



## 1851 ONE-CENT FRANKLIN

THREE NEW STAMPS—ONE, THREE AND twelve-cent denominations—were deemed necessary after postage rates were revised by Congress during the Fillmore administration. Effective July 1, 1851, the basic rates became 1c for newspapers and circulars (with a distance escalation until 1852), 1c for drop letters, 3c for domestic letters sent up to 3,000 miles, and 6c for letters sent over 3,000 miles. Prepayment by stamps or stamped envelopes was not compulsory until 1856, but the convenience of stamps and reduction in rates led to a rapid increase in stamp usage and popularity.

Under Postmaster General Nathan K. Hall, the contract to print the 1851 Issue was awarded to one of RWH&E's competitors, the Philadelphia firm of Toppan, Carpenter, Casilear & Co. (Casilear retired in October 1854; his name was included in plate imprints as late as 1857). The firm's original six-year contract was extended to 1861, during which time stamps of only eight different denominations were issued. However, due to the volume and irregularity of production, as well as the introduction of perforations in 1857, the Scott Catalogue has 44 different major listings, based on color, perforation and design variation (excluding sub-listings and the 1875 Reprints).

The 1c 1851-61 stamp, with a bust of Franklin based on Caffieri's sculpture, dominates this group with 18 major listings. No other 19th century United States stamp has so many type classifications. The explanation for the variation in 1c 1851-57 stamps is simple: the basic design was too large to fit on the printing plate. The design on the master die, with all of its elaborate ornamentation, was intended to be fully replicated in each of the 200 subjects. However, in transferring the design from the master die to the plate via the transfer roll, the craftsmen responsible for making plates discovered that ten rows of the full design could not fit into the designated area. To correct the problem the reliefs on the transfer roll were shortened and/or parts of the entries on the plate were burnished away to make space for the next subject.

The 1c plate-making process was further complicated by reentries and double transfers, wear

over many thousands of impressions, the development of cracks and flaws in the metal, the reworking of the first plate used, and the need to accommodate perforations in 1857. Over ten years a total of 12 plates were made and one plate (Plate 1) was recut to improve its worn appearance. Plates 1 (Early) and 3 produced imperforate stamps exclusively. Plates 1 (Late) and 2 produced imperforate stamps for the most part, but sheets from these two plates were also perforated. Plate 4, used only in 1857, produced a small quantity of imperforate stamps and a large portion of the perforated stamps issued from July to December 1857. Plates 5 through 12 produced perforated stamps exclusively.

The designated types of 1c stamps are based on the resulting printed design after the die-to-relief-to-plate transfer process and the alterations made to the plate entries (principally burnishing and recutting). Philatelists look for certain features: Is the design complete? Is it complete just at top or bottom? Are the outer lines intact or broken? Were the outer lines recut? The rarity and value of 1c 1851-61 stamps are determined by the types and variations produced by 2,600 different subjects on 13 plates (including Plate 1 Late) over a decade. Because specific types, or Scott numbers, are produced by a certain number of positions on one or more plates, the quantity produced of any particular Scott number relates directly to the quantity printed from the corresponding plate or plates.

For example, Scott number 5 is the only Type I imperforate, which shows the design complete at top and bottom. Of the five plates used to print imperforate 1c stamps, just one out of 1,000 positions, the 7th stamp in the right pane of Plate 1 Early (7R1E), was entered with the design complete at top and bottom (Type I) and remained unburnished. The number of Type I (7R1E) imperforate stamps printed relative to all others is a tiny fraction when the brief production period for Plate 1 Early is factored into the equation. Ashbrook estimated that fewer than 36,000 Type I imperforate stamps were ever printed. Today, there are perhaps 90-85 copies known, as listed in the Wagshal Census.



*1c Blue, Types Ib-I, Positions 6-7R1E  
The famous Newbury pair*

## The One-Cent 1851-57 Issues: An Overview

THERE HAS BEEN AN ONGOING DEBATE IN PHILATELY ABOUT WHETHER or not the Scott Catalogue listings for United States stamps are overly complex, thus driving away potential new collectors. Advocates of the “simpler is better” approach almost always point to the 1¢ 1851-57’s as the prime example of specialization run amok. They argue that the subtle differences between one type and another — and, in certain cases, between one plate position and another when both are the same type (for example, Position 99R2 versus an ordinary Type III) — are too unimportant to merit classification as separate and distinct catalogue numbers. The “simple folk” say that all of these catalogue numbers — for stamps that basically look the same to the average person — are driving away collectors (and business).

In the conspiracy theory about how we got to this place, the culprit is Stanley B. Ashbrook, whose pioneering study of the 1¢ 1851-57’s resulted in a total restructuring of the types listed in the Scott Catalogue. Were it not for Ashbrook, the theory goes, today’s collectors could simply put two blue Franklin stamps in their album — one imperforate and the other perforated — and live happily ever after.

By the same logic, I would argue that swinging a club to get a little ball from one place to another is driving away people who might otherwise play golf. If we just allowed a player to take his ball and drop it into each hole, many more people would be attracted to the game. And that would be good for the business of golf.

Jerry Wagshal frequently remarked that philately has very little meaningful purpose or significance in the big picture of life. I agree. But he also said that once we accept the fact that humans like to pursue activities which offer purely intellectual stimulation, without solving any of the world’s important problems, philately can be viewed as a good way to spend time, money and mental energy. To this end, the stamps printed by Toppan Carpenter during the decade from 1851 to 1861 present a great intellectual challenge. Just as the perfect drive gets a ball far down the fairway and close to the green, the ability to examine, classify and explain the 1¢ 1851-57 Issues advances our knowledge of events of long ago.

The purpose of this overview is to prepare the reader for the rest of this catalogue. No one is saying it will be easy, but therein lies the fun. To appreciate the 1¢ 1851-57’s, it is necessary to understand how difficult and frustrating the process of making them was for the skilled engravers, siderographers (the people who make the plates) and printers at Toppan Carpenter. Those dead men left no records, diaries or personal accounts to explain the process. It has only been through the scholarly efforts of philatelists like Chase, Ashbrook, Fortgang, Neinken, Wagshal, Celler and others that we have been able to unravel many of the mysteries of the 1¢ 1851-57 plates.

Therefore, the reader may choose the simple route and put a couple of blue Franklin stamps in his album. Or, if meeting the challenge seems like it could be fun, then he should read on. I can promise that the extraordinary items in the Wagshal collection will seem even more remarkable when the basis for fully understanding and appreciating them has been established.

### THE ONE-CENT 1851-57 PLATES

Three new stamps — 1¢, 3¢ and 12¢ denominations — were necessary after postage rates were revised by Congress during the Fillmore administration. Effective July 1, 1851, the basic rates became 1¢ for newspapers and circulars (with a distance escalation until 1852), 1¢ for drop letters and carrier fees, 3¢ for domestic letters sent up to 3,000 miles, and 6¢ for letters sent over 3,000 miles. Prepayment by stamps or stamped envelopes was not compulsory until 1855, but the convenience of stamps and reduction in rates led to a rapid increase in stamp use and popularity.

