

Additional Experiments

American Bank Note Company: ungummed progressive plate proofs, gummed stamps



Scan of die 4211



Progressive essays on thick yellowish wove
Vignette derived from die 4211



Engraved plates on thick yellowish wove
Rose scarlet, blue green

Attributed to Charles F Steel, possibly falsely because Steel worked for the N.B.N.C.

Stamps

Engraved plate on stamp paper, perf 12, gummed
Black, rose scarlet, blue green, blue



Additional Experiments

The Woodcuts: typographic essays from crude woodcuts, authors unknown

Printed in sheets of nine: mixed denominations

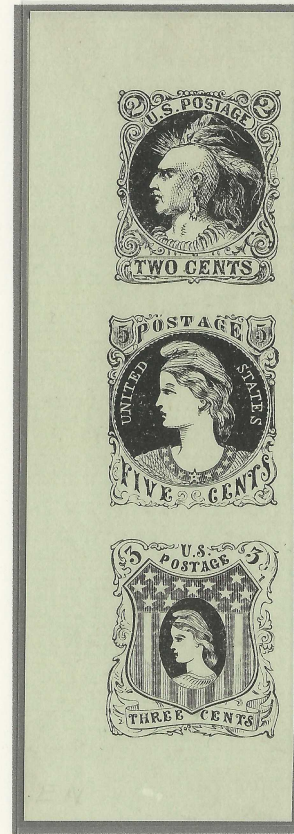
Imperf plate on various horizontally laid papers



