PO'OLEKA O HAWAII

The Quarterly Journal of the Hawaiian Philatelic Society

Number 68 OCTOBER 2001

Quarterly Calendar of Collector's Events

OCTOBER 2001

10/01	Special FD Ceremony	Island Coins & Stamps, Lahaina, Maui
10/07	Hawai'i Quarterly Stamp & Coin	Queen Kapiolani Hotel, 10AM - 4PM
10/08	H.P.S. Regular Meeting	Richards St. YWCA, 7 PM - 9 PM
10/13	H.P.S. Stampers Youth Club	Manoa School, 3155 Manoa Rd. 1 PM - 3 PM
10/14	H.S & C.D.A. Bourse	Richards St. YWCA, 9:30 AM - 3:30 PM
10/15	Winward Oahu Philatelic Soc.	Lois Opedal, 14 Aulike St., #403, Kailua, 7:30 PM
10/27	H.P.S. Executive Board Meeting	President Yakuma's Home, 7:30 PM (Board Meets at this time)

NOVEMBER 2001

11/09-11	H.S. N.A.	Queen Kapiolani Hotel, 12PM-7PM, 10AM - 7PM, 10AM-4PM
11/12	H.P.S. Regular Meeting	Richards St. YWCA, 7 PM - 9 PM
11/16-18	Holiday Antiques & Collectibles	Blaisdell Exhibition Hall
11/17	H.P.S. Stampers Youth Club	Manoa School, 3155 Manoa Rd. 1 PM - 3 PM
11/19	Winward Oahu Philatelic Soc.	Lois Opedal, 14 Aulike St., #403, Kailua, 7:30 PM
11/26	H.P.S. Executive Board Meeting	Manoa School, 3155 Manoa Rd. 7:15PM (Board Meets at this time)

DECEMBER 2001

12/10	H.P.S. Regular Meeting	Richards St. YWCA, 7 PM - 9 PM
12/15	H.P.S. Stampers Youth Club	Manoa School, 3155 Manoa Rd. 1 PM - 3 PM
12/17	Winward Oahu Philatelic Soc.	Lois Opedal, 14 Aulike St., #403, Kailua, 7:30 PM
12/24	H.P.S. Executive Board Meeting	No meeting - Christmas Eve.

THE HAWAIIAN PHILATELIC SOCIETY

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PO'OLEKA O HAWAII

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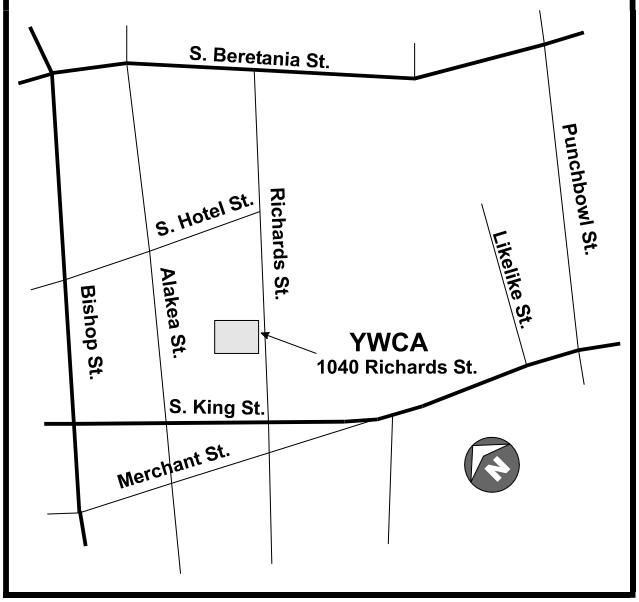
Articles and information for the publication should be sent to the editor. Send a #10 SASE to the Editor for guidelines for preparing text and illustrations for submittal. It's easy to do.

