

UNITED STATES

The
1851-57

Twelve
Cent
Stamp

By

Martinet L. Neinken



Approved by Ernest W. Carrick,
Editor of the *Collector's Club*
Publication

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The Theodore E. Steinway Memorial Publication Fund

Literature to Mr. Theodore E. Steinway was the keystone to successful research in philately. To him, optimum pleasure in this intellectual pursuit could only be attained through utilization of the reported studies of other philatelists.

Indeed, to Mr. Steinway, the complement to the competent collector was the acceptance of the printed word of those students who preceded him. He was always interested in the newly published philatelic works and often lamented that many valued studies were never published due to the apathy of the collecting body and the hazardous risk of philatelic publishing.

It is most fitting that the Collectors Club should associate their memorial homage to Mr. Steinway with the field of philatelic literature. This was done in the establishment of the Memorial Publications Fund, in his name, for the publication of philatelic handbooks.

This fund has been in operation since June of 1957. It is a tribute to Mr. Steinway's faith in the literature of philately, that the publications issued to date, although held to be an unsafe risk by other philatelic publishers, have proven eminently successful in their acceptance not only by philatelists, but also by bibliophiles throughout the world.

This memorial fund is perpetuated, not only by those who purchase the works published, but also by those who have contributed to the maintenance of this worthy project.

Since its inception in 1957, a total of eighteen handbooks have been published. A list of them is to be found on page 13 and page 31. Since all are limited printings, two already have been sold out.

Foreword

By **Henry M. Goodkind**

Editor of The Collectors Club Philatelist

The first of Mr. Mortimer L. Neinken's books was published in 1960, also under the auspices of the Theodore E. Steinway Memorial Publication Fund of the Collectors Club, New York. It was on the ten cents stamp of 1855-59, the companion to the subject of this new book, the twelve cents stamp of 1851-57.

Having again worked with the author as his editor, Mr. Neinken has requested another foreword from me. For all intents and purposes, what was written for the ten cents book could have been repeated, because the message is equally applicable to this second book.

Mr. Neinken is a philatelist, who enjoys the study of a stamp's printing and production. This intense interest leads one into the most scientific work in philately. The study of a postage stamp's printing is called plating work. Exactly, what is plating?

When one attempts to plate a stamp, he seeks to reconstruct the complete original printing plate (or plates). If a full sheet of some early United States stamp still is in existence, obviously not much work need be done. But very few full sheets of the early stamps have survived.

Consequently, a plater works with parts of a sheet. Even large multiple pieces of early United States stamps do not exist. Thus, one works with pairs, strips and small blocks to reconstruct. A single copy must have a margin or an imprint to identify its position in the sheet. Otherwise, a single copy could be from anywhere. But a pair or strip (the bigger the better) can both identify and confirm a single copy's position.

Plating requires years of work. First of all, it takes ingenuity and patience to assemble the material. Then comes the intense study and identification.

It is most difficult for one plating student to try to work alone. Others usually are needed to assist with the loan of material — stamps, covers and photographs.

Plating work is becoming a "lost art" in philately. This is caused by the modern trend of collecting. First of all, modern printing presses are so efficient that the individual stamps on one sheet of fifty are all similar. The present generation of stamp collectors, therefore, prefer to study a stamp's design. Actually, there is a much lesser challenge here. The Post Office Department releases copious information about each new stamp. As one aptly put it in a recent remark — studying a new stamp's design consists of little more than cribbing from an encyclopedia.

The first stamp of the United States appeared in 1847. This twelve cent stamp, therefore, is one of the very early stamps of our country. This, then, made the printing of this postage stamp a very pioneering process.

A printer was in business to make money. Different from now, an expensive metal printing plate was not as readily discarded after prolonged use. The plate was repaired to make it serve as long as possible. These repairs are closely examined by the philatelist.

There was another condition in the 1850's that added to postage stamp printing problems — no electricity. This meant that the mixing of inks to make one denomination in a postage stamp series with a uniform, distinctive color at times had to be done by candlelight. The results, therefore, did not produce

the color uniformity that one sees with modern stamps. The student of early stamps has a number of varying color shades to examine, classifying and grading the commoner and the scarcer ones.

In the end, those who plate stamps make the foremost contributions to philately. In the first place, the stamp catalogue listings and prices are based on the various types of printing found on the early United States stamps.

In the second place, the reconstruction of a full sheet of stamps offers the positive identification of a stamp's genuineness. There can be little doubt about a copy when it fits into the pattern corresponding to its specified position in the sheet.

The study of this early stamp has been proceeding for years. Mr. Neinken has incorporated the important past studies into his work as well as adding his own. To a great extent, he has completed a study that remained unfinished for many years. Every serious collector of the stamps of the United States will find this a book of the highest value for his guidance.



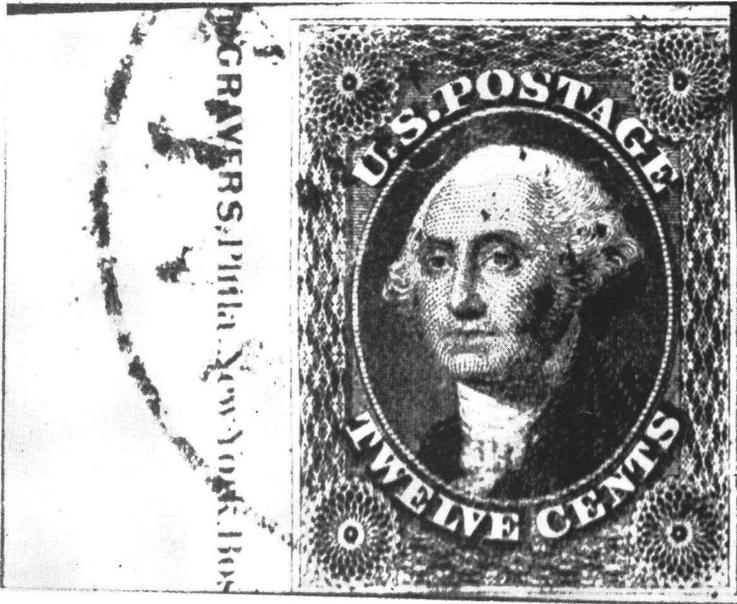


Fig. 1. Position 51L1 (From the Earl Oakley collection).

Introduction

Despite exhaustive studies and research published on the United States stamps, especially the earlier issues, more information continually becomes available. Of course, the past students laid the groundwork and foundations. Others have carried on from there. Yet the end never seems in sight. Thus, no research work, no matter how great, can be considered to be the last word. The twelve cent 1851-1857 is no exception.

Reconstruction Of Plate One Finally Done

This new writing makes available for the first time the complete reconstruction of the first plate of this denomination. Perhaps in the not too distant future, others may be able to reconstruct the second plate (Plate 3).

In 1926, a brochure titled "Notes on the Twelve Cents 1851-1857 United States Adhesive," by Lt. Col. J. K. Tracy and Stanley B. Ashbrook was published. The knowledge in this book stands. It needs only to be brought up to date. Therefore, substantial parts of this 1926 booklet are herein reprinted verbatim, *except for some corrections and additions resulting from later research.* Where excerpts from the Tracy-Ashbrook book are being used, they have been reprinted in different type so that the reader can easily identify what is new or old research.

Diagrams have been added to this present writing for the two hundred different positions on Plate 1 (Figs. 9 to 42) and also a special section showing enlarged drawings with the guide dots (Figs. 43 to 54). Before Mr. Ashbrook's death in 1958, he had prepared plating drawings for most of the two hundred positions. These recently have come into the possession of the author, who had been fortunate enough to reconstruct all of the missing positions, and, therefore, had the opportunity to complete the reconstruction that Ashbrook was unable to finish. The author is very grateful to the Scott Stamp

and Coin Co., New York, N. Y., publisher of the Tracy-Ashbrook brochure for their gracious permission to include this material in this article.

Since the author has made little progress in the reconstruction of Plate 3, and in order to include as much information as is presently available, the portion of the Tracy-Ashbrook brochure dealing with Plate 3 is herein reproduced in its entirety with only a few very minor changes and some new illustrations.

The United States Twelve Cent Stamp of 1851-1857

The Reconstruction of Plate 1

"On June 30th, 1851, the 5c and 10c 1847 became obsolete, and on the following day, July 1, 1851, the Post Office Department placed on sale a new issue of postage stamps, consisting of the following denominations:

One Cent
Three Cent
Twelve Cent

These new denominations were placed in use to conform to the new postage rates effective on that date. The new stamps were manufactured by Toppan, Carpenter, Casilear & Co., a prominent firm of Bank Note Engravers of that period.

We do not propose to give a complete history of the Twelve Cent stamps, but rather to present some notes regarding the make-up of the plates, and to give those interested in our Early Issues the benefit of the most recent results of our studies.

Very little has been written regarding this particular stamp in the past, with the possible exception of an excellent article by Mr. Elliott Perry, which appeared several years ago. (Mekeel's Weekly Stamp News, June 12, 19, 1920).*

Some very striking differences exist in the 12 Cent stamps, and the ultra-specialist could very easily find an excuse to sub-divide them into different classes, or types, but we feel sure the differences, while very interesting, are not great enough to list separately.

Mr. Luff, in his excellent book on U. S. Stamps,** states that there were probably three plates used for the 12c value, inasmuch as Plates 1 and 3 were known to exist. We do not know whether Mr. Luff referred to the actual plate numbers or not. We have seen an Imprint bearing the number "3," but have never been able to turn up any imprints from the Twelve Cent plates bearing the numbers "1" or "2."

Mr. Luff states that certain stamps exist both imperforate and perforate, which he suspects come from a Plate 2. It is possible copies from a third plate exist, but if they do, they are so scarce we have never run across any. The only evidence we have that a third plate was used is the fact that the last plate made and used bore the imprint number 3.

All stamps issued from 1851 to 1860, so far as we know, come from one plate and one plate only. Every 12c imperforate stamp, "regularly issued" comes from this "Early" plate, and by "regularly issued" we refer to stamps and not the imperforate proofs of 1860, reference to which will be made later.

We do not know if the "Early" Plate bore a number, though we do know it had an Imprint, which was of the same type used on the 1c and 3c plates of that same period. (See Fig. 1).

This "Early" 12 cent Plate was in use from July 1, 1851, until Plate 3 was made; and

*Also, United States, 1857-1860 Issue by Elliott Perry - a booklet published by Severn, Wylie, Jewett Co.

**The Postage Stamps of the United States by John A. Luff.

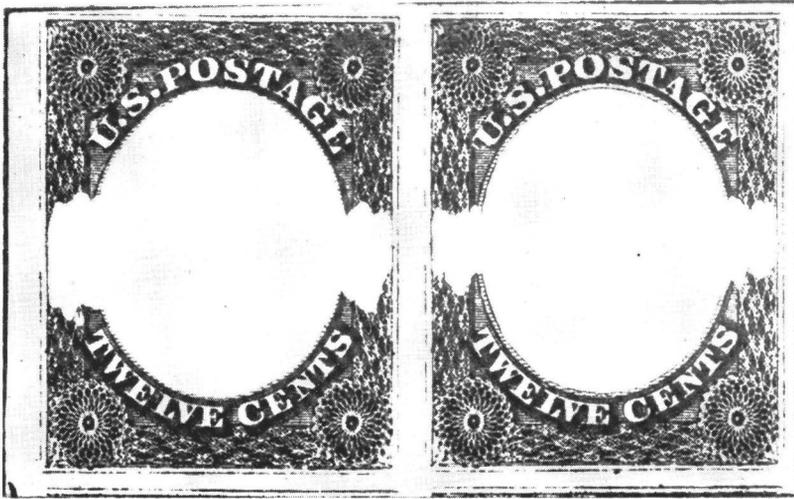


Fig. 2

as far as we know, it produced all the known imperforates and a great percentage of the perforates.

Plate 3 was evidently made late in 1859, or very early in 1860, and it was in use until the Toppan Carpenter & Co. contract expired on July 1, 1861.

Certain so-called "unused imperforates," which come from Plate 3, are known, and these items exist in pairs and single copies, but so far as we know, no genuinely cancelled copies exist, and we are confident that such imperforates are nothing more than sample copies from an Imperforate trial color sheet, submitted by Toppan Carpenter & Co. to the Post Office Department, and as such have no more legitimate claim than the "trial color imperforated 24 cent, 30 cent, and 90 cent" of the same, 1860, issue. They deserve no recognition, because there exists no proof whatever that the Department issued any imperforates in 1860 for postal use.

In the Steinmetz pamphlet published in 1912 was a letter from Toppan Carpenter & Co. to the Third Asst. Postmaster General, which read in part as follows:

"We have the honor of submitting inclosed part of a proof sheet of the new Thirty Cents Stamp. We inclose also an impression (half sheet) of the Twelve Cents plate that the Postmaster General may contrast the two and decide upon the propriety of printing the Thirty Cents in black."

"The unused 12 cent Imperforates "without gum" that are know to exist most likely come from the above-mentioned sample half sheet, as Plate 3 was the 12 cent Plate then in use, as it was new at that time.*

See Figure 2 illustrating one of these "proof pairs."

Some of the early three cent (1851) plates had no plate numbers when they were first used, numbers being added to the Imprints when additional three cent plates were made, and so it is probable that the "Early" twelve cent plate had no number when originally made and perhaps none was added until a second plate was put in use. This would account for the fact that while imprints from this plate are known, no actual number '1' has been seen so far as the writers know.

While it is not probable that the plate we know as the first plate may have been

*See Stamp Specialist Vol. 3 page 355, Titled "12c, 24c, 30c and 90c Imperforates" by Stanley B. Ashbrook.

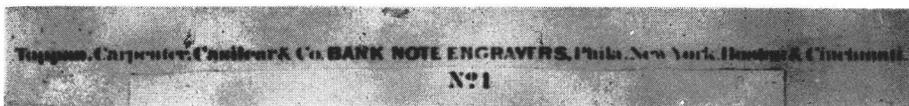


Fig. 2A

numbered "No. 2," still it is possible, but we will go on the theory that this plate which we know as the "Early Plate" was in fact the first plate made, and hence was plate number 1. At any rate, for the sake of convenience, we will call this "Early Plate" No. 1, and will hence forth refer to it as that number.

Mr. Luff in his book reproduced a letter from S. H. Carpenter of the firm of Toppan Carpenter & Company, and dated April 2, 1863. The letter was addressed to the Commissioner of Internal Revenue, and contained the following:

"In 1857 . . . it became necessary for us to make 3 new plates of 1 cent, 6 plates of 3c, 1 plate of 5c, 1 plate of 10c, 1 plate of 12c, etc."

Mr. Carpenter closed this letter with the following remarks:

"I have given the above facts not only from my own recollection of them, but from the contract with the P.O. Department which is before me."

We therefore assume Mr. Carpenter knew what he was writing about, and that a new 12c Plate was made in 1857. If so, then it was not the Plate we call Plate One, and there is little chance that it was Plate 3; (because, as stated, the Imprint was of the 1860 type) consequently it must have been Plate No. 2. If three plates were actually made and only two used, then something evidently happened to the unused plate to render it unfit for use.

It is probable that such a plate was made and used only a very short time, and that material from such is so scarce, that the examination by Col. Tracy of over 4,000 copies failed to reveal a single specimen. If three plates were made, and one became damaged and unfit for use, the Post Office Department evidently paid for such a plate; hence, the last plate made was given the number 3."

"We hope these notes may result in bringing to light an imperforate 12c stamp, showing the Imprint with plate number. If any one has such an item, will they be so kind as to advise either of the writers?"

In the "U. S. 1851-60 Chronicle, Issue No. 40," Mr. Earl Oakley apparently has shown that the first twelve cent plate had no number. He illustrated a full margin copy from the left pane showing part of the imprint (Figure 1). As previously written, plates were made, prior to July 1, 1851, for three denominations, viz. the one cent, three cent and twelve cent. It would seem that all of the three cent plates and the twelve cent plate have an imprint but no plate number. The one cent plate had neither an imprint nor a number. Plate numbers were added on the three cent plates late in 1851 or early in 1852. An imprint and plate number 1 were added on the one cent plate early in 1852 when this was recut and reconditioned. Invariably, the letters "No." and the number appear directly under the "EN" of the word ENGRAVERS in the imprint. On the first twelve cent plate, there is no indication whatsoever that any attempt was made to add a number. Figure 2A is an illustration of the imprint and plate number on the one cent plate.

This author has examined hundreds of imperforated stamps and every copy fitted into Plate 1. Therefore, it can be definitely stated that all imperforates sent to the post offices for sale were from Plate 1. The reconstruction of Plate 3 has not been completed. But evidence indicates that the perforated stamps, which were sent to the post offices, came only from Plates 1 and 3.

Future studies should prove conclusively that no imperforated or perforated stamps from Plate 2 were issued to the post offices. It is doubtful that such a plate was ever placed in production.

A possible parallel may perhaps be cited in the plates of the One Cent stamps of the same issue. Material from the One Cent Plate 3 is so very scarce that the existence of such a plate for years was unknown. Recent exhaustive study shows that this Plate developed a mass of small cracks, which no doubt rendered it unfit for use after a very short period.

We do not know exactly when the One Cent Plate 3 was made, but it was some time between May, 1856, and March of 1857, so it is possible that this plate might have been made about the same time as the mysterious Twelve Cent Plate 2, and the defect in the former might have existed in the latter.

Mr. Perry stated in his article that in the period 1851 to 1861 the number of 12 cent stamps used probably did not exceed eight million, and that one plate, barring accidents should be able to produce ten million stamps; hence two plates were more than sufficient and there existed no need for a third plate. This argument is sound and helps to confirm our theory that three plates were actually made, but only two were used, due to a serious damage to one of the three.

The varieties, developed in the study of the One Cent, Three Cent, and Ten Cent of the 1851-1857 Issues, led Col. Tracy to believe that possibly varieties existed in the Twelve Cent stamps, and while his work is still far from complete, it has advanced sufficiently to prove that this value is quite an interesting subject for specialism.

Somewhat similar to other values of this issue the varieties which exist in the twelve cent stamps result from an attempt to improve the designs by the process of recutting on the plates.

The existence of specimens with "extra side lines" has been noted in various articles for some years past, but no mention has heretofore been made of the fact that considerable recutting was also done on the designs of the stamps, and Col. Tracy deserves the sole credit for this interesting discovery.

Plates 1 and 3 are in many respects very much alike. In general, the distinctions are as follows: The horizontal distance between the designs on Plate 1 are $\frac{1}{2}$ to $1\frac{1}{8}$ millimeters (MM), while on Plate 3 it is from $1\frac{1}{4}$ to $2\frac{3}{8}$ MM. The outer frame line on Plate 1 copies is always complete, except possibly for very slight breaks at the corners, which are never over $\frac{1}{4}$ MM in length and generally less, whereas, Plate 3 copies always show the outer frame line broken at some corner and generally at the sides, top or bottom. Copies may also show an entire side frame line missing. The great majority of Plate 1 copies are sharp and clear, whereas, the majority of Plate 3 copies appear dull or blurred.

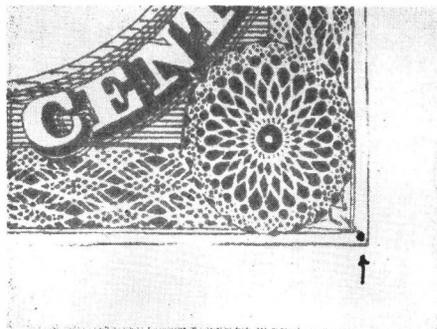


Fig. 2B

A few Plate 3 positions show practically complete outside framelines, but no evidence of recutting exists, except possibly on the outer top frameline. These can be definitely assigned to Plate 3 because of the position of the guide dots on the stamps. On plate 1, the guide dots appear under the lower right rosette close to the bottom outer frameline of the design. (See Figures 43 to 54). On Plate 3, the dots are much smaller, generally round, and are located between the lowest part of the outer and inner right framelines; or outside, to the right of the outer right frameline. (Figure 2B). The only Plate 3 positions without guide dots are the right margin copies in the right pane, and possibly some from the top row, but none have complete outer framelines.

In common with all the Toppan Carpenter plates, the Twelve Cent plates were made up of two panes of 100 (10x10) side by side, and separated by a single center line. The imprints were to the right of the following positions in the right panes, 40R, 50R, 60R and 70R, and to the left of the following positions in the left panes, 31L, 41L, 51L and 61L.

All of the varieties resulting from a recutting of the designs come from Plate 1, and all of the recutting resulting into the "double line varieties" come from Plate 3.

PLATE ONE

Plate 1 was evidently made at the same time the first Three Cent Plates and Plate 1 of the One Cent were made, and while a three relief roller was used to rock in these plates, we have every reason to believe a one relief roll was used on the two Twelve Cent Plates; in fact, in no respect can we find any evidence of other than a One Relief Roller. The horizontal spacing of the designs on Plate 1 is so constantly irregular and without uniformity that it appears practically impossible to figure the use of other than a one relief Transfer Roll.

Referring to the use of a one Relief Roll, Mr. Perry in his notes, suggested the theory that the 12 cent plate might have been the first plate made by Toppan Carpenter for this issue, and that finding it took so much time to rock in 200 designs, they afterwards adopted the use of a multiple Relief Roll. While this theory may be possible, we cannot imagine any reason to have induced the Engravers to make a plate of twelve cent denominations first, when there was urgent need of several plates of the three cent value.

Another thing which confirms the use of a One Relief Roller is the fact that position dots are found in most of the positions in each of the ten horizontal rows. The arrangement of these dots on the plate is as follows: They are situated in or very near the lower right corner of each design in all the rows on the plate except the top and bottom rows, and the following position, 20L 30L 40L 50L 60L 70L 77L 80L 90L 20R 30R 40R 49R 50R 60R 70R 80R and 90R.*

Top row positions show one, two or three dots in the margin just above the upper right and left corners of the design. Such dots are generally about $\frac{1}{2}$ millimeter above the right and left corners, and a bit from the edge of each design. The dots in the body of the plate are very irregular and are in all shapes and sizes.

Marginal copies with large sheet margins are very scarce. Therefore, this causes the difficulty in diagramming all of the guide dots in the left and right sheet margins of the panes. Most of these are shown in Figures 10 to 45. In all probability, in the left pane all of the positions from 11L to 81L have a

*It is possible that Position 19R has no guide dot. If so, it is so small that it is difficult to see even under magnification (see Figure 29).



Fig. 3. Positions 1 and 11R1 in vertical pair.

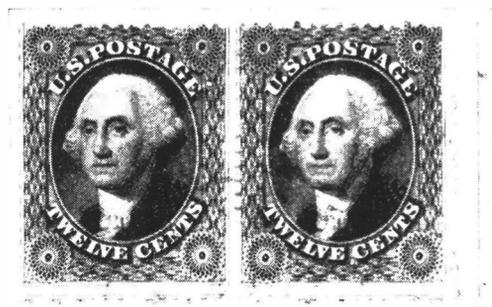


Fig. 4. Horizontal pair, positions 89-90L1.

guide dot about 3 millimeters to the left of the stamp and opposite the bottom of the lower rosette. Position 91L had no marginal guide dot.

In the right margin of the left pane, a guide dot appears over and to the right of position 10L almost touching the centerline and a similar one appears adjacent to the bottom of the right rosette on positions 50L and 100L. In the left margin of the right pane, there is a guide dot almost touching the centerline slightly above the top line of position 1R. The plating diagrams also show guide dots near the centerline, located about 3 millimeters to the right of positions 11, 21, 31, 41, 61, 71 and 81R. These dots are adjacent to the lower part of the right rosette. Undoubtedly, there is a similar dot opposite position 51R. Careful examination of many copies reveals no guide dots in the right sheet margin.

The center line dividing the two panes measures $3\frac{1}{4}$ MM from the left pane and $2\frac{3}{4}$ MM from the right pane. It is a heavy, unbroken line, running from the top to the bottom of the plate. (See Figures 3 and 4).

The Imprint of Plate 1 is of the first variety used by the Engravers, and is the same as found on their other plates made from 1851 to 1860.

While we have never seen the complete imprint, we have every reason to believe it reads as follows:

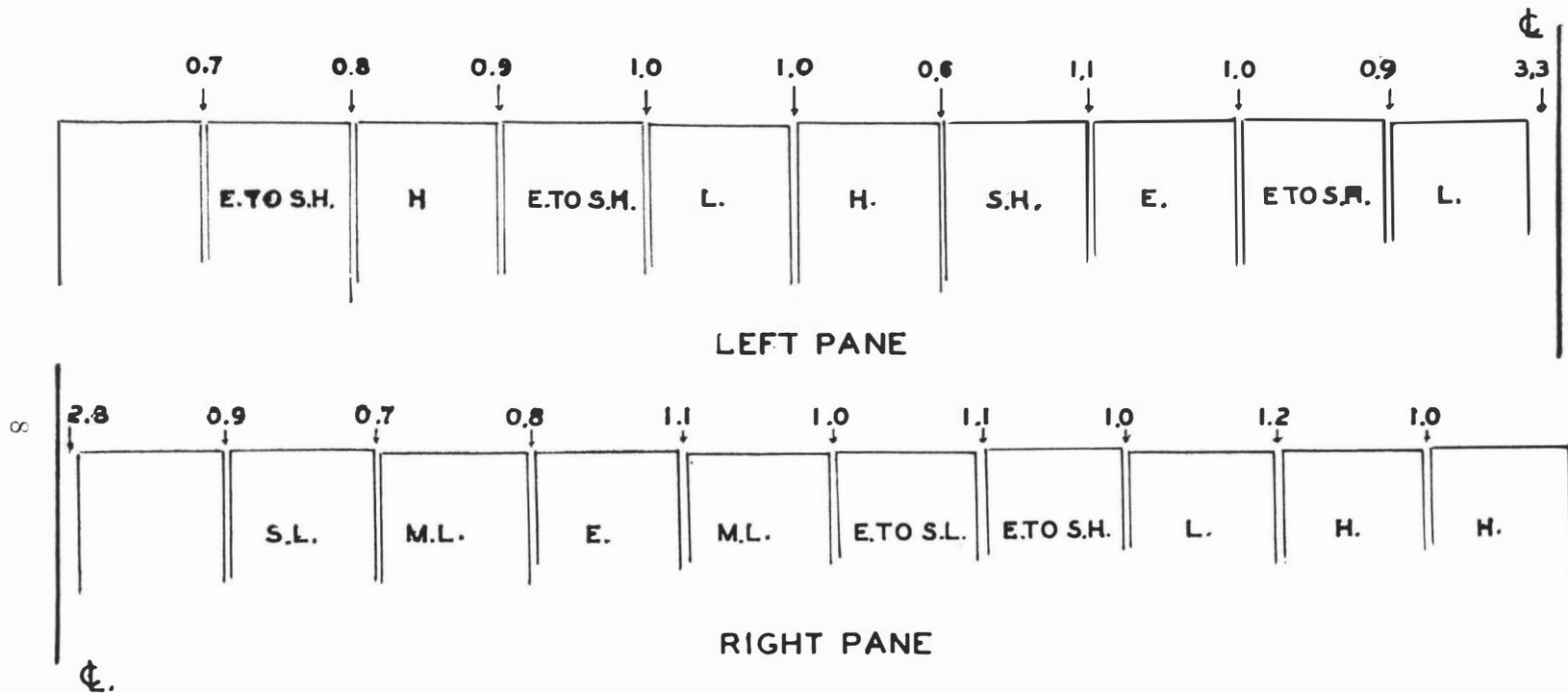
"Toppan, Carpenter, Casilear & Co., Bank Note Engravers, Phil., New York, Boston & Cincinnati."

The tops of the letters are toward the sides of the designs in each pane and measure as follows: The capitals are $1\frac{3}{4}$ MM and the small letters $2\frac{1}{2}$ MM from the designs in the right pane. The capitals are 2MM and the small letters $2\frac{3}{8}$ MM from the designs in the left pane."

Plate 1 copies showing a portion of the imprint are extremely scarce, the author's combined record of the known fifteen specimens is as follows:

Imperforate

Left Pane — a single copy position 51L
 a pair, positions 51L-52L



APPROXIMATE ALIGNMENT AND SPACING---ACTUAL SIZE.
 SPACINGS IN MILLIMETERS AND FRACTIONS E.-EVEN, S-SLIGHTLY, H.-HIGHER, M.-MUCH, L.-LOWER.

Fig. 5



Fig. 6

Right Pane — a strip of eight, positions 63R to 70R
 a pair, positions 49-50R on cover
 a single, position 60R1 on cover with another
 Twelve Cent Stamp
 2 singles, position 60R
 a single, position 70R

Perforated

Left Pane — 2 singles position 51L
 a pair on cover positions 41-42L
 a strip of three, positions 41-42-43L
 Right Pane — 2 singles position 50R
 a single, position 60R

The vertical spacing of the designs of each pane is fairly constant, and generally measures about $\frac{7}{8}$ MM. The horizontal spacing between designs varies from $\frac{1}{2}$ MM to $\frac{7}{8}$ MM, in the left pane, and from $\frac{5}{8}$ to $1\frac{1}{4}$ MM in the right pane.

The vertical alignment is very regular, but in the horizontal arrangement, a difference in level of from 1-16 to $\frac{1}{4}$ MM is generally found.

Figure 5 is an actual size drawing showing the approximate spacing and alignment of Plate 1. Inasmuch as transfers were made from a single relief roll, there is both a vertical and horizontal variation in spacing from row to

row. The actual results cannot be illustrated. Thus, Fig. 5 can serve only as a guide to how the spacing appears.

Shifted transfers on Plate 1 are numerous and varied, and the shift generally exists toward the top of the design.

In view of the interest taken in the recutting done on other Toppan Carpenter plates, it seems strange that the recutting on the Twelve Cent stamp has thus far escaped the notice of the specialist, particularly when the fact exists that every position on Plate 1 was recut.

