

# THE SMOKY MOUNTAIN PHILATELIST

## JOURNAL OF THE ASHEVILLE STAMP CLUB



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## THE ASHEVILLE STAMP CLUB

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828-447-4699

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**Membership:** Larry Oliver

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### WHO TO CALL

If you cannot make a meeting, club event, presentation, or have a question or a suggestion, please contact:

**Robert Taylor**  
828-447-4699

### GENERAL INFORMATION

The Asheville Stamp Club meets at Deerfield Episcopal Retirement Community, 1617 Hendersonville Rd, Asheville, NC in the Blue Ridge Room of the Community Center at 1:30 pm on the third Sunday of each month. Bring stamps and covers to sell, trade, or show. There are Nickel Boxes and Envelopes of stamps with new material being added all of the time. The club's 2017 Scott catalogs will be at the meeting; 2012 World Classics, US Specialized. As always, there will be the 50-50 Drawing and Door Prizes.

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## PRESIDENT'S LETTER

It's late August and the year is flying by quickly. Our programs and auctions have been educational, exciting and very spirited bidding. New members continue to join our growing membership along with some visitors who attend and are willing to share information about themselves. Hard to believe that 8 months have already gone by this year.

I attended the Charlotte Stamp Club recently and was impressed with their very intelligent membership, warmth extended to me as a guest (and now a full member) and the strength of their auctions which occur every monthly meeting. Now if I only had enough GPS smarts to lead me from the meeting to my car in one of the parking lots, I would feel blessed. Thank God for uniformed security driving around in a golf cart that thankfully took me to my car. When you live in a very small city, big city experiences can be overwhelming.

I am looking forward to the rest of our year which normally concludes with a GREAT luncheon in early December hosted by our own resident member and past president, Ed deBarry.

Many thanks to all of you for your input and support throughout the year.

Best regards,  
Robert

### ASC MEMBERSHIP APPLICATION

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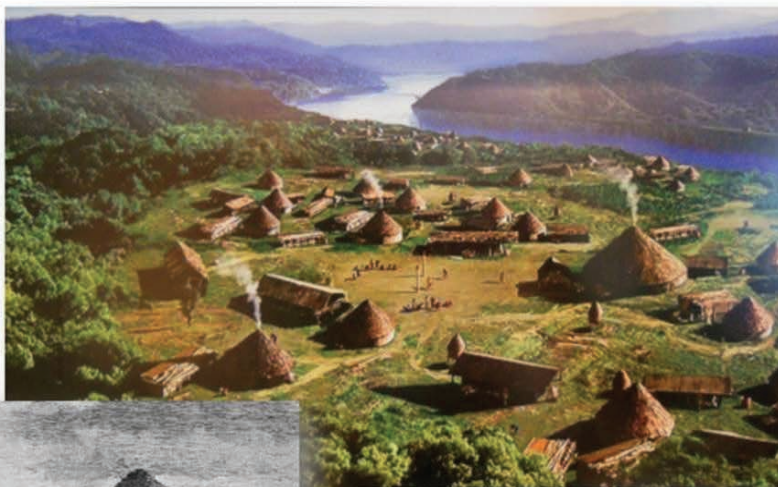
Please print, fill out and bring to a club meeting with \$10 payable to ASC, or send to Jay Rogers, Secretary ASC, 15 Hickory Court LN, Hendersonville, NC 28792.

# SMOKE SIGNALS

I apologize for the late date publication of this issue of the Smoky Mountain Philatelist. You can see at 25 pages it is our longest issue yet. Much work has gone into this issue and I personally want to thank everybody who contributed. I am thankful that we have this hobby which affords us the opportunity at every corner for learning. Benjamin Franklin famously said: "Tell me and I forget. Teach me and I remember. Involve me and I learn." I encourage everybody in our wonderful club to become more involved, whether it is getting out to shows, building your first exhibit, or contributing to this journal. A little over a year ago I took on the editorship of this journal and each issue is a new learning experience for me.

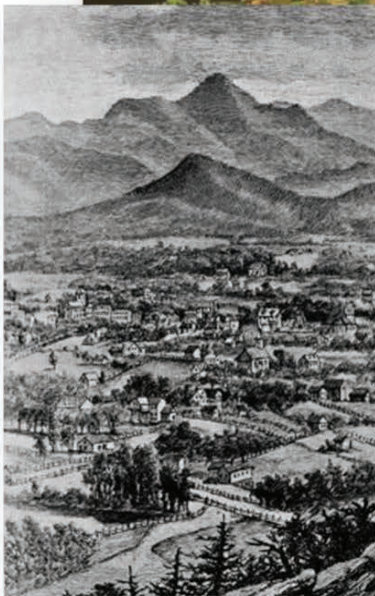
**Attention all ASC members!** Everyone would like to know more about each of you and your collecting interests. You might tell us about how you got interested in that area of collecting; a favorite cover; what key items of a strong collection should be; different approaches to collecting that country or topic; new finds; national societies you belong to; a favorite new issue; a story behind the stamp or who nurtured your interest; etc. If you have an interesting story of yourself with perhaps some connection to your hobby, please let me know. We will feature your story in a future ASC Newsletter! Please send your own story to [randallchet@gmail.com](mailto:randallchet@gmail.com). Thanks!

Email your articles, letters, classified ads, auction items, and comments for the Smoky Mountain Philatelist to [Randall Chet: randallchet@gmail.com](mailto:randallchet@gmail.com) Deadline for the November-December issue: October 25th



## PRESENTATION PREVIEW

The program for the ASC meeting September 16 will be **A Digital Time Capsule of Western North Carolina Postal History** by Don Denman. Take a trip through the history of Western North Carolina as seen through its mail. This presentation offers an overview of the evolution and growth of Western North Carolina with an emphasis on its postal system and post offices. You will have an opportunity to increase your understanding of Western North Carolina history and some of the tribulations it faced in its journey to as we know it today. Our postal history is a window to the past and tells much about ourselves, our area, and our nation.





# WHAT'S IN A (COLOR) NAME?

Larry Oliver

*The short and correct answer is: Not much.*

The names of colors are terms that have been coined by hundreds of different people over the years, often with adjectival words to modify a basic color—think of blue green, yellow green, and apple green—all based on the viewing of a “standard” green that someone else chose arbitrarily.

Figure 1: US #1857, 17c Rachel Carson block of four, with upper right stamp showing incomplete inking, especially in the hair lines. This is not a shade.



Consider further the color green. A chemist can mix blue and yellow pigments to make the color green. I have done it often, in my early years growing up in a family print shop. I (and the customer) were always satisfied with the results—until the time came to do a second printing. Then I would dutifully make up a mixture of blue and yellow, and get a slightly different green. Holding the two printings side-by-side showed a distinctly different “green”, yet they could both be termed green.

We did not bother with the combination names at that time. Thankfully.

Stamp catalogs assign names to the colors of stamps, but generally limit the number of colors to 2, sometimes three, colors. Beyond that, it's usually “multicolored”. Should the collector rely on them for identification of a stamp or a color variety or shade?

*Sticking to our approach of short and correct answers: No.*

There is no consistent, unambiguous, scientific designation or definition of “apple green”, or “blue green”, or any of the other colors, even the so-called primary colors, the ones you see in a rainbow—red, orange, yellow, green, blue, indigo, violet. Each of them is a range within the visible spectrum. Mother Nature does not define “apple green” for us! And science has not been able to adequately define the shades because the spectroscopic recordings, even of diffuse reflectance spectra, are often less different than the human eye can distinguish. In brief, our eyes are, so far, better than science. [footnote 1]

So what is the poor collector to do??? The collector sees a description in a catalog and wonders if he or she has a color variety or a distinct shade. What is to be done to answer the question?

*Again, the short and correct answer is: Compare your stamp to multiple examples of the same stamp.*

If you discern a difference in color, you may well have a shade. It probably has no significance, however, see the discussion on US #563, below.

The question must also be approached chronologically. Stamps that have been produced in the so-called “modern” era, roughly from 1945 to date, have been printed under improved ink quality control conditions, so the color from the beginning to the end of the print run, or

**Footnote 1:** There is a potential for confusing color differentiation with color classification. A scientifically useful technique for differentiating color shades is the use of x-ray fluorescence spectroscopy, for that technique identifies the elements present in the sample, and the ratios of the various heavy metals frequently differs between shades. However, just knowing the elements present and their ratios do not allow one to predict or classify the actual shade. Contamination of the sample is always a problem with this technique: some elements are ubiquitous. Furthermore, inks mixed during the so-called classic era may have visibly identical colors, but have different components. In that circumstance, one can conclude that different batches of inks were used, but one cannot readily state the colors themselves are different. For the optimum in scientific examination and classification attempts of stamps, the reader is referred to the publications of the Institute for Analytical Philately. To actually perform the work needed for such classifications, one must use a specialized laboratory such as at the National Postal Museum.

Figure 2: Page from White's Encyclopedia of the Colors of US Postage Stamps, showing the various major documented colors of US #64 and 65. Caution: Do not use this illustration for attempting to identify or distinguish #'s 64 and 65: Colors are not accurately reproduced in scanning, and cannot be relied upon. Go to the original source or, better yet, get the stamp expertized.



carrying over to later print runs, is consistent. Whether this is accomplished by preparing larger batches of ink, or having mixing formulas that are held consistent over time, is not relevant—the colors are unchanging. [footnote 2]

Earlier issues may present in multiple shades, particularly in the blues and reds. For almost all of those stamps, the shades mean very little beyond curiosity. A collection of the shades of #563 (greenish blue) and #563a (light bluish green), for which the eye can discern >20 different shades, all of them still catalog at \$1.40, not a penny more. But the collection can fill two pages of an album!

When dealing with a postage stamp from the classic US era, however, color distinctions can be important in relation to catalog value. The best example is US #64/65. The most common stamp is #65 in rose, which, as mint, catalogs for \$125. The three color shades of pink for #64 catalog from \$600-\$50,000 in mint condition. One must use a very good specialized color guide like White's Encyclopedia (see Figures 2, 3 and references) to identify candidates for expertization, and expertization is a must for the pink shades.

