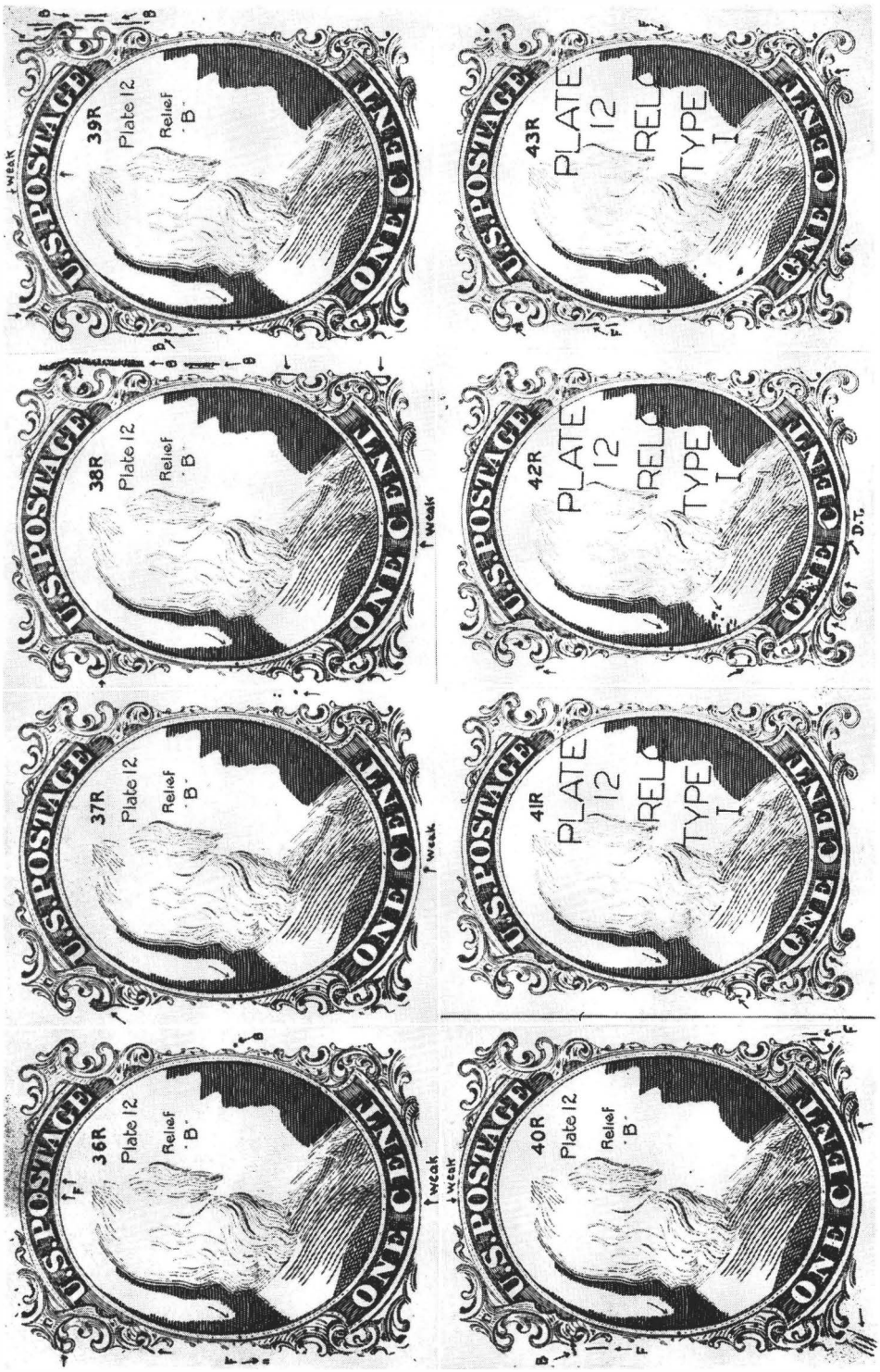

U.S.POSTAGE
ONE CENT
36R
Plate 12
Relief "B"
37R
Plate 12
Relief "B"
38R
Plate 12
Relief "B"
39R
Plate 12
Relief "B"
40R
Plate 12
Relief "B"
41R
PLATE 12
TYPE I
42R
PLATE 12
TYPE I
43R
PLATE 12
TYPE I
weak

Fig. 23A17.

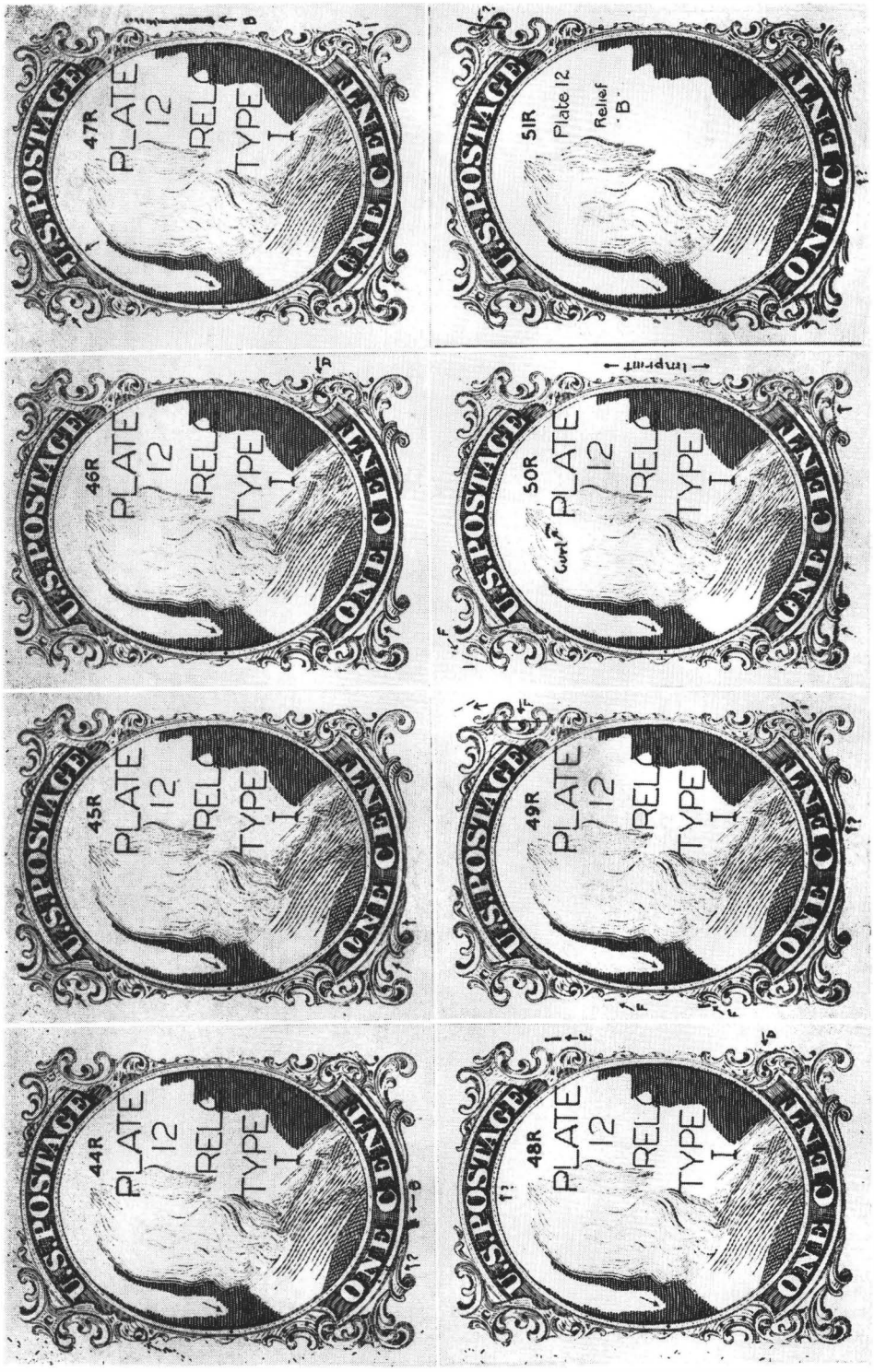

U.S. POSTAGE
ONE CENT
PLATE 12
REL
TYPE I
44R
45R
46R
47R
48R
49R
50R
51R
Plate 12
Relief B

Fig. 23A18.

U.S.POSTAGE
ONE CENT
52R
53R
54R
55R
56R
57R
58R
59R
Plate 12
Relief
"B"
weak

Fig. 23A19.

Fig. 23A20.

For Position 63R12, see Fig. 23-O, page 494, For Position 66R12, see Fig. 23-V, page 500.

Fig. 23A21.

For Position 74R12, see Fig. 23-L, page 493.

U.S. POSTAGE
ONE CENT
79R
Plate 12
Relief "B"
80R
Plate 12
Relief "B"
81R
PLATE 12
REL
TYPE I
82R
PLATE 12
REL
TYPE I
83R
PLATE 12
REL
TYPE I
84R
PLATE 12
REL
TYPE I
85R
PLATE 12
REL
TYPE I
86R
PLATE 12
REL
TYPE I

Fig. 23A22.

U.S. POSTAGE
ONE CENT
87R
88R
89R
90R
91R
92R
93R
94R
PLATE 12
REL
TYPE I

Fig. 23A23.