Under Postmaster General Nathan K. Hall, the contract to print the 1851 Issue was awarded to the Philadelphia firm of Toppan, Carpenter, Casilear & Co. (Casilear

retired in October 1854, but his name was included in plate imprints as late as 1857). To start, only the 1¢, 3¢ and 12¢ (and the General Issue Carrier stamps) were produced. A 10¢ stamp was added in 1855 to meet the new transcontinental rate, and a 5¢ stamp was added in 1856 for use on transatlantic mail. The firm's original six-year contract was extended to 1861, during which time stamps were perforated and three new denominations were issued (24¢, 30¢ and 90¢), for a total of eight different stamps under Toppan Carpenter's contract.

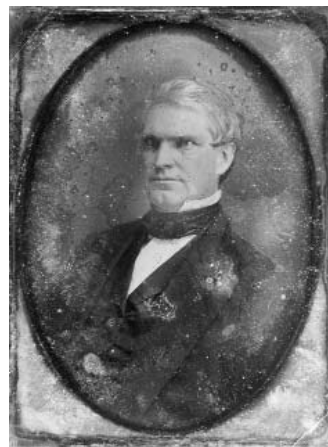
The 1¢ 1851 stamp, with a bust of Franklin based on Caffieri's sculpture, was one of the workhorses of postage stamps issued during the decade it was current. Twelve plates were required to print sufficient quantities of 1¢ stamps, and the creation of those plates caused Toppan Carpenter a great degree of difficulty.

The 1¢ design on the master die, with all of its elaborate ornamentation, was intended to be fully replicated in each of the 200 subjects on the plate. However, in transferring the design from the master die to the plate via the transfer roll, the siderographer responsible for making the first plate discovered that using a single-relief transfer roll was impractical, probably because it was impossible to properly align the subjects. To correct the problem, another transfer roll was created with three reliefs, but this one proved problematic, too, possibly due to the size of the 1¢ design and space between the reliefs. For whatever reason, this original 3-relief transfer roll was abandoned and another was made, comprising what philatelists call reliefs T, A and B. On this transfer roll, the reliefs were trimmed slightly and spaced closely together. It was used to complete Plate 1 and make Plates 2 and 3.

In 1856 a new 6-relief transfer roll (reliefs A-F) was created to make Plate 4. Two other 6-relief transfer rolls were made during the period from 1857 to 1860 to produce Plates 5 through 10, which were designed to accommodate perforations required by the 1857 contract. The last two 1¢ plates made by Toppan Carpenter towards the end of their contract — Plates 11 and 12 — reverted to a 3-relief transfer process (T-A-B for Plate 11 and A-B-C for Plate 12). By this time Toppan Carpenter had been consolidated with other printers into the American Bank Note Company. The die used for Plates 11 and 12 has a cancellation dot in the oval at left, which indicates that it might have been turned over to another firm. The reversion to a 3-relief transfer process and the change in plate imprint styles also point to the possibility that another printer made Plates 11 and 12, which differ substantially from Plates 5 to 10.

Understanding the 1¢ types begins with a knowledge of the different relief types, based on the chronology outlined above. The printed image of a stamp reflects the entry on the plate. In turn, that entry reflects the relief on the transfer roll and the effects of "ironing out" (which occurs when a transfer roll partially obliterates a previously-entered design), burnishing, double transfers and other functions of the platemaking process. Finally, the inherent flaws in the steel plate and changes caused by wear over many thousands of impressions influenced the impressions left by the entries. All of these factors created the variation in designs that philatelists classify by type.

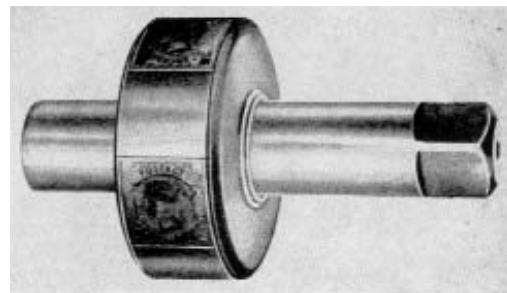
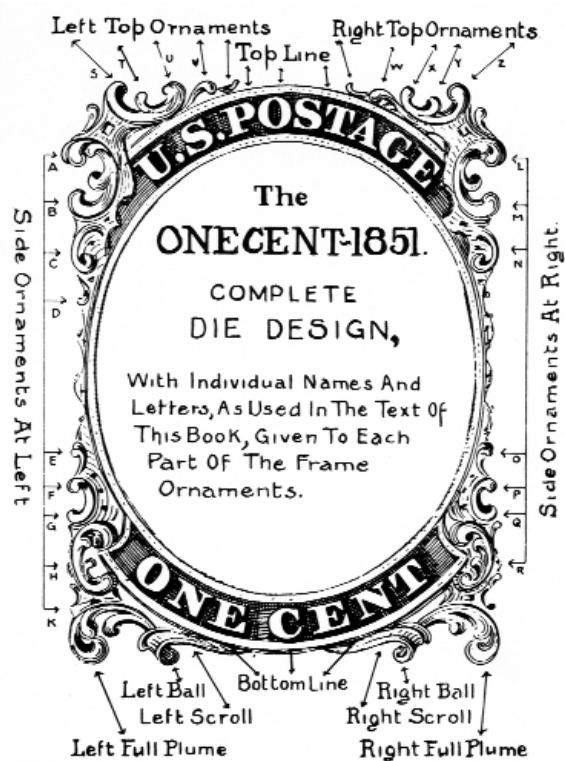
Ashbrook organized a system of classification and sorted through thousands of stamps to determine how many plates were used and what each plate looked like, based on the impressions produced. He determined that there were twelve plates. Plate 1 Early and Plate 1 Late are the same piece of metal, but the plate was reworked and is considered to be a separate plate. Plates 2, 3 and 4 followed. Plates 5, 7, 8, 9 and 10 were made between 1857 and 1860, followed by Plates 11 and 12. All of these plates except Plate 1 Early have numbers assigned by Toppan Carpenter. Plate 6 was manufactured, but for reasons unknown it almost certainly never went to press. When we refer to a specific position, the position number is shown first (1 to 100), followed by the pane (R for right and L for left) and the plate number (1 to 12).



*Nathan K. Hall*  
*Postmaster General (1850-52)*

## THE ONE-CENT 1851-57 TYPES

The original 1¢ 1851 design has an elaborate ornamental border on all four sides. The changes to this ornamental border produced the different types. Ashbrook used a highly detailed line drawing of the 1¢ design to label the elements. This drawing is shown below. When philatelists refer to the “plumes”, “balls”, “ornaments” and “lines”, they are using the same terms used by Ashbrook. Therefore, for someone beginning to learn about the 1¢ stamp, having this diagram for easy referral is helpful.