While it is not probable, still it is possible that the recutting was done after the plate was in use for a short period, but as no stamps are known which do not show recutting, we assume the recutting was done before the plate was turned over to the printers. Mention is made here of this possibility, because certain plates of the One

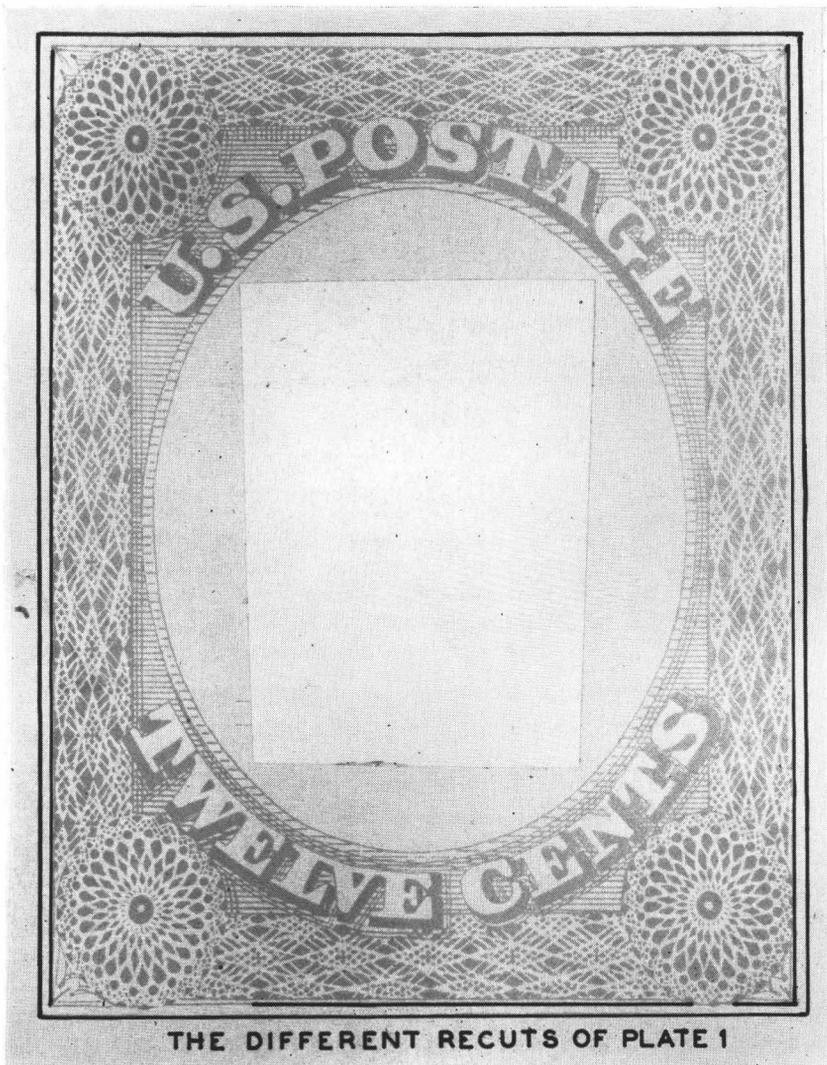


Fig. 7



BEFORE RECUTTING

Fig. 8

Cent and Three Cent Stamps exist in "early" and "late" conditions, that is, before and after "recutting."

Proofs from the original Die (see Figure 6) of the 12c show that the frame lines, and also the inner frame lines at right and left were not cut very deeply hence these transferred lightly to the plate, and possibly, due to an uneven surface of the plate, such lines transferred as broken; hence the necessity of the recutting on the plate before it was turned over to the Printers.

Figure 7 shows the parts of the design which were recut, and consisted of:

The Outer Top Frame Line
 The Outer Bottom Frame Line
 The Outer Right Frame Line
 The Outer Left Frame Line
 and
 The Inner Right Frame Line
 The Inner Left Frame Line*

We believe that practically every position on the plate had the outer frame lines recut. Not all of the positions had the right and left frame lines recut, and we doubt very much if any recutting was done on the inner top or bottom frame lines. Many positions on the plate had only a portion of the inner side lines recut, and it is often difficult to distinguish where some of this recutting started and where it ended, due to the fact that the engraver exercised very great care with his work.

The recutting is most noticeable in the lower right and left corners, and it is the varieties developed in these parts of the design, that we will attempt to describe and illustrate. We will divide these varieties into three classifications, as follows:

- Class "A." Includes stamps which show recutting in the lower right corner.
- Class "B." Includes stamps which show recutting in the lower left corner and lower left rosettes.
- Class "C." Includes stamps which are not recut in the lower right corner. A full description of these three varieties follows:"

Class "A." Consists of a recutting of the extreme lower end of the right inner frame line and generally extends from a point opposite the middle of the lower right rosette to where it meets the bottom inner frame line, a distance averaging $1\frac{1}{2}$ MM. On the Die the right inner frame line was weak, but that portion of it below the lower rosette was extremely faint; hence 80% of the positions on the plate were recut in this

*There is every evidence that the bottom inner frameline was recut on many positions. In fact, many of Mr. Ashbrook's plating drawings indicated such recutting. (M. L. N.)

corner. These positions may also have the lower part of the left inner frame line recut.

The recutting of these lower right corners is very uniform, and it requires a strong glass and close study to show the variations in the recuttings from different positions. Class "A" stamps include all stamps recut in this corner.

Class "B." Consists of a recutting of various parts of the design of the lower left corner below and to the left of the lower left rosette. Unlike stamps of Class "A," this recutting is not uniform, and consists of a retouching of the extreme lower end of the left inner frame line and also other parts of this portion of the design. Only five positions were recut in this manner and these will be described later. Four of these positions are recut in the lower right corner also.

Class "C." Includes all positions which are *not* recut in the lower right corner, but may or may not have the lower part of the inside left frame line recut, except for the five positions described by Tracy-Ashbrook as Class "B."

Twenty-eight positions on the plate, classify as Class "C." These are 20L1 ("20" meaning the position in the pane, "L" meaning Left pane and "1" meaning Plate 1) 30L, 40L, 50L, 60L, 70L, 80L and 90L1 also 2R (Right pane) 4R, 11R, 12R, 17R, 22R, 25R, 27R, 33R, 37R, 42R, 43R, 44R, 49R, 52R, 59R, 63R, 68R, 69R and 75R1 (see Figs. 12 to 38).

One position, 100L1, was recut as Class "B" only, being recut in the lower left corner but not in the lower right. In this respect it is unique (see Fig. 25).

Four positions, which the author calls "double recuts," had both lower corners recut. While they are a combination of Class "A" and "B" he classifies them as Class "B." These four positions are 43L1 (Fig. 16), 53L1 (Fig. 17), 63L1 (Fig. 19) and 73L1 (Fig. 21).

The remaining positions were all recut in the lower right corner and thus fall into the Class "A" category.

The shifted transfers on Plate 1 worthy of mention are found on the following positions:

Left Pane. 1L1, 2L1, 3L1, 7L1, 9L1, 11L1, 63L1, and 73L1.

Right Pane. 3R1, 4R1, 5R1, 7R1, 9R1, 13R1, 14R1, 17R1, 19R1, 27R1, 49R1, 57R1, 59R1, 64R1, 68R1, and 79R1.

Position 27R1 (Figure 30) is the most pronounced shift on the plate, the shift showing in every letter of the top label. A shifted portion of the lower right corner appears as an extension of the inner bottom frame line. A doubling of all four rosettes is also noticeable."

Position 49R1 (Figure 34) is a very peculiar shift and shows traces of a former entry in the lower right corner.

Position 3R1 (Figure 26) and 67R1 (Figure 37) both show a shift of the upper left rosette. 67R1 also shows shifts in the other three rosettes and a partial doubling of the outside right frame line. The other shifts can be easily identified by comparing with the illustrations in the reconstruction.

Stamps from a few positions on the plate show a slip of the engraver's tool from the lines he was attempting to recut, and such slips resulted in a double line. Such slips, however, rarely occurred, and generally show up best on copies from very early impressions from the plate. Probably the best example of one of these slips is noticeable in the doubling of the inner right frame line on 89L1 (See Figure 23).

On the following pages, the plating marks of the 100 positions of the left pane of Plate 1 are illustrated (Figures 9 to 25). In order to facilitate the recognition of the various positions, a tabulation of all the plating marks, which have been identified are as follows:—

Plating marks over design —

1L, 4, 5, 6, 8, 9, 10, 23, 24, 34, 35, 36, 53, 76L

Plating marks under design —

9L, 13, 18, 32, 60, 66, 100L

Plating marks in upper lettering —

1L, 2, 3, 5, 7, 9, 11, 15, 60, 63, 67, 73, 75, 81, 82, 91, 95, 96, 98L

Plating marks in lower lettering —

1L, 2, 3, 6, 7, 9, 17, 19, 49, 56, 63, 65, 67, 69, 73, 79, 91, 92, 96, 100L

Plating marks in right margin —

7L, 8, 40, 49, 66, 67, 70, 73, 90, 94, 96, 97, 98L

Plating marks in left margin —

19L, 28, 32, 56, 65, 66, 67, 74, 77, 78, 87, 97, 99L

Plating marks in rosettes —

7L, 9, 10, 15, 17, 49, 63, 73L

Split right recut inner line —

16L

Plating marks in upper border —

1L, 2, 3, 5, 8, 35, 36, 37, 53, 71L

Plating marks in lower border —

3L, 19, 21, 29, 41, 49, 59, 63, 95L

Plating marks in left border —

2L, 17, 30, 31, 65, 72, 83, 95L

Plating marks in right border —

4L, 7, 11, 20, 24, 49, 51, 53, 63, 66, 67, 73, 75, 80, 89, 90, 95, 98, 100L

Additional small dot near large guide dot —

25L, 34, 45, 81, 82L

PHILATELIC HANDBOOKS

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- | | | |
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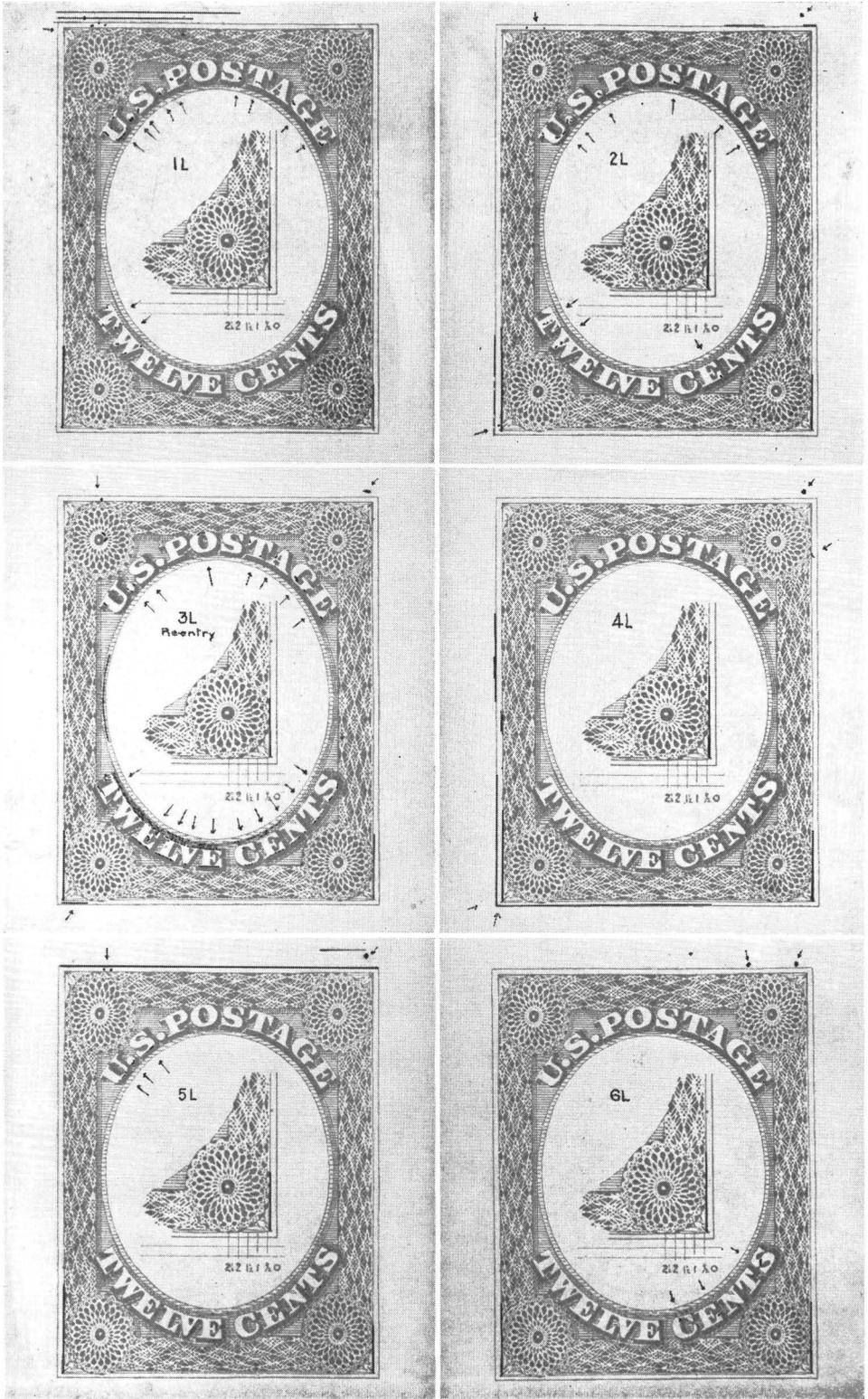


