



Pence-Cents Era Study Group

Of the British North America Philatelic Society

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Welcome to Vol. II 4th Edition

Dear Study Group Member,

Welcome to the 4th issue of the Pence-Cents Study Group Newsletter. Anybody who collects stamps and/or postal history or even is remotely interested in this classic period is invited to join. Right now, there are no membership fees. If you are interested in fancy cancels, constant plate varieties, engraving errors/plate flaws, printing orders, DPO/RPO cancels, stampless covers, rates and BNA Provinces or any other area of early Canadian-BNA philately, you should find something of interest in our Group,

Fortunately, there were several members who stepped up to provide some additional (and very thorough) articles for this 4th Newsletter. I am very pleased with the quality of the information provided and this issue should keep classic Canadian collectors up on the latest information.

Update on the sale of the Ron Brigham collection: the first of several auctions by the resurrected Brigham Auctions will take place in the Fall and this sale will feature small Queens. It is still not known when the pence/cents portion will come up for sale. You can get a taste of the type of material that will be coming up by going to the website:

<http://www.brighamauctions.com/>

There will be stamps (mint, used, blocks, proofs) and covers of all sorts available, many of which are one of a kind.

We are still trying to get the word out about our "new" Study Group. I know that there are a lot of potential members who haven't raised their hands and joined our Group or, at the least, have requested a copy of our Newsletters. I can provide hard copies for those who don't have internet capability.

Ron Majors, Chair of Pence/Cents Study Group.

A Grilled Canadian Cents Issue Stamp?

By Glenn Archer

The attached scans (Figures 1 and 2) are of a stamp I bought as part of a small old collection that had nothing in it before 1940, contained several unpicked finds (e.g. a perf 12 1/2 three-cent SQ and a Strand of Hair one-cent SQ) and probably had not been touched for decades.

On submission to the VGG Foundation, it received a negative opinion and pink cert stating it was faked to resemble ribbed paper. I can certainly understand the logic in the opinion, but curiosity tells me there is something further to learn from the stamp rather than dismiss it as a fake. It is not a likely candidate for faking as:

- The stamp came out of an old unpicked collection, probably not added-to since before WWII, and it seems unlikely that a forger of the time would try to create a new paper type not listed nor described in the literature of the era.
- The stamp shows a known variety (the E flaw) that commands a premium. So why would a forger purposely destroy such a stamp?

The ribbing effect was created (I think) by a toothed roller similar to a roulette and applied to the back of the stamp. The horizontal dashes penetrate, but do not puncture, the paper, and create permanent ridges at the surface of the stamp. The surface of the stamp
(continued on page 2)



Figure 1



Figure 2 (slightly enlarged)

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Grilled Stamp? (continued from page 1)

shows wear at the highest points and some small loss of canceling ink, so the roller was almost certainly applied after printing and before postal use. Also I note the roller is doubled at top. Additionally, the roller would almost certainly have to be applied to an unperfored, ungummed sheet – the pressure needed to penetrate the paper would mutilate a perforated single beyond collecting interest (damaging perforations and distorting the paper so that it would never lay flat again). Note the dashes extend to the very edges of the stamp.

The stamp perfs 12 X12, and I have an opinion on shade putting its printing around 1865-66. The paper is the normal white vertical wove of the period. I have also seen, independently, one stamp showing the identical dashes and ridging effect at front.

My best guess as to the reason for the roller is that it was an attempt at grilling, similar to the anti-counterfeiting measures being experimented with in the US around the same time. If this theory is correct – and I may never know if it is or not – the experiment was obviously not successful, as the population of these is small and I have not seen it discussed in the literature before.

I would welcome any comments on the stamp and invite other readers to share any similar items they may have – the stamp is to me, at least, an intriguing mystery.



Figure 3a Showing Re-entry

Not Just Any Half Penny Stamp!

By Jim McCormick

I saw a half penny stamp on display while at Orapex this May. What caught my eye at first were the clean perforations and the poor centering. This one was not just badly centered, but shifted far up and to the left. This is typical for the stamp in the bottom right corner of the sheet. One exciting thing about the half penny stamp is that position contains the major re-entry. Figure 3a shows the doubling most clearly along the lower frame line, and inside the letters HALF PENNY, and POSTAGE.