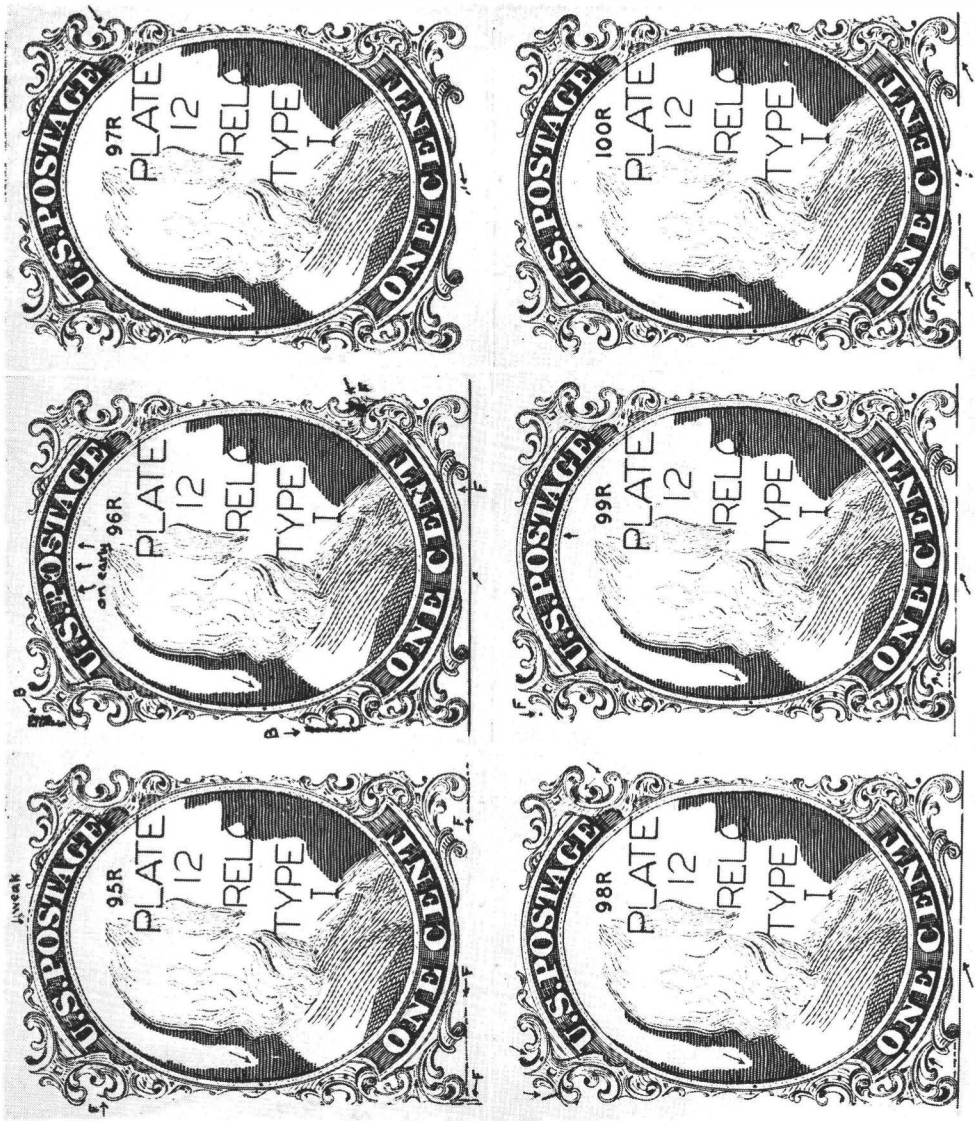

U.S. POSTAGE
ONE CENT
97R
100R
96R
99R
95R
98R
PLATE
12
REL
TYPE
I

Fig. 23A24.

Chapter XXIV

THE GOVERNMENT REPRINT ISSUE OF 1875

Reprinted in part from Vol. II of Ashbrook, with updating.

In *Scott's U.S. Stamp Catalogue Specialized*, 1971 edition, page 41, we find immediately following the 1857-1860 Issues,

"1875 REPRINTS OF 1857-60 ISSUE

Issued for the Centennial Exposition of 1876. These were not good for postal use.

Perf. 12

PRODUCED BY THE CONTINENTAL BANK NOTE CO.

White paper without gum.

The 1¢, 3¢, 10¢ and 12¢ were printed from new plates of 100 subjects, each differing from those used for the regular issue.

Cat. No. 40 1¢ Bright blue (3846)[1]

Pair

Block of four

Cracked plate

Double transfer

41 3¢ Scarlet (479)

Stitch watermark

42 5¢ Orange Brown (878)

43 10¢ Blue Green (516)

44 12¢ Greenish Black (489)

45 24¢ Blackish Violet (479)

46 30¢ Yellow Orange (480)

47 90¢ Deep Blue (454)

Nos. 40 to 47 exist imperforate."

Chase in his book on the *U.S. 3c 1851-1857* commented on these reprints as follows, page 216:

"Strictly speaking there are no re-issues of the 1851-1857 set because such stamps as were sold by the Government in 1875 were made long after the originals had been demonetized, and as they were not receivable for postage are therefore reprints, in contradistinction to the stamps of the later issues made at the same time which were receivable for postage and hence are re-issues."

[1] The figures in brackets refer to the numbers of stamps that were sold. Originally, 10.000 stamps of each value were printed, the remainders were destroyed.

In describing the Reprint Issue of 1857, Mr. Luff stated, page 348:

"The original stamps of this issue were made by Toppan, Carpenter, Casilear & Co. of Philadelphia (note by S.B.A.—The stamps of the 1857 issue were made by Toppan, Carpenter & Co.). The reprints were the work of the Continental Bank Note Co. of New York. In 1874, probably about August, there were sent to the latter company the original plates of the 5, 24, 30 and 90 cent stamps and the transfer rolls of the 1, 3, 10 and 12 cents. By means of the latter, new plates were made for those four values. (Note by S.B.A.—Mr. Luff evidently did not mean to infer that the original transfer rolls used to make the original plates were used to make the new reprint plates, but rather the original master rolls used to make the lay-downs from which the old transfer rolls were transferred.) These plates (Reprint) had neither imprint nor plate number and contained 100 stamps each. On the new plates the stamps were set far apart, so that the sheets might be perforated by the machines then in use without damage to the designs, as would have happened had the original plates of these values been used. (Note by S.B.A.—It is doubtful if this is the reason new plates were made for the one, three, ten and twelve cents. Such plates either did not exist, or else, the trimmed designs of the one, three and ten cents plates were not desired on the new plates but rather full designs.) The 1c stamps are all of Type I, * * * The 3c are also of Type I, * * * The 5c stamps are from Plate No.2, and, consequently show the same varieties as the original stamps from that plate, * * *. The 10c stamps are all Type I * * *. Of each of the other values there was never more than one type, therefore, in the matter of design, the originals and reprints agree. The plates of the 24, 30 and 90c each bore the number '1.' The paper is very white, crisp, and hard, the stamps are without gum; the perforation gauges 12 instead of 15, which of course, affords a very simple test by which to distinguish the reprints. The colors are as follows:

1 cent (Type I) Bright blue etc."

On page 349, Mr. Luff stated:

The records supply the following statistics:

	1 Cent
1875 received	10,000
July 16, 1884 on hand	6,154
Sold	3,846[2]

The Scott Catalogue states, as above quoted:

"Nos. 40 to 47 exist imperforate."

The official circular offers the "Issue of 1851" yet the reprint set was not issued imperforate, but perforated. Mr. Luff makes no mention of the Department selling any of the reprint stamps without perforations. It is true such items exist but they are nothing more than proofs and were never regularly issued in the same manner as the regular reprint specimens.

The official circular also states: "All specimens furnished will be ungummed," and further: "It will be useless to apply for gummed stamps, etc."

We frequently find the proofs with fake gum on the back offered as the one cent 1851, Type I.

[2] The records indicate 3846 sold, but it is this author's opinion that less than 800 have been saved.

Mr. John K. Tiffany on page 263 of his book [3] stated:

> "The '2nd' or 1851 issue. as it is called in the circular, actually consisted of two series, the imperforate and perforate. Imperforate Reprints were not furnished * * * Attempts are, however, made to palm off trimmed reprints as imperforate specimens. The originals are on a yellowish paper with brown gum. The reprints on a very white paper originally but easily manipulated to yellowish. The reprint of the One Cent is from a new plate, the stamps have the outside fine labels of the original imperforate series, but are set farther apart on the plate so that even the larger perforations used do not cut into the stamp. The blue is too bright."

SECRET MARK OF THE ONE CENT 1875 REPRINT

All one cent stamps from the reprint plate have a secret mark in the shape of a heavy dot placed in the wide border surrounding the medallion at the left. This dot was described in Chapter XXII. This dot first appeared on the one cent stamps from Plate 11 and it was repeated on the stamps from Plate 12. *No stamps from any of the other one cent plates show this dot.* As the stamps from Plates 11 and 12 were issued only in perforated sheets, *this dot is not found on any imperforate stamps.* Trimmed copies of the one cent reprint with or without fake gum will show it as also will the proof with or without fake gum. With this in mind it is quite easy to distinguish the true status of an imperforate one cent 1875 reprint.

The design of the Type I stamps of the reprint plate differ to a small degree from the design of the original die. On the reprint stamps the *outer left line of the top right ornament* is missing, also the bottom line of the ball of the lower left scroll. See *Fig.24-C* showing a comparison of parts of the two designs.

THE REPRINT PLATE

Chase stated, page 218: "No plate of the 3c 1851-57 stamps being available, a new plate was made, etc." Inasmuch as the original five cents Plate No.2 with the designs trimmed at both top and bottom was used for the reprints of this value, it would appear Dr. Chase is correct in stating no three cents plate was available. It is my opinion that no one cent plate was available.

The new plate was made by the Continental Bank Note Co. of New York City, and to transfer this plate a one relief roll was used to transfer the 100 subjects. Mr. Luff stated the old rolls were resurrected but the truth may be that none of the old rollers of the one cent were kept by the successors of the firm of Toppan, Carpenter & Co. The original contract between Toppan, Carpenter, Casilear & Co. and the Post Office Department signed in 1851 provided, "All the dies and plates engraved and provided under this agreement are to belong to and be the exclusive property of the United States of America etc." The last four year contract signed in 1857 was merely a renewal, with certain additions, of the 1851 contract.

The original die, and in all probability duplicate dies or lay-downs, were turned over to the Government at the expiration of the Toppan contract in 1861. All die proofs which I have seen show the small secret mark dot in the white margin at left. It seems probable that the roll made to transfer the reprint plate was a new "one

[3] "The History of the Postage Stamps of the United States", published in 1887.

Fig. 24-A. A comparison of the reprint with the original design.

relief" roll made in 1874, by the Continental Bank Note Co., especially for the one cent plate.

As stated by Mr. Luff, no imprint or plate number was transferred or added to this plate.