Fig. 9

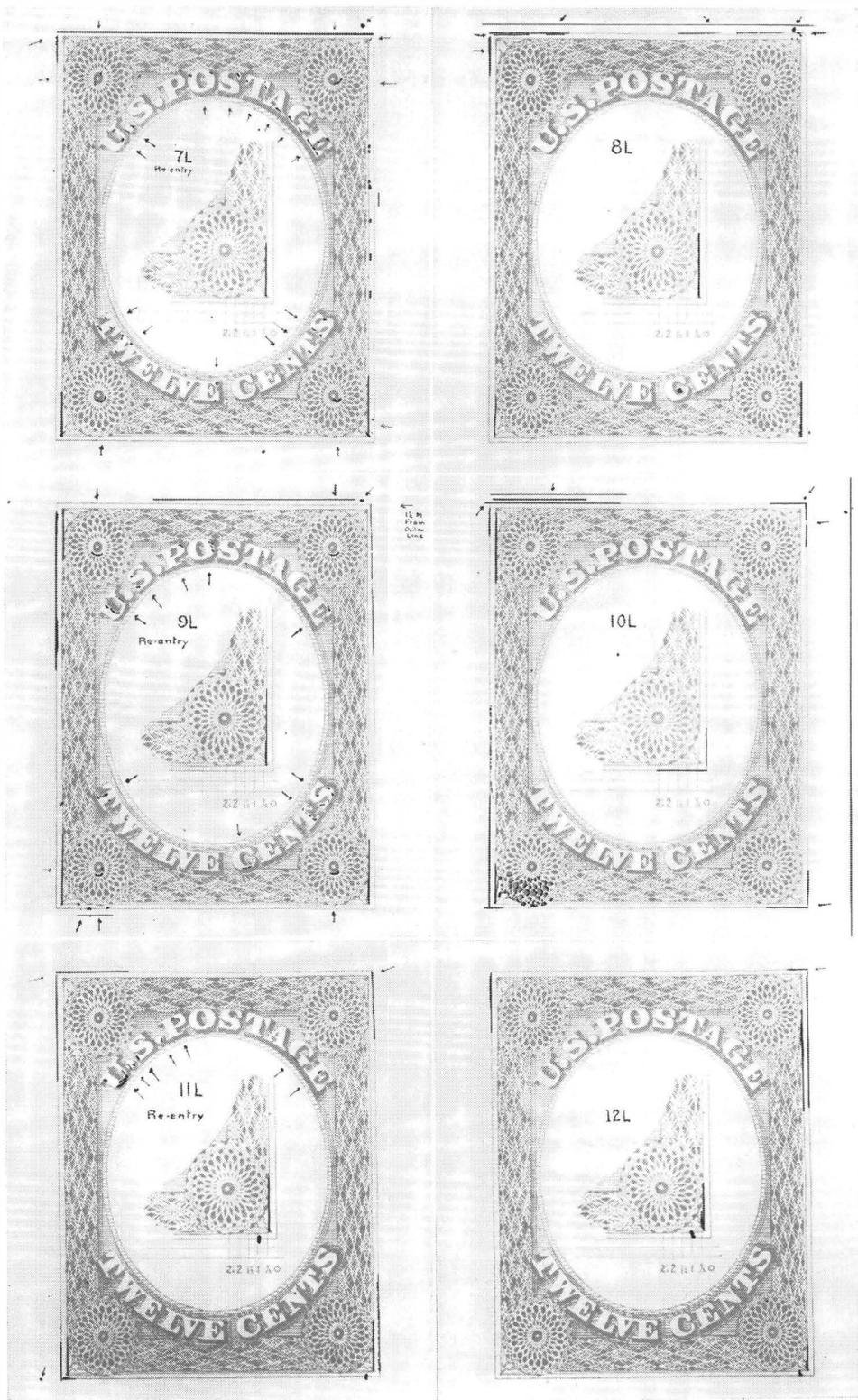


Fig. 10

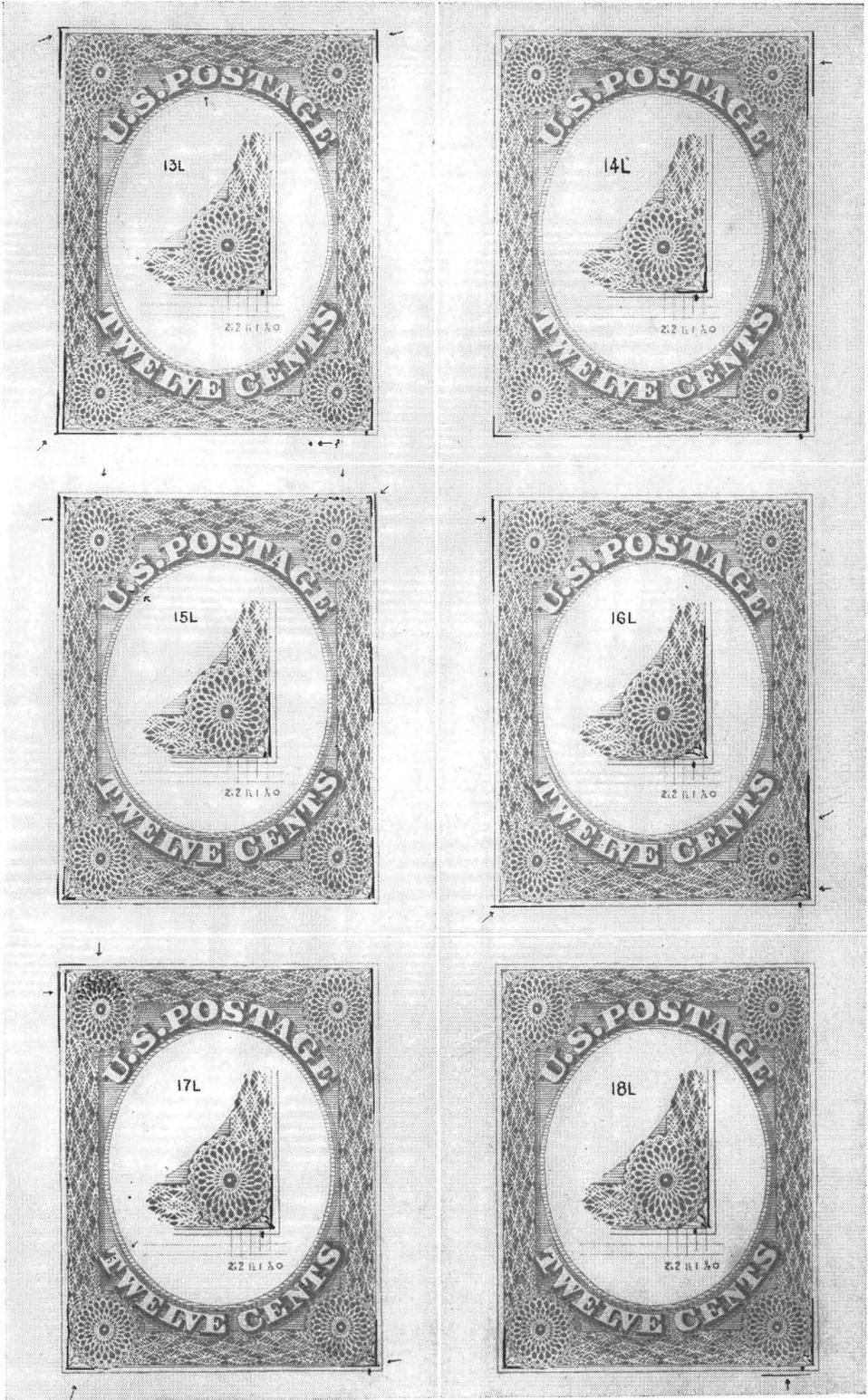


Fig. 11

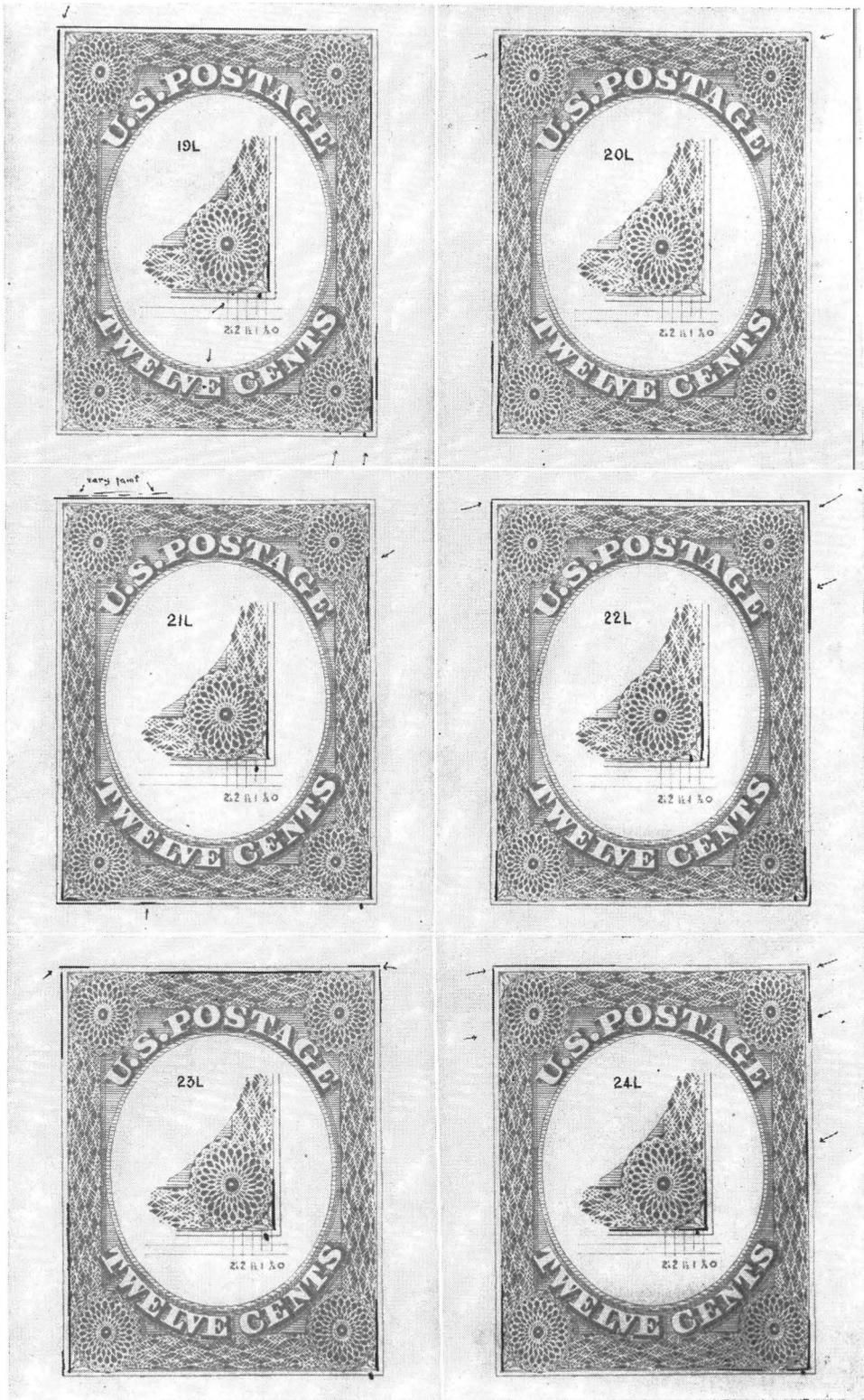


Fig. 12

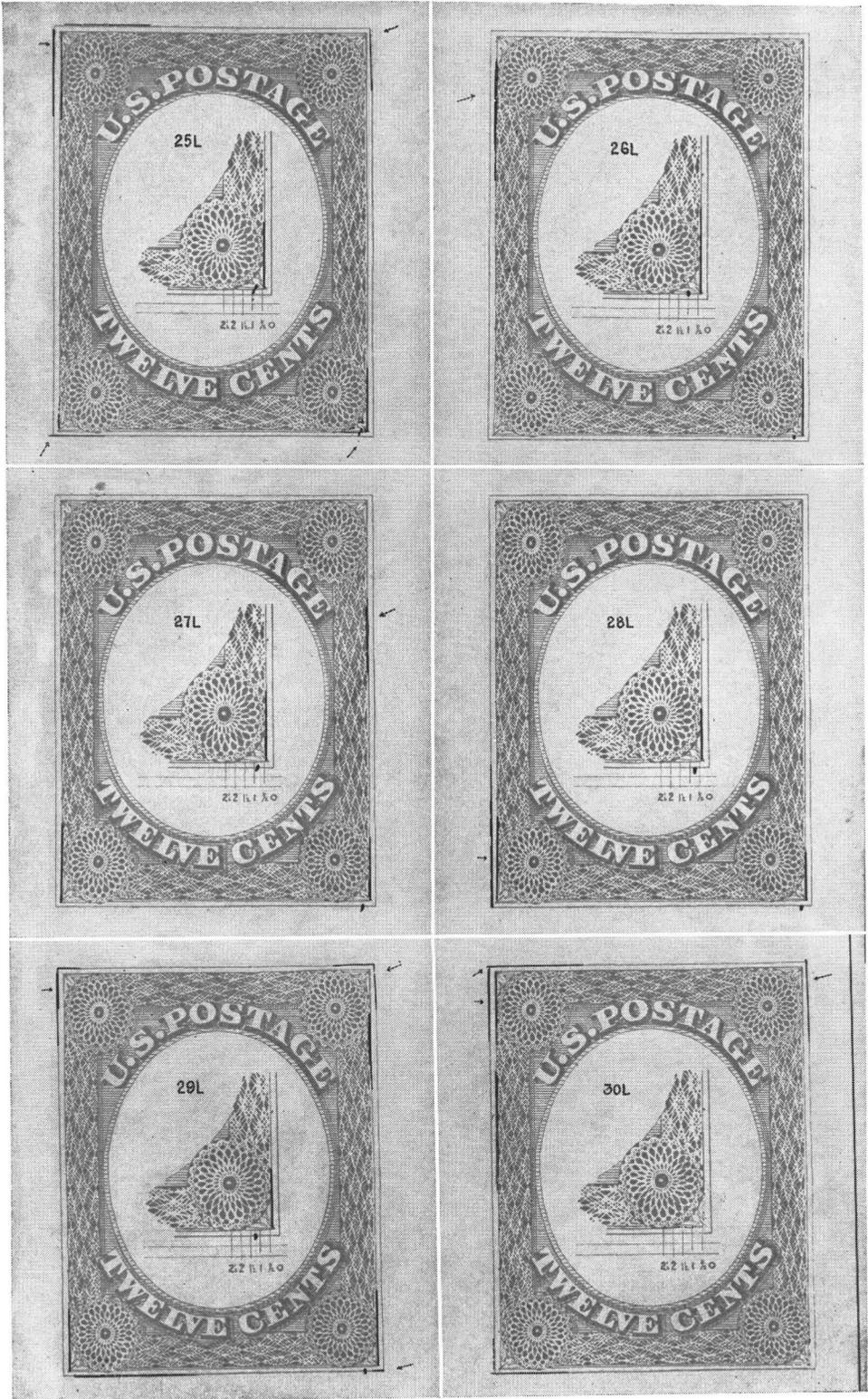


Fig. 13

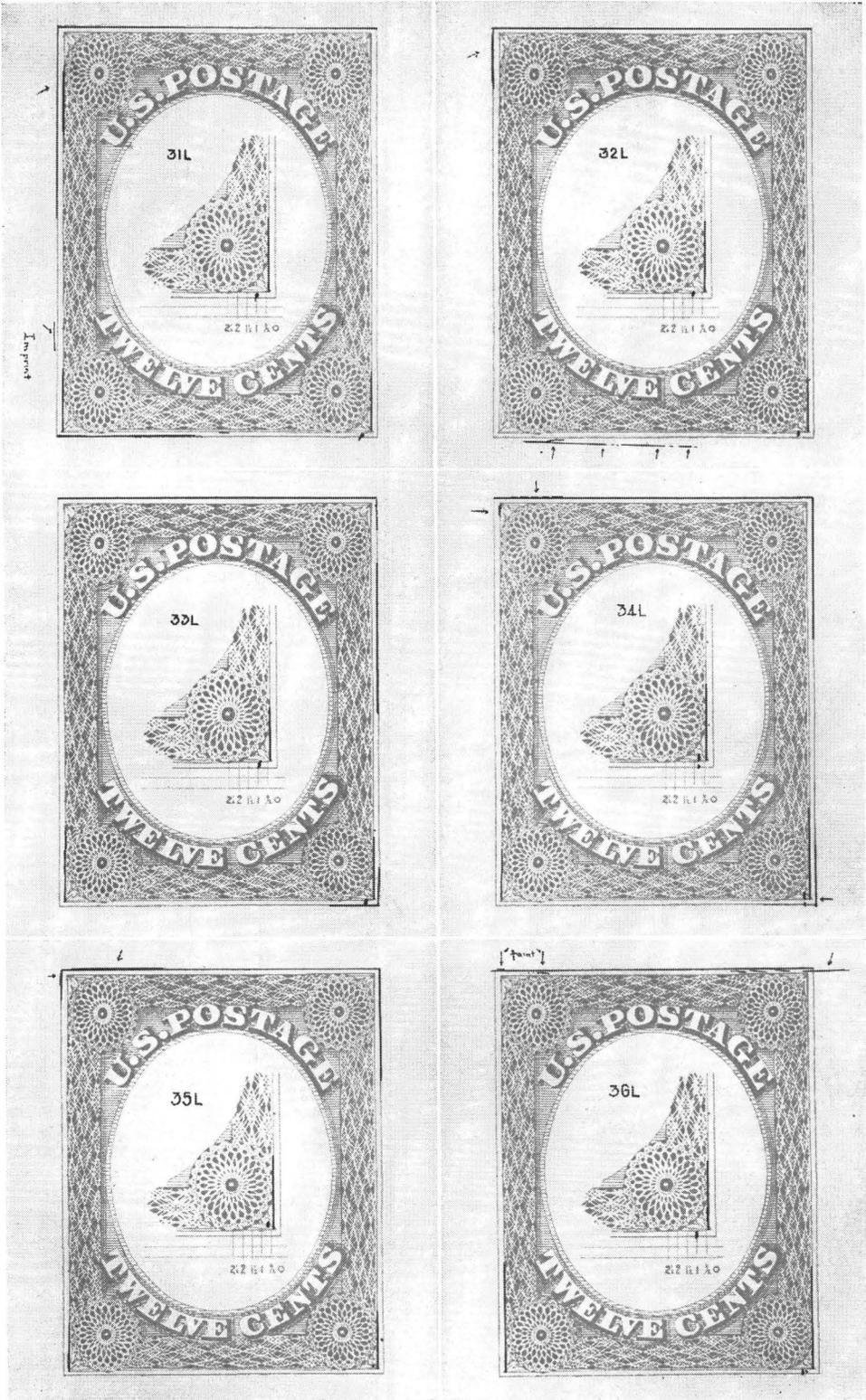


Fig. 14

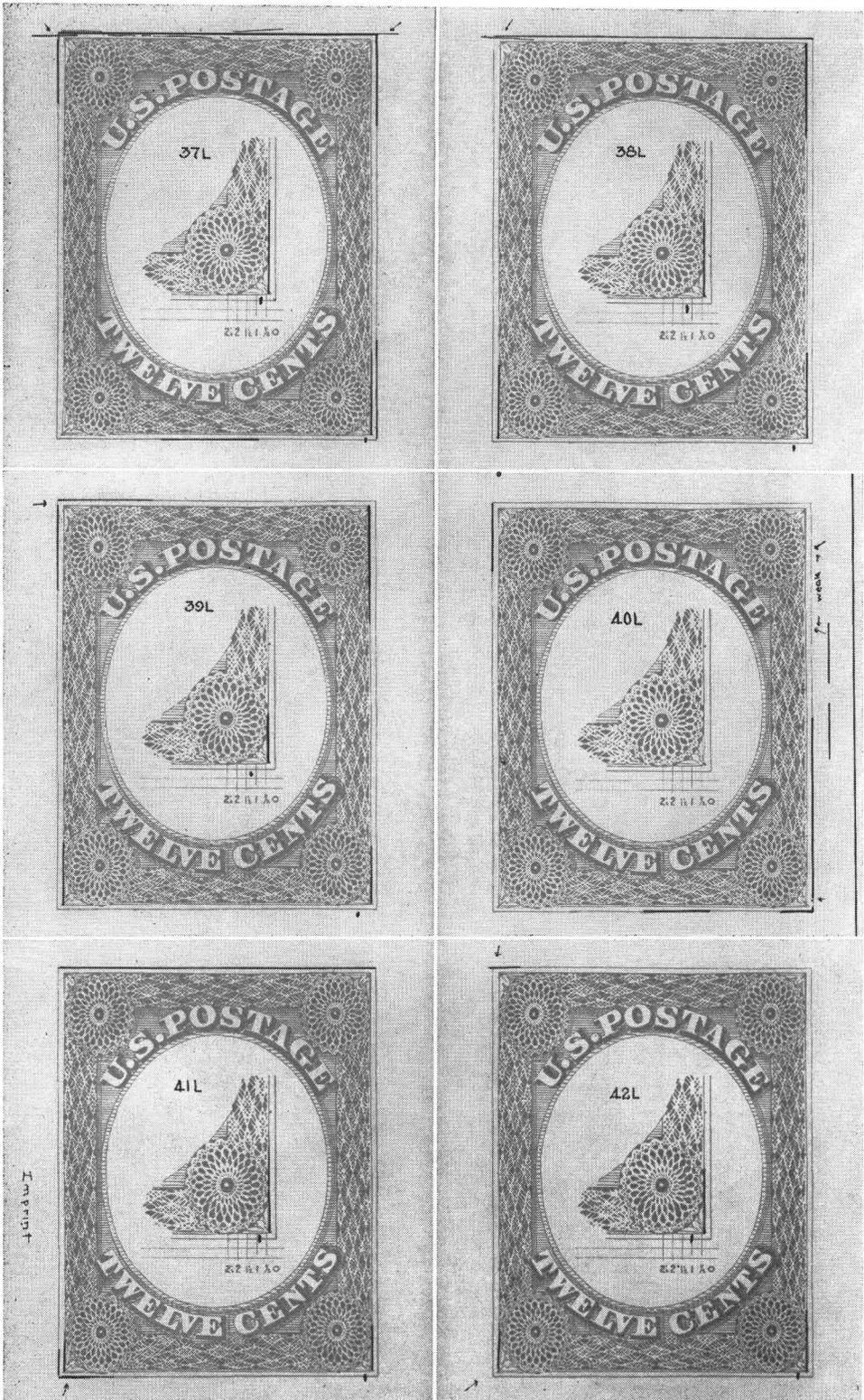


Fig. 15

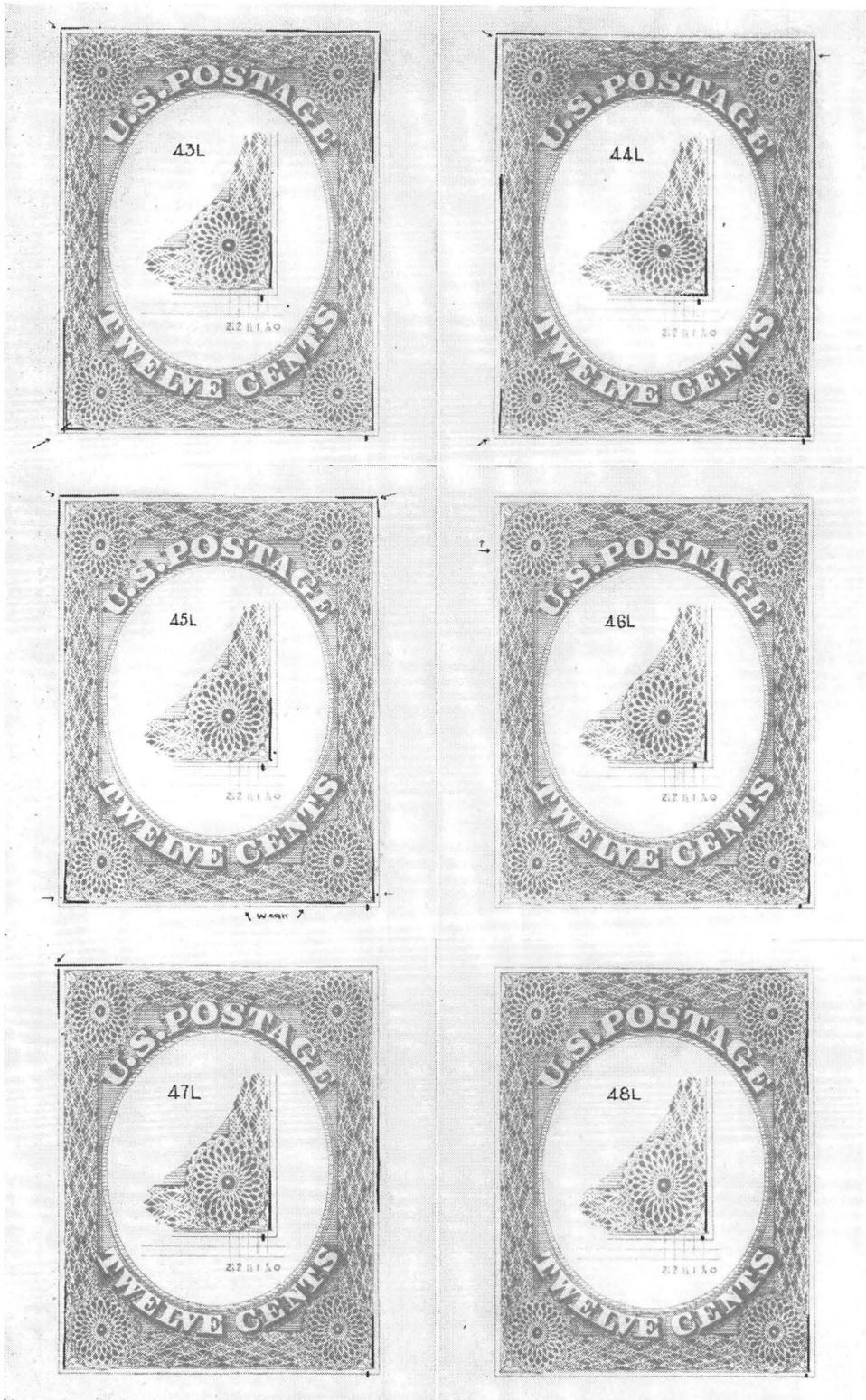


Fig. 16

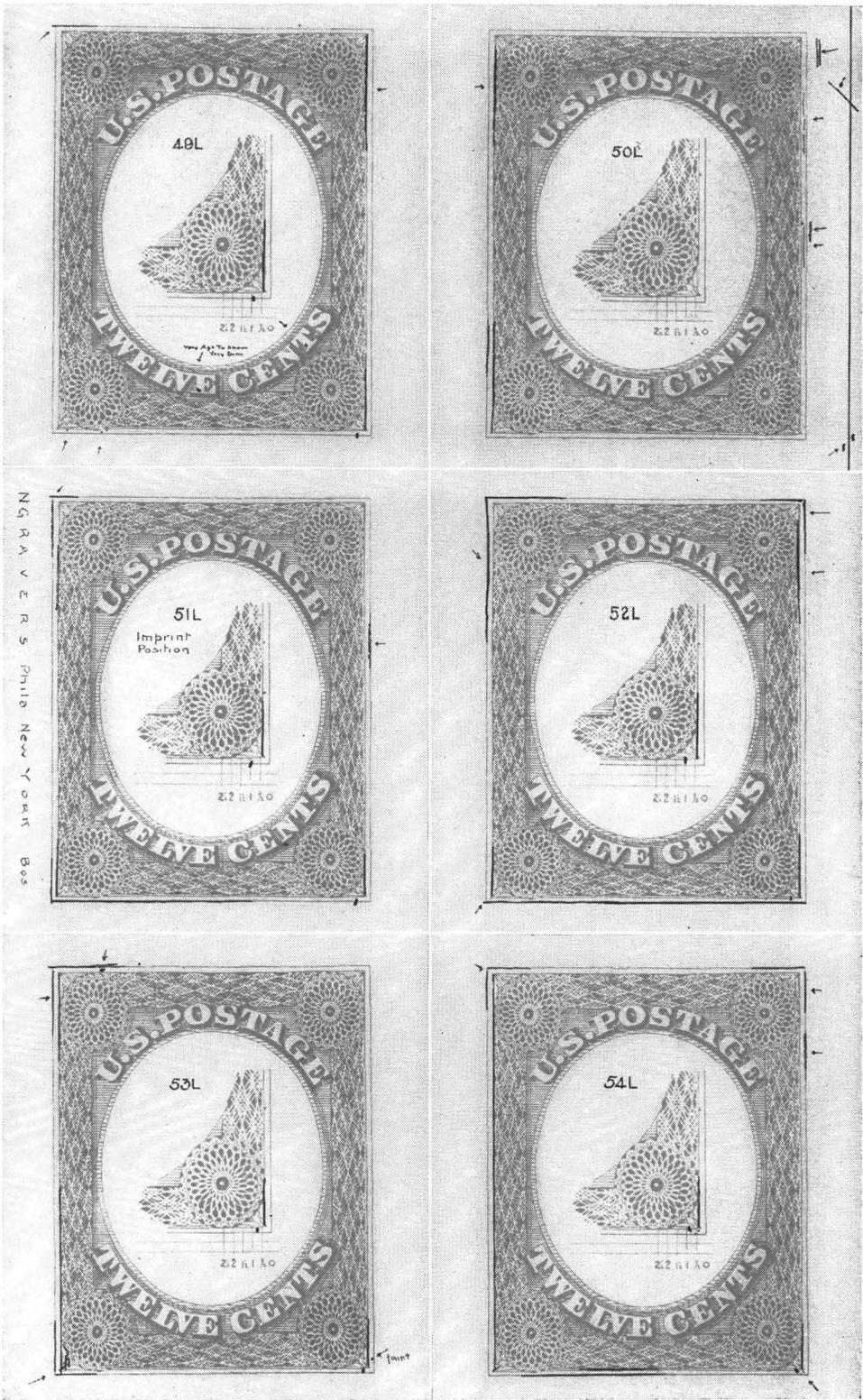


Fig. 17

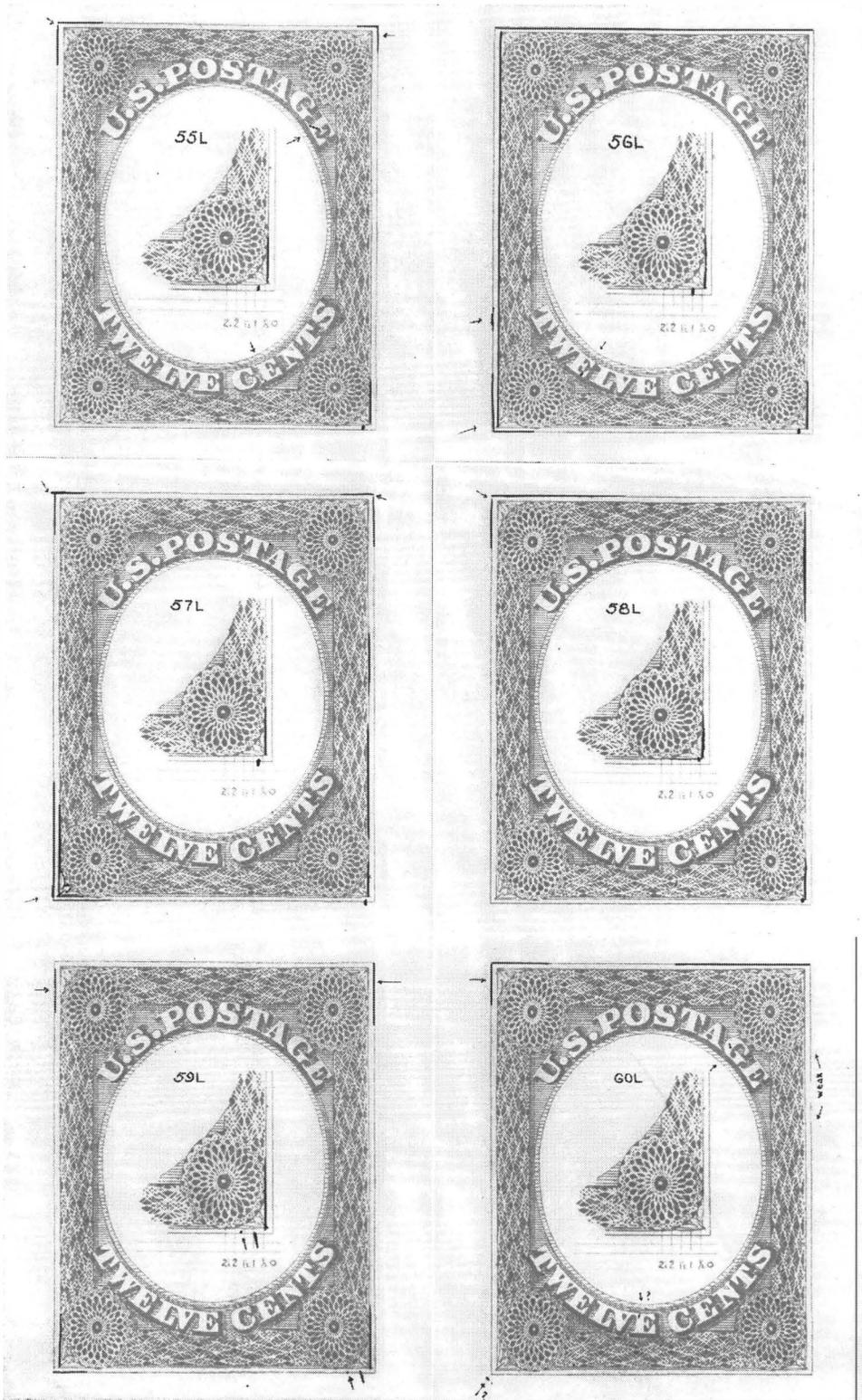


Fig. 10

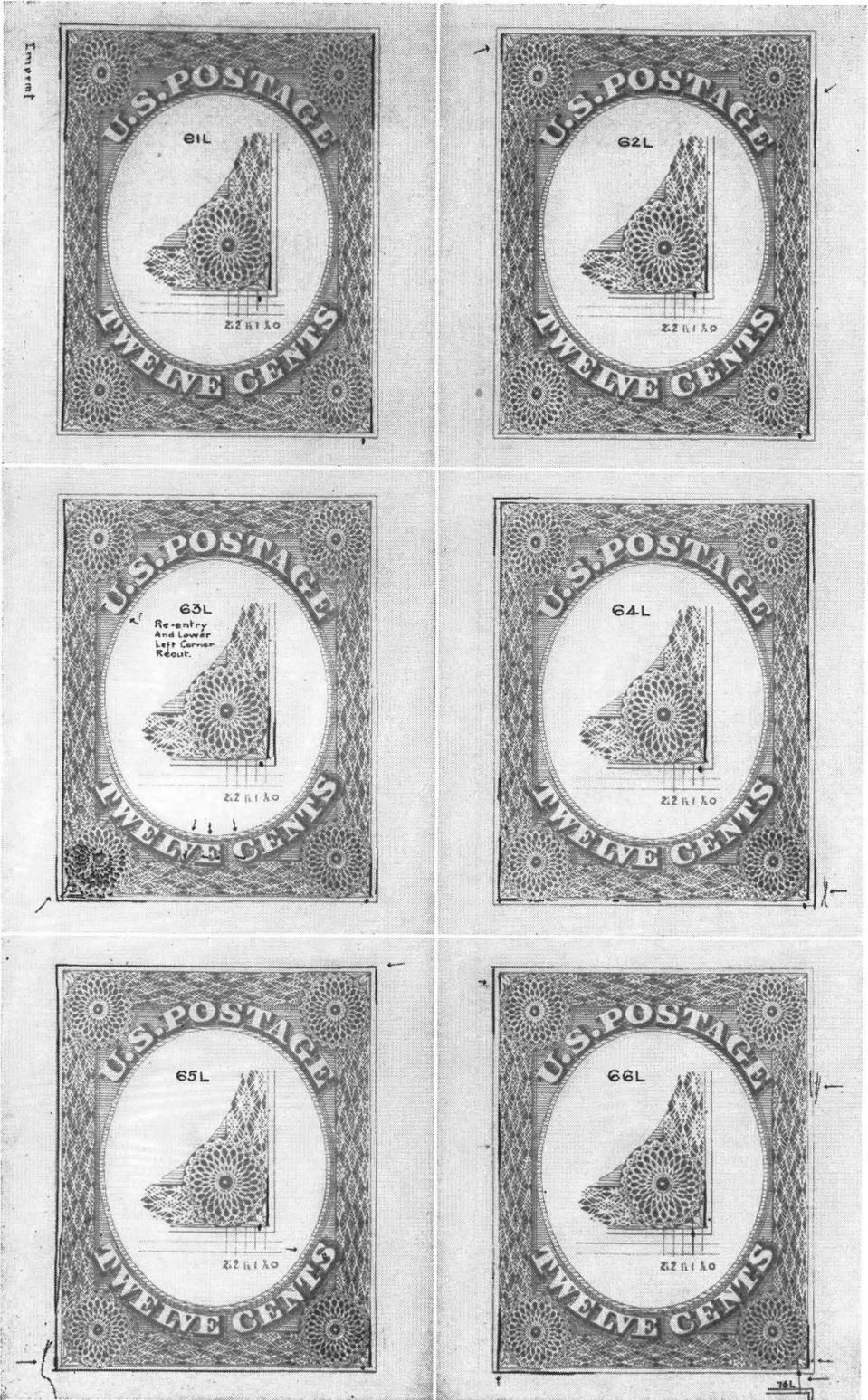


Fig. 19

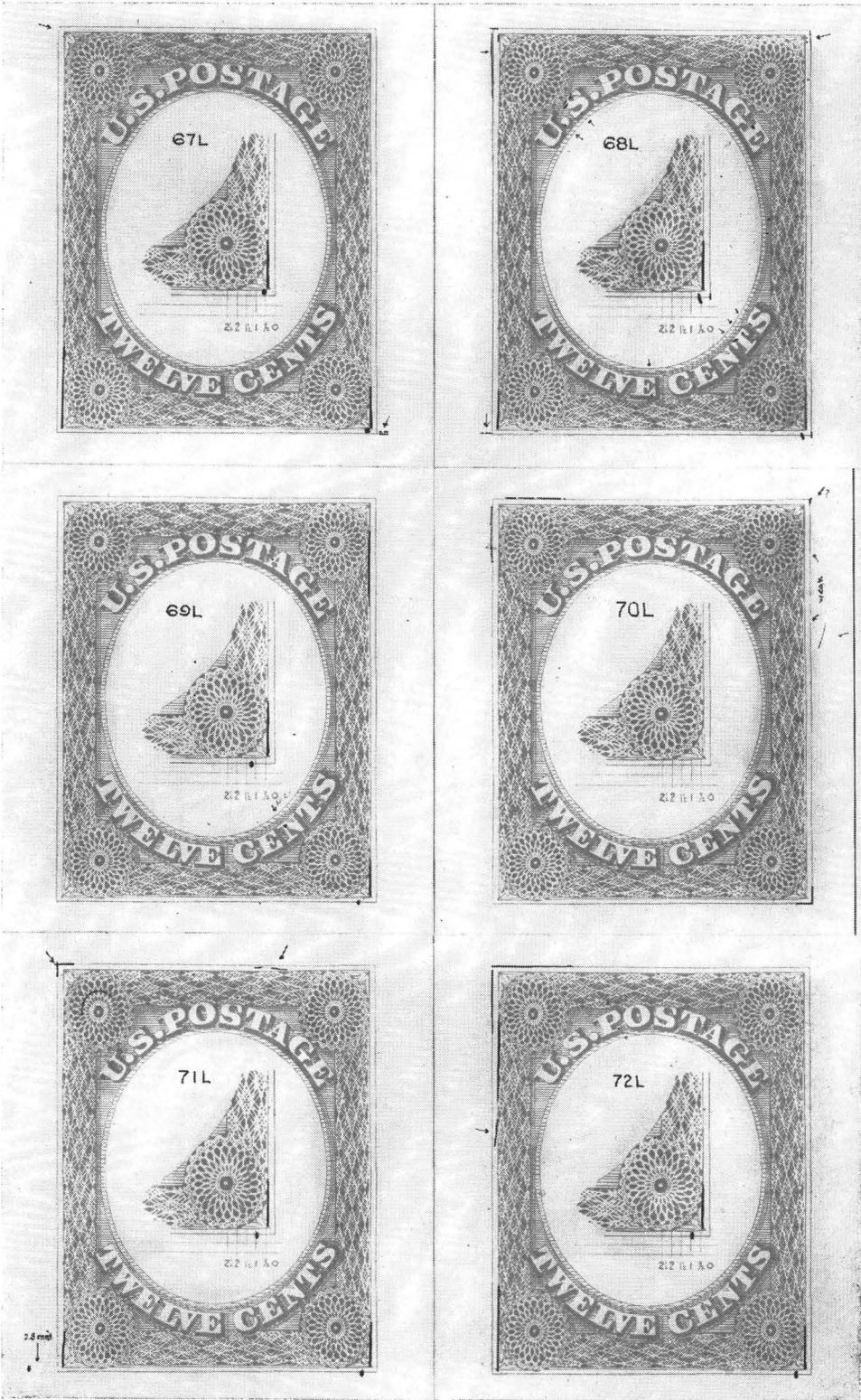


Fig. 20

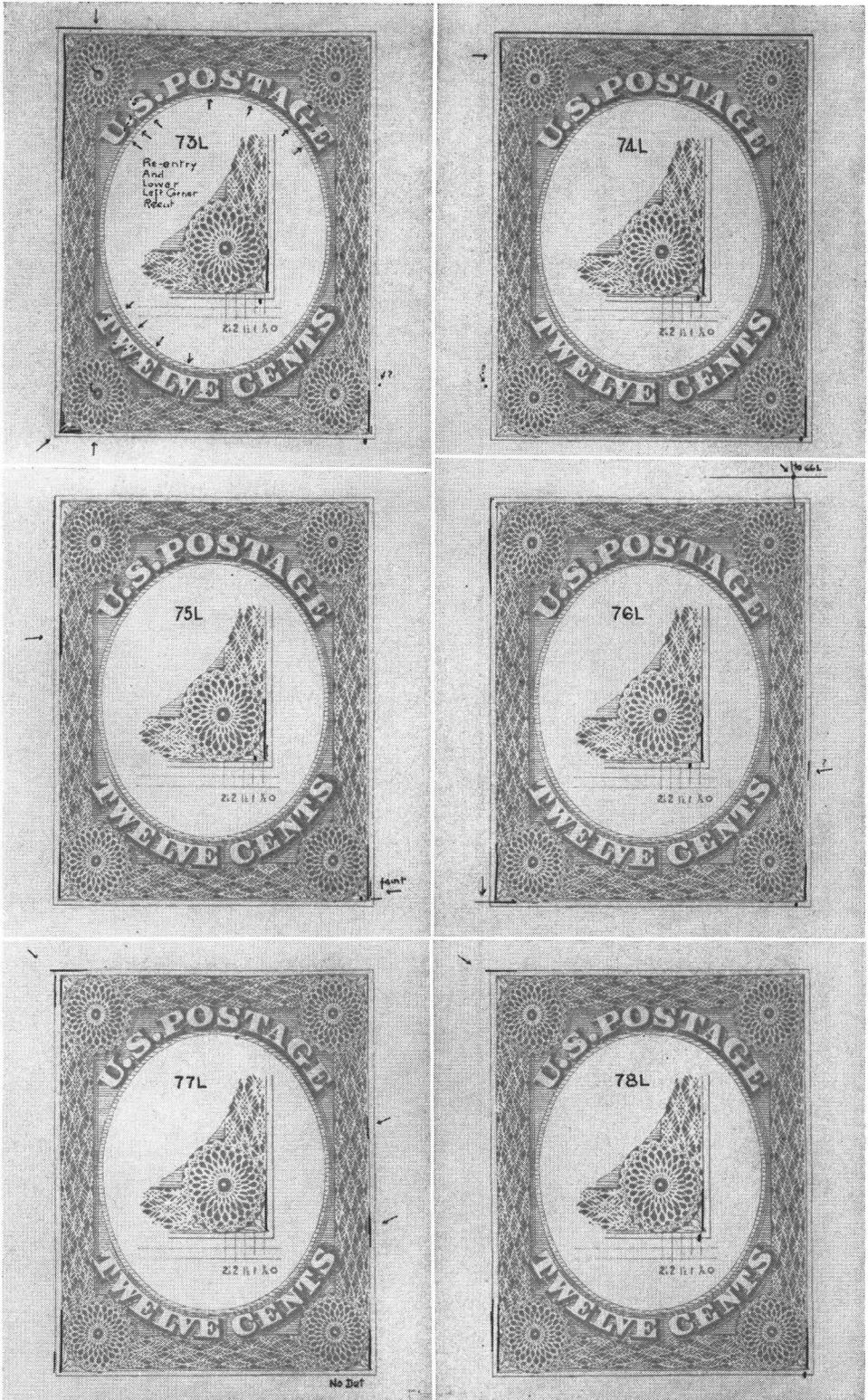


Fig. 21

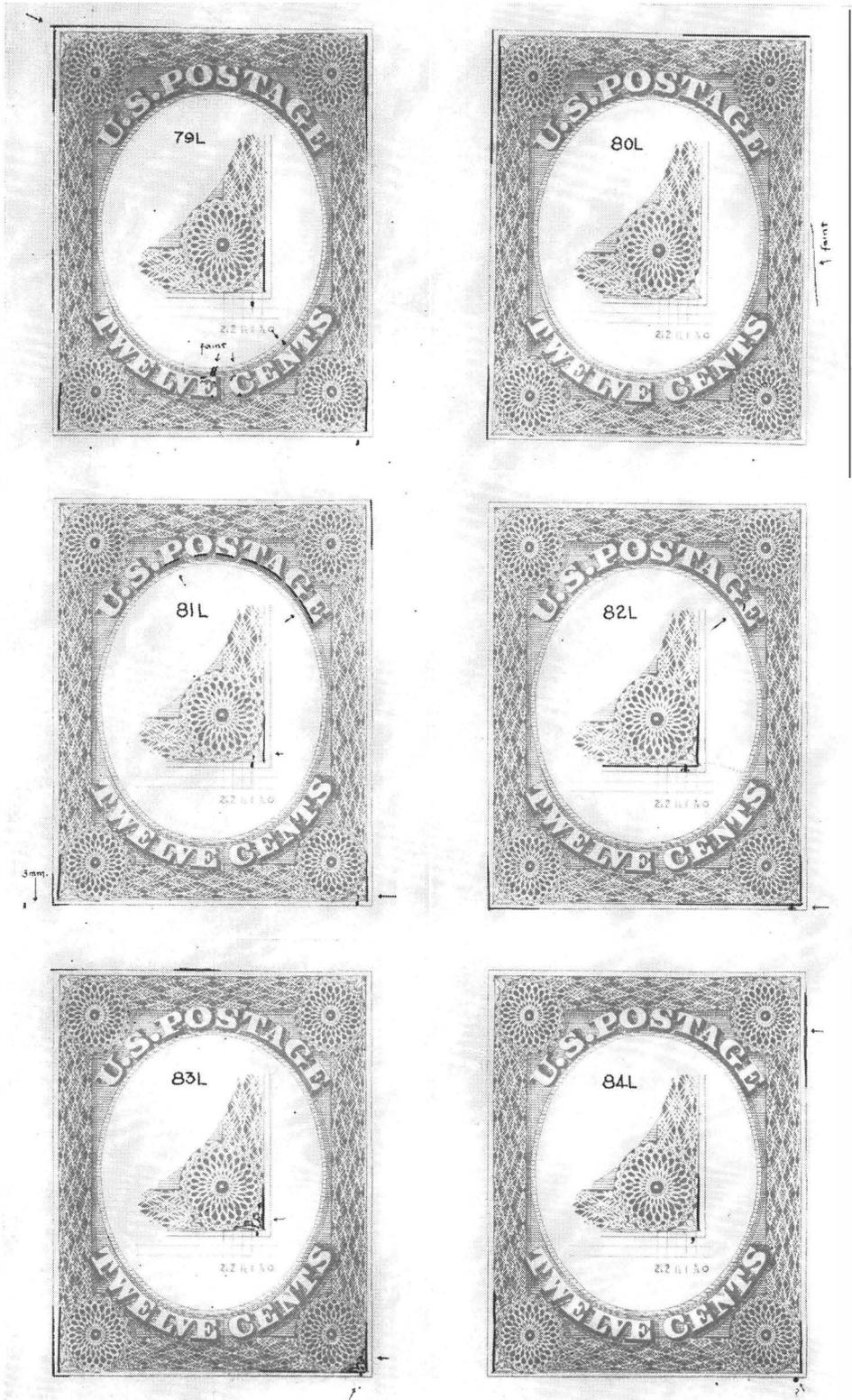


Fig. 22

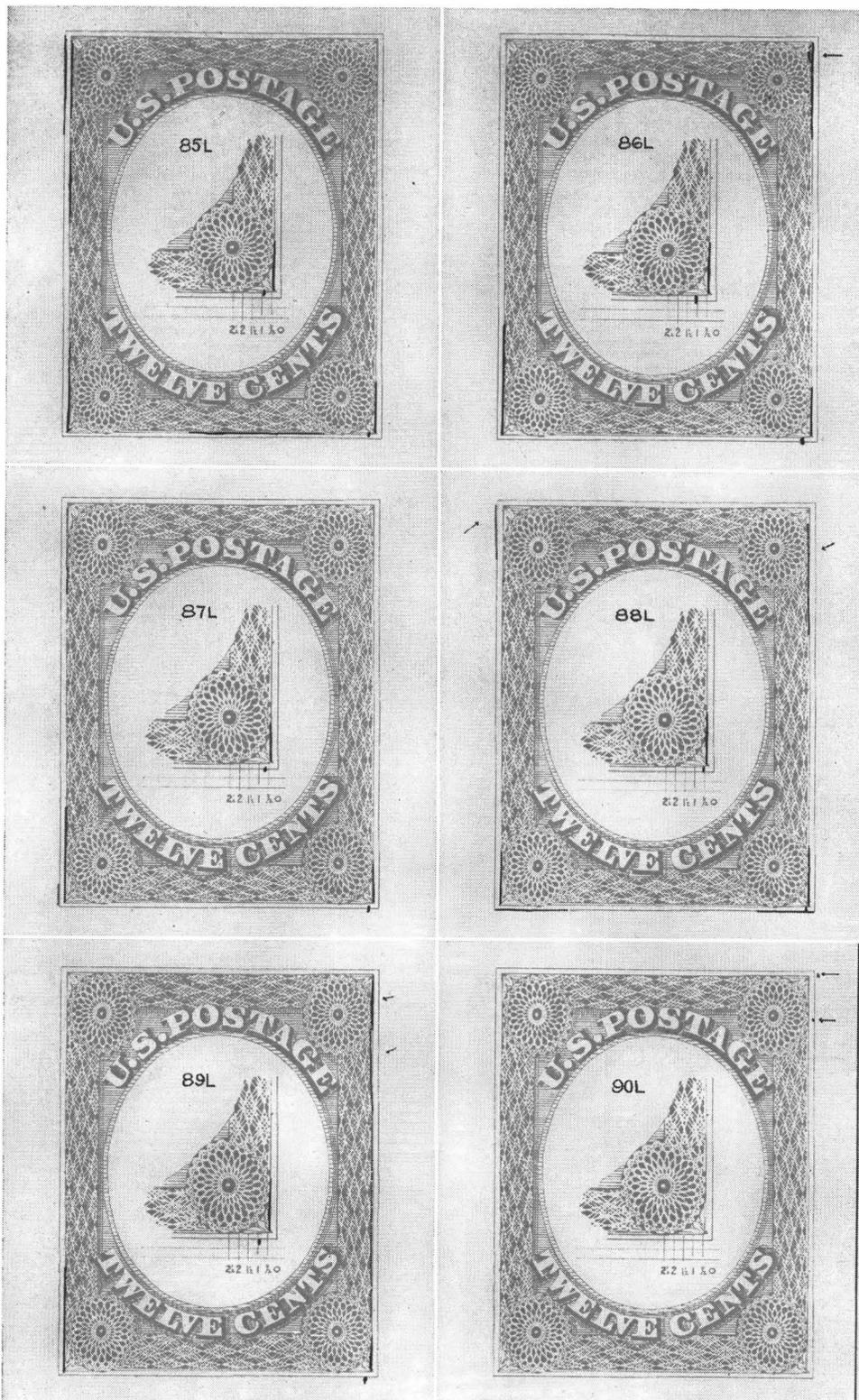


Fig. 23

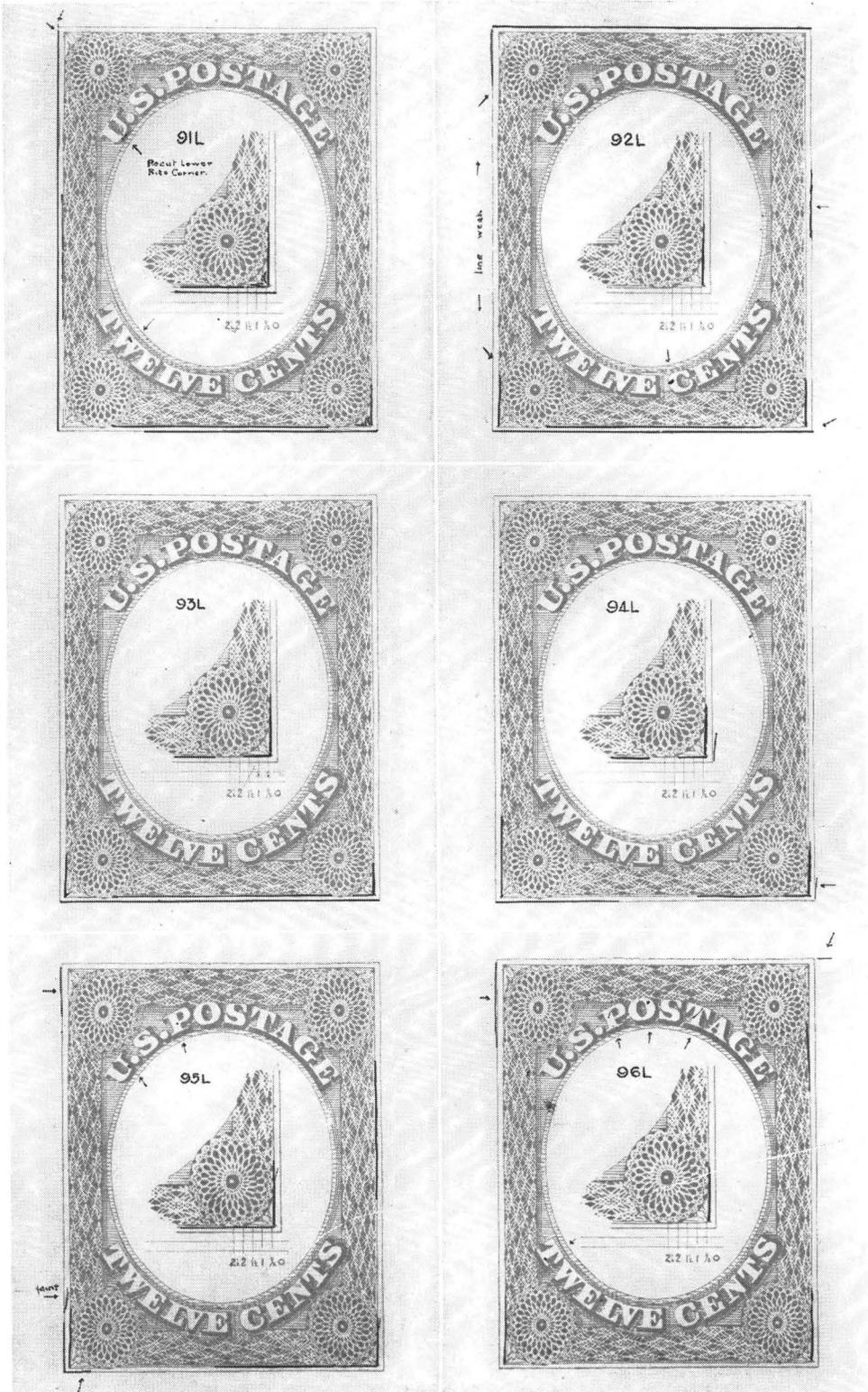


Fig. 24

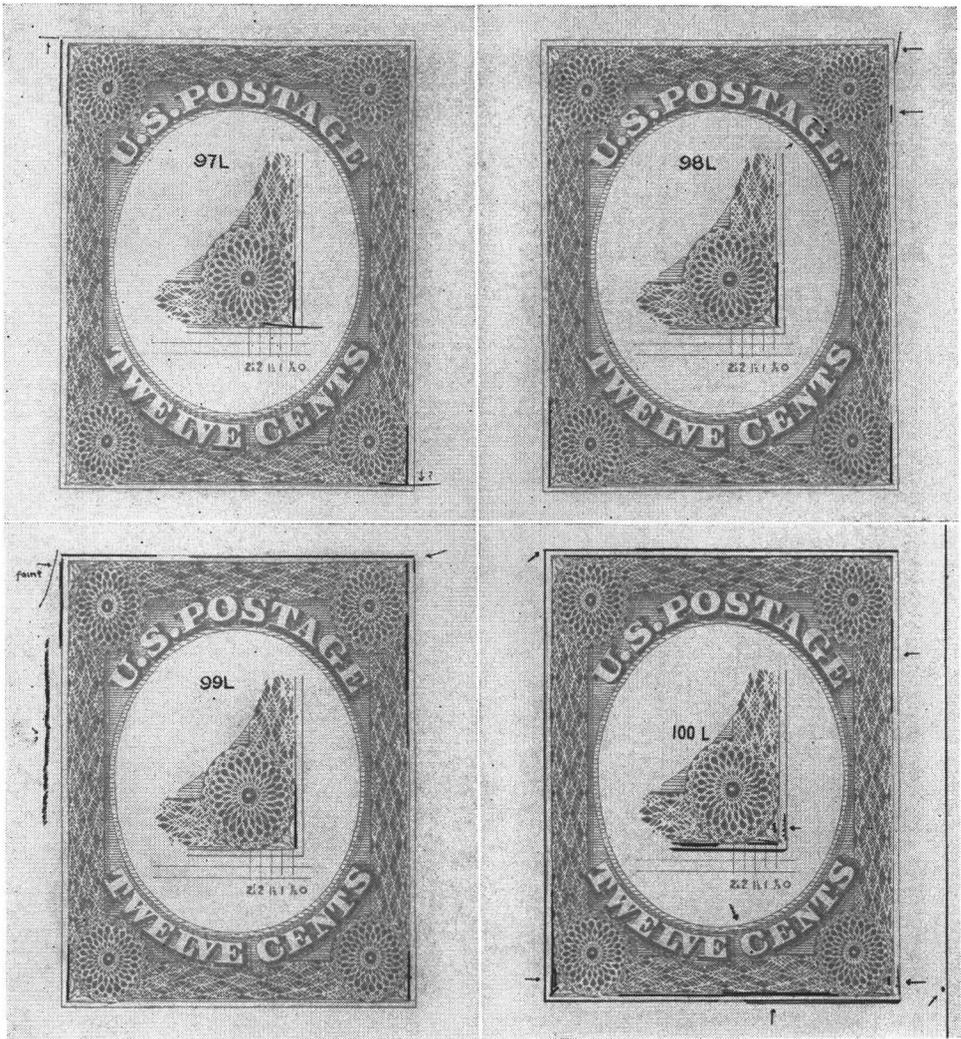


Fig. 25

On pages 32 to 48 the plating marks of the 100 positions of the right pane are illustrated (Figures 26 to 42). A tabulation of these plating marks are as follows:—

Plating marks over design —

5R, 6, 7, 55, 67, 86, 97

Plating marks under design —

54R(?), 55

