

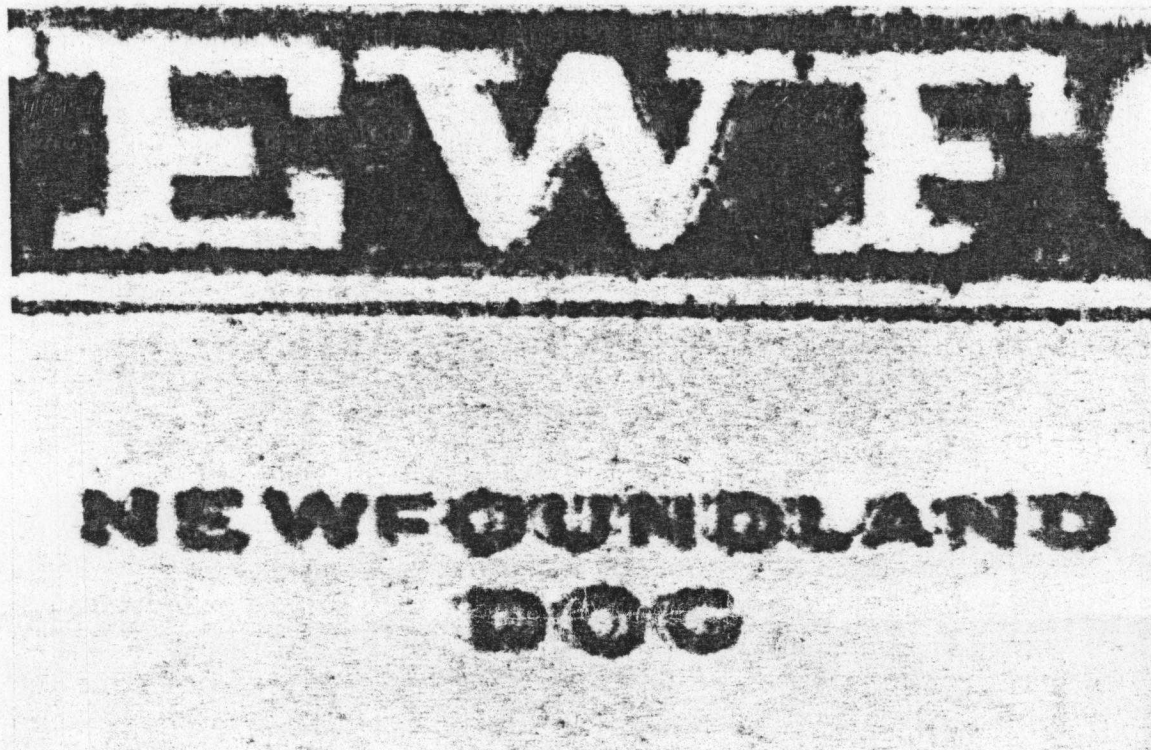
# Canadian Re-entry Study Group

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Whole No. 38

JANUARY - FEBRUARY 1989

Vol. 8 , No. 1



## A NEWFOUNDLAND MAJOR RE-ENTRY

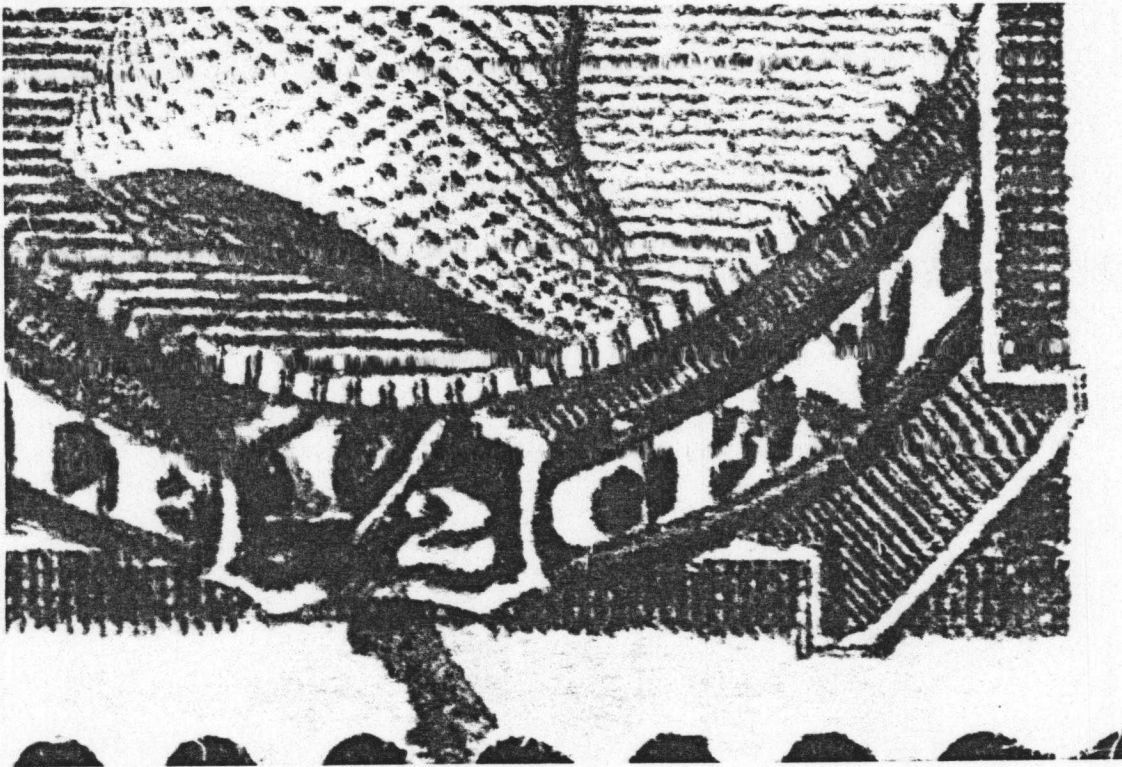
by R. Trimble

For years catalogues have listed the re-entry occurring in the words NEWFOUNDLAND DOG on Scott #238, the 14¢ Black from what is referred to as the 'Long' Coronation Issue of 1937. For those of you who may never have seen the actual doubling on the stamp, I am showing it to you here.

As you can see, the entire wording 'NEWFOUNDLAND DOG' is strongly shifted and would be hard to miss. Not mentioned in the catalogues is the fact that the lettering above and below these words also show evidence of the shift. Here you can see the 'W' of NEWFOUNDLAND directly above is doubled, and at the bottom of the stamp the 'O' of FOURTEEN CENTS is similarly doubled.

This stamp comes from Position #40 on the sheet of 100. Robson Lowe in his ENCYCLOPAEDIA OF BRITISH EMPIRE POSTAGE STAMPS [Part IV Nfld & B.C.] lists strong re-entries in positions 20, 30, 40 & 50, as well as mentioning the entire bottom row shows minor re-entries. Position #40 is generally accepted as being the strongest of the lot.

The Long Coronation Issue provides a goodly number of beautiful re-entries, most of which were recorded over fifty years ago in two comprehensive articles that appeared in STAMP COLLECTING in 1937 & 1938. [My sincere thanks to Clarence Stillions of the Newfoundland Study Group]