One interesting thing about this issue is that the original plate was 12 stamps wide by 10 high. The major re-entry was from position 120 on the bottom right corner. However, that sheet was too large for the perforating machine, first put to use in late 1858. The left two columns were removed from the plate to produce a sheet that was 10 by 10. The Unitrade catalogue states position 100 for "the major" on the perforated stamp, although I still prefer 120.

What's also interesting is that the stamp has a horizontal stitch watermark, visible on the back side (see Figure 3b). The watermark is occasionally seen on machine made paper from stitching in the cloth on which the paper was dried. Jim Jung wrote an excellent article on stitch watermarks in Pence/Cents Newsletter #1 from February 2012.

If only it had an 1858 postmark, but that might be asking too much!



Figure 3b Back of Stamp

Overweight U.S. Circular to Canada

By Ron Majors

In 1994, I purchased the small U.S. 2 cent black, prestamped postal stationery (Scott U50, die 3) with an added 1c Queen Victoria decimal stamp which was cancelled and tied with a Hamilton OC 16, 67 CDS. The cover, pictured in Figure 4, was obtained from noted postal historian and stamp dealer Allan Steinhart. On the reverse of the cover is a Flesherton, C.W. transit dated OC 18, 67 and a Eugenia 19 October 1867, C.W. receiver. The Eugenia CDS is entirely visible under the flap implying that the cover was sent unsealed. The cover paid the U.S. circular rate of two cents but apparently when it reached the Hamilton Post Office it was found to be overweight. The normal way to show that additional postage was due was to



Figure 4 U.S. Circular to Eugenia, C.W.

mark a "1" in manuscript so that the receiver of the letter, in this case Mr. Purdy, would have to pay the additional postage when he got the circular. An example of a typical marking is shown on the overweight cover to Nova Scotia (Figure 5). Although this letter isn't a circular it serves to illustrate the commonly used "postage due" manuscript notation. This Nova Scotia cover was overweight by a single weight unit and thus rated 7 cent (that marking is a "7" not a "1"), more to pay for the double rate. So, the use of an added postage stamp



Figure 5 Overweight Letter to Nova Scotia

such as pictured in Figure 4 is somewhat unusual and a rare use; hence this is why Mr. Steinhart commanded a premium price for such a simple U.S. circular rated letter to Canada.

Dramatic Kiss Print on a 5 Cent Beaver

By Jim McCormick

Figure 6 shows a dramatic kiss print. On a page beside other 5 cent beavers, the intensity of this one is apparent. So what exactly is a kiss print? These printing flaws are easily distinguished from a plate flaw because of the smudging and uniformity of the doubling across the hole stamp design. What's also interesting is that the smudging/doubling appears to shift both up and down in this case.



Figure 6 Kiss Print on a 5 Cent Beaver

Let's look at some printing basics. The pasty ink was worked into the recesses of the steel plate with the excess wiped off, and the sheet of paper was wet when placed onto the plate. When pressed, the wet paper picks up the ink. The sheet then had to be carefully removed to keep the impression clean. I will note that smudging often happens in the corners, probably from a thumb grabbing at the sheet.

So how do we explain a kiss print?

One thought was that the printer dropped the web sheet back onto the plate, picking up a second impression. Another idea was that the pressing was brought down twice, with the paper shifting slightly between the two pressings. This is my preferred theory. A variation on the double pressing has the top of the press bumping the sheet, causing it to shift before making full contact. An actual double print is doubtful, as that means re-inking the press and re-applying the already printed sheet.

While not a constant plate flaw, it offers something different and no two kiss prints are alike.

READERS: Pass this Newsletter Along to Anybody That You Think May Have an Interest in the Classic Canadian Period.

Have them send me an e-mail so that I can add them to our list for future mailings!

