

The West Africa Study Circle

Saint Helena Supplement No. 3

Edited by Roger B West

DISTRIBUTED WITH CAMEO JULY 1984



**THE
PERKINS
BACON
6d
PLATE**

**FITTING
THE PIECES
TOGETHER**

Edited by Roger B West

Distributed with CAMEO July 1984

Supplement 2 with its main theme as the early forgeries aroused some considerable interest, although a good deal of this was with collectors outside of the Study Circle. The main theme for this edition is the Perkins Bacon 6d Plate - an issue offering a wealth of interest, much scope for further study and is not too hard on the pocket.

THE TRANSFER ROLLER FLAWS

Over the years several studies have been devoted to the Transfer Roller Flaws, and these are as interesting to follow as the flaws themselves. It is perhaps ironic that an issue which spans nearly 40 years could guard its secrets so well - the final solution having taken 130 years to unearth.

The flaws affect every stamp on the sheet (taking the normal as the first stage) and appear in the white ring surrounding the Queen's portrait at the 2 and 3 o'clock positions. They occurred as a result of two separate pieces breaking away from the transfer roller during the 'laying down' process. Figs 1 and 2 illustrate the transfer roller in use. The various stages of the flaws will be detailed later.

The first study appeared in 1909 (The Record of the Philatelic Student's Fellowship by H H Harland) and was expanded in 1912 by Fred J Melville (St Helena - Melville Stamp Books No 16). Harland recognised six 'stages' and concluded that each was the result of a different impression on the transfer roller. It should be noted that his conclusion was based on the common practice (at least on G. B. stamps) of laying down the plate using several impressions on a transfer roller, each impression having been taken directly off the original die. His 'educated guess' gave no consideration to the order of laying down (and indeed why should it?) and so he blindly used the notation A - F working from left to right (Fig 3). In retrospect, Harland's study was totally incorrect and it is possible that Melville had his doubts as he refers to the study as a theory.

Surprisingly enough Harland's solution remained unquestioned for over 20 years. It was not until 1930 that Percy de Worms was able to offer his "absolute solution" which in essence was correct but in detail was slightly adrift.

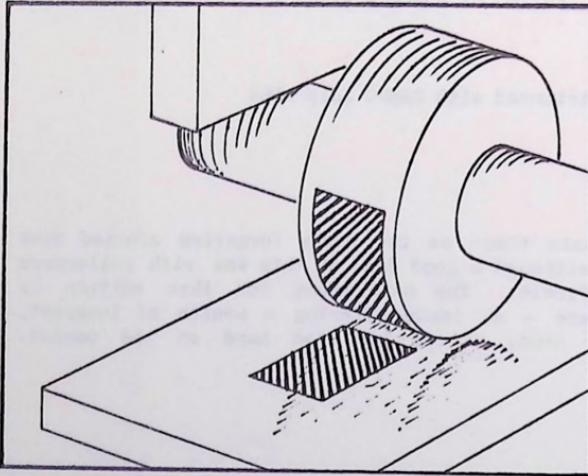


Fig 1

Taking an impression from the original die - producing the Transfer Roller.

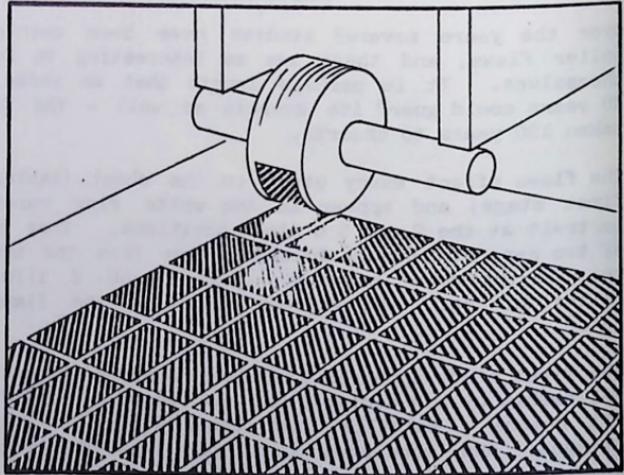


Fig 2

Transferring the impression onto the printing plate.

De Worms was a much respected writer who would rather leave out something he could not justify than make a guess. In the Perkins Bacon Records (1935) John Wilson wrote of de Worms "... was a person of meticulous accuracy, and he very much disliked guesses or inferences which could not be proved". This thoroughness for detail questioned Harland's shortcomings. He recognised the similarity of the flaws and considered them to be from just one impression on the transfer roller. His theory worked to a point until the flaws A and B were considered. He could not see how A developed into B and changed back to A again. A closer study showed up the answer - a seventh flaw had occurred which he designated Ax. Having established that

one transfer roller was in fact used, he now looked at the development of the flaws. The right hand side of the sheet showing normal stamps (stage F) had to be the first impressions laid down. This was more apparent to de Worms when he considered the actual plate (a mirror image of the sheet). Harland himself had observed "the fact must not be overlooked that the plate impression is in reverse". De Worms no doubt found amusement in reporting that Harland had overlooked this very point.

From these observations, de Worms found that the plate was laid down by working up and down the columns starting with column 12 (on the sheet).

In this manner, the flaws now began to fit a logical order. Still using Harland's notation however, but with the addition of his own Ax flaw, this 'logical order' was F D E C A B Ax. To rub salt into Harland's wounds, he further questioned the earlier writer's skills at mathematics, pointing out that he (Harland) had incorrectly counted flaw A as 127 instead of 128, and had corrected himself by making flaw F 89 instead of 88. For his sins, de Worms got over this detail by stating "the plate comprises approximately F 88, D 5, E 7, C 8, A 80, B 4 and Ax 48". His conclusion however was more precise and certainly not subject to dispute "...the whole plate was laid down from the same impression on the transfer roller, originally outwardly perfect until two latent flaws developed at different stages of its use, consecutively producing on the plate varieties which may be divided into seven classes". The arrangement of these seven classes is shown in Fig 4.

