

# Canadian Re-entry Study Group

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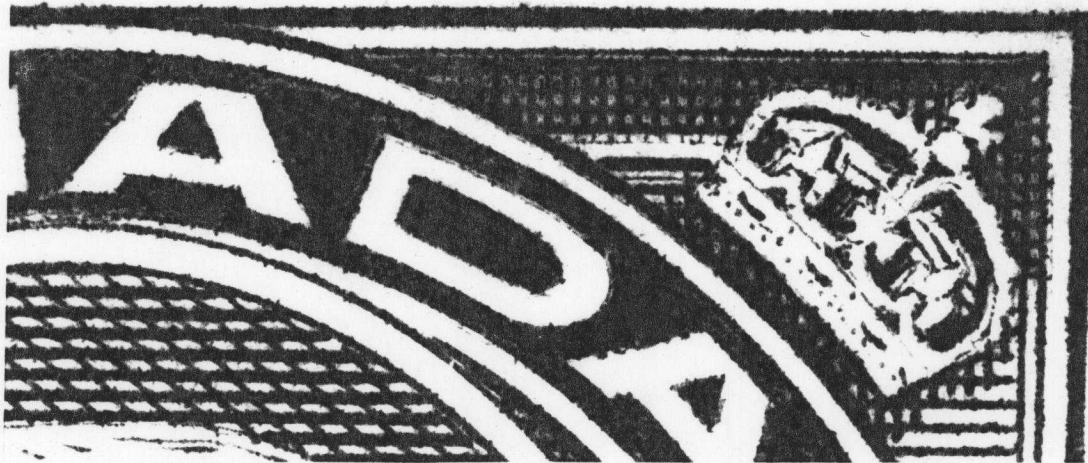
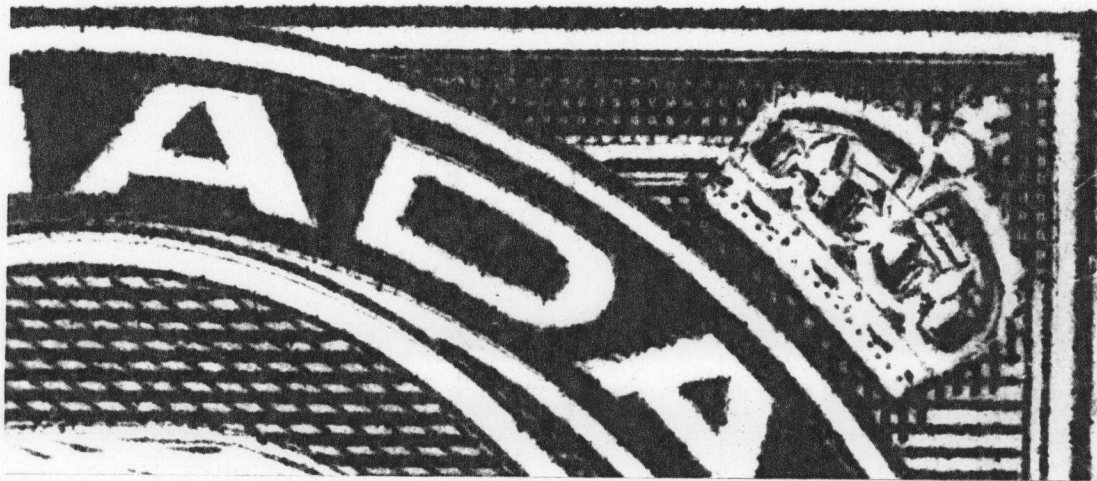
## THE TWO STATES OF THE MAJOR RE-ENTRY ON THE 5¢ MEDALLION by R. Trimble

The Major Re-entry on the 5¢ Medallion, Scott #199, from Plate 1, UL Pane, Position #10, is one of the more familiar re-entries to most collectors as it has been recognized and listed by most cataloguers for many years now. The most prominent features of the re-entry are the doubling in and around the letters of CANADA, particularly in 'CAN', and in the U.R. corner, including the crown. Lesser known is the second state of this position on the plate. You will recall that any repair or alteration of the plate once it has been used for printing stamps results in another 'state' of the plate. The 'alteration' in this case was not the result of re-entering the plate, as one might expect, but indeed an attempt to remove an already existing re-entry by retouching the design by hand. With the plate curved to fit the rotary press, not to mention the chromium plating to reduce wear, the

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THE 5¢ MEDALLION [Cont'd]