Here in the US, we are heavily reliant upon Scott's catalogs and their color designations. We are fortunate that a company with the long experience they have in providing color designations that are useful, even if not entirely objective.

### So how does Scott assign a color name to a new stamp?

In my research for this article I contacted Martin J. Frankevicz, the New Issues Editor for Amos Media, Scott New Issues. He responded with a very enlightening and realistic answer. There are two key points he made:

1. He assigns the color names to the stamps—they are not provided by the USPS, contrary to what I thought.
2. Quote: "Our color chart is a notebook with old stamps sorted by color name. I compare new stamps against the stamps in the book. Whatever color matches the new stamp's color the closest is color name that I use, though I try to keep the color naming simple when at all possible."

He goes on to state that the notebook "has been in use here for as long as I've worked for Scott (over 30 years), and probably was in use long before that." So Scott has the dual consistency of one person with lengthy experience and a long-standing reference of colors, albeit internal. They do not print a color guide for collectors, except for a few stamps of the classic era (see Figure 3).

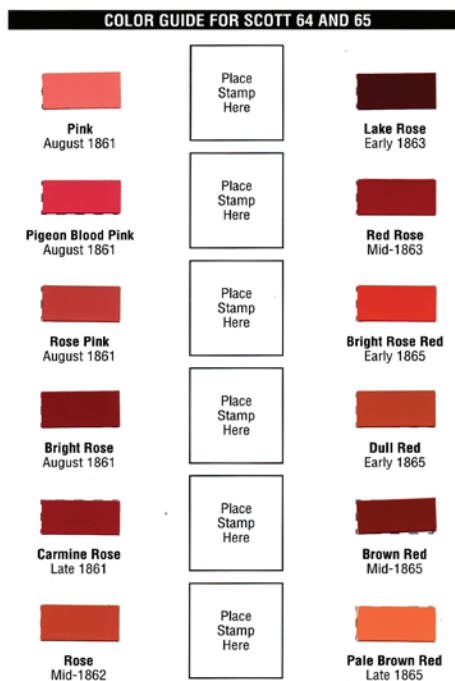


Figure 3: Page from Scott Specialized Color Guides for US Stamps, showing color swatches for #'s 64 & 65.

Footnote 2: While the colors are consistent, occasionally the plate is not uniformly covered with ink, creating a lighter appearance—Figure 1

## Other Catalogs

While the color is consistent over the entire print run, and shades are much less frequent than they were prior to 1945, the name is not consistent across catalogs. Scott may call the stamp one term, while another catalog, like Michel uses another.

For illustration, here is the list of the 1938 Presidential series—the Prexies—through the 50c, with principal colors named by Scott and by Michel. [Table 1]. Many of the names are not only different, but the Michel names often have the same name used in Scott but for a different color!

Table 1: US 1938 Presidential series with color names

Scott #	Scott color	Michel color
803	Deep Orange	Orange
804	Green	Yellowish Green
805	Bister Brown	Brown
806	Rose Carmine	Rose Carmine
807	Light Violet	Violet
808	Bright Rose Purple	Red lilac
809	Dark Gray	Dark Gray
810	Bright Blue	Bright Blue
811	Red Orange	Salmon Red
812	Sepia	Lilac Brown
813	Olive Green	Olive Green
814	Rose Pink	Lilac Rose
815	Brown Red	Dark Red Brown
816	Ultramarine	Ultramarine
817	Bright Mauve	Purple Lilac
818	Blue Green	Blue Green
819	Blue	Blue
820	Blue Grey	Gray Blue
821	Black	Black
822	Rose Red	Red
823	Brown Carmine	Brown Red
824	Bright Mauve	Violet
825	Bright Blue Green	Bright Blue Green
826	Dull Blue	Gray Blue
827	Vermillion	Red Orange
828	Gray Black	Gray
829	Deep Red Lilac	Red Lilac
830	Deep Ultra	Ultramarine
831	Mauve	Rose Lilac

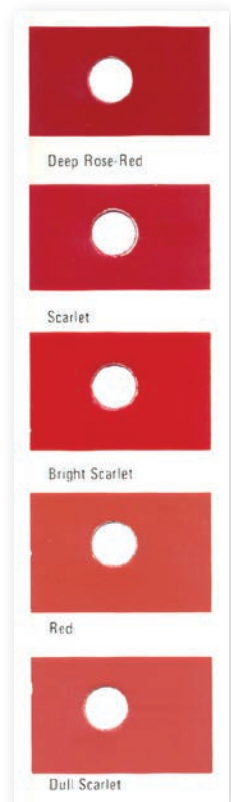
## So how do other major catalogs assign a color name to a new stamp?

My research then extended to two major catalogs in widespread use, Gibbons and Michel [footnote 3]. Gibbons states, from their Stamp Colour Key: “actual colours used are based largely on the British Colour Council’s Dictionary of Colour, but the colour descriptions are those thought to be most familiar to collectors.” The British Colour Council was founded as an industry standards organization to establish a color—or, rather, colour—scheme for use by the British textile industry. The dictionary they developed was used in many fields, including philately, but often with some modifications for the particular field, like the modifications to the descriptions. The Council was disbanded in the 1950’s. See Figure 4.

Michel states: “Color descriptions are determined in accordance with Oswald’s (sic, should be Ostwald) Color Guide.” In 1916, Friedrich Wilhelm Ostwald devised a system of colors based on taking the “pure” colors, 24 of them, and showing the effect of adding percentages of white or black to them. He did not ascribe names to them, only listing them as percent base color, percent white, and percent black. Michel assigned the names. See Figure 5.

There are two other color schemes that have been used in philately. The Collectors Institute, Ltd., located in Omaha, produced a color guide for use by collectors in general, but also published a short-lived catalog with their own color designations. Their system was based on defining a group of pure colors—red, yellow, and blue—then deriving a display of mixtures of them, by percentages, to illustrate all the possible colors. They did not give names to the colors, however, only a numerical code related to the percentages. Figure 6 shows a page from their handbook.

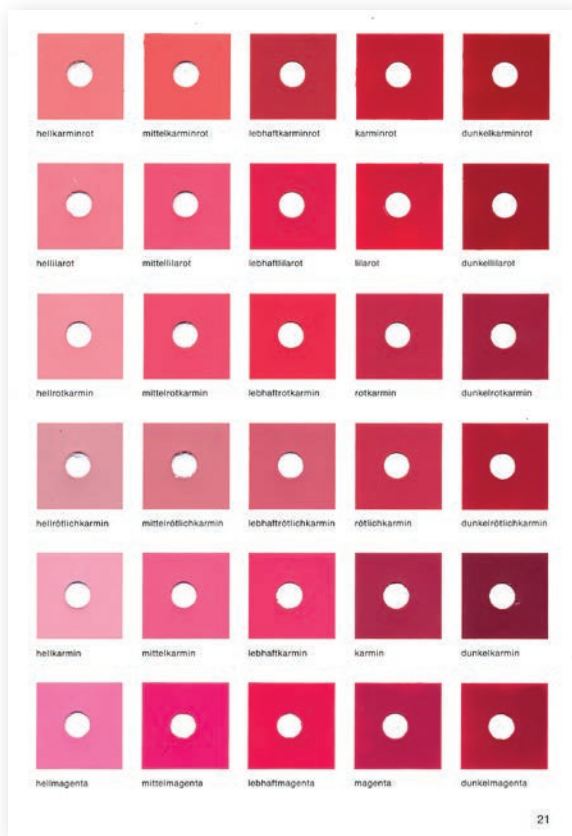
Figure 4: Sample strip from Stanley Gibbons Stamp Colour Key.



Footnote 3: Three other widely used catalogs, Facit, COB, and Maury, were considered, but I felt that the examples from Scott, Gibbons and Michel aptly illustrated the points I wished to make.



Figure 5: Sample page from Michel Farbenfabrer



The epitome of color descriptions, in my opinion, is the Methuen Handbook of Color, published by Eyre Methuen, London, with color plates printed in Denmark. It was first published in Denmark in 1961. The handbook has multiple well-done plates with gradations of color, pages that show general assignments of names for small groups of closely related colors, and a superb section on how names are derived and vary. The color scheme is rarely used today in philately, but formed the basis for much of today's thinking about colors and names. *In Figures 7, 8, & 9, I show samples from Methuen.*

One of the principals in color definition, but a system which did not have a primary role in philatelic color description, is the AH Munsell and his 1942 "Book of Color", which suffered from shortcomings in printing clarity, but was a seminal approach to how to analyze colors. Use of the Munsell color chips has been useful for reflectance spectroscopy comparisons (available online through the University of Eastern Finland), but not for

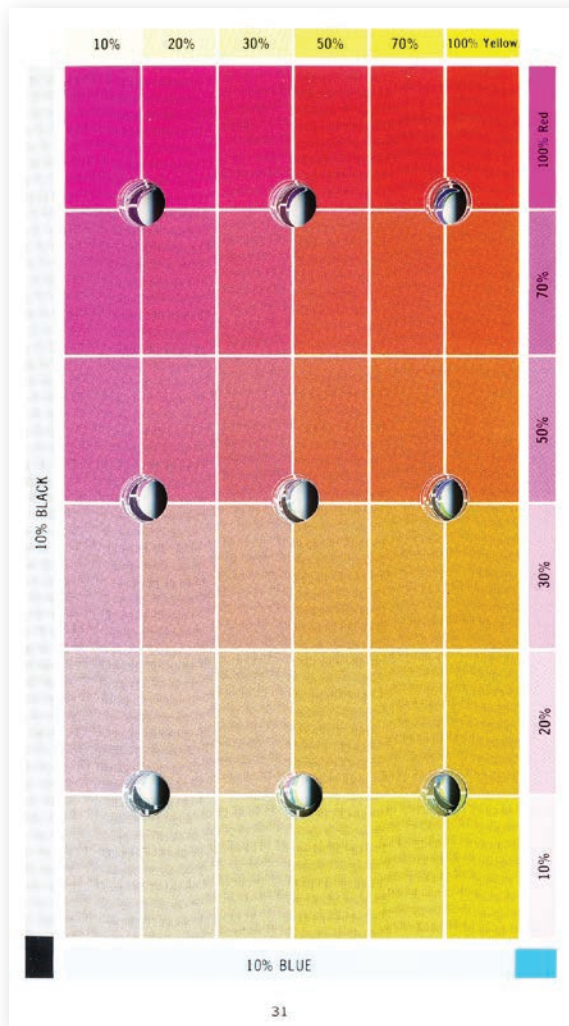


Figure 6: Page from The Color Handbook, showing their scheme for determining colors.