A transfer roll showing two reliefs

Ashbrook’s type system is based on the premise that Type I should be a printed design that comes closest to the original die design. The presence of the top ornaments, the bottom plumes and scrolls, and the side ornaments is a requirement for Type I. For the imperforate stamps, Ashbrook found only one position among the 1,000 entries on Plates 1E, 1L, 2, 3 and 4 that met this requirement: Position 7R1E. The fact that only one position met the Type I criteria is why Scott No. 5, a Type I imperforate stamp, is so rare. It is desirable because, other than perforated stamps from about half the positions on Plate 12 and the 1875 Reprint (which is really a facsimile), *no other 1¢ 1851-57 stamp will show the full design*. If one were sorting thousands of 1¢ imperforate stamps into piles based on how much of the design shows, this statistical rarity would become quite apparent in the paucity of stamps in the place marked “full design.”

Ashbrook documented his study of the 1¢ 1851-57’s in his two-volume masterwork, *The United States One Cent Stamp of 1851-1857*, which is generally referred to as the “Ashbrook book.” In Volume 1, Ashbrook described the relief types used to make each plate, then presented his current plate reconstructions. His work was updated over the next half-century by students such as Morris Fortgang, Mortimer Neinken and Jerry Wagshal, culminating in the 1972 publication of the revised Ashbrook book, which is generally referred to as the “Neinken book.” Neinken printed long excerpts from the Ashbrook book, inserted updated commentary (in indented paragraphs and footnotes) and showed revised plating charts. The Neinken book still serves as the best source of information about the 1¢ 1851-57’s and as a guide to plating, but obviously numerous corrections and additions have been made by specialists in the nearly 40 years since publication.

## BASIC CONCEPTS OF PLATING

Assigning a stamp to its proper plate and position number is the primary goal of plating (the process is called “plating” and the people who do it are “platers”). The Scott Catalogue has more than 40 basic listings for the 1¢ 1851-57’s, imperforate and perforated, and these are generally based on type classification. However, as one looks closer at the listings, it becomes evident that the attribution to a specific plate is another key element of identification and pricing.

For example, any 1¢ Type II imperforate stamp will fill the space for Scott No. 7, but among Type II’s, there are different plates of origin with different degrees of rarity and value. If one were offered a Type II from Plate 4 for the price of a Type II from Plate 2, it would be fortuitous, because Type II’s from Plate 4 show the complete design at top (a step up from the basic Type II characteristics) and they are very scarce, because only the top row of Plate 4 produced Type II designs. If only to snap up a bargain or to protect against misrepresentation, it pays for a collector to know how to identify not only a 1¢ stamp’s type, but also the plate from which it came.

The first step in plating is deciding if a stamp has clearly-defined type characteristics. Telling the difference between a Type II and Type IV, Scott 7 and 9, is usually easy enough. It becomes more challenging for certain types, such as Type III versus IIIa, because the characteristics can be *strong* or *weak*. A strong Type III has clear breaks in both the top and bottom outer lines. A weak Type III will have a small break in one of the lines. If that line were complete, then it would be a more common Type IIIa. Some Type IIIa positions developed a small break as the plate wore, becoming Type III, but when the break is too small and difficult to see, it becomes a murky classification. Unfortunately, over the years the stamp certification process has given weak examples of a type equal footing with strong examples. Few collectors bother to determine if the type they are offered is a strong or weak one when it has a certificate.

As plating skills improve, it becomes possible to find *sleepers* — rarities that have been misidentified as the more common variety. Someone like Richard Celler, perhaps today’s leading 1¢ specialist, can identify (and buy) an unrecognized Position 7R1E Type I stamp at a dealer’s booth, despite the fact that the key Type I elements have been cut away. He can do it because other features can be used to plate the stamp. Relying on expert platers’ attribution is an acceptable way to collect and learn until one has developed plating skills.

In addition to the basic nomenclature for plate positions (position number, pane and plate), some of the other terms used in plating are as follows:

**Burnishing:** The process of eliminating the engraved lines on a plate’s surface to remove that portion of the design.

**Die/Master Die:** The original engraving in steel, from which a relief is produced.

**Double/Triple Transfer:** A second misaligned transfer of lines from the relief, either to replace an erased entry (*fresh entry*) or strengthen an existing entry (*re-entry*).

**Entry:** The recessed lines left on the plate by the relief.

**Guide Dots:** Tiny dots incised on the plate to guide the siderographer in aligning the transfer roll for each entry or series of entries.














**Ironing Out:** A term recently introduced by Richard Celler and Elliot Omiya to describe how the transfer roll can obliterate a portion of one entry when the adjoining entry is transferred to the plate (see 1851 Sesquicentennial book, Part IB).

**Relief:** The raised design on the transfer roll used to make the recessed lines on the plate. Guide-relief entry was used to make relatively consistent subjects on the plate.

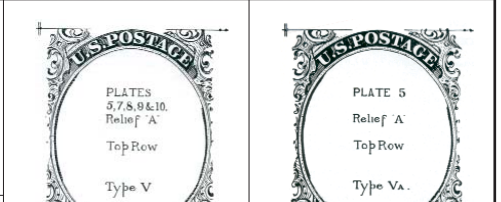





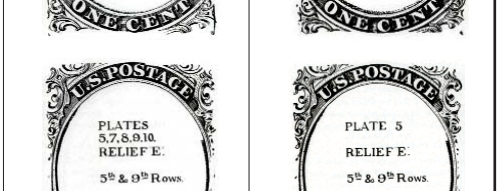




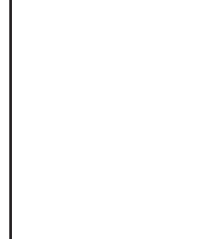
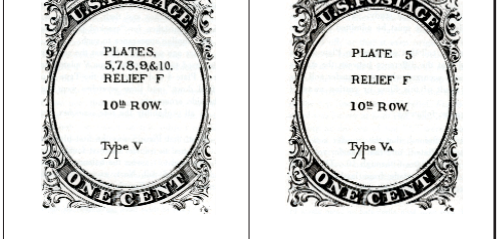
**Relief Trimming:** The act of cutting away some of the raised lines on a relief, in order to reduce the dimensions of the design. This was done to the 1¢ reliefs to create more space between the reliefs and, in turn, between the subjects on the plate.

**Subject:** The individual stamp design on the plate. 1¢ 1851-57’s were printed from 200-subject plates.

**Transfer:** As a noun, this refers to the entry on the plate left by the relief on the transfer roll. As a verb, it describes the process of rocking in entries from the transfer roll.