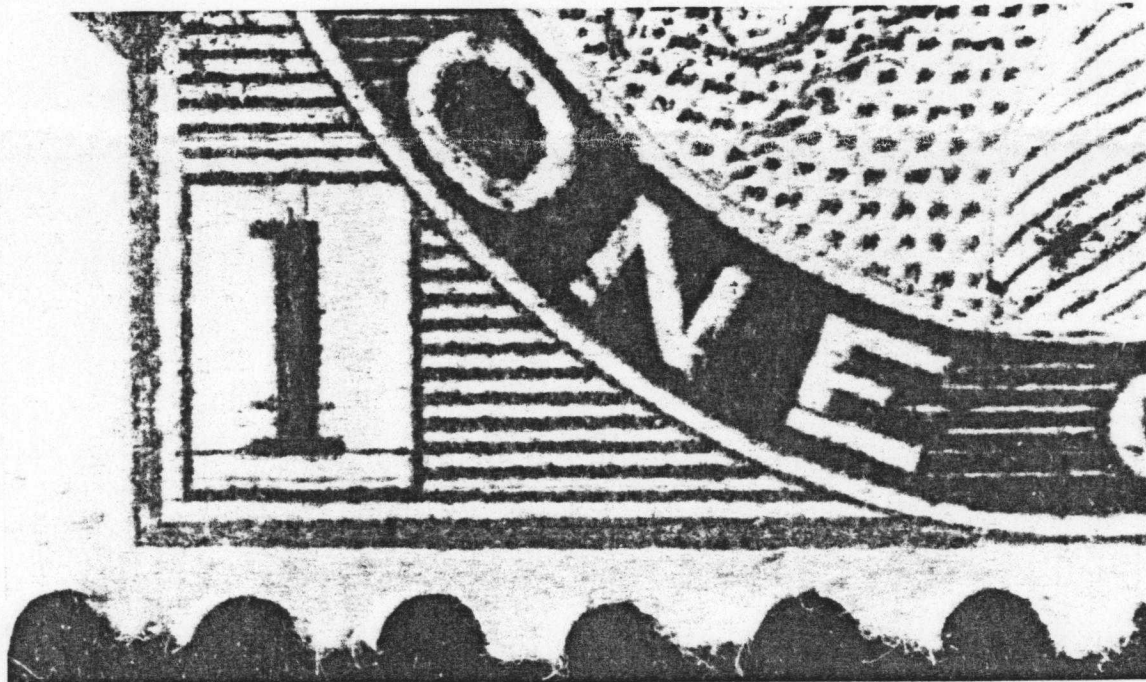


Last issue I showed you a re-entry of Major proportions from Position #10 on the Right Pane [1]. You may recall the faint doubling of the radial lines in the lower portrait oval. Well, here on this stamp, which is also from the Right Pane [1], Position #96, you can see heavily doubled radial lines in the same area. Doubling is visible in the letters of HALF CENT, as well as the L.L. & L.R. corner designs. Slight doubling can also be found in the U.L. & U.R. corners. In the photo we can also see a strong shift in the lines of the neck. Note especially those on the left that appear as pairs of curved lines. A comparison with the photo in the last issue might be useful in fully appreciating this effect. §

½¢ S.Q. IMPRINT - A FURTHER UP-DATE!

by R. Trimble

Last time I illustrated and wrote about an imprint on a ½¢ S.Q. that I had suspected to be a re-entered imprint until I saw the imprint with a frame around it in Harry Lussey's exhibit at CAPEX on the 5¢ Registered. I was still a little disturbed by my piece though, as the remnants appeared to be at two different levels around the main imprint. [Perhaps you noticed this in my photo - p.34, Newsletter #37.] Then earlier this month at PHILEX here in Toronto I purchased a vertical pair of the 2¢ Registered with a strong re-entry in the top stamp and the 'al' of the imprint just visible in the selvedge at the bottom of the piece. Well, what should I find around this tiny portion of the imprint but a DOUBLE LINE FRAME! Suddenly the different levels of the remnants on my ½¢ piece fell into place! And so the mystery was solved! Unfortunately, however, I cannot claim the credit for having 'solved' it. I was also reminded not to trust in Boggs and Jarrett so completely. You see, I was rummaging around my files of articles on the Registered Letter Stamps to see if I could find anything on the 2¢ re-entry I mentioned above when I came across a copy of an article that appeared in the LONDON PHILATELIST in Aug.-Sept. 1964 by E. A. Smythies entitled, 'THE PRINTING PLATES OF THE CANADA REGISTERED LETTER STAMPS'. There on the very first page of the article was a description of the "two states" of the imprint - the "Early state with an outer frame of two continuous lines of

BILL MACDONALD REPORTS: ANOTHER NICE MAJOR ON THE 1¢ NUMERAL

After the Major Re-entry of my own on this issue that I presented in Issue #31 [p.27] and Fred Moose's Major that appeared in Issue #34 [p.9-10], Bill thought that I might like to see one that he had found. And it's a beauty!