Ron Majors (ronald.e.majors@gmail.com)

Hunting the Half Penny

By Jim Jung

My interest in the Half Penny increased after studying Ralph Trimble's website to see the fascinating re-entries from the Half Penny plate. It was Ralph's website that gave me the idea to look at each of my Queen Victoria era stamps through a 10x glass and study each design, looking for errors. (http://re-entries.com/pence_one_half_penny.html).

One sunny day I went to my father's house on Sunday and brought my Canada Stamp album so I could study the stamps in his front room. The room has a wall sized picture window, beautiful on sunny days. When I went through my Pence issue stamps, I was stunned when I saw just the tiniest line below the top frame line that appeared to be a re-entry on this Half Penny stamp (Figure 8). I checked the stamp over looking for further markings of any kind. When I got home, I scanned the stamp immediately and emailed the scan to Ralph Trimble. A few days later, Ralph replied to say that this was indeed the Major Re-entry from plate position 42. He said that he knew right away because of the strong mark above the first A in CANADA. The other marks are very faint unless you look at the proof. I was excited for weeks showing the stamp to every collector and dealer that I saw. That was the first re-entry that I had ever found.

This find got me very excited about finding more re-entries on the Half Penny but I found out that not many other collectors took interest in these re-entries. An exception was the position 120 Major Re-entry since it is listed as Scott 8ii. This is known as the strongest of all the Major Re-entries on the Half Penny and there is a picture of the re-entry in Unitrade, along with a note of the many other plate positions that have major and strong re-entries. I took this opportunity to hunt these rarities down armed with Ralph's nice scans on his website. Success has a way of breeding incentive.

Half Penny Re-entries

The position 120 re-entry was the hardest one to find. It is well-known and has long been catalogued so I suspect many are kept in collections. If you look at the Black plate proof in Figure 9 (left), the re-entry is clearly noticeable without magnification. There are many obvious re-entry marks in the top and bottom frame lines, as well as the lettering, especially in HALF PENNY. You can see why this re-entry is catalogued well above the others. The superb Mint example in Figure 3 (right) recently sold for \$3800 USD (plus Auctioneer's premium) from the Fordwater Collection. That is an excellent incentive to find these re-entries.

So what do the other re-entries look like? Are they hard to identify? Are they worth finding? Logically, most collectors may not care if the variety is extremely hard to notice; a stronger re-entry is much more desirable. Here are a couple of the re-entries (continued on Page 5)



Figure 7 – Scott 8 Rose on wove paper (left) and Scott 8i Lilac Rose on Vertically Ribbed Paper with position 60 Major Reentry (right)



Figure 8 – Scott 8 Rose with position 42 Major Re-entry



Figure 9 - Scott 8TCii Black with position 120 Major Re-entry (left) and Scott 8ii with position 120 Major Re-entry on Wove Paper (right)

that I have found and purchased for the normal price of a Half Penny without a re-entry.

One thing I noticed while looking at the plate positions of the half penny re-entries is that the bottom half of the right column all have Major Re-entries (position 60, 72, 84, 96, 120) except position 108. Remember that the sheet was 12 stamps across and 10 down. When I saw this vertical proof pair with the right margin, I immediately took a closer look because the odds were in my favour that I would find a re-entry in this right column pair. Indeed, it was a lucky day for me as both stamps had re-entries (see Figure 10). After purchasing them for the price of a proof pair, I plated these as positions 60 and 72. When you look at a close-up of the two stamps, the re-entry marks are plentiful and quite clear on the proof copy. The full pair is shown in Figure 11. The bottom stamp at position 72 is much stronger and has more re-entry marks than the top stamp. The re-entry marks on the bottom stamp are also heavier and larger than on the top stamp.