In preparing the plate for the transfers, fine horizontal and vertical lines were drawn across the plate. The former appears on the stamps across the top of the designs and the latter, down the right sides, *Fig.24-A*. Guide dots occurred where these lines crossed, with the exception of all ten positions on the tenth vertical row, *Fig.24-A*. The majority of the 100 positions only had one dot at the intersection of the guide lines, but certain positions had two, and others, three or four. Generally the extra dots were much smaller than the regular dot. A small horizontal dash is also found SW of the left bottom ornament, *Fig.24-A*, on every stamp from this plate.

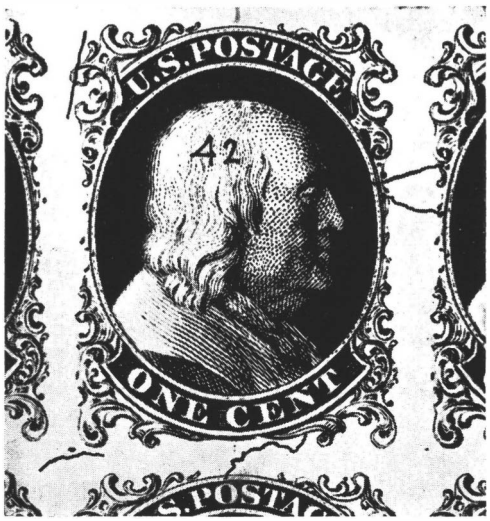


Fig. 24-B. Position 42 of the reprint plate, showing the surface cracks.

but this was not a guide dot but existed on the transfer roll relief. Its position is constant on each of the 100 positions.

Various positions show fine scratch lines running in various directions. Some of these may have been ruled on the plate for some purpose or other, while others are wavy and may be polishing scratches.

SURFACE CRACKS

Position 42 shows several very fine surface cracks, *Fig.24-B.* Position 51 shows another fine surface crack at left, *Fig.24-A.* The finest cracked plate variety occurs on 91. This decided crack extends from the bottom part of the right ball of the right scroll into the lower margin, *Fig.24-A.* This large crack evidently extended to the bottom edge of the plate.

Quite a number of positions show various plating marks and quite a number of these are shown on the composite diagram, *Fig.24-A.*

DOUBLE TRANSFER

The Scott Catalogue lists under the one cent reprint a "Double Transfer." This refers to but one position on the plate, *viz.*, No.94. The doubling shows at the bottom of the design, in the scrolls, and the left full curve, but is hardly noticeable in the right full curve. It is a very minor variety.

THE S.W. CORNER RELIEF DASH

The relief dash is shown in its relative position in *Fig.24-A.*

ORDER OF ENTRY

The tenth vertical row, from top to bottom, was evidently entered first, the guide dots at the upper right corners on all the ninth vertical row positions furnishing the settings. This is the reason no guide dots were placed on the plate at the upper right

Fig. 24-C.

corners of all positions in the tenth vertical row. This also applies to the three cents reprint plate.

NUMBER OF REPRINTS SOLD

The Luff Book and also the U.S. Catalogue list the number of reprints sold to the public, and these figures are given at the beginning of this chapter. Of the one cent there were 3846 sold as compared to only 479 of the three cents. The catalogue prices the former at $7.00 and the latter at $50.00 [4] which approximately reflects the relative scarcity of the two stamps. There seems to have been little demand for the three cents as compared to the one cent and the real reason for this was no doubt because it was the first opportunity for some fourteen years to obtain a Type I unused stamp for one cent.

Of the ninety cents stamps, only 454 copies were disposed of, a number less than any of the other values. The catalogue price of this stamp is $45.00 which appears to be quite modest when one considers the small number issued.

The catalogue lists a "pair" and a "block of four" of the one cent but omits any such listing for the three cent or any of the other denominations. Chase stated he had never seen but one pair of the three cent.

IMPERFORATE REPRINTS

Regarding imperforate items, Chase remarked on page 219 of his book: "These stamps undoubtedly exist imperforate as I personally have seen one set of all values in pairs and two complete sets in single copies, one of these two having in each instance a sheet margin. These are stated to have come from the estate of Charles F. Steel, who had been connected with the National Bank Note Company and was the inventor of the grill used on the United States stamps from 1867 to sometime in the early 70's. These imperforate stamps are absolutely identical with the perforated all through the set as to color and paper and come from the same plates. The pair of 3c imperforate stamps incidentally showed the bottom sheet margin. I regret that nothing further of the history of these imperforate stamps is known to me."

[4] In the 1971 Scott's U.S. Stamp Catalogue, the One Cent is listed at $160.00 and the 3¢ at $775.00. The 90¢ is listed at $1150.00.

It is my conviction that such items which were "never regularly issued to the public" are in no degree "U.S. Postage Stamps," regardless of their color, paper, or other features. Such items are proofs pure and simple and have no legitimate place in our catalogues with stamps that were regularly issued at their face value by the Post Office Department.

PROOFS OF THE ONE CENT REPRINT

Plate proofs of the one cent value exist in various forms, the most common of which are the plate proofs on cardboard. Plate proofs on India paper are somewhat less common and these are known in various sized blocks.[5] Proofs on paper other than India and cardboard and in various trial colors are also known.

[5] Both the cardboard and India paper proofs are known in full panes. These are very rare.

Chapter XXV

THE PAPER AND GUM

Reprinted in part from Ashbrook, Vol. II

During the ten year period in which the Toppan, Carpenter firm supplied the Government with postage stamps, the paper used varied to quite an extent. In the first years, the paper was of an exceedingly good quality, as compared to that of the last few years. For the great majority of the stamps, a white wove machine made paper of fair quality was used.

During the period of issue of imperforate stamps, the paper was considerably thicker than that used for the perforated stamps. Thinner paper appeared late in the fall of 1857. Chase stated that the thickest paper he had seen of the three cents imperforate stamps was .005 inches, and the thinest, .002 inches, with the average about .003 inches.

Of the perforated three cents Type II stamps which were issued at the same time as the one cent Type V, the thickest he noted was .004 inches and the thinest .002 inches, with the average about .0025.

In describing the papers of the three cents imperforates, Chase stated, page 145:

"They are not infrequently seen on a paper which shows a distinct and very fine vertical ribbing. Most of this paper was used in 1852 and 1853, and is not rare. The "ribs" average about 31 to the centimeter. These should not be confused with other stamps which show more or less distinctly the characteristics of laid paper. However, I am convinced that the seemingly laid lines, which may be found either vertically, horizontally or diagonally, are ordinarily due to one of two accidents. Sometimes they are caused by the fact that the stamp was affixed firmly to an envelope or letter sheet made of distinctly laid paper and as a result of having been held in contact with it, perhaps under pressure for many years, took on certain of its characteristics.

The other cause for this effect, so I am told by men who are by profession printers from line engraved plates, is due to a worn press blanket used while the stamps were being printed. It must be remembered that the paper properly moistened is placed upon the inked and wiped engraved plate, and forced down against it under very considerable pressure. The part of the press which makes the pressure is ordinarily covered by a piece of thick cloth called the 'press blanket.' If the nap is worn from this cloth, the ridges on it may be impressed more or less distinctly in the paper. The resultant 'laid' lines may be either horizontal, or vertical, or both; in the last case giving the appearance of quadrille paper. Let me add once more that I do not believe any 1851 or 1857 stamp of any of the values was printed on a true laid paper. Other paper varieties worthy of mention are a thin crisp paper which is more or less distinctly mottled when examined from the back. This was used in 1858[1] and is found only on the perforated Type II stamps. From 1859 on until the issue ceased, practically all stamps of all values were printed on a thin paper which is comparatively soft and shows the grain distinctly. All of the 24c, 30c and 90c stamps of this issue, for example, are found only on this paper and offer a chance for comparison. Probably in 1860, and certainly while this kind of paper was in use, a little was employed that shows some characteristics of faint horizontally laid paper. The laid lines show best by reflected light and little or not at all by transmitted light. This alone is enough to create grave doubts as to its being real laid paper. Identical paper was used for some Type V 1c 1857 stamps. * * * For a short period, probably

[1] Dr. Chase referred here to the three cent stamp.

in 1858, vertically ribbed paper, almost identical, though a little less clearly ribbed than that used in 1852 and 1853, was employed for the perforated Type II stamps. These are somewhat rarer than the imperforate examples. * * *

"Other varieties of paper may be noted but they are all, I think, accidental. Imperforate stamps may be found on paper that is soft and porous, but this, I believe, is due to the fact that the "size" has been removed from the paper by accident or design. Again, paper is occasionally seen which appears to have a glazed surface. This too seems artificial. Further, paper is found which varies in color from yellowish to light brown. This also is accidental, although in certain instances it is due to the brown gum which was used late in the year 1851, and which was far from satisfactory. Paper is occasionally found that shows a foreign substance embedded in it, but because a really excellent quality was used this happened but rarely."

Chase further stated that, sometime in 1851 a small printing was made on a paper which he called "Part India." In commenting on this, we find the following in his book on page 144:

"The firm manufacturing the stamps undoubtedly bought the paper in the open market and there is no particular reason why hand-made paper might not have been used to a limited extent. The fact which makes me suspect such a possibility is that the paper of certain stamps show characteristics found commonly in hand-made paper and rarely in that which is machine-made. For example: I have an imperforate stamp on paper which varies much in thickness; that is to say one quarter of the stamp is very thick while the rest is thin. This, so I am told by an expert, might possibly happen with machine-made paper but ordinarily indicates that which is hand-made.

"With the exception of one small batch of paper it was all made from rag stock; that is to say the basis of the pulp was ground up cloth mostly in the form of rags. The exception just mentioned, and to my mind a most interesting one, is a small lot of paper, used within two or three months of the time that the firm commenced the manufacture of stamps, which is made, not from pure rag stock, but from a mixture of this and fibre from the inner bark of the bamboo tree; this letter being the basis of what ordinarily is known as India paper. From what paper experts tell me I judge this paper could either have been made in the Orient or made in this country from stock imported therefrom. * * *

"The paper in question is thin and silky, and feels and looks like India paper, although it does not respond to one rough test which stamp collectors often employ to determine India paper; this being to moisten it slightly upon which it promptly 'wets through.' This test, however, I am told is more a proof of lack of 'size' in the paper than it is of any kind of fibre. Stamps printed on this paper are always in a certain rather peculiar yellowish shade of orange-brown which is fairly distinctive. The paper itself is slightly yellowish, not the dead white usually found. These stamps are rare; possibly 20 or 30 copies having been seen. A majority of these bear the small black Boston PAID cancellation so probably most of this printing went to the city mentioned."