It's very similar to my Major in type, except that it does not exhibit the lateral shift to the left that mine does, though it does appear to be shifted slightly higher. The entire design is strongly doubled and it is so delightful that I decided to show you both upper and L.L. portions. I really have a fondness for re-entries that show so much 'damage' to the lettering, and this one is one of the nicest! Thanks Bill!

ANOTHER 1¢ KE7 MISPLACED ENTRY

by R. Trimble



Here we have another Misplaced Entry on the 1¢ KE7. Although it is nowhere near the strength of the two KE's illustrated in Issue #35, it is, nevertheless, a nice little variety.

The most obvious feature is the pair of lines in the white oval above the 'O' of POSTAGE. Just where these lines are from is not yet certain, but they are clearly there.

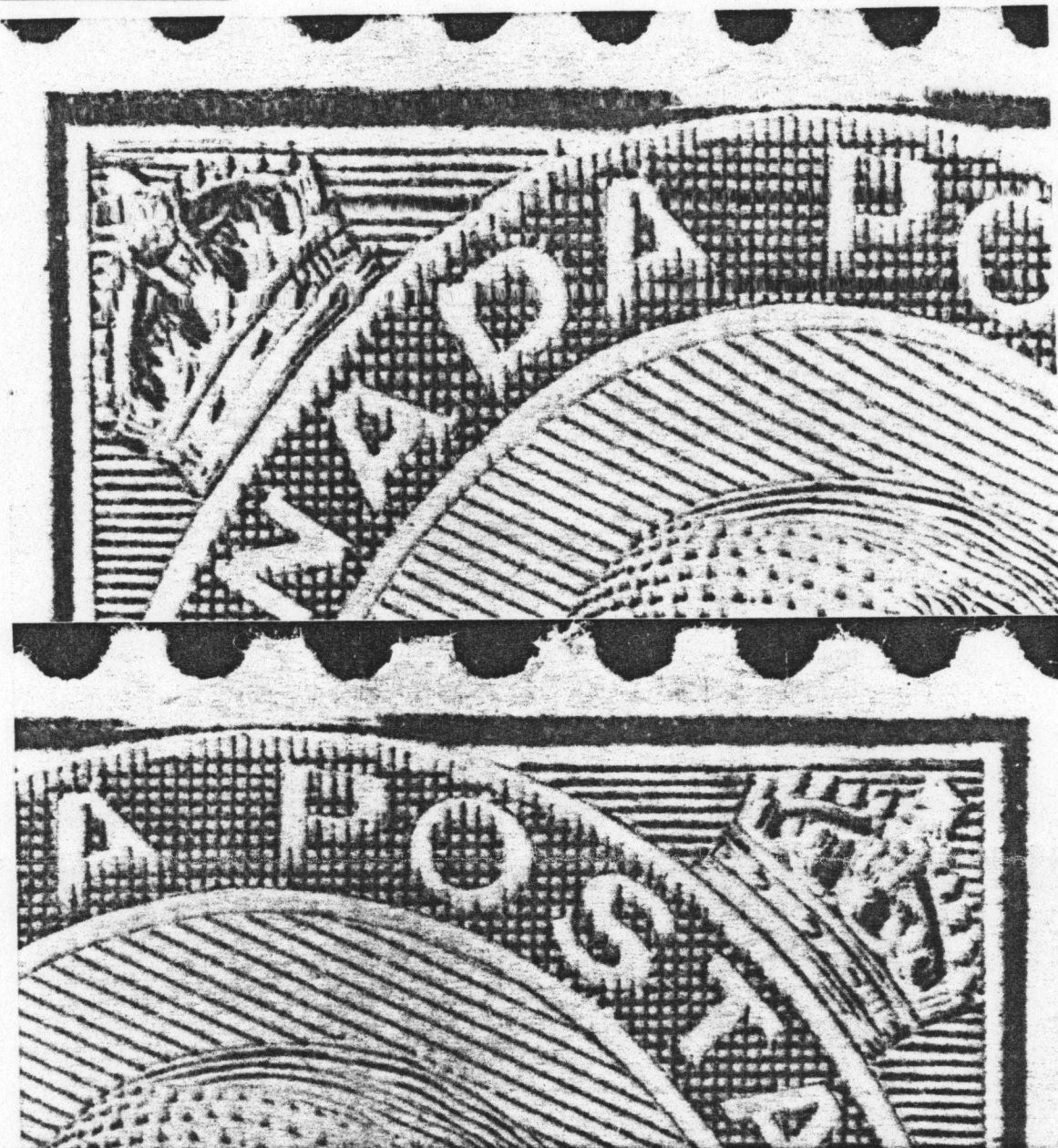
Interestingly, there is also evidence of a more 'typical' re-entry on this stamp. Doubling can be seen in the letters 'DA POS' as well as in the lines of the upper part of the U.R. spandrel. There are marks in the lower portion in leaves 1 & 4 as well as the RNB. The U.R. corner of the frame also suggests a shift. The degree of the shift of all the latter details, however, could not possibly be responsible for the lines above the 'O'.