Such was the absolute solution (1930 version). In his book 'The Postal History and Stamps of St Helena' (1979) Edward Hibbert basically agrees with de Worms but has changed the notation to P (for perfect) and F1 to F6 for the flaws. Unfortunately, Hibbert's diagram found in Appendix 10 has column 3 completely wrong. F6 should be F4, F4 should be F6 and the four impressions of F5 have moved up a row. The other deviation is that flaw F1 (D) goes from 5 impressions to 6 - a step in the right direction. (Fig 5).

With the positions of the flaws moving about, the notations being added to and changing, and even the number of each impression varying, there seems to be a real need for an acceptable 'final solution'. A sequence such as F D E C A B Ax is the best result of a bad job but not worthy of being taken too seriously. Furthermore, the sequence P, F1 - F6 tends not to recognise that the P's represent the first state of a series of flaws all with a common connection (the transfer roller).

The notation I have adopted simply accepts the flaws in seven stages and thus numbered as Stages 1 to 7. Of greater significance however is in determining the exact point of transition from one stage to the next. To assist in this respect we need a clear definition of each stage. Here there is little to disagree with earlier studies.

STAGE 1 (86 impressions)

The impression is perfect and shows no sign of a flaw.(Fig 7)

STAGE 2 (7 impressions)

A small triangular piece is breaking away from the inner circle at

3 o'clock. The first sign of this flaw appears on 7/8 and continues down to 13/8. (Fig 8)

STAGE 3 (9 impressions)

The top of the triangular piece has broken away leaving a short line. This starts on 14/8 and continues down to the bottom row and then starts the first two rows of column 7 (20/7 and 19/7). (Fig 9).

STAGE 4 (6 impressions)

The line has now extended and touches the outer circle. This stage starts at 18/7 continuing up to 13/7. (Fig 10).

STAGE 5 (77 impressions)

The projection has disappeared completely leaving a small niche on the inner circle. (Fig 11). These five stages represent the development of the first of the two latent flaws. This particular area of the design remains in this state for the duration of the laying down process.

STAGE 6 (7 impressions)

A second small projection appears from the inner circle this time at the 2 o'clock position. The first sign appears on 6/3 and continues down to 12/3. (Fig 12).

STAGE 7 (48 impressions)

The small projection has broken away leaving a second niche on the inner circle. (Fig 13). The early students were not aware of this flaw and considered the stamps as being defect stage 5.

N.B. Defect stages 6 and 7 both include the stage 5 characteristics.



Fig 3

H H HARLAND
1909

F = 88
D = 5
E = 7
C = 8
A = 128
B = 4



Fig 4

PERCY de WORMS
1930

F = 88
D = 5
E = 7
C = 8
A = 80
B = 4
Ax = 48



Fig 5

E HIBBERT
1979

P = 87
F1 = 6
F2 = 7
F3 = 8
F4 = 81
F5 = 4
F6 = 47

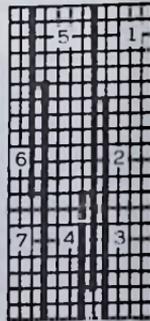


Fig 6

R B WEST
1984

1 = 86
2 = 7
3 = 9
4 = 6
5 = 77
6 = 7
7 = 48



Fig 7

STAGE 1



Fig 8

STAGE 2



Fig 9

STAGE 3



Fig 10

STAGE 4



Fig 11

STAGE 5



Fig 12

STAGE 6



Fig 13

STAGE 7

ILLUSTRATIONS SHOWING THE SEVEN TRANSFER ROLLER DEFECT STAGES

H H HARLAND	F = 88	D = 5	E = 7	C = 8	A = 128	B = 4	-
P de WORMS	F = 88	D = 5	E = 7	C = 8	A = 80	B = 4	Ax = 48
E HIBBERT	P = 87	F1 = 6	F2 = 7	F3 = 8	F4 = 81	F5 = 4	F6 = 47
R B WEST	1 = 86	2 = 7	3 = 9	4 = 6	5 = 77	6 = 7	7 = 48

FIG 14 TABLE SHOWING COMPARATIVE RESULTS

Having established the exact numbers and location of the various defect stages, the information can be put to good use. Familiarity with the flaws can offer an invaluable aid to plating. The formidable sheet of 240 stamps is immediately reduced to a maximum of just 86 (stage 1) and less than ten (stages 2, 3, 4 and 6).

While it is easy to criticise the inaccuracies of the early students, their works form the basis of the 'final solution'. Without such studies we might still be misguided by six transfer rollers.

THE 6d SURCHARGES

Some interesting problems come to light in trying to establish whether the surcharges were applied in one operation or 4 or 5 operations using just a master forme.

There is little doubt that the latter was the case for the earlier CC printings. A forme of 48 or 60 surcharges was type-set, 4 or 5 rows respectively being surcharged at a time; the complete sheet thus being subject to 5 or 4 operations.

The double surcharge and surcharge omitted errors offer sufficient proof of this. Where such errors are known and plated, there is a common relationship between omitted and doubled. Fig 15 shows diagrammatically this relationship for a four row forme. The second operation (B) being applied one row too low means that row 5 has no surcharge while row 9 is doubled. A five row forme would follow this pattern except rows 6 and 11 would be affected.