Plating marks in upper lettering —

3R, 4, 6, 7, 9, 14, 15, 17, 19, 27, 32, 40, 45, 49, 53, 56, 57, 58, 60, 62, 63, 64, 67, 68, 71, 74, 78, 79, 83, 85, 89

Plating marks in lower lettering —

3R, 4, 5, 7, 9, 10, 11, 17, 27, 29, 35, 37, 46, 49, 50, 54, 56, 57, 59, 61, 64, 67, 68, 69, 79, 80, 86, 87, 88, 91

Plating marks in left margin —
1R, 5, 11, 16, 41, 50, 51, 54, 55, 61, 67

Plating marks in right margin —
4R, 35, 43, 51, 62, 64, 66, 67, 81

Plating marks in upper border —
3R, 5, 13, 17, 59, 67

Plating marks in lower border —
5R, 46, 49, 50, 53, 82, 84, 86, 99

Plating marks in left border —
1R, 11, 14, 20, 28, 29, 37, 40, 45, 46, 50, 51, 57, 61, 63, 64, 67, 73, 74, 76, 80, 81,
91, 92, 93, 95, 99, 100

Plating marks in right border —
5R, 35, 41, 46, 51, 57, 63, 67, 69, 70, 73, 74, 81, 83, 84, 91

Plating marks in rosettes —
3R, 4, 5, 13, 14, 17, 19, 26, 27, 32, 49, 55, 59, 64, 67, 68, 91

Additional small dot near large guide dot —
26R

Curl between eyes — 93R

Dot in head — 56R

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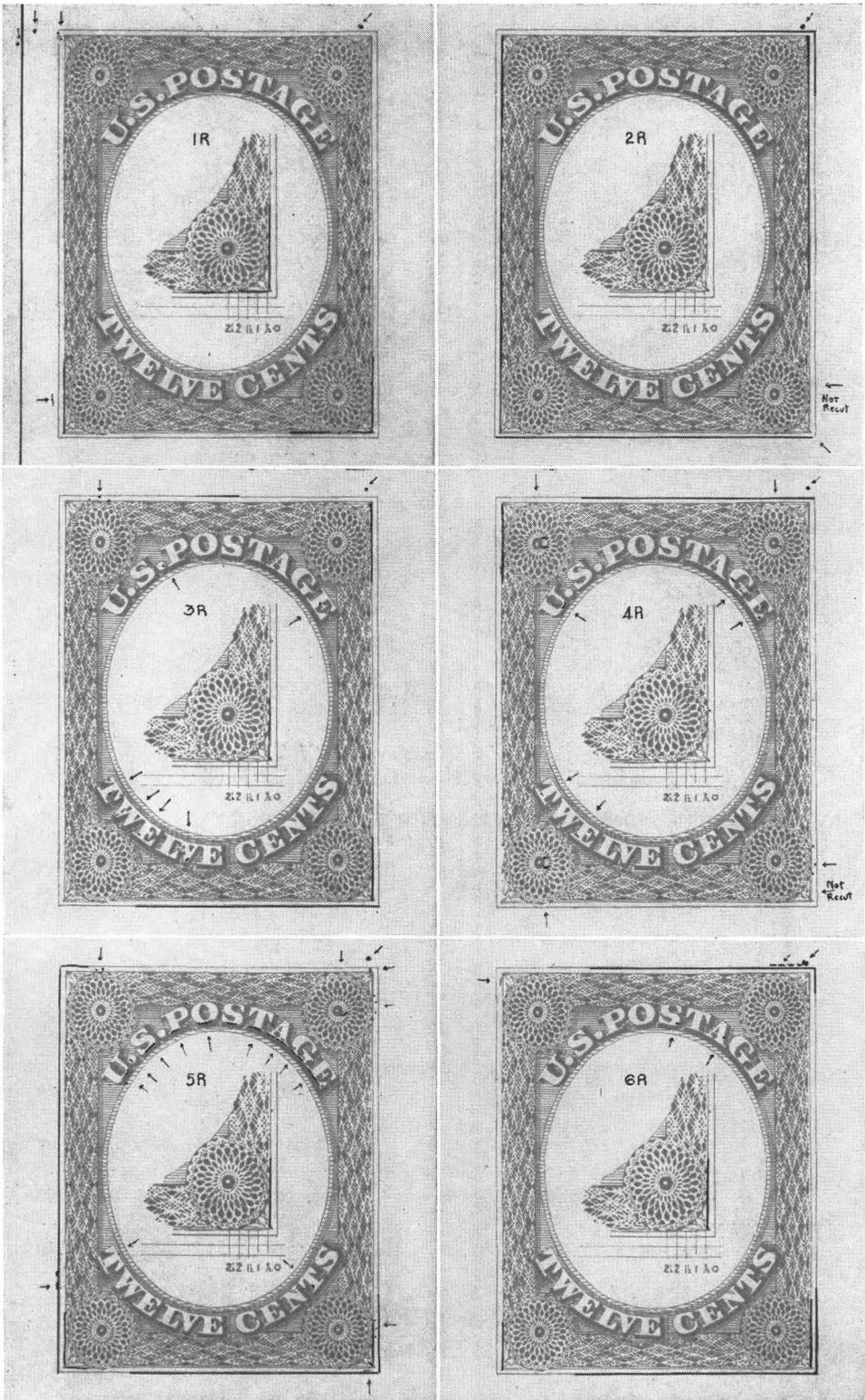