Cover Illustration: SCOTT No.25

Monthly Meeting and Executive Meeting

The Hawaiian Philatelic Society meets from 7 PM to 9 PM on the second Monday of each month at the Richards St. YWCA in central Honolulu. Each meeting includes a short business session, a program or slide presentation and an auction of about 125 lots. A board meeting is held at 7:30 PM on the fourth Monday of each month at the sane location. We invite you to attend, meet your fellow members, enjoy the program, and talk stamps. The public is welcome at all our meetings and we encourage you to become a member.



PO'OLEKA O HAWAII

The Quarterly Journal of the Hawaiian Philatelic Society

Number 68 October 2001

Editor's Notes

By Greg Chang, Editor

Aloha and welcome to the October 2001 issue of the PO'OLEKA O HAWAII! In light of recent events, hope you are doing well.

As a special treat, we have received permission to reprint the article on the Large Batnums by Geoffrey Brewster from the United States Possessions Philatelic Society publication POSSESSIONS. Hopefully, this will be a very useful reference to plating and verifying the Hawaiian Numeral issues.

With proper knowledge, one can find misidentified rare stamps at bargain prices. To give you some practice, on this page (as well as the front cover) are acanned images of some numerals. See how well you can determine what batnum type they are.

Looking forward to 2002, as noted in recent issues of Linn's Stamp News and US Postal Service philatelic news releases, several Hawaii related stamps are scheduled to be released next year. This includes a souvenir sheet featuring the Hawaiian missionary stamps, a commemorative stamp honoring Hawaiian surfing legend Duke Kahanamoku and a Greetings from Hawaii stamp.

As always, any contributions to the PO'OLEKA you can make are always welcomed - especially articles. Mahalo and until next time…..

Greg Chang
Editor

Scott 23

Scott 24

Scott 26

What's Inside

The Large Batnums

By Geoffrey Brewter

Reprinted from POSSESSIONS (Issues Nos. 73, 74, & 75 - Q3 Q4 1999 to Q1 2000)

Editor's Note: *POSSESSIONS* is the journal of the United States Possessions Philatelic Society, USPPS. The USPPS is devoted to all aspects of possessions philately, and is a non-profit organization. It was formed in July 1978 with 176 charter members who recognized the need for a Unites States based possessions society that would issue a quarterly journal and other literature on all possessions, meet at stamp shows, and conduct mail sales. For further information, contact Robert C. Hoge, 12138 Heathertree Court, Cincinnati, Ohio, 45249-1324

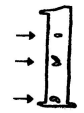
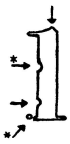
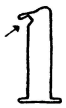
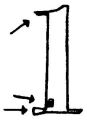
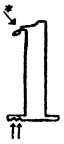
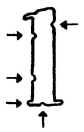
This article analyzes the large numerals located in the center of the Hawaiian Numeral stamps. The stamps also have at the bottom small numerals but these are not a subject of this article. This study is not an exercise in documenting minutia for its own sake but rather is a very significant project because it aids the identification of Types, settings, and plates, and stands as a reference for general and detailed information about the Numerals. All references to settings, plates, and Types are Westerberg designations. The batnum numbers are mine.

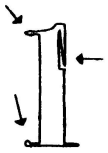
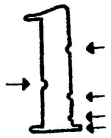
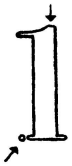
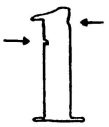
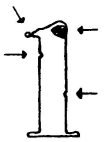
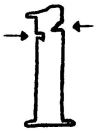
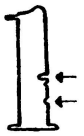
All or almost all of the large numerals have unique distinctive features, most of which apparently were caused by damage to the type and hence their Westerberg nickname "batnums," for "battered numerals." Their unique features obviously make the batnums individually identifiable. Because all the Numerals were printed from movable type composing ten stamp Types in just one plate that underwent a number of settings and stages, the unique features of the batnums enable the decipherment of the batnums' history of use throughout the settings. I believe I have solved this task with very few questions or uncertainties remaining; the results appear in Tables 1, 2, 3, and 4, pages 3 - 6. The results have manifold usefulness.

