

Canadian Re-entry Study Group

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A 2mm MISPLACED ENTRY on the 1¢ ADMIRAL

by R. Trimble

Here we have the latest chapter in the long list of incredible misplaced entries to be discovered by Warren Bosch !! While still trying to figure out the 6.2mm Misplaced Entry on the 1¢ Numeral that I presented in the Sept.-Oct. '85 issue, I received the item pictured here in the mail from Warren. He just never ceases to amaze me with the stamps he finds!

What we have here is a vertical shift upwards of a full 2mm. The bottom frameline can be seen extending from above the centre of the left '1' through the bottom of the letters of 'ONE'. The bottom line of the design inside the frame is clearly visible in the upper part of the 'O' and 'E' of 'ONE'. Misplaced lines can be found in both the L.L. and L.R. leaves above the numeral boxes as well as in the white portrait oval. A vertical edge of the left '1' is also visible in the L.L. leaf!

Warren found two copies of this beauty, one of which has a large chunk cut out of it. (Ouch!) He has been unable to locate this stamp anywhere in Marler, so it is assumed that it occurred after the proofs were made.

Another fantastic one, Warren!! What's next???

1¢ GREEN ADMIRALS - MARLER TYPE R1 RE-ENTRIES - Addendum

Hans Reiche writes: "The following re-entries exist on the 1¢ green in Type R1 which are not listed by Dr. Bosch (Newsletter #21, Nov.-Dec. '85, p.42):

69 UL 64
 69 UL 91
 84 LL 91
 90 UR 12
 93 UR 7
 121 LR 99

A FEW WORDS ABOUT MR1 THE 1¢ WAR TAX

by R. Trimble

As time goes by and I gradually acquire more and more of the major re-entries on Canadian issues, I find it that much easier to make a list of my 'Re-entry Wants'. One of the items still on this list is the Major Re-entry on the 1¢ War Tax, Scott #MR1.

This particular re-entry is generally accepted as being from Plate 16, L.R. Pane, Position #91 (CANADA: The War Tax Stamps by the War Tax Study Group, 1959, p.11-12, fig.4) and shows doubling in the 'N' of CANADA and 'STA' of POSTAGE. At the time this booklet was written in 1959, only two re-entries had been identified on this stamp: the Major and one minor.

With the publication of Marler's huge volume on the Admirals in 1982 we discovered that there are indeed considerably more to be found! In fact, Marler lists a total of 29 different re-entries, occurring on 7 of the 18 plates used to print this issue from 1915-1919.

To summarize them, there are 5 on Pl.8, 1 on Pl.9, 1 on Pl.11, 1 on Pl.14, 9 on Pl.15, 9 on Pl.16 (includes our recognized Major 16LR91), and 3 on Pl.17. Marler also includes photographs of 14 of these re-entries, including 16LR91.

On careful examination of these photographs, I found it interesting that there is a re-entry that strikes me as far more intriguing than the recognized major! It is from Plate 17, L.L. Pane, Position #92 (Marler p.426, fig.WT1.20) and shows not only doubling in the second 'A' of CANADA and 'TAGE' of POSTAGE, but also some fascinating doubling in the large letters 'WAR' and 'AX'! There also appears to be a mark beside and under the right '1', but Marler does not mention this in his description.

Anyway, judging by the photographs, if I had my 'druthers', I think I'd pick the 17LL92 over 16LR91 as the Major on this issue!

Should anyone out there have copies of both of these re-entries, I'd appreciate hearing your opinion as to which is more 'major'. I personally don't feel we should be afraid to re-classify the status of 'THE' Major Re-entry on a particular issue should a stronger, 'more major' one surface!

This COULD lead into a long discussion of what exactly constitutes 'THE' Major Re-entry for any issue, as well as the whole matter of distinguishing between 'major', 'minor' and 'regular' re-entries, but considering the diverse opinions that exist among collectors on this matter, it will have to be approached in a separate article at some time in the future. [I'm working on it!]

