

Canadian Re-entry Study Group

Ralph E. Trimble
P.O.Box 532, Sta. 'A'
Scarborough, Ontario
CANADA M1K 5C3

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YET ANOTHER 1¢ NUMERAL MISPLACED ENTRY --- OR ???

by R. Trimble

Well folks, I don't know how he does it, (aside from printing them himself in his basement --- just kidding, W.B. !), but Dr. Warren Bosch has come up with yet another SPECTACULAR 'error' on the part of the siderographer ! As if the 1¢ Numeral of the Sept.-Oct.'82 issue and the 1¢ KE7 of the May-Aug.'84 issue were not enough, Warren has found ANOTHER INCREDIBLE 1¢ Numeral !

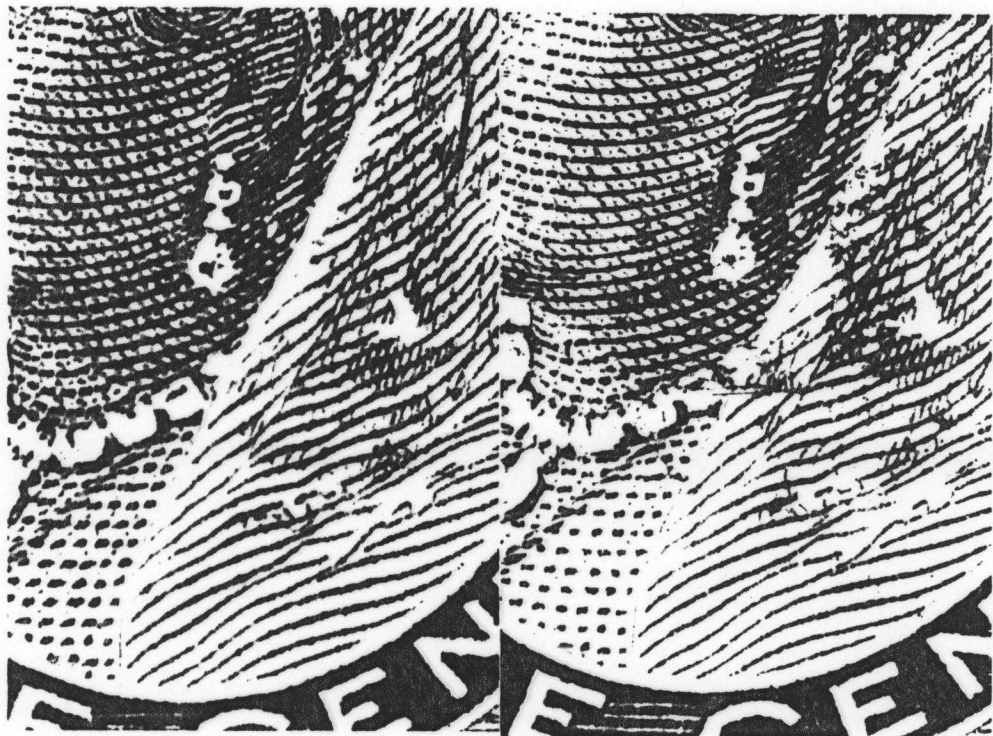
If you look carefully at the above photo you will likely gasp, as I did, when you notice the Misplaced Entry about 6.2 mm above the L.R. corner and about 0.6 mm out into the right margin ! On the actual stamp you can literally count the four fine lines that make up the lower frameline. There is also the bottom line of the RNB the correct distance above the frameline.

But now for the "OR ???" part of the title - and this is really something ! The other visible details don't 'jive' with the normal 1¢ design ! Above the misplaced RNB baseline you can see a heavy, clearly curved mark which should be a remnant of the '1', BUT I don't think it can be ! For one thing it's curved, and if the 0.6mm extension of the bottom frameline is indeed the corner of the frame (and I'm not yet convinced it is), then this 'curved' remnant of the '1' is much too far to the right ! Also, if you notice in the white oval near the back edge of the Queen's veil, there is a vertical line extending up into the oval. This should represent the left vertical line of the RNB, (there's nothing (cont'd)

--- OR ??? (cont'd)

else it CAN be), but then it is much too far to the left. In fact, it is directly above the actual left side of the normal RNB. If this were indeed the left vertical line, then it too should be shifted over 0.6mm.

The other visible detail is the odd group of markings in the veil just to the right of the Queen's necklace. In fact two horizontal lines extend into the right jewel of the necklace. These are directly in line with the bottom line of the RNB, not the bottom frameline. Gathered around these lines are a number of 'radiating' lines that do not 'fit' the corresponding lower section of the design measured from the L.R. corner. (Below are two photos of this area - on the left is a normal stamp and on the right is this stamp.)



