

# The Canadian Philatelist.

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## PHILATELIC SUB-STUDIES.

### IV. — METHODS OF ENGRAVING AND PRINTING.

BY THE EDITOR,

(Continued from page 49.)

 I dealt with the terms *Essay*, *Proof*, *Taille Douce*, *Typography*, *Lithography* and *Electrography*, in our last paper. Following immediately on these, and of more than usual interest, is the process of *embossing*, which is so little understood by the majority of collectors. Though somewhat difficult of explanation, I shall use every effort to make my explanations as clear as possible.

*Embossing* is not entitled to be classed as either a method of printing or of engraving, for, strictly speaking, it is neither. Embossing is stamping in relief, and in the process of embossing, no ink whatever is used on the embossed part. The method is simple, and is something on the same principle as that used in *Taille Douce*, or copper plate engravings. Embossing is more frequently used in the preparation of stamped envelopes, and less frequently in the case of adhesive stamps. The plate in preparation has the parts which it is intended to emboss cut away. The plate is placed in the press and operated upon as in ordinary printing, the surface only being inked, and the part which is cut away being left dry; beneath the part of the press on which the paper to be printed is laid, a flat piece of rubber is usually placed, and great pressure being used in printing the paper is forced up into the hollow part of the die, and as a result leaves that portion of the die in relief, or raised above the rest of the paper, the embossed portion being colorless.

For examples of the process of embossing, many may be mentioned. The heads on the Canadian and United States stamped envelopes, as well as the lettering and design around the same, are produced by embossing. The stamps of Scind Dawk are embossed. The heads of the 1886 issue of all the Portuguese Colonies are embossed. Many other cases could be mentioned, but by reference to any of the above, it will be easily seen what is meant by this term.

A stamp is sometimes said to be *grilled* or *embossed*. This does not apply to the design of the stamp. A *grille* is a number of rows of minute indentations made by a steel die divided into very fine, but slightly flat points, forming a rectangle of small, which is often impressed in the middle of each stamp, from the back, after the same are printed. This grille, with its indentations, breaks the texture of the paper, rendering the condition of its surface such as will absorb the ink from the cancelling stamp and render impossible to wash the cancellation marks from the stamp.

In rare instances, when stamps are being printed, the plates escape being inked, and the stamp pro-

duced by the impression are colorless, only the impression of the plate being left on the paper. Such a stamp is called an *albino*.

A delicate kind of tracery used in engraving, consisting of scrolls, intricate lines, symmetrical ornaments, etc., and generally produced by machinery, is called *Arabesque*.

The *Frame* is the ornamental work around the outer edge of a stamp or in the center surrounding the oval. The *Ground Work* engraving of a stamp is plain, undesigned background of same.

*Lined ground*, as it is called in Engraving, denotes that the groundwork of the stamp consists of horizontal, vertical, curved, oblique, wavy, or crossed lines.

When the design of a stamp is engraved on a block of ivory in reverse, and the stamp printed from the engraving, the method is called *Ivory Block*. It soon becomes worn and gives an indistinct impression. For reference, see stamps of some of the Native Indian states, — Cashmere, etc.

*Re-engraved* signifies that the same design has been re-engraved.

Re-touched plates, that have been greatly worn, are re-touched so as to render the impression clearer and more distinct.


(To be Continued.)

Written for THE CANADIAN PHILATELIST.

### THE DEMON STAMP.

BY E. R. MARSHALL.

#### PROLOGUE.

 HAVE never been a believer in the supernatural, and yet there are times in every person's life when it seems as though one catches a glimpse of some of the doings of the occult world.

There are well-known cases in which persons have had premonitions of approaching disaster, and even dissolution, but with this I have nothing to do. I will simply lay the facts of this most remarkable case before the readers of the CANADIAN PHILATELIST, trusting that, while you may not give credence to a narrative so weird, so supernatural and ghostly, you will at least give me credit of being honest in my statements and in my convictions.

ROSS L. MARSDEN.

CINCI. NATI, O., Nov. 12, 1879.

To the American Public:—

I, Charles Lyle Camden, being about to pass from this vale of tears into the great unknown, do hereby make the following statement, which I solemnly declare to be the truth, the whole truth, and nothing but the truth.

I was born in a small town in Indiana, Oct. 13, 1852, and to be as brief as possible we will pass over the first twenty years of my life, during which time I grew up to be a tall and, I think, ordinarily intelligent youth of good morals and rather a quiet disposition.