

1865 – 1868: plate proof experiments based on design derived from 1861 plates

Imperf, ungummed



Dark red



Dim orange



Dim red

Perf 12, gummed

'A' in corner



'B' in corner



Dim red

1865 – 1868: plate proof experiments based on design derived from 1861 plates

Various papers, gummed



Pelure paper: *dim red*

Grey chemical paper



Red

White wove paper



Dark blue



Light blue



Dim red



Dark green



Light orange red

Deep yellow orange



Pale Pink



1865 – 1868: typographically printed vignettes for surface printing experiments

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*

1865 – 1868: progressive frame essays

Frame and lettering derived from the 1861 design

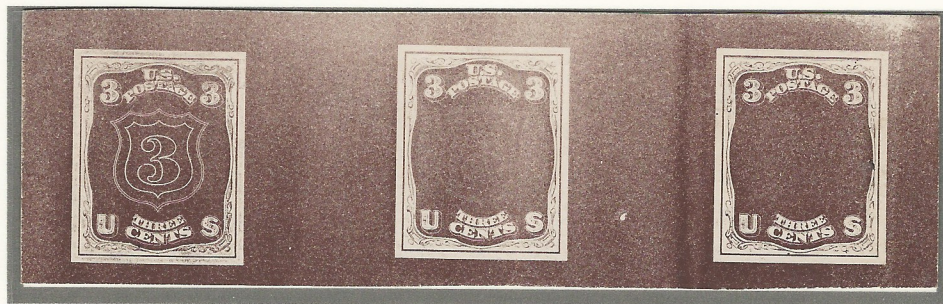
Two recorded



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



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

Mason (1911, p. 32) suggests that the design for these 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...’

1865 – 1868: progressive frame essays; dies sunk on card

Frame and lettering derived from the 1861 design

Only known example of the complete design in *blue-green* on card



Die No. 1570 on India (141 x 48 mm), sunk on card (150 x 58 mm)

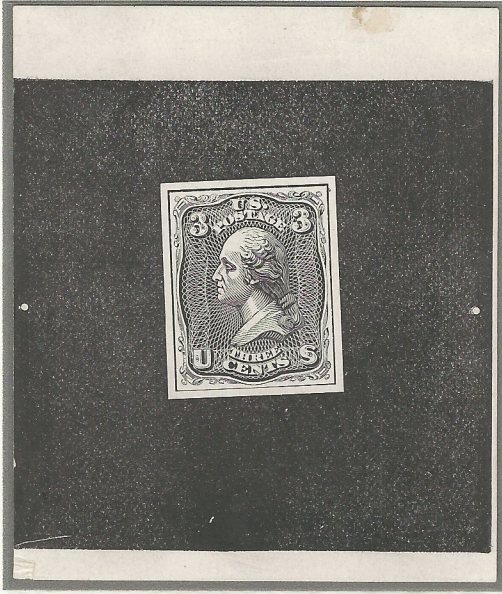
Only known example of the complete design in *dark red-brown* on card



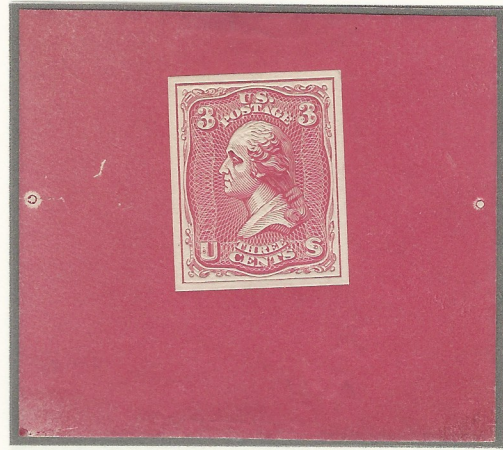
Die No. 1570 on India (141 x 48 mm), sunk on card (150 x 58 mm)

1865 – 1868: complete die essays derived from the 1861 design

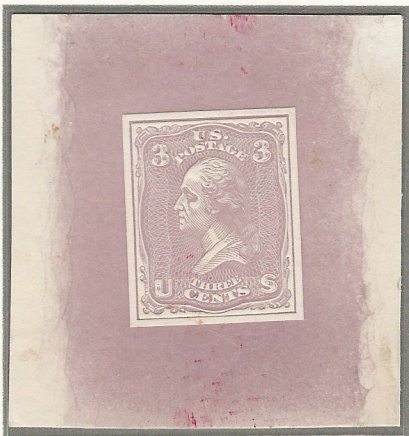
Various papers and inks



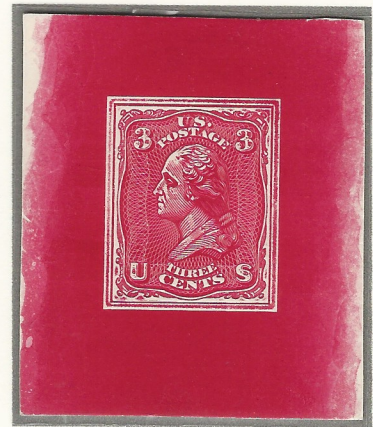
Die lightly block sunk
Black on ivory paper