** WANTED ** Re-entries on MR1 1¢ WAR TAX. Write to R. Trimble.

THE 1¢ ADMIRAL MAJOR RE-ENTRY - A CLOSER LOOK

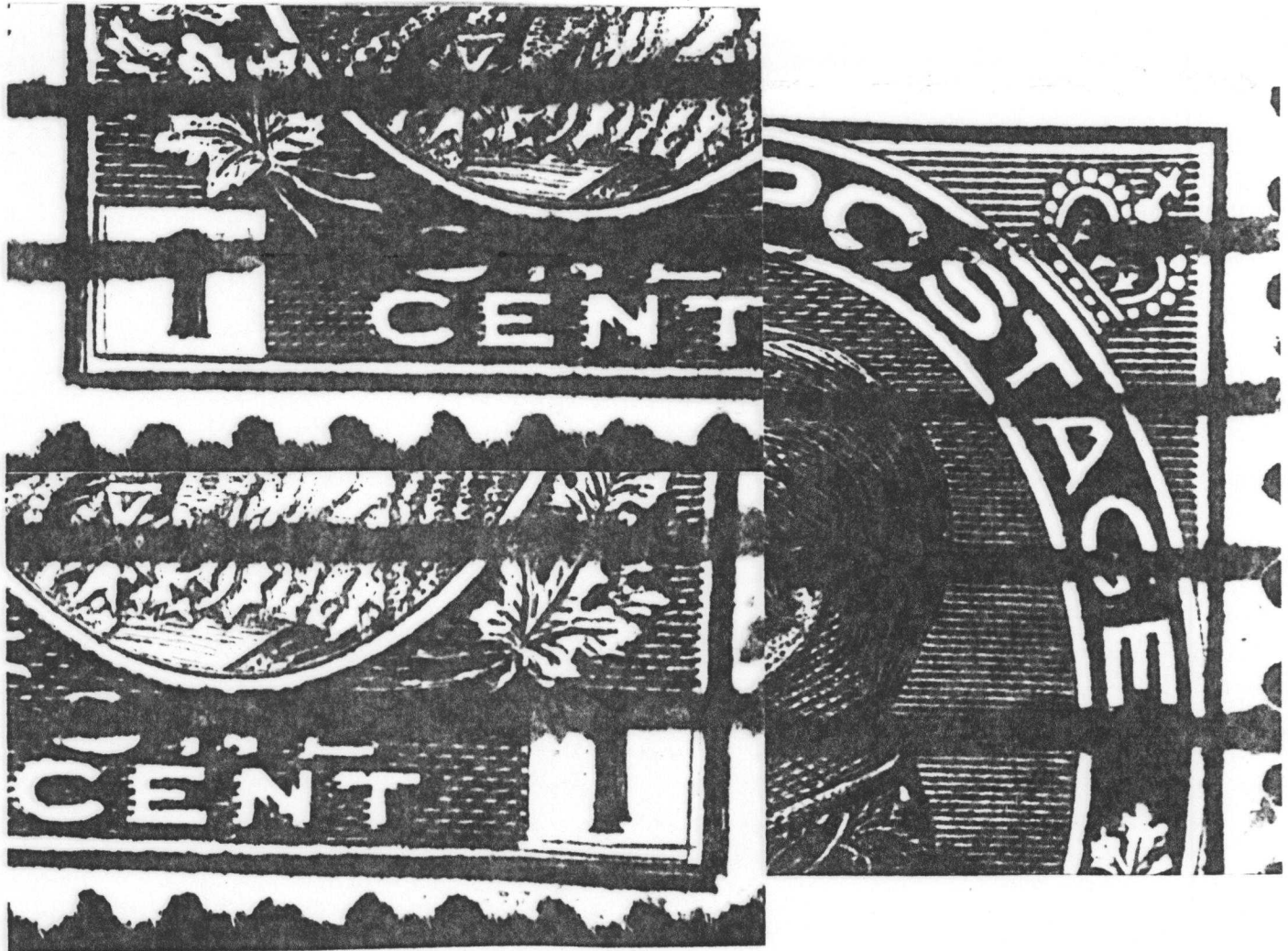
by R. Trimble

Very near the end of 1985 I FINALLY acquired the one item that had been at the top of my 'Re-entry Want List' for all the years I have been involved in the study and collecting of re-entries: the Major Re-entry on the 1¢ Admiral from Plate 12, L.R. Pane, Position #35. Needless to say, I was simply ECSTATIC, and still am!!

On close examination of the stamp, I found that there was a lot more to it than I had ever known! Of course the L.R. corner is the area of strongest doubling and it is this area that is usually mentioned in any listing. [Both Canada Specialized and Scott Specialized list it simply as "Major re-entry in '1'" and "Re-entry in 1" respectively.] Even the best photos I had seen of it [Boggs and Marler] did not reveal everything there is to see.

Therefore, for those of you who have not had the opportunity to examine this stamp in all its glory, I submit the following photos for your viewing pleasure. Note the doubling in the LEFT numeral box and '1' as well as the skewed appearance of the right corner! Also notice the doubling of the leaves above the numeral boxes and the medals and lines on the chest. Note as well the interesting doubling of 'TAGE', in particular the twin peaks in the 'A'.

My MAP collection may never forgive me for this, but I have to admit this re-entry is even more glorious than my hitherto favourite, the Map Major of Plate 5, #91 !



Not only is the collecting and study of re-entries much more interesting than filling album spaces with NH 'perfect' specimens, but we re-entry folk are much less bound by the physical condition of our stamps than the collector of 'normal' stamps.

