

Canadian
Re-entry
Study
Group

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ANOTHER NICE RE-ENTRY FROM NEWFOUNDLAND

by R. Trimble

The 'Long' Coronation Issue of 1937 usually brings two re-entries to the minds of collectors: the doubled medallion on the 7¢ and the doubling in 'NEWFOUNDLAND DOG' on the 14¢. Why these two? Because these are the two listed by the cataloguers. It will come as no surprise to most of you for me to mention that there are other re-entries on both the 7¢ and 14¢ besides the two above, as Lowe lists three positions on the 7¢ [plus other minor ones], and the entire bottom row on the 14¢. He also lists re-entries on the 20¢, 24¢ and 25¢ of this issue.

However, what I present to you here is a strong re-entry on the 3¢ value that I have not yet seen listed ANYWHERE! Doubling is strongest in the L.R. corner [notice the beautiful doubling of the '3'] including all of POSTAGE and the L.R. frameline. The right side also shows doubling in the letters of the words on the map, including LABRADOR, CORNER BROOK, etc., etc. NICE!?!

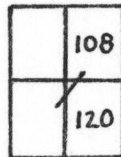
Editor's Note: Following my article on this re-entry in the Jan.-Feb. '86 issue [p.182] I received letters from both Jim Watt and Geoffrey Whitworth explaining that my stamp was indeed the other major from position #72 and not #120 as I had concluded. I thank both gentlemen for taking the time to write, and below are excerpts from Jim's letter.

I'm glad you've got yourself a nice 1/2d proof - nice looking stamp. Attempting to plate the Pence Issue has been an incredible challenge! Please don't ask me to write a long-winded article --- I'm super busy right now. In fact, this is the first time in three months I've even looked at anything, but I wanted to help you out with your question about the position of your 1/2d.

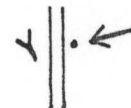
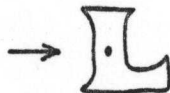
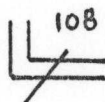
To begin with, I know you're a purist and likewise I am as well. It is the TRUTH you seek and so I give you my opinion and why exactly I think you've been misled into thinking it's #120. It is #72.

In 1979 I observed the then intact Gates' proofs and made beautiful diagrams of many positions of the 7½d [articles were published in TOPICS back in 1978-79 Ed.], 10d, 6d and was working on the ½d when the show was over and Mike Madesker came along and kicked me out. Basically, NO I never finished documentation. Too bad - the blocks are no longer intact! The information gathered then still remains precious! Unfortunately, I never got to photograph anything - I do not own a camera.

Observe the block - lot 86 of the Barclay Collection and lot 137 of the 1977 Stanley Gibbons Consort Sale. They are the same block. Plate position #120 has an U.L. scratch clearly visible on the block which continues into the L.L. outer and inner framelines of #108 above. [On proofs- I don't know about stamps, though I suspect so from the Consort Sale catalogue photo.] Therefore Boggs' mat is correct!



You want more proof? Plate position #108 was documented by myself. [Closely look at Barclay lot #86 - almost imperceptible in photo --- you need to see proofs.] There is a dot in the 'L' of HALF and another tiny dot in the east margin by the 'Y' of PENNY. The latter is on the Barclay block and confirmed on the proof block. [I can see it in the Barclay photo. Ed.]

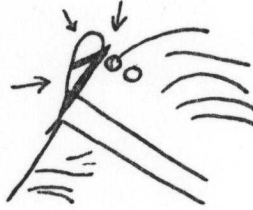


In 1979 Gates exhibited black and rose proof multiples emphasizing a variety on #71, and of course #72 was adjacent. The variety consisted of scratches in the Queen's crown. I quickly but inadequately drew this hoping to see it later. [Never did.]

[Cont'd]

ONE HALF PENNY REVISITED [Cont'd]

Queen's Crown Scratches #71



This is a nice variety and you can see it in the photo of the pair in the Barclay Collection, lot #34. [I think this might once have been Gates' proof block!!]

My notes record #72 as: "re-entry on #72 marked. - prominent feature under 'TAGE' of POSTAGE and above CANADA." Re-entries are numerous in the letters but are rarely seen in the inner white oval - so that's a quick, helpful characteristic.

Since knowing what I know now - I've never seen #72 and 84 joined together in a block of four. However, I'm sure your stamp is #72 due to my findings on stamp #108, which does connect to #120 and which I have seen related to the imprint #96. [And also lot #34 Barclay Collection pair with position #71 adjacent to it.]