The primary importance of the results is their proof or verification of the number of settings used to print the Numerals. Specifically, studying the Types proves that after the original setting the denominational type was changed 11 times, creating 12 settings, just by the evidence of the batnums alone, irrespective of stamp design, color, and paper. The batnums prove only the number of settings, not their order (the latter depends upon other aspects of the stamps). While Tables 1, 2, and 3 depict this evidence by denomination and batnum, Table 4 combines it all and presents it by Type. Types I and IV each exist with 12 different batnums—5-ls, 5-2s, and 2-5s, and of the other eight Types it seems four have 11 different batnums, two have 10, and two have 9. Of the utmost importance is the proof or confirmation that there were two settings of the 1859 2¢ light blue stamp, Scott No. 13, and its dark blue shade, Scott No. 13a (Setting 1, Plate 1-A, and early printings of Setting 3, Plates 3-A and 3-B), because at least nine of the Types in this 2¢ blue each exist with two different batnums, proving that these stamps represent two major typographical changes or settings and thus are two different stamps, which in fact should be two different major numbers in the stamp catalogs (the stamps are also different in many details besides batnums). Furthermore, the batnums prove that the 1859 2¢ light blue and dark blue, Scott Nos. 13 and 13a (Setting 1, Plate 1-A, and Setting 3, Plates 3-A and 3-B) are different from the 1863 2¢ dark blue and its blue or light blue shade, Scott No. 17 (Setting 5, Plate 5-B), because each Type has a different batnum in Scott No. 17 than it has in the two settings of Scott No. 13. Also of much importance is the confirmation that the 2¢ black Numerals on grayish white and white, Scott Nos. 16d (Setting 3, Plates 3-C—G) and 20 (Setting 5, Plate 5-C) are two different stamps because each Type has a different batnum in one of the stamps than it has in the other. The same significance also applies to the batnums confirming that the l¢ black Numerals Scott Nos. 15 (Setting 4, Plates 4-A and 4-B) and 19 (Setting 6, Plate 6-A) are different stamps, although here only six of the Types have a different batnum in one of the stamps than they have in the other.

The secondary importance of the results is their considerable utility to the collector, which is really the main benefit of this project. To maximize the benefits it is best first to memorize the 15 Scott numbers and their Westerberg equivalents of settings and/or plates (although I have included most of this information in Tables 1, 2, 3, and 4), and Westerberg's ten stamp Types. (It is not necessary to memorize the difference between plates of the same stamp or the positions of the Types—these are easy to obtain from Westerberg's book after identifying the setting or plate, and Type.)

Table 1: 1¢ Batnums in Settings and Types

Setting/(Scott No.)		Large Batnums							
		 1a	 1b	 1c	 1d	 1e	 1f	 1g	 1h
	2 (12)	I	II	III	IV	V	VI	VII	VIII
	4 (15)	V	X	----	----	----	II	VII	VIII
	6 (19)	V	----	----	X	----	II	VII	VIII
	8 (23)	----	IX	V	----	----	II	II	III
	11 (25)	IV	----	IX	----	I	II	X	VIII

Setting/(Scott No.)		Large Batnum						
		 1i	 1j	 1k	 1l	 1m	 1n	 1o
	2 (12)	IX	X	-----	-----	-----	-----	-----
	4 (15)	VI	IX	I	III	IV	-----	-----
	6 (19)	VII	IV	IX	III	IV	-----	-----
	8 (23)	VI	VII	X	-----	-----	IV	VIII
	11 (25)	V	III	-----	-----	-----	VII	VI

Note: Types in Roman Numerals. Dash indicates large batnum does not exist in setting.
* Feature not in Setting 2

