THE THREE CENT UNITED STATES STAMP OF THE ISSUE OF 1851

CARROLL CHASE M. D.

ON PLATING THE 3c. 1851, UNITED STATES POSTAGE STAMP

WITH A DETAILED DESCRIPTION OF THE THREE RIGHT VERTICAL ROWS OF THE LEFT PANE OF PLATE THREE CONTAINING THE PRINCIPAL MINOR VARIETIES.

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CHAPTER I.

Perhaps no single United States Postage Stamp has created more interest, has been more popular, or has had more written about it, particuluarly in the way of misinformation, than the 3c value of the 1851 adhesive set. That the earlier plates at least can be reconstructed is certain, and had the stamp been a German or English emission for example, it would have been plated years ago. Witness the way the one penny black of Great Britain has been studied. In a way the 3c 1851 corresponds to this stamp, being the first low value largely used.

Bibliography John K. Tiffany in his work "The History of the Postage Stamps of the United States," published in 1887, gives much space, nine pages in all, to the discussion of this stamp alone; and deserves great credit for his painstaking and—it must be stated—very frequently inaccurate study. In fact I suspect that most philatelists reading his article would be most effectually discouraged from further investigation, being led to believe either that the subject had been thoroughly threshed out, or else was too complex to be interesting.

Particularly is it discouraging in regard to plating the stamp, as he makes the following plain statement on page 107: "Owing to the scarcity of adhering specimens, (meaning unsevered pairs, etc.) and the uncertainty as to how many plates were actaully employed, no attempt has been made to reconstruct any plate." In regard to this scarcity I will only state that I have accumulated upward of three thousand of these "adhering" stamps within the past year, and would like to have had the opportunity for getting them, at the then current price that Mr. Tiffany had in 1887 when his book was published.

Even my friend Mr. John N. Luff was pessimistic, to say the least, in regard to the possibility of plating, as witness the following quotation from his work "The Postage Stamps of the United States," page 69: "Very exhaustive lists of these (minor) varieties have been published, but, when we remember that there were twenty-eight plates of this value, each containing two hundred stamps, the hopelessness of finding or correctly placing all the varieties is at once apparent, to say nothing of the lack of interest or value in such a restoration." He didn't consider that twenty, in all probability, of the twenty-eight plates were type II, and practically a separate stamp. In fact, had he made this statement regarding type II only, it would have been very nearly true.

In discussing the methods of plating and the other allied points of interest, it will be well to start from the beginning, giving first, as briefly and concisely as may be, and as is necessary for a clear understanding, the method of manufacture from the engraving of the die to the actual printing of the stamps.

History An act of Congress, approved March 3rd, 1851, entitled "An Act to reduce and modify the Rates of Postage in the United States," provided in part as follows: "Be it enacted, etc., that from and after the 30th day of June, 1851, in lieu of the rates of postage now established by law, there shall be charged the following rates, viz: For every single letter in manuscript, * * conveyed in the mail for any distance, between places in the United States, not exceeding 3,000 miles, when the postage upon said letter shall have been prepaid, three cents, and five cents when the postage thereon shall not have been prepaid, and for any distance exceeding 3,000 miles, double these rates * * ." And further, the Postmaster General was ordered to provide "suitable postage stamps of the denomination of three cents, and such other denominations as he may think expedient * * *." Thus the 1c, 3c and 12c stamps were prepared and placed on sale July 1, 1851.

Engravers The manufacture of the stamps of this set was entrusted to the firm of Toppan, Carpenter, Casilear & Co., Bank Note Engravers, having their main offices in the Jayne Building, Chestnut St., Philadelphia, Pa., and branch offices in New York, Boston and Cincinnati. I have not been able to determine the name of the engraver who actually cut the dies.

Method of Making a Plate As a description of the method of transferring the design from the original die to the plate from which the stamps are printed is necessary for the full understanding of the points of interest in this stamp, the following

three paragraphs are inserted. They are taken largely from Luff's excellent work on U. S. Stamps.

The die is first engraved, sometimes entirely by hand and sometimes partly by hand and partly by the aid of a lathe, as was the case with this stamp, on a block of soft steel having a surface somewhat larger than the design of the stamp. It is then hardened by heating in a potassium cyanide bath and then dipping in cold oil. An impression made from this is a "die proof."

The transfer roll is next prepared. This is of soft steel, resembling a small grindstone in shape, and about four inches in diameter, with an edge broad enough to receive the stamp design. The roll is placed in the carrier of a transfer press and forced against the die—which rests on the bed of the press—with great pressure. With this pressure maintained the bed with the die is moved back and forth under the roll until the soft steel of the latter is forced into every line, even the faintest, of the die. Were an impression to be made from the finished transfer roll the result would show the color where the white lines had shown in the die proof, and white spaces where there had been color.

The plate of soft steel of requisite size to receive the desired number of impressions, and leave some margin, takes the place of the die in the press, and the hardened transfer roll is rocked into position the correct number of times. The plate, after the engravers' imprint, etc., has been added, is then hardened and is ready for the printer.

Official Description The Government description of the 3c stamp is as follows: "Three cents. Profile bust of Washington, after Houdon, facing to the left, on an oval disk with very dark ground and a white line border. Around this oval is a beautifully tessellated frame, terminating in each of the four corners with a fine lathe-work rosette. At the top of the stamp is a straight panel, with a piece at each end cut off, bearing the words "U. S. POSTAGE" in white capitals; at the bottom of the stamp, in a similar panel and with similar letters, are inscribed the words "THREE CENTS." A fine line encloses the stamp, forming a rectangle. Color, brick-red."

Houdon was a famous French sculptor, who visited America with Franklin. He resided with Washington in Philadelphia, where he modeled a bust from which he afterward made his Richmond statute.

Description of Design A more detailed and technical description is necessary for our use. The die proof will be used for this description, as it necessarily shows the condition of the original die. The copies of the die proof that I have seen are on India paper with good margins, and are in a color between the scarlet of the plate proofs and carmine. These are surely not the skillfully mounted India plate proofs not infrequently found in die proof sets.