In a similar manner, the CA 2½d was surcharged in four operations. Unique to this value, the forme was made up of 10 rows of 6 - the sheet being 'quartered' as shown in Fig 16. Once again, the double surcharge errors verify the 4 operation argument. The double surcharge only affects the first six stamps of row 10, the bottom left (C) operation being applied one row too high. Surcharges omitted errors are not known on this value suggesting that either the six stamps from row 20 were removed or were surcharged separately to compensate.

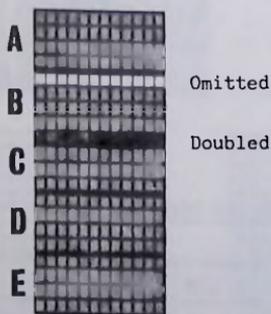


Fig 15

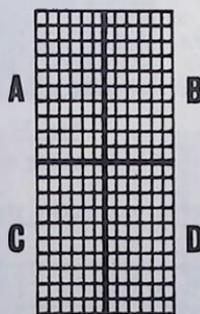


Fig 16

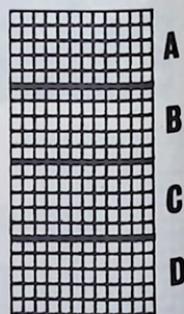


Fig 17

All of the other CA printings except the 1/- value, involve a master forme of 5 rows of 12 (the 1/- value had 4 rows of 12 and will be dealt with in a later note). The problem here is whether the sheets were subjected to 4 operations as before, or that stereotypes were made and used with the master. In such a case, the master forme and three stereotypes would be clamped together necessitating just one operation. H H Harland, E W Mann and Prof Mounfield each make reference to just one operation for these later printings in their respective studies.

In either case, characteristic similarities would be present for each operation or section. In other words, referring to Fig 17, A, B, C and D would be identical, and any variety on A would repeat on its counterpart position of B, C and D. This is certainly true in many cases, but characteristic differences also exist which makes

the stereo theory hard to accept.

On the $\frac{1}{2}$ d narrow surcharge, there are at least three settings (and possibly 5). Setting 1 shows a 'Malformed Y' on B, C and D but a normal 'Y' on A. This would suggest that the first stereo struck was 'normal' and damage occurred to the master before the second and third stereos were made. However, on setting 3, the 'Malformed Y' occurs on B and C only - A and D being normal (ref Prof Mounfield). Setting 1 also shows the 'Capped Y' which only occurs on C, and the 'Value and bar wide apart' only on A. The 'Spaced NNY' occurs on A setting 3 only, and the 'Spaced NY' on C setting 2 only - both flaws being in the same relative position (5/9 and 15/9). In all other positions the lettering is normal.

A similar anomaly exists on the $\frac{1}{2}$ d broad surcharge where the 'Spaced NY' occurs on 18/12 (section D). The three counterpart positions show normal spacing, and although the flaw appears on the $\frac{1}{2}$ d green and the $\frac{1}{2}$ d emerald, it is not constant on all sheets.

On all (?) values of the CA issues, stamp 225 (19/9) shows the surcharge raised above normal alignment. This only occurs in the one position and could prove an important clue. If stereos were used, then either the master forme was manually adjusted after striking the stereos (the master thus being used for the D section), or one stereo was struck from the adjusted master for use in this position, the other two being made after the master was re-aligned.

One of the arguments favouring 4 operations is the double surcharge on the $\frac{1}{2}$ d, and in particular the unique (*) item showing one surcharge with 'Spaced NY' and one normal. Because of its position (18/12, stamp 216) the whole of the D section must have been printed a second time either up or down one row. Such an error is possible when the sheet is being repositioned for subsequent surcharging, but unlikely if being surcharged in one operation. Furthermore, in the case of the latter, the entire sheet would have been surcharged twice (making the error quite common) and the stamp in question would show two surcharges both with the NY spaced.

While these points present a good argument against the master/stereo (1 operation) theory, they do not however fully satisfy the conditions for one master (4 operations). It is clear that there is considerable scope here for further research. Anybody involved in such is invited to contact the editor who has access to several complete sheets and large blocks.

* Depending upon whether the second D operation was raised or lowered a row, the stamp immediately above or below would also show a 'Spaced NY' and a normal.

CA 4d - THE DOUBLE BAR

I have recently seen several copies of the CA 4d with a second bar. Melville first recorded this variety and suggested it occurs on stamp 76 (7/4). He describes the flaw "with a long thin additional bar". While his description is good, he does not state whether the additional bar is above or below the normal.

Of the copies to hand, one shows the additional bar above (Fig 18)

FOUR PENCE

Fig 18

FOUR PENCE

Fig 19

and three show it below (Fig 19). None of these stamps are from position 76 which can be identified by the weak upper frame line. A second position I have been quoted is stamp 124 (11/4) but I feel that this is incorrect as well, as stamps from row 11 usually show traces of the letters of 'CROWN AGENTS' in the watermark. I have also heard of (but not seen) the earlier CC 4d with TWO additional bars. Any further information on any of these varieties would be most welcomed.

THE SEVENTEENTH FACSIMILE

I recently produced a set of facsimiles which were offered to WASC members in Supplement 2. Considerable interest was shown in these facsimiles that I felt it might be worth relating how and why they were produced. If this were a newspaper, no doubt the headline would read "Exclusive - Forger Tells All".

The object of the exercise was to become familiar with the production of such 'stamps' and thus understand more about the early forgeries. Permission was obtained from the Crown Agents on the condition that I did not reproduce the originals too faithfully, and that the venture was strictly non-commercial.