other scientific approaches, since the composition differs from the inks used in the printing of the stamps. *See Figure 10.*

There were individual stamp companies who attempted to produce color guides, as well. *One of those is illustrated in Figure 11.* The Wonder Philatelic Supply Company of North Hollywood, CA made very little impression in the world. The only internet mention of them is a copyright registered in 1937. Their Wonder Color Gauge was copyrighted in 1940, but they don't say where their colors or the names of them came from. Probably not from philatelic catalogs, as they have names like "Flesh" and "Indian Red"

Figure 7: Cover of Methuen Handbook of Colour

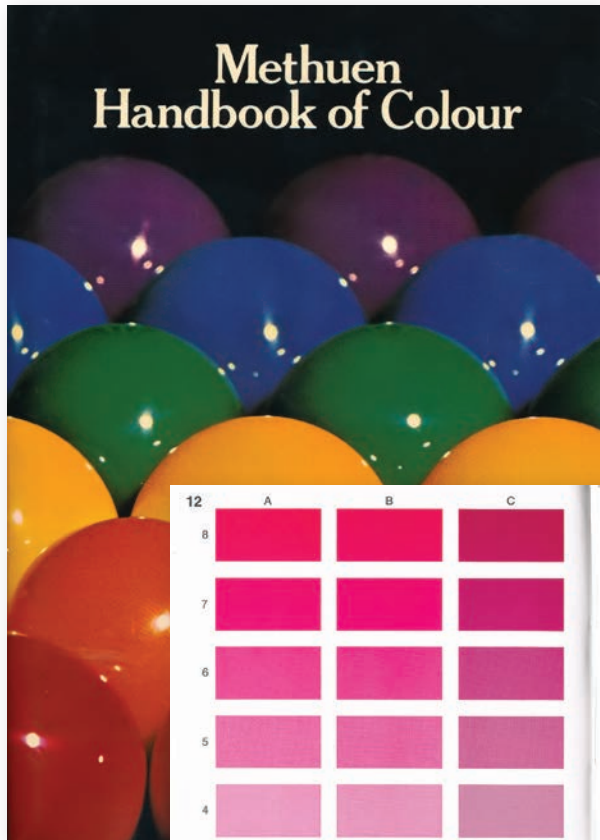


Figure 8: Sample page spread from Methuen Handbook of Color. See Figure 9 for the assignment of names.

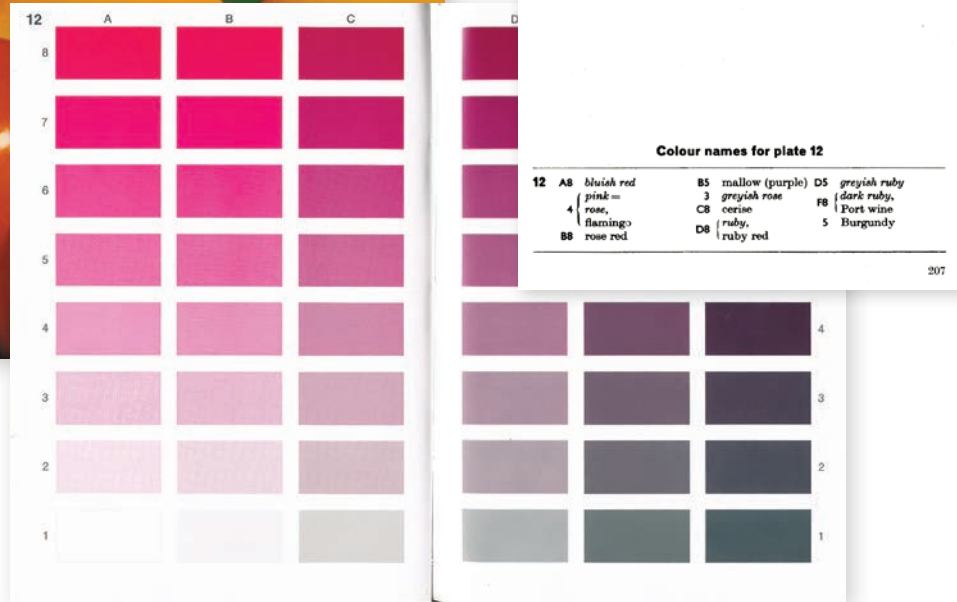


Figure 9: Methuen's name assignments for plate 12.

## Conclusions:

Names of colors are conflicting, confusing, confounding, and a few other “con”s. They suffice for terminology only within the confines of a particular catalog, and have no objective meaning in descriptions otherwise. The exceptions (like US #64 & 65) are rare and extensively, albeit arbitrarily, defined. (Who would ever be able to relate to “pigeon blood pink?”)

Color guides are very useful, but they are keyed to the catalog that produced them. And while most references to non-color descriptions—“Larkspur” appears in some

older catalogs—have disappeared, one must be wary of the occasional slip-up: Gibbons still lists a “chrome-yellow” in its Color Key, with no parent description of the color chrome.

The consequence of conflicting names is mostly annoyance. Shades on most stamps, especially post-1945 have little meaning other than creating a cute little side-light for your collection. If you wish to describe a stamp's color as “heliotrope”, as Scott's Transvaal #251 [footnote 4], go for it, but don't tell me about it!

Footnote 4: Thanks to Martin Frankevicz of Scott, for pointing out this aberration to me, but also noted that the color name origin is lost to history. “Heliotrope” is a shade of purple.



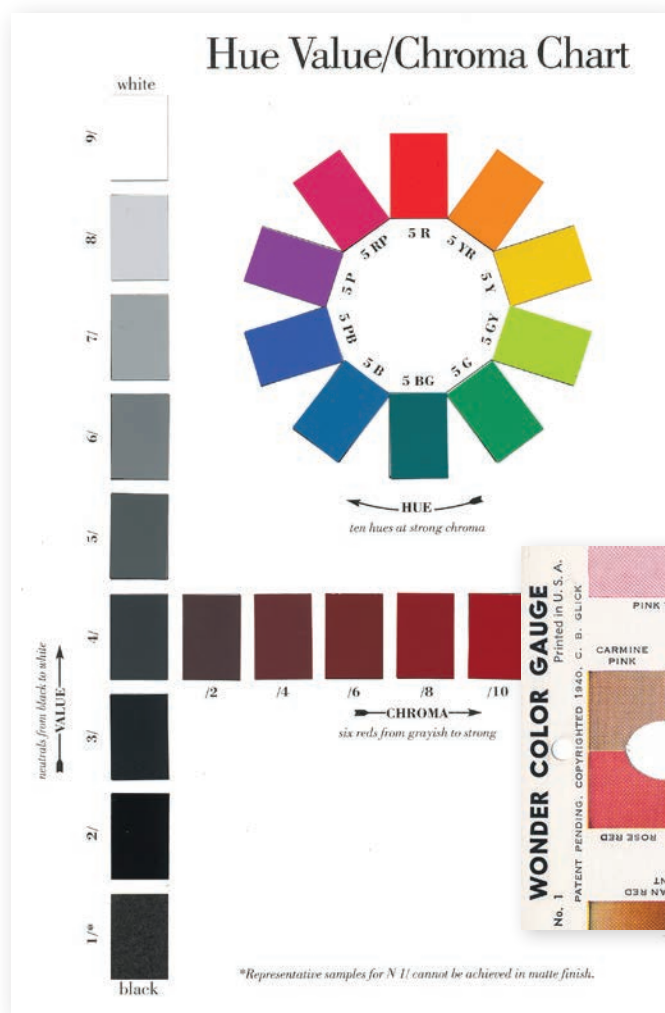


Figure 10: Sample page from Munsell's Color Guide.

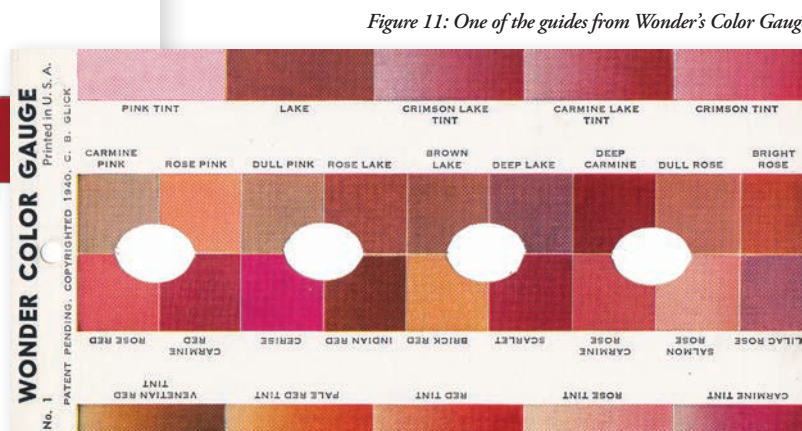


Figure 11: One of the guides from Wonder's Color Gauge

**References:**

*Methuen Handbook of Colour*, A Kornerup & JH Wanscher, Third Edition, Eyre Methuen, London, 1978.  
*The Color Handbook*, FR Bruns, Ed, Collectors Institute, Ltd. Omaha, NE, 1976.  
*Michel USA Specialized (English)*, 2003/2004.  
*Michel Farbenfuhrer (Colour Guide)*, Schwaneberger Verlag GMBH, Munchen  
*Stanley Gibbons Stamp Colour Key*, Stanley Gibbons, 1979  
*Scott Specialized USA*, 2017.  
*Scott Specialized Color Guides for United States Stamps*, Scott Publishing Company, 2005.  
*Encyclopedia of the Colors of United States Postage Stamps*, RH White, volumes I-V, Philatelic Research Ltd., Germantown, MD, 1981.  
*The New Munsell Student Color Set*, 2nd Edition, J Long & JT Luke, Fairchild Publications, New York, 2001  
*Wonder Color Gauge*, Wonder Philatelic Supply Company, North Hollywood, CA, 1940  
 Various internet sites, for information about Friedrich Wilhelm Ostwald and his colour system  
 With special thanks to Martin J. Frankewicz, New Issues Editor, Amos Press (Scott catalogs), for his detailed information on how colors are named at Scott. His cooperation turned an otherwise ho-hum article into one of special interest and relevance

# THERE'S MORE TO THE EDWARD VII ISSUES OF GREAT BRITAIN THAN MEETS THE EYE

Bob Bowler



**O**In my previous article, I wrote about Great Britain's Jubilee issues of 1887 and the subtle shade differences found among them. Now, I'm going to move on to the definitive stamps of the next reign, that of King Edward VII. Unlike his predecessor, Queen Victoria, who reigned for almost 64 years, Edward VII reigned for a mere nine years (1901-1910). However, for the reasons I set out below, a vastly greater range of varieties is found among the stamps issued during his reign than in the Jubilee set.