The stamp design consists of an ovoid central medallion showing a portrait of Washington after Houdon. This is surrounded by a narrow colorless band. Toward each of the four corners of the stamp is a lathe-work rosette. It will be noted that the lower right one is placed notice-

ably nearer the frame line than the other three, in fact touching it, while the other three are some distance from the frame line. Connecting the four rosettes is a band of beautifully cut tessellated lathe work. At the top and bottom are blocks containing "U. S. Postage" and "Three Cents" respectively. These I have named "label blocks." At each end of the label blocks are small rectangular blocks showing a colorless diamond shaped ornament in the center. These I call "diamond blocks." Just under the upper and above the lower diamond blocks are triangular shaped areas which I will refer to as "triangles." These triangles consist of a number of fine horizontal lines, two vertical lines parallel with the frame lines, and two slightly curved lines on the side nearest the rosettes. Enclosing the entire stamp is a frame of a single fine line on each side, and top and bottom. These are known as the frame lines. On the die proof the bottom and left frame lines are split for part of their distance, and the top and right frame lines do not quite meet. One thing seen on the die proofs only, is more or less of the tessellated lathe work showing in the narrow colorless band around the medallion. This seems to have been removed from the die at a later time, or else cut out in the transfer roll. A diagram (Figure I) shows all the points referred to better than a written description possibly can.

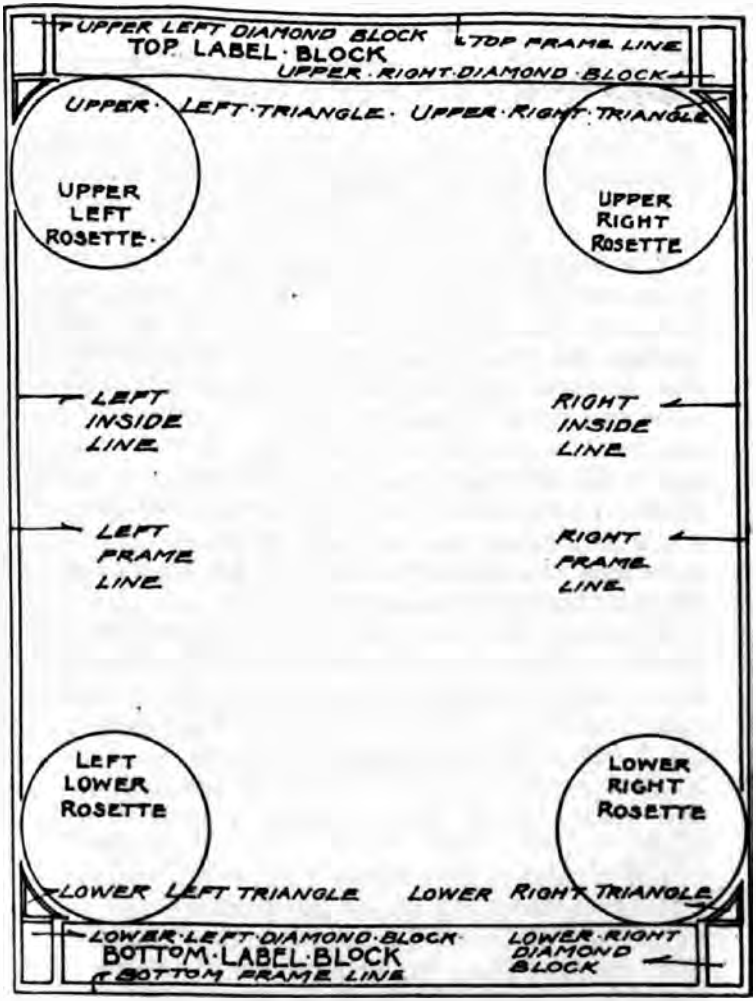

FIGURE I.

A diagramatic enlargement of the die proof of the 3c 1851, showing the location and giving the names of the various important lines and parts Note that the lower right rosette nearly touches the right frame line.

CHAPTER II.

The first plate of the 3c 1851 showed the imprint but had no number added. This plate, and just possibly one other, was the only one used during the year 1851. All the stamps printed during these six months, July-December, 1851, were in a peculiar coppery shade of red, and the impressions are beautifully clear. About January, 1852, this plate was put aside and not used again, unless for a little while about 1857, when a plate number was possibly added to it. To save time this plate will be called "No. u," although there was no number on it.

Its place was taken by three plates—No. 2, No. 3, and what I feel certain is No. 1, although I have never actually seen the "No. 1." These three plates were all used until about 1855, when No. 1 (?) had become badly worn and No. 2 and No. 3 very dirty. No. 4 was then put into use, and other higher numbers also prepared and used.

The highest plate number I have seen is 6, but I think eight plates beside the unnumbered one were made and used for the imperforate stamps. The reasons I have for believing this number of plates were made will be given later.

A very large percentage—approximately 75% of the imperforate stamps printed—were from these first four plates, (No. u, 1, 2 and 3), thus a little less than 25% of all the pairs, strips, and

blocks I have gathered show the peculiarities characteristic of the later five plates. For this reason, in part, the three early numbered plates are comparatively easy to reconstruct, while it will be extremely difficult to plate the later five. All the plates were made to print two hundred stamps arranged in two panes of one hundred—ten rows of ten—the panes being from about 5mm. to nearly 13mm. apart, varying with different plates; and having a single or double (both Luff and Tiffany say single) vertical line about half way between them as a guide for cutting the sheets in two, which was always done before distribution to the postmasters. Tiffany states (page 97 of his history) "Upon some of the sheets, of the other values, (than the 1c Eagle carrier) from the first plate, there is also a vertical line from the top to bottom of the plate, probably upon each outer margin. Upon other sheets, this does not appear." I don't believe there was such a line on any of the plates—first or otherwise. The only thing I have ever seen even faintly resembling it, is an irregular smear of color made on an extra wide margin of a sheet where it had been pressed over the edge of the steel plate.

Position Dots Now as regards the production of the first four plates (No. u, 1, 2 and 3). The blank plates were apparently first marked with dots as guides for rocking the transfer roll in place correctly, as follows: For each pane a row of ten dots was placed so as to come at the upper right hand corner of every stamp in the top row, and nine dots were placed so as to come at the lower right hand corner of each stamp in the third, fifth, seventh and ninth

rows from the top, except in the stamp at the extreme right of each of these four rows, which shows no dot. Tiffany states (page 99 of his book) "The process of making these plates is said to have been; first to mark out on a soft plate of steel the points at which the right vertical line of each vertical row of stamps was to come, by a dot at the top and bottom of the plate." This is certainly erroneous. I have never seen a stamp from the bottom of the plate showing one of these dots.