Following on from the sixteen types of forgery so far recorded, the 'Seventeenth Facsimile' was born. Artwork was drawn (Fig 20) and a block was made of 15 labels (5 x 3). The stamps were typo printed on duplicating paper using an electric Adana press. Seven basic colours were used, corresponding to the genuine in broad terms only.



Fig 20

ONE SHILLING ONE SHILLING ONE SHILLING ONE SHILLING ONE SHILLING

Fig 21



Fig 22

SURCHARGING. Surcharges were type-set in 6pt Times in a forme of five - one row being printed at a time (Fig 21). Double surcharges, surcharge omitted, inverted and misplaced were all produced in small quantities (Fig 22). It is a sobering thought that if these items were as valuable as their genuine cousins, I would now be a self made millionaire (at least on paper).

PERFORATING. An electric sewing machine was first used for rouletting the sheets (gauge 11) and the results were similar to those produced by the Spiros. A line perforator was later used (also gauge 11) and this inspired double, misplaced and other perforating errors. It was interesting to find that when a single sheet is perforated, the holes are rough cut (Fig 23), but with a couple of backing sheets, clean cut holes can be produced (Fig 24).

CANCELLATIONS. Wine bottle corks were carved in a similar manner to the familiar cork cancels found on the first issues (Fig 25). A selection of those produced is shown in Fig 26. Additionally, some unusual items provided interesting cancels. These include a rubber fingerette (Fig 27), a cuff-link (Fig 28), a walking stick ferrule (Fig 29), an electrical terminal block (Fig 30), part of a rubber petrol cap (Fig 31), a sauce bottle top and fingerprint (not illustrated).

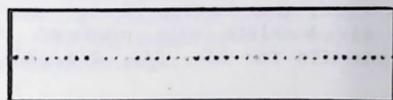


Fig 23

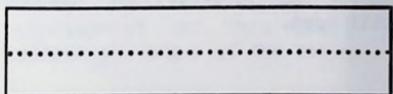


Fig 24

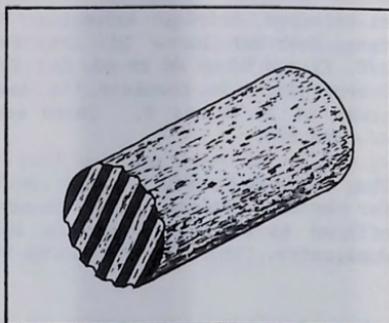


Fig 25

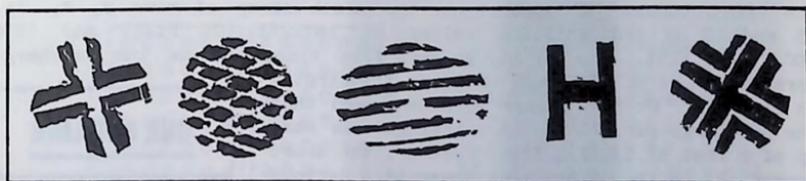


Fig 26

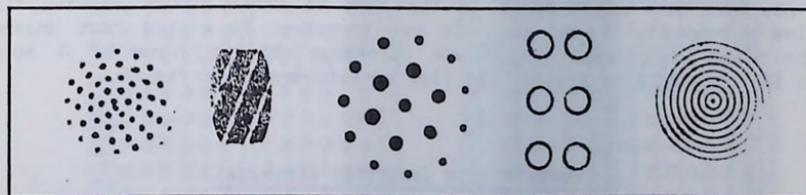


Fig 27

Fig 28

Fig 29

Fig 30

Fig 31

AGEING. As already mentioned, duplicating paper was used. This is very white in colour and attempts were made to discolour or age it. Immersing the paper in tea, coffee or vinegar gave an acceptable tone, but better results were obtained by heat. An oven tended to darken the outer edges (quite realistically) but it was found that

a hot iron offered better control. Heat also affected the colours and often made them closer to the originals. Some colours are more affected by heat than others - the blue (2½d and 6d) and orange (5s) looking remarkably similar to the genuine.

WATERMARKS. The most difficult aspect to reproduce (and probably the most controversial) is the watermark. A watermark is actually a 'thin' caused by compressing the paper fibres over wire motifs fixed to the dandy roller. A printing block of Crown over CA was used but printed 'dry' ie. without ink. This gave an embossed mark and another attempt was made by first softening the paper by immersing it in water. Further efforts were made by running bleach into the grooves to burn a thin, printing with oil to give a visible stain and printing with pale inks. It is perhaps just as well that my efforts were not as successful as I had hoped.

BOGUS ISSUES. A number of bogus stamps were produced including: Bi-coloured trials, Ascension Overprints, Specimen and Cancelled Opts, Boer War Tax + 1d, Army Post, ½d bisect, Official Paid, OHMS, 2/6, £1 and 5d on 2d on 6d, Red Cross + 2d, The Castle, IR and Crown Overprints. To complete the issue, six booklets were produced in panes of 3, 4 and 6. These were one-offs for 1/-, 2/-, 2/6, 3/-, 4/- and 5/-.

The 'ultimate' result was a series of covers - jealously guarded for obvious reasons. I also produced a presentation pack which was offered to all in return for information on forgeries or unwanted duplicates. The offer of course is still open.

THE CA 1s - SHORT TOPPED 'E'

The short topped 'E' appears on the sixth stamp of rows 3, 7, 11, 15 and 19 of the shilling values of 1871/73 (CC P12½) and 1876 (CC P 14 x 12½). The variety appears five times because the surcharge forme was made up of 4 rows of 12 as illustrated in Fig 15. It has always been believed that the surcharge for all the CA printings was made up of 5 rows of 12 (Fig 17). However, the short topped 'E' on the CA shilling presents a serious threat to this belief. Insufficient proof one way or the other has kept the solution in doubt.