Fig. 26

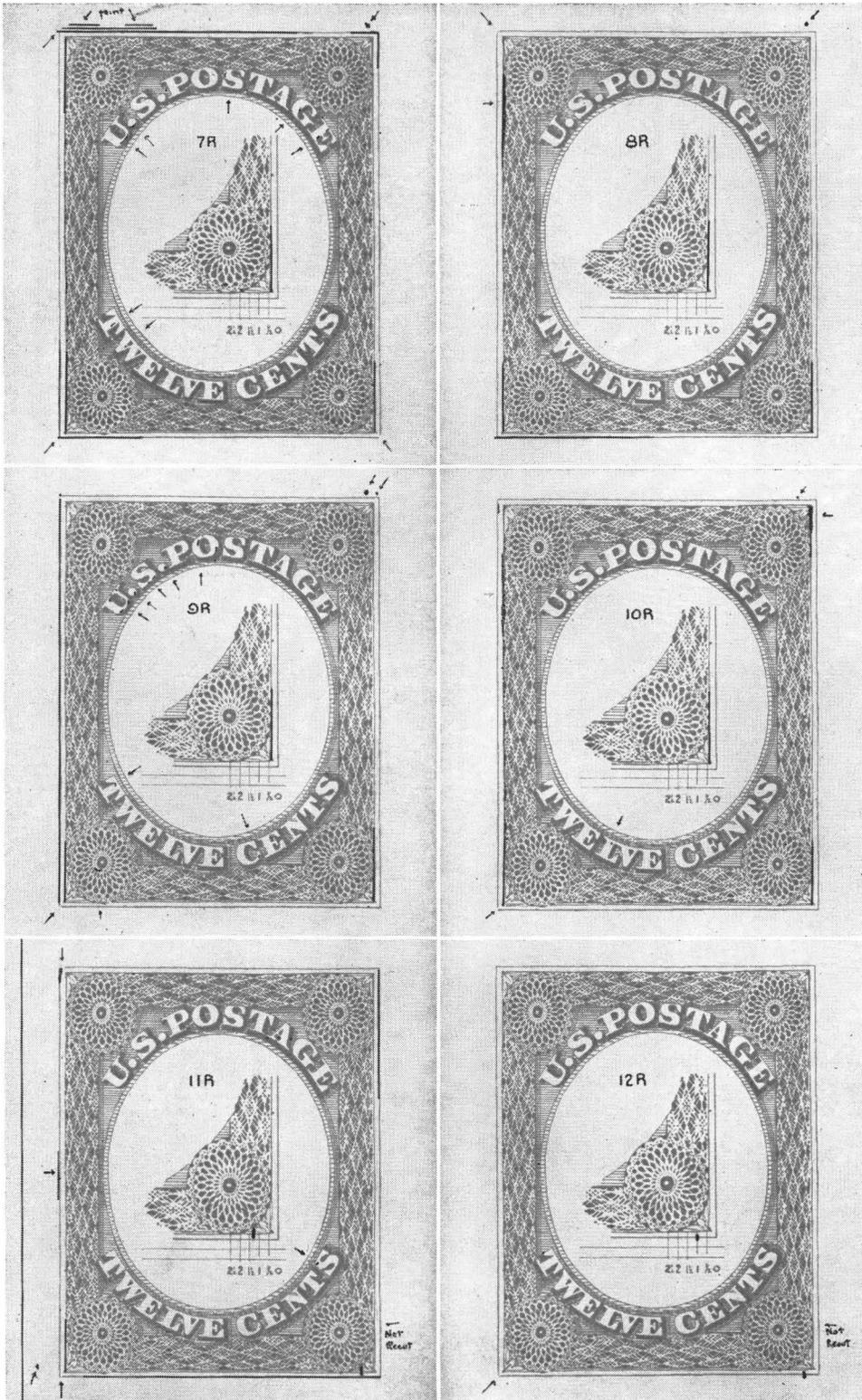


Fig. 27

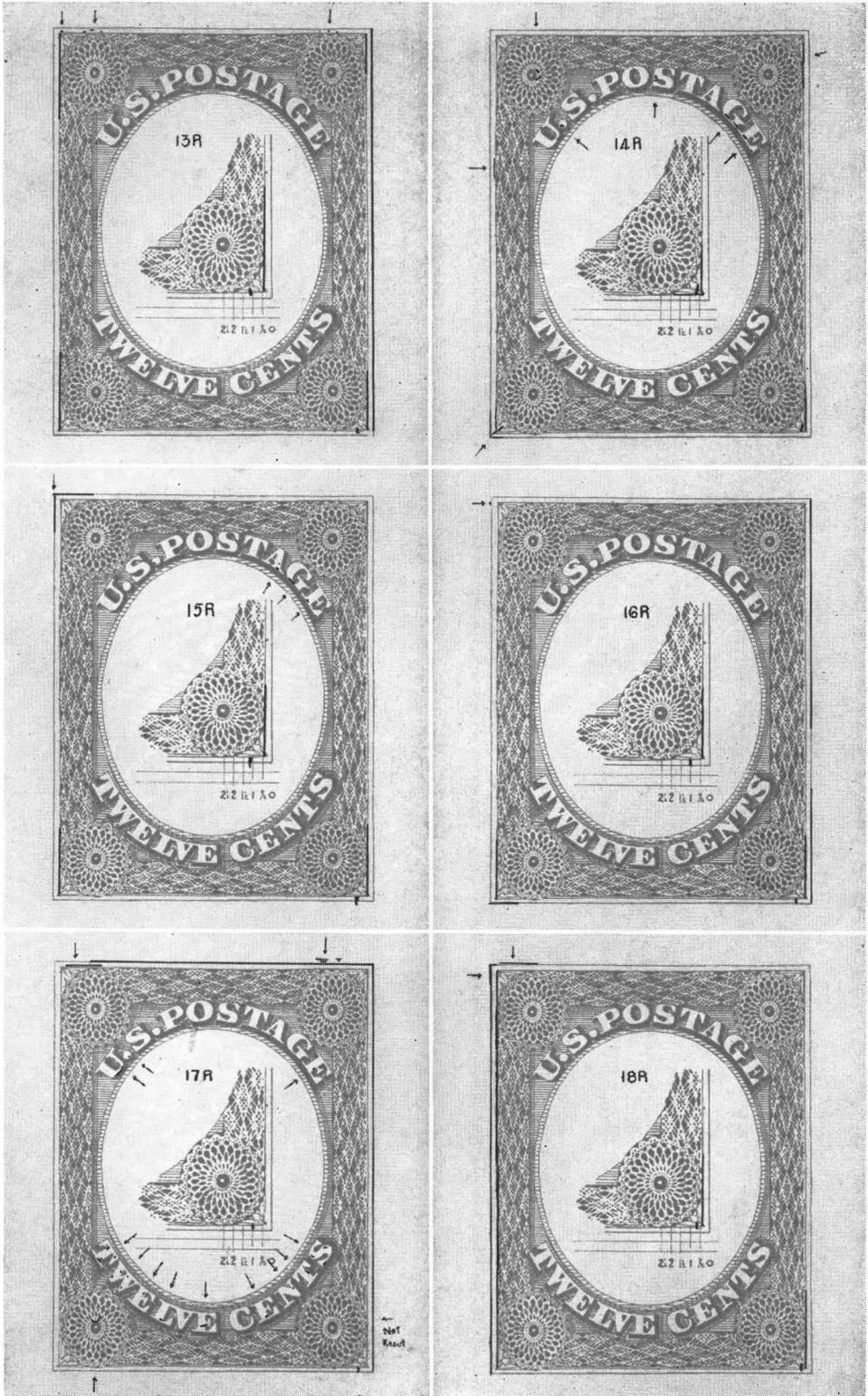


Fig. 28

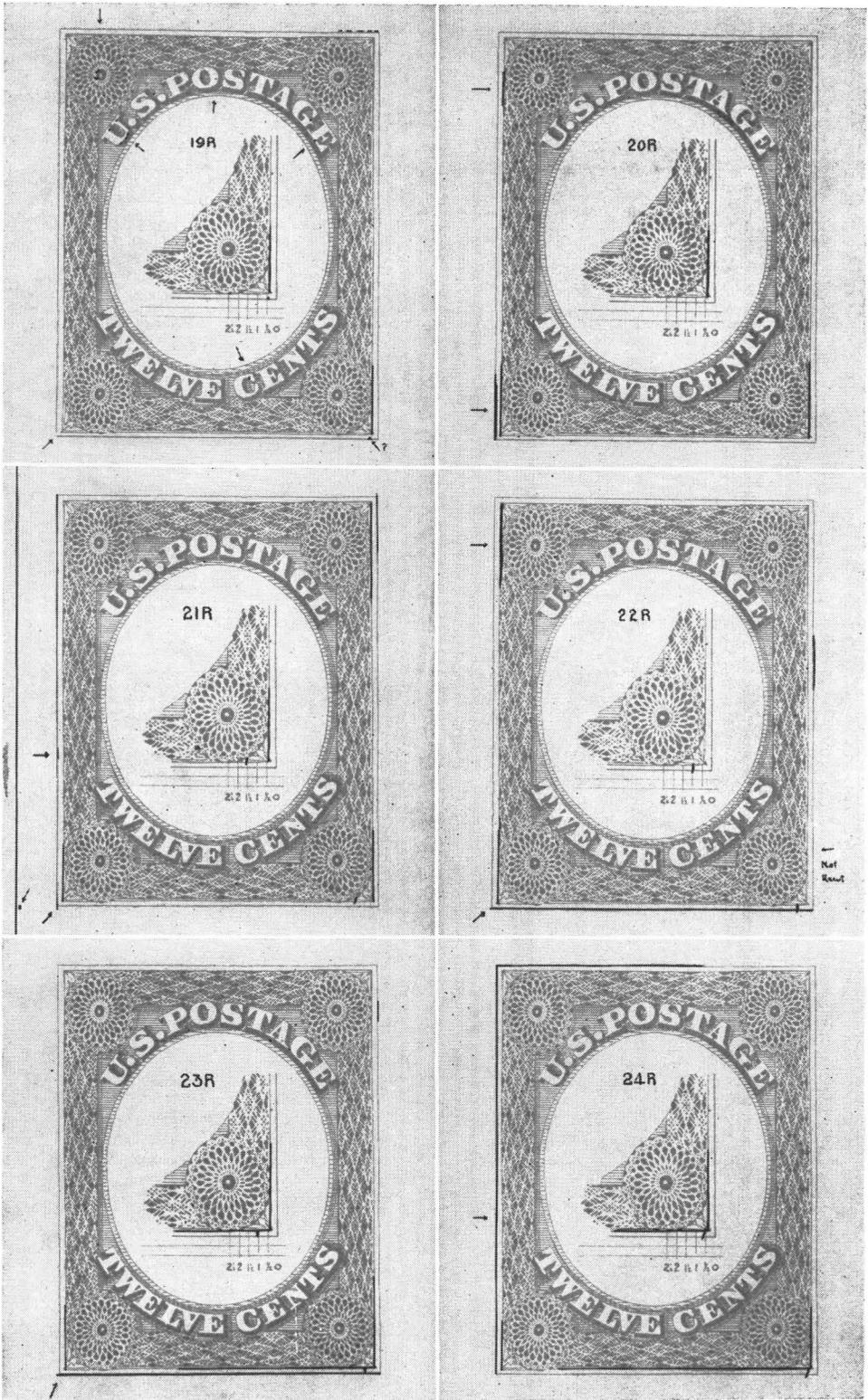


Fig. 29

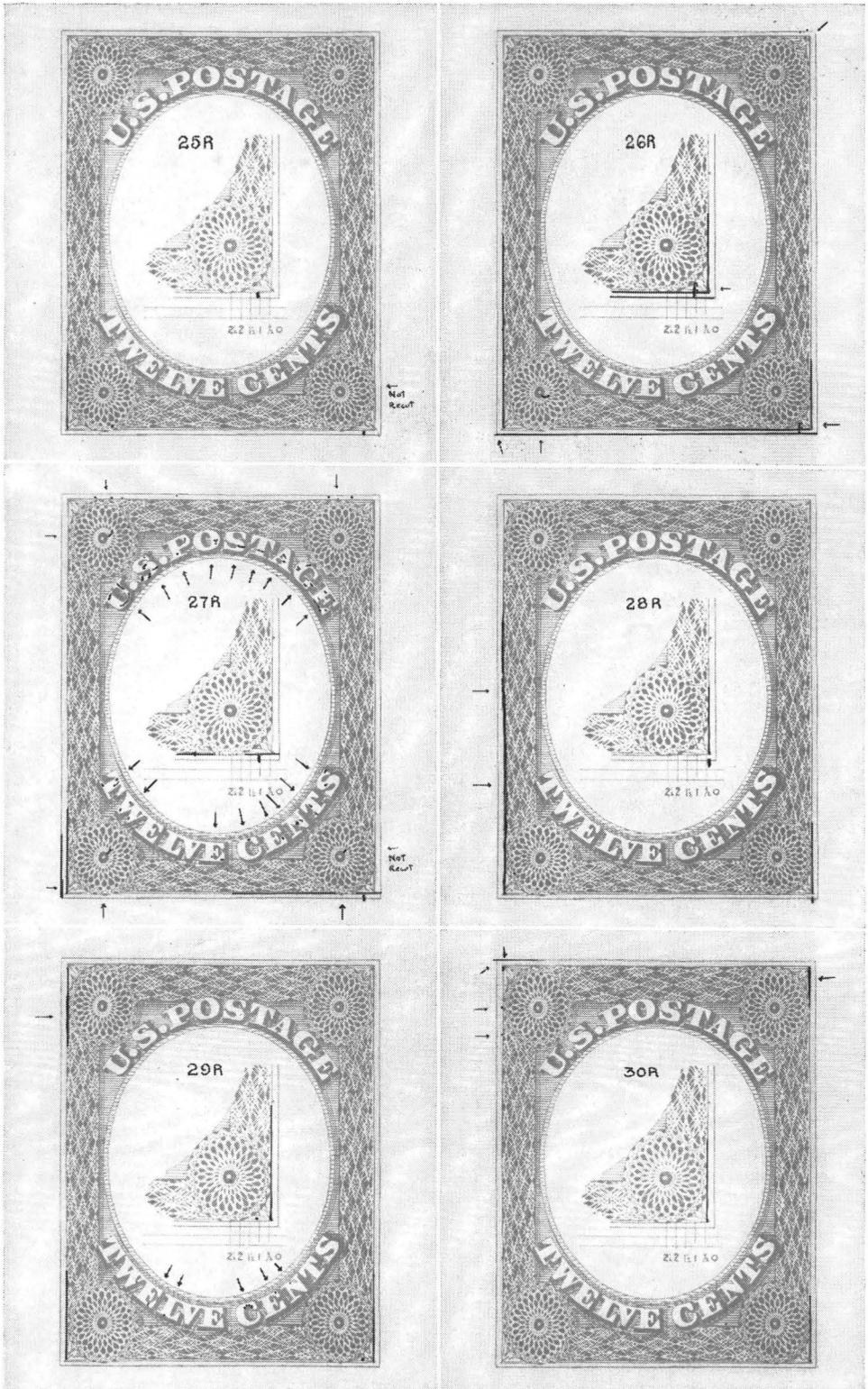


Fig. 30

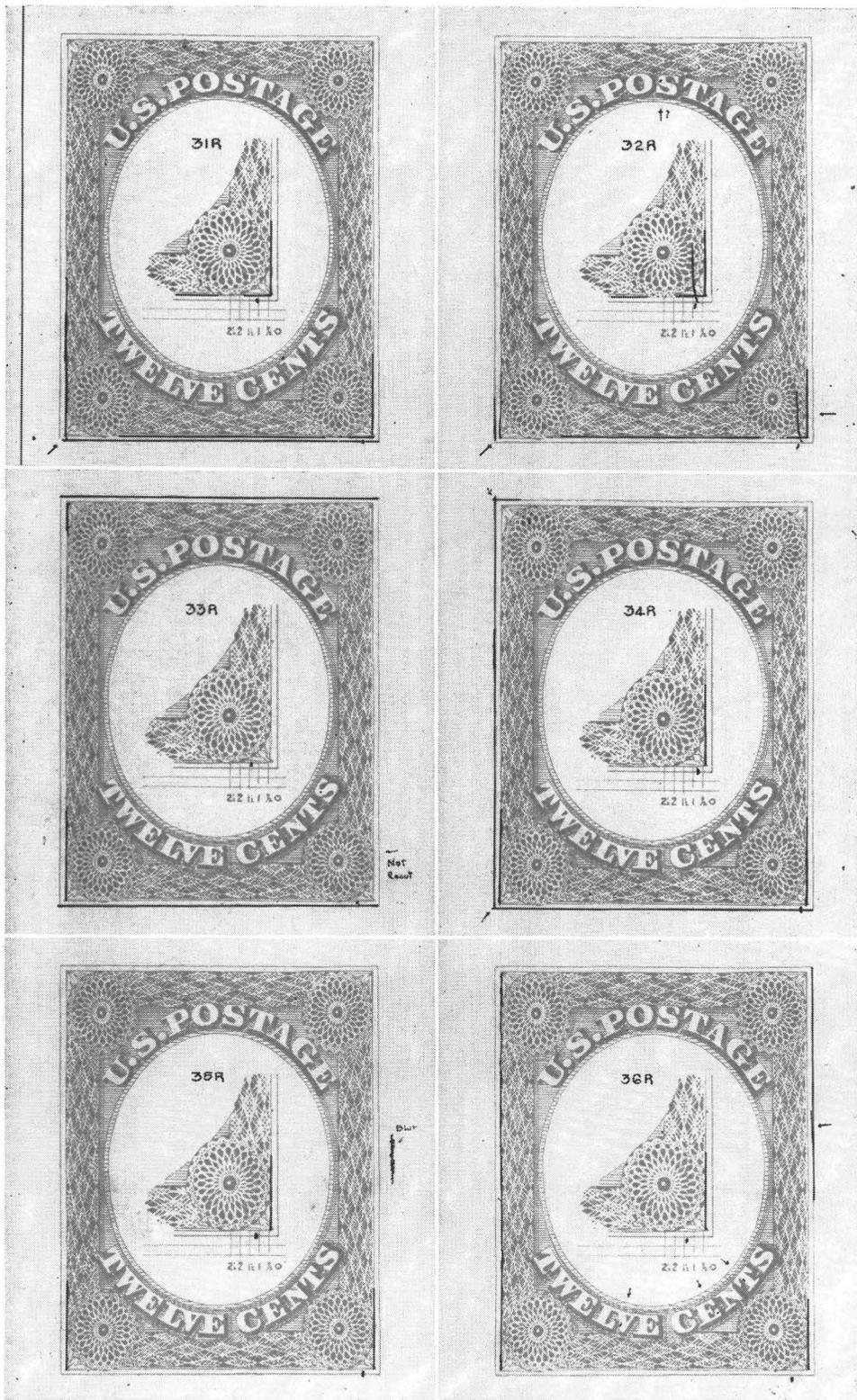


Fig. 31

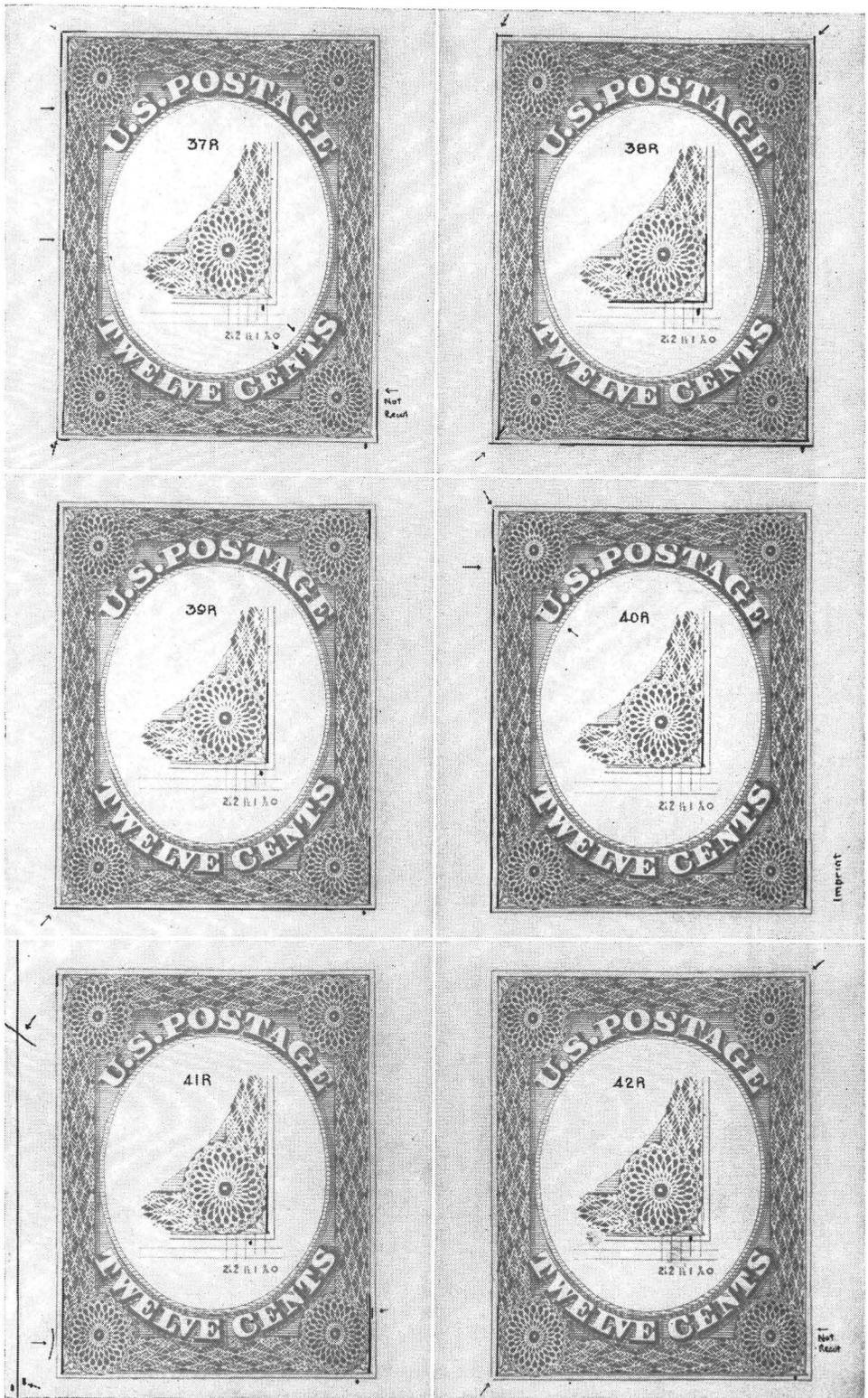


Fig. 32

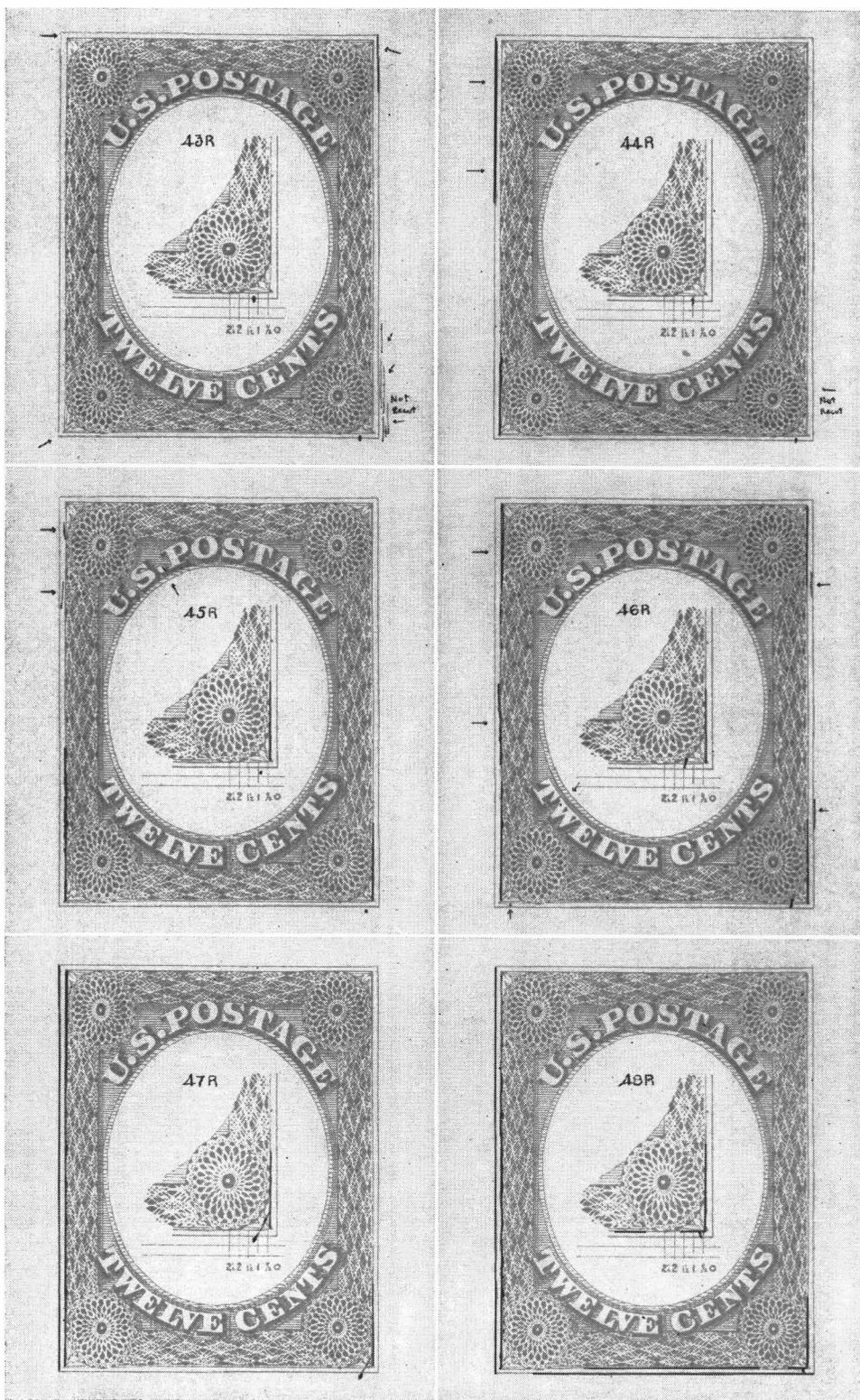


Fig. 33

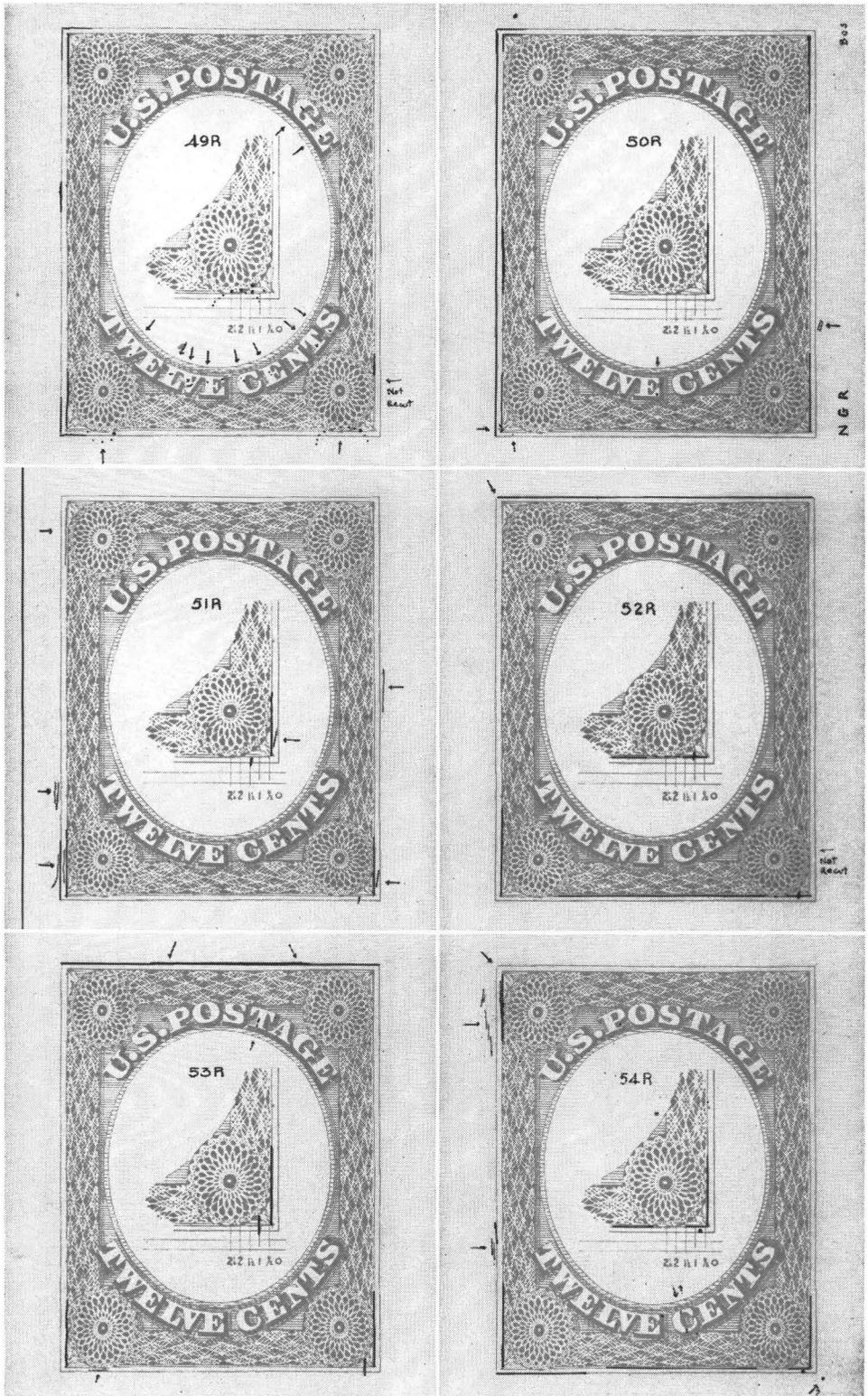


Fig. 34

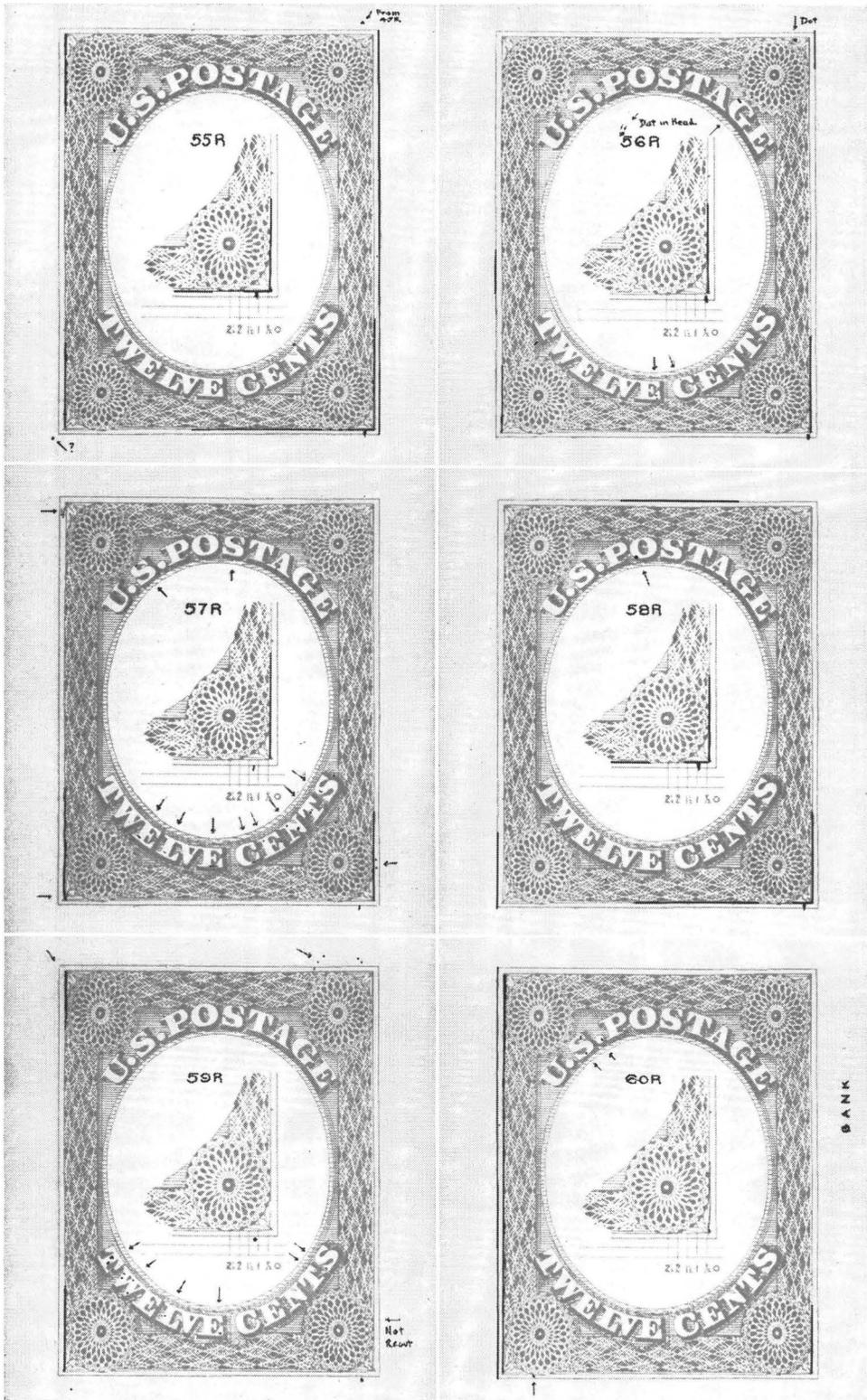


Fig. 35

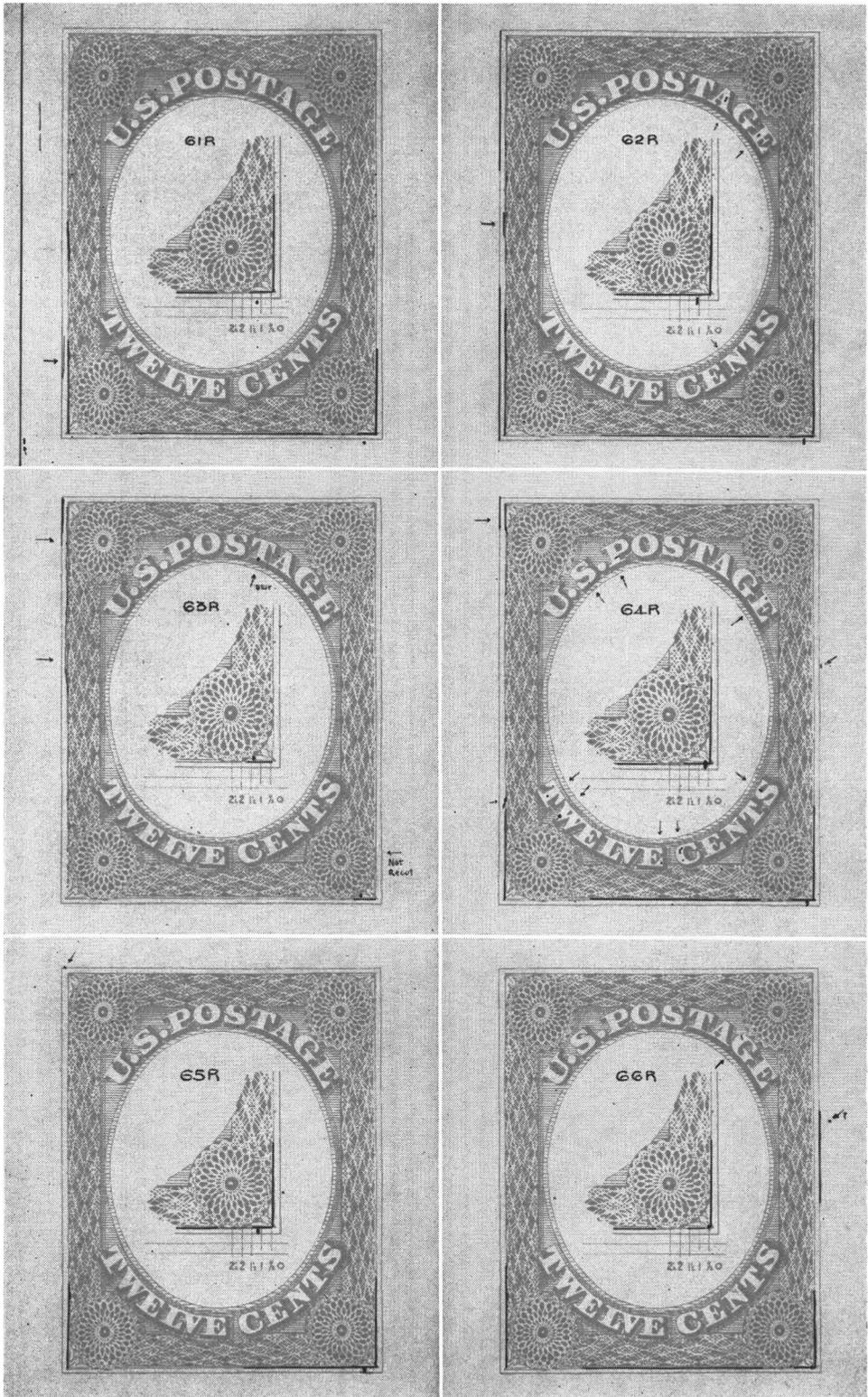


Fig. 36

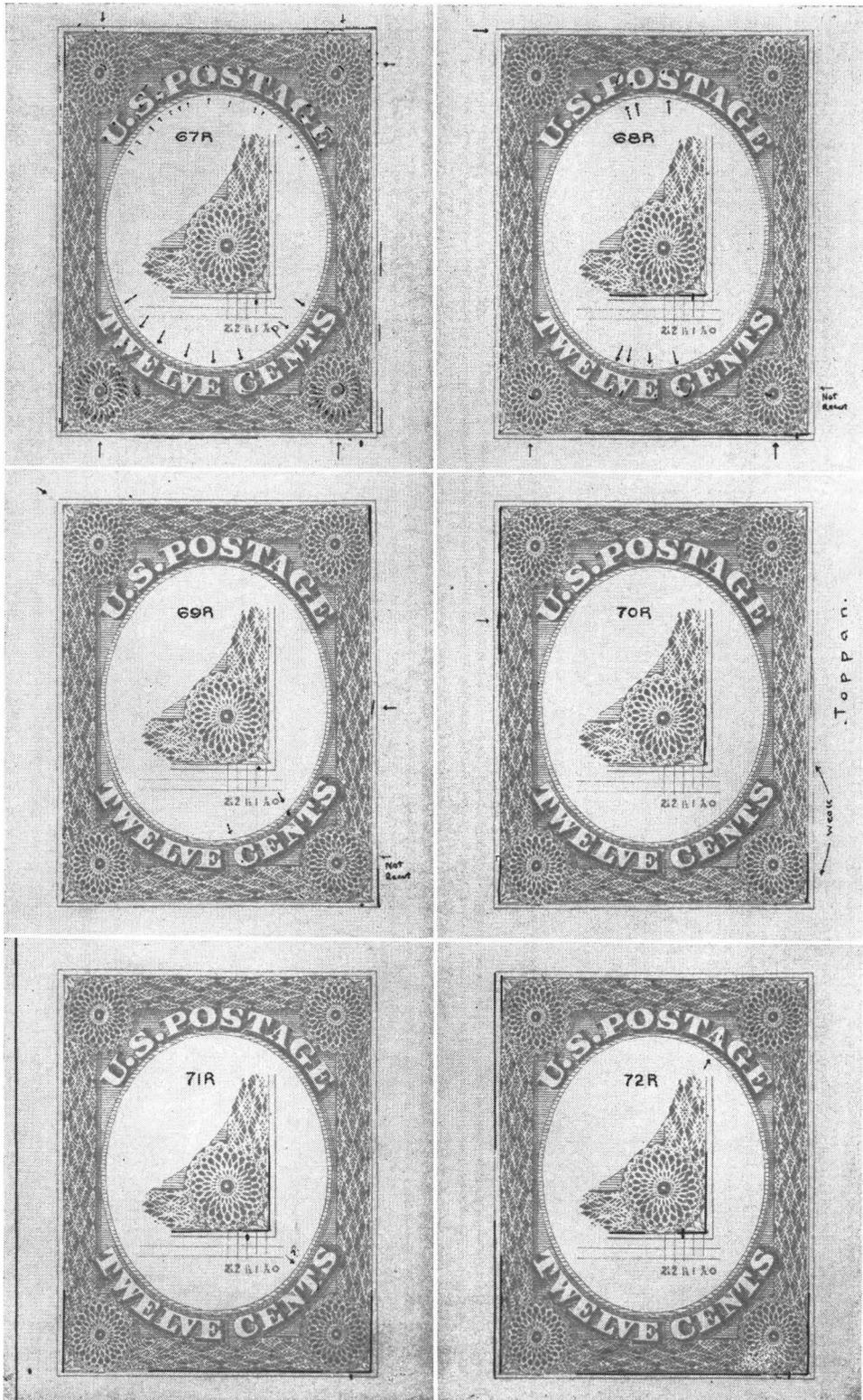


Fig. 37

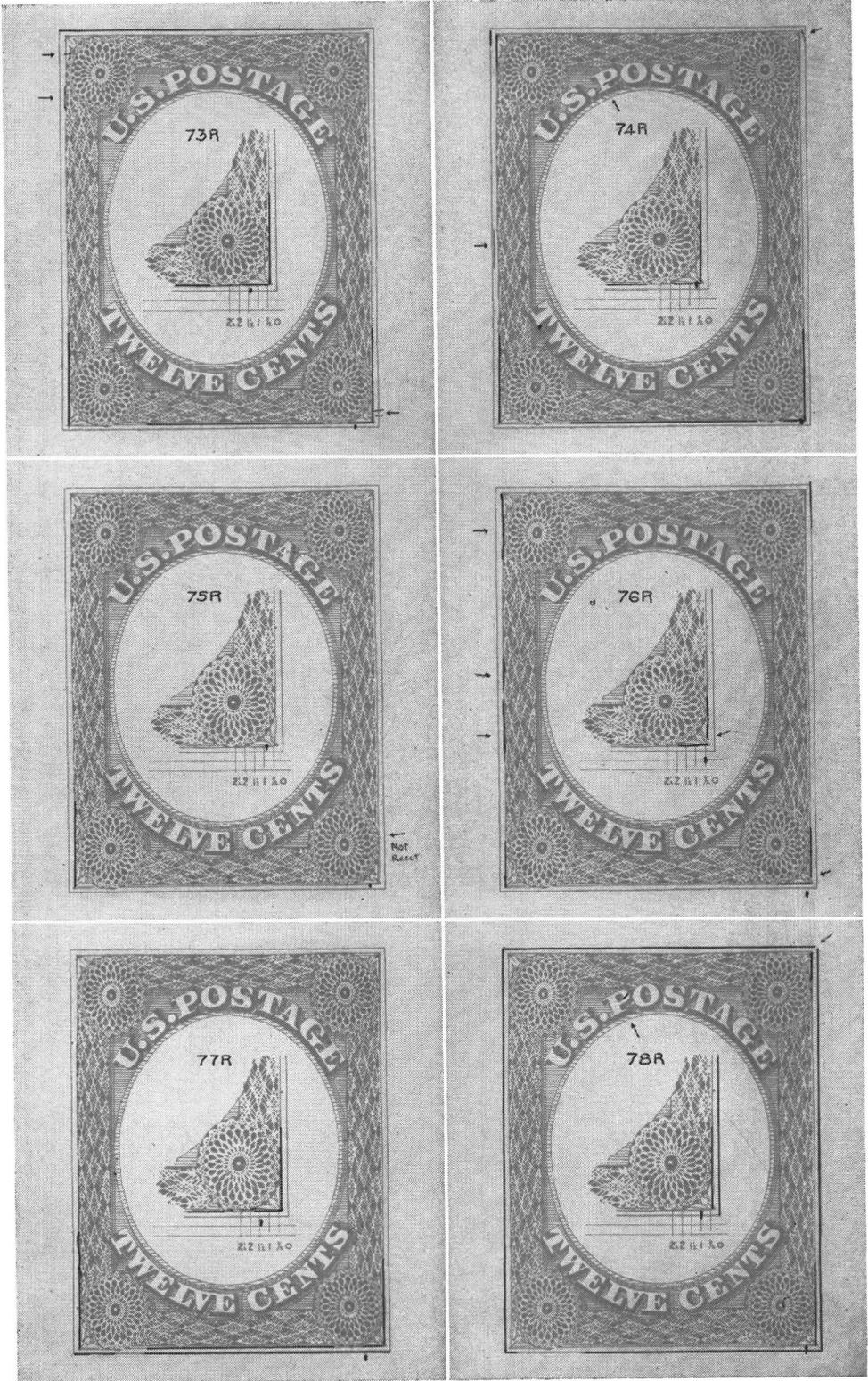


Fig. 38

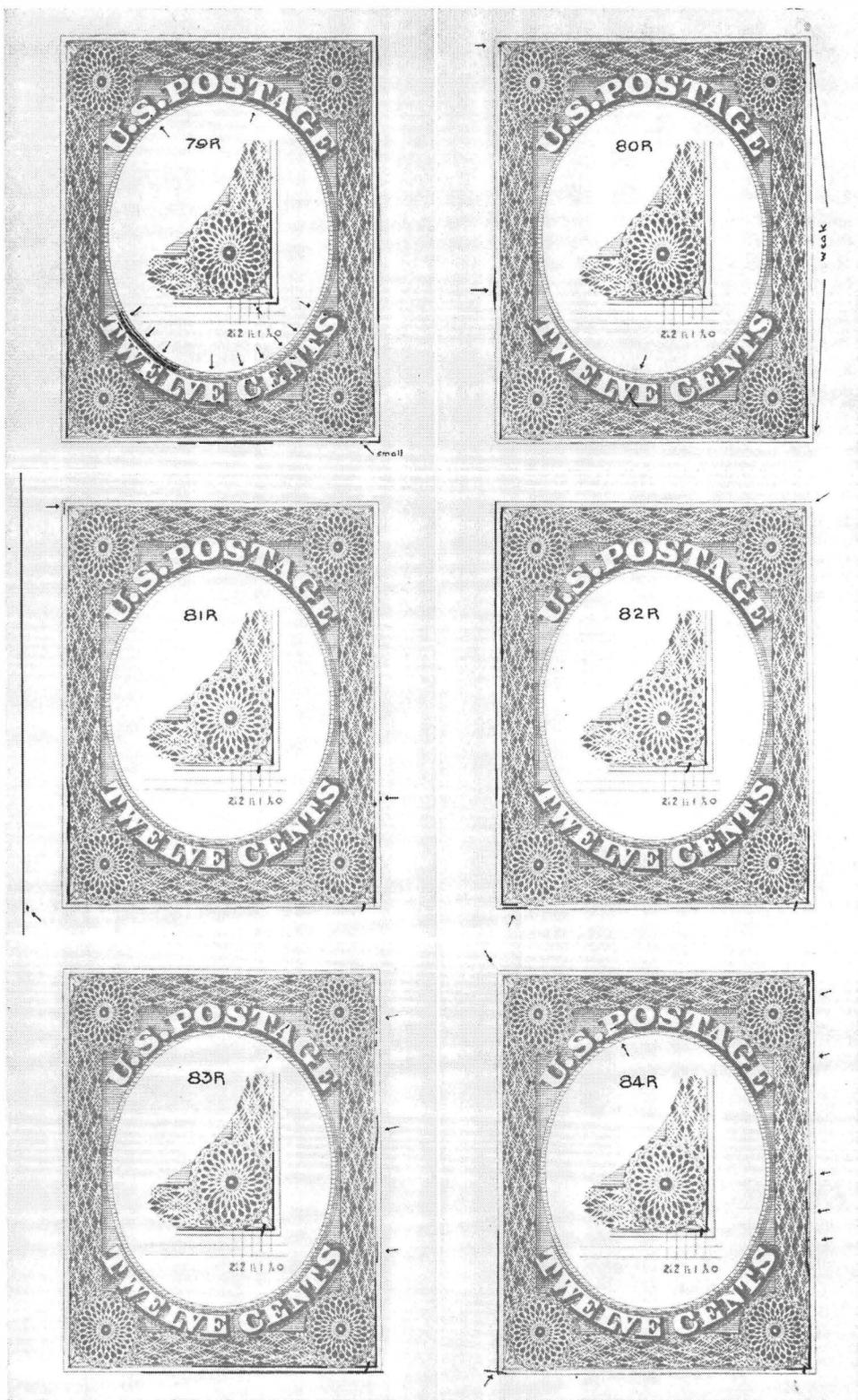


Fig. 39

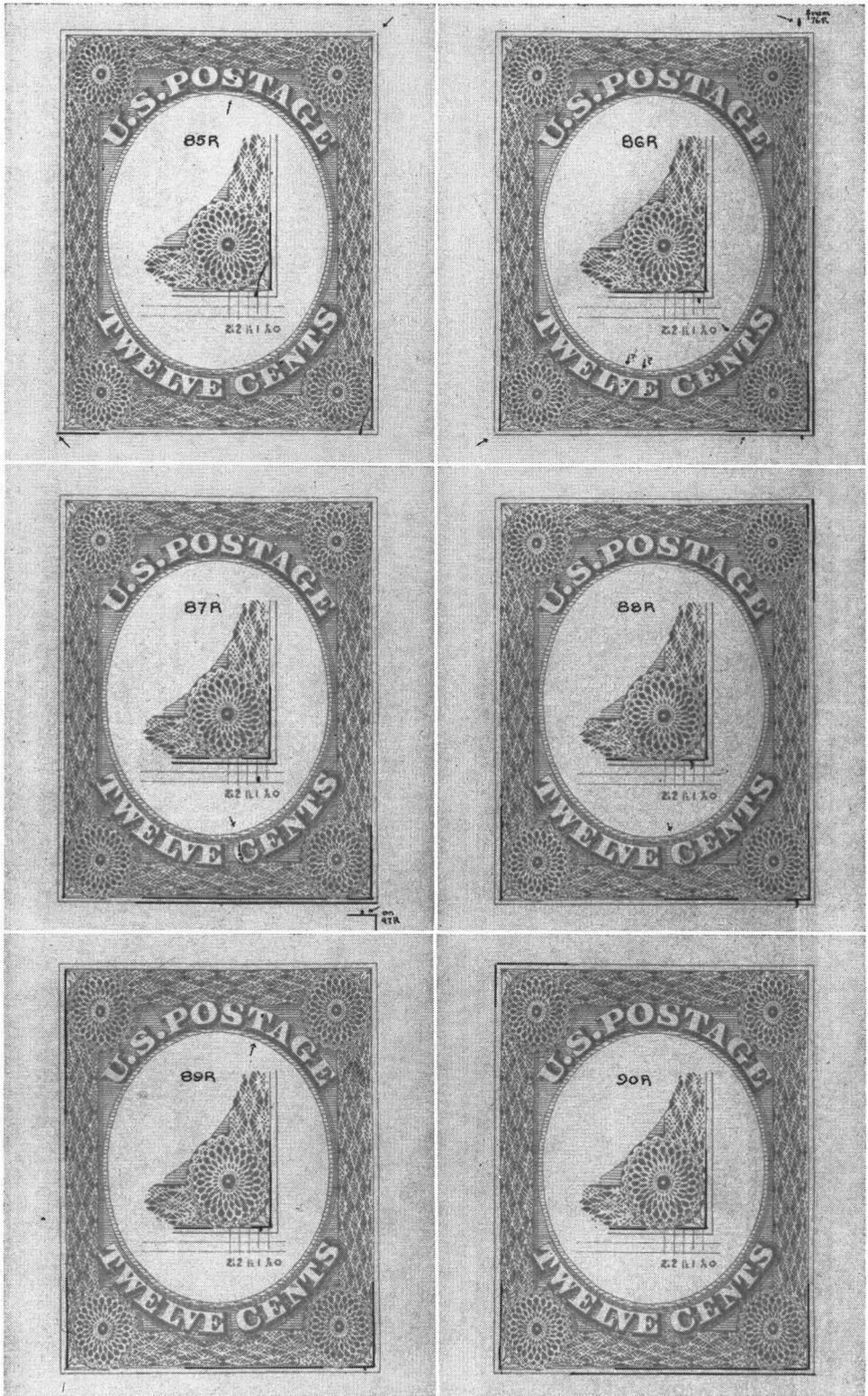


Fig. 40

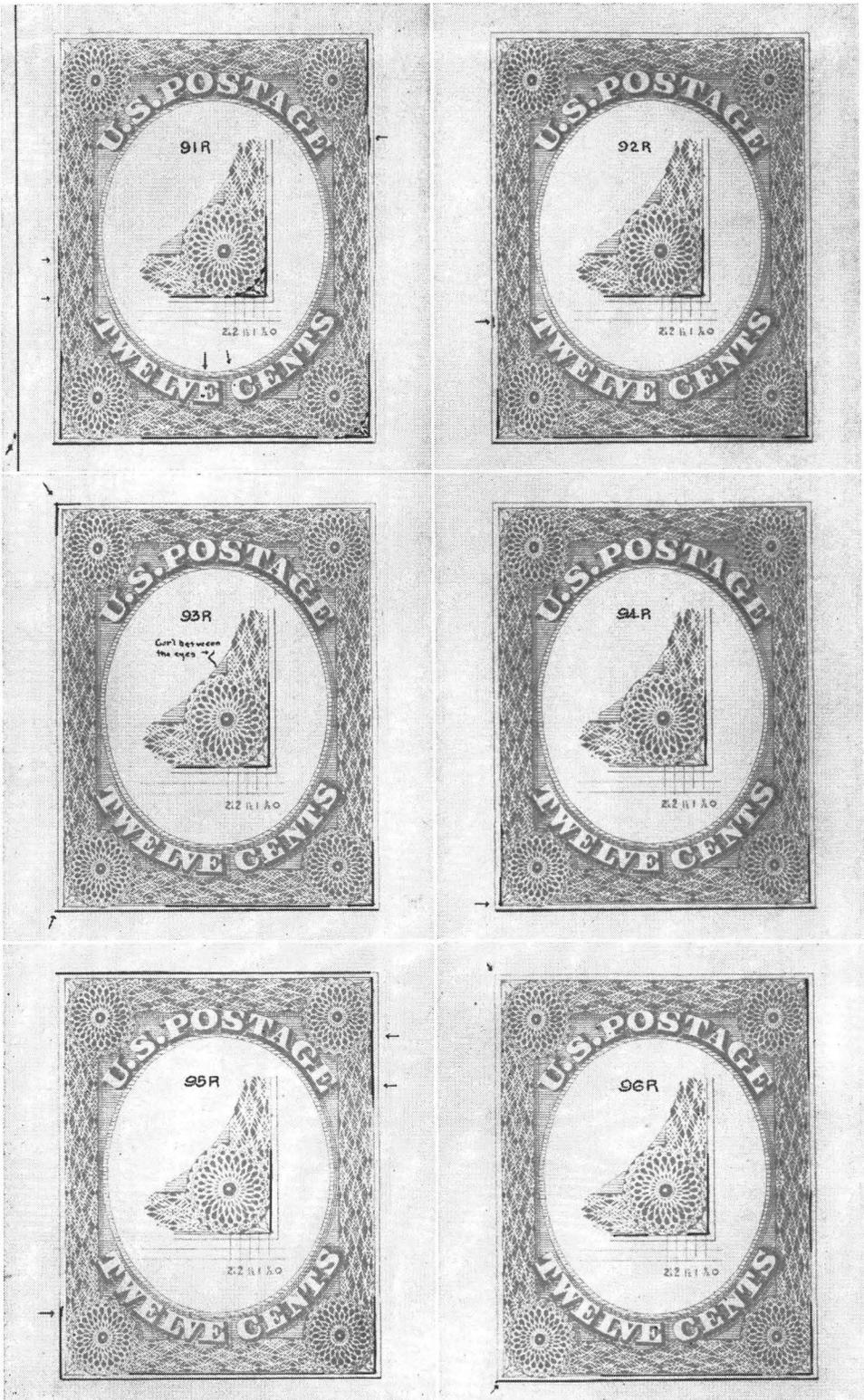


Fig. 41

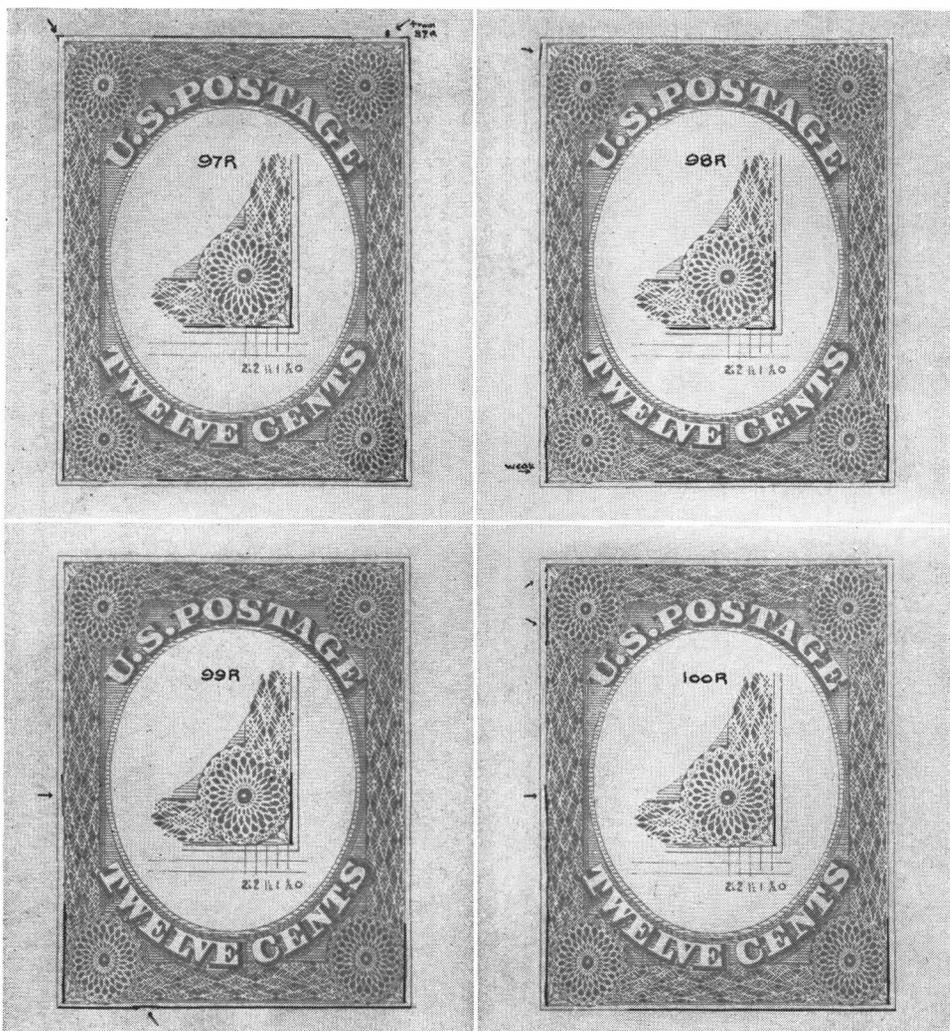