On the issued stamps, the re-entries are much more difficult to see and some of the lighter marks are not visible at all. Here is a close-up (Figure 12) of an issued stamp with the same plate position 60 re-entry as shown in Figure 4. Even though the design is not obscured by postmarks, the re-entry marks are not as clear because the printing impression is fuzzy. But after seeing the proof copy close-up in Figure 10, the marks in the oval above HALF and the marks across the bottom of letters of HALF are

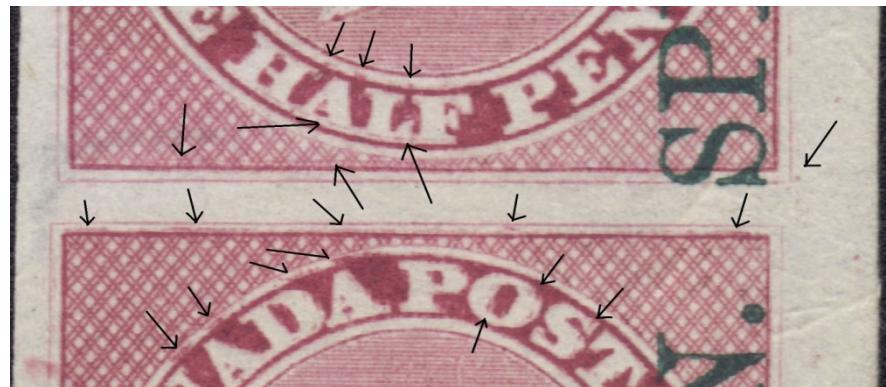


Figure 10--Scott 8Pi Rose with position 60 and 72 Major Re-entries

Note: Figure 11 at bottom of page



Figure 12---Scott 8Pi Rose with position 60 and 72 Major Re-entries



Figure 11--Scott 8Pi Rose with position 60 and 72 Major Re-entries

noticeable. The horizontal re-entry mark above the bottom frame line is very faint and could be missed easily without knowing that it was there. This is often the case when searching for the re-entries on the half penny. The fuzzy impressions of the issued stamps printed on wove paper do not show the re-entry marks clearly and often get missed. The stamp in Figure 12 is the same as the right stamp in Figure 7 at the beginning of this article. See if you can see the re-entry now when you look at the stamp.

Half Penny Paper Varieties

Wove Paper

The half penny was normally printed on medium wove paper. I used to just look at the back of the stamp through a strong light when I checked for the paper type. Now I check carefully across the surface of the stamp looking for the weave lines that appear on different the paper types. This can be done for stamps as well as stamps on cover and you can use both the front and back of the stamp. Wove paper has tight thin lines that are very close together both horizontally and vertically. As you turn the stamp around and look from corner to corner across the surface, light diagonal weave lines can be seen. Turn the stamp as you try to see these lines. They magically appear at just the right angle as you turn the stamp.

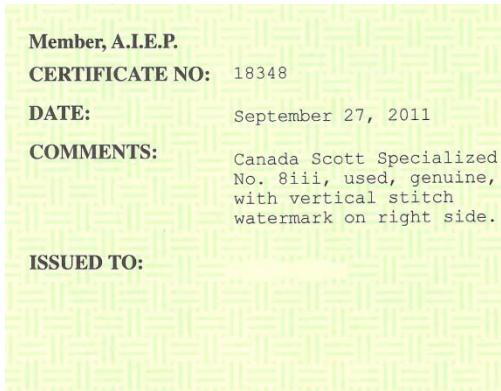
Ribbed Paper

The half penny was also printed on the much scarcer ribbed paper. Ribbed Paper lines are larger than the tightly knitted Wove Paper lines and these lines appear slightly wider. But they are less than half as wide as laid paper lines. These lines also appear very close together. These lines can be seen clearly when looking across the surface of the stamp with a light shining in front of you. The lines are not 100% solid but do travel the length or width of the stamp. There are printings on both horizontal and vertical ribbed paper and both are quite scarce but I don't find either to be popular with collectors but more popular with specialists. This is due to the high price needed to purchase one of these rare stamps whereas half penny stamps are generally not that expensive for Pence Issue stamps. The printings on vertically ribbed paper are rarer and have a higher catalog price. The stamp from above with the position 60 Major Re-entry is on vertically ribbed paper. This stamp now becomes all the more desirable with two varieties on the same stamp.

Stitch Watermark

Whenever you're dealing with varieties that are difficult to identify, it's always a good idea to get a certificate when the stamp has enough value. This is usually the case for the Re-entries, Ribbed Paper and the Stitch Watermark varieties.