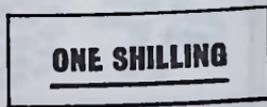


Fig 32

I now have sufficient proof in the form of three blocks showing the flaw on rows 11, 15 and 19. It can therefore be stated that unlike the other CA values, the 1s was surcharge using a forme of 4 rows of 12 repeated five times. The flaw is illustrated in Fig 32.

CA WATERMARK VARIETIES (1884-94)

In Supplement 1 it was reported that the CA 4d overprinted 'Specimen' appears with inverted watermark. This should have read inverted-reversed. The same variety is now known on the normal 4d and ½d with broad surcharge. The only inverted CA watermark so far recorded is on the 2½d value. Another reversed CA has come to light and this is on the ½d broad surcharge and compliments the 1d, 3d, 4d and 6d values.

PLATING USING THE WATERMARK (CA)

I wrote an article for Stamp Collecting which was published on 19 November 1981 entitled 'Plating - Using the Watermark on the Perkins Bacon 6d Plate (CA)'. At that time I was using this method as a means to check a plated item. Over the years, the system has proved so reliable that I tend to check the watermark now prior to anything else. The success rate from this is such that I felt it worth expanding upon for the benefit of Supplement readers.

All illustrations used have been taken from actual stamps. I have only considered single copies, pairs and blocks generally being easier to plate.

The paper used for the CA printings was watermarked as shown in Fig 33, each circle representing a Crown over CA motif. The sheet was made up of 240 of these arranged in four groups (6 x 10), each group being contained within a box. The words 'CROWN AGENTS' divides the sheet horizontally, and 'CROWN AGENTS FOR THE COLONIES' appears reading upwards in the left margin and downwards in the right. This quartering suggests that the sheets were intended for double or four pane printings.

The paper was introduced in August 1884 and was used for all eight consignments containing all the CA printings. Although the paper was compatible with the plate in overall size, the stamps did not really 'fit' the watermark. Fig 34 shows the perforation outlines superimposed and this misfit can be seen particularly pronounced towards the edges of the boxes.

Of greater significance however, are the stamps from the outer edges of the sheet and from the two central horizontal and vertical rows. These show traces of the lettering and/or the box outlines. Familiarity

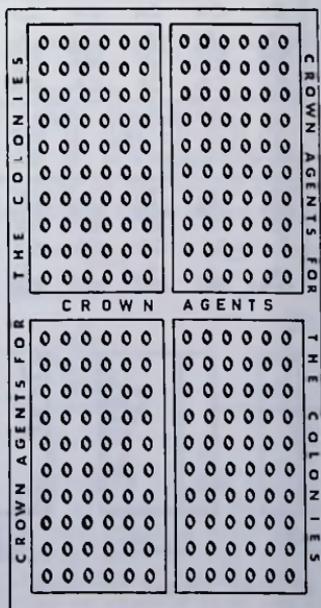


Fig 33

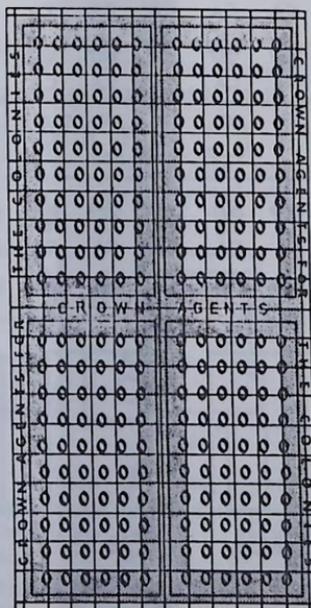


Fig 34

with these features form the basis of this study. The shaded portion of Fig 34 shows the stamps which can be considered.



Fig 35

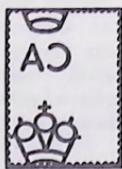


Fig 36



Fig 37

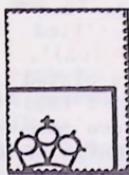


Fig 38

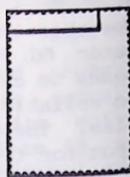


Fig 39

Fig 35. The ideal 'basic' watermark from the sheet is the 'Crown over CA'. Strangely enough well centred examples are not common.

Fig 36. A more typical watermark shows the two elements separated, ie. CA over Crown - this is frequently seen offset to the left or right.

Fig 37. The watermark showing the corner of a box represents stamps 1, 6, 7 and 12 from rows 1, 10, 11 and 20. This example from the top left corner represents stamps 6 or 12 from rows 1 or 11.

Fig 38. An example from the top right corner and represents stamps 1 or 7 from rows 1 or 11. Although the watermark could be CA or CC and either normal or reversed, it does not effect the plating.

Fig 39. Although this stamp could be CA or CC and either normal or reversed, its position can be narrowed down to stamps 6 or 12 from row 20, or stamp 12 from row 10. Note stamp 6 from row 10 would show traces of the letters 'N' or 'A' from 'CROWN AGENTS', depending upon the orientation of the watermark. (Reference Fig 40).



Fig 40

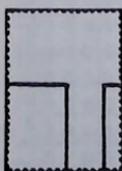


Fig 41

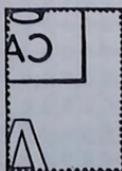


Fig 42



Fig 43

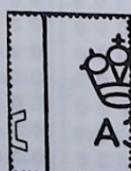


Fig 44

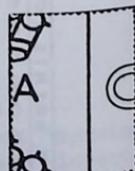


Fig 45

Fig 40. The words 'CROWN AGENTS' as they appear on rows 10 and 11 as seen from the front of the sheet.