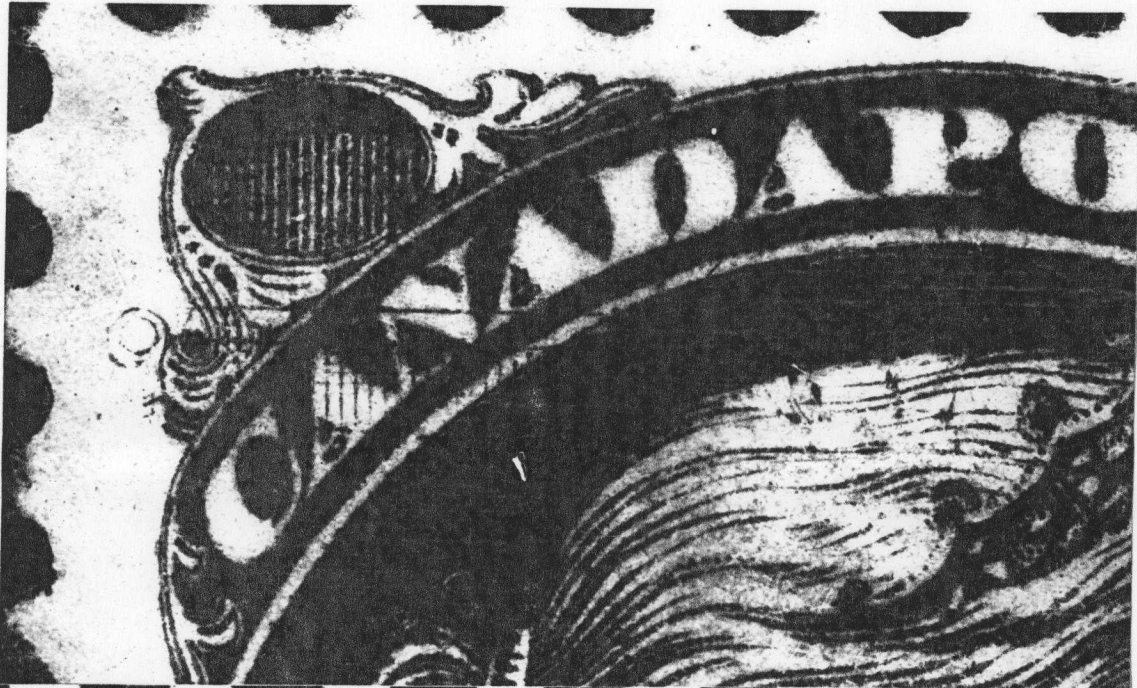
former practice of burnishing off the defective design and replacing it with a 'fresh entry' was not possible. Therefore an attempt was made to correct the 'defect' by the use of hand tools. While the craftsman did a very reasonable job of removing most of the prominent features in and around CANADA, enough of the original re-entry remains to enable identification of this corrected position. The photographs on the last page show the 'before and after' states of the upper centre portion of the design, with the re-entry at the top and the retouched design below it. [The same arrangement applies to the photos on this page of the U.R. corner.] As you can see, the most prominent doubling occurred in the first 'A' of CANADA. This has been 'tidied up' considerably with the retouch, but note how small the solid triangle of colour in the centre of the 'A' has become. Examination of the photos will reveal numerous other areas that have been 'cleaned up' very nicely.



Above we see the U.R. corners of the re-entry and retouch respectively. Note that while the re-entry lines in the white space below 'AD' have been cleanly removed, as well as those in the top of the portrait oval below the middle 'A' of CANADA, the doubling in and around the crown have been left completely untouched. Indeed, this is the main identifying feature of this retouch, along with the 'tiny triangle' of the first 'A' mentioned above. The heavy curve of doubling found in the extreme right edge of the crown is the feature to look for when checking a lot quickly for this variety. The doubling of the tiny squares to the U.L. & U.R. of the crown serve as secondary identifying features. My thanks to Bill Burden for allowing me to photograph the retouch. I still need this if anyone has a duplicate to sell. §

THE 5¢ ON 6¢ SMALL QUEEN - THREE DISTINCTLY DIFFERENT PLATE POSITIONS  
FOUND OF THE 'STRONG' VERSIONS by R. Trimble

As we are all aware, the controversy of the 5¢ Entry on the 6¢ design of the Small Queen issue rages on. Over the past few years, along with the concerns about how the variety occurred, we have had the added 'problem' of the 'Lesser' 5 on 6's that have been shown to exist in Positions 11, 20 & 21 of the A Pane, which are typified by the arc through the tiara and slight indications of some horizontal lines from the 5¢ design. Well, to further complicate matters, it is now known that there are THREE, that's right, THREE different versions, and therefore different plate positions of the original 'strong' 5¢ on 6¢. Only one of these has been plated so far, the original B25. This is now known as TYPE 1, and is seen below.