These dots, which will be referred to hereafter as "position dots," vary in size and shape, sometimes being so large as to disfigure the stamp, and sometimes so faint as to be discovered with difficulty if at all. These dots were apparently made by a hand engraving tool, and not with a punch. In some cases the dots were placed irregularly, and in others the transfer roll was rocked a little out of the intended position, thus these position dots are to be found directly at the corner of the stamp as was intended, or a short distance (not over 1 mm) in any direction from it. Dots are also found at a distance of about 1½mm to the left of the extreme left hand vertical row of stamp in both panes, at the distance from the top of the plate corresponding to the positions of the dots used for marking the corner of the stamps; that is, opposite the top of the top row, and the bottom of the third, fifth, seventh and ninth rows. These position dots are of so much value in plating and their position is shown so much more clearly by its aid, that I have made a diagram of an entire plate showing the location of each of these dots (see Fig. II).

After the position dots had been put on the

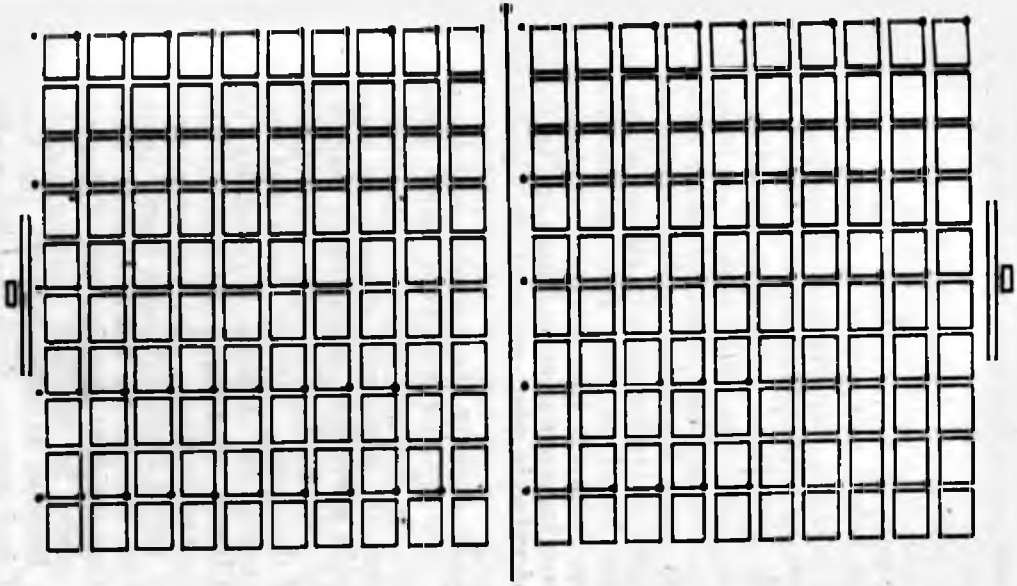

FIGURE II.

Showing diagramatically a complete sheet of the 3c. 1851—right and left panes—giving the location of all the position dots, and the center line, imprints and plate numbers. The center line shows a large dot at its upper end—as appearing at both ends on certain plates—and no dot at its lower end, as it is at both ends on other plates.

blank steel plate the transfer roll was rocked into position the requisite number of times on each plate.

Shifts Occasionally the roll was pressed slightly on the plate, before it was noticed that the position was not exactly right. The roll was then raised and placed in proper position, but the original impression still showed somewhat, making what are known as "shifted dies," "shifted transfers," "double transfers" or "shifts." The term "shifted dies" is really incorrect. This accident occurred about eighteen or twenty times in making up the various plates for this particular stamp, and all but about five or six are found on these four earliest plates. The stamp with the line through "three cents" is the best known variety. These shifts are of course of value in plating.

Spacing In rocking the transfer roll in place the spacing was kept fairly accurate as regards the distance between the stamps vertically; but the horizontal spacing, on some of the plates in particular, is something fearful and wonderful to behold. The right pane of plate 2 is one of the worst. Tiffany states that the distance between the stamps horizontally varies from "9-10mm. to fully 1 2-10mm." This is surely no exaggeration. The horizontal spacing in reality varies from not more than ¼mm. between some stamps to fully 1½mm. between others. One incident showing how Tiffany himself was misled by the close spacing may be of sufficient interest to narrate. By the best of fortune I had sent me from the dealer who recently bought the Tiffany collection, etc., the

small hand made blank album in which Tiffany himself had pasted the various varieties of this stamp, with a few of other issues, and had written under them his notes about them and the peculiar lettering and numbering system that he used. With the aid of this book his pages on the 3c 1851 had been written. On one page he had pasted such copies with the double side lines (described later in this article) as he had found, and one marked "double line at right" was a specimen cut so as to show in addition to all of one copy the frame line only from the next stamp at the right which was spaced very close.

This subject of spacing is also a very importanet one in plating.

Center Line The next step in the finishing of the plate was the cutting of the line between the two panes, which will hereafter be referred to as the "center line." Sometimes it was made by punching two heavy dots in the proper position (see top of Fig. II) and cutting a line from one to the other, but more often it was cut without this aid (see bottom of Fig. II). It extended, in all but one plate, above the top of the top row and below the bottom of the bottom row of stamps. In two plates the line was double and in the rest single. It is practically half way between the panes, though the distance between the panes varies decidedly in the different plates. This line is also of value in plating.

Imprint and Plate Number The imprint "Toppan, Carpenter, Casilear & Co. BANK NOTE ENGRAVERS, Phila. New York, Boston & Cincinnati." in Roman type, excepting "Bank Note Engravers" which

is in Gothic type, was rocked in the left margin of each left pane and right margin of each right pane, with the aid of a small transfer roll which had been made from an engraved die. The tops of the letters are toward the stamps; thus the imprint reads up on the right margin, and down on the left. The space between the tops of these letters and the stamp also differs in the various plates. The imprint is squarely in the middle of the plate from top to bottom and is under the lower half of the fourth stamp from the top, all of the fifth and sixth, and the upper half of the seventh stamp from the top. The number of the plate was cut in by hand on each side of the plate under the "E" of "Note" and "ENG" of "Engravers," and consisted of "No. 2" or "No. 6 P."; that is, sometimes the "P" was added after the number and sometimes it was not. About the middle of the year 1855 the firm name of the engravers was changed by dropping the name "Casilear," but the same small transfer roll continued in use as is proved by a careful study of the imprint found on the perforated sheets, which were all made after this date, the die being rocked so as to cut "Toppan, Carpenter" and then taken up and put so that "& Co. Bank" etc. appeared next. But the "&" always shows some trace of the "C" of "Casilear," or following "Carpenter" will be the final "ar" or "r" of "Casilear" sometimes making "Carpenter" read "Carpenterar" or "Carpenterr." I think all of the 3c imperforate plates show the unaltered name—that is including "Casilear"—But No. 9 Plate (Type II perforated) is without it. Stamps with part of the imprint or plate number attached of course are an aid to the correct plating.