Fig 41. The two corners shown here only appear together on rows 1 and 11, stamps 6 and 7. As there are no signs of the letters from 'CROWN AGENTS', it can be assumed that this stamp is from the top row (ref Fig 40). Note the watermark which could be CA or CC, upright, inverted, reversed or inverted reversed has no bearing on the plating.

Fig 42. The letter 'A' from 'CROWN AGENTS' betrays the position of this item as stamp 7 from row 10.

Fig 43. A slight misplacement of the paper to the left or right produces this peculiar watermark. On a well aligned sheet, the vertical lines straddle the centre of the sheet (columns 6 or 7). Once again, the watermark could be CA or CC in any orientation.

Fig 44. This stamp is clearly from column 12, and as the letter 'A' only appears once, its position can be established as row 5.

Fig 45. The letter 'O' in the margin indicates that the stamp is from column 1 and corresponds to row 15. The reversed watermark must be considered however, thus making it row 6.

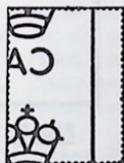


Fig 46

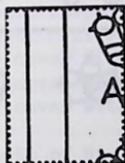


Fig 47

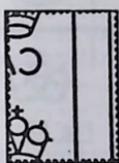


Fig 48

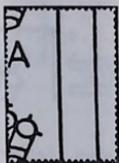


Fig 49

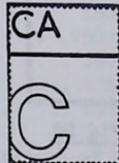


Fig 50

Fig 46. The line at the right denotes that this stamp is from columns 1 or 7. Because of the position of the crowns however, rows 1, 10, 11 and 20 may be eliminated.

Figs 47, 48 and 49. The second vertical line shows that these examples are from the centre of the sheet (columns 6 or 7). Once again, the reversed watermark is of no consequence in plating, and rows 1, 10 11 and 12 may be discounted.

Fig 50. The 'C' of 'CROWN AGENTS' is clearly visible here and would normally appear on the second stamp of row 10. The reversed watermark however positions the stamp as number 11.

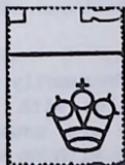


Fig 51

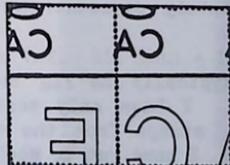


Fig 52

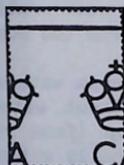


Fig 53

Fig 51. Referring to Fig 40, it can be seen that the letters of 'CROWN' line up with the basic watermark motif, while the letters of 'AGENTS' are offset, allowing for the extra letter. This offset can be clearly seen in Fig 51 from which the letters 'GE' may be deduced. Recognising further that the watermark is normal, the item may be plated as stamp 8 from row 11.

Fig 52. A pair has been selected here to illustrate the offset referred to previously. Once again the letters 'GE' are visible indicating that the pair are stamps 8 and 9 from row 10.

Fig 53. The horizontal line at the top denotes that this watermark represents the top of a box. The stamp is therefore from rows 1 or 11 and columns 1, 6, 7 and 12 may be discounted.



Fig 54

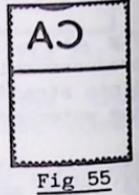
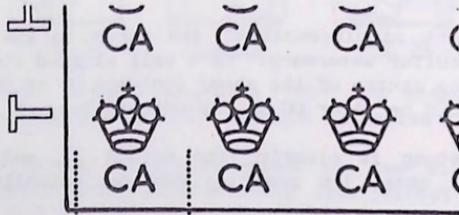


Fig 55



Fig 56

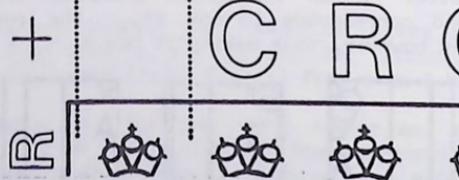


Fig 57

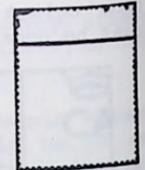


Fig 58

Fig 54. With a large blank area above the line, this stamp is either from row 1, or the first or last stamp from row 11 - see Fig 57.

Fig 55. Similarly, this stamp is either from row 20 or the first or last stamp from row 10.

Fig 56. This stamp could only have come from the bottom row as the vertical height to the line is too great to be from row 10 (ref Fig.57).

Fig 57. Actual size illustration showing how a stamp could fit before (or after) the lettering, and thus be mistakenly plated as from the top or bottom rows.

Fig 58. While the vertical height would allow this stamp to fit into the diagram of Fig 57, the presence of parts of 'CA' appearing on either side would immediately discount the possibility. The stamp is thus from the bottom row.

NOTE: Stamps watermarked typically as Fig 56 are frequently referred to as "without watermark". I have only seen examples with the line at the top (from row 20), stamps from the top row are usually more conventionally watermarked. I have yet to see a stamp with no watermark whatsoever.

The stamps from columns 1, 6, 7 and 12 (4 x 20) plus the remaining eight from rows 1, 10, 11 and 20 (4 x 8) mean that a total of 112 stamps from the sheet of 240 can be plated with this method. To a certain extent, stamps watermarked Crown over CC can be plated in a similar fashion.