TYPE 1 B25

Note carefully the position of the top horizontal line of the 5¢ design and where it cuts through the 'NA' of CANADA and 'AG' of POSTAGE. The posi-

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THE 5¢ ON 6¢ SMALL QUEEN [Cont'd]

tion of this line is crucial in determining exactly which of the three types you may have. The example seen below, TYPE 2, which is as yet unplated, shows the line through 'NA' in a slightly lower position than TYPE 1. It is also slightly lower in the bottom strip of colour at the base of the 'A' of POSTAGE, yet appears higher in the 'G'. This suggests that the transfer roll was twisted slightly counterclockwise in comparison to TYPE 1.

TYPE 2 Pos'n Unknown



Both TYPE 1 and TYPE 2 have been known for some time now by Bill Simpson, but without close-up photos such as those seen here, it has proven difficult to have them recognized and accepted by many Small Queen 'experts'. My thanks to Bill for allowing me to photograph his two types while visiting him this past summer for a few days with Bill Burden. We had a truly wonderful time at 'S.Q. Camp', as Bill Burden put it! And now, turn the page!

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THE 5¢ ON 6¢ SMALL QUEEN [Cont'd]

Now, if TWO strong versions of the 5 on 6 were not enough, a THIRD type has surfaced!! Below you see yet another 5 on 6 which has been called TYPE 3. As you can see, the line through 'NA' of CANADA looks pretty well identical to TYPE 2, but when you look at the 'AG' of POSTAGE there is a startling difference! The line is now near the bottom of the strip of colour at the base of the 'A', and cuts through the top of the 'G' much lower than in either TYPE 1 or TYPE 2. [The 5¢ design below this line also appears much lower on TYPE 3, but this is simply because the top rows of little squares seen in TYPE 1 did not transfer. On TYPE 2, the vertical lines transferred, but the horizontal ones that formed the little squares on TYPE 1 did not.]

TYPE 3  
Pos'n Unknown



So there you have it! THREE distinct versions of the strong 5 on 6, only one of which, TYPE 1, has been plated. Chances are great, however, that TYPES 2 & 3 also occurred on the B Pane. [The owner of TYPE 3 does not wish to be identified, but graciously allowed me to photograph it.]§

"fresh entry"

semantics [si·man'tiks] n.pl. [construed as sing.] 1. Ling. The study of the meanings of words. 2. Logic. The relation between signs or symbols and what they signify or denote.

- Funk & Wagnalls Standard Dictionary, 1980.

One of the problems encountered in any specialty is in coming to some agreement or acceptance of certain definitions. Our particular area of philately, constant plate varieties on line-engraved stamps, specifically re-entries, is no exception.

Awhile ago, a member of the study group wrote to ask me to explain what was meant by the term 'fresh entry'. Depending on the source you refer to, you may find one of two different definitions, or in some cases, even a combination of the two. I find this to be confusing, to say the least. Simply put, some sources, such as Stanley Gibbons, refer to a 'fresh entry' as ANY doubling of impression on the plate BEFORE that plate was put to press printing actual postage stamps. The key point in this definition is that a fresh entry could ONLY occur before the plate was actually used, and included even the simplest of re-entries. Other sources, such as Boggs' FOUNDATIONS OF PHILATELY, and Baxter's PRINTING POSTAGE STAMPS BY LINE ENGRAVING, require that a 'fresh entry' involves the [incomplete] removal of a faulty entry from the plate, which is then replaced by a new, or 'fresh', entry being transferred into the smooth 'cleaned' area where the faulty entry once existed. Yet other sources, such as L.N. & M. Williams' FUNDAMENTALS OF PHILATELY, indicate that BOTH of the above aspects can be included in a definition of 'fresh entry'.

My personal preference is the second of the above. That is, to be termed a 'fresh entry' a stamp must show evidence of a previous design that for some reason was 'erased' from the plate by burnishing, and a new, or 'fresh', entry was applied in its place. This, to me, fulfills the intent of the term 'fresh'. I further propose that the use of the term 'fresh entry' for ALL those re-entries or 'corrections' that occurred BEFORE the plate was put into use printing stamps is somewhat erroneous, because a truly 'fresh' entry could theoretically occur at any time in the life of the plate.