Fig. 42

Figures 9 to 42 illustrated the plating marks on the two hundred positions on Plate 1. There were most likely some additional guide dots in the left margin of the left pane and in the left margin of the right pane directly to the right of the center line. Most of these were previously described on page 7. Copies with these positions having sufficiently large margins to indicate the presence or absence of such dots have not been located as yet. One hundred and forty-three positions of Plate 1 have guide dots on or near the right end of the bottom outer frameline under the right lower rosette. (See Figures 43 to 54 on pages 49 to 60.)

UNITED STATES. The Ten Cents Stamps Of 1855-59

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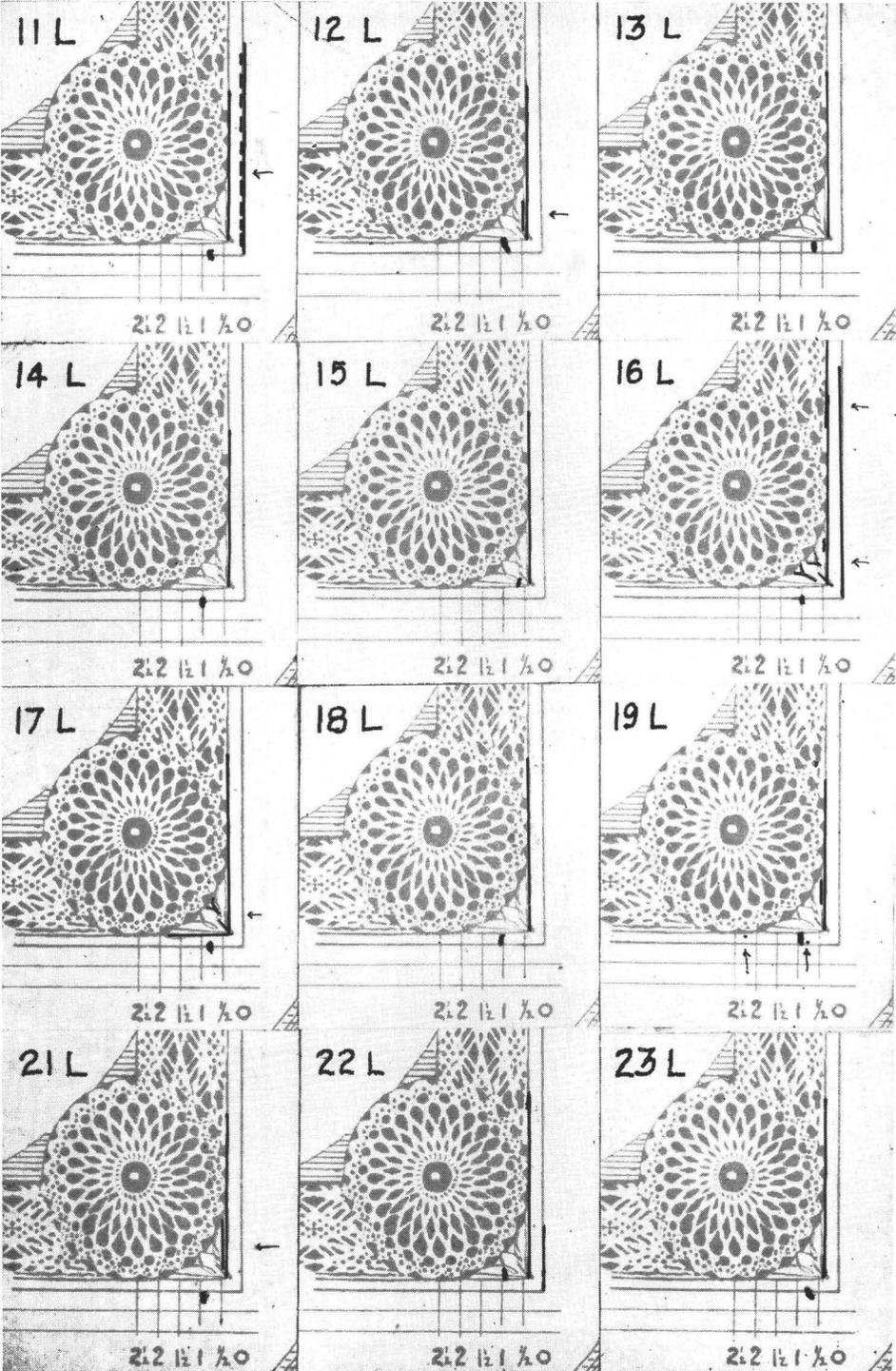