Blue on pink

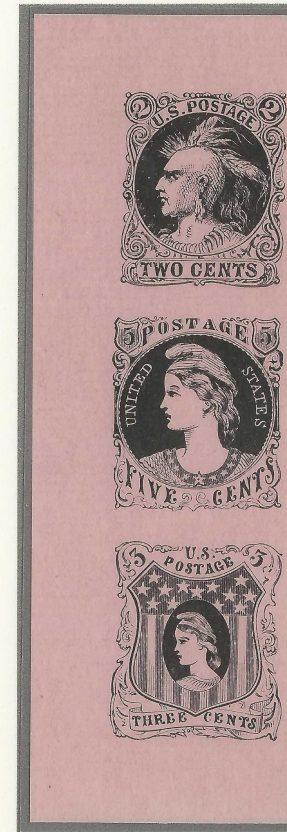


Blue on cream

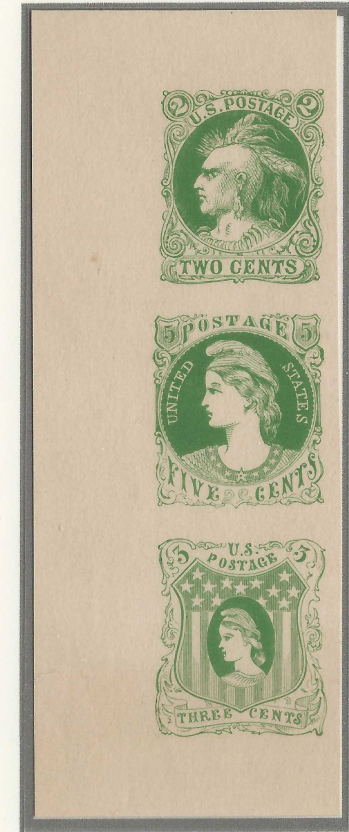


Black on green

Imperf plate on various wove papers

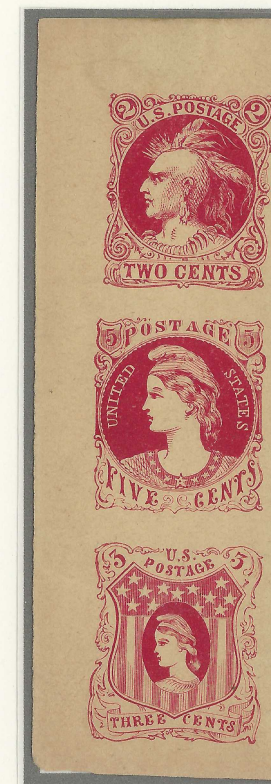


Black on mauve

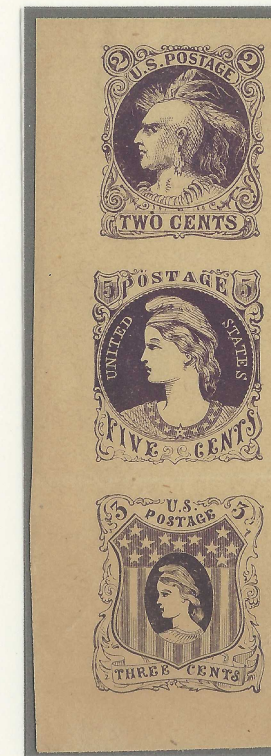


Green on white

Red on tan



Violet on yellow



Blue on tan



Additional Experiments

Typographic printing

Frame and lettering based on the 1861 design

Die No. 1570 on India (141 x 48 mm), sunk on card (150 x 58 mm)
Note the extra lathe work: may be the only *blue-green* example known on card



Die No. 1570 on India (141 x 48 mm), sunk on card (150 x 58 mm)
Note the extra lathe work: may be the only *dark red-brown* example known on card



Additional Experiments

Typographic printing

The N.B.N.C. began an extensive series of experiments in the 1860's with surface printing (typographic, lithographic) to reduce costs. These were combined with additional experiments to prevent re-use. **Mason** (1911, p. 32) suggests that the design for the essays '... looks like a transfer on a stone of a print from the 1861 die and intended for experiments with the grill.... engraved in relief for surface printing...'

Frame and lettering based on the 1861 design - examples of the quite crude experimental results

Die No. 1570 on stamp paper (113 x 42 mm)

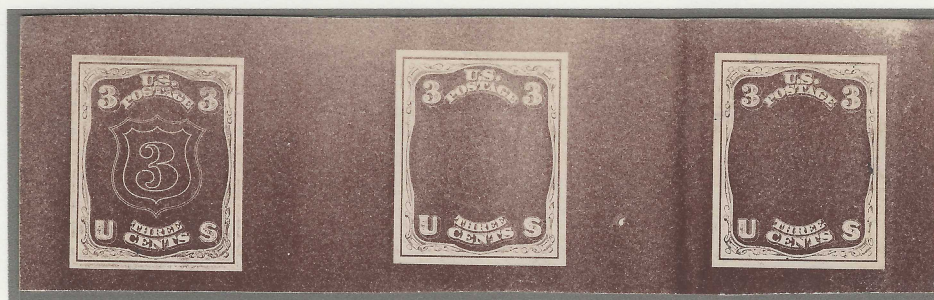
Black is unrecorded in Scott, but Richard Drews showed a copy in Chicago (2010)