Most 'normal' collectors would be aghast at the idea of 'tainting' their collections with torn, thinned, or otherwise faulty stamps. Indeed, many 'purists' will not even LOOK at anything that is less than VF and NH! To me, these people are missing out on a lot of philatelic history. Stamps were MEANT to be used, and yes, they are often abused!

To many re-entry enthusiasts, particularly those like myself who collect for the pure enjoyment of these fascinating little slips of paper and are not 'into' stamps for investment purposes, a tear or thin or missing perfs or some other fault is not that offensive! A thin on the back of the Major Re-entry on the 5¢ Beaver does not lessen the fact that it IS the Major Re-entry, and extremely scarce at that! Finding a torn copy of the Major Re-entry on the 1¢ Admiral does not alter the fact that you have found one of Canada's rarest stamps! This stamp is so very difficult to find in ANY condition!

What I find exciting is the 'thrill of the hunt'! You spend countless hours sorting through thousands of copies in a wholesale lot, or go from dealer to dealer at a show meticulously checking every stockbook you are shown. Most times you 'come up empty', but every once in awhile you find yourself scanning across a page, or sifting through glassines, and all of a sudden THERE IT IS! Sometimes it almost jumps up and bites you! Your heart skips a beat every time this happens, and every time, the satisfaction is just as sweet. Sure, it may be disappointing to discover a fault on your 'prize' after all that work, but at least you now have an example of that re-entry to study and compare and show in your collection, at least until a better copy comes along.

My motto has always been, "BETTER A FAULTY COPY, THAN NO COPY AT ALL!"

Realistically speaking, when it does come down to dollars and cents, this may be the ONLY way some of us will ever own some re-entries, particularly if the 'normal' stamp itself has a high dollar value.

A good example of this is my VF centred, lightly cancelled copy of the Major Re-entry on the 20¢ Quebec Tercentenary. The dealer had not identified it as the re-entry and because it had a 3.5mm tear, it was priced at \$15. Naturally, I jumped at the chance and bought it. Tear or not, it's a BEAUTIFUL stamp! Had it been sound, similar copies in the dealer's stock were priced at \$150. and up! (This was a few years ago.) Had it been identified as the re-entry, the same stamp in sound condition might have been priced at \$300.+! I could not have afforded to buy it even at the 'normal' sound price. And I would STILL not have a copy.

At Philex in January, a dealer had his First Decimal stock arranged in rows of 'VF' all the way down to 'Faulty'. In his faulty section of the 17¢ Cartier was a lovely appearing copy of the Major Re-entry from position #100. For \$5.95 was I to turn it down because it had a 6mm tear?

So, even though we may have many fine, sound re-entries in our collections, I don't think we should feel any less proud of adding faulty ones that may come our way. Who knows? They may be THE only copies of those particular re-entries that we may EVER find!

After all, wouldn't even the staunchest purist accept a 12d Black in two pieces?

1954 QEII 5¢ BLUE

by R. Trimble

On page 41 of Newsletter #21, Nov.-Dec.'85, Hans Reiche described a re-entry on this stamp that he had overlooked listing in his Constant Plate Varieties book. Here is a photo of that re-entry so you will know exactly what to look for. Note the doubling of the vertical line in the U.L. corner of the frame.

By 'Victorian re-entry' standards it may look very minor, but considering its issue date of 1954, it may very well be the LAST re-entry to occur on a Canadian stamp. This fact alone makes it an important item to have in one's collection! I know of no later re-entry than this, the next closest being on the 50¢ Textile of 1953.

[I'm still searching for this QEII should anyone have a duplicate.]



A NEW DISCOVERY ON A POSTAGE DUE

by R. Trimble

What a surprise! At the end of my summary of the re-entries on Postage Dues in the Nov.-Dec.'85 issue, p.43, I mentioned that I did not have ANY of these re-entries. Well, just the other day I received a BNAPS Sales Circuit in the mail, and what do you think I found? That's right!!

The U.L. stamp in a block of four of Scott #J12, 2¢ 1933 Third Postage Due Issue, has almost all of the right frameline clearly doubled, stronger towards the bottom.

What is particularly interesting is that the new Chung-Reiche book, 'The Canadian Postage Due Stamps', DOES NOT LIST any re-entries on the Third Issue at all!! So what I have seems to be a 'new' discovery!

One for the second edition already, Andrew and Hans!

In response to a number of kind comments and questions about the photographs I use in the newsletters, I thought I'd give a detailed run-down of the set-up that I use. It actually took me several years of tinkering and experimenting accompanied by mounds of terribly blurry prints, but I have FINALLY reached a point at which I am personally very pleased with my results. Granted, I may have achieved these results MUCH sooner had I the funds a couple of years ago to invest in an expensive macro lens, but I did not, so this is what I finally came up with.