Specialists interested in the subject of this "part India paper" are referred to quite a fine article by Mr. Eugene Jaeger, entitled: *Early Thin Paper Varieties of the 3c 1851*, which appeared in *Stamps* issue of November 28th, 1936, Volume 17, page 353. In this article Mr. Jaeger divided the thin paper varieties of the three cents into three classes as follows:

1. PART INDIA PAPER. (Used mostly in Boston, Mass. during August and September 1851.)

2. VERY THIN PAPER. (Used in Boston, Mass., during August 1851.)
3. VERY THIN PAPER. (Used in St. Louis, Mo., during September 1851.)

Mr. Jaeger stated that all the thin paper, part India paper varieties he had seen came only from the three cents Plate 1 Early.

Mention of this paper was also contained in some notes I published in the *American Philatelist* of March 1936, page 308.

I have seen examples of both the three and twelve cents on this thin paper, and these were unquestionably of the part India variety, but although I have seen copies of the one cent on a rather thin paper, I have never seen a one cent stamp on paper I would classify as the part India.

The three cents stamps on this paper are undoubtedly quite scarce, and in comparison, the twelve cents are much rarer. I have a record of approximately fifteen copies of the twelve cents that I have examined or have had reported to me. Similar to the three, these twelves likewise vary, both in the extent of the quality of the paper and in the degree of thinness. In the collection of Mr. Samuel W. Richey of Cincinnati, is a horizontal pair of the twelve cents that is most exceptional. It is very thin, much thinner than the ordinary plate proofs from the reprint plates of 1875. I think this paper is similar to the silky India proof paper of the original plate proofs of the five and ten cents 1847.

In the Newbury collection is a horizontal strip of five of the twelve cents on this part India paper, but to all appearances it is not quite so thin as the Richey pair. Both of these items are undoubtedly from the very first impressions from the twelve cents plate. The engravings are very sharp and resemble die proofs or plate proofs on India. The shades of both these items are of the earliest known, the distinctive grayish.

It is not improbable that the part India paper stamps of the three and twelve cents came from *trial printings, i.e., proof sheets* that were afterwards thrown in the regular stock, then gummed and issued to various post offices.

For the year ending June 30th, 1852, approximately five and one half million one cent stamps were issued to postmasters, in comparison to only 237,042 of the twelve cents value. Inasmuch as specimens of the twelve cents on the part India paper are known, as compared to none of the one cent, leads me to believe that few, if any, sheets of the one cent were ever issued to the public on this paper.

Chase stated the thinnest paper he has examined of the three cents 1851 was .002 inches. Mr. Jaeger wrote me some months ago that he had three specimens measuring .0011, .0012 and .0014. The Richey pair of the twelve cents is .002.

THE GUM

During the first six months the 1851 stamps were current, it is quite evident that Toppan, Carpenter had considerable difficulty in procuring an adhesive material which would hold the stamps to mail matter. We have direct evidence of this in the comment of various newspapers. On many covers of the period we find the use of wafers to hold stamps to the letters, on others we find notations such as "Paid, if the damn thing sticks," *etc.*

The gum the manufacturers used at different periods, varied in appearance from

practically a colorless material to one of a dark brownish shade. Chase stated in his book that the darkest gum was used late in 1851, but if discolored paper (originated) from dark gum, then it has been my experience that many one cent Plate 2 stamps of 1856 had a darker gum than those printed in late 1851. Seldom have I found Plate 1 Early stamps on badly discolored paper, but such stamps from Plate 2 are rather common.

In all probability the adhesive material was applied by hand, as I have no evidence that this was done otherwise. To apply this by hand, and hang the sheets up to dry was tedious labor, and no doubt this gumming was the principal cause of the delay of the manufacturers in keeping up with the demand in the first few months after the stamps were placed on sale. On some stamps the gum is perfectly smooth and has a gloss, on others it shows it was thickly and roughly applied, and the age has caused it to crack.

It is difficult for the faker to imitate the gum on the stamps of this issue in a manner to deceive anyone familiar with its characteristics.

Chapter XXVI

THE COLORS

Reprinted in part from Vol. II of Ashbrook, with comments by M.L.N.

It is a very difficult problem to attempt even to describe the colors and shades of the one cent stamps issued in the ten year period from 1851 to 1861.

All of the stamps can be divided into three main classes—blue, pale or light blue and dark or black blue.

In describing the various colors of the three cents 1851-1857, Chase took certain colors that were characteristic of the various years, and listed these predominating colors by successive years. Thus we find the typical orange brown as the 1851 color, the brownish carmine as the 1852 color, the pale dull reds and dull rose reds as the 1853 color, etc. In 1857 we find very distinctive stamps, the plums, the dull rose clarets, or brownish clarets.

To a certain degree it is possible to assign certain colors and shades of the one cent to certain years, but not to as great an extent as with the 3c, because variations of the three cents colors are perhaps more noticable than the variations of the blue one cent stamps.

Of all the colors of the one cent there are three that are outstanding and distinctive. By years I classify them as follows:

1851	The pale light blue
1852	The rich dark blue
1856	The deep dark blue

Regarding the two latter shades: the first refers to the rich dark blue of the earliest printings from Plate 1 Late, whereas the second refers to a color that is typical of the scarce stamps from Plate 3. Both shades are a dark blue, but they are entirely different in appearance.

Regarding the first: stamps showing use in the early days of 1851 are always in a pale light blue. They are as characteristic of the Plate 1 Early stamps as the orange-browns of the first plates used for the three cents.

We find stamps from Plate 1 Late (1856), from Plate 2 (1856), and from the Type V Plates (1858) in light blue colors but none of these are exactly like the characteristic shade of 1851.

The pale blues of Plate 1 Early appear much lighter in shade than the color of the actual ink used. This is due to the fact that the recessed lines on the plate forming the ornamental frame of the design, were very shallow, and held very little ink, hence the appearance to the eye of the shade was broken down by the white paper. A correct idea of the color value of Plate 1 Early stamps can be obtained by disregarding all parts of the design except the heavy horizontal lines forming the background of the medallion.

The catalogue lists a shade of 7R1E as a *Dark Blue.* In comparing a dark blue stamp from Plate 1 Early with the Ridgway plates [1] the correct reading seems to be, "49. M," the "Prussian Blue." This is a mixture of the pure spectrum blue with black in the following proportions: 12.5% color—87.5% black. This mixture of the pure blue accounts for the richness of this shade.

The Prussian blue shade was probably first used in the spring of 1852, though it is quite possible batches of it were used in the fall of 1851. Plate 1 Early stamps in this rich shade are quite uncommon. This shade or variations of it were evidently in use when the plate was withdrawn from use in the spring of 1852 for the alterations, because the earliest uses we have seen of Plate 1 Late stamps are in shades quite similar if not practically the same as the Prussian blue. Because this shade is so distinctive, we refer to it and variations of it, as the "1852 shade" or the *rich deep blue.*

In selecting an average copy of the Type IV stamp printed in 1852 and comparing it with the Ridgway plates, we obtain a slightly different reading than the above Plate 1 Early average copy.

This typical Type IV 1852 shade classifies as "Berlin Blue—47.M." In this shade the percentage of 80% of black, was added to 20% of the spectrum combination of 25% green plus 75% blue. Another outstanding shade classifies as "Dusky Greenish Blue, 47′.M."

These deep blue shades were continued in various variations for over a year, the shades at times running quite deep and at other periods somewhat lighter than the average.

These lighter shades I call "1853." By comparing an average copy with the Ridgway plates a fairly good match appears to be "Paris Blue, 47-K." the hue being the same as above with a mixture of 29.5% plus 70.5% of black.

During the latter part of 1853, the lighter shades predominated.

There is very little that is out of the ordinary in the different batches of ink that were used in 1854 and 1855. These were blues, pale blues, and dull blues with various variations, and there was little richness to the shades of this period.

Ridgway's "Dark Chessylite Blue"—45′.M is a fair match for the average dark shades of 1854. It is a dark dull looking shade and this together with the dirty condition of the plate, give us stamps which are far less attractive in appearance than those of 1851-1852 and the greater part of 1853.

When Plate 2 came into use late in 1855, Plate 1 was badly worn, hence more stamps were issued during 1856 from the new plate than from the old one. Thus we turn to the Plate 2 stamps we know were used in 1856, for a general study of the shades of that year. The worn plate stamps from Plate 1 Late on the average are a fairly good match of Ridgway's "Hortense Blue."

In a study of the shades of Plate 2 as compared to those of Plate 1 for the period of 1856, I am quite sure of one thing, *i.e.*, the same batch of ink may be used at the same time on two different plates and produce entirely different looking shades of color. I think these two plates prove this assertion. Plate 2 was new, the lines of the designs were sunk deep in the plate, whereas Plate 1 was badly worn and the

[1] *Color Standards and Nomenclature* by Robert Ridgway, 1912.

lines of the design were not originally sunk as deep on the plate. The average Plate 2 stamps of 1856 are a fairly good match of Ridgway's 49-L. Duller and deeper shades match with the "Dusky Orien Blue—45′.M." This is 45% green plus 55% blue—mixed with 42% of this color and 58% of neutral gray—then 20% plus 80% of black. Thus we account for the dull color. It has somewhat the appearance of a slate blue.

The most beautiful of the 1856 shades is the "deep dark blue" so typical of many of the Plate 3 stamps. It is one of the three outstanding shades of all the one cent stamps.

The most brilliant of the typical Plate 3 shades matches very closely Ridgway's "Dark Prussian Blue"—49.N. This is the pure spectrum color mixed with black, as follows: 6% color, 94% black. The pure spectrum color gives this shade its brilliancy. Less distinctive shades from Plate 3 on the average classify as "Deep Berlin Blue"—47.N. The color in this shade is 25% green and 75% blue and mixed with black as follows: 6% color, 94% black.

I have seen a small number of stamps from Plate 2 in a shade quite similar to the "typical Plate 3" but I do not recall ever seeing an item from this plate that equaled in richness the finest examples of the color from Plate 3, the dark Prussian blue.