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

1865 – 1868: complete die essays derived from the 1861 design

Heavily embossed on India, cut away and sunk on card

*Dull
blue-
green*



Blue



Uncatalogued colors

Carmin



Brown



1865 – 1868: 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, possibly MacDonough's patent.



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

1865 – 1868: plate proofs on white wove

Annotated bottom margin blocks: imperf, gummed

Research:

On November 16th 1867, the NBNC sent the USPO a set of six plate experiments. The essays compared inks; types of printing; and 'embossed' and 'un-embossed' stamps (by 'embossed' they meant 'grilled').

These plate proofs are annotated in a way that suggests they could come from that submission.



Annotated: '5 - oil - surface - not embossed'.

Bottom left corner margin: *dim blue*



Annotated: '5 - carmine - surface - not embossed'.

Bottom left corner margin: *carmine*

Color trials with Scarlet ink: about 1868

Wagshall suggests that the **3c Scarlet trial color** may have been produced in the September 16 – 23 period in 1861 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 **MacDonough proofs** 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: PSE)

Imperf plate proof on India



Sent to the dealer, **J. Walter Scott**, by 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 are only 5 or 6 copies.

Scarlet color trials, perf 12.



e: PF, used



Unused



e: PF, gummed

This stamp is from the so-called **Carl F. Rothfuchs** lot. **Rothfuchs** was a stamp dealer from Washington D.C. The U.S.P.O gave him the stamps in 1893 for helping with the Chicago World's Fair. He cancelled them with **four black pen strokes** and sold them, still gummed.



The left hand stamp has been initialed by 'JM', presumed to be **James MacDonough**, 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.



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

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

Chapter 6: Unused designs

Both the National and the American Bank Note Company experimented with alternatives to the Washington design for the 3c denomination. In this section I show these alternatives:

- The Woodblocks produced for typographic surface printing
- The A.B.N.C.'s Columbia head essays
- The N.B.N.C.'s Liberty head essays