Recutting But the last and most important operation, without which plating would be well nigh impossible, was the recutting of certain lines in all of the stamps themselves. From the similarity of the work shown in the stamps I feel confident that the same workman did the recutting in all these first four plates (No. u, 1, 2 and 3). I also feel certain that this cutting was all done before the plates had been hardened or any stamps printed for use. It is possible that a few sheets were printed from the unnumbered plate before much recutting had been done on it, and that it was then resoftened and had more recutting done on it. It is extremely difficult to describe in words what lines were recut in this process. It is very much easier and plainer for both writer and reader to use a diagram. This has been done in Fig. III. The lines that have been recut on almost every stamp are shown in dot and dash. Those that have been recut on a few stamps onl yare shown dash and those that have never been recut are shown solid. These lines. as would be expected from work done by hand vary in length, thickness and in their position relative to other lines. A few of the peculiarities of these lines are important nough to merit being spoken of in detail.

The recut frame lines frequently fail to meet at the corners, or else run further than they were meant to. They vary in thickness, may be split for part of their distance. or the side ones may have had one or two additional lines drawn parallel to them just outside. They vary in distance from the inside lines and from the diamond blocks. The recut inside lines vary in thickness and length running sometimes way into the rosettes, or through them and into or beyond

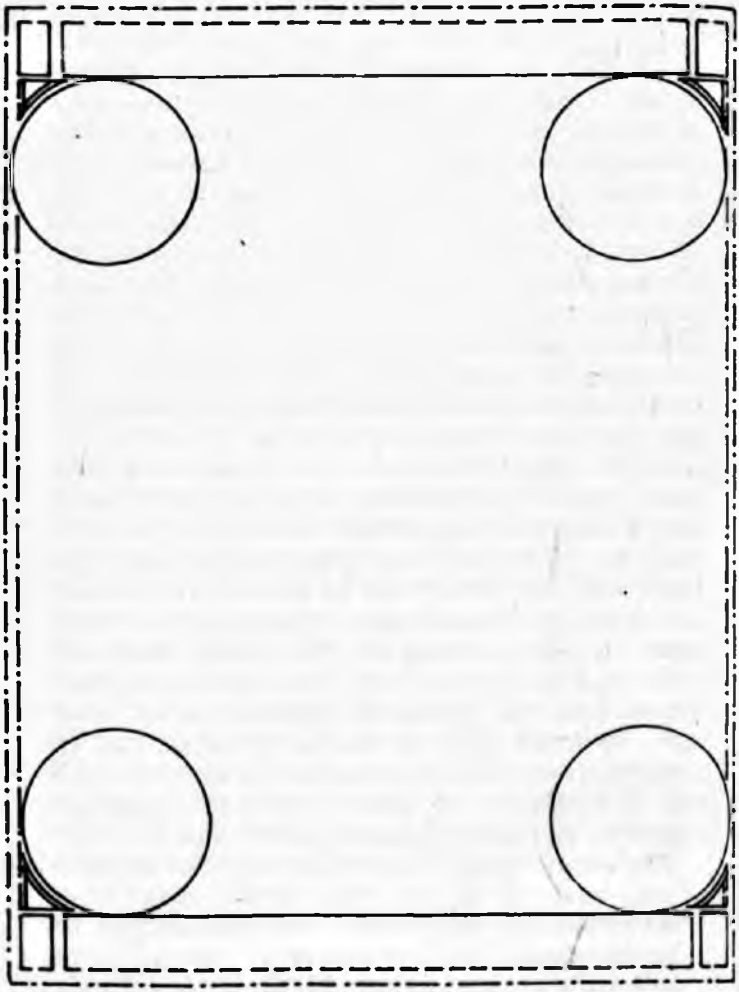

FIGURE III.

A diagramatic enlargement of a 3c. 1851 stamp illustrating the recutting done on the first three plates. The solid lines were never recut; the dot and dash lines were practically always recut; and the dash lines were occasionally recut. One more vertical line was occasionally cut in the upper left triangle. The right inside line runs up to the top of the upper right diamond block in about half the stamps used.

the triangles, or even into or just outside of the diamond blocks. They vary greatly in distance from the side frame lines. They are sometimes crooked or split. The upper left triangle has the left vertical line recut in about 25% or 30% of all the stamps in the plates we are discussing; about twenty-five or thirty of the stamps have both vertical lines recut; about ten or twelve have three vertical lines cut in, and one stamp shows five vertical lines cut in.

The other three triangles occasionally have one vertical line recut.

The upper label block and the upper diamond blocks—the right more often—are sometimes recut at the top. This was necessary because of insufficient rocking of the transfer roll. On a very few stamps the upper label block and the upper right diamond block are connected at the top, the engraver failing to raise his tool when recutting the top of these blocks.

The lower label block and the lower diamond blocks are also occasionally recut at the bottom.

I have a few copies that look as though some of the lines indicating the hair at the top of Washington's head had been recut, but I am not certain of this.

Some of these recut lines can be readily seen without a glass but others need some magnification to show up clearly.

The reason for all this recutting is apparent on comparing a recut copy with one on which little or no recutting has been done. The latter looks flat and incomplete, while the former stands out well. The recutting of the top and bottom frame lines and the tops of the upper label and diamond blocks was frequently made necessary by insufficient rocking of the transfer roll when making the plates.

CHAPTER III.

Aids to Plating The aids to plating briefly summed up are as follows: The imprint, plate number, center line, and margins from the edge of the sheet attached to stamps are all of value, but of prime importance are the spacing, dots, shifts, and the recut lines as described above; the last mentioned being by far of greatest value. Before a stamp can be definitely and correctly located in a plate it must conform to the stamp which it laps in *every* particular. If original plating (that is reconstructing of plates without a plate previously put together to copy from) is contemplated, a large number of pairs, strips, and if possible, blocks. must first be obtained, as much lapping is necessary. Single specimens if they show part of the adjoining stamp (as frequently happens) or part of the imprint, or center line, or wide margins from the edge of the sheet are of some aid. If plating with the aid of a sheet already reconstructed is to be done, single copies, if in fairly good condition, can be used; but much hunting for the particular copies needed may be necessary.