One more added tidbit of information regarding Pence Proofs. Though sheets once existed, many were cut up. A.F. Lichtenstein tended to keep U.R. $\frac{1}{4}$ sheet blocks intact. He separated sheets into $\frac{1}{4}$'s, [UL,UR,LL,LR], no further. Any further breakdown has been by dealers, etc. Proofs were marked on the back in pencil as to the plate position before being broken up. [I suspect either Lichtenstein or his daughter Dale made the pencil marks re: position #.] On cross referencing pencil marked proofs with known multiples elsewhere, these pencil marks are VERY accurate! I have yet to find a mistake! DO NOT ERASE !!!

Conclusion: 1.) Boggs is correct; Jarrett wrong.

2.) Barclay block should be numbered 107, 108, 119, 120, NOT as in the catalogue [109-110, 119-120].

3.) You have #72, not #120.

4.) In my opinion you shouldn't be disappointed!
I think the two should be equally priced in a situation analogous to pp#34 & pp#47 on the 3d Beaver.

Sincerely,

Jim Watt

P.S. I have plated most of the UL and part of the UR quarter sheet sections via black and red proofs noting many minor re-entries and confirmed some on real stamps. I'll write about it when I've got more time. For now, I've sent you the info you need to solve your dilemma.

***Thank you VERY much, Jim! This has been REALLY interesting! RET

Close Up Photography with Extension Tubes

George B. Arfken

In the March - April 1986 issue of this Newsletter Editor Ralph Trimble described how to take close up photographs of stamps. This note offers an alternative to one element of Trimble's system, the bellows.

To be specific I'm using a Nikon FG camera with a 2.8 55 mm focal length Nikon macro lens. This lens will focus out to infinity and is a fine general purpose lens. It will also focus in close enough to give an image length on the film one half of the length of the object being photographed: magnification 0.5. (This is why Nikon calls it a "macro" lens.)

Rather than using the bellows between the camera body and the lens, I suggest using one or more extension tubes. With the insertion of a 27.5 mm extension tube, PK-13, between the camera body and the lens, the image on the film can be raised to life size: magnification 1.0. A photograph of the 8¢ Small Queen (major re-entry) taken with this magnification is shown as Figure 1. Careful now, the image on the film was life size. The enlargement here came in printing the negative. While enlargement in printing may make the photo easier to study, it cannot add any detail that has not already been captured on the negative.

Now let's try two PK-13 extension tubes, a total of 55 mm extension. The result for the bottom of this 8¢ Small Queen is shown in Figure 2. Here the magnification achieved with two PK-13 extension tubes is 1.5. You can see some of the re-entry features: deformation of the left 8, lines in the white oval below the bust, lines in the white bands above and below "CENTS", etc. For full details on this re-entry see the articles by Jack Weatherwax [1].

Magnifications of 1.0 and 1.5 do not sound very impressive but let's consider what these magnifications achieve. At a magnification of 1.0 (one PK-13) extension tube) the 8¢ Small Queen fills the frame. *So if you want to show the entire stamp, you can't use a magnification higher than 1.0.* With two PK-13 extension tubes and a magnification of 1.5 the width of the Small Queen fills the longer dimension of the negative. *If you want to show the entire width of this stamp, you can't use a magnification higher than 1.5.* The first point to make for extension tubes is that they are adequate for a great deal, perhaps almost all, of stamp photography. Yes, the bellows and bellows extensions will permit higher magnification. If you want to photograph the three dots on the 15¢ Large Queen pawnbroker variety, you will need a bellows. For most other examples of stamp photography the extension tubes will serve.

The extension tubes offer me two advantages over the bellows. After using an all manual Nikon F for a quarter of a century, I love the automatic features of the Nikon FG. I set the aperture and then it calculates and sets the exposure time and does this better than I can do. The first advantage of the PK-13 extension tube is that it preserves the camera's automatic features. The bellows breaks the linkage between camera body and lens and puts you back to manual.

[Cont'd]

A second advantage of the extension tube is lower cost. A current mail order catalogue quotes \$32.95 US for the PK-13. The bellows (PK-6) is listed at \$144.95 US.

None of this is in any way a condemnation of the bellows. You can get excellent pictures with the bellows. Indeed, if you want high magnification the bellows is essential. But if you have not yet purchased a bellows and if you will be satisfied with a magnification of 1.0 (Figure 1.) or 1.5 (Figure 2.), then extension tubes offer an alternative worth considering.

[1] "The Re-entry", Jack Weatherwax, The Small Queen Newsletter of the Small Queen Study Group (BNAPS) vol.7, p.3, July 1982. Also vol.8, p.4-5, November 1983.