Table 2: 2¢ Batnums in Settings and Types

		Large Batnum						
								
		2a	2b	2c	2d	2e	2f	2g
Setting/(Scott No.)	1 (13)	II	III	IV	V	VI	VII	VIII
	3 (13,16,14)	VIII	I	V	II	III	VII	X
	5 (18,17,20)	IX	X	II	VIII	V	VI	-----
	7 (24)	XI	VI	I	IV	VII	II	-----
	10 (26)	III	VI	-----	VII	IX	-----	I

		Large Batnum						
								
		2h	2i	2j	2k	2l	2m	2n
Setting/(Scott No.)	1 (13)	X	* ?	* ?	* I or IX	-----	-----	-----
	3 (13,16,14)	IV	VI	IX	-----	-----	-----	-----
	5 (18,17,20)	I	-----	-----	III	IV	VII	-----
	7 (24)	x	V	III	-----	-----	VIII	-----
	10 (26)	VIII	-----	-----	V	II	X	IV

Note: Types in Roman Numerals. Dash indicates large batnum does not exist in setting.

* 2f nicks not in Setting 1 and seldom in Setting 3.

2k is defined as featureless; thus 5-III and 10-V are assumed identical and that 1-I or 1-IX is also 2k, the other being 2I or 2j; however, it is possible that of 1-I and 1-IX neither is 2k but one is 2I and one is 2j and that 2k does not exist in Setting 1; also possible is that either 1-I or 1-IX is 2k, the other being neither 2I nor 2j but a second, unlisted, featureless numeral, and that 2I and 2j both do not exist in Setting 1.

Table 3: 5¢ Batnums in Settings and Types

		Large Batnum					
							
		5a	5b	5c	5d	5e	5f
Setting/ (Scott No.)	9 (21)	I	II	III	IV	V	VI
	12 (22)	V	VIII	IX	VII	X	VI

		Large Batnum				
						
		5g	5h	5i	5j	5k
Setting/ (Scott No.)	9 (21)	VII	VIII	IX	X	-----
	12 (22)	-----	IV	II	III	I

Note: Types in Roman Numerals. Dash indicates large batnum does not exist in setting.

Table 4: Types with Batnum Per Setting

Setting/(Scott No.)		Stamp Types									
		I	II	III	IV	V	VI	VII	VIII	IX	X
	1 (13)	* ?	2a	2b	2c	2d	2e	2f	2g	* ?	2h
	2 (12)	1a	1b	1c	1d	1e	1f	1g	1h	1i	1j
	3 (13,16,14)	2b	2d	2e	2h	2c	2i	2f	2a	2j	2g
	4 (15)	1k	1f	1l	1m	1a	1i	1g	1h	1j	1b
	5 (18,17,20)	2h	2c	2k	2l	2e	2f	2m	2d	2a	2b
	6 (19)	1m	1f	1l	1j	1a	1g	1i	1h	1k	1d
	7 (24)	2c	2f	2j	2d	2i	2b	2e	2m	2a	2h
	8 (23)	1f	1g	1h	1n	1c	1i	1j	1o	1b	1k
	9 (21)	5a	5b	5c	5d	5e	5f	5g	5h	5i	5j
	10 (26)	2g	2l	2a	2n	2k	2b	2d	2h	2e	2m
	11 (25)	1e	1f	1j	1a	1i	1o	1n	1h	1c	1g
	12 (22)	5k	5i	5j	5h	5a	5f	5d	5b	5c	5e