Theoretically, but what about proof? Well, I believe that Horace Harrison provided evidence of such proof many years ago in his article on the Major Re-entry on the 15¢ Large Queen in MAPLE LEAVES [CPSGB] in April of 1962, Vol.9, No.4, Whole No.76, p.67, which later appeared word for word in H.E. & H.W. Duckworth's THE LARGE QUEEN STAMPS OF CANADA AND THEIR USE 1868-1872, p.126. In his article, Harrison wrote that this Major Re-entry was "soon noticed" [AFTER the plate had been in use for a time] and was "entirely corrected by a fresh entry, thus making this re-entry one of the rarer plate varieties of the entire issue." He went on to say that although the plate position of the Major Re-entry is unknown, "it has been reported that there are indications of a fresh entry having been made at plate position #1 ON LATER PRINTINGS, and it may well be that this was the position of the re-entry."

So, we have a plate that had been used to print a number of sheets having a position removed by burnishing, and a new, or 'fresh', entry laid down in its place. Is it proper to call this a 'fresh entry', even though it occurred AFTER the plate was used? I certainly think so! What better term for it?

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RE-ENTRY TERMS - "fresh entry" [Cont'd]

So, what DO we call 'ordinary' re-entries that were NOT the result of burnishing and replacement of defective entries, but probably just from strengthening weak entries, or slips of the transfer roll, that occurred on the first state of the plate before it was used to print stamps? Well, I believe that Peter Hurst [coined?] used the PERFECT term for these stamps 'way back in the 50's in his articles about the Major Re-entry on the 6¢ yellow brown Small Queen [TOPICS, May 1955, Whole No.124, for example] when he referred to such re-entries as "INITIAL". [He also referred to this 6¢ Major as "initial" AND "latent", but I don't wish to confuse things even more here, so we'll leave the discussion of 'latent' entries for another time.]

'Initial re-entry' is, I believe, the perfect term to describe those re-entries that occurred on the plate before it was put into use, thus freeing up 'fresh entry' to be used solely to denote a stamp that shows evidence of a previous entry that was removed and replaced by another complete, new, 'fresh' entry, whether it occurred BEFORE or AFTER the plate was used to print stamps.

A perfect example of both a 'fresh entry' and an 'initial re-entry' existing side by side on a plate can be found on Plate 1, Left Pane of the 2¢ purple Maple Leaf issue, Scott #68, in Positions #1 & 2. Position #1 clearly shows evidence of a partially removed entry 0.75 mm above [and within] the final entry. The first impression was obviously misplaced too high, was burnished off [rather poorly], and a 'fresh' entry rocked in in the proper position 0.75 mm lower. [Almost identical fresh entries are found below position #1 in positions #11 and #21, both of which were also wrongly entered 0.75 mm too high, burnished, and replaced by 'fresh' entries.] Position #2, however, shows a classic example of a typical Major Re-entry, showing two impressions, one on top of the other with one slightly askew, or twisted, but with no evidence whatsoever of any attempt to remove one of the impressions. The original entry was likely just a weak entry that needed strengthening by further rocking of the transfer roll, but the siderographer did not properly re-align the transfer roll, thus resulting in doubling of portions of the design ['ADA POSTA' and the L.R. corner, including the leaf] - the classic re-entry. As the above are all found on the original proof sheets, Position #2 is a perfect candidate for the term 'initial re-entry', while Position #1, and #11 & 21, show 'fresh entries'.

This, I hope, will alleviate some of the concern caused by having one term refer to two distinctly different types of varieties. As usual, your comments and opinions are always welcome. §

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**NOTE:** I was most fortunate to discover the above varieties on the 2¢ M.L. only recently when John Jamieson allowed me to examine the proof sheets that had been acquired from the Christie's A.B.N.C. sale. My sincere thanks to John for being one of the first to be allowed to examine this material. Reports of other items found will follow in future Newsletters, and will of course be included in my up-coming book on BNA RE-ENTRIES. Until now, the only recorded re-entry on this stamp that I am aware of was in Hans Reiche's CANADA STEEL ENGRAVED CONSTANT PLATE VARIETIES, where Hans listed a Major Re-entry, but had no further details to offer. Thanks to John, we now know the Plate, Pane and Position of a Major Re-entry, as well as three heretofore unlisted fresh entries! I may have discovered these items, but without John's willingness to help students such as myself, the existence of these varieties might not have been recorded for all of us to enjoy. § RET  
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