Plate 3 stamps were not confined to this deep dark blue shade or the deep Berlin blues, as I have seen quite a few stamps that perfectly matched some of the common shades of Plate 2, proving conclusively that the two plates were in use at the same time at certain periods.

Again referring to the shades of the Plate 2 imperforate stamps. At some period in 1856 Toppan, Carpenter evidently used a dark brown gum, or some species of gum that stained the white paper, and in examining such copies, the stained paper has a tendency to change the appearance of the true shade of the inks. In attempting to classify shades by the Ridgway book it is much better to use stamps on paper which is white and not stained.

Plate 4 came into use in the spring of 1857, and the shades vary from light blue to dark blue. The majority of the imperforates are dark blues, with paler shades the exception.

When the Type V plates came into use in late 1857 the first shades we find are quite similar to some of the darker shades of Plate 4. In the middle of 1858 we find these stamps in much lighter shades, and these were used rather consistently during 1859 and 1860. Dark blue Type V stamps are quite scarce in comparison to the lighter shades. A typical example compares with Ridgway's "Dark Dusky Greenish Blue"—47′.N. The percentage of green in this shade gives it its unusual appearance.

The majority of stamps from Plates 11 and 12 are found in dark blue shades, the rare exceptions being stamps printed in what appears to the eye as a light blue. I believe these light blues probably came from very late printings, as they generally show no ink film, indicating that through several months of use, the surface of the plates had become polished, producing stamps with white backgrounds. The light shades compare with Ridgway's "Patent Blue"—43-K. The color is 61% green, 39% blue mixed 29.5% color and 70.5% black. The deeper shades are "Deep Berlin Blue"—47-N.

With the aid of copies of the Ridgway book, a collector in one city can describe

the shade of a stamp to another in a distant city, or distinctive shades can be recorded in a book of this character to serve as an aid for the specialist of the future.

As stated above, the same batch of ink can be used to print the same stamps from different plates and produce stamps of entirely different shades. Excellent examples, as cited above, are the 1856 printings from the new one cent Plate 2, and the badly worn Plate 1.

Color charts as a rule are useless for comparing shades of stamps produced by different printing methods. If one is working with line engraved stamps, one should have a color chart produced from steel plates. If one is working with lithographed stamps one should have a color chart produced by lithography, and the same applies to typographed stamps, *etc.*

One cannot obtain the same depth and brilliancy of color of impressions from recessed steel plates by lithography, or by other methods used for printing stamps, because the same batch of ink would show a difference in color. A blue from a steel plate is deeper and more brilliant than the same color of ink printed from stone or woodcut. On a steel plate the ink fills up cavities on the plate and is pulled from these depressions to the damp paper, and is two, three or four times the quantity needed for the lithograph or the typograph. On the steel plate print the ink lies like an elevated ridge, while on the lithograph or typograph it is thinned out and flat. I believe the Ridgway book is an excellent guide, but to intelligently make use of the color charts in this book one must possess good eyes for color differences.

A study of the full right pane from Plate 1 Late and the block of 82 from the left pane, which is a much earlier impression than that of the full pane, is very interesting. There is considerable variation in color between the left margin and the right margin positions. The shades change gradually throughout the panes. This may possibly have been due to non-uniform application or wiping of the ink. It may have also been due to gradual temperature changes in the premises where the work was done. This author does not know the type of building, originally known as the "Jayne Building," in which Toppan, Carpenter & Co. were located in Philadelphia, but would assume that this was one of the old time mill type buildings, probably with a heating stove at one end of the premises on each floor. These buildings were extremely drafty, particularly in the winter months. Sudden changes in temperature may have been quite possible. This author is familiar with the dyeing of fabrics, and oftentime if an absolutely constant temperature is not maintained while a roll of fabric is going through the dyeing process, there can be considerable variation in shade from one end of the roll to the other. There is no doubt that many of the variations in color are due to temperature changes while the same batches of ink were being used.

Fig.26 is an illustration of some of the typical shades of the one cent stamp. Every effort has been made to reproduce the true colors. These are only a few examples. Actually during the ten years of production of this stamp, it was printed in almost every shade of blue. It must be understood that stamps from each plate vary considerably in shade. For example. the illustration of the Plate 3 stamps is

in the so-called "Prussian blue." Other stamps from this plate were printed in shades close to this. Others are in the shades of the Plate 2 stamps (not illustrated). Early printings are in a greenish blue shade. Reproductions of various shades from all of the plates, in their true color, would have made the cost of this book prohibitive.

Earliest Color—Plate 1 Early—July 3, 1851

1852 Color—Plate 1 Early

Typical Plate 12 Color—1861

Typical Plate 8 Color—Type V—1858

Brilliant Plate 3 Color
—1856

Typical Plate 5 Color—
Type Va—1858

Typical Plate 7 Color and
Mottling—Type V—Early 1858

Typical Plate 4 Color—1857

Reprint Color
—1875

Fig. 26 Typical colors of the one cent 1851-1857 stamps

Chapter XXVII

DEMONETIZATION OF THE 1851-1857 ISSUE

By Richard B. Graham, with excerpts from Ashbrook, Volume II.

The stamps of the 1851-1857 issues were declared obsolete for postal use under certain conditions, by order of the Postmaster General, in August 1861. The stamps of the 1847 issue had previously been declared invalid for postal uses after the issue of new stamps on July 1, 1851. The reason for demonetizing the Toppan, Carpenter stamps was the outbreak of the Civil War in April of 1861.

As originally planned, demonetization of the old stamps and replacement with the new was to have been on a "zoned" basis, so that stamps were to be replaced in the eastern part of the loyal states first; a month later, the process was to be completed in the midwestern states and still another month later, the western part of the country was to have the new stamps. Several notices and letters of instruction were sent out by the Post Office Department, setting up this plan. (These, and their sources are given in detail in Ashbrook, Vol. II Chapter XXXV.) The major feature was a method of exchange of new stamps for old at individual post offices, whereby when the new stamps were received, a notice to that effect was immediately placed by the postmaster in the local newspapers. The notice, under the instructions of the Post Office Department, stated that new stamps would be exchanged for old for a seven day period from the date the notice first appeared. After that, the new stamps were required, and the old stamps would neither be recognized or redeemed.

Under the intended plan, all the post offices in a designated state or a given group of states, were to receive the new stamps, publish the notices and redeem old stamps for one week, simultaneously. This process would force usage of the new stamps by control from the mailing offices, which was the traditional method of control of mail revenue. Then, as now, it was the responsibility of the post office of mailing to be sure that correct postage, paid by legally acceptable postage stamps, was used upon letters mailed at that office. Under the P. L. & R.,[1] any mailing office error was supposed to be corrected by an intermittent or receiving office. This was seldom done, except for flagrant mistakes, for it required corrective reports to be made to the Department. However, for demonetization as originally planned, an additional safeguard to prevent the use of the old stamps was provided as based upon supervision of mails by receiving post offices. This was to be done as based upon the area or zonal concept, relative to the portion of the loyal states from which letters had been mailed, such letters bearing old stamps from those zones to be considered unpaid by the receiving offices after the established demonetization dates.

All this was mostly nullified by the problem of stamp supply. Due to the war, the demand for stamps in the fall of 1861 was very high, for two reasons. First, thousands of young men were away from home for the first time in their lives.

[1] *Postal Laws and Regulations.*

They and their relatives wrote thousands of letters to one another, where, before, virtually no letters had been written. This probably more than offset the lost usage of stamps from the seceded states, insofar as stamp supplies were concerned. Secondly, there was a shortage of small change, and postage stamps, in small envelopes, or, later, in advertising buttons (encased postage stamps) or even loose, were used as money in small amounts. This made further demands upon the supplies of stamps. So, with the demand for postage stamps at least as great as the capacity of the new supplier, the National Bank Note Co., to supply them, the planned system broke down.

Quoting from Ashbrook, Vol. II, page 31:

"Demonetization was not carried into effect by a general order covering the loyal states and territories, or any of them at a stated time. It began on August 17th, 1861 (Baltimore) and was not completed until January 1862. It did not take place in certain states, or sections of specified territory, but rather at individual post offices, without regard to their location, and it was in most cases effected within a week after the Postmaster received his supply of new stamps. Mr. Perry stated in his article on this subject, in the 'Cyclopedia of United States Postmarks and Postal History.' Volume No.1,

'In many instances there was a difference of several weeks between the dates at which it became effective at offices only a short distance apart. For example, the old stamps were demonetized at Camden, New Jersey, two months later than at Philadelphia, just across the Delaware River, and an equal period elapsed between the dates of demonetization at Springfield, on the east bank of the Connecticut River, and West Springfield, Mass., on the western side. * * *'

Essentially the plan of demonetization was quite simple. With the first supply of the new stamps or envelopes each postmaster received a circular letter of instructions from the Department, of which instructions two paragraphs are here to be particularly noted:

First—regarding stamps and envelopes to be used on outgoing mail, and the exchange of new stamps and/or envelopes for those of the old issue;

Last—regarding the delivery to addressees of incoming mail bearing stamps of the old issue relative to their place of origin, as indicated by postmarks.

Although these two paragraphs are related it is important that their intent and meaning should be kept distinct. The first paragraph of the instructions made each postmaster a demonetizing agent. Immediately upon receipt of the new stamps and/or envelopes, he was ordered to advertise, (a) that they were on sale, (b) that he would accept old stamps and/or envelopes in equivalent amounts of face value in exchange for the new issue for six days, and (c) that after the six day period had expired the old stamps and/or envelopes would not be valid for postage on mail sent from his office. All mail deposited at his office, (but not that received from other offices), whether drop letters, or for local delivery, or to be sent to other offices, was included. Demonetization became effective, therefore, not according to whether his office was in the first, second, or third group of states specified in the last paragraph, but according to the date on which his first supply of the new issue was received. When the new envelopes and adhesives were received simultaneously the

old issues were demonetized at that office simultaneously; when, as more frequently happened, there was an interval of days or weeks between the first supply of each, the new stamps and envelopes were advertised separately and the old stamps and envelopes were demonetized separately.