Figure 1. The 8¢ Small Queen (major re-entry) photographed with one extension tube, magnification 1.0.

[Cont'd]

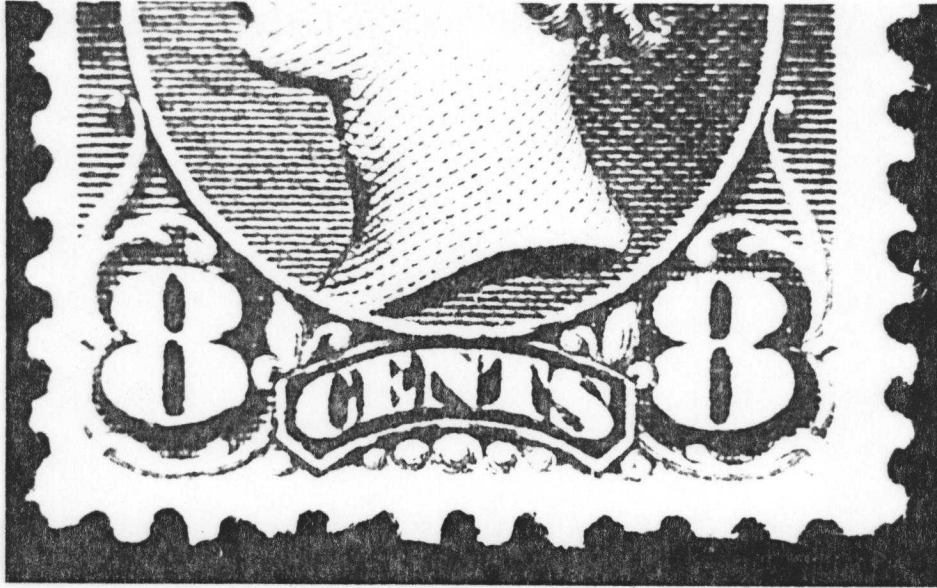


Figure 2. The 8¢ Small Queen (major re-entry) photographed with two extension tubes, magnification 1.5.

EDITOR'S NOTE: Many thanks, George, for another nice article!

I should point out that I DID mention the use of extension tubes in my article [2nd paragraph], but only in combination with the bellows. In fact, I DO often use the extension tubes alone with my lens, but in my article I was concentrating more on the taking of extreme close-up photos for which the bellows is more suited, as indeed you point out yourself.

Thanks again for your contribution!

*** WANTED *** Articles, reports of finds, suggestions, etc. for our Newsletter. Please contribute!

*** CORRECTION *** CORRECTION ***

For those of you who like to keep your Newsletters filed away in proper order for easy reference, an error was made in the 'Whole Numbers' of the last two issues. The Jan.-Feb. '86 issue SHOULD have been Whole No. 22 [NOT 21] and the Mar.-Apr. '86 issue SHOULD have been Whole No. 23 [NOT 22]. Please correct your Newsletters accordingly. This will be particularly important when it comes to organizing and using our next INDEX, so please do it now before you forget! Sorry about that!!

HANS REICHE REPORTS:

A clearly identifiable plate position with a nice re-entry can be found on Plate 23 of the 3¢ brown Admiral in position 100 of the lower left pane. This position shows the upper left and lower left spandrel lines retouched as well as the junction lines. The upper left retouch cuts into the shading lines on top near the crown and very slightly opposite the 'AN' of CANADA. The stamp has two guide dots in the right margin which has a straight edge. The re-entry is in and above the left '3'. There is some trace of the re-entry in the 'T' of THREE.

A reconstruction of this plate has been attempted by some collectors, but the large number of retouches on this plate makes this very difficult because many of them are very similar. Practically all subjects on this plate have been retouched.

BILL BURDEN REPORTS:

I recently got 7 of the 8 panes of C9 [7¢ Airmail, Peace Issue, 1946]. I am missing 2/5's of 1UL. If you look in the back of Reiche's book you will note that these numbers are different.

I have found re-entries at positions 2LL 5, 10, 15, 20 and 2UR 14, 19, 24, 29 & 34. There is also a 'scratch' at the right of 2UR15. I found these very quickly so there may be other minor re-entries elsewhere, but while just looking at the right and left sides very quickly, I may have missed them!

I also managed to get hold of a bunch of postage dues. I found a couple of nicely re-entered inscriptions on the 4¢ 1935 issue, plate 1. See the new postage due booklet. [Also Newsletter #21, p.43. Editor.]

Thanks, Bill!