One more aid that can occasionally be made use of is the similarity of pairs, etc., in shade, postmark or cancellation (especially if dated) coming from the same source, sometimes allowing the building up of a block or longer strips

by matching the edges where cut or torn apart. I have been able to do this repeatedly.

Hindrances to Plating The hindrances to plating are as follows: Mutilated or heavily cancelled or badly faded copies, poor impressions (due either to improper inking or cleaning of the plates, or to a worn plate,—and the plate that I suppose to be No. 1 in particular was used until badly worn) and, to a slight extent, shrinking of the paper on which the stamps are printed. But very slight variation can be allowed for this latter accident, which fortunately happens seldom, as the paper is of excellent quality. But the greatest difficulty in original plating, as I have found to my sorrow, is an entirely inadequate supply of pairs, strips and blocks. For example, with the number that I have gathered, I have thus far been able to reconstruct 84% of pane L3, 83% of pane R3, 100% of pane L2, and 99% of pane R2.

Just here let me state that reconstructing the sheets of the 3c 1851 is real plating. By real plating I mean putting each stamp back in its original position in the sheet as printed from each separate plate. This is quite a different matter from "plating" the one penny red of Great Britain as is commonly done, by arranging the stamps by the letters in the corners, using copies from any of the hundred and fifty, or so, plates. This latter is child's play as compared to plating the 3c 1851.

Number of Plates Used My reasons for believing there were eight plates — besides the unnumbered one—used for the 3c 1851 are as follows: I have in my possession a block of twelve stamps from the right hand pane showing

plate No. 9. They are Type II, perforated (no frame line top and bottom). Incidentally the "9" is reversed thus —"ϱ" due, I suppose, to the carelessness of the engraver who cut it in the plate. From this I judge that not more than eight plates were made for the imperforate 3c stamp—beside the unnumbered plate—as I believe duplicate numbers were never used for the same value.

I believe at least eight or nine plates were used, as I have specimens of the imperforate Type I (full frame lines) from the left margin of the right pane and from the right margin of the left pane, showing center lines at eight or nine different distances from the stamp. Although I have fewer stamps showing parts of the imprint than showing the center line, they seem to work out about the same way. That is at about eight or nine different spacings between the stamp and the imprint.

The stamps from the later five plates vary from those of the first three and the unnumbered plate, principally as follows: The recutting was much less extensive. In some of these plates the stamps show no inside line at all. These stamps have been described in at least one dealer's list as "Type II, of the imperforate stamp." In parts of other plates the inside lines have been recut on only one side of the stamp or recut very lightly on both sides. On one plate seemingly the only recutting done was the heavy recutting of the four frame lines.

On these later plates the only recutting of the triangles consisted in the deepening of one line in the upper left triangle on a very few stamps.

Stamps printed from these later plates can

usually be told from the impression of the four earlier plates without difficulty. The absence of both inside lines or their very light recutting is the best guide. The only absolutely certain way to tell from which plate any single stamp was printed is by plating it—matching it with its exact counterpart in a reconstructed sheet.

Method of Numbering the Stamps

As the title states, the principal minor varieties are found in the three right hand vertical rows of the left pane of Plate 3. Before describing these in detail let me explain my method of numbering the stamps in the various plates. The hundred stamps of each pane are numbered from one to one hundred, starting with the top horizontal row and numbering from left to right. The pane—left or right—is indicated by adding L or R respectively after the number indicating the position in the pane. And then the plate number is put last, "u" being used for the unnumbered plate. A few examples will make this method clear. "91L3" is the first stamp at the left in the bottom row of the left hand pane of Plate 3. "2R6" is the second stamp from the left in the top row of the right hand pane of Plate 6. "22L2" is the second stamp from the left in the second row from the top in the left hand pane of Plate 2. I think this is the simplest possible plan of identifying the individual stamps.

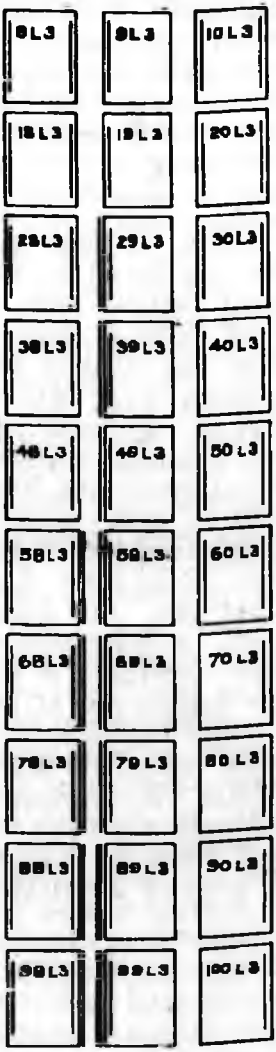

FIGURE IV.

Showing diagramatically the three right hand vertical rows from the left pane of Plate No. III. Giving the position of the extra side frame lines, and showing the presence or absence of inside lines. The center line is also shown at the right, as is the approximate location of the position dots. The stamps are numbered to make comparison easy.

CHAPTER IV.

Principal Minor Varieties On reference to Fig. IV, which shows diagramatically the thirty stamps to be described and the center line of the sheet at their right, it will be noted that two of them have two extra lines at the left and no inside line at the right; six of them have one extra line at the left and no inside line at the right; five of them one extra line at the right; two of them no inside line at the right, and four of them no inside line at the left; while the other eleven are normal as far as extra lines are concerned. It is for the reason that these nineteen varieties, and some of the other eleven, are easily plated and will make an interesting addition to any U. S. collection that they are here described.

Detailed Description of Minor Varieties The following descriptions of the stamps from this portion of the plate is extremely technical, and readers are warned in advance that it is not particularly interesting unless one is actually engaged in plating these particular stamps. It was added primarily to make this plating possible, as the United States Government unfortunately forbids the reproduction of any of its stamps, whether desolete or not.

The two showing triple line at left may be told apart as follows:

99L3 has two extra lines to the left of the left frame line. These are somewhat finer than the frame line and are shorter, running only as far down as about opposite the bottom of the left lower diamond block. This stamp may show a wide margin at the bottom. There is no right inside line, its place being taken by the right frame line which touches the right top and bottom diamond blocks, there being no space between the line and the blocks. This line also cuts through the lower right rosette so that five of the dots of its extreme outside row show to the right of the frame line, three of them being clear of the line. The bottom frame line extends about a quarter of a mm. beyond the right frame line. The top frame line joins the side frame lines normally. The left inside line runs just to the upper left rosette.