* Batnum uncertain

First, the results make plating a stamp quick. For example, if the stamp is a 2¢ blue Scott No. 13 and a glance at Table 2, page 4, identifies the batnum as 2g, if it is Type VIII it must be Setting 1, or Plate 1-A, and if it is Type X it must be Setting 3, Plate 3-A or 3-B. Or, if the stamp is a 2¢ black, without even knowing the catalog number, and a glance at Table 2, page 4, identifies the batnum as 2b, identifying the Type proves the setting and one's memory establishes the rest of the basic facts: if Type I it is Setting 3, and must be Plate 3-C-G and Scott No. 16; if Type X it is Setting 5, and if on blue paper it must be Plate 5-A and Scott No. 18, and if on white paper it must be Plate 5-C and Scott No. 20; and if Type VI it is Setting 7, and must be Plate 7-A and Scott No. 24. Or, for an example of the 1¢, if the stamp is a 1¢ black, without even knowing the catalog number, and a glance at Table 1, page 3, identifies the batnum as 1k, identifying the Type proves the setting and one's memory establishes the rest of the basic facts: if Type I it is Setting 4, and must be Plate 4-A or 4-B and Scott No. 15; if Type IX it is Setting 6, and must be Plate 6-A and Scott No. 19; and if Type X it is Setting 8, and must be Plate 8-A and Scott No. 23. Or, perhaps one already knows the Scott number and/or the Westerberg setting and/or plate and only wants to know the Type; identifying the batnum and referring to the appropriate Table - l, 2, or 3, pages 3 - 5 -will establish the Type. This is useful when the Type is difficult or bothersome to identify; for example, the 1865 l¢, 2¢, and 5¢ dark blue with "INTERISLAND" at the left, Scott Nos. 25, 26, and 22 (Settings II, 10, and 12, Plates 11-A, 10-A, and 12-A), respectively, frequently have the Type identification approached a bit differently from stamps of earlier settings and the batnums allow one to discover the Type quickly without having to remember the Type characteristic(s) or to refer to Westerberg's book for that data. Not every stamp is as easily or fully platable using just the batnum and Type as the examples given in this paragraph; this may occur when a batnum exists in the same Type in two settings and one needs to know the paper to complete the plating; for example, for a 1¢ black with batnums la in Type V, lf in Type II, lh in Type VIII, and 11 in Type III, one needs to know if the paper is thin grayish, grayish blue, or grayish white, as in Setting 4, Scott No. 15, or is medium white wove, as in Setting 6, Scott No. 19; or for a 2¢ black on white with batnum 2a in Type IX, whether it is wove, as in Setting 5, Plate 5-C, Scott No. 20, or laid, as in Setting 7, Scott No. 24. If the batnum and Type together are insufficient to identify a stamp and the paper is unknown or another key factor is uncertain, it may be necessary to compare the typographical details to all the possibilities, using Westerberg's book to plate the stamp rigorously.

Second, the results can identify the catalog number, such as Scott. The previous paragraph actually includes some examples of this, and here are more. If the stamp is a 1¢ black with batnum 1b, if it is Type X it must be Setting 4, hence Scott No. 15, and if it is Type IX it must be Setting 8, hence on laid paper and Scott No. 23. If it is a 1¢ black with batnum 1 g in Type VI, it must be Setting 6, hence on white wove and Scott No. 19. If the stamp is a 2¢ light blue, blue, or dark blue and the batnum is 2c: if it is Type IV it must be Setting I, Plate 1-A, hence Scott No. 13 or 13a; if it is Type V it must be Setting 3, Plate 3-A or 3-B, hence Scott No. 13 or 13a; and if it is Type II it must be Setting 5, Plate 5-B, hence Scott No. 17. If it is a 2¢ black on white with batnum 2m, if it is Type VII it must be Setting 5, Plate 5-C, hence on white wove and Scott No. 20, and if it is Type VIII it must be Setting 7, hence on white laid and Scott No. 24. If it is a 2¢ black on grayish white or white and has batnum 2h, if it is Type IV it must be Setting 3, Plate 3-C-G, hence on thin grayish white or white and Scott No. 16d, and if it is Type I it must be Setting 5, Plate 5-C, hence on medium white wove and Scott No. 20. These are just a few examples randomly selected to convey a variety of useful possibilities; many more exist throughout Tables 1, 2, and 3.