Colour inverted on thick white paper (118 x 38 mm): **Blue green**



Colour inverted on thick white paper (120 x 36 mm): **Dark red brown**



Additional Experiments

Typographic printing

Vignettes, lightly embossed: on soft white card printed through mat

i) On solid blocks of color



Die sunk (78 x 41 mm): does on face around eye
Dull violet red



Die sunk (63 x 63 mm): lines on face around eye
Dim orange-orange red

ii) On n 17 x 21 mm block of color

Die sunk (63 x 63 mm) on soft white card



*Dim orange-
orange red*

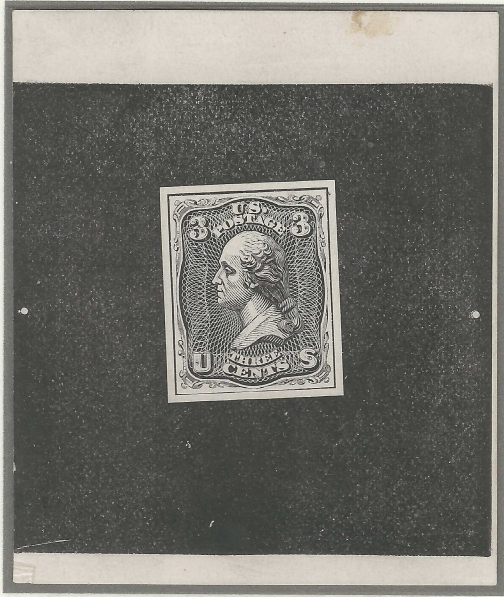


*Dim blue-
green blue*

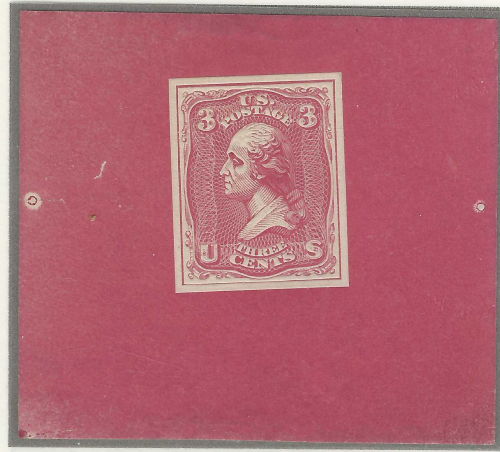
Additional Experiments

Typographic printing

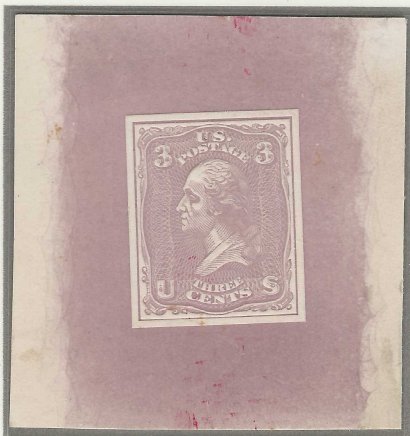
Complete design die essays based on the 1861 3c stamp



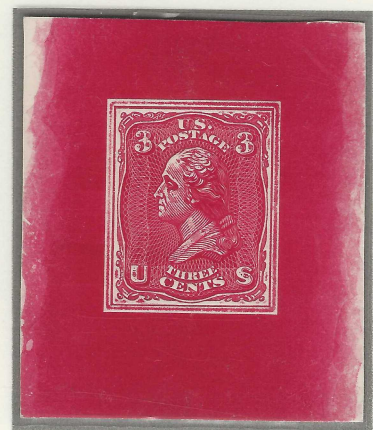
Die lightly block sunk
Black on ivory paper



Die on India
Dull violet red-red



Full design: lightly embossed
Light red violet on stiff white card



Full design: lightly embossed
Carmine on stiff white card

Additional Experiments

Typographic printing

Complete design, heavily embossed on India, cut away and sunk on card

Dull blue-green



Blue



Uncatalogued colors

Carmine



Brown



Additional Experiments

Typographic printing

Plate proofs on white wove: imperf, gummed, some in fugitive ink*



Dim red



Dim pale blue



Dim dark blue



Dusky violet red



*Dim pale blue
green*



Dim blue green

Research:

Wipe the stamp **once** lightly with damp cotton-wool dipped in warm water. The ink smudges on the dusky violet red stamp, but not on the dim pale blue one. In spite of the smudging, there is still a strong impression of the original design.

This is a fugitive ink, patent unknown.



* Unfortunately, we cannot tell which stamps are fugitive and which aren't without damaging the stamps

Additional Experiments

Typographic printing

Plate proof bottom margin blocks with notes on white wove: imperf, gummed

Steel argued that the ideal stamp would combine surface printing with embossing.

This important series **proves the point**: the N.B.N.C. was experimenting with **surface printing** and **embossing** to both prevent fraud and cut costs. The top two blocks note 'not embossed'. The bottom strip notes 'embossed'.



Bottom left corner margin
Dim blue

Bottom left corner margin
Carmine



A plate block of the carmine typographic proof that has been subjected to 'all over grill' embossing. It makes the point that the the experiments to prevent reuse and cut costs, were a single process.