Type	I	Ib	Ia	Ic	II
<p><b>Plate 1 Early</b></p> <p><b>Imperforate Only</b>  EDU: 7/1/1851 (First Day)  <b>Plate Size:</b> 200 (100 Left/Right)  <b>Transfer Roll:</b> Celler theory:  "A" (1 relief, Type I full design)  "B" (3 reliefs, Type I full design)  "C" (3 reliefs, Type II trimmed)  "C"=Transfer Roll No. 1  <b>Reliefs ("C"):</b> T-A-B  <b>Centerline:</b> Yes <b>Imprint:</b> No  <b>Types:</b> I, Ib, II, III, IIIa</p>	 <p><b>Scott 5</b>  Position 7R1E only  Relief T (full design)  Double transfer (erased entry)</p>	 <p><b>Scott 5A</b>  Positions 3R, 4R, 5R, 6R, 8R, 9R1E  Relief T (full design)  Double transfers (erased entry)  Positions 6R &amp; 8R best of type</p>			 <p><b>Scott 7</b>  168 positions (incl. 8 II/IIIa)  Rel. T Pos. 10R1E (complete at top)  Others Relief A or B</p>
<p><b>Plate 1 Late</b></p> <p><b>Imperforate EDU:</b> 6/5/1852 (9)  <b>Perforated EDU:</b> 7/25/1857 (23)  <b>Plate Size:</b> 200 (100 Left/Right)  <b>Transfer Roll:</b> No. 1 (see Pl. 1E)  <b>Reliefs:</b> T-A-B  <b>Centerline:</b> Yes <b>Imprint:</b> Yes  <b>Types:</b> II, IV  Around May 1852, Plate 1 was reworked and outer lines at top and/or bottom were recut on all but Position 4R1L.</p>					 <p><b>Scott 7 and 20 (Perforated)</b>  Position 4R1L is the only one that was <u>not</u> recut. Its earlier Type Ib characteristics were partly erased when the plate was reworked</p>
<p><b>Plate 2</b></p> <p><b>Imperforate EDU:</b> 12/5/1855 (7)  <b>Perforated EDU:</b> 7/26/1857 (20)  <b>Plate Size:</b> 200 (100 Left/Right)  <b>Transfer Roll:</b> No. 1 (see Pl. 1E)  <b>Reliefs:</b> T-A-B  <b>Centerline:</b> Yes <b>Imprint:</b> Yes  <b>Types:</b> II, III, IIIa  Plate 2 is noteworthy for the large crack (or flaw) affecting five positions in the top of the left pane and for Positions 89/99R2</p>					 <p><b>Scott 7 and 20 (Perforated)</b>  198 positions  Reliefs T, A and B  Only 99R2 (Type III) and 100R2 (Type IIIa) are not Type II's</p>
<p><b>Plate 3</b></p> <p><b>Imperforate Only</b>  EDU: 5/6/1856 (7)  <b>Plate Size:</b> 200 (100 Left/Right)  <b>Transfer Roll:</b> No. 1 (see Pl. 1E)  <b>Reliefs:</b> T-A-B  <b>Centerline:</b> Yes <b>Imprint:</b> Yes  <b>Types:</b> II  Plate 3 had a short life, possibly due to catastrophic damage, evidenced by extensive cracks on numerous positions</p>					 <p><b>Scott 7</b>  200 positions  Reliefs T, A and B</p>
<p><b>Plate 4</b></p> <p><b>Imperforate EDU:</b> 4/4/1857 (8A)  <b>Perforated EDU:</b> 7/26/57 (20)  <b>Plate Size:</b> 200 (100 Left/Right)  <b>Transfer Roll:</b> No. 2 (6 reliefs)  <b>Reliefs:</b> A, B, C, D, E, F  <b>Centerline:</b> Yes <b>Imprint:</b> Yes  <b>Types:</b> Ia, Ic, II, III, IIIa  Plate 4 was made from a new 6-relief transfer roll with more space between the subjects, possibly to allow for perforations</p>			 <p><b>Scott 6 and 19 (Perforated)</b>  18 positions (bottom row, excl. 91R and 96R, which are Type Ic)  Relief F (full bottom design)  Must show white flaw under "U"</p>	 <p><b>Scott 6b and 19b (Perforated)</b>  2 positions (91R and 96R, Relief F) are best examples. Also 8 positions among 41-50 and 81-90 Left/Right from E Relief (less complete)</p>	 <p><b>Scott 7 and 20 (Perforated)</b>  20 positions along top row  Relief A (used only for the top row entries) shows the complete design at top</p>
<b>PLATES 5 AND 7-10 — SEE TYPES V AND Va ON OPPOSITE PAGE</b>					
<p><b>Plate 11</b></p> <p><b>Perforated Only</b>  EDU: 12-/1860 (22 off cover)  <b>Plate Size:</b> 200 (100 Left/Right)  <b>Transfer Roll:</b> No. 5  <b>Reliefs:</b> T-A-B  <b>Centerline:</b> Yes <b>Imprint:</b> Yes  <b>Types:</b> II, IIIa  Plates 11 and 12 were the last 1c plates made under the TC&amp;C contract. The die used has a secret mark (dot in oval).</p>					 <p><b>Scott 20</b>  20 positions along top row  Relief T (used only for the top row entries on Plate 11) shows the complete design at top</p>
<p><b>Plate 12</b></p> <p><b>Perforated Only</b>  EDU: 1/25/1861 (18)  <b>Plate Size:</b> 200 (100 Left/Right)  <b>Transfer Roll:</b> No. 6  <b>Reliefs:</b> A-B-C  <b>Centerline:</b> Yes <b>Imprint:</b> Yes  <b>Types:</b> I, Ia, II, III, IIIa  Plates 11 and 12 were the last 1c plates made under the TC&amp;C contract. The die used has a secret mark (dot in oval).</p>	 <p><b>Scott 18</b>  99 positions (excl. 56L12)  Relief C (virtually full design)</p>		 <p><b>Unlisted in Scott</b>  Position 56L12  Relief C (virtually full design) but top of design erased; listed here as a variety of Type Ia</p>		 <p><b>Scott 20</b>  84 positions plus 12 II/IIIa  Relief A or B  Wear caused many Type II positions to have small breaks</p>

<p align="center"><b>III</b></p> <p>The outer lines at top and bottom must have clear breaks (some positions wore as the plate was use, developing Type III breaks).</p>	<p align="center"><b>IIIa</b></p> <p>The outer line at top or bottom must have a clear break (some positions wore as the plate was use, developing Type IIIa breaks).</p>	<p align="center"><b>IV</b></p> <p>Found only on Plate 1 Late, 199 of the 200 positions have recut outer lines at top and/or bottom (some positions were also recut along the outer edge of the labels).</p>
 <p><b>Scott 8</b> Only Position 100R1E developed breaks in the top and bottom lines as the plate wore (possibly also 59R1E)</p>	 <p><b>Scott 8A</b> 25 positions plus 8 II/IIIa All but one from Relief A (Position 81L1E inverted transfer incomplete at bottom, Relief B)</p>	
		 <p><b>Scott 9 and 23 (Perforated)</b> 199 positions recut as follows: Once top, once bottom=113 Once top=40 Once bottom=8 Once top, twice bottom=21 Twice bottom=11 Twice top, once bottom=4 Twice top, twice bottom=2</p>
 <p><b>Scott 8 and 21 (Perforated)</b> Only Position 99R is Type III on Plate 2. It was re-entered after the first entry was grossly misaligned and erased</p>	 <p><b>Scott 8A and 22 (Perforated)</b> Only Position 100R is Type IIIa on Plate 2. In early impressions the bottom line is complete. As the plate wore, the bottom line broke</p>	
 <p><b>Scott 8 and 21 (Perforated)</b> 37 positions plus 28 IIIa/III Reliefs B, C, D, E and F</p>	 <p><b>Scott 8A and 22 (Perforated)</b> 87 positions plus 28 IIIa/III and 2 IIIa/Ic Reliefs B, C, D, E and F</p>	
	 <p><b>Scott 22</b> 180 positions Reliefs A and B</p>	
 <p><b>Scott 21</b> Position 46L12 Relief B with breaks in top and bottom outer lines due to short transfer and wear</p>	 <p><b>Scott 22</b> 4 positions plus 12 II/IIIa Relief A or B with breaks in outer lines due to partial erasure and plate wear</p>	