A third benefit of the results is that using the batnums to identify or help identify the stamp by setting and/or plate, and/or by catalog number, helps one identify Numerals from photographs alone, black and white or color. This has many uses: for research by studying photographs or photocopies of stamps in collections (this was Westerberg's main research resource); for plating a stamp in an auction catalog which does not give the plating; for checking the plating description of a stamp in an auction catalog which gives a plating; for checking the catalog number given in an auction catalog; and for helping to detect fakes.

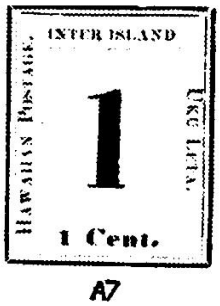


Fig. 1 Scott A7

As an example of identifying Numerals from illustrations by using the batnum as the starting point, refer to the *Scott 1997 Specialized Catalogue of United States Stamps*, p. 590, Hawaii illustration number A7, a 1¢ Numeral, **Figure 1**. This has batnum

lj, as one can determine by the four features on the right side of the batnum—three nicks and a short serif—which are visible to the naked eye; referring to Table 1, page 8, it is obvious that determining the Type as IV, VII, IX, or X will identify or plate the illustration, and it is Type VII as proven by the slightly curved top of the left inner rule and the two bumps in the right middle rule above the "U" of "Uku" and above the space just below the period after "Leta", identifying the illustration as Set-ting 8, thus Plate 8-A, or Westerberg 8-A- VII for short, a l¢ black on laid paper, and thus Scott No. 23.

If you are collecting a reconstructed plate, a certain Type, a certain batnum, or a certain stamp sequence, etc., this process of illustration identification can enable you to identify, or to check the identification of, a stamp in an auction catalog to be sure it is one on which you want to bid, thereby saving you any doubt about its identification or wasted time and expense bidding on and returning a lot for misdescribed plating.

This photo identification also applies to checking a catalog number given in an auction catalog, usually to protect yourself but occasionally to help you. Sometimes a describer or seller is apparently not knowledgeable about the difference between two Numerals—for example, between Scott Nos. 13/13a and 17, 15 and 19, 16 and 18, and 16/16d and 20. Sadly, all too often the describer/seller calls it the more expensive of the two (perhaps this is our hobby's human nature): one sees Scott No. 15 called No. 19, Scott No. 16 variety on grayish blue (unlisted by Scott) called No. 18, Scott No. 20 unused called No. 16/16d, and—perhaps most abused of all—Scott No. 16/16d used called No. 20. Identifying these by the methods I've discussed above allows you to avoid the time, hassle, and expense of arguing with the seller about a misdescribed stamp, or trying to return a misdescribed lot for refund, or getting expertization, or worrying that an expert committee will make a mistake that legally requires you to buy a misdescribed stamp.