To the body of my faithful old RICOH SINGLEX TLS, a 35mm SLR camera, I add my RICOH bellows attachment. This allows me to freely vary the size of the image in the viewfinder and therefore on the film, by moving the lens closer to the camera for full or half-size shots, or further away from the camera to increase magnification. For more extreme magnification I also have a set of three different sized extension tubes which can be used singly or in any combination together between the bellows and lens.

My lens is a NIKON, EL-NIKKOR 50mm f/4 ENLARGING LENS. This quality lens gives me a crisp, clear image right out to the edges of the negative, which I would not have if I used my normal camera lens. [For flat-field work like this, an enlarging lens is ideal!] For half or full-stamp shots I use the lens mounted normally on the front of the bellows [using the proper size adapter ring]. For closer work, however, I reverse the lens on the bellows using a reversing ring that I had to have custom-made.

All of this is then securely attached to my OLYMPUS MACROPHOTO STAND VST 1, a heavy, very compact unit that has a precision focusing rail. The latter is an absolute necessity because the enlarging lens has no focusing ring and so all focusing, which is critical, is done by the focusing rail. This moves the ENTIRE camera/bellows/lens unit up and down to achieve focus. [The illustration at the end of this article shows my stand, but with a different camera set-up. i.e. no bellows.]

The 'stage' on which the stamp is placed for photographing is removable and reversible - I prefer the matte-black side to provide good contrast to the white of the stamp margins and also to cut down on unwanted reflections. [The white side of the stage is highly polished.]

For lighting I use two B1 blue superfloods [150-200w] in 10" reflectors, mounted on either side of the macrocopy stand at 45° angles to the surface of the stage. Each light is approximately 20" from the stage for maximum illumination. Due to the heat generated by these bulbs [not to mention their short lives - approx. 4 hrs.], I use a small high intensity desk lamp for composing the shots and focusing. This way the superfloods are on for only a matter of seconds while I set the exposure using the built-in light meter of the camera and actually make the exposure using a cable release.

I prefer to use a very fast film, as one of the major difficulties I encountered with my camera was vibration as the shutter was released. [The vibration was caused by the mirror snapping up out of the way before the shutter opened.] I went through a very frustrating time with badly blurred prints, thinking that perhaps I was expecting more of my lens than it was capable of delivering, before I finally discovered the problem was vibration. With my very first roll of KODAK VR1000, allowing me exposures of 1/125th to 1/500th of a second at f/5.6 - f/8 [fast enough to negate any problem with vibration], my blurry prints suddenly disappeared and I finally achieved the clarity I had been striving for! [VR1000 is an outdoor film, thus the use of blue superfloods to correct for the light.] At first I was concerned about graininess with such a fast film, but the film industry has made such tremendous strides in the last few years that this is no longer a problem. The prints are very clear and free of grain!

[Cont'd]

PHOTOGRAPHY [Continued]

Well, those are the basics, and now for a few 'TIPS' I learned the HARD way!

- * My Macrophotocopy stand came with a ¼" thick piece of clear plate glass the same size as the stage. I now ALWAYS place it on top of the stamp before my final focusing and making the exposure as it holds the stamp PERFECTLY flat. [It's AMAZING how fast the heat of the superfloods cause stamps to curl up - particularly mint ones; and used stamps don't always lie flat anyway, although they may APPEAR to be! This causes great difficulties with focus!]
- * I also faithfully use a large rubber eye cup attached to the viewfinder and keep my eye and hand close to it when releasing the shutter. Many people don't realize the bright superfloods can affect the light meter THROUGH THE VIEWFINDER and cause an inaccurate exposure.
- * I use a small bubble level to make sure the camera back [and therefore the film plane] is perfectly level with the stage. Even a slight difference can cause one side of your photo to be in focus while the other is out of focus.
- * VR400 film works well also, but during my last session, every time I used a speed slower than 1/125th of a second I ended up with blurred prints again from vibration. To prevent this it would be wise to keep the speed at 1/125th at all times and open up the lens more if necessary. Using the camera's built-in timer would also correct this, for as soon as the cable release is pressed, the mirror flips up out of the way instantly, and a few seconds later after all vibration has subsided, the shutter opens and closes for a clear exposure.
- * And last, but not least, make sure EVERYTHING is firmly locked or screwed tight [all of my equipment is the 'old-fashioned' screw-mount type]. A whole afternoon and 72 prints were ruined by a slightly loose lens, that naturally jiggled freely with each exposure. --- DUMB!!

Well, this turned out to be more lengthy than I had planned, but I tried to include everything I use and do so as to avoid any confusion or leave any questions unanswered.

I hope this will be of some use to the photographers out there and if anyone can offer me any of THEIR tips, I'd appreciate hearing them. If I HAVE left anything unanswered, please don't hesitate to write.