89L3 is the other showing two extra lines to the left of the left frame line. The outer of these runs down as far as opposite the bottom of the lower left diamond block, while the inner one runs down almost as far as the frame line. There is no right inside line, its place being taken by the right frame line which touches the upper right diamond block and almost touches the lower right diamond block. (If the plate was heavily inked it may appear to touch this diamond block also). This line also cuts through the lower right rosette so that three of the dots of its extreme outside row show to the right of the frame line, none of them however being clear of the line. The top frame line runs fully half a mm. beyond the right frame line. The bottom frame line runs just a trifle beyond the right frame line, and has a position dot upon it

projecting below the line, opposite the extreme right end of the bottom label block. The left inside line runs into the left upper rosette so that it connects three of its outside row of dots. I have made an enlarged diagram of this particular stamp. See Fig. V.

The five stamps showing extra line at the right may be plated from the following descriptions:

98L3 has one extra line to the right of the right frame line running up to the level of the top of the right diamond block. This stamp is easily told from the other four showing this peculiarity, by the fact that the right inside line runs way up to the right diamond block.

88L3 has one extra line to the right of the right frame line running up to a trifle higher than the top of the right upper diamond block. This stamp is readily identified by the fact that the upper left triangle has had one left vertical line heavily recut. The right inside line runs up to within about ⅓mm. of the upper right triangle. This stamp shows a position dot directly on the right frame line half a mm. from its lower end.

78L3 has one extra line at the right of the right frame line extending a trifle below the frame line and running up even with the top of the upper right diamond block. This line bends in at about the level of Washington's eyes and from there down is very close to the frame line. The right inside line stops nearly half a mm. below the upper right triangle. This stamp shows no position dot.

68L3 has one extra line at the right of the right frame line which extends up only to the level of the top of the right upper diamond

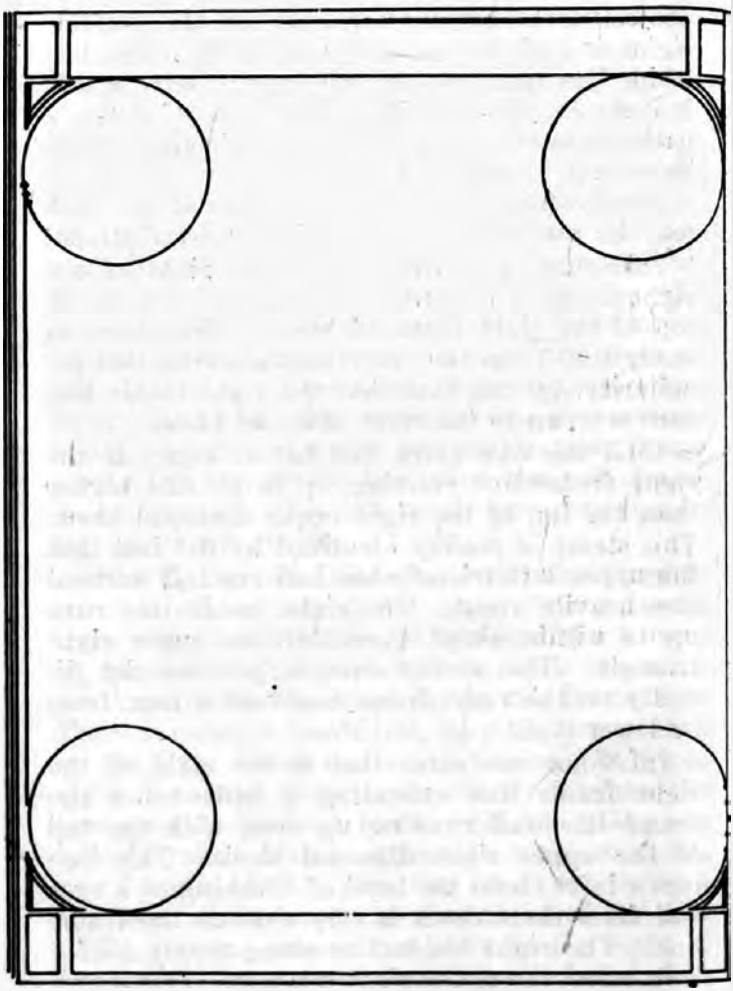

FIGURE V.

A diagramatic enlargement of the stamp 89L3. Note extra frame lines at the left, absence of right insid · line, projection of top and bottom frame lines beyond the right frame line, etc., etc.

block and which bends inward nearly opposite the top of the lower rosette, and is closer to the frame line from there down. The right inside line runs up to within about 1 mm. of the upper right triangle and runs down into the lower right rosette, touching three of its dots. This stamp is readily placed by the aid of the position dot, which is of medium size and is found just within the corner where the right and bottom frame lines meet.

58L3 has one extra line at the right of the right frame line which runs up to just below the level of the top of the upper right diamond block. The right inside line runs up to within a bit less than 1mm. of the upper right triangle. The left inside line runs into the upper left rosette joining three of the dots. This stamp has no position dot.

There are six stamps showing one extra line at the left and a description follows.

79L3 has one extra line at the left of the left frame line which is just a bit shorter than the frame line at both top and bottom. Just at its upper extremity it bends a little to the left. This stamp has no right inside line, its place being taken by the right frame line which just misses touching the top and bottom right diamond blocks (heavily inked specimens will show no white space between the line and the blocks). The right and bottom frame lines both run just a trifle beyond the point where they join. One or two dots of the lower right rosette show just a trifle to the right of the right frame line. The left inside line is straight, and the stamp shows no position dot.

69L3 has one extra line at the left of the left

frame line which runs down to the level of the bottom of the left lower diamond block, and up even with the top frame line. It bends in at the top and at the bottom, being close to the frame line opposite the upper diamond block and from the top of the lower left rosette downward. The left frame line extends about a third of a mm. beyond the upper frame line and the top frame line extends just a bit beyond the right frame line. There is no right inside line, its place being taken by the right frame line which almost touches the right top and bottom diamond blocks. Four of the outside dots of the lower right rosette touch the right frame line, but none show to the right of the line. This stamp shows a position dot on, and extending below the bottom frame line even with the right end of the lower label block.

59L3 has one extra line at the left of the left frame line which runs down only opposite the bottom of the left lower diamond block. The left inside line bulges to the left for about its middle two thirds. The lower and right frame lines run past each other just a bit where they meet. There is no right inside line, its place being taken by the right frame line which touches the lower right diamond block and touches, or very nearly touches (depending on the amount of ink on the plate) the upper right diamond block. This line runs up only to the top of the upper right diamond block. Three of the dots of the outside row of the lower right rosette show to the right of the frame line but are not separated from it. This stamp has no position dot.