On the other hand, sometimes misdescription favors you because by photo analysis you may be able to buy a more expensive stamp for the price of a cheaper one, as in the opposites of the four examples just mentioned. For example, you might obtain a Scott No. 17 for the price of a No. 13 because the seller does not bother to identify the stamp rigorously but you do. One reason this can happen is because the 1863 2¢ dark blue, Scott No. 17, exists in a light blue shade, unlisted by Scott, very similar to the usual color of the 1859 2¢ light blue, Scott No. 13, and the Scott No. 17 variety light blue could easily be mistaken for a Scott No. 13. An example of this is a Scott No. 17 var. light blue, 5-B-III, with black grid cancel, **Figure 2**: it was in the 1948 Tows Sale, Lot 547, as Scott No. 17—the description does not mention its light color but its photo in a partial plate reconstruction of eight stamps shows it is obviously lighter compared to the other seven; it was in the 1954 Harris Sale Part I, Lot 194, as a Scott No. 17 but described as a "light shade;" it was in the 1967 Siegel Sale 316, lot 194, *as a Scott No. 13*, described as "light blue" and "Ex-Tows," the cited provenance suggesting that Siegel disagreed with the previous descriptions of this stamp as Scott No. 17 because it is light blue like Scott No. 13 instead of dark blue like a usual Scott No. 17; and it was in the 1977 Wolffers Sale 56. Lot 1700, as a Scott No. 17, under the heading dark blue and without reference to its light shade—this was Mandel's stamp from his collection or stock, and Mandel may have bought it at Siegel Sale 316, getting a bargain for a Scott No. 17 at the price of a Scott No. 13 (whereas I bought it at the Wolffers sale for the shade, as a Scott No. 17, but I knew it to be the rare light blue variety by its plating as Scott No. 17, viewing it personally, and knowing its sales history). Although the batnum, being featureless, is of no *direct* help plating this copy either by photo or personal viewing, it is of indirect help because by referring to Table 2, page 4, since it is Type III and does not have either batnum 2b, the Flat Back, or 2e, the Hooked Toe, it cannot be either Setting 1 (1-A-III) or Setting 3 (3-A/B-III), eliminating the only possibilities for it to be Scott No. 13, proving it can *only* be Setting 5 (5-B-III), Scott No. 17. Here the key is to identify the Type and work through the batnum possibilities for all 2¢ blues of its design, determining the stamp by elimination, followed by a rigorous plating check of the typography for confirmation. Mandel presumably did exactly this homework or study similar to it, thereby earning his bargain; on Siegel's part their misdescription was not a botch since the color suggested Scott No. 13, but the fact that they knew it was ex-Tows and presumably also knew it was described as Scott No. 17 in Tows, surely should have caused them to analyze the stamp in great detail, from which they certainly would have identified it as Scott No. 17, and thus were incompetent or careless

Fig. 2 Siegel 316, Lot 194

in evaluating it.

Fig. 3 Siegel 478, Lot 677

Another reason one might get a Scott No. 17 for the price of a Scott No. 13 is an unequivocal botch of the identification. An example of this, by chance again involving Siegel, is the 1975 Siegel Sale 478, Lot 677, **Figure 3**, described as an unused 2¢ light blue, Scott No. 13. But this apparently was dark blue, and because Scott did not then list a dark blue variety for Scott No. 13 as it does today as No. 13a, this stamp should not have been misdescribed Scott No. 13 instead of Scott No. 17. From the photo it is easy to identify as Type I; referring to Table 2, page 4, since its batnum is not 2b, the Flat Back, it cannot be in Setting 3, Plate 3-A/B, eliminating one of the two possibilities for it being Scott No. 13; the other Scott No. 13 possibility is Setting I, Plate 1-A, and here the batnum gives no obvious clue, but the stamp clearly has a feature of Type I that is typical in most settings, a long bend in the left middle rule, and since this feature did not occur until late in Setting 3, apparently until Plate 3-G, this stamp cannot be in Setting 1, Plate 1-A, eliminating the only other possibility for it to be Scott No. 13. Thus, it must be the only other 2¢ blue possibility for a stamp of this design, Setting 5, Plate 5-B, or 5-B-I, a Scott No. 17. A detailed examination of the typography confirms this, as does a careful check of the batnum in the photo using a magnifying glass, which shows it to be 2h from the tiny nick in the stem and the line of splotches in the base. Westerberg recognized the misdescription from the photo, knowing from the long bent rule that it must be 5-B-I and Scott No. 17. Fred could have bid and bought it for the price of a Scott No. 13, finally obtaining an example of a stamp I believe he never owned, thereby justly rewarding himself for his knowledge gained over many years of careful study of the Numerals. Instead, Westerberg alerted Siegel to the misdescription and at the auction Siegel announced and sold it as a Scott No. 17, writing Fred that the owner had identified the stamps and Siegel's spot check had verified the owner, so Siegel assumed the owner's identifications were correct throughout. Westerberg did Siegel and the owner a nice favor but he would have done nothing unethical using his own knowledge as a buyer to obtain the rare stamp at a bargain price. (I also had noticed the stamp was a Scott No. 17 and had intended to bid on it; when Fred told me he had informed Siegel of the misdescription I was frustrated. But in the same auction I did get one misdescribed lot, Lot 699, **Figure 4**, described as an unused 2¢ Black on Grayish, Scott No. 16 and 3-F-V: it is Type V but with batnum 2e instead of 2c and thus, as shown in Table 2, page 4, must be Scott No. 18 and is 5-A-V or 5-Ax-V [not Scott No. 20 and 5-C-V because of the paper]. On the other hand I refrained from bidding on the misdescribed Lot 723, **Figure 5**, described as a used Scott No. 20, 5-C-I: it is Type I but with batnum 2b, and thus not 2h, and must be Scott No. 16 and 3-G-I.)