Figure 13.
Stitch WM
Certificate



The stitch watermark again comes in horizontal and vertical varieties. Both are rare but Unitrade catalogs the horizontal variety higher. Here is a photo of the vertical variety in watermark fluid. Notice the wrinkly lines on the left side of the back of the stamp. This is the stitch watermark on the half penny stamp from the certificate above. It is just visible in the shadow of the side of the watermark tray. Certainly, this is the rarest of all the stamps featured in this article, and the most difficult to identify. There is usually no indication that the stitch watermark exists. If you are fortunate, it will appear as a row of wavy lines in the paper without liquid. But it almost always requires watermark fluid or tap water to see.



Figure 14 Stamp in WM Fluid

References and Useful Websites

Spink Shreves Galleries June 27, 2013 Auction Sale of the Fordwater Collection – Lot 125 is the Half Penny with Major Re-entry position 120 pictured in Figure 3.
RE-ENTRIES.COM - For all the details on the Half Penny re-entries and photographs of each of the re-entries from the Saskatoon Stamps proof sheet, visit Ralph Trimble's webpage at http://re-entries.com/pence_one_half_penny.html



The 5 Cent Beaver in a Used Strip of 6 (Almost)

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By Jim McCormick



Figure 15 Horizontal Strip of Six Beavers

At first, the plates for the 1859 First Cents issue had no imprints in the margins. It was not until late 1864 when the imprint "American Bank Note Co. New-York" was added in 8 positions of the plate. Figure 15 shows a used strip of 6 stamps showing the two imprints along the top of the plate of the first and sixth stamps. These 6 stamps are from positions 3 to 8 in the top row. In any other strip, one might feel tempted to remove the two damaged stamps, but how could anyone think of turning such an interesting piece into a normal strip of 4?

Five Cent Beaver with Brownish Thick Soft Paper

There's paper toned due to age, pollution, etc. And then there's paper like this one shown in Figure 16 which is uniform in tone, a little on the thick side, and soft making it difficult to perforate. I am convinced that this is the original tone of the paper.

The edges of the stamp are fibrous where the perforations were pushed through rather than cleanly cut. Most of the perforations are still attached along the top, bottom, and right side. When holding the back side at an angle to my halogen desk lamp, there is no discernible grain. It rather reminds me of the thick soft paper on the 3 cent Small Queen #371, except that paper is white. This stamp here is perforated 12x12, meaning it is from one of the later printings from 1865 or later.

The 3 cent Small Queen I mentioned is known dated from December 1870 to mid 1871. A theory discuss for that was on occasion a batch of junk paper was used when the high quality stuff ran out. Perhaps the same happened here with the 5c beaver. If anyone has a similar copy, I would like to know about it. A dated post mark (or two) would be even better.



Figure 16 Brownish Thick Soft Paper Variety?

Application for Membership in the BNAPS Pence/Cents Study Group

If you have an interest in early Canadian and BNA stamps, covers and postal history including stampless, please fill out and return this form to Ron Majors, 253 Caleb Dr., W. Chester, PA, 19382 USA.; e-mail: ronald.e.majors@gmail.com; telephone: 610-399-1509 (home); 484-883-5946 (mobile)

Name: _____

Street Address: _____ City: _____

Province/State: _____ Postal/Zip Code: _____ E-mail: _____

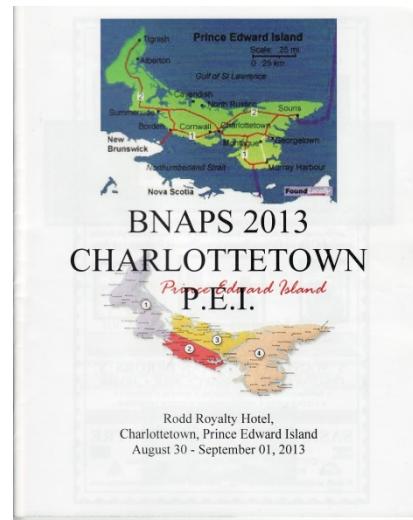
FAX: _____ Telephone: _____

Describe your interest area(s):