<p align="center"><b>Relief Types Plates 5-10</b></p>	
<p align="center"><b>V</b></p> <p>Top and bottom outer lines are broken, the left and right side ornaments are partly incomplete. If "side scratches" are present at right, it must be Type V.</p>	<p align="center"><b>Va (Plate 5)</b></p> <p>Top and bottom outer lines are broken, but the right side ornaments are virtually complete. No "side scratches". Type Va is found only on Plate 5.</p>
<p align="center"><b>Plate 5</b></p> <p>Perforated Only EDU: 12/2/1857 Plate Size: 200 (100 Left/Right) Transfer Roll: No. 3/4 Reliefs: A-B-C-D-E-F Centerline: Yes Imprint: Yes Types: V, Va</p>	
<p align="center"><b>Plate 7</b></p> <p>Perforated Only EDU: 12/31/1857 Plate Size: 200 (100 Left/Right) Transfer Roll: No. 4 Reliefs: A-B-C-D-E-F Centerline: Yes Imprint: Yes Types: V</p>	
<p align="center"><b>Plate 8</b></p> <p>Perforated Only EDU: 11/17/1857 Plate Size: 200 (100 Left/Right) Transfer Roll: No. 4 Reliefs: A-B-C-D-E-F Centerline: Yes Imprint: Yes Types: V</p>	
<p align="center"><b>Plate 9</b></p> <p>Perforated Only EDU: 8/2/1859 Plate Size: 200 (100 Left/Right) Transfer Roll: No. 4? Reliefs: A-B-C-D-E-F Centerline: Yes Imprint: Yes Types: V</p>	
<p align="center"><b>Plate 10</b></p> <p>Perforated Only EDU: 6/14/1860 Plate Size: 200 (100 Left/Right) Transfer Roll: No. 4? Reliefs: A-B-C-D-E-F Centerline: Yes Imprint: Yes Types: V</p>	
	
	
	
	

## STRATEGIES FOR COLLECTING THE ONE-CENT 1851-57 ISSUES

A collector who decides to acquire 1¢ 1851-57 material with a deeper knowledge of the plates and processes involved might wish to start with a strategy for collecting, organizing and studying a collection. The chart on the previous two pages will be useful in visualizing the structure of the 1¢ 1851-57's. It cross-references the basic types (and Scott numbers) with the plates from which they originate. For Types I through IV, the chart shows illustrations of the top and bottom of each type on each plate from 1 through 4, 11 and 12 (these are basic representative examples). For Plates 5 and 7 through 10 (Scott No. 24), drawings of the relief types from the Neinken book are reproduced, since they will be helpful in determining whether a stamp is Type V or Va.

If one were to simply acquire one example of each stamp listed in the chart, it would be a great challenge, both in opportunity and cost. This sale offers such an opportunity, since every stamp in the chart will be offered in the Wagshal sales. The cost, while considerable, is a fraction of the cost required to build a basic U.S. stamp collection or buy certain rare grilled stamps.

Another approach would be to identify the varieties and multiples that demonstrate one or more particularly interesting aspects of 1¢ 1851-57 production. For example, there are several prominent double transfers on the 1¢ 1851-57 plates. By themselves, examples of these double transfers form a fascinating study collection. Position 65R1E, which Ashbrook and Neinken considered to be a significant and very rare plate variety, will be found in this sale. Positions 89R2 and 99R2 will also be found, and they tell one of the most remarkable stories of plate production in classic U.S. philately.

Specialists in this issue are already familiar with the rarity of stamps from short-lived Plate 3. This sale contains an extraordinary number of Plate 3 stamps, including the legendary "Armitage Block" and examples of the striking "Forked Lightning Crack." This sale might be the last opportunity to acquire such a depth of Plate 3 material.

Collectors who are interested in exhibiting have a great opportunity to form displays that rival or surpass the 1¢ exhibits shown by Ryohei Ishikawa, Roland Cipolla and Raymond Vogel. It has been many years since a great 1¢ 1851-57 exhibit made the rounds in competition. Perhaps now is the time to start one.



## PLATE ONE EARLY

Certain basic tenets about Plate 1 Early passed down from Ashbrook and Neinken and repeated by countless writers are now in question. A new and well-reasoned theory has been presented by Richard Celler (“Reexamining the Origin of Plate 1 of the 1¢ Stamp of 1851”, *The 1851 Issue of United States Stamps: a Sesquicentennial Retrospective*, U.S. Classics Society, 2006). We repeat Celler’s theory here to introduce Plate 1 Early, because it seems like the most logical explanation for the unusual features of the plate; specifically, the top row of the right pane (including 7R1E) and the three left-pane inverted transfers in Positions 71/81/91L1E.

Citing receipts for plates and transfer rolls turned over by Toppan Carpenter to the government in 1861, Celler points to receipt entries for four “Trial & Broken” plates and five 1¢ plates in addition to the plates numbered 1 through 12 listed in a separate entry. One of the 1¢ plates is described as “1c 10 heads, balance plain.” Using this evidence and analyzing what is known about the stamps, Celler presents a convincing case that the logical scenario for the creation of Plate 1 Early involves the “10 heads” plate on the 1861 inventory (called Plate “0” here for convenience). Plate 0 was never finished, probably because the siderographer encountered a major problem after entering the first row of ten subjects. Celler describes the scenario for making Plate 1 Early (and the discarded Plate 0) in 15 steps, as follows (quoted from his article with one minor correction; underscoring added for emphasis):

**Step 1:** Create the Type I, full design, 1-relief transfer roll (Roll “A”), and enter ten positions 10R1-1R1 on Plate 1.

**Step 2:** Erase all ten positions, perhaps because they were poorly spaced side-to-side. The double transfer on 7R1E shows that the final entry is to the right of the original one, and the double transfers on 1R1E, 2R1E and 3R1E are to the left of the original ones. This suggests that the original spacing may have needed improvement.

**Step 3:** Fresh-enter eight positions, 10R1-3R1 with Roll “A”, spaced more evenly. Then conclude (perhaps from work on “Plate 0”) that the plate cannot be completed using Roll “A,” perhaps because of ironing-out, and abandon Plate 1.

**Step 4:** Create the Type I, full design, 3-relief transfer roll (Roll “B”), rotate abandoned Plate 1 180°, and enter the three inverts **as a trial** of the roller. This may have shown TCC&Co that the use of three type I reliefs on one roller was not feasible because of the ironing-out problem.

**Step 5:** Create the Type II, trimmed-design, 3-relief transfer roll (Roll “C”), and begin entry of plate 0 with Roll “C.” Enter 10 (vertical?) entries and encounter an unknown (and apparently catastrophic) problem with Plate 0 that forced TCC&Co to abandon Plate 0 permanently.