The Scott catalogue lists 23 major varieties and 8 shades (I'm not counting a few booklet panes and a handful of errors) ranging from ½d to £. The catalogue only mentions a few denominations were printed on chalky paper. In terms of the amount of detail and varieties catalogued, the Stanley Gibbons

Concise Catalogue reveals a much greater number of shade, paper and watermark varieties. This catalogue follows the Scott model, roughly chronological groups of related stamps, which makes it more familiar to American collectors, much more so than the Specialized Catalogue which is organized by reign, series (e.g., Edward VII), form (single stamps, booklet panes, etc.) then denomination. The rest of this article reflects the Concise Catalogue.





The first thing to know about the stamps of the Edward VII reign is that the stamps were printed by three different companies, one after another, a circumstance that guaranteed the existence of variations in papers and colors. The first company was De La Rue who had been producing stamps for years and who held the contract from 1902 to 1910. The stamps were produced in varying numbers of shades (see below) and paper tints in the case of the 3d value. Many issues are known with watermark inverted (always worth checking for in older GB) and on chalk-surfaced paper that has a distinctive “slick” feel compared to the other papers. The De La Rue printings account for 50 stamps. There are 6 shades for the 3d. and 4d. values with the 4d. printed first in green/brown shades then in orange shades; 5 shades for the 2d. value (not including the rare color discussed in the next paragraph); 4 shades for the 1/2d. and 1½d. values; 3 shades for the 6d., 10d. and 2/6d. values; 2 each for the 1d., 2½d., 7d., 9d., 1/ and 5/ values; and just one shade for the 5d., 10/ and £ values. The catalogue also lists SPECIMEN overprints and a few plate flaws.

It is worth noting that De La Rue produced one of the great rarities of Great Britain philately with the 2d. value in Tyrian plum. 100,000 sheets were printed but never issued. The entire stock was destroyed with the exception of an imperforate registration sheet, a perforated sheet of 139 stamps (both in the British Postal Museum and Archive, and just a few singles in private hands.

One copy is known used; it is on cover in the Royal Philatelic Collection along with a mint horizontal pair. The cover was prepared by the Prince of Wales, who became King George V, and was mailed to himself; an example of the prerogatives of a royal collector!



*The 2d. value in Tyrian plum*

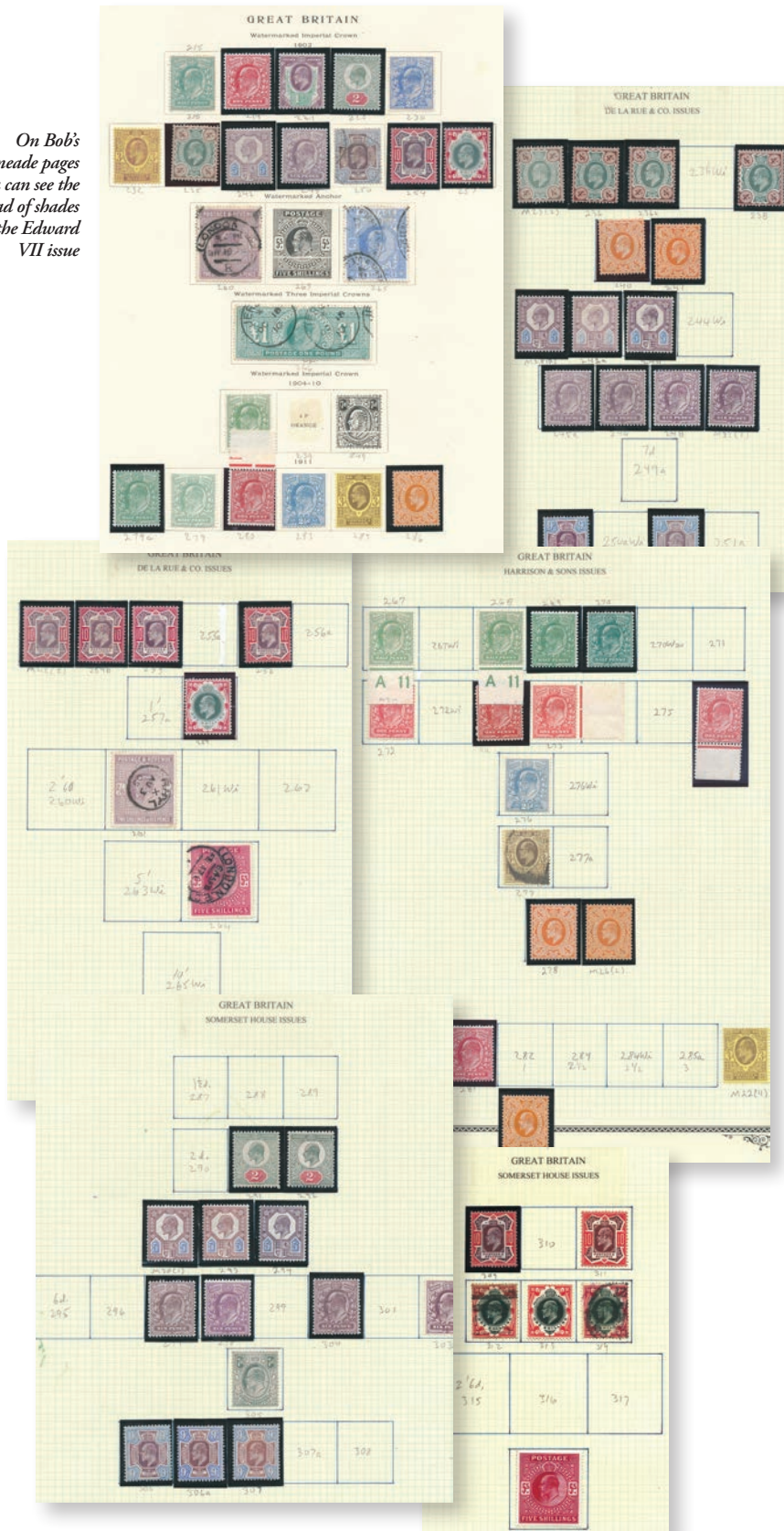


De La Rue lost the work to Harrison & Son who had the contract for part of 1911. Despite the short duration of the contract, Harrison lost no time in producing multiple shade variants with two different perforations. The Harrison printings account for 24 stamps. Stamps with perf 14 were produced in 5 shades for the ½d. and 1d. values, 2 for the 3d. value, and just 1 shade each for the 2½d. and 4d. values. Stamps with perf 15x14 were produced in 3 shades for the 1d. value; 2 shades each for the ½d., 2½d., and 3d. values; and just one for the 4d. value. The contract ended before the opportunity to print the other denominations came about.

The third producer, Somerset House, took over the responsibility for printing the stamps and held the contract until new contracts were let for the stamps of George V. Like the first two printers, Somerset House produced multiple variants that account for 33 stamps. The 6d value was produced in 7(!) shades; the 9d. value in 5 shades; the 1½d., 2d., 10d., 1/, 2/6d. in 3 shades each; the 5d. in 2 shades; and the 7d., 5/, 10/ and £ in one shade each.



On Bob's  
homeade pages  
you can see the  
myriad of shades  
of the Edward  
VII issue



Correctly identifying shades is tricky since the differences are often very subtle. I do not trust used copies to display shades correctly since the inks could have been subjected to conditions in use and storage that could alter their appearance. Some inks are somewhat fugitive and their colors wash out noticeably. The colors of sound unused copies are more reliable. Correctly identifying a shade can be a challenge. The Stanley Gibbons catalogue often assigns different names to colors than does Scott so our learned notions of what a certain color should look like may not apply. Having a Gibbons Colour Key may help but I would prefer trusting a very experienced collector or dealer more than the Key. Some stamps are pricey and getting a certificate for them is recommended.

Now—a word on the Stanley Gibbons Specialized Catalogue, volume 2, covering the reign of the four kings of the 20th century. Edward VII issues are listed in Sections M, MA, and MB totaling 65 pages of text, tables, and illustrations. It contains most of what is known about these issues including details that interest specialists. For example, the individual entries for the ½d. denomination comprises 7 entries in Scott, 22 entries in the Concise, and 85 in the Specialized that also contains information on die proofs, plate proofs, controls, plate flaws and perforations. It comprises over six pages of small print with illustrations. Not many collectors in the US delve into this kind of material which suggests that many varieties and plate flaws probably reside in collections and mixtures unrecognized. Now there's a task worth considering if you have the time and a good magnifier!

Prices are rising for these issues, especially the higher values, and I recommend collecting them while now. British dealers like Bloxham, BB Stamps and Arthur Ryan have extensive listings on their web sites. eBay is, of course, another source but be wary of mis-identified shades.

## BOB BOUVIER

I began collecting as a youngster under the guidance of my father, who collected US stamps and had done so since he was a child. I started as so many did with a modest worldwide album and large packets of used foreign stamps, some on paper. They kept me busy for countless hours. I had friends with similar interests with whom I could trade stamps, so sharing my interest with others was easy.