49L3 has one extra line at the left of the left frame line of about the same length as the frame

line, excepting a bit shorter at the bottom. Dividing this extra line into quarters the top and next to the bottom quarters are close to the frame line, while the lowest and next to the top quarters are further away. The bottom frame line extends a bit beyond the right frame line. There is no right inside line, its place being taken by the right frame line. This touches the top and bottom right diamond blocks. Three of the outer dots of the lower right rosette show to the right of the frame line but are not separate from it. The position dot on this stamp is below the bottom frame line and just touches it. It is directly below the white space between the lower label block and lower right diamond block.

39L3 has one extra line at the left of the left frame line which is practically the same length as the left frame line, excepting it is a trifle shorter at the bottom. It is at about the same distance from the frame line throughout its entire length. The frame lines meet almost exactly at all the corners. There is no right inside line, its place being taken by the right frame line which is close to but does not touch the upper right diamond block and is quite a distance from the lower right diamond block. Three outside dots of the lower right rosette just touch the right frame line. Traces of the right frame line in normal position as cut by the transfer roll may be seen in clear impressions. By normal position I mean the position where it appears in the die proof. This stamp shows no position dot.

29L3 has one extra line at the left of the left frame line being a bit shorter than the frame line at the bottom but running a bit above the frame line at the top. The line is almost

straight. The lower frame line runs a little beyond the right frame line. There is no right inside line, its place being taken by the right frame line which touches the lower right diamond block and the lower half or all of the upper right diamond block, depending on the inking. Three outer dots of the lower right rosette show to the right of the frame line, being almost free from it. Traces of the right frame line as cut by the transfer roll, in normal position, are found on clearly printed copies. The position dot on this stamp is faint, showing on and projecting a trifle below the bottom frame line, opposite the white space between the bottom label block and the lower right diamond block.

19L3 shows no extra line but has no right inside line, its place being taken by the right frame line which touches the right top diamond block, and nearly touches the lower right diamond block. Three outside dots of the lower right rosette are on the frame line and show a trifle to the right of it. Traces of the right frame line as cut by the transfer roll in normal position are found on clearly printed copies. The vertical lines in the upper left triangle show clearly but have not been recut.

9L3 has no extra line but the right inside line is missing, its place being taken by the right frame line, which touches the upper right diamond block and nearly touches the lower one. The lower frame line projects just a trifle beyond where it meets the right frame line. Three outside dots of the lower right rosette touch the right frame line but do not project to the right of it. The entire upper left triangle does not

show as clearly as in stamp 19L3. Very faint traces of the right frame line as cut by the transfer roll in normal position are found on clearly printed copies. The position dot on this stamp is faint. It is found on the upper frame line and projecting slightly above it opposite the inner edge of the upper right diamond block. This stamp may show a broad white margin at the top.

100L3 has no extra line, but the left inside line is missing, its place being taken by the left frame line, which barely touches the lower left diamond block and is near but does not touch the upper left diamond block. The lower frame line runs a bit to the left of the left frame line. The right inside line runs from the lower right rosette to the middle of the right side of the upper right triangle. This line bulges somewhat to the right at about the level of Washington's chin. This stamp may show a broad margin at the right, or bottom or both, which if it extends to the right six mm. or more will show the single rather heavy center line. This center line, should the white margin run down far enough, will be found to extend nearly 12mm. below the bottom of the stamp, tapering down gradually. A dot is found a third of a mm. to the right of this line, even with the bottom frame line.

90L3 has no extra line but the left inside line is missing, its place being taken by the left frame line which touches the lower two-thirds of the left side of the upper left diamond block, and is very near but does not touch the lower left diamond block. The right inside line runs up only to the upper right triangle and runs down into the lower right rosette joining two or three

of its outside dots. The frame lines meet evenly at the corners except that the right frame line runs a bit below the lower frame line. The stamp may show a broad margin at the right, which if it extends six mm. or more will show the single rather heavy center line.

80L3 has no extra line but the left inside line is missing, its place being taken by the left frame line which touches the lower left diamond block and nearly touches the upper left diamond block. Both the top and bottom frame lines extend just a bit beyond the right and left frame lines. The right inside line extends upward to the upper right triangle and downward just to the lower right rosette. The stamp may show a broad margin at the right, which if it extends six mm. or more will show the single rather heavy center line.

70L3 has no extra line but the left inside line is missing, its place being taken by the left frame line which is close to but does not touch either the upper or lower left diamond block. The left and top frame lines both extend a little beyond the point where they meet. The right inside line runs up just a bit into the upper right triangle, and runs down just to the lower right rosette. The stamp may show a broad margin at the right which if it extends six mm. or more will show the single rather heavy center line.

I will not give a detailed description of the eleven remaining stamps in these three rows, but will just mention a few of their noticeable peculiarities.

In 48L3 the right frame line is split from the level of Washington's ear almost up to the bottom of the upper right triangle, and a small

position dot will be found between the lower right diamond block and the junction of the lower and right frame lines, but not touching any of them. One vertical line in the upper left triangle has been recut.

In 38L3 the left inside line connects four of the outer dots of the upper left rosette.

In 10L3 the left inside line runs down past the lower left rosette and to the middle of the left of the lower left triangle. The right inside line runs up to the middle of the side of the upper right triangle. The stamp may show broad margins at the top and right and possibly the center line of the sheet.

30L3 has one vertical line of the upper left triangle recut and may show a broad margin and center line at the right.

In 40L3 the left inside line runs down past the lower left rosette and to the middle of the left of the lower left triangle. The right inside line runs just to the upper right triangle. Broad margin and center line may show at the right.

In 50L3 two of the vertical lines of the upper left triangle are recut. A broad margin and the center line may show at the right.

In Sterling's Catalogue of United States Postage stamps, the sixth—1887—edition, the following note appears: "Several minor varieties exist of the 1c and 3c types 1851-57 issue, and are impressed in red, vermillion red, and brown red. Through the kindness of the discoverer, Mr. John K. Tiffany, I am permitted to list the most important varieties in advance of his work." Thus of the 3c there are listed:—

"No. 50 3c red, fine outer line all around"

"No. 51 3c red, fine outer line all around, extra lines at right"

"No. 52 3c red, fine outer line all around, extra line at left"

"No. 53 3c red, fine outer line all around, two extra lines at left."