**Step 6:** Because of a limited supply of blank plates, TCC&Co may have been forced to resurrect the abandoned Plate 1 (which at this time contained eleven entries, 10R1-3R1 and the inverted 71L1-81L1-91L1). Erase the three inverts from Plate 1, leaving 10R1-3R1 remaining on the plate. Do not attempt to erase positions 10R1-3R1 a second time, which would prevent further weakening of the plate from a second erasure, and would be less work. Rotate Plate 1 180° in preparation for further entries to complete the plate.

**Step 7:** Enter positions 20R1-30R1 using Roll “C” (attempting unsuccessfully to avoid having the transfer roll iron out the bottom of existing 10R1).

**Step 8:** Finish transferring the remaining seven entries in the 10R column in the standard guide relieving manner. This is done with three further settings which transfer two designs each, followed by a fourth setting which transfers the last single design to the bottom row of the plate.

**Step 9:** Enter seven more vertical columns using Roll “C” in the same manner as Steps 7 and 8. Attempt to avoid ironing out the bottoms of the top row positions 9R1-3R1.

**Step 10:** Enter positions 2R1-12R1-22R1 from a single transfer roll setting of Roll “C.” Note that position 2R1 is entered on top of the original entry erased in Step 2 above.

**Step 11:** Finish 2R column using Roll “C” in the standard guide relieving manner.

**Step 12:** Enter positions 1R1-11R1-21R1 from a single transfer roll setting of Roll “C.” Note that position 1R1 is entered on top of the original entry erased in Step 2 above.

**Step 13:** Finish 1R column using Roll “C” in the standard guide relieving manner.

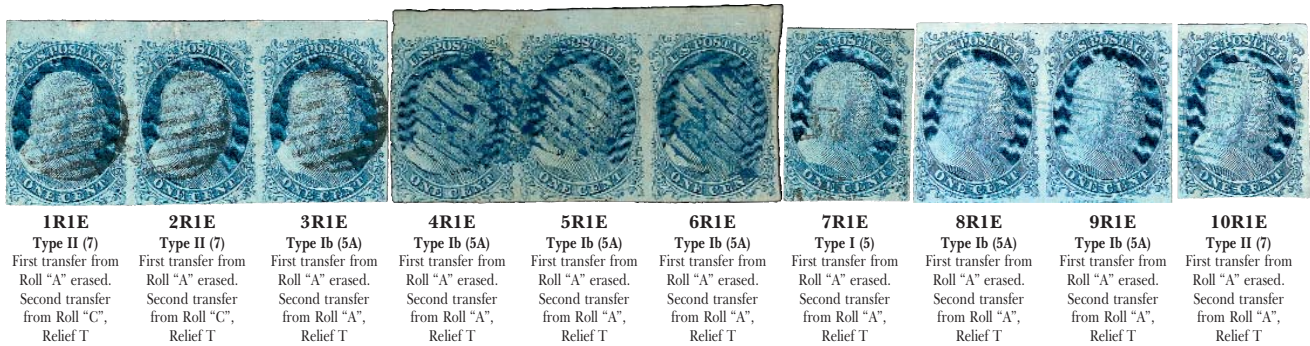
**Step 14:** Enter the 10L column using Roll “C” the same way as in Steps 12 and 13.

**Step 15:** Complete the remainder of the plate (nine additional vertical columns) using Roll “C” the same way as in Step 14. Note that the final three positions entered are made on top of the remains of the erased inverts, 71-81-91L1. The plate, after finishing operations, is now ready to print the stamps.

Plate 1 was used exclusively to print 1¢ stamps until Plate 2 was made in late 1855. Sometime before June 1852, Plate 1 was reworked by strengthening many of the entries with a second transfer and recutting the top and/or bottom outer lines. The reworked state of the plate is known as Plate 1 Late, and the recut lines in all but one positions transformed them into Type IV.

THE TOP ROW OF THE RIGHT PANE OF PLATE ONE EARLY

Richard Celler's theory of how Plate 1 Early was created (see page 17) explains the unusual features of stamps from the top row of the right pane of this plate. These ten subjects furnished some of United States philately's greatest rarities. The composite image of lots offered in this section pictures and identifies each position and its corresponding stamp.



If we accept Celler's theory, the work on Plate 1 started with this row. Of course, it is important to remember that stamps in a printed sheet reflect a mirror image of the plate entries on the steel plate. So, while we refer to this as the "right pane" and number the stamps 1 to 10 from left to right, the siderographer would be looking at a metal plate with these entries on the left side of the plate, numbered 10 to 1 in reverse order from left to right.

The original transfers from the first single-relief transfer roll ("A") were made in these positions, but they were severely misaligned. All of them were erased, leaving traces of the engraved lines that later produced the double transfer lines we see on the printed stamps.

A second attempt to use the single-relief transfer roll with the Type I design was made, entering Positions 3R to 10R, but leaving 1R and 2R blank. At this point, the siderographer turned the plate around 180° and made a trial entry from a new three-relief transfer roll ("B") with the Type I design. When work on a second plate failed ("Plate 0", which was discarded), the siderographer retrieved Plate 1 and erased the three inverted transfers in the corner of the plate, then started entering positions around 3R to 10R to complete the right pane.

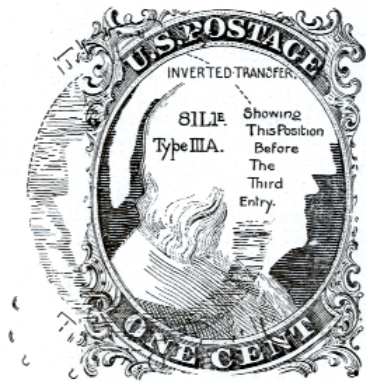
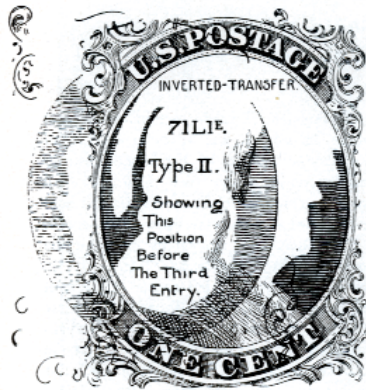
During the second phase of the Plate 1 transfer process, some of the top row positions were affected by "ironing out," a term used to describe how the transfer roll obliterates part of an adjoining entry when another entry is made. The bottoms of 3R, 4R, 5R and 9R were slightly affected, but enough of the bottom design remained to qualify all of them as Type Ib. Positions 6R and 8R were affected to a lesser degree, and they are the best examples of Type Ib because they show more of the bottom plumes. Position 10R was more heavily ironed out at the bottom, losing its plumes, so it became Type II. However, because it comes from the original T Relief on Roll "A", it shows the complete design at top. 10R1E is the only Type II on this plate with the complete design at top.

Position 7R1E escaped ironing out, because the entry below it, 17R, was short transferred at the top, leaving the plumes and balls intact on 7R1E. Because 7R1E was entered from the original transfer roll with the full Type I design and because the entry below did not iron out the bottom, this sole position on Plate 1 Early produced Type I imperforate. When the plate was reworked, 7R was recut and some parts of the bottom were erased, yet even 7R1L shows many of the unique features of this position in its earlier state.