When I was about 14, I decided I would focus on the British Commonwealth because I could understand the words on them! I purchased a set of Minkus British Commonwealth albums and set about filling them. This was at about the time many British colonies were beginning to declare their independence, thereby moving outside of my range of interest. It wasn't long before I decided I wasn't that interested in the whole British Commonwealth as much as I was in Great Britain and British North America. I sold the other albums more than forty years ago, started concentrating on those two areas, and still do to this day. I suspended collecting a couple of times as other priorities consumed my resources, but I never lost sight of my goal of completing the collections. I eventually began to specialize in British official stamp overprints and covers. Official overprints are notorious for being forged, and I felt a stamp on cover would likely be genuine. I also started collecting British officials with "specimen" overprints to round out this specialty. My primary want list is now short and challenging. To avoid a complete halt in acquiring new material, I began collecting varieties and sub-varieties of Great Britain identified by the Stanley Gibbons Specialized catalogues. My other special interest is Canadian precancels. I have also added some philatelic literature that provides so much more insight than stamp catalogues can.



I inherited my father's U.S. collection and I have added to it from time to time. I am daunted by the number of rare stamps I need to fill the album and am resigned to leaving them empty for the foreseeable future.

I have been in and out of the APS as my level of collecting activity waxed and waned; I have been a member now for years and I highly recommend it. To avail myself of the best resources and expertizing services, I joined the Royal Philatelic Society London. I have also joined local stamp clubs from time to time: Haddonfield (N.J.), the venerable Washington (D.C.) Philatelic Society, now absorbed by the Washington Stamp Collectors Club, and the ASC, the largest and most active local club I have ever been in.

## A PHILATELIC RESOURCE LIST FOR ASC MEMBERS

Two years ago, member Bob Bouvier created a spreadsheet listing philatelic resources in his possession that is intended to encourage and facilitate the sharing of published philatelic knowledge among our membership. Entries are categorized as books, periodicals and clippings. Each owner codes each entry for several sharing options that include lending and for how long, bringing to meetings [only], copying and/or scanning (with page limitations), and look-ups. Larry Oliver added his holdings that brought the totals up to 62 books, 7 periodicals, and 13 clippings. Bob is confident that other members have materials that would be of interest to our members and would welcome additions. The file is available to any current member with an email address and Bob will print off a copy for anyone who does not have an email account. Bob's contact information is found in our membership list. Thank you.



# DAMN THE TORPEDOES!

Randall Chet

*“The destruction of the sloop-of-war Housatonic, off Charleston harbor, demonstrates very conclusively that the Rebels have anticipated us in the practical application of engines of submarine warfare. The fact is a mortifying one, but it should invite our inventors to perfect more speedily the appliances which have already been partially developed.”*

— *“Loss of the Housatonic,” Army and Navy Journal (March 5, 1864)*

As Carolinians, most of us are familiar with the saga of the CSS H. L. Hunley. The Hunley was a 40 foot iron submarine built in Mobile, Alabama in early 1863. *Figure 2.* She was named for her inventor, Horace Lawson Hunley, shortly after she was taken into government service under the control of the Confederate States Army at Charleston, South Carolina. Despite two fatal tests resulting in the death of 13 crewmembers, including Horace Hunley himself, she was pressed into service as an offensive weapon again the Union blockade of Chareleston Harbor.

As the sun set on February 17, 1864, the Hunley lay wait as the sloop USS Housatonic bobbed at anchor near Sullivan’s Island, at the entrance to Charleston Harbor, roughly five miles off the coast. Armed with a spar torpedo, mounted to a rod extending out from her bow,

*Figure 1: An amazing example of US Civil War era fiscal history. One Hundred shares of the United States Submarine and Torpedo Boat Company stock issued to submarine inventor Scovel S. Merriam on October 26, 1865. Certificate #11 is signed by S. B. Clark, President, and Thomas M. Tjng, Secretary.*

*The corporation was formed on or about the 24th of October, 1865 for the “manufacture, sale and use of submarine boats, apparatus or machines, and improve, sell and otherwise dispose of the property of the company. Its capital was fixed at \$1,000,000, divided into 10,000 shares of \$100 each, representing improvements in submarine vessels and apparatus, for which a caveat had been filed under the United States patent laws, preparatory to obtaining a patent. The company owned the invention and the right to letters patent for the same.”<sup>1</sup>*







Figure 2: 1864 painting of H. L. Hunley by Conrad Wise Chapman

the Hunley's mission was to lift the blockade of Charleston by destroying the Housatonic.<sup>1</sup> Desperate to break the naval blockade of the city, Lieutenant George E. Dixon ordered his crew of seven volunteers to crank away on the metal bars which turned the shaft connected to the propeller. These hand cranks were the sole means of propulsion which moved the sub slowly and deliberately towards her target. The Hunley successfully attacked the Housatonic, ramming its 135lb black powder torpedo into the Housatonic's hull. Before the Hunley could retreat, the torpedo detonated, sending the Housatonic to the bottom in less than five minutes, along with five of her crewmen.

***“Damn the torpedoes, full speed ahead...!”***

Admiral David Farragut exclaimed at the Battle of Mobile Bay in August of 1864. While most of us have a modern concept of the “torpedo”, what Farragut was referring to in his day were essentially underwater mines. *Figure 3.* The weapon was a popular device among the world's militaries, particularly ones with small navies. Passive in nature and cheap to build, a single mine/torpedo could sink the largest of ships. During the Civil War, no Confederate gun or ship did more damage to the U.S. Navy than underwater torpedoes. Before the war was over, Confederate torpedoes sank twenty-nine U.S.N. ships, including seven ironclads (Cairo, Tecumseh, Patapsco, Baron De Klab, Osage, Eastport, and Milwaukee), with several more damaged.<sup>2</sup>

Torpedoes were by far the most effective tool the Confederacy used against the vast number U.S. Navy

ships. Torpedoes were cheap, effective, and gave Federal sailors more pause than any ironclad ever did. The strategic use of these technological advancements varied between the Northern and Southern forces. The most glaring difference in strategic use came in the form of the submersible and semi-submersible vessels.

The North's envisioned use of the submarine differed significantly from the Southern vision. The Union saw opportunity in the concept of submarine warfare, not as a weapon of modern warfare, but as a vessel that could be made to do much heavy lifting required to better position the instruments of war in a naval battle. The opportunities for the Union to use the submarine as an offensive weapon were far fewer. Union naval planners determined that the submarine was better suited for destroying underwater obstructions in southern harbors, or salvage operations.<sup>3</sup>

Figure 3: Model of a Civil War Confederate torpedo, also called a contact mine, designed to float on or below the water surface using an air-filled demijohn or similar flotation device.



Most inventors, some of whom held hundreds of patents in the area of submarine design, were unfunded and ignored by governments and admiralties throughout the world. Most of these pioneers used private financial backing or funded the projects themselves hoping that their governments would become enlightened to the prospect of having a silent and formidable vessel protecting their harbors and defending their warships. In almost all cases, this did not occur and these innovators either moved on to more lucrative endeavors, or completely lost their savings.

Enter Scovel Sturgis Merriam, a 41-year-old discharged engineer who had served a year with the South Atlantic Blockading Squadron. For nearly a year Merriam and his partners had been petitioning the secretary of the Navy and various high-ranking naval officers to use their new submarine for a specific and increasingly critical purpose: to clear Charleston Harbor by removing underwater obstructions, blowing up gunboats, and cutting Rebel telegraph lines.

In the summer of 1863, he had approached Rear Admiral John Dahlgren with an innovative idea for removing underwater obstructions in Charleston Harbor. Merriam proposed to the admiral that he and a small crew in a submarine of his own design would enter the harbor and “remove the obstructions in the ship channel...such as piles driven, hulks sunken, chains, netting etc.” and cut “anchorage and exploding wires of

torpedoes therein and destroy or make use of [Rebel] telegraph wires crossing said channel.”

In addition, Merriam offered to create “a channel two hundred feet wide and exactly buoyed out so as to direct any vessel safely through,” and throughout the undersea operation to “be in direct communication with the commander of the fleet outside of the harbor by laying as we proceed to the obstructions a telegraphic wire.” For this service Merriam and his partner, William Kasson, requested of the admiral that \$250,000 be paid to them upon completion of their mission.

Soon after receiving the offer, Admiral Dahlgren passed it on to Secretary of the Navy Gideon Welles, and informed him, “I am willing to recommend such an agreement.” In response to Dahlgren’s endorsement of the plan, Welles responded: “You are fully authorized to take all measures to effect the great object entrusted to you.... You are better informed than the Department, and consequently can better judge and decide in regard to the proposition of Messrs. Merriam and Kasson...” On September 12, just days after receiving a copy of the offer and Dahlgren’s endorsement of the daring plan, Secretary Welles informed partners Merriam and Kasson that “Admiral Dahlgren is fully authorized to take all necessary measures to effect the removal of obstructions in the harbor of Charleston, and the Department would respectfully refer you to him.”<sup>4</sup>