Fig. 43

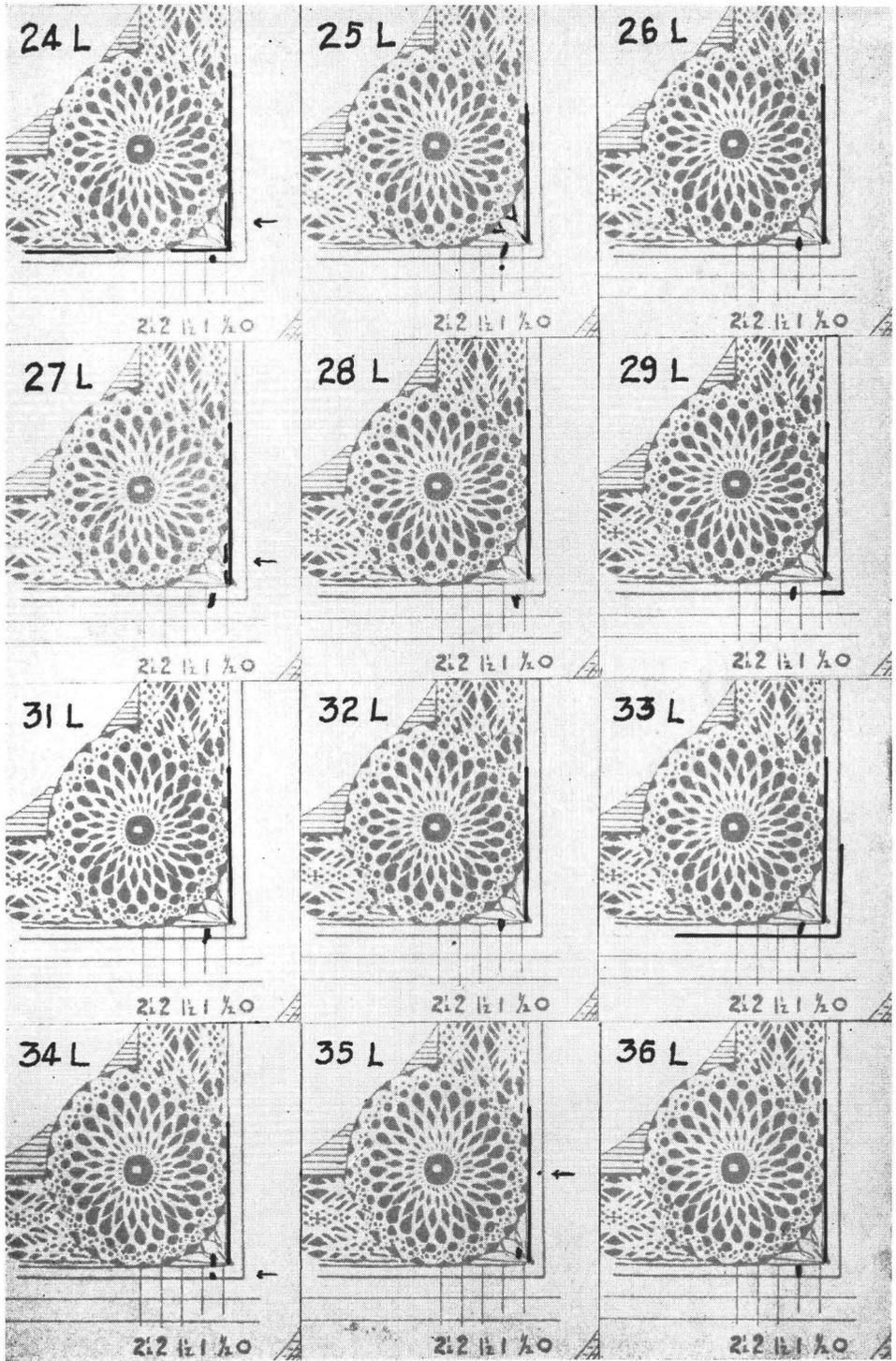


Fig. 44

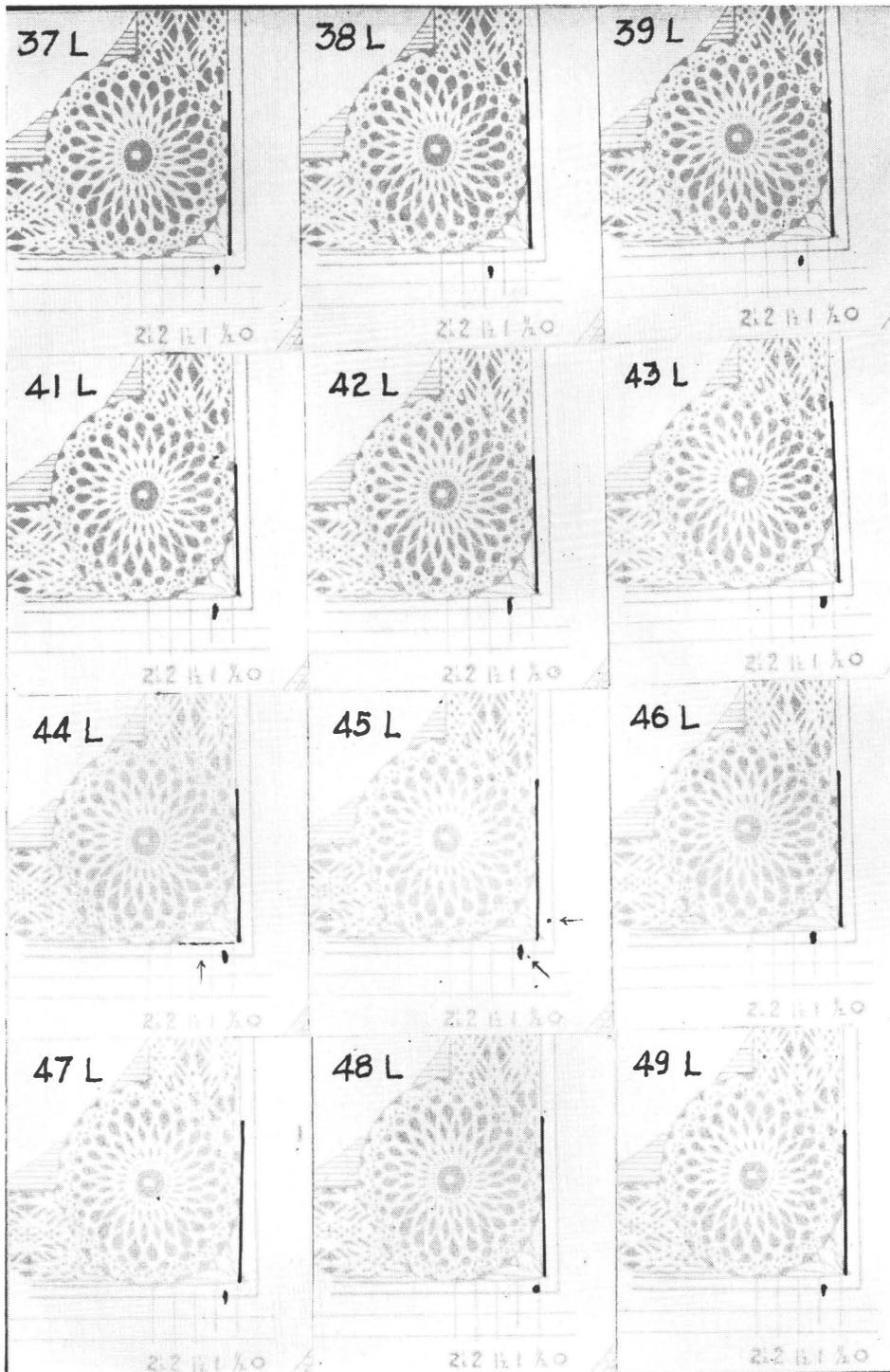


Fig. 45

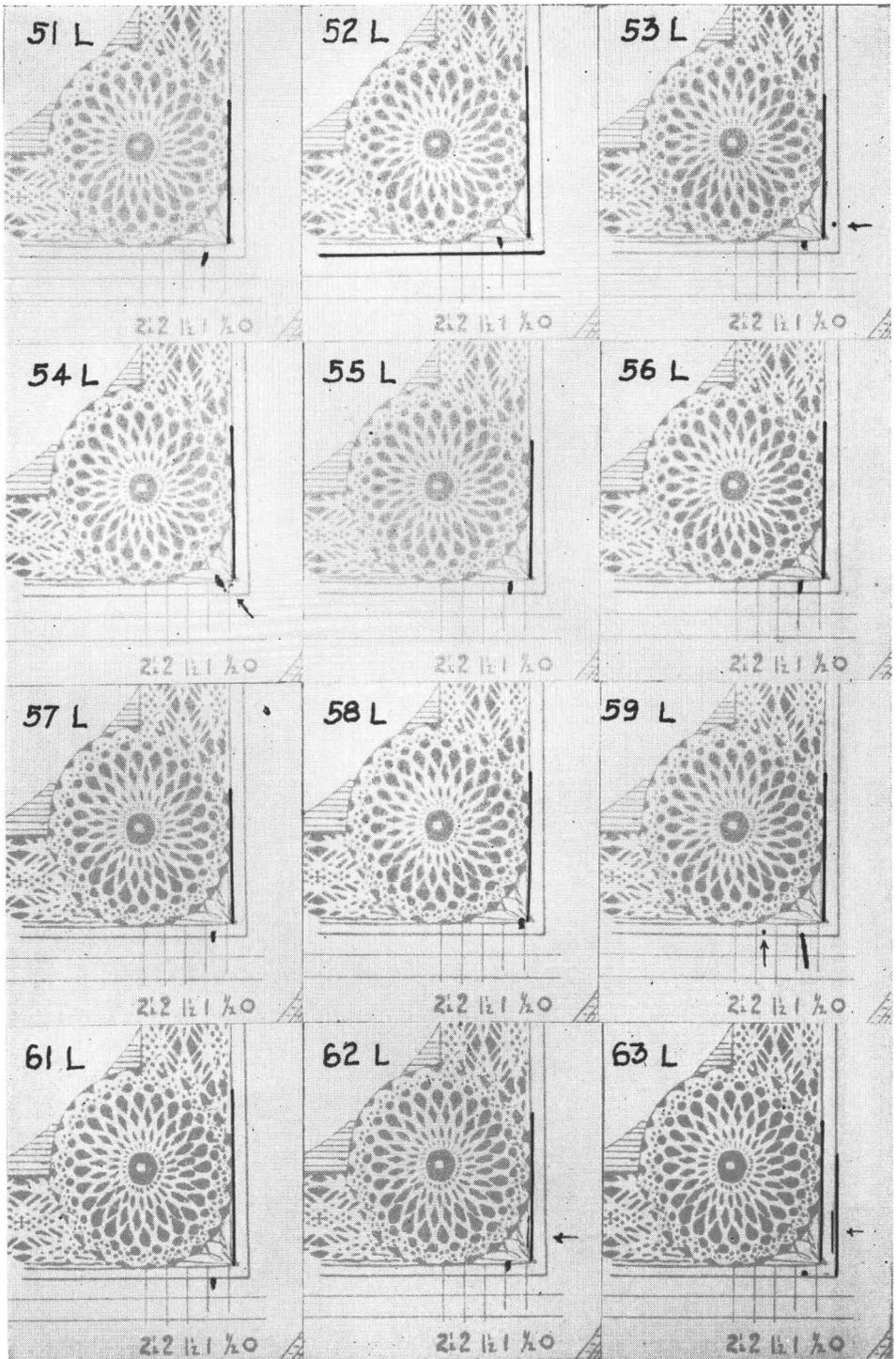


Fig. 46

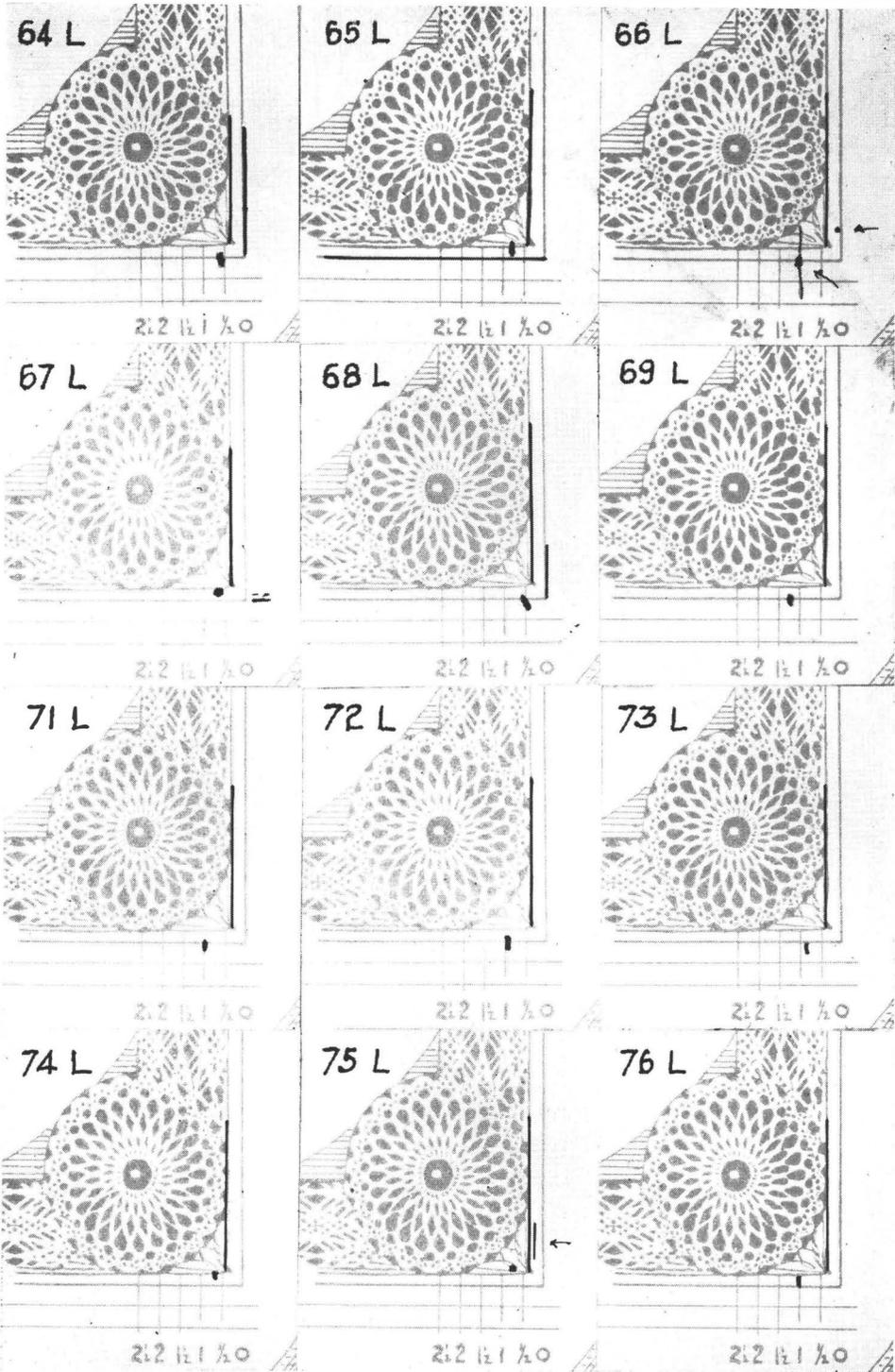


Fig. 47

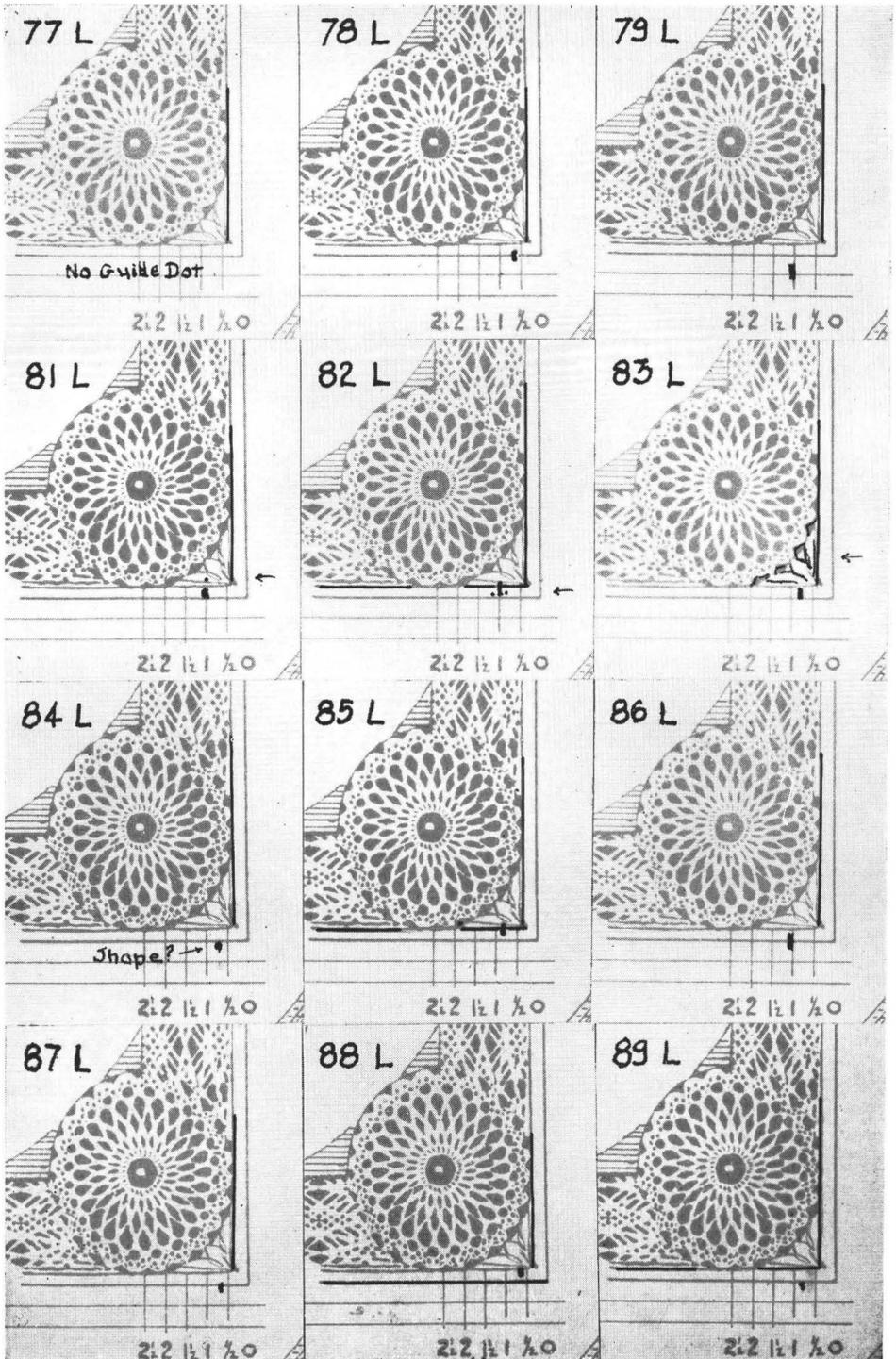


Fig. 48

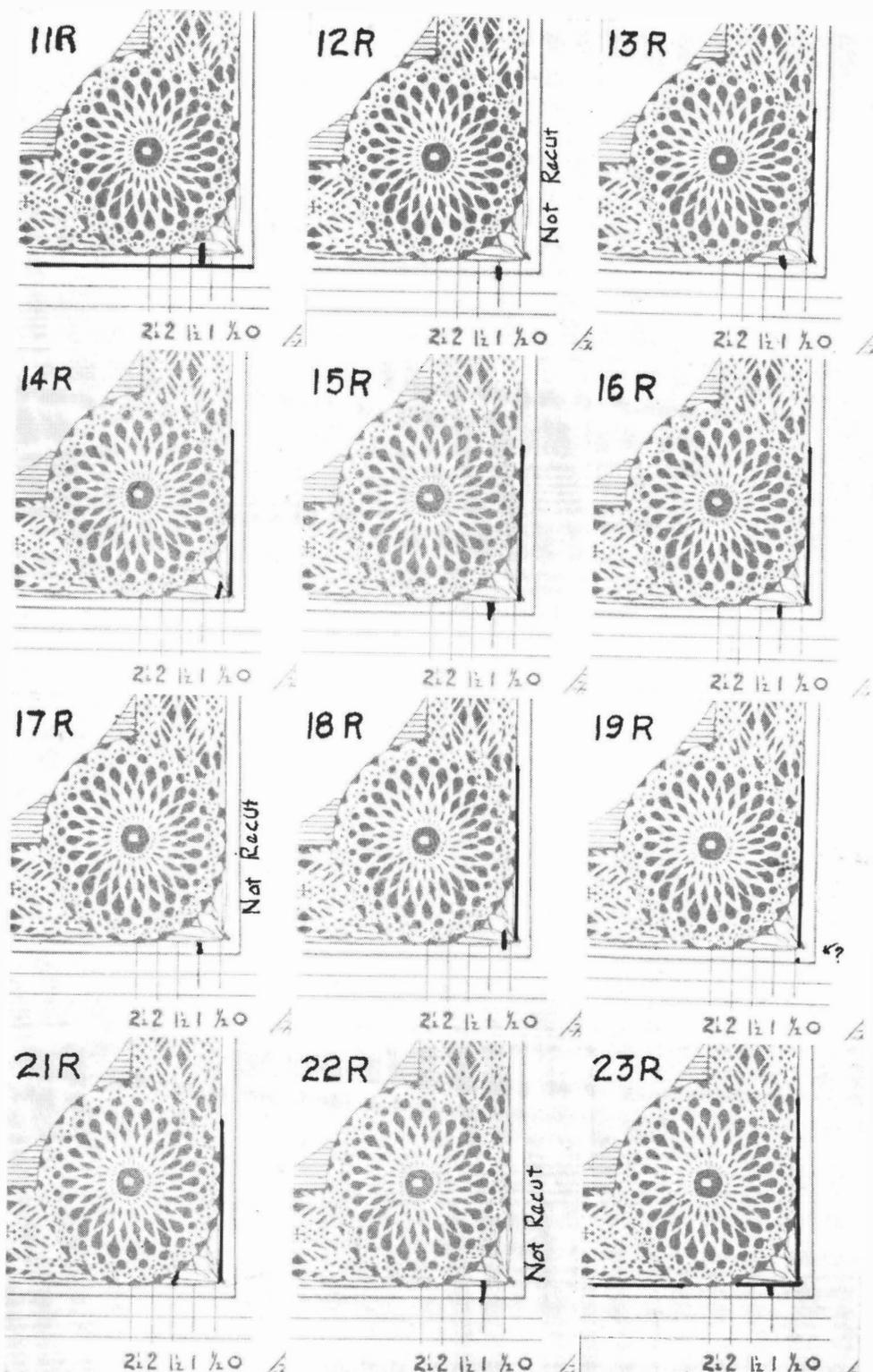


Fig. 49

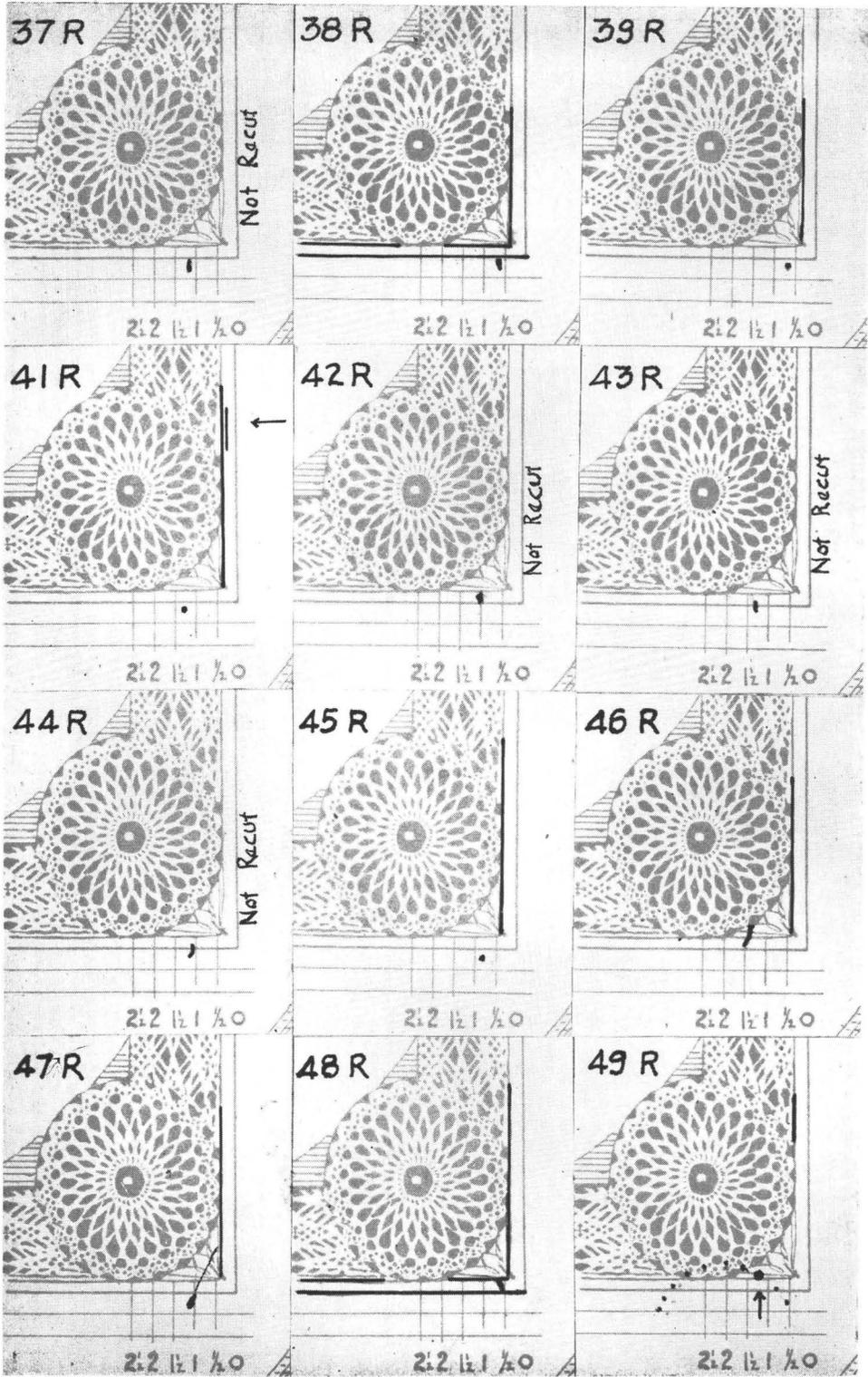


Fig. 51

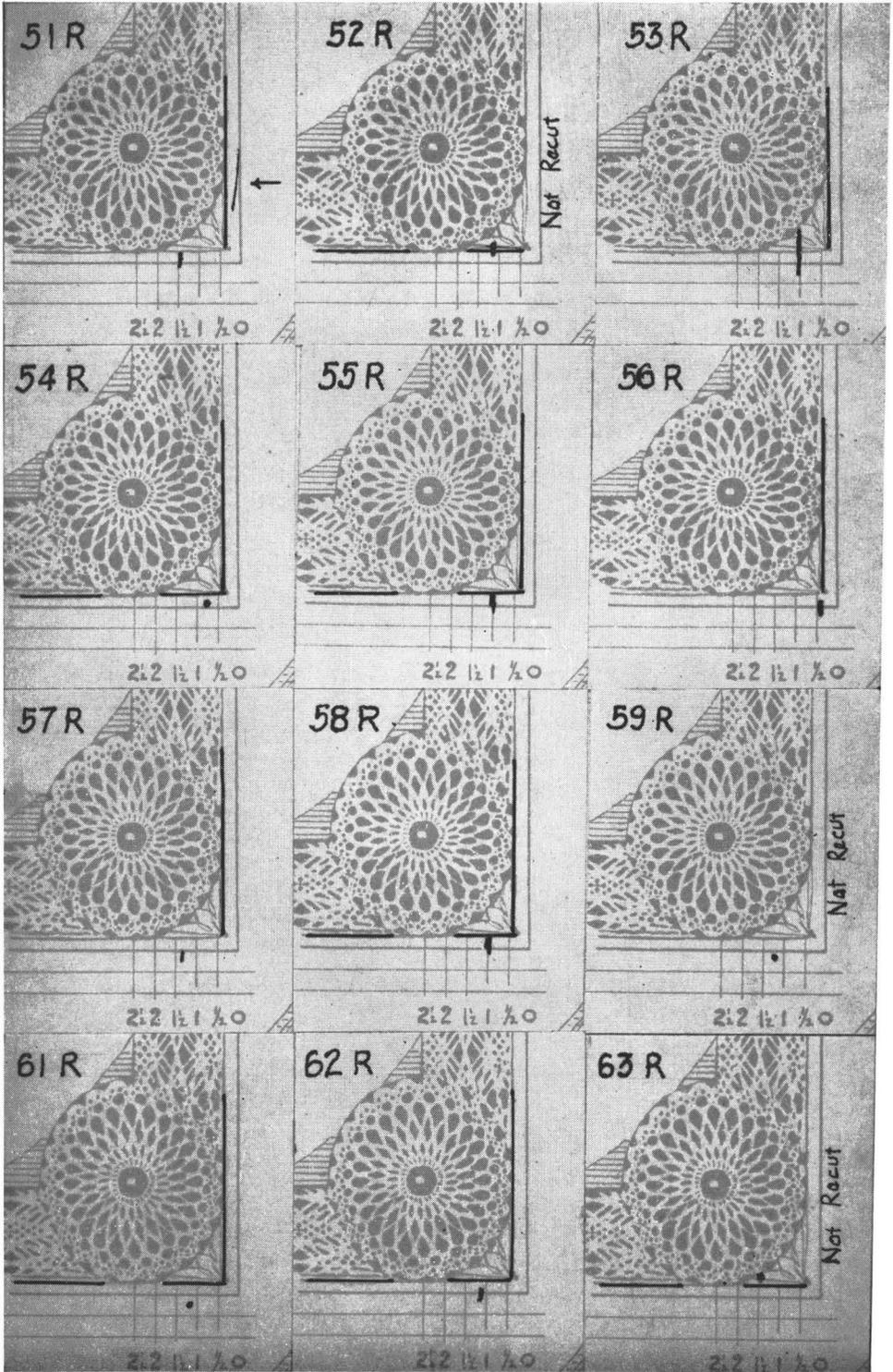


Fig. 52

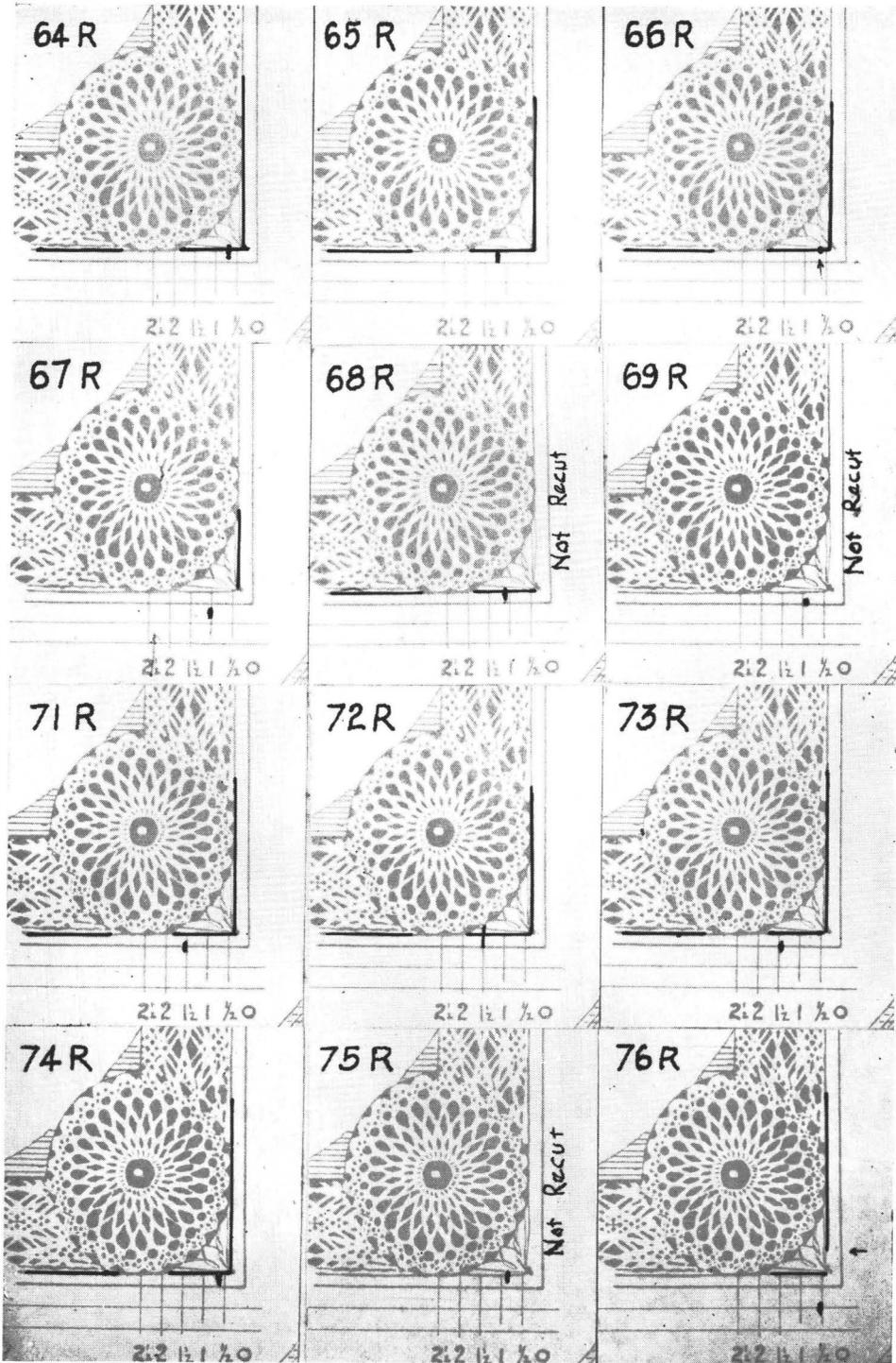


Fig. 53

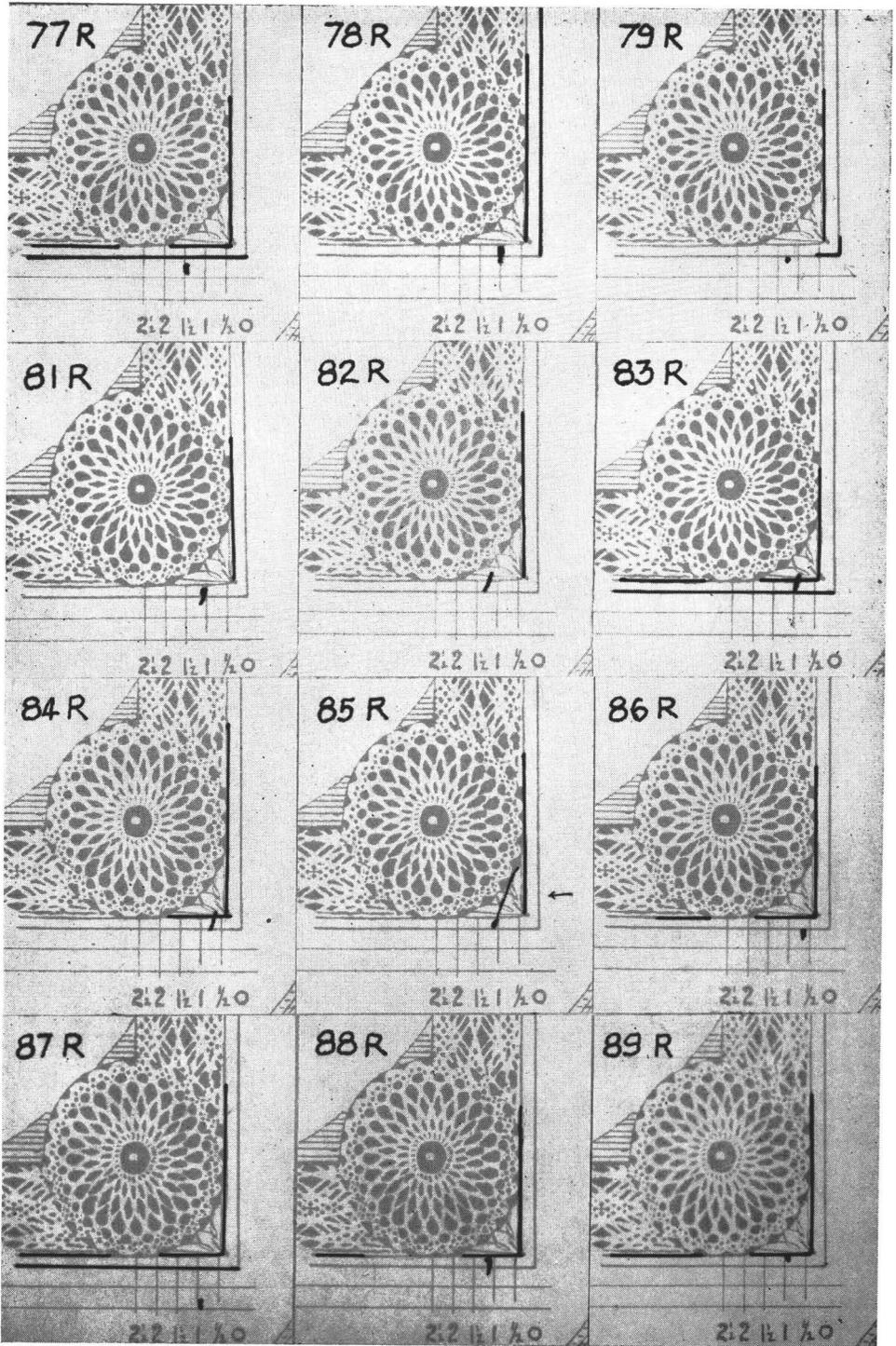


Fig. 54

Earliest Known Dates of Use

The earliest dated copy of an Imperforate from Plate 1 of which we have a record is August 4, 1851. As very few copies, comparatively speaking, were used for domestic rates, it is not strange that an earlier dated cover is unknown.

The earliest record we have of the use of a 12c perforate from Plate 1 is a cover mailed July 30, 1857.* Can you show an earlier date?

The following is a list of various cancellations noted by Col. Tracy on singles which were well marked:

| | | |
|-------------------|---------------|-----|
| Plate One Imperf. | Black Town | 95 |
| | Blue Town | 18 |
| | Red Town | 2 |
| | Brown Town | 1 |
| | Black Grid | 49 |
| | Red Grid | 18 |
| | Blue Grid | 2 |
| | Pen | 5 |
| Plate One Perf. | Black Town | 170 |
| | Blue Town | 13 |
| | Red Town | 4 |
| | Black Grid | 33 |
| | Red Grid | 27 |
| | Blue Grid | 1 |
| | Brown Grid | 1 |
| | Pen cancelled | 2 |
| | Black Target | 2 |

Paper, Gum and Shades

The paper used for the Imperforates was a hard, white wove paper, and varied in thickness from very thin to medium, and thick.