The last paragraph of the official instruction was a different aspect of demonetization. By it each postmaster was ordered to deliver mail from other offices and bearing old stamps, as prepaid only if such mail was received at his office not later than September 10th, October 1st, or November 1st,—which of the dates controlling his action being dependent upon the group of states in which such mail originated. Old stamps used at a mailing office where they had already been demonetized and which happened to pass unnoticed were not validated thereby, for under his instructions incoming mail bearing old stamps and originating in a group of states where demonetization had been completed was to be treated as unpaid. Each postmaster receiving from other offices mail bearing old stamps was ordered not to recognize them after the dates specified, even though they still might be valid for use on mail deposited in his own office. It is clear that this paragraph of the instructions is in accord with the original plan, *i.e.*, that distribution of the new stamps would be carried out in such a manner that demonetization would have been completed at all offices in the first group of states before September 10th, in the second group before October 1st, and in the third group before November 1st."

The fact that demonetization was not carried out as originally planned, on the basis of "zones" or individual loyal states all going to use of the new stamps simultaneously, rendered the second part of the plan completely unusable. Since post offices only a few miles apart might have demonetization and replacement periods a month apart in time, then postmasters of receiving post offices had no way of knowing the status of stamps on incoming mail. So the problem necessarily had to be relegated to the control of the mailing offices.

In *Chronicle of the U.S. Classic Issues*, Nos. 46 and 48, the late Mr. Henry A. Meyer, then editor of the 1861-69 section, invited and then reported upon many covers illustrating various phases of demonetization. Not only did these reports prove that the process of demonetization took place as stated by Stanley B. Ashbrook in Vol. II (and earlier, by Elliott Perry, in *Pat Paragraphs* and other publications) but brought out, most distinctly, the fact that demonetization at receiving offices was not done. In spite of repeated requests over a period of several years, the 1861-69 Section of the *Chronicle has not received one single report of any northern mailed cover bearing any evidence of demonetization at a receiving office.* Such evidence would have to be in the form of due markings, or possibly, other handstamps such as were applied by mailing offices, when old stamps were found on covers mailed after hours. In other words, the old stamps were either accepted or not accepted at the office where the letters were mailed.

After the demonetization period of six days was over at a mailing office, old stamps occasionally turned up on covers placed in mail boxes. While most offices simply marked out the stamp in manuscript, with a comment such as "old stamp" or "illegal stamp," a few had handstamps made for that purpose. *Fig.27-A* illustrates such a usage from the Philadelphia post office, being applied upon a pair of

Fig. 27-A. The Philadelphia "Old Stamps Not Recognized" marking.

three cents 1857 stamps and a single one cent, Type V from Plate 10. These are from the collection of Mr. William Herzog, who set these up as they are to demonstrate the usage. This is one of the very few one cent 1857 stamps known with any of the known "Old Stamps Not Recognized" markings, and most of these are off cover.

USES OF THE 1c 1851-1857 WITH THE 1861 ISSUE

While it is not the purpose here to expand the portion of the Ashbrook book which deals with postal history and cancellations, it is noted that the use of the one cent 1851-1857 stamps with the 1861 issue was not covered by Ashbrook.

Most of these usages were in the demonetization period or immediately afterward. However, due to the fact that the new 1861 stamps were in short supply, several rather interesting usages were produced. Also, after going through a complete demonetization process of getting in the new stamps, publishing the requisite newspaper announcements, and using the new stamps for a few weeks or months, some post offices ran out of the new stamps. Most of these offices went back to the old issues or at least accepted old stamps until another supply of new stamps could be renewed.

New York City was also something of a case in itself, as regards demonetization. The new stamps were printed in New York City, but in spite of this, the New York newspapers did not announce the demonetization process until September 15, 1861, even though the new stamps had been available there for some time. In an article in *Stamps* magazine, December 1, 1956, the late Morris Fortgang explored this situation. Apparently the New York City postmaster, William B. Taylor, either was at odds with the administration or was unwilling to offend various New York City interests, both commercial and political, who were strongly against the war or anything connected with it. In any event, even though Taylor's announcement of the demonetization exchange had appeared in September, and even though supplies of the new stamps were readily available from the Stamp Agent, who was located in New York City to accept the newly printed stamps from the printer, the old stamps continued to be accepted at New York post offices almost without exception throughout the war. Many covers are known with old stamps accepted

Fig. 27-B. The one cent 1857 and 1861 issues used in combination from New York in September, 1861.

at New York long after the demonetization date. Very few covers are known with the old stamps not accepted. Some examples of these various usages follow:

Fig.27-B illustrates a cover postmarked New York, September 4, 1861, being prepaid with two one cent 1861 stamps and a lone one cent Type V stamp to make up the 3c single letter rate. It should be noted that this cover was mailed before demonetization of these stamps was announced at the New York post office.

Fig.27-C pictures a cover with a most unusual combination postmarked at New

Fig. 27-C. The one cent 1851 imperforate Type IV, and a three cent 1861 stamp used in combination from New York in May, 1863.

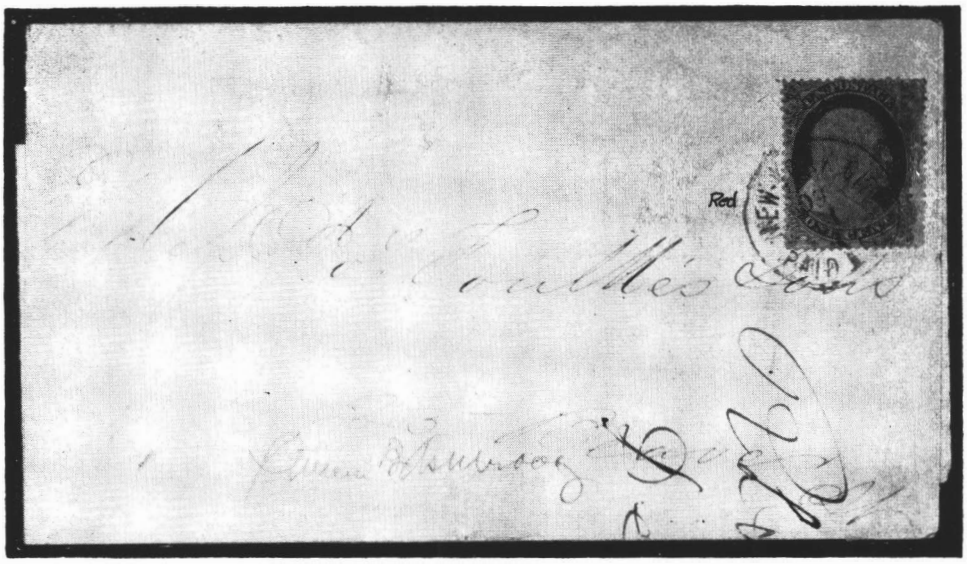


Fig. 27-D. A December, 1861 carrier usage of the one cent 1857 stamp, in New York City.

York, May 9, 1863, having a one cent *imperforate* Type IV and a three cents 1861 stamp. The one cent stamp paid the carrier fee.

Fig.27-D illustrates a late usage of the one cent 1857 stamp on a cover from the collection of William K. Herzog. In Chapter XXXXVI of Ashbrook, Vol. II, the marking tieing the stamp on this cover is illustrated, Mr. Elliott Perry commenting as follows: (Mr. Perry wrote the "Carrier" chapter of Ashbrook, Vol. II):

"This carrier marking is commonly found on the one cent stamp of the 1861

Fig. 27-E. A combination usage of the one cent 1857 Type V stamp with three cent 1861 stamps from San Francisco in May of 1862.

Fig. 27-F. A strip of three one cent 1861 stamps used on a patriotic cover by placing over the invalid one cent 1857 stamps. Used from Manchester, Connecticut, year not known.

issue and was in use as late as December 15, 1862. The only example noted on the 1857 issue is a cover of December 11, 1861, bearing a one cent Type I, (Plate No.12), in the Laurence B. Mason collection. The 1851-57 postage stamps had been demonetized at the New York post office several months before."

Obviously the cover illustrated in *Fig.27-D* is either the cover noted by Mr. Perry, or its twin, for it also has the December 11 date in a red marking.

Fig.27-E shows another combination usage of 1857 and 1861 stamps, although this one is not from New York. From San Francisco, with the well known cog-wheel cancellation, dated May 4, 1862, the 10c rate to the East is paid with a combination of three cents 1861 and a one cent 1857 Type V.

In *Fig.27-F*, another type of combination usage is shown. In this case, rather than stamps of the two issues being used to make up a rate, here the stamps of the new issue were applied *over* the 1857 stamps, which are Type II stamps from Plate 12. On a patriotic, with use from Manchester, Connecticut on October 14 (1861?), we may speculate as to the reason why this sort of use, of which a good many examples are known, was done. Obviously, the old stamps were no longer valid for postage. Probably the sender brought the letter to the Manchester post office to mail it, but the letter was refused on the grounds the old stamps were no good. So, a strip of three of the new stamps was purchased, applied over the old strip and the letter was then marked PAID by the postal clerk to leave no doubt.

LATE USAGE OF THE 1857 STAMPS

Fig.27-G illustrates a use of the 1857 stamps long after the demonetization era was a thing of the past. It is a home made envelope made from some sort of letterhead with date lines on the inside, thus . . . "1865." Charleston, S.C. used this type of postmark after the war, and since Charleston did not fall to Union

Fig. 27-G. Type V one cent 1857 stamps used (and accepted) on a letter from Charleston, S.C. to the north, after the end of the Civil War.

troops until February 18, 1865, the date has to be 1865 or later. The customary procedure in re-opening post offices in southern cities captured during the war was that such offices were re-opened and operated by and primarily for the benefit of the occupying troops. Only after the war was ended were many formal appointments of local postmasters made, and then only from candidates willing to take the oath of allegiance and with a record of Union leanings during the war. It is very unlikely that a Federal soldier would attempt to use 1857 stamps on a letter, but a local citizen, after several years of unfamiliarity with the operations of the Federal post office, probably would not know the old stamps had been demonetized. It is also probable that a newly appointed postmaster, also unfamiliar with the fact of demonetization which, after all, had taken place four years previously and was now nearly forgotten, would not hesitate to pass such a letter.

CONCLUSION

This work would not have been possible had not my good friend, advisor and teacher, *Mr. Stanley B. Ashbrook*, written his book on the "United States One Cent Stamp of 1851-1857."

The comments prepared by *Mr. Richard B. Graham* on Demonetization and the assistance of *Mr. Elliott Perry* in arriving at a possible solution of the problems involved in the lay-outs of Plates 5 and 12 are most gratefully appreciated.