In No. 51 and No. 52 "extra line" instead of "extra lines" is meant. This must be the first time these varieties were ever listed.

CHAPTER V.

Theories The question that at once suggests itself on studying these stamps with the extra side frame lines is, "Why were they added?" Frankly, I don't know for a certainty. Tiffany gives no reason, and Luff gives the following reason—which I feel certain is not correct—on page 68 and 69 of his book: "Three Cents, Type I. There is a thin, straight line of color on each of the four sides of the stamp. In preparing the earlier plates of this value the surface of each plate was laid off in little upright rectangles. These were not formed by continuous horizontal and vertical lines ruled across the plate but each stamp was provided with its rectangular frame, separated by a space of ½ to 1½mm. from the adjacent frames. Into each of these rectangles the design was transferred. There were similar frame lines on the die and it will be readily understood that they would frequently fail to fall exactly on the lines ruled on the plate, thus causing some portions of them to appear double."

Mr. Luff states to me that he got his information concerning the supposed cutting of the frame lines on the plate before the design was transferred, from Henry Gremmel, who has since died. A little book called "Minor Varieties" by Henry Gremmel and Crawford Capen, copyrighted 1894, gives his idea of this question, starting on page 7 as follows:

"There were no lines, such as are referred to in the description, on the *die*, but in the preparation of the *plate*, from which the printing of the three cent stamp was to be done, the surface was carefully laid off in rectangles as in our illustration:" (The illustration shows merely a block of four rectangles about the shape and size of the stamps all separated from each other by a little space.) "The die of the stamp was then placed accurately at each rectangle, and by a process of rocking back and forth the plate was made ready for the printing."

"The three cent stamp of 1851 and the perforated variety with outer line, which is just like it, were both printed from a plate thus prepared."

"When it was found necessary to provide more room for perforation, space was secured at the top and bottom of each stamp by providing a plate in which the horizontal guide lines (frame lines are meant) were omitted, thus: (Exactly the same figure appears here as was previously described except that all the horizontal lines are omitted.)

"The printing then produced the 3c stamp without the outer line at top and bottom, the common variety of the 1857 issue."

This statement just quoted is practically all incorrect. To start with, the die certainly had an outer line, as is proven by the die proof. The transfer roll, or rolls from which the early and probably all the outer line plates were made, also had the frame line. The reference to "the plate" from which the three cent stamp was printed sounds rather odd, now that it is known that several plates were made. When the 1857

plates were made from which the stamps "without outer line" were printed, a transfer roll was used from which the top and bottom frame lines had been removed. No horizontal frame lines were cut on the plate and the vertical frame lines were recut by cutting a continuous line from the top to the bottom of the plate just each side of the design as impressed. This continuous vertical line can be seen on any block of the perforated three cent without outer line. It should be stated that in one plate, or more likely, part of one plate of Type II, this vertical line is not continuous, but is broken between each two stamps. Blocks showing this are very scarce.

I do not believe any of the plates, and surely not the early ones from which the imperforate stamps were printed, were laid out in rectangles as Luff and Gremmel describe. Had this been the case it seems reasonable to suppose that the arrangement of the dots on the plate (see Fig. II) would have been different (at least one to a stamp), that the spacing would have been at least very nearly regular, and that the top and bottom frame lines of the stamp of any horizontal row, or the side frame line in a vertical row, would make if joined a line nearly straight, instead of showing as they certainly do that the frames, for each stamp (if cut on the plate before the design was transferred) were made one at a time. Again if the double lines are due to this cause why don't they appear double at both sides of the stamp instead of at one side, as is always the case? And again why are not these extra lines joined to the horizontal frame line at top and bottom? They should be if part of a frame cut on the plate.

Author's Theory My theory is as follows, and while I am not certain it is correct it seems most probable to me, and a careful study shows the reconstructed plate to agree in every particular with the hypothesis. I believe that the engraver, in touching up these plates, used a ruler for recutting the frame lines, cutting way across the pane without moving the ruler much. By this I mean that all the left hand frame lines, for example, in each vertical row were cut at once, the engraver raising his cutting tool only as he came to the spaces between the stamps. This accounts for the frame lines sometimes running too far or failing to meet at the corners. In cutting the left side frame lines of the lower four stamps of the extreme right vertical row of stamps in the left pane of Plate 3, and the right side frame lines of all of the stamps in the next to the extreme right hand row of the same pane, he was careless and made the cut too close to the body of the design cutting this frame line heavily directly over the inside line. This accounts for the absence of inside lines on the stamps mentioned. (See Fig. IV.) The extra side frame lines were added at the same time (i. e. before any stamps were issued for public use) merely I believe as a whim of the engraver to help the general appearance of the plate because the spacing was bad.

If any other observor has a better theory as to the reason for these extra lines I would be glad to hear it.

Extra Lines on Later Plates It should be stated before leaving this subject that a very few stamps from one or two of the later plates show a fine extra line at

the right of the right frame line. These stamps can be told from the ones just described at a glance, as neither inside line has been recut on any of them.

Shades and Impressions Just a word might be said about the shades and impressions from plate 3, and the same statements will also apply to plate 2. During 1852 the shade was a beautiful rich red with a decided carmine cast, and the impressions were, of course, "early"—very clear and distinct in detail. In 1853 the shade was changed to a much lighter red with considerable orange in it, but quite diifferent from the coppery 1851 shade, and the impressions were still clear. By 1854 the plate was rather dirty, the impressions being much less clear, and the color used is best dedescribed as dull red. By 1855 the plate was very dirty and the impressions were very poor, many of them looking very "muddy." The shade was usually dull red, but other shades are occasionally seen. The plates (2 and 3) were then put aside until 1857, when they were carefully cleaned and put in use again for a short time. The impressions were again beautifully clear, and the ink used was always of the claret or plum shade.

Conclusion Before concluding my article I wish to express my thanks to the numerous collectors and dealers who have certainly been most liberal and unselfish in aiding me in my work.

There is much extremely interesting research yet to be made in connection with this stamp, and the others of the same set, but if I have by

means of this article increased the interest and to some extent our knowledge of the 3c 1851, I feel fully repaid. I invite frank criticism of any of the statements made, as I make no claim of infallibility. The writer would greatly appreciate the loan of any 3c 1851 plate numbers. The best of care will be taken of them and they will be promptly returned. Address, Carroll Chase, M. D., 936 St. Mark's Ave., Brooklyn, New York City.

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	"	20c on 2c	rose	.15	.05	.35	
1908	"	10c	blue		.03	.20	1.50
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