All in all, a confusing , yet fascinating puzzle !

So what could it be ? Dr. Gray Scrimgeour saw my photos at the recent P.S.S. dinner and right away suggested that maybe it was a 2¢ entry !! Sounded GREAT, but on further study, that didn't fit either. But this put the seed in my mind ! If the vertical line in the white portrait oval is indeed the left vertical line of a RNB, and with the clearly curved portion of 'something' quite visible, could it be yet ANOTHER Numeral denomination --- one that has a wider numeral box than the lower values ??? I don't own (and haven't yet borrowed) a 10¢ or 20¢ Numeral to photograph at the same size and make comparisons and measurements, but that curved line does look like it could be part of a '0', and just looking at photos in the catalogues, the numeral boxes for these values are definitely wider, by necessity, than the 1¢ numeral box !

So, does the Numeral Issue have its very own version of the 5¢ on 6¢ S.Q. ?? I don't know yet, but I'm going to keep working on it.

I'd appreciate hearing your comments, ideas or suggestions.

And Warren --- sorry, but no, you can't have it back for even twice what I traded you for it !

'Way back in the Nov.-Dec.'84 issue I reported that Mike Sendbuehler had discovered a couple more re-entries on the 10¢ Jubilee. (It's now up to three more plus the Major from position 5 - see the next issue for illustrations of all four.) At that time I mentioned that the position 5 Major was the only one I had heard of.

Well !! A thousand lashes for me ! Member John Jamieson of Saskatoon Stamp Centre wrote to remind me of the listings in both Boggs and Robson Lowe ! Now, I had seen these listings many times before I wrote the above, but for some reason my memory just wasn't working that day.

Many thanks, John, for the reminder to think before I write !

Boggs - p.318 - #6 fairly strong, #16 faint
plus a few guideline notations

Lowe - p.208 - notes the Major (#5) and confirms Boggs listings
for #6 and #16, plus the guidelines

A MEMBER COMMENT

C. Leigh Hogg of Bridgeport, Ontario has written to suggest that perhaps members should be using the "THIRKELL PHILATELIC POSITION FINDER" in their correspondence regarding constant plate varieties. It is manufactured by Stanley Gibbons Ltd., London and is available from some dealers. For those of you unfamiliar with it, it is a small sheet of heavy, clear plastic with a fine line grid laid out in 3mm squares, horizontal rows labelled from A to T and vertical columns numbered from 1 to 17. By placing this on top of a stamp and following the simple alignment procedures outlined on the slip-case, one can accurately note the positions of any flaw or variety. (eg. FLAW - B9). It's quite simple to use and could be very useful when trying to describe the position of some small detail, or even the extent of a re-entry.

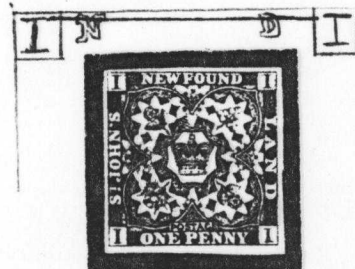
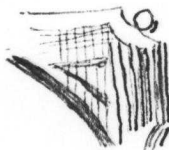
Leigh suggests that I take a poll of the members to determine whether or not we should all be using this helpful aid.

Thanks for the suggestion, Leigh ! Any comments, folks ?

NEW FINDS

Fred Moose of Englewood, Colorado reports a 5¢ S.Q. with clear doubling in the U.R. corner. From his diagram (below), it doesn't quite match any of those listed in Hans' Small Queens book.

Fred also reports a nice re-entry in the upper portion of Newfoundland #1. Fred says it's so clear that you can easily see it without a glass, and indeed it shows up clearly in the photocopy he sent me. (I hope it will show up here when I re-photocopy his photocopy. Just in case, I'll include his drawing as well.)



NEW FINDS

David Oatman of Bathurst, N.B. reports quite a list of VERY nice 'finds' lately, including a beautiful mint copy of the re-entry on the 2¢ red Admiral, 106 LL 99, as pictured in Marler's book on p.266, fig.II.64. My mat below will give you some idea if you don't yet own Marler. (For shame !)



David also reports finding another copy of the Major Re-entry on #39, the 6¢ S.Q.; a strand of hair variety on the 1¢ S.Q. (he doesn't specify which one of the four known); a 1/2¢ S.Q. with a strong re-entry similar to George Arfken's position 9R; a 1¢ Numeral very similar to Cathleen Jones' first one on p.10 of issue #12 though perhaps a little stronger with doubling in the RNB as well; a 1¢ KE7 with very nice doubling at the top; 5¢ KE7's 3L69 & 3R35 and his second copy of the 5¢ KE7 Major Re-entry 3R89.