The cooperation of *The Philatelic Foundation*, 99 Park Avenue, New York City, and the individual assistance of *Miss Ethel Harper* and *Mr. Kellogg Stryker* of the Foundation, were very helpful.

The generosity of *Mrs. Mildred Ashbrook* in making the cuts of the Ashbrook books available, resulted in a substantial reduction of the cost of this book.

Many friends throughout the country gave their whole hearted cooperation by making parts of their collections available for research and study, and others made items available for illustration in the text. Information on special subjects was generously given. I gratefully acknowledge the assistance of these friends:—

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Leon Hyzen
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Herant Mozian
Earl Oakley
Elizabeth Pope
Frank Salichs
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Meme A. Schwarz
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Lawrence L. Shenfield
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Raymond Weill
Roger Weill

I must exress my appreciation to the *U.S. Philatelic Classics Society* for the sponsorship of this publication and for the generous subscriptions by the members of the Society to the Guarantee Fund. If the large sums needed had not been made available, the publication of this work would not have been possible. The vigorous endorsement of the project by *Mr. Scott Gallagher*, President, and the other officers and directors of the Society were of the utmost encouragement to this author.

My heartfelt thanks to *Mr. Neilson Caplain*, Chairman of the Publication Committee of the Society, for his unstinting efforts in raising the Guarantee Fund and in handling all the problems connected with the subscriptions and distribution, and to the members of the Publication Committee, *Mr. Sylvester Colby*, for his professional advice, and to *Dr. John Hoffman* for his preparation of the publicity and press releases which were so necessary.

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Furthermore, I wish to extend my deepest appreciation to my secretary, *Mrs. Phil (Hannah) Levenberg*, who so ably and diligently did all of the secretarial work in preparation of the manuscripts, and in numbering the many illustrations.

And to *Mr. David C. Stump*, who unstintingly gave of his time in the liaison with the photo-engravers and to whose efforts we are so indebted for the splendid quality of the illustrations, my most sincere thanks.

And finally, I wish to express *special* thanks to my good friend, *Mr. Richard B. Graham*, for the many hours and days he sacrificed, as the Editor, and for his reading of the proof, and for his preparation of this volume for publication. In this connection, I wish to express appreciation to *Mr. Theodore A. Stevens* for helping Mr. Graham prepare the dummy, and to *Dr. Clarence E. Taft*, for proof reading and checking the dummy for Mr. Graham. I also wish to express deep appreciation to *Mr. Bennett Robinson*, who designed the dust jacket and fly leaf, and for his professional advice on the type and format which was used.

In conclusion, it is interesting to note that not *one* person, of the many mentioned above, who have been so gracious and cooperative, received any compensation of any kind. Even minimum compensation would have resulted in making the cost of this book prohibitive.

Continuous research by students results in new information being made available about the early U.S. stamps. For example, while this book was being prepared for publication, several changes had to be made in the text because of new information. Undoubtedly after this volume is distributed, collectors will furnish data of which the writer was not aware. As this is received, it will be forwarded to the editor of *The Chronicle of the U.S. Classic Postal Issues*, with a request that it be published in an early issue.

Addenda

EARLIEST KNOWN USE—PLATE 1 EARLY

On Page 77, Chapter X, a first day cover used from Baltimore is mentioned. Fortunately, this author has now had the opportunity to examine this cover. It is a folded circular from Baltimore, dated July 1, 1851. The one cent stamp on the circular is position 16L1E, cancelled by a black circular grid. However, again, there is no conclusive proof that this circular was mailed on July 1, although, undoubtedly, this was the intention.

TOP ROW COPIES FROM PLATE 4

In discussions with a number of specialists, attention was again directed to the scarcity of top row copies from Plate 4, both imperforate and perforated. See Pages 269-270. It was agreed that these stamps commanded much higher prices than Type II stamps from Plate 1 Early and Plate 2 and that the difference in value should be indicated in some way in the *Scott's United States Stamp Catalogue, Specialized.* Therefore, rather than designate these as a sub-type of Type II, for example, Type IIA, efforts will be made to have the publishers of the catalogue add listings under Nos. 7 and 20 to read "Plate 4," with realistic prices for unused and used copies. A similar listing under No.7, of examples from the scarce Plate 3 will also be recommended.

IMPRINT COPIES PLATE 4

In addition to the imprint copies described on Page 277 et. seq., this author has since noted the following:—From the left pane, an imperforate unused single of 41L4; an imperforate and a perforated pair each of 61-62L4 used; a single perforated on cover of 61L, and a beautiful perforated pair 61-71L with a full sheet margin. From the right pane, an imperforate single of 40R4, with a trace of the imprint; an imperforate single of 50R4; an imperforate single of 60R4, all used; and an imperforate copy of 60R4 on cover.

TYPE—POSITION 80L4.

A perforated copy of 80L4, with the bottom outer curved frame line broken, has been noted recently. Therefore, this position should be designated as Type IIIA-III. See Page 294.

POSITIONS 96-97R1L

In referring to *Fig.11A,* Page 111, it will be noted that 96 and 97R1L are shown as "A" reliefs. On Plate 1 in its original state (Pl.1E), positions 96 to 100R were entered with the "A" relief of the transfer roll. When the plate was reconditioned (Pl.1L) in the Spring of 1852, 96 and 97R were re-entered with the "B" relief. The difference in the top and bottom ornaments of these positions on Plate 1E and Plate 1L is often confusing to new students because of this re-entry.

THE UNITED STATES ONE CENT STAMP OF 1851 TO 1861

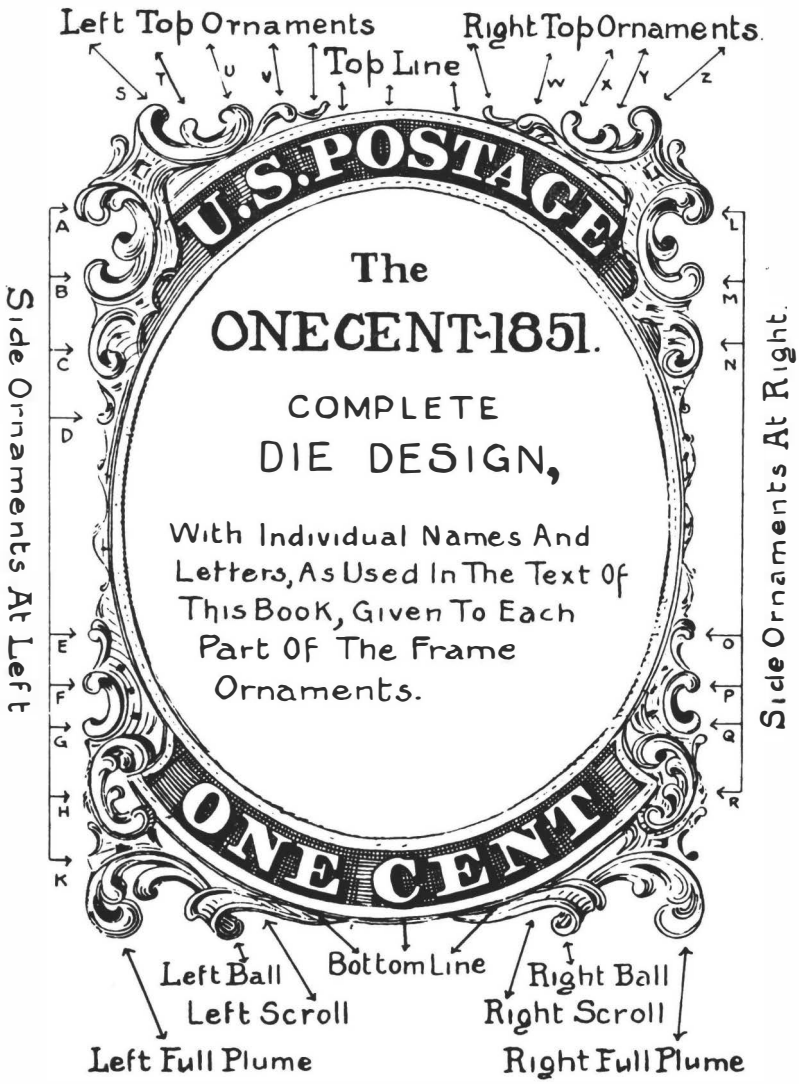


Fig. 1

NOMENCLATURE ON PLATING DRAWINGS

B	Blur	GD	Guide Dot	VF	Very Faint
C	Crack	FB	Faint Blur	WBL	Weak Bottom Line
D	Dot	H	Heavy	WTL	Weak Top Line
DT	Double Transfer	NI	Not Identified	?	Not certain if mark
F	Faint	PM	Plating Marks		is consistent

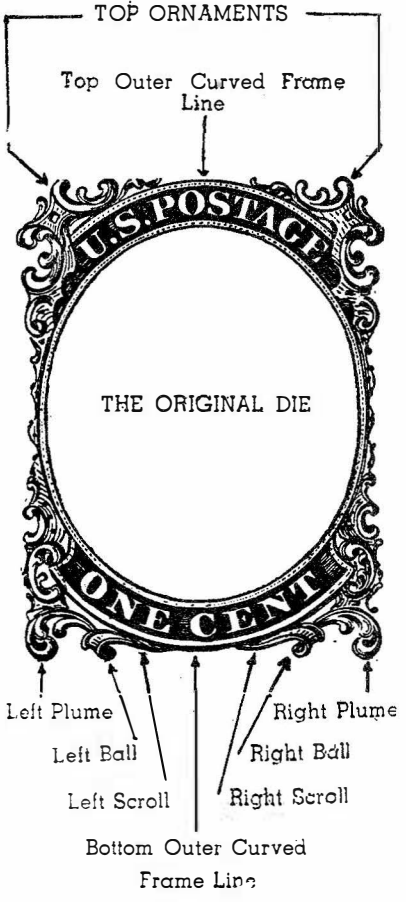
The plating drawings for each plate are illustrated at the end of each plate chapter. Note that on the plating drawings of the right margin positions of the left pane and the left margin positions of the right pane of most of the plates, there is a dark vertical line to indicate the center line of the plate.