Assembling a complete reconstruction of the top row of Plate 1 Early is one of the great challenges for specialists in the 1¢ 1851 Issue. For most collectors, owning a representative example of each Type (I, Ib and II) is sufficient, but those types only tell part of the story. As this section of the Wagshal collection will show, the varieties and multiples from the top row of Plate 1 Early Right are a fascinating study in classic U.S. philately.

THE THREE INVERTED TRANSFERS ON PLATE ONE EARLY  
POSITIONS 71L, 81L AND 91LIE

The inverted transfers on Positions 71L, 81L and 91LIE were made after the top row of the right pane of Plate 1 Early was entered from the Type I single-relief transfer roll. According to Richard Celler's theory (see page 17), the three inverted transfers were made from a Type I design 3-relief transfer roll as a sort of trial after the top row entries had been made and the plate was turned around 180°. When another plate ("Plate 0") had to be discarded, the siderographer returned to Plate 1 and erased the three inverted transfers before completing the plate with entries surrounding 3R to 10R. Positions 71L and 81L are double transfers. Position 91L was entered a total of three times, so it is a triple transfer, one inverted. When the plate was reworked in 1852, 71L and 81L were re-entered (but not 91L), making them all triple transfers, one inverted.



ONE-CENT 1851-56 IMPERFORATE

PLATE ONE LATE

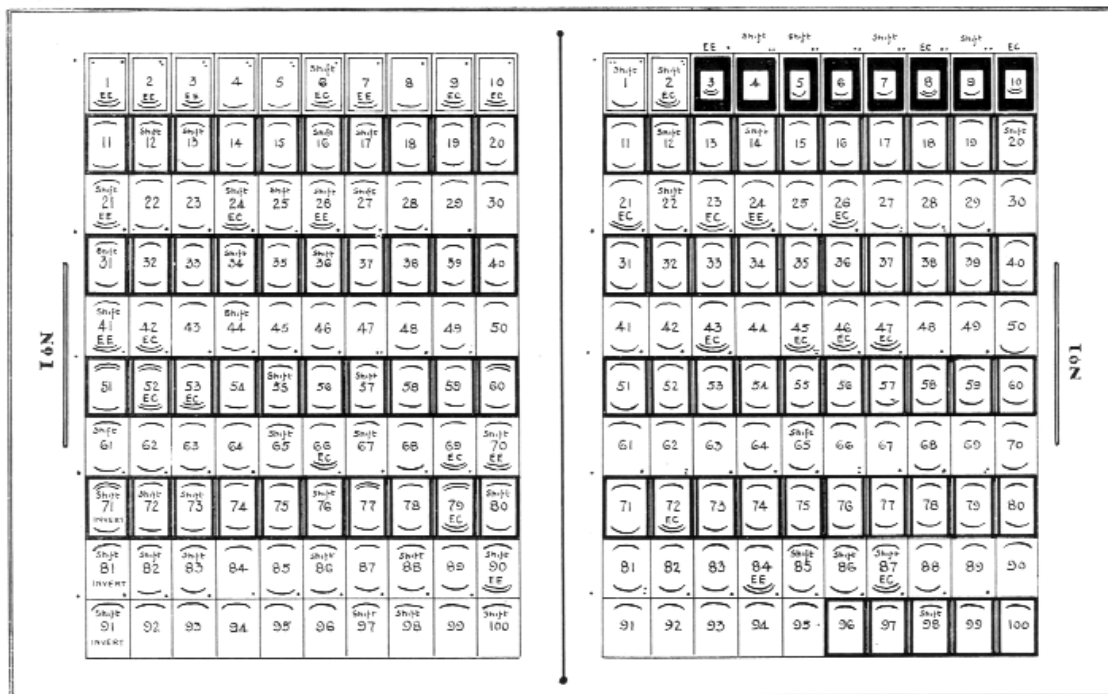
Plate 1 produced 1¢ stamps over a long period of time. The earliest stamps were printed prior to the July 1851 issue date (these are Plate 1 Early impressions). After less than a year — sometime before June 1852 — the plate was reworked by re-entering many positions and recutting the top and/or bottom lines on all but Position 4RIL. The reworked plate is known to philatelists as Plate 1 Late, and at this point it was numbered “1” by Toppan Carpenter.

All 1¢ stamps were made exclusively from Plate 1 Late from June 1852 until late 1855, when Plate 2 was made, followed by Plates 3 and 4 in 1856. In mid-1857 the Post Office Department started distributing perforated 1¢ stamps, which came from Plates 1 Late, 2 and 4 (but not Plate 3, as far as we know). The Plate 1 Late perforated stamps were probably made from a supply of imperforate sheets on hand, rather than new impressions, but we cannot know for sure. With the production of Plates 5 through 10, the old Plate 1 was retired.

Ashbrook wrote a sub-chapter on Plate 1 Late titled “An Extraordinary Plate,” reflecting his enthusiasm for the myriad recut varieties. In fact, he positively gushed over it:

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

The diagram below shows the 200 positions on Plate 1 Late with the reliefs identified by the frames around each position, the recuts drawn at top and/or bottom, and the double transfers noted as “shift.”

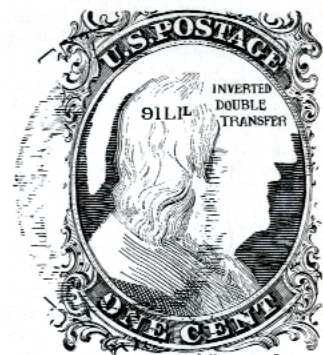
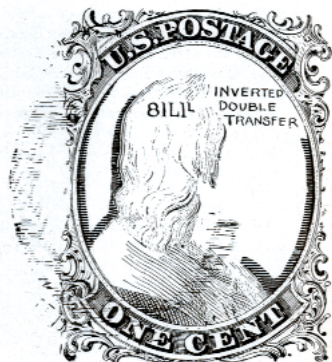


THE THREE INVERTED TRANSFERS ON PLATE ONE LATE  
POSITIONS 71L, 81L AND 91L1

When Plate 1 Early was reworked in 1852, the three inverted transfer positions were recut, and Positions 71L and 81L were re-entered (but 91L was not). Thus, they all became Type IV, and Positions 71L and 81L joined 91L as triple transfers (one inverted). See pages 17 and 46 for further information about the creation of the inverted transfers.



Note - Bottom Recut



## ONE-CENT 1851-56 IMPERFORATE

## PLATE TWO

The second 1¢ plate put to press was Plate 2. Stamps from this plate are known used as early as December 5, 1855, and impressions continued to be made from Plate 2 through the end of 1856 and probably well into 1857. The plate contained a relatively uniform arrangement of Type II positions from the 3-relief T-A-B transfer roll (the same one used for Plates 1 and 3). However, there are two remarkable features of Plate 2. The first is the “Big Crack” (also known as the “Big Flaw”) in Positions 2L, 12L, 13L, 23L and, as the crack extended further, 33L. The second feature is located in the lower right corner of the right pane, the distinctive Positions 89R2 and 99R2.