Whew ! Nice lot for one report !

David has also been very busy publishing his new stamp magazine, IN TOUCH, that is written up in the Nov.-Dec.'85 TOPICS. See page 7 of that issue for further details.

Best wishes with your new endeavour, David !

A NEW 'MUST-HAVE' BOOK IS OUT !!

At long last, Geoffrey Whitworth's book THE FIVE CENTS BEAVER STAMP OF CANADA has been published ! It is reviewed in the Nov.-Dec.'85 TOPICS on p.54 and I must emphasize that for novice and advanced collectors alike of the 5¢ Beaver, it is an absolute MUST !! Note that every single position on the plate of 100 is illustrated with all of the different states of each clearly marked. The data contained in this volume will astound you ! For example, it now seems there were 11 states of the plate instead of the previously accepted 10 ! Even if you don't actively collect this stamp, you should own a copy of this book.

It's now widely available here in Canada for about \$20.

A RESPONSE TO THE 3¢ ADMIRAL 'PARALLEL LINES'

by Hans Reiche

Dr. Bosch's article about the 3¢ brown is certainly interesting. (See Mar.-Apr. '85 p.9-11) He is correct that my Constant Plate Varieties book does not list these, but my Admiral handbook does. My new little booklet on Plate Flaws of the Admiral Issue will list these again when it appears, hopefully soon. But in the meantime I did not stop looking for the reason for these lines. I am now fairly sure what happened.

The 7¢ brown with its many similar fine parallel lines has now been explained by Marler as coming from the original transfer roll die and not from the plate itself. Here on the 3¢ the same exists. The roll had some scratches above the 3¢ subject which was used for laying down certain plates. When the roll was entered slightly beyond the subject these lines appeared on the plate and then when the actual subject was entered these lines remained. This is not a misplaced entry. The length of the lines and the position will vary depending on the exact entry of the subject itself, and this feature is identical with the 7¢ brown. The large die proofs of the 3¢ in the Postal Museum show some of these lines above the subject. You may like to inform Dr. Bosch and the group about this.

Editor's Note: I would like to thank Hans for this valuable response.

However, since Warren will not see this until he receives the Newsletter and therefore cannot respond himself to all of Hans' points at this time, I would like to question one of Hans' statements myself.

There is no question that the large die proofs in the Postal Museum clearly explain the reason for the two diagonal lines in the LNB. However, this does not explain all of the other markings that Warren has described in great detail. It does explain Warren's 'Cause a.)' on the third page of his article (p.11), but what of 'Cause b.)' ? Can we rule out completely the possibility of these 'Transfer Roll' scratches occurring in combination with a misplaced entry ? Based on Warren's descriptions and measurements, I don't think we can. There are just too many details that 'fit' Warren's suggestion of a misplaced entry. I find the markings in the RNB particularly interesting.

In his article "Admiral Re-entries With a Difference" (March 1982, Vol.1, No.4, p.19) Hans himself described the 'odd' types of re-entries found in abundance on the Admirals. This, I believe, could be an example of just such a re-entry that happened to occur in the same plate position as the scratches from the transfer roll. Why aren't the scratches 'duplicated' as well ? Simple... Two different reliefs on the transfer roll are responsible for the two different entries, one of which was misplaced.

**We should also note here that in his article Warren was not attributing the two diagonal lines in the LNB to a misplaced entry. The latter was suggested as an explanation for all of the other lines he discovered on the stamps.

I'm pretty certain that I shall be hearing from both Hans and Warren about this matter, but I also welcome the thoughts of anyone else who would like to express an opinion.

RESPONSES TO THE 5¢ ENTRY ON THE 6¢ SMALL QUEEN

-from Geoffrey Whitworth:

I am very interested in the review of the 5¢ on 6¢ S.Q. I have a mint copy, bought in 1958. It came from Lees-Jones who showed it in Manchester in 1927 and only commented on the scratches near the top. (The following comments refer to George Arfken's various annotations)

- Item 2. L-J was on the Royal Expert Co. and probably saw this item this way.
- Item 3. Studd wrote about this in 1933. I have it and enclose a photocopy. Sefi was a very well-known stamp man. His son is still writing.
- Item 5. Bill Lea was a real expert on stamp printing and worked from Manchester. The present Bill is his son. I have examined this block of 6 but made no notes. The weak entry at the top does not show on my block from the top margin. Both 5 and 15 are slightly higher than 1 to 4. 15 is a good full print.
- Item 7. I think it was our Editor Jim Woods who wrote this. It was at the time that Lea produced the block of 6 at Convention. The photo is not of my stamp but I am surprised David Field did not send that copy to me as I was buying quite frequently from him.
- Item 9. This article was well-produced and the photos are clear. My copy is as his Fig. 4.
- Item 11. This to me is the crux of the question. Can we find out when the 5¢ S.Q. was first mentioned to the printers? Did they try out a design when the Essays were produced? Had the printer any indication that a 5¢ would be required in the near future? If they did then they could have made a 5¢ die and put it into a transfer roll when they made the 6¢ in 1872. To me the two images on one roll fits the bill best of all.