Woodcuts (date thought to be 1863): typographic essays from crude woodcuts

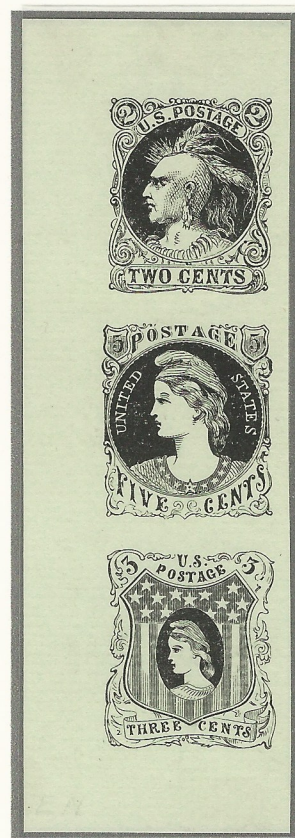


Blue on pink

Imperf plate on various horizontally laid papers,
authors and printers unknown



Blue on cream



Black on green

Woodcuts (circa 1863): typographic essays from crude woodcuts

Imperf plate on various wove papers



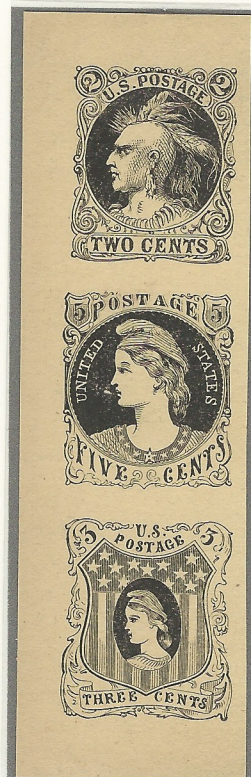
Green on white



Red on yellow



Violet on tan

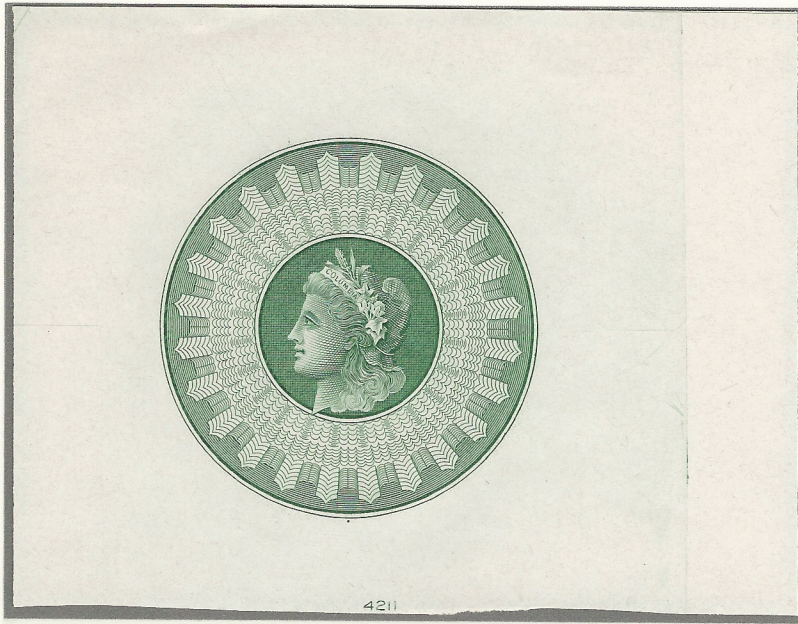


Blue on yellow

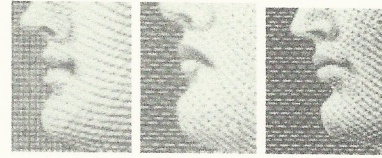


Black on mauve

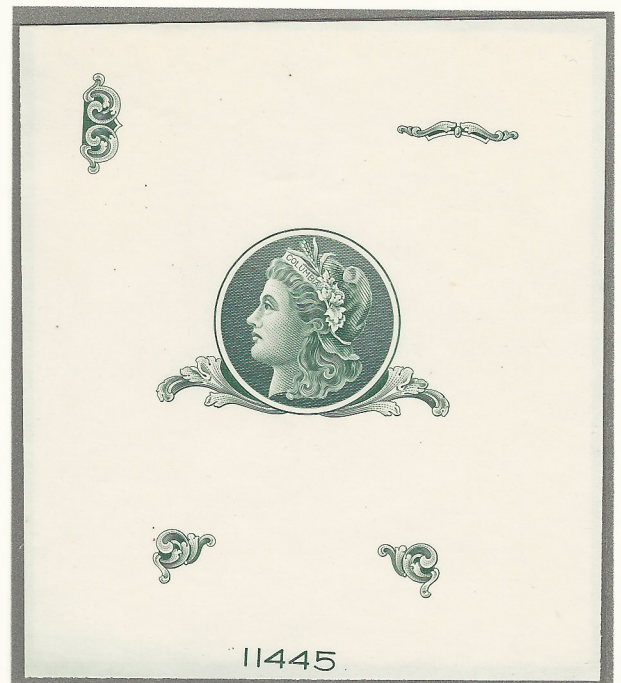
American Bank Note Company: vignette dies on glazed paper



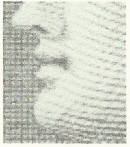
4211 11445 11447



Research: the die used for the essays was no 4211



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.*



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

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

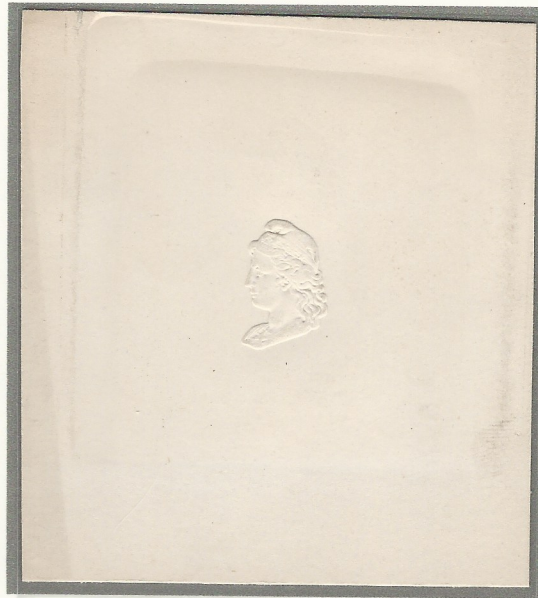
Vignette engraved by: Alfred Jones
Frame engraved by: D. S. Ronaldson

i). Frame and embossed albino vignette

Only known example



On India
pasted on card



Albino embossed Liberty head on card



Albino frame
embossed on card

ii) Vignette on proof paper



Black



Blue green



Bright blue