The enormous crack in the top of the left pane, corresponding to the right side of the metal plate, complete disfigured four positions. Unlike small surface cracks, the flaw in Plate 2 is so severe that it was likely caused by an inherent defect in the metal, which ruptured during the platemaking process. Since the flaw was present for the life of the plate, examples are not excessively rare, except for unused stamps, multiples and late impressions of 33L2 which have the crack visible at the top left.

The entries in Positions 89R2 and 99R2 produced the largest double transfer on any U.S. postage stamp (89R2) and the widest breaks on any Type III position (99R2). These transfer anomalies resulted from a grossly misplaced guide dot at the bottom right corner of 88R2, which was used by the siderographer to line up the transfer roll for the 99R2 entry (see Celler and Omiya, “The Toppan Carpenter Plates and the Guide Relieving Method”, *The 1851 Issue of United States Stamps: a Sesquicentennial Retrospective*, U.S. Classics Society, 2006). After realizing his mistake in making the first 99R transfer, the siderographer erased as much of the position as possible, then made a fresh entry which was deliberately short transferred at the top and bottom. The product of this was the large double transfer at the bottom of 89R2, the result of over-rocking the first misaligned transfer, and the extremely wide breaks and double transfer in 99R2.



Detail of two “Big Crack” positions (2/12L) at the top of the left pane of Plate 2. The crack starts at the edge of the plate and extends down to Position 23L and, as it grew, 33L.



Positions 89R2 (top) and 99R2 (bottom). Due to a misplaced guide dot on 88R, the entry for 99R was misaligned and the transfer roll created a double transfer on 89R.

PLATE FOUR

Plate 4 was made in early 1857, around the time the government decided to introduce perforated stamps. Whether or not Plate 4 was specifically designed to accommodate perforations is debated among students of the issue. The wider spacing between subjects suggests this, but other evidence points to Plate 5 being the first of the “perforated” plates.

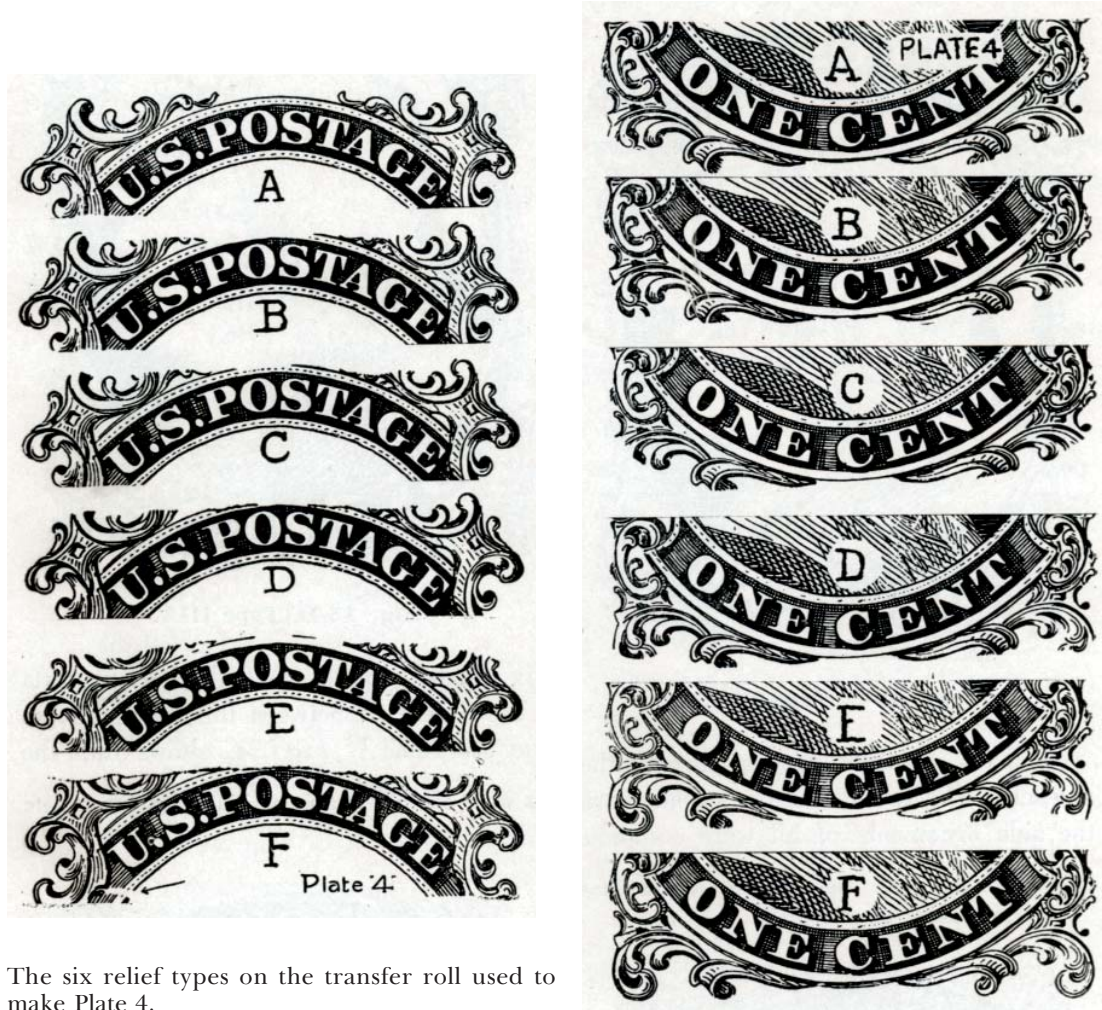
The 200-subject plate was entered from a new 6-relief transfer roll, which replaced the old Type II 3-relief roll used for Plates 1, 2 and 3. Plate 4 is the only plate made with this transfer roll (#2). The six reliefs are identified as A, B, C, D, E and F. The types resulting from the transfer process are quite fascinating, making Plate 4 a great challenge for platers and collectors.

The top row of Plate 4 comprises Type II stamps from the A Relief. These are distinctive Type II’s, because they have the complete design at the top (just like the top row of Plate 1 Early Right). At the bottom of the plate is a row of F Reliefs with the complete design at bottom. 18 of the 20 bottom row positions are Type Ia and two are Type Ic, a sub-type which has an incomplete right plume.

Throughout the plate are entries from the B, C, D, E and F reliefs in successive rows. The 6th row was entered from the Type Ia F Relief, but the bottoms of these entries were apparently ironed out by the row beneath, which was entered from the C Relief. The 5th and 9th rows were entered from the E Relief, which had a complete left plume. Certain positions which retained the complete left plume are classified as Type Ic E Relief, but these are not as desirable as the Type Ic positions in the bottom row, which show much more of both plumes.

The drawings below show the tops and bottoms of the six relief types, which are useful in determining the plate position of a particular stamp. Perhaps more than any other plate, Plate 4 confuses collectors and dealers, especially when a stamp comes from the E or F Reliefs.

Imperforate Plate 4 stamps are considerably scarcer than perforated Plate 4 stamps.



The six relief types on the transfer roll used to make Plate 4.