The gum was rather thick and was spread very liberally, and varied in color from almost white to an amber shade.

The shades of the stamps ran from a gray black to a very deep black.

On page 14, Vol. II, of the "United States One Cent Stamp of 1851-1857," Mr. Ashbrook refers to the book, "The 3c Stamp of the United States 1851-1857 Issue," by Dr. Carroll Chase, and then follows with his own comments. —

"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 shows 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.

*Amended by M. L. N.

"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 latter 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 twenty or thirty 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 Cent 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 Cent Plate One 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 Cent and Twelve Cent 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 Cent stamps on this paper are undoubtedly quite scarce, and in comparison, the Twelve Cent are much rarer. I have a record of approximately fifteen copies of the Twelve Cent that I have examined or have had reported to me. Similar to the Three Cent these Twelve Cent 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 Cent 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 somewhat similar to the silky India proof paper of the original plate proofs of the Five Cent and Ten Cent 1847.

In the Newbury collection is a horizontal strip of five of the Twelve Cent 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 Cent 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 these "Part India paper" stamps of the Three Cent and Twelve Cent 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 Cent value. Inasmuch as specimens of the Twelve Cent 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 Cent 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 Cent is .002.

This thin paper variety of the Twelve Cent has been studied carefully by Mr. Earl Oakley. It is his opinion, as well as that of the author, that such copies are extremely scarce and are most desirable additions to any Twelve Cent collection.

For the Perforates, the paper used in 1857 and during the early part of 1858 was thin, hard, and brittle, and generally very white, though most copies show a yellowish brown tint from the gum.

After 1858, a much softer paper was used. The shades vary from a gray black to full black, and late impressions are apt to show a smudgy black appearance.

The gum used varied in color from light to dark brown.

Largest Blocks Known

In his column "U. S. Notes, Mekeels Weekly Stamp News" of February 23, 1962, the late Philip H. Ward Jr. wrote as follows:

"Records at the Post Office Department show that the following deliveries of the 12c were made. On June 30, 1851 there was shipped to Albany 1,000, Buffalo 1,000, Auburn, N. Y., 500, Bath, N. Y. 200, Binghamton, N. Y. 200, Brooklyn 500 and Canandaigua, N. Y. 200. On July 29, 2,000 were shipped to New Orleans. The records show that none of these arrived at destination in time for the first day sale on July 1. There were no records of early shipments to New York, Philadelphia, Boston, Washington and other cities but we feel sure some were made."

The Ward column continues:

"Of the imperforate 12c stamp, the finest mint piece known is a superb block of 10, 5 horizontal by 2 vertical with sheet margins at the top and left. Large margins on the other two sides, beautiful and fresh. This block is position 1 to 5 and 11 to 15R1. Position 5R1 shows a triple transfer. The block is from the Henry C. Gibson collection. There was a mint block with part of the bottom margin in the Hind collection. In the William H. Crocker collection sold by Harmer, Rooke & Co., Ltd. of London in November 1938, lot 58, there was a block of 12 (4x3) with part of the sheet margin at the right, slight margin at top and cut into at left and bottom with creases. Where this block is today we cannot say. Caspary had a magnificent mint block of 9 with top sheet margins which he evidently purchased at the Worthington sale and a block of six (3x2).

"Of used blocks, the largest known to the writer is the one in the collection of the late Edgar B. Jessup, eighteen (9x2) which he advised us under date of April 9, 1951, "was used on a large legal envelope addressed to a San Francisco law firm. The block has been struck many times by the New York to San Francisco Mail cancellations, with which we are both so familiar. It is an ex-Tracy item." Mr. Ashbrook under date of May 18,

1951 in a letter to the writer, described a square block of sixteen, with a black grid cancellation from the Adutt collection, which was sold at auction by J. C. Morgenthau Co. in June, 1923."

"Stamps from this first plate were also issued perforate. While Scott states that the earliest known usage is August 24, 1857, Ashbrook in his letter of March 30, 1951 wrote that the earliest known usage known to him are:

- "(1) July 30, 1857 (Stark collection)
- (2) August 24, 1857 (Tracy collection)
- (3) August 31, 1857 (Chase collection)"

In the author's collection, there is a used block of twelve (6x2), positions 1L-6L to 11L-16L.

Large multiple pieces of the perforated stamps known to the author are the following:—

An unused block of twenty-four (8 X 3) and an unused block of sixteen which were sold at the Caspary Sale #2 by H. R. Harmer, Inc. on January 18, 1956.

In the author's collection are a used reconstructed block of twenty-six made up from a block of six, a block of eight and a block of twelve, positions 13-14L to 83-86L and a reconstructed used block of twenty, positions 81-90 to 91-100L. These all came from one large piece of mail.

A number of blocks of four, six and eight exist, both unused and used.

Plate Three

As stated above, this plate was either made late in 1859 or early in 1860. No doubt it was made just prior to the time the 30c and 90c Plates were made. Stamps from it were probably placed on sale in the spring of 1860, as the earliest date of use of which we have a record is June 1, 1860. (Now in the Philip H. Ward, Jr. collection).

The outstanding characteristic of this plate is the very noticeable uneven or broken outside frame lines. These breaks occur in the top and bottom lines as well as in both side lines, and in our opinion result from the fact that the frame lines were very lightly engraved on the original die and when transferred from the relief to the surface of the steel plate, breaks in these fine lines occurred because of the uneven surface of the plate.

These breaks were corrected on Plate 1 by recutting, whereas, no attempt was made to do so on Plate 3. The Plate was probably rocked in with a one Relief Transfer Roll, and the partial reconstruction of the right pane by Col. Tracy seems to confirm this theory.

When Mr. Perry was compiling his notes on the 12 Cent Plates 3, Col. Tracy furnished him with the information he used regarding the right pane.

We are reproducing herewith that part of the Perry Article (Mekeel's Weekly Stamp News, page 319, June 12, 1920):*

"Strong indication that Plate No. 3 was rocked in from bottom to top with a single relief transfer is found in the 8th vertical row of the right pane. Stamp No. 98 has a noticeable shift at the bottom; stamps Nos. 88, 78 and 68 are normal; stamps Nos. 58, 48 and 38 have a blur in the "S" of U.S.; stamp No. 28 shows a very noticeable shift; stamp No. 18 is the only stamp on the pane which is much out of vertical alignment, being closer to 28 than are any other two stamps on the plate to each other. The spacing between No. 18 and No. 8 is normal and this brings No. 8 too low compared to the others in the top row. The obvious explanation is that after No. 68 was rocked in, something got on the roller and was not noticed until it had produced the blur in the

*United States, 1857-60 Issue by Elliott Perry - page 42.

"S" found on Nos. 58, 48 and 38; that the workman then raised the roller and cleaned it, but did not replace it in exactly the right position for No. 28, and a shift resulted, or else he commenced to rock in No. 28, and happening to notice the imperfection on the subjects below it, which had just been rocked in, he then lifted the roller to clean it and on replacing it, did not get it in exactly the correct position; hence the shift."

"Perhaps he got a bit rattled then and didn't space No. 18 far enough away from No. 28, and followed up that error by spacing No. 8 the correct distance from No. 18 instead of moving it further upward to the line horizontally with No. 7 and No. 9. The writer cannot conceive how the varieties in the 8th vertical row could have been produced from a roller on which there was more than one relief."

Supplementing the above, are some additional facts. 28R3 is one of the best shifts on the plate.

The spacing between 18R3 and 28R3 is about $\frac{1}{4}$ MM, whereas, the spacing horizontally always measures at least $\frac{7}{8}$ MM.

The blur on 58R3, 48R3 and 38R3, in the "S" of "U. S." is located in exactly the same place on each of these stamps, and therefore was surely the result of some foreign substance that adhered to the relief, and this same relief rocked three adjoining positions in a vertical row.

No. 8R3 is the regulation distance of $\frac{7}{8}$ MM above 18R3, but still it measures about $\frac{1}{2}$ MM below 7R3 and 9R3.

Why Toppa Carpenter used a one relief roll in making Plate 1 of the twelve cent in 1851, when they were using three relief rolls to make other plates, and why this firm nine years later used a one relief roll to make a similar 12 cent plate, when they were using multiple relief rolls in making other plates, cannot be explained by us at this time. It is logical to suppose that the same One Relief Roll used in 1851 was again used in 1860.

From Plate 3 come the varieties of the 12c stamps, known as "double side lines." It has been incorrectly stated in articles in the past that these double side line stamps come from both the right and left panes of Plate 3, "but the partial reconstruction of this plate by Col. Tracy virtually proves that all such varieties originate only from the left pane. These extra side line varieties are the result of vertical lines ruled from the top to the bottom of the plate, and while not always continuous, they generally are found extending the full length of the stamp.

It is believed that each position in the third vertical row had an extra line to the

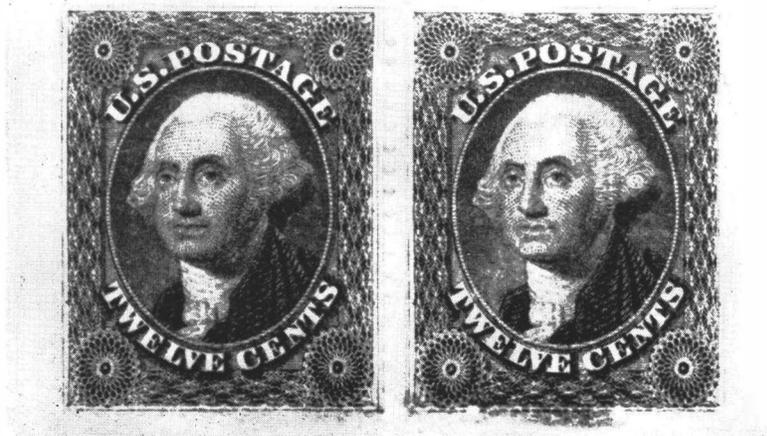


Fig. 55. (Positions 93 and 94L3).

right of the right outside frame line, and each position in the fourth vertical row had an extra line to the left of the left outside frame line.

Thus two extra vertical lines were ruled between the 3rd and 4th vertical rows. The distance of these extra lines varies from what appears to be on some copies as a doubled appearance of the frame line to $\frac{3}{8}$ MM (Figure 55).

Both of these extra lines are of about the same thickness as the outside frame lines.

On some of the positions in the fourth vertical row the extra line is so close to the outside left frame line, that it has the appearance in single copies of an attempt to recut the frame line; however, such was not the case. (Figure 55).

Between the 7th and 8th vertical rows of the left pane is a single line, which we believe runs from the top to the bottom of the plate. This line measures from $\frac{1}{2}$ to $\frac{3}{4}$ MM to the right of the right frame line of stamps in the 7th row, and about $1\frac{1}{2}$ MM from stamps in the eighth row, and is heavier than the other extra lines, and therefore heavier than the side lines of the stamps.

Figure 56 shows part of a block of 4 which includes 87L3, 88L3, 97L3, and 98L3.

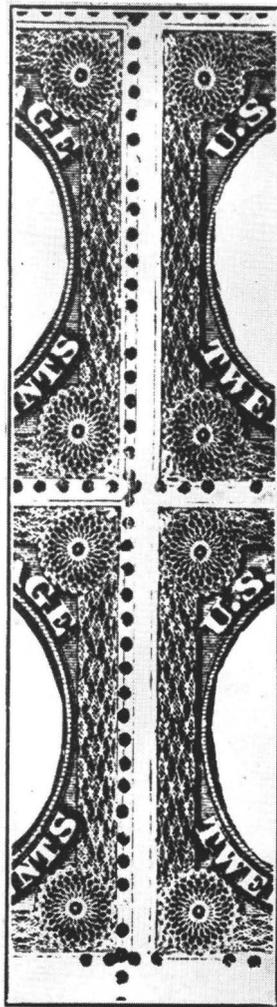


Fig. 56

The extra line can be distinguished in the cut just to the right of the perforations. This extra line is very similar to the center pane line, as the distance between the right and left panes measures only $1\frac{3}{4}$ to $1\frac{1}{2}$ MM, which is less than the distance between certain vertical rows on the plate.

In reference to the Center Line of the plate, this line is heavily drawn, especially so at the bottom, and measures $\frac{5}{8}$ to $\frac{3}{4}$ MM from stamps in the right pane, and $\frac{7}{8}$ to 1 MM from stamps in the left pane. (Figure 57).

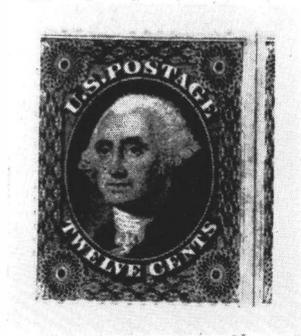


Fig. 57

There is a slight break in the Center Line at the top, opposite the top of the stamps in the top row.

Stamps showing the Center Line generally show a straight edge at right or left along the Center Line, whereas, stamps from the 7th and 8th vertical rows are always perforated.*

Thus it will be noted that out of every 200 stamps printed from Plate 3, there were 30 copies which had extra side lines exclusive of those showing the regular pane or Center Line.

We do not know at this time why these extra lines were drawn on the plate.

While the reconstruction of the plate is not complete, the distribution of the guide dots seems to be as follows:

Dots are found in or near the lower right hand corner of nearly all positions, except the 10th vertical rows of each pane.**

This confirms our theory that Plate 1 was rocked from top to bottom and Plate 3 from bottom to top, as dots in the top row of Plate 1 are above the upper right and left corners of the designs, with no dots below the positions in the bottom row, whereas, on Plate 3, dots are found below the lower right corner of the design of the bottom row and also in the top row, but no dots are found above the designs in the latter row.

The dots on Plate 3 are not consistent in size, shape, or position, but vary greatly.

Another point confirming our theory regarding how the two plates were rocked is as follows: Plate One has the greatest number of shifts in the top row, whereas Plate Three has the greatest number in the bottom row.

The principal shifts on Plate 3 are 8R3, 28R3 (Figure 58), 38R3, 92R3 (Figure 59), 95R3, 98R3 (Figure 60), and 92L3. Shift 92R3 is the most pronounced on the plate. Other minor shifted transfers have been noted, but their positions are unknown at this time, due to the fact that the reconstruction of the plate has not been completed.

*Refers to the extra vertical lines between the two rows. (M. L. N.)

**There are no guide dots on the designs of the tenth vertical row of the right pane but in the author's collection are four singles from the tenth row of the left pane, each showing a guide dot. Therefore, it can be assumed that nearly all of the designs in the tenth vertical row of the left pane had a guide dot. (M. L. N.)

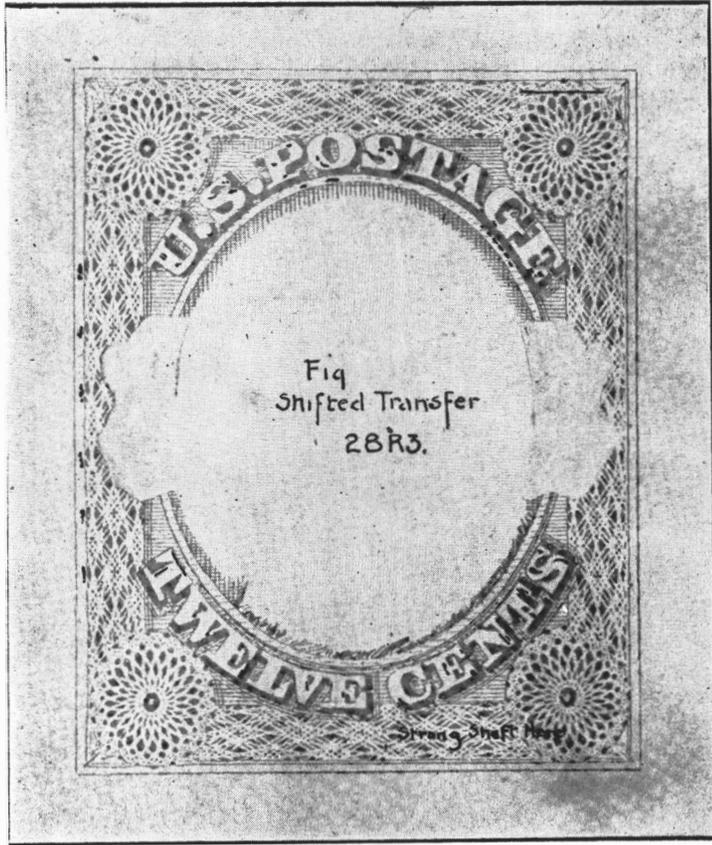


Fig. 58

Fine hair lines are found in the spacings between many positions and are nothing more than scratches on the plate caused by the wiping of same, during the process of printing.

The extra line to the right of 67L3 is broken opposite the lower right rosette (Figure 61), but starts again opposite the upper right corner of 77L3.



Fig. 59



Fig. 60

Many positions on the plate show almost a total absence of one or more of the frame lines. Figure 62 illustrates position 96L3 and shows most of the left frame line missing. In working on the reconstruction of this plate, several other varieties are perhaps worthy of mention.

If a pair of 7R3 and 8R3 be closely examined, a faint line will be noted running from the lower right rosette of 7R into the lower left rosette of 8R3. This line has been mistaken for a crack, but we believe it to be simply a flaw caused by some foreign substance adhering to the relief.

Another variety of 95R3, which has a vertical line about 3 millimeters long running thru the left part of the lower left rosette (Figure 63), which may be a trace of a former entry, or it may be simply a scratch on the plate. It is an interesting plate position and worthy of mention.

Plate Three — Large Multiple Pieces

The author has attempted to locate for study, large multiple pieces from Plate 3, but has not been too successful. There is a mint block of twenty-four (8x3) in the Philip H. Ward Jr. collection, positions 3-10R to 23-30R. In the Ashbrook records there is a photograph of a block of forty-two, positions 54-60R to 94-100R, with complete right and bottom sheet margins, the complete right imprint and the number "3." In the author's collection, there is a pen-



Fig. 61

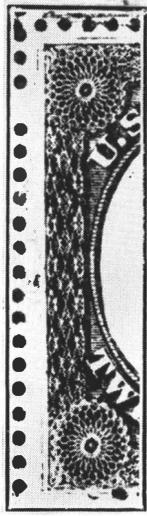


Fig. 62

cancelled block of twenty, positions 72-77 to 92-98R3, and an unused corner block of eight with top and right sheet margins, positions 7-10 to 17-20R. Ward in his Mekeels column wrote:

“Forty years ago or more, Scott found several panes of these stamps all stuck together, soaked them apart and broke up most of them into blocks and singles. One pane* of one hundred from this lot is now in the Jeffries collection in the Franklin Institute in Philadelphia. Most blocks of this stamp existing are from these panes and therefore, have no gum.”

Imprint

The imprint used on Plate 3 is of the last variety used by Toppan, Carpenter & Co., and reads as follows:

“Toppan, Carpenter & Co., Philadelphia”

in small white faced capitals on a tablet of solid color with square ends. There is a thin line parallel to the top and sides of the tablet, but none at the bottom. Below this is the figure “3”. This is the same variety of Imprint as used on Plate 12 of the One Cent and on the 30c and 90c Plates of 1860. None of the other plates had this style of Imprint. It measures 2 MM from stamps of the right pane and 2½ MM from stamps of the left pane (Figure 64). Imprint copies are extremely scarce.

Shades, Paper and Gum

Plate 3 stamps are generally found in shades running from a gray black to a jet black, and also a deep smudgy black. While copies from this plate are known showing a fairly fine impression, the general run have a smeared-up appearance.

Unlike the earliest perforated copies from Plate 1, the paper used for Plate 3 was soft and fairly thick as a general rule. The gum was almost brown.

Cancellations

Cancellations as noted by Col. Tracy occur in about the following proportion:

*Right pane. (M. L. N.)

| | |
|--------------|----|
| Black Town | 29 |
| Red Town | 5 |
| Blue Town | 5 |
| Green Town | 6 |
| Black Grid | 22 |
| Red Grid | 31 |
| Blus Grid | 1 |
| Brown Grid | 1 |
| Black Paid | 3 |
| Red Paid | 1 |
| Black Target | 1 |

Remainders

The outbreak of the Civil War caused the 1857-1860 issue to become obsolete, and they were declared invalid by the Postmaster General. At a period long subsequent to 1861, a large quantity of these stamps were in the possession of the Post Office Department. These existed in whole sheets, unused, and were subsequently acquired by several well known Eastern dealers, which accounts for the reason that unused copies of the 12c stamps from Plate 3 are much more common than used copies.

The 1875 Reprints

The Reprints of the 1857-1860 issue were made by the Continental Bank Note Company of New York.

Mr. Luff states that a new plate for the 12c value was made from the old transfer roll. The Reprint plate was made with a one relief transfer roll, and from all appearances, it was in fact the one used to rock the original plates.

The Reprint Plate had neither Imprint nor Plate number, and consisted of 100 designs arranged 10x10.

The Reprints can be readily distinguished from the originals, as they are perforated 12 instead of 15, the impressions are very clear, the paper is very white, they are without gum, and the shade is generally a greenish black. Mr. Luff states that only 489 of the 12c were sold, though the Department had 10,000 printed.

All of the common India and cardboard proofs of the 12 cent stamp come from the Reprint Plate.

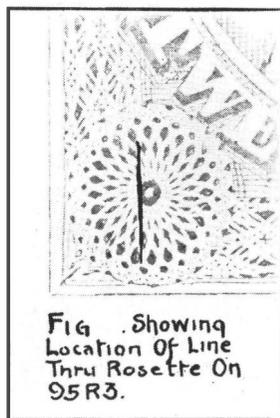


Fig. 63

The Imperforates From Plate Three

In studying the Twelve Cent Stamp and after a careful perusal of the "Tracy-Ashbrook" brochure, the writer had toyed with the assumption that the so-called "imperforates from Plate 3" actually came from Plate 2 and with another theory that Plate 3 was not produced in 1860 but was actually made in 1851. The assumption that the imperforates mentioned above came from Plate 2 has been disproved, but the theory that Plate 3 was made in 1851 may be investigated in the future by other students who will be able to come to a factual conclusion.

In "the Ashbrook Special Service* - Issue No. 4 of August 23, 1951" appeared the following:—

A Valuable Contribution To Philatelic Research Work

At the CENEX, held in Philadelphia last month, Mr. Philip H. Ward, Jr. was host at a luncheon to a number of his friends and exhibited for the first time, a copy of a document that had recently been called to his attention. This amazing bit of U.S. Postal History was the Receipt given to Toppan, Carpenter & Co., for the Dies, Transfer Rolls, and Plates which they had used during the term of their contract for supplying U. S. postage stamps to the Post Office Department for the period 1851-1861. Mr. Ward very kindly gave me a copy and permission to convey this information to subscribers to this service. The Receipt reads as follows:

Received Phila. Aug. 14th 1861 of Toppan, Carpenter, and Co., the following stamp plates:

| | |
|----------------------------|------------------|
| 29 plates of Three | Cent Stamps |
| 14 plates of One | Cent Stamps |
| 2 plates of Five | Cent Stamps |
| 2 plates of Ten | Cent Stamps |
| 3 plates of Twelve | Cent Stamps |
| 1 plate of Twenty- | Cent Stamps |
| four | |
| 1 plate of Thirty | Cent Stamps |
| 1 plate of Ninety | Cent Stamps |
| 4 plates | Frail and broken |
| 1 plate of Carrier's Stamp | Franklin Head |
| 1 plate of Carrier's Stamp | Eagle |
| | also |

10 Dies of Stamps
24 Rolls of Stamps

The above Rolls, Dies and Plates are the property of the U. S. Government and delivered in accordance with the terms of the Stamp Contract between the Post Office Department and Toppan, Carpenter & Co., as verified by Jonathan Guest, as Special Agent, P. O. Dept.

I. H. Walton, Treas. U. S. Mint.

*The Ashbrook Special Service was a service inaugurated by Mr. Stanley B. Ashbrook for a small, select group of philatelists who were especially interested in early United States postal history. The first one appeared on June 1, 1951, known as Issue #1. This Special Service appeared regularly, monthly, until Issue #81 in December, 1957. The January 1958 issue was in preparation at the time Mr. Ashbrook became ill, and unfortunately this most valuable compendium of information terminated with Mr. Ashbrook's death in January, 1958. It included discussions on all items of interest to the serious collectors of United States stamps from the 1847 through the 1869 issues. Hundreds of covers and stamps were illustrated with full explanations of markings, cancellations and rates. Also fraudulent covers and counterfeit stamps, of these early United States issues were described in detail. Less than thirty complete sets of this service are now in the hands of collectors, and undoubtedly, in time, it will become a scarce "collector's item."

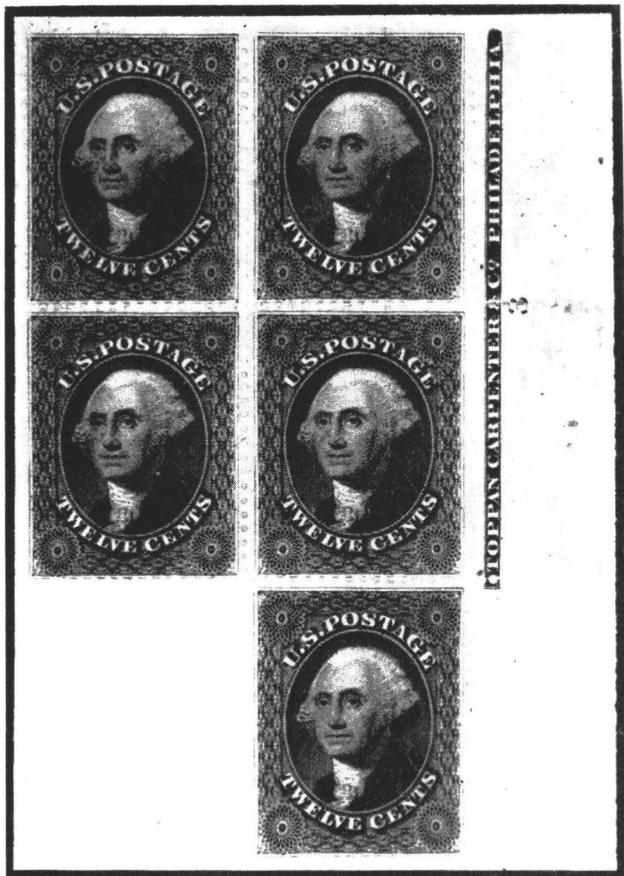


Fig. 64

Plate Three Problems

This 1861 receipt from the U. S. Mint conclusively proves that three twelve cent plates were completed. There is reasonable certainty that all of the imperforate stamps issued to the post offices came from the plate known as number 1, and, all of the perforate stamps from both plates numbers 1 and 3. Therefore, this leaves one mystery plate, known as number 2. Apparently no stamps from this plate were ever placed on sale for postal use.

A study of the imperforates from Plate 3, first referred to on page 64 has been hampered greatly by the scarcity of material. Two imperforate pairs and photographs of one block of four and several pairs, indicated an absence of guide dots on every design. This fact plus the clarity and sharpness of the impressions led the author to believe that these imperforates were not produced from Plate 3, but from the missing Plate 2. Shortly before publication of this study, Mr. Earl Oakley discovered an imperforate single which showed a continuous additional vertical line to the left of the frameline which indicated that his copy came from the third row of the left pane of Plate 3. (See Figure 55 on page 65).

A minimal amount of material is available for study from the left pane of Plate 3, and information is unavailable as to how many of the positions

show guide dots similar to those of the right pane. The Oakley single has no guide dot, but the location of the extra frameline checked exactly with that on position 93L3 (from a pair 93-94L3) indicating that this single copy was from the third vertical row of the plate. It appears exceedingly improbable that designs on the missing Plate 2 could have such an extra frameline in exactly the same position as this one on Plate 3. But conclusive proof was necessary. By an unusual coincidence the author in examining lots in an auction which was shortly to be held by the late Samuel C. Paige of Boston, Mass., discovered a cover with a pair of perforated stamps, one of which showed the extra frameline and which plated exactly with the Oakley single. This quite definitely determined that the pair on cover came from the second and third vertical rows of the left pane of Plate 3. Therefore, all of these imperforates must be from Plate 3, and not from the mystery Plate 2. For some reason or other Plate 2 was never put to use.

When Was Plate Three Made?

The earliest known use of a stamp from this Plate 3 is June 1, 1860. Is it probable that the firm of Toppan, Carpenter & Co., with ten years of experience in making numerous plates for many denominations, could come up with such an extremely crude product as this twelve cent from Plate 3 in the early part of 1860?

All of the plates, which were sent to press from 1857 to the end of the contract, were transferred from multiple relief rolls except the twelve cent Plate 3. At this late date, why should a plate be produced from a single relief transfer roll, if a better one could be made, much more efficiently, by using a multiple relief transfer roll?

The author advances the theory that Plate 3 was not made in 1859 nor 1860 but that, at the inception of the contract, in 1851. The firm of Toppan, Carpenter, Casilear & Co. made *two* twelve cent plates. On Plate Number 1 the designs on every position were recut. Inasmuch as a large amount of twelve cent stamps were not needed, the other plate was set aside. Early in 1860, when it was believed that an additional twelve cent plate was required, this second plate was taken from the vault and the new type of imprint with the number "3" was added. This plate was used for the production of perforated twelve cent stamps.

Future studies and further examination of copies probably will prove or disprove this theory.

Acknowledgements

The cooperation of *Tracy W. Simpson* in assisting the author with information and of *J. David Baker, Milton Edelman, Earl Oakley* and the late *Philip H. Ward Jr.* in supplying plating material, is gratefully acknowledged. Also thanks to my secretary, *Miss Ina Capelet*, for typing this manuscript and to *Maurice Golove* for the many hours that he spent in mounting the guide dot and plating drawings. For the art work on the front cover and the frontispiece, the services of *Franc Ritter*, Art Director of the Eastman Kodak Co. and the COLLECTORS CLUB PHILATELIST is greatly appreciated. Finally, the effort of the editor of the COLLECTORS CLUB PHILATELIST, *Henry M. Goodkind*, who worked many hours to prepare this for publication, is warmly appreciated.

The End