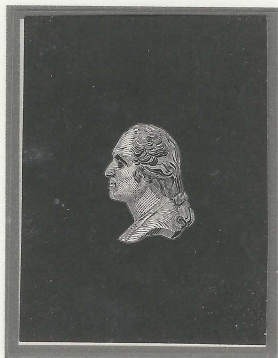
Additional Experiments

Lithographic printing

Vignettes: various designs that were not used in the lithographic plate proofs

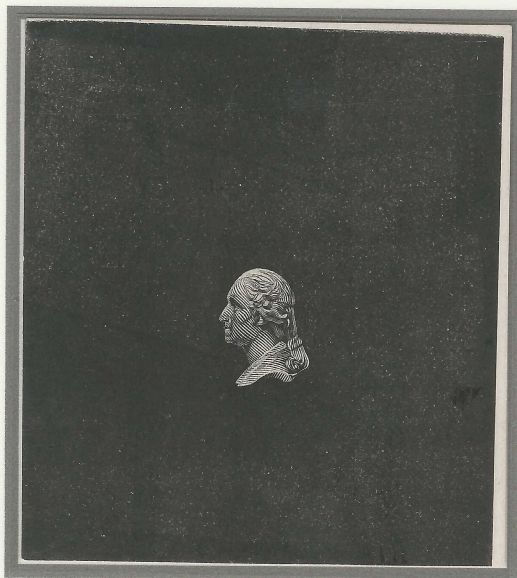
Black die on stiff
thin card

Dots on face and neck

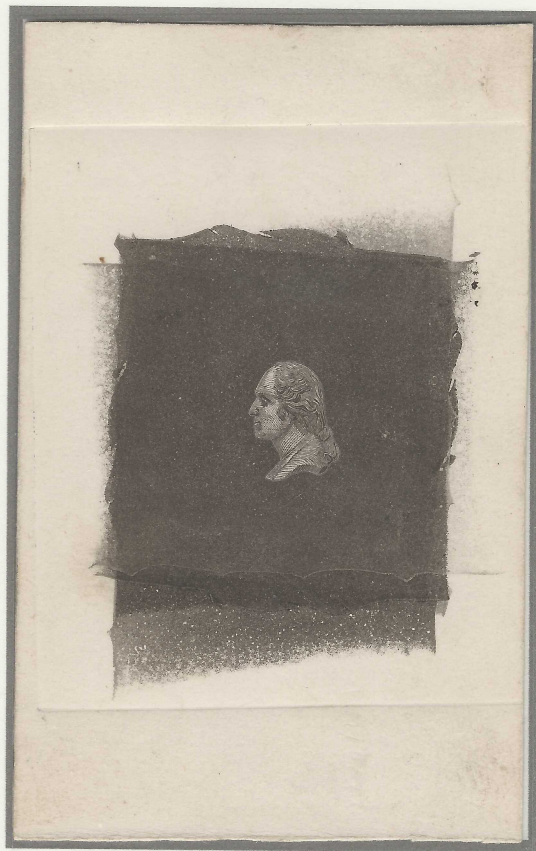


Black die on stiff
thin card

Face lined



Black die on soft white card
Dots on face and neck, rough impression



Scan of the vignette designs



Dots on face and neck



Thick lines

Scan of the design on
plate proofs



Lines and shading

Additional Experiments

Lithographic printing

Plate proofs: design derived from typographic essay but without rectangular frame around main design

Plate on hard
white wove



Dark red, ungummed

*Dim red,
ungummed*



Plate on white paper
*Deep yellow orange,
gummed, perf 12*

Plate on white paper
*Pale red, gummed,
perf 12*

Plate on white paper



*Carmine,
gummed, perf 12*



*Light blue,
gummed, perf 12*

Plate on white paper,
'A' in corner
Red, perf 12, gummed



Plate on white paper,
'B' in corner
Red, perf 12, gummed



Additional Experiments

Lithographic printing

Plate proofs: various papers and shades



Lithographic plate on pelure paper
Dim red, imperf and perf 12, gummed

Lithographic plate on grey
chemical paper
Red, perf 12, gummed



A comparison of Typographic and Lithographic printing

Typographic printing



Plate proof on white wove
Orange, ungummed

Lithographic printing



Plate on pale green chemical paper
Green, gummed

Full frame
Sharp image



Sketchy frame
Fuzzy image



Additional Experiments

Color trials with Scarlet ink – circa 1868?

Wagshal suggests that the **3c Scarlet trial color** may have been produced in the September 16 – 23 period when the N.B.N.C. was trying to find a color for the 3c that didn't have the weaknesses of the original pink. The proofs signed by MacDonough, however, suggest that the trials may date from the N.B.N.C.'s experiments of the 1867 – 68 period.