HIBBERT HAMMERED AT R.LOWE

For the postal historian, February 8th 1984 saw the largest and finest collection of St Helena covers to be auctioned for some years. The award-winning Edward Hibbert collection was being offered by Robson Lowe. Some of the more outstanding items included:

Lot	Description	Est/Realised
503	1817 EL from George Dunlop with Packet Letter oval.	450/750
504	1819 EL similar item with reference to Napoleon	850/850
506	1839 EL from Saul Solomon Forwarding Agent.	100/210
511	1867 cover with POST OFFICE/ST HELENA oval.	50/280
512	1870 cover to Bordeaux.	100/650
532	1865 EL to Marseilles with 2 x 1d + 4d (SG 5,6)	850/1300
537	1866 cover to England with 4d carmine (SG 13)	600/800
539	1881 reg cover (repaired) with 4d + 1s (SG 14, 26).	400/600
541	1869 cover with vert pair of 4d (SG 15)	750/700
560	Complete sheet of 1s (SG 30) in 6 panes	1800/2000
563	Various CA issues in blocks	175/400
569	1895 Soldiers letter.	400/850
575	1894 underpaid cover to Sierra Leone.	150/800
580	Study collection of various cork cancellations.	750/1100
604	1901 censor cover with straight line 'Deadwood Camp'.	100/300
623	1902 censor cover with BW7.	175/700
624	1902 censor cover with BW6.	125/300

Altogether 227 lots of St Helena fetched a total hammer price of just over £38,000 (subject to +8% + VAT). Over 40 room bidders attended.

HARMERS - 3 MAY 1984

Some unusual items were offered by Harmers on May 3rd in the final part of a three day sale of 'scarce and rare' Commonwealth - including:

1373	1863 1d with manuscript SPECIMEN	350/875
1375	1863 4d with manuscript SPECIMEN	350/850
1384	½d emerald double surcharge (one with 'Spaced NY')	800/2600
	This item is referred to on page 7 of this Supplement	
1386T	½d green study coll inc 3 complete sheets.	900/1550
1398	Various Badge issue in blocks (cat £90).	30/110
1404T	£1 Badge with TORN FLAG.	700/800

Lots marked 'T' subject to VAT. All lots + 10%.

WHAT YEAR DID HE DO IT?

Cameo Editor Jeremy Martin has sent me a photocopy of an interesting postal stationery card. It is apparently used (to N.W. London) but has no date stamp. It does however have the words 'XMAS EVE' across the stamp in manuscript. Does anyone have a similar item or can give any information as to the possibly year?

Fig 59



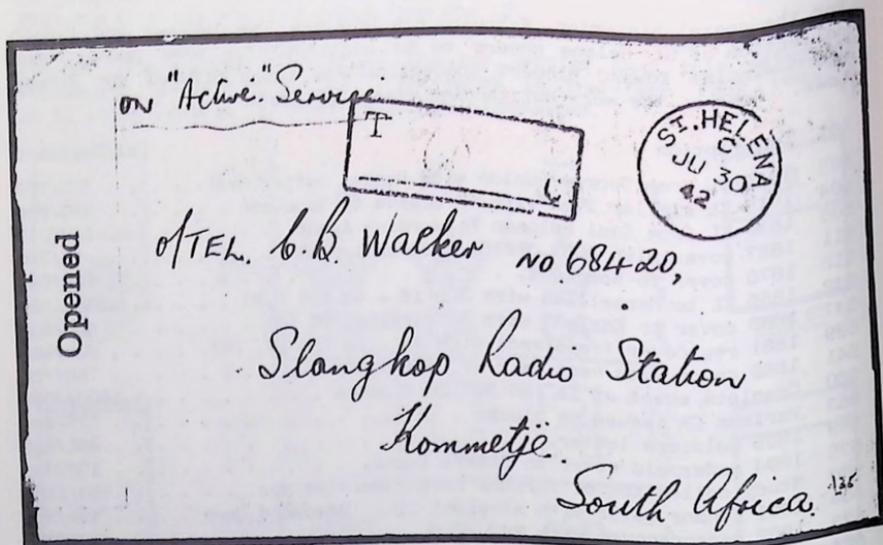


Fig 60

Mr I D Lampart has sent me a photocopy of a cover (fig 60) similar to the one illustrated on page 11 of Supplement 1. This cover is to the same person, and also marked 'On Active Service'. No doubt this endorsement was not accepted - hence the Tax Mark. The handstamped 'VV' does not appear on his cover, but it does have a similar censor mark on the reverse (Fig 61) where the numerals 2496 are clearly visible. I.D.L. says "until more covers appear, we will not know if this censor mark was applied at St Helena or South Africa".