As you probably know, the mandrel or shaft upon which the roll receives its pressure has a tapered centre to give a tight fit on to the roll. The mandrels are common to any roll. The rolls are kept in a store and when a workman is detailed to repair a plate by means of re-entering the impressions, he only needs to collect the roll of the value required. If the roll had a 5¢ and a 6¢ set diametrically opposite he would have both in his hand at any one moment. If they were on separate rolls he would not be given both the 5¢ and 6¢ rolls together. If they were on separate rolls the Siderographist would have had to stop using the 6¢ roll, take it out, and insert a 5¢ roll. If both were on one roll then all that happened was that the roll was turned back the wrong way to put the 5¢ over the next position, but he realized in time that it was wrong and lifted off the pressure before any real movement took place.

I fully agree with Hillson, a case hardened roll can not be softened enough to enable it to pick up another impression from a die. That is why I once asked Waterlows if it was possible to alter a finished hardened die and they said no, if a good clear engraving was to be expected.

To me the big puzzle is as to why the Siderographist did this three times. I do not know the details, nor have I any examples, but it seems strange that the same false shift took place. The wrong way turn of the roll and the operator's eye position over the work is the only explanation I can think of.

(cont'd)

5¢ on 6¢ RESPONSES (Cont'd)

I shall be very pleased to hear if anyone can come up with any of the dates I consider important to the putting of these two values onto one roll. This is where the Museum archives are most essential.

Kind regards,

Geoffrey

-from Bill Burden:

Re: The newsletters. They are super and well worth waiting for. The Maps will have to wait until I get in the mood, but I've carefully read the other (5¢ on 6¢) twice and are you ready for this ???!???!??? I have had a 6 cent variety for some time with just an "arc cutting through the tiara" but since it had no circle in the left margin and no straight lines in CANADA POSTAGE, it was relegated to the later pages of the variety book. I strongly suspect that it is your position 11. What a break ! Does this remind you of my story with the "Trimble" variety?

I really don't know if I'm happy about all this though. Before, I was 0 for 1, but now I seem to be 1 for 5 which means that the likely cost for completion has gone up considerably.

Sincerely,

Bill

***I would like to thank Geoffrey and Bill for sharing their thoughts and discoveries with us. It's SO nice when members take the time to write when something in the Newsletters catches their interest. Don't forget, the prime function of the Study Group is the exchange of information, opinions, ideas, reports, and what have you. I'm ALWAYS happy to hear from you!

RET

CLASSIFIED ADS - Free to members.

RETOUCHED RE-ENTRIES WANTED

I am anxious to acquire copies of the retouched re-entries on Scott #163, 1¢ green, Major re-entry, and Scott #199, 5¢ blue, Major re-entry and the 'Bluenose' re-entry. Please send with asking price.

Ralph E. Trimble, P.O. BOX 532, Station 'A', Scar., Ont. M1K 5C3

WANTED: Re-entry on 1947 'CITIZEN' Scott #275 Pl.1 UL Pos'n ?

-doubling below all letters as shown in Hans' Constant Plate Varieties book, p.95 #275-2

Ralph E. Trimble, P.O. BOX 532, Station 'A', Scar., Ont. M1K 5C3

A WHOLE STRIP OF RE-ENTRIES ON THE 1¢ KE7

Cathleen Jones of Halifax recently sent me a lovely vertical strip of four 1¢ KE's on piece (actually the top stamp is separated, but it is from the top of the strip - perfs match, etc.) ALL of which exhibit beautiful re-entries ! In fact, the first three are all double re-entries (triple transfers !) and are some of the nicest 1¢ Edwards I've seen ! (The 2nd and 3rd ones are truly something else !) The upper two have the added bonus of having a number of strong hairlines as well.

The mats I've prepared here are arranged in the same order as the stamps in the strip. i.e. The U.L. mat is the top stamp and the L.R. mat is the bottom one.

A very lovely piece, Cathleen !! Thanks for sharing it with us.