IDENTIFICATION CHART

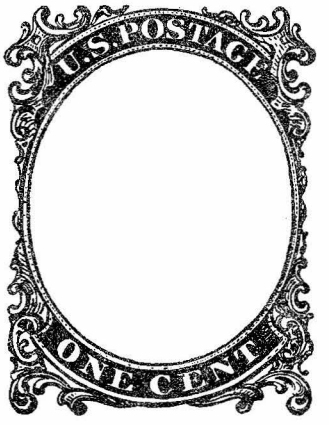
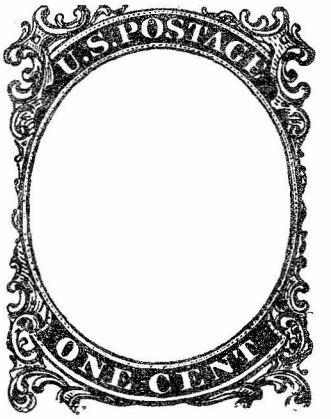
OF THE

TYPES OF THE U. S. ONE CENT STAMP OF 1851 TO 1861

By Mortimer L. Neinken



IMPERFORATE

SCOTT CAT. NO.	5	5B
TYPE	I	IB
DESCRIPTION	**All Top and Bottom Ornaments Including the Balls under the Bottom Scrolls Must be Complete.** Position 7R1E (Double Transfer). Type I is the **Complete Design** as per the Original Die as Illustration Below. Note: This Stamp Comes **Only** from Plate 1 Early.	Same as Type 1 but Balls Below the Bottom Scrolls Are Not Wholly Complete. The Full Plumes at Bottom Are Usually Partially Complete but One Plume May be Wholly Complete. **The Top Must be Complete** as per Type I and Illustration Below. Best Examples of the Type (6R1E & 8R1E) Other Positions Are 3, 4, 5 and 9R1E. All From the Top Row of the Right Pane of Plate 1 Early.
Issued 1851-1857	←	←
		

PERFORATED 15

SCOTT CAT. NO.	18	
TYPE	I	
DESCRIPTION	Similar to Type 1 Imperforate Except for a **Secret Mark** in the Form of a Dot in the White Border Surrounding the Medallion at Left. See Illustration of Type 3A for Location of this Dot. Note: This stamp Comes **Only** from Plate 12.	No Type 1B Perforated Stamps Exist as Plate 1 in its Early State Never Produced Any Perforated Stamps.
Issued 1857-1861	←	

6	NOT LISTED	7	9
IA	IC	II	IV

The Top Ornaments and Outer Curved Frame Line at Top are Partly Cut Away. All the Bottom Ornaments **Must be Complete** as on Type I and on Original Die.

This Type Only Occurs on 18 Positions of the Bottom Row of Plate 4 and Can be Easily Identified by a Small Horizontal Flaw Underneath the "U".

All Positions in the Sixth Row of Plate 4 Have the 'Flaw' but None of These are Type VA. IA.

Same as Type IA on Top with the Top Ornaments and Top Outer Curved Frame Line Partly Cut Away. At the Bottom, the Right Full Plume is About Half Complete, the Right Turned Under Ball is Only Half Complete. The Left Full Plume is Practically Complete, the Left Ball May be Complete or Half Complete, May or May Not Have the Flaw Under the "U" as Type IA.

8 Positions from Plate 4.

The Little Balls of the **Bottom Scrolls and the Lower** Part of the Lower Plume Ornaments Are Missing. The Top Ornaments May or May Not be Complete. The **Curved Outer Frame Lines at Top and Bottom Must be Complete.** The Illustration Below is Relief "A." (Top and Bottom Ornaments Incomplete.) The Illustration Under Type 4 is Relief B. (Top Ornaments Essentially Complete.)

From Plates 1, 2 and 3 and the Top Row of Plate 4. Also One Position from Plate 1 Late. (4RIL)

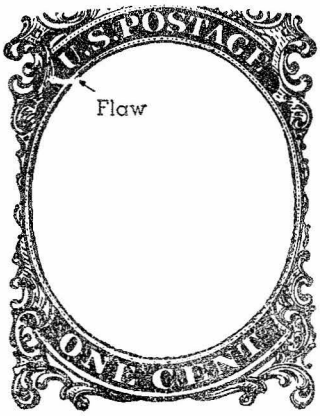
Similar to Type II but With the Curved Lines Outside the Labels **Recut** at Top or Bottom or Both.

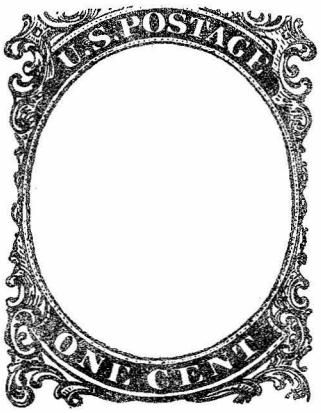
There are Seven Different Types of Recutting, viz: Top and Bottom, Top, Bottom, Twice Bottom, Once Top-Twice Bottom, Twice Top-Once Bottom, Twice Top-Twice Bottom. The Illustration Below is Recut Once Top-Twice Bottom.

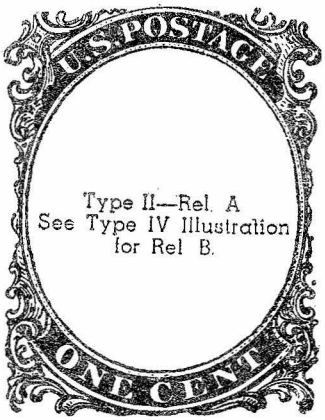
If A Stamp is **Recut** as Stated Above, **Regardless of Other Characteristics**, it is Type 4.

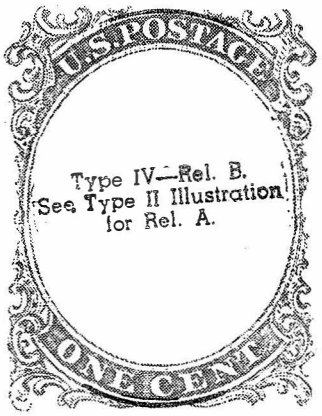
199 Positions from Plate 1 Late Are Recut.

SIDE ORNAMENTS ESSENTIALLY COMPLETE ON ALL TYPES









19	NOT LISTED	20	23
IA	IC	II	IV

Same as Type IA Imperforate.

18 Positions from the Bottom Row of Plate 4. Must Have the **Small Horizontal Flaw** Under the "U".

Same as Type IC Imperforate.

8 Positions from Plate 4.

Caution: This Type Should be Submitted for Expert Opinion.

Same as Type II Imperforate.

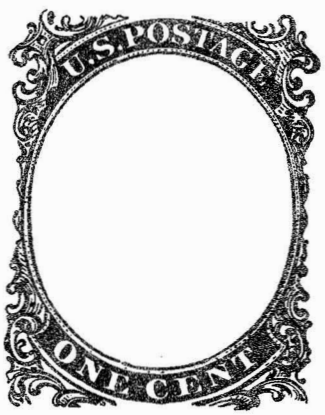
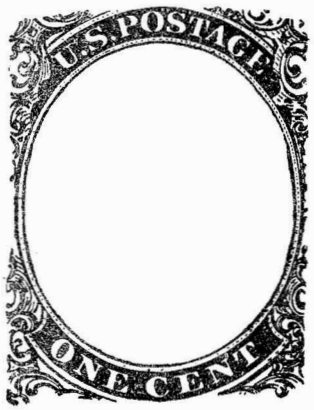
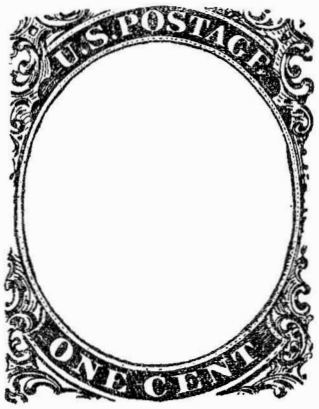
From Plates 2, 4, 11 and 12. Also One Position from Plate 1 Late. (4RIL)

Plates 11 and 12 Stamps Have the Secret Mark Same as Type 111 A Illustration.

Same as Type IV Imperforate.

Same Positions as the Imperforate.

SIDE ORNAMENTS ESSENTIALLY COMPLETE

8	8A		
III	IIIA		
"Top and bottom ornaments **incomplete."** Both **top** and **bottom outer curved frame lines** are **broken** and the **breaks** must be **wide** and **distinct** to entitle the stamp to a Type III classification. One position from Plate 2 (99R2) is considered the best example of this type. It also came from a number of positions on Plate 4.	Similar to Type III Except That **Either the Top or Bottom Outer Curved Frame Line is Distinctly Broken** but Not Both. Top and Bottom Ornaments Are Incomplete. **The Break Must be Distinct.** The Imperforate Stamps Have No Secret Mark. From Plate 1 Early and Plate 4.	**Caution:** No Imperforate Stamps Are Type V as per Illustration Below. Copies With the Perforations Clipped Off and Therefore Appearing Imperforate Have at Times Been Represented as Type III.	No Type VA Imperforate Stamps Exist, as Plate 5 Was Only Issued Perforated. Type VA Stamps Come Only from Plate 5.
→			
			
21	22	24	NOT LISTED
III	IIIA	V	VA
Same as Type III Imperforate. The Finest Examples Show Wide Breaks in Top and Bottom Outer Curved Frame Lines. Of Second Class, is a Small Break in One Line and a Wide Break in the Other. Poor Examples of the Type Show Small Breaks in Both Lines.	Same as Type IIIA Imperforate. From Plates 4, 11 and 12. Plates 11 and 12 Stamps Have the Secret Mark as per Illustration Above.	The Top and Bottom Outside Curved Framed Lines Are Broken. The **Left** and **Right Side Ornaments** Are **Partly Cut Away.** The Type V Stamps Are from Plates 5, 6, 7, 8, 9 and 10.	The Top and Bottom Outside Curved Frame Lines Are Broken. In the Finest Examples of this Type Almost All of the **Right Side Ornaments Are Complete.** Less Fine Examples Show Several of the Side Ornaments Slightly Cut Away.
→		SIDE ORNAMENTS PARTLY CUT AWAY	Right side ornaments are almost complete, left side ornaments incomplete but slightly more complete than the Type V.