### *Scovel S. Merriam’s First Submarine: The Ill-fated Intelligent Whale*

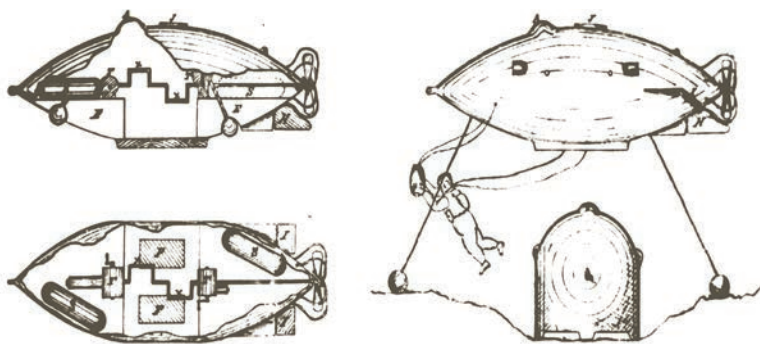
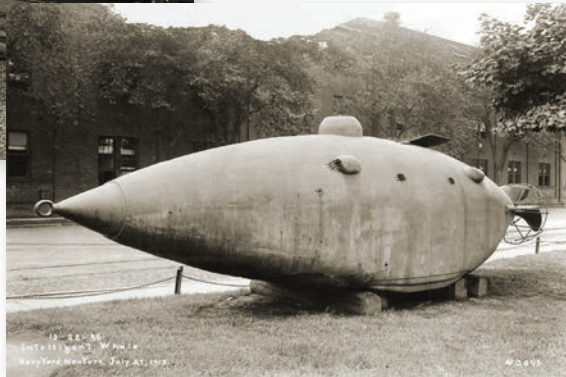
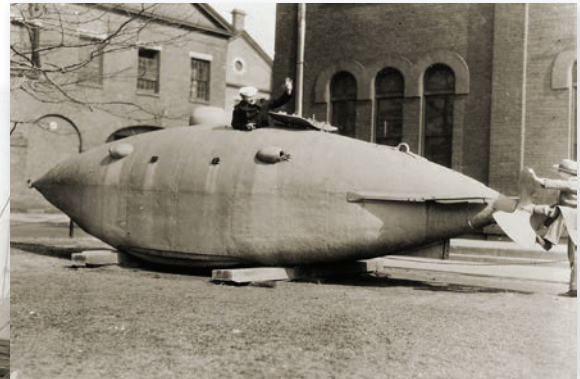
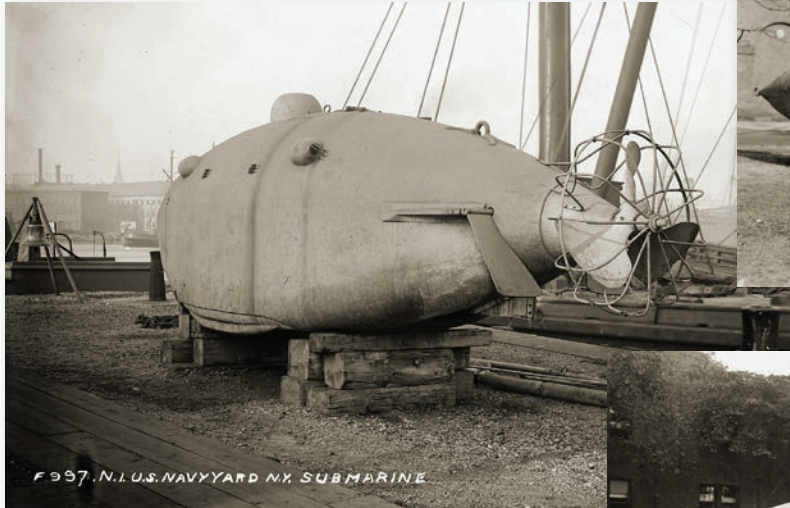


Figure 4:  
Original drawing of *The Intelligent Whale* by Lt. F.M. Barber, USN.

With consent from Secretary Welles, Admiral Dahlgren encouraged Merriam to proceed with his plans. Scovel Merriam entered into an agreement on November 2, 1863 with two wealthy backers, Augustus Rice and Cornelius Bushnell, to build an iron submarine for a total cost of \$15,000. *Figure 4*. Cornelius Bushnell was an American railroad executive and shipbuilder who was instrumental in developing ironclad ships for the Union during the Civil War.

Merriam and Bushnell began work on the submarine in Springfield, Massachusetts. Merriam retained half ownership of his craft, while the backers held the other 50 percent and with other partners formed the American Submarine





*Figure 5: For years the Intelligent whale led a quiet life outdoors at the Brooklyn Naval Yard. Seen here in photos from July 27, 1915*

Company of New York. *Figure 6.* On February 17, 1864, the CSS Hunley attacked and sank the USS Housatonic, a sloop-of-war that had been on blockade duty off Charleston. On February 25, 1864, as news of the sinking of USS Housatonic reached the north, Woodruff Barnes, a New York banker who served as the company's secretary, wrote to the Navy Department that "the vessel is nearly completed...We are confident of substantial success...Our vessel has been quality built and the public knows nothing of it. We can be ready in two or three weeks."

The Navy's response was that when the submarine was complete, they would examine it. In April, the company wrote that it was ready for the inspection, but the Navy did not have anyone to send at that time. Merriam was still at work perfecting the submarine, but on May 3, 1864, he sold his interest in the craft to Barnes and withdrew from the project.<sup>5</sup> Infighting and cost overruns of \$45,000 resulted in delays and a series of lawsuits.

A year later, in June 1865, the submarine was in New York, laid up after undergoing modifications at the Morgan Iron Works, and with a number of new owners and partners, notably Oliver S. Halstead, scion of a wealthy New Jersey family with an interest in the arms business. Halstead assumed control of the American Submarine Company, paying off its debts. Following a failed attempt by Merriam to regain control of the submarine, Halstead prevailed and by the end of 1865, the craft was at the Newark, New Jersey, machine shop of Hewes & Phillips.

On September 23, 1865, the trustees of General Nathaniel Norris Halstead and Col. Edward W. Serrell in Newark, New Jersey, received a decision granting them control of the Intelligent Whale. Halstead was able to bring the construction of the project to completion by April 1866. Between 1866 and 1870, the Intelligent Whale underwent a series of unofficial and quasi-official trials. The former consisted of Halstead family outings in the Passaic River in New Jersey. During them, Halstead would leave his wife and two daughters in the boat while he explored the bottom in a diving suit.

The Intelligent Whale could be submerged by filling compartments with water, and then expelling the water by pumps and compressed air. It was estimated that the supply of compressed air inside could allow the boat to stay submerged for about 10 hours. Thirteen crewmen could be accommodated, but only six were needed to make her operational, motive power being furnished by a part of the crew cranking, attaining a speed of about four knots. General Thomas William Sweeny, a colorful decorated veteran of the Mexican War and Civil War and two other men, tested the boat sometime between November 1866 and





Figure 6: An American Submarine Company stock certificate bearing a single R44c.

October 1869. They submerged her in 16 feet of water, and Sweeney, clad in a diver's suit, emerged through a hole in the bottom, placed a charge under a scow, and reentered the submarine. When the Intelligent Whale was a safe distance away, Sweeney exploded the charge by a lanyard and a friction primer, blowing the scow to pieces.

However, after this successful test and subsequent funding by the US Navy, further testing revealed shortcomings in its design and construction, resulting in years of litigation. Eventually, the submarine was sold on October 29, 1869 to the Navy Department, for the following terms: \$12,500 to be paid upon making and signing the agreement, \$12,500 upon completion of the successful experiment, and \$25,000 for all "secrets and inventions" connected with the craft. On May 27, 1870, the government took possession of the Intelligent Whale and compensated Halstead an additional \$12,500 as contracted. Shortly after this, on July 2, 1871, Halstead was killed due to his involvement in a love triangle. The murder hurt Intelligent Whale's chances of successful trials.

The Secretary of the Navy ordered additional tests of the Intelligent Whale in the late summer of 1872, despite not having Halstead's expertise to fall back on. Tragically, the packing material around the hatch was defective and Intelligent Whale immediately began taking on water. Additionally, difficulties arose when the tide pushed the boat under the derrick that was tending her, which prevented her from returning to the surface. A group of shipyard workers was gathered to help free the craft. The boat surfaced, half filled with water, allowing the crew to escape.<sup>6</sup> Without ever traveling or accomplishing anything, the Intelligent Whale was classified a failure.

The vessel became an historical curiosity. It moved from the Brooklyn Naval Yard *Figure 5*, to the Washington, D.C., Navy Yard in 1968. Despite remaining outside for years, the condition of Intelligent Whale is extremely good for a 130-plus year-old vessel. The Intelligent Whale stands as a symbol of private enterprise in advanced armaments and the Navy's interest in improving weapons systems. On April 15, 1999, the Union's only surviving Civil War era submarine was relocated to the National Guard Militia Museum in Sea Girt, N.J.<sup>7</sup> *Figure 7*

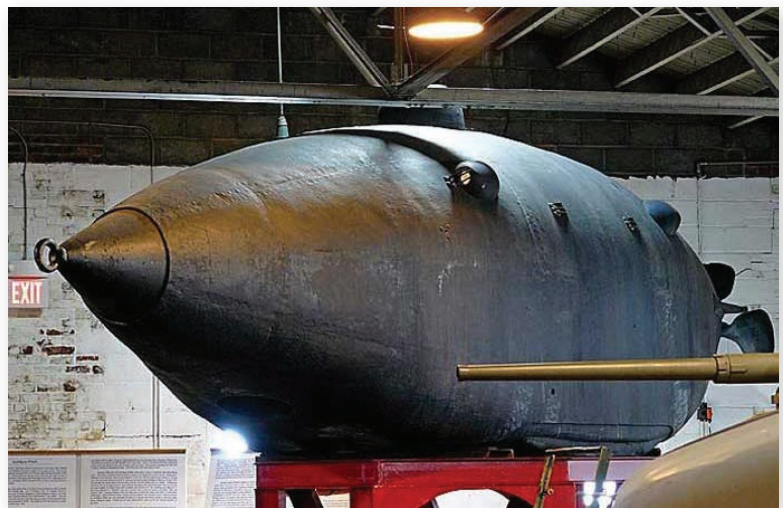


Figure 7: The Intelligent Whale in its final resting place; on display at the National Guard Militia Museum in Sea Girt, NJ.