The design seems to be Marler's Type 18, but he does not describe anything like this stamp. Type 19, which is similar to this type, but not completely, has a couple of VERY interesting stamps described with extraneous lines similar to those of this stamp [see Marler p.67]. Unfortunately, this stamp does not fit the Type 19 criteria fully, or it would have been a good bet to assign it to those plates [63-72].

This stamp was found by Hans Reiche and now resides in my collection. §

MEMBERSHIP LISTS AVAILABLE

Just a reminder that computerized Membership Lists for the 5

HANS REICHE REPORTS:

In the last issue I told you about two lovely re-entries that Hans had discovered on booklet stamps of the 2¢ KE7 and I showed you the first one with doubling in the lower portion. Well, here is the second. As you can see, the doubling on this stamp is confined to the upper portion! Doubling is seen in most of the lettering, below the 'AD', the upper lines of both left and right spandrels, the top of the oval band, and the upper frame [most noticeable in the centre].

Editor's Note: I've always found it interesting, and odd, that on the 2¢ value, unlike all of the other Edward values, the lettering in the oval band [CANADA POSTAGE and the denomination] does not appear to have a strong clear outline around each letter! As a result, re-entries of these letters show up more as extensions of the background lines of the oval band, rather than clearly doubled letters. This gives the doubling a very odd, 'ragged' appearance that I do not find particularly pleasing. I skimmed through Marler's section on the 2¢, but could not find any reference to this phenomenon. Any comments? §

SOME COMMENTS ON JOHN HILLSON'S TOPICS ARTICLE

by R. Trimble

I found it most disturbing that John Hillson, in his article 'A REVIEW OF RE-ENTRY BASICS' in the Sept.-Oct.'88 TOPICS, p.44-45, chose to make some rather inflammatory and unfounded remarks about Dr. Warren Bosch's article on 'MISPLACED ENTRIES ON THE ONE CENT NUMERAL' in the Sept.-Oct.'87 TOPICS, p.28-31.

It is one thing for Mr. Hillson to express his opinion that the stamps in Warren's article are kiss prints! This statement, by the way, is LUDICROUS ... and Mr. Hillson would have realized this had he himself examined several copies of each as Warren and I have done! Indeed, since Warren's article first appeared, more copies have surfaced -- there are now 3 or 4 known copies of STAMP A, 3 of STAMP B, and 8 [!!] of STAMP C. The placement of those exceedingly fine, clear, misplaced details is IDENTICAL on all copies of all three varieties and it is immediately obvious to anyone who examines them that they could not possibly be kiss prints!

This brings me to Mr. Hillson's further suggestion ... As I said before, it is one thing for him to express an opinion that the stamps are kiss prints, but it is another matter entirely when he insinuates, in print, to the entire membership of BNAPS, that STAMP C is **FRAUDULENT!!!** ["I wonder if the ink of the variety has been checked for compatibility with the under lying stamps."] This, in all honesty, I find to be insulting! Warren has personally examined all of the known copies of this stamp and I have seen at least five of them. It is impossible to even estimate how many thousands of re-entries and varieties have been found and/or examined between the two of us, and there is absolutely no question in our minds that these varieties are genuine in all respects.