Fig 61

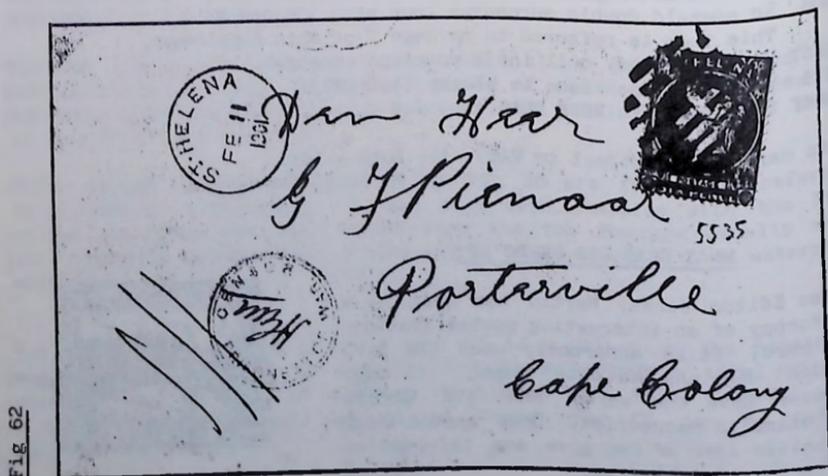


FIG 62

BOER WAR COVERS

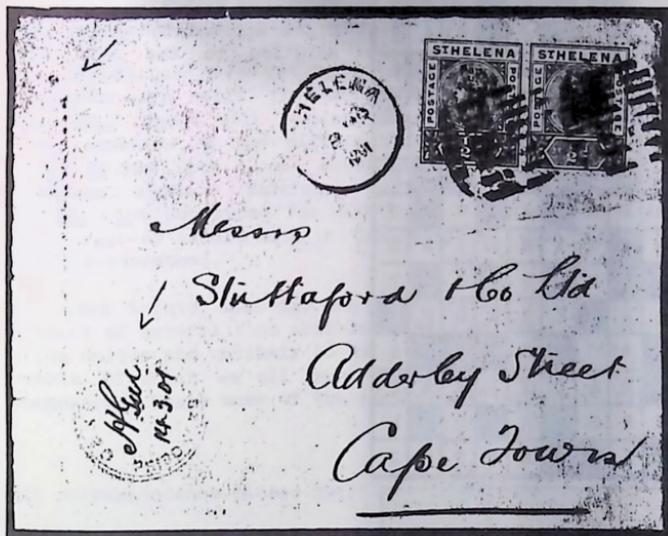


Fig 63

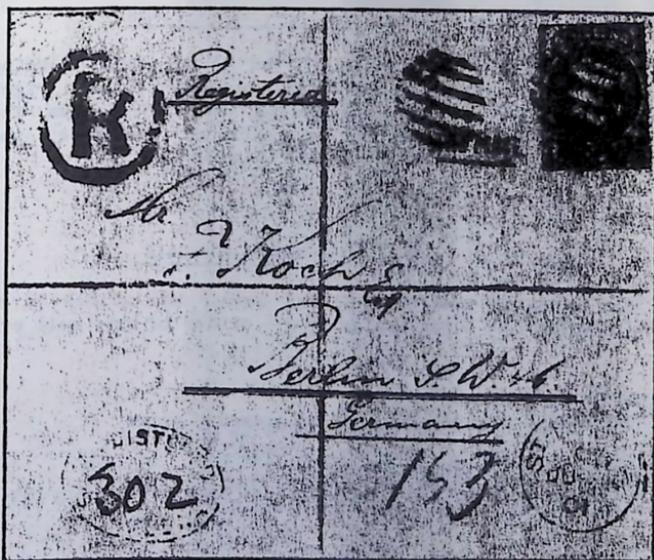


Fig 64

Mr Lampart also sent me the three Boer War covers illustrated in Figs 62 - 64. Fig 62 shows the initials HGM in a BW1 censor mark struck in blue. Fig 63 shows the same initials but within a mauve strike of BW1. H.G. Mortimer was a censor at Broad Bottom Camp. Fig 64 shows a registered cover to Germany dated 6 June 1901, but without any censor markings. Of particular interest is that this cover shows the 'large R in circle' in mauve, and as such is believed to be the latest known.

CROSSWORD SOLUTION

M	I	S	P	L	A	C	E	D		U	S	E
I		U				R		U		S	A	E
L	A	B	E	L		O	V	E	R	A	L	L
I				A		W			A	G	E	
T	A	B		B	A	N	D		T	E	S	T
A	L	I		U					E			R
R	E	D	R	A	W	N		A		W		U
Y		S	U	N		E	X	P	R	E	S	S
	D		L			W		P		E		T
P	I	G	E	O	N		T	R	A	D	E	
H	E	A	D		A	C		O				I
O		M			M	A	L	V	I	N	A	S
T	W	E	E	Z	E	R		A		O		L
O		S			D			L	A	R	G	E

Regretfully there is no Crossword this time, but you might appreciate seeing the solution to the last one.

CA 1d - TWO SETTINGS

I have two similar blocks of the CA 1d each including stamp 20/11. One stamp shows the variety 'bar misplaced to the right' (which also occurs on 5/11, 10/11 and 15/11), the other shows the bar in the normal position. It can be concluded therefore, that there were at least two settings for the 1d value.

WANTED / FOR SALE

This column is available to any member who wishes to advertise (free of charge) for a particular item - either to buy, sell or exchange.

WANTED by Roger B West

FORGERIES - any quantity - name your own price

FOR EXCHANGE by Roger B West

PRES PACK of the 17th Facsimile (see page 8) for any St Helena forgery

IMPERF ON ONE SIDE

I have seen several examples of CA and CC issues imperf either at the top or bottom. I have never seen a reference to such items and wonder if anyone knows of why or how they came about.

AND FINALLY CYRIL

I hope Supplement 3 has inspired some interest in the Perkins Bacon 6d Plate. There are so many aspects to these fascinating issues, many of which we are still very ignorant of.

The surcharges have yet to be fully understood, while the varieties contained are still frequently coming to light. Plate varieties have been dealt with but again new ones turn up quite regularly. Classification of the different cork cancellations has really only been touched upon - one estimate has suggested there are over 300 different types. Watermark varieties have recently been recorded having been unnoticed for 100 years. For an associated deviation, the forgeries (dealt with in Supplement 2) are equally as interesting and misunderstood.

It seems ironic that the Royal Philatelic Collection has been the subject of several fine articles - many of the items contained however, being unique and unlikely to be seen by us. On the other hand, the Humble ½d which we all have copies of can leave so many questions unanswered. Maybe some of the answers will appear in future Supplements.

All correspondence please to:

Roger B West
The Corner Shop
Binfield
Bracknell
Berkshire



STOP PRESS

Since completing this Supplement, I have found a solution to the method of surcharging discussed on page 6. A full report will appear in the next Supplement.