1. Wikipedia, *Attack on the Housatonic*, [https://en.wikipedia.org/wiki/H.\\_L.\\_Hunley\\_\(submarine\)](https://en.wikipedia.org/wiki/H._L._Hunley_(submarine))
2. The Daybook® Civil War Navy Special Edition-Technology, [www.history.navy.mil](http://www.history.navy.mil)
3. Ragan, Mark, *Submarine Warfare in the Civil War*. Mason City, IA: De Capo Press, 1999.
4. Ragan, Mark, *A Union Whale Surfaces in New Jersey*, America's Civil War, May 2008.
5. James P. Delgado, Oliver Cussler, *Silent Killers: Submarines and Underwater Warfare*, Osprey Publishing 2011, p 68
6. Jesse P. Petty, LT, U.S. Navy, *How the Success of the CSS Hunley Inspired the Development of the United States Naval Submarine Force*, 2001



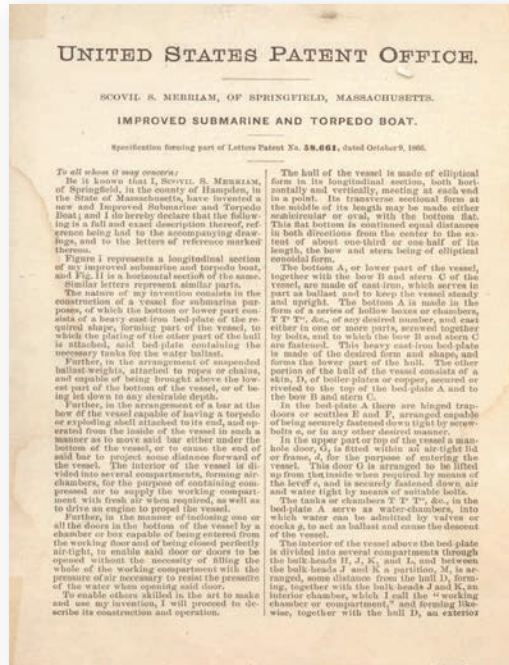
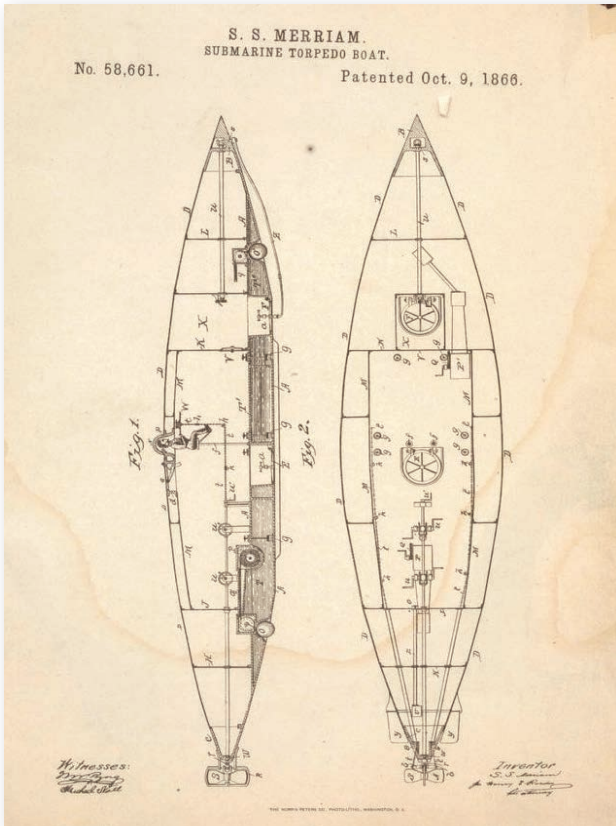


Figure 8:  
Patent #58,661  
Submarine Torpedo Boat  
Scovel Sturgis Merriam  
Springfield, Mass. for the  
invention for "An improved  
submarine and torpedo boat"

First, I claim the construction of the lower portion or bottom of a submarine vessel of heavy cast iron bed plates containing the water tanks, in combination with the ends of the vessel, and arranged substantially as and for the purpose herein set forth.

Second, The arrangement of the rope or cable, guide pulley and windlass with gearing, for the purpose of operating the suspended ballast in a perfectly air-tight box, operating and being operated substantially in the manner and for the purpose described.

Third, I claim, in combination with a submarine vessel, the arrangement of a torpedo bar near the bow, at the bottom of the vessel, and the manner of operating said bar from the inside of the vessel, in the manner substantially as described.

Fourth, I claim the arrangement of a chamber, X, capable of being closed perfectly air-tight, and surrounding one or more of the doors in the bottom of the vessel, for the purpose substantially as specified.

Fifth, I claim the construction of a submarine vessel, consisting of a heavy cast iron bottom plate with an iron or copper hull, in combination with the water tanks arranged in the bedplates, the air chambers around the side, top and ends of the working compartment, the suspended ballast weight, the screw propeller worked either by hand or by a compressed air engine, and the torpedo bar with exploding shell at its end, when the whole is arranged and combined in the manner and for the purpose substantially as set forth and described.<sup>10</sup>

## Scovel Merriam Tries Again

After Merriam's unsuccessful attempt in 1865 to take back control of the American Submarine Company, he entered into an agreement with new financial backers to form The United States Submarine and Torpedo Boat Company. Figure 1. I can not determine if Mr. Merriam had any executive position within the corporation, as none of the letters of incorporation or subsequent court proceedings mention him. Regardless, less than a year later on October 9, 1866, patent #58,661 was awarded to Scovil(sic) Merriam for an "Improved Submarine and Torpedo Boat". Figure 8. Based on the patent drawings, it appears this sub was designed for at least a crew of eight, and unlike his Intelligent Whale, included an offensive weapon, in the form of a spar torpedo.

It seems Scovel S. Merriam was simply inventor and engineer, as he assigned his patents in a meeting of the trustees November 7, 1865, according to court docu-

ments. The United States Submarine and Torpedo Boat Company ran into trouble as early as 1867, as the secretary and treasurer, and majority shareholder, Thomas M. Tyng, unsuccessfully sued the corporation and S. B. Clark, president. "The plaintiff applied for, and procured patents for the invention in this and other countries, for which he paid out large sums of money, which constituted the cause of action for which he claimed to recover; the issue in the action was referred to a referee, who reported in favor of the defendant. Judgment was entered upon the report and the plaintiff appealed from the same."<sup>9</sup> This judgment was eventually upheld on appeal in 1874.

Did Scovel Merriam "sell" the future rights to his patents for 100 shares of stock? (\$10,000 or roughly \$155,000 in today's dollars). The court proceedings of 1867 suggest this could have been the case. There are no records of any vessels being produced by the United States Submarine and Torpedo Boat Company. And except for the "Intelligent Whale", Scovel Sturgis Merriam does not make any appearances in other web searches. The investigation will continue.

6,7. Undersea Warfare Magazine. "The Untold Story of the Intelligent Whale," 2008

8. Scientific American, Volume 15, Number 17, October 1866, p. 274

9. Tyng v. U. S. Submarine & Torpedo Boat Co., Reports of Cases Heard Determined in the Supreme Court of the State of New York". Banks & Brothers, Law Publishers, 144 Nassau St. New York, NY 1874, p. 161

10. United States Patent and Trademark Office, www.uspto.gov



# FAKED COILS

Larry Oliver

*As the (supposedly) ancient Chinese proverb goes: “May you live in interesting times”. The news media (I grew up in it) was once revered for its objectivity and factual reporting. So much for history! We have been introduced to obstruction, even obliteration or ignoring of facts in today’s reporting. While this is not a political statement, the proliferation of the phrase “Fake News” and its iteration in many news sources, has become a byword of our times.*

*Not to be outclassed or obscured by the commercial media, we philatelists have our own version of “Fake News”. My intention is to explore (but not exploit!) the presence and detection of fakes, forgeries, and fantasies in our philatelic world. I hope you enjoy the series, however long it may be, and be assured that I welcome comments, ideas, and suggestions, whether they be opposing or supportive—learning about our hobby is the goal.*

Larry

Almost all coil versions of a stamp have a higher catalog value than the ones with perforations all around or even some imperfs. Which is a temptation for the forger. Simply cutting off the perforations or adding them manually will produce the coil—or at least a “coil” that will fool most collectors.

Fakes abound, especially for the Washington-Franklin series US #'s 348-356 & 441-447. They can be made either by perforating imperf varieties, and trimming perfs from fully perfed stamps or from booklet panes.

*The general principles that guide the differentiation of fakes from genuine are based on the characteristics of the genuine stamps and on the failures of the forgers. Of critical value are the following:*

1. The cutters used to separate coils are perfectly parallel. They may vary in distance from the image itself, but they are always parallel.
2. The cutters are at a set, consistent separation from each other.
3. Watermarks are distinctively and consistently vertical or horizontal within a stamp type, sheet or booklet.
4. Perforators are, like the edge cutters, consistently parallel, uniformly spaced and of uniform size.
5. Only a limited number of “source” stamps are available for conversion into faked coils: not all varieties of watermark, types, and printings were made.
6. Of paramount importance is that details of any of these characteristics are well documented and difficult to duplicate manually or using limited mechanical devices: man cannot—at least for stamps with limited source availability—duplicate the machinery used to create the authentic examples.



*Figure 3: An atrocious example of a scissor trim. I purchased this from a dealer who had it identified as a coil. We had an interesting discussion as I pointed out the wavy line on the right!*

Figure 1: Genuine #353, left, comparing height with #375, right, with trimmed perfs

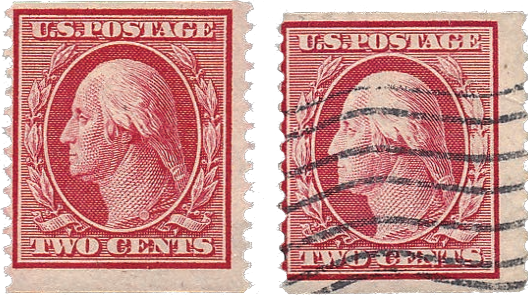


Figure 2: #349 with certificate noting declined opinion, comparing width with #344 with certificate stating "trimmed perfs". Both are 21.4 mm wide.