Regarding Mr. Hillson's comment that "Ralph Trimble mentioned that some of the detail didn't 'jive'. Well it doesn't." ... Well, it DOES 'jive' with the design of the 10¢, as I pointed out in my letter in TOPICS in Mar.-Apr.'88, p.7! And regarding Mr. Hillson's measurements of the photo of STAMP C, it is obvious he didn't notice that it was a 'composite' photo that had not been pieced together very carefully [note especially the lines on the face]. Yes, the baseline of the 'stamp' does indeed measure 17cm, while the 'variety' measures 16.7cm. **BUT**, the distance between the framelines of the 'normal stamp' across the area of the 'variety' **ALSO** measures 16.7cm!! This is because the right half of the composite photo is tilted inwards at the top!! And as for the chamfered edges of the 'variety', this could easily be explained by wear of the plate as the variety gradually wore off and disappeared with use. Remember, the first example I even presented of this stamp [Newsletter #20, Nov.-Dec.'85, p.32&33] did not have any of the detail on the left remaining. It wasn't until another example with this detail still present turned up that I was able to show it existed right across the stamp [Newsletter #27, Nov.-Dec.'86, p.36].

How they may have occurred is yet another matter that has not been, and may well never be solved, but there is no reason whatsoever to suspect that they are not genuine constant plate varieties and I am rather surprised, and disappointed, that Mr. Hillson would suggest otherwise without having examined them himself. I do not believe that such unfounded comments do much for the betterment of our hobby.

And now I would like to add a few comments of my own to Mr. Hillson's 'facts' in his 'REVIEW OF RE-ENTRY BASICS'. [I shall follow the same order as his eleven paragraphs in the article.]

Paragraph 2: Yes, Warren MEANT to say TRANSFER ROLLER and not DIE. However, he is not entirely incorrect if you note the precedents set many years ago in the literature! For example, "F.B.", in an article entitled 'THE PRACTICAL ASPECTS OF RE-ENTRY' in Gibbons Stamp Monthly in Nov.1952, p.30&31, referred to the transfer roller as a "roller die", while Brigadier M. A. Studd, F.C.P.S., in an article entitled 'THE FIRST ...'

SOME COMMENTS [Cont'd]

Para. 3: Mr. Hillson says that the transfer roller "had to be securely fixed in position" and that Warren's suggestion of a 'momentary' misplacement "really is not on." I refer Mr. Hillson to the long-standing 'Bible' of stamp production, "PRINTING POSTAGE STAMPS by LINE ENGRAVING" by James H. Baxter, reprinted by Quarterman Productions in 1981. This 164 page treasure of information is a MUST for every philatelic library. In Chapter VIII, DOUBLE TRANSFERS and RELIEF VARIETIES, p.64-75, Baxter describes a number of instances where a plate can receive 'accidental' and 'misplaced' entries due to a 'loose' roll, or pressure being applied before properly aligned, etc. In a section on "RE-ENTERING WITHOUT SIDE POINT" [p.65] Baxter specifically states that when making "a re-entry after the side point has been removed ... or guide dots have been effaced from the plate, the relief roll is not locked in the carrier of the press as this device would hold the roll so rigid the relief would not key with the previous impression if the plate was slightly out of position". The roller is therefore positioned by 'touch' or 'feel' and depended greatly upon the skill and experience of the siderographer. Baxter's illustration, Fig.79 on p.66, of a "dropped roll" could easily be the way all of these misplaced entries occurred on the ONE CENT Numeral!

Para. 4: "Short Entries". Sorry, Mr. Hillson, but what you describe here are more correctly called 'weak' entries. A 'Short' entry is just that --- the transfer roll was not rolled the full length of the design and either the upper or lower portions of the design [typically, the framelines] are missing.