The stamp came onto the market illegitimately through the New York dealer, J. Walter Scott (after whom the Scott Catalogue is named), in the late 1870's. He sold it as a properly issued stamp. To legitimate his claim, Scott posted the stamp to himself. It was accepted for postage by a branch of the New York post office close to Scott's offices.

Die proofs, plate proofs and stamps



Large die proof (57 x 57 mm) on stiff yellowish card
(e: PSA)



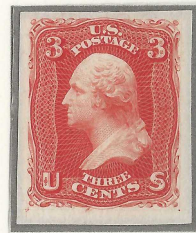
The left hand stamp has been initialed by 'J.M.', presumed to be **James McDonough**, one of the founders of the N.B.N.C. The right hand stamp has been cancelled by vertical pen stripes.

The date, **31st January 1868**, suggests that the 'scarlet' experiments date from late 1867 through 1868.

Only four stamps are known signed in this way.

This is the only known pair.

Plate proof on India Imperf



e: PF. Scarlet trial colour: perf 12, used.
Sent to by the dealer, **J. Walter Scott**, to himself.
The cancel dates from the period, 1876 – 94; and was used by a branch of the New York post office close to Scott's offices.

Siegel suggests that there only five or six copies.



e:PF. Scarlet trial colour: perf 12, gummed.
This stamp is from the so-called **Rothfuchs** lot.
Carl F. Rothfuchs was a stamp dealer from Washington D.C. The U.S.P.O. gave him the stamps in 1893, probably for helping with the Chicago World's Fair. He cancelled them with **four black pen strokes** and released them onto the market, still gummed.



Printer's Imprint Block: plate proof printed directly onto card

A sheet contained 100 stamps. This is the top three rows of a sheet. Ex- Earl of Crawford

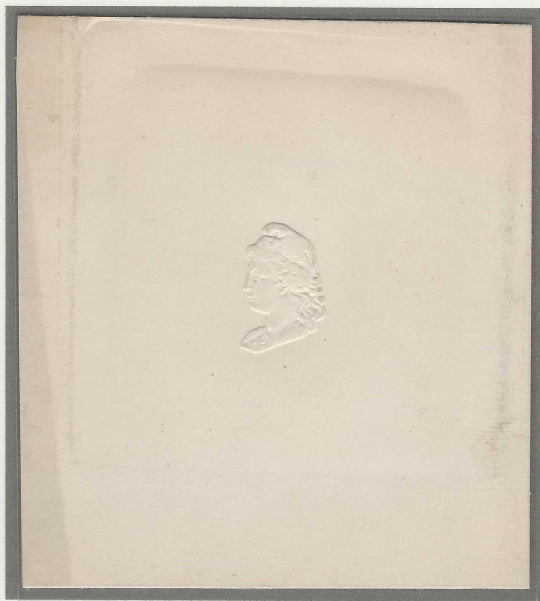
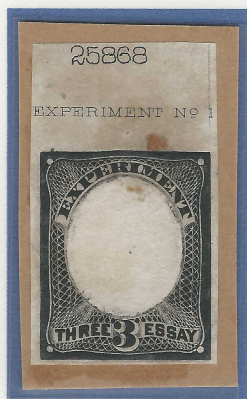
Additional Experiments

N.B.N.C. Liberty Heads (circa 1867): vignette and frame essays

Vignette engraved by: Alfred Jones
Frame engraved by: D. S. Ronaldson

i). Frame and embossed albino vignette

On India
pasted on card



Uncatalogued essay

Embossed Liberty head on card

Albino

Albino frame
embossed on card

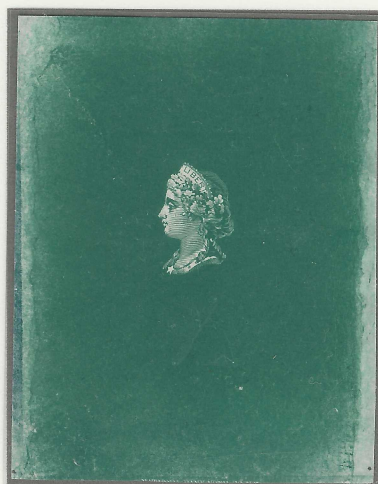


ii) Vignette on proof paper

Black



Blue green



Bright blue