*Using these characteristics, some relatively straightforward observations and checks will identify most of the forgeries.*

- Carefully measure and record the width between the two straight sides. Reviewing the 18 known faked coils in my possession, I found horizontal coils with widths from 22.7 mm to 24.6 mm and vertical coils with widths from 19.1 mm to 21.3 mm. Genuine horizontal coils have a width of no less than 24.8 mm, and genuine vertical coils have a width no less than 21.3 mm. This should be your primary test: most fakes fail this test. See figures #1 & 2, above.
- The two straight sides must be perfectly parallel: it is difficult to make two cuts by hand that parallel each other to pass as a coil, but it is also tricky to determine if two cuts are parallel. Take careful measurements with a good millimeter rule with 0.5 mm gradations, and a magnifier. A transparent rule is easiest to use for most people.
- Check the direction of the watermark: fake coils made from booklet panes are watermarked vertically, whereas the genuine coils are watermarked horizontally.
- Measure the perforation with a precision perf gauge. Check every perforation to see that it matches up with the indicator on the gauge (or overlay it with a known genuine stamp: perf variations show up very clearly under magnification). When perforations are added to an imperf stamp to fake a coil, it is very difficult to make each and every perf match. These stamps may be of optimum width, but the perfs are either irregular, the wrong size, or fail test #7.
- Check for flat plate vs rotary plate printing, including the direction of the rotary press printing. It is not possible to fake a rotary press coil from the perfed-all-around variety or the imperfed variety, since they do not exist. However, see #6:
- For rotary press coils, check the type, especially for type III vs type II Washington. Scraping off two lines in the ribbon above the "2 Cents" is all that is needed, but relatively easy to detect under good magnification.
- An imaginary line drawn at the base of the perf holes should have no holes above or below the line: that is, all perforations should be the same depth. The imaginary lines at the base of the perforations top & bottom (or left and right, for horizontal coils) must be parallel.



Figure 4: #454 joint line pair, type II



Figure 5: #455 joint line pair, type III



These guidelines are largely derived from the observations of coils and fakes of the Washington-Franklin issues, but apply to the earlier Bureau issues as well as to later coils, although fakes of the later issues are both less frequent and less rewarding financially.

There are other tests that are important (e.g., examination of the edges of the perforations, very useful for identifying if a regular coil pair has been converted to a line pair, and measuring the size of the perforation holes) but most require sophisticated instrumentation well beyond the reach of the collector. And these seven

checks given here are not infallible! Passing all seven is not an indication of authenticity, but failing one or more is a strong case for the stamp being a forgery.

I must add one last note, grudgingly. I am not a proponent of grading stamps, but grading has had one beneficial side effect: the premium for a highly graded stamp increases its market value sufficiently that it makes a sheet stamp much less useful for converting it to a faked coil!

Bottom line: If you believe you have an authentic coil, and it has some value, *get it expertized*.

#### References:

There have been many, many articles and books written on the subject of faked coil stamps. They appear in trade journals like the American Philatelist and Linn's, in research journals like Collectors Club Philatelist, and in books. My "go-to" reference is United States Coil Issues 1908-1938, Martin A. Armstrong, Martin A. Armstrong Enterprises, 1977. He has presented objective data (i.e., measurements) based on observation of a large number of genuine and faked coils, and the study is of immense value as a guide to identification of fakes as well as an understanding of the genuine issues. He also has tables that show all the possible sources for faked coils, an extremely useful resource for checking the characteristics of a coil.

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# CASE: CANADA #75

Few months back after getting my Unitrade Canada Specialized catalog I began a quest to search my Canada stock for interesting varieties not listed (or photographed in Scott).

Canada #75 has 2 nice double transfers listed — the first is described and photographed in Unitrade and is a strong northern secondary image — mostly visible in the lower ones in the label. The second is a wide to the southeast secondary image (completely separate) — primarily visible in the lower right numeral 1.

The example pictured here popped up under my glass when searching for these two varieties. At first I thought I had the first double transfer above — but this is very different. I cannot find a listing in any catalogs I have. Could this be a “triple transfer”? On the lower left hand corner there is a distinct perfectly SOUTH shift to the secondary image to all of the bars, frame and numeral. Checking it under magnification there is a very clear shift. But after scanning it at 2400 dpi and viewing it on-screen — we can see a clear perfectly NORTH shift on the upper right corner. It is evident Maple Leaf veins and some other elements. Because the shifts are in opposite directions this must be a triple transfer, although these are not as strong or wide as the others it is probably overlooked



by most — but it is interesting never the less. You never know what treasures are out there to be discovered (or at least found).

If there are any Canada Specialists out there who have any info on this I would love any feedback or comments you may have. Contact me at [smartz9284@gmail.com](mailto:smartz9284@gmail.com)

Happy Hunting! Scott

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## ROAD TRIP!

This past early February, I received an appraisal call from Troutdale, Virginia. Located in the southwest corner of Virginia and well within my designated appraisal region. I had come through a lot of snow and slush in Boone & Blowing Rock. It was ugly and difficult to drive in. Finally, I reached the Virginia border. The snow had subsided.

I continued on and eventually found Andy's pot-holed ridden street. I progressed down it just as the snow began to fall. Andy had removed the 118 albums (Minkus & Scott) from an off-site storage facility and brought the albums to his home. I recommended this because I could not envision freezing my tail off in an off-site storage facility with no heat and poor light!

I proceeded to appraise the albums and as I continued to glance at the outside deteriorating weather conditions, I became more concerned that I would become snowed in and then Andy and I would become best friends ((\*\_\*)).

At 1:00 PM., I told Andy here is the price on the 30 albums I had appraised and that I had to leave for fear of becoming snowed in on his beautiful 6 mile long pot-holed road. He understood. I told Andy I would return for the remaining 88 albums once I knew weather would permit.

I loaded the 30 albums and quickly set out for home through at least 8 inches of snow on that "wonderful" road. I drove a max of 10 miles an hour and safely reached the main highway that would take me back to

North Carolina. The trip back to Lake Lure went well except for all the additional snow in Boone and Blowing Rock.

I called my wife to please move her car from the garage so I could park there for the night. She asked me how much would I pay her to switch parking spaces... funny woman...very funny woman!!!

After getting into the garage, my car was almost unrecognizable. Several inches of slush, mud, etc. just coated my car. My wife brought me a glass of wine and continued to laugh how bad my car looked. Hey...at least I was home!!

I returned to Andy's home 2 weeks later to make my offer on the remaining 88 albums. Thankfully he accepted my offer. He helped me load the remaining heavy 88 albums into my car which was now somewhat cleaner.

Now he tells me when I leave, I can continue down the dirt road for 1.5 miles and it will lead me to a paved road and after a few turns this will lead me to the road home. Thanks Andy...where were you two weeks ago?

Home again and Harriet "graciously" allowed me to park in her garage parking spot so I could unload the 88 albums. After unloading and stacking the 88 albums, you could stick a thermometer fork in me and it would register "I am very well done". Next customer please!

Happy collecting,  
Robert



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## SHOWS & EVENTS

**Sept. 8-9,** Asheville NC  
Stamp & Postcard Show  
Comfort Suites Outlet Mall  
890 Brevard Road  
(next to Asheville Outlets)  
(I-26, exit 33 & NC Hwy exit 191)  
Asheville, North Carolina.  
Sat: 10 - 5, Sun: 10 - 4  
Contact: Cary Cochran, 800-560-5310

**Sept. 29-30,** Fairfax, VA  
Fairfax Stamp Festival  
Elk's Lodge  
8421 Arlington Boulevard (Rte 50)  
Fairfax, VA 22301  
Sat: 9:30 - 5, Sun: 10 - 4  
Contact: Cary Cochran, 800-560-5310

**Oct. 13,** Brighton, MI  
Sterling Kingbrook Auction 2018C  
Mail/internet/floor auction  
455 E Grand River Ave, Ste 103

Brighton, MI 48116  
Sat: 1-4pm  
Contact: Mark Vervaeke, 810-220-6000  
cell 248-320-3640  
www.sterlingkingbrookauctions.com

**Nov. 3-4,** Charlotte, NC  
Charlotte Stamp Show  
St. Sarkis Armenian Church  
7000 Park Road  
(Hwy 77, exit Tyvola Road, go east 2.5  
miles, turn right on Park Rd, 1 mile on rt.)  
Charlotte, North Carolina  
Sat: 10 - 5, Sun: 10 - 4  
Contact: Cary Cochran, 800-560-5310

**Nov. 17-18,** Raleigh, NC  
Coin, Paper Money & Stamp Show  
James E. Holshouser Building  
NC State Fairgrounds  
(1025 Blue Ridge Road, Raleigh, NC)  
Sat: 10 - 5, Sun: 10 - 3

Contact: Dot Hendricks  
919-828-9450

**Nov. 30-Dec. 2** Kissimmee, FL  
FLOREX 2018  
The Florida State State Stamp Show  
Osceola Heritage Park, Events Center  
Hall B  
1901 Chief Osceola Trail  
Kissimmee, FL 34744  
Fri: 10-5, Sat: 10-5, Sun: 10-3  
www.florestampshow.com

**January 25-27** Norcross, GA  
Southeastern Stamp Expo  
Southeastern Federation of  
Stamp Clubs  
Atlanta Hilton Northeast  
5993 Peachtree industrial Blvd.  
Fri & Sat: 10-5:30, Sun: 10-3  
www.sefsc.org  
Admission: \$5 www.sefsc.org

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## STAMPS – WANTED, FOR SALE OR TRADE

**Wanted!** WWII US patriotic covers - especially with cachets that are "politically incorrect", humorous, or feature women. Top prices paid - which ain't much, frankly! Larry Oliver stamper707@gmail.com

**Wanted!** US First Issue Revenues. Large accumulations as I am looking for shades, paper types and cancellations. randallchet@gmail.com

**Wanted!** Philatelic Literature related to US revenues, especially any back issues of the American Revenuer, and Weekly Philatelic Gossip 1936 - 1957. Also any general periodicals 1880 - 1950. randallchet@gmail.com

**For Sale!** 98 US FDCs in a VPD flip binder and slipcase. Most 1958-60, most unaddressed with cachet. \$25 randallchet@gmail.com

**Trade!** Hundreds of UN FDCs. Large 8.5 x 11 flag series block covers. Smaller covers. Does anybody collect these? randallchet@gmail.com

**For Sale!** USPS Commemorative Yearbooks. Mint. Few to no stamps. Years: 1998, 1999, 2001, 2002, 2004, 2005, 2007. \$5 each. randallchet@gmail.com

*If you are a member of the ASC and have something of interest to list, feel free to email your classified ad to randallchet@gmail.com. As space allows, I'll do my best to include it in the next issues of the Smoky Mountain Philatelist.*