Para. 4: "Fresh Entries". If Mr. Hillson really wants to get 'technical', as he suggests, a fresh entry had to have the original impression burnished off the plate first, and a 'fresh' entry transferred in its place! It is not simply any re-entry that occurred on the plate before it was put to press, as is often thought. In burnishing, the metal was folded over on to itself with no metal being removed, to achieve a flat surface. Then a new, or 'fresh', entry was transferred over it. The hidden details of this earlier entry might begin to 'show through' as the plate's surface was worn down.

Para. 6: Perhaps Mr. Hillson knows of only one 'skewed' re-entry, where the design is not 'square on', but I have seen MANY, including a multitude on the 1/2¢ S.Q., Numerals and Edwards. Just because you haven't seen them, Mr. Hillson, doesn't mean they don't exist! Baxter also has sections on "TWISTED RE-ENTRIES" and "TWISTED SHIFTED TRANSFERS". For a beautiful example, check out the Major Re-entry on the Half Cent Maple Leaf from the Left Pane, Position #69.

Para. 9: "Once curved, a plate could not be re-entered. The pressure exerted in the press would have smashed it." I'm not so sure about that latter statement. As I wrote some time ago in the Newsletter, Swedish plates are routinely re-entered **AFTER** chromium-plating to sharpen up details lost in the plating, and they are not "smashed". And this is done on a curved plate, as well! Granted, the plate was originally entered while already curved, but who knows?? Perhaps to try and extend the life of a plate, Canadian companies may well have tried re-entering their curved plates before going to the expense of making new ones! Yes, the designs on the transfer roll would now be shorter than the 'stretched' designs on the curved plates, but perhaps that's why we have so many re-entries that show doubling only across the top or bottom. [By the time the transfer roller travelled the length of the stamp, the designs no longer matched up because the designs on the plate were now longer due to their curve.] Theory so far, but interesting!

Para. 11: Last two sentences: "Why doesn't the basic stamp design show damage? The pressure of the press would have made that inevitable." WHY?? Was the plate 'damaged' when the S.Q. 5¢ on 6¢ occurred? How about the 10¢ Decimal Double Epauettes, which is a misplaced entry with the design half a stamp off in position?

SOME COMMENTS [Cont'd]

Well, I suppose I've reached the end of all I wished to say and I feel somewhat better having had the chance to get this off my chest. But one BIG thing that still bothers me is that many of the 1400 - 1500 BNAPS members who read Mr. Hillson's article have probably already now made up their minds against Warren's article and perhaps even re-entries, misplaced entries, or constant plate varieties in general! Because Mr. Hillson is a published author who has written a book on the Small Queens and published many articles in Maple Leaves and TOPICS, HIS opinion will likely be taken as the correct one, and any attempt to refute what he has said will likely fall on deaf ears.

Mr. Hillson, at the end of his first paragraph, said: "although of course I could be wrong." Well, I think he is VERY wrong indeed, and I am disappointed that he would publish such opinions without ever checking out the stamps for himself. \$

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MEMBERSHIP REPORT

I would like to welcome one new member:

#59 Dan McInnis, Box 2063, STN. A, Sudbury, Ontario P3A 4R8

Changes of Address

#20 C. Leigh Hogg, P.O. Box 1000, Waterloo, Ontario N2J 4S1

#39 J. Don Wilson, 11 Elm Place, St. John's, Nfld. A1B 2S4

#49 Michael Redwood, 52 Bernick Drive, Barrie, Ontario L4M 2V5

\*\*\* 1989 Fees Notice Reminder \*\*\*

All but ten members responded to my request for Fees for 1989 in the last issue. THANK YOU ALL! Remember, if you're not certain whether or not you are one of those still to submit your fees, just look for the red \*\*'s and the blue 'FEES DUE' on the front of the Newsletter mailing envelope near your name and address. Sorry to make it so 'bold', but you might miss it otherwise. Several members have suggested I should go ahead and raise the fees. One even suggested \$10 [!!] saying that the Newsletters were well worth it. [Thank you!] How do the rest of you feel about this? Would an increase to \$7. upset anyone, or cause us to lose members? I'd appreciate your input.

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WANTED: The re-entry on the 5¢ Registered Letter Stamp from Position #70 as in the diagram on the left. [STRONG doubling in L.L.] Sound or faulty. Send with asking price.