BNAPEX 2013 Charlottetown, PEI

By Ron Majors

This year's BNAPEX meeting was held August 30-September 1 at the Rodd Royalty Hotel in Charlottetown, the same venue used in 1987, the last time it was held in PEI. Chair Robert Lemire and his local organizing committee did a great job in setting up the meeting, mostly remotely. Overall, things went very smoothly and the 100 BNAPS members attendance were pleased with the convention. In addition, there were 12 dealers from around Canada who seems to do a great deal of business during the Exhibit hours. Around 134 frames were on exhibit and, as mentioned by the Judges at the Critique Session, the quality of exhibits was outstanding with a good mix of single- and multi-frame exhibits. As might be expected, there were more exhibits with Maritime themes. BNAPS 2013 Palmares can be found on the website.



The social program was well attended and the Awards Banquet had a total of about 130 people including spouses. The dinner evening out was held at a lobster restaurant quite a bus trip from the Convention hotel so those of us who had never been to PEI got a chance to see some of the island. The mussels and lobster were quite tasty and was the local beer served at the bar.

Unfortunately, Bob Dyer, President of BNAPS, fell ill prior to leaving for PEI and, as 1st Vice President, I had to perform some of his duties which all worked out fine (I think!). During the Board meeting, I resigned in order to devote my time to taking over, along with Jeffrey Arndt, as TOPICS Co-Editor at the beginning of 2014. This Newsletter has given me some practice that may help with TOPICS but the new job will be multiplied by a factor of 10! George Dresser will take over the 1st VP slot.

There were 16 Study Group meetings spread out during the three day Conference. Two new Study Groups were proposed: Christmas /Santa Letters (Chair: Dave Bartlett) and Illustrated Mail (Chair: Ken Lemke). Our Pence/Cents Study Group meeting was rather sparse but we did have some visitors wanting to learn about what we do. Martin Eichele from Switzerland joined our group. He is a philatelic consultant to auction firms in Europe so had some good insights into the philatelic market and added some good conversation to the meeting. There was a "show and tell".

The next meeting, chaired by BNAPS member, Barry Casanova, will be combined with BALPEX which is a Stamp Show and Exhibition held near Baltimore, MD. A similar meeting was held in 2004 in the same Marriott Hotel. A special room rate of \$123 has been negotiated by the BALPEX people which is quite good for a hotel in a urban area. BALPEX usually has about 60 dealers and is considered to be great stamp show. The dealers have been told to bring their Canadian material. One interesting visit is being planned at the National Postal Museum in Washington, D.C. This Museaum, part of the Smithsonian Institution is housed in the old Post Office Building and soon in Sept. 2013, the Wm. Gross Wing will finally open with greatly expanded display area. Mr. Gross, founder of PIMCO, donated the millions of dollars raised from the sale of his stamp collection (one of the best collections of U.S. stamps ever assembled) for the building of this new Wing. Bob Gibson, the Chair of BALPEX, knows the Curator of the Nat'l. Postal Museum and trying to plan a visit behind the scenes and arrange a display of some of their Canadian and BNA stamps and other philatelic properties from their archives. Only a small fraction of their archives are on public view at any given time. So it looks to be a good BNAPS Convention. The BNAPS-2014-BALPEX will be held during the Labour Day weekend which will be August 29-31, 2014. Check the BNAPS website for the latest information about exhibiting and the Convention. Mark it in your calendar.

Articles Wanted for Next Newsletter

Dear Readers, if you have something interesting in your collection that you would like to share with others interested in the classical period of Canadian philately, please send me an e-mail (ronald.e.majors@gmail.com) and let me know if I can help. Articles on stamps, covers, revenues, errors, fakes, and just about anything in early Canadian philately qualifies. You can also mail me information and I can help put it in publishable form: Ron Majors, 253 Caleb Dr., W. Chester, PA 19382, USA. I hope to get the next Newsletter out by the beginning of 2014.