Fig. 4 Siegel 478, Lot 699

Fig. 5 Siegel 478, Lot 723

Fig . 6 Siegel 478, Lot 688

As an example of using batnums and Types to help identify fakes in photos, refer again to that 1975 Siegel Sale 478. Lot 688, Figure 6, is described as Scott No. 15 used—which is very scarce if not rare used—and Siegel plated it as 4-A-X. In fact, the stamp does not match any of the ten Types (presumably the splotchy right border rule caused Siegel to plate it as Type X because 4-A/B-X usually if not always has that feature). Using Table 1, page 3, if Type X, it would have to have batnum lb, but it does not (or, if one thinks it might be a misdescribed catalog number, the only possibility is Scott No. 19, 6-A-X, which would have to have batnum 1d, but again it does not); in fact, it does not match any

known batnum, having a splotchy shaft its entire length. Most importantly, however, its typography does not match any genuine stamp, and thus it does not plate. Finally, it has the usual suspicious pen cancel on a stamp that is rare used—always a red flag! This is a fake that is often offered in auctions, usually with a pen cancel of one or two lines; yes, it is clever in lacking the usual obvious characteristics of most Numeral fakes, and might easily deceive anyone unfamiliar with the Numerals or without a genuine copy for reference; but it is a fake, as the batnum, lack of being a Type, and wrong typography should warn, so beware of it. (I may as well add that this fake exists with a narrow line around all four sides, outside the wide border rules of the stamp—framing it, one might say—an aspect never found on the genuine stamps and absolute proof it is a fake. It exists with the batnum and right border rule solid instead of splotchy, and exists on gray, white and blue papers.) This is a good example of how analyzing just a photo can protect you from fakes.

Although a formal plating is decisive in identifying the Numerals, it is a last resort because it is time consuming, hopefully being necessary only when deciding between different plates of the same stamp or identifying an unusual Numeral, the point of the batnum project being to provide shortcuts to identification and plating: it is easiest to use batnums, Types, design, paper, and knowledge of settings, plates, and catalog numbers, in any order that suits the individual situation, to do the job quickly. Tables 1, 2, and 3 are the main shortcut keys. Tables 1 and 2, of the 1s and 2s, are of the greatest significance because they are exceptionally useful in helping to identify or plate the 1¢ and 2¢ stamps. Table 3, of the 5s, also helps in identifying Types, and thus in plating, but is of relatively little significance compared to Tables 1 and 2 because of the fewer number of 5¢ stamps—only two settings compared to five each of the 1¢ and 2¢. But the real work and fundamental base of this project is the large diagrams and their analysis, which follows.

In early 1976 I began this project of identifying all the batnums because I realized how useful they were and that there were many more of them than Westerberg had identified. On p. 17 of Westerberg's book he presents only five of the 2¢ and none of the 1¢ and 5¢. Since I had noticed some obvious "new" batnums among the 2¢, and a number of batnums among the 1¢, I decided to try to discover exactly how many different large numerals were used for the 1¢ and 2¢ stamps. By April 7, 1976, I had finished an initial study of the 1¢ and 2¢, making large diagrams with accompanying comments and tables, which I revised on June 18, 1976, having discovered 9-1s and 10-2s. Meanwhile I decided out of curiosity to see if I could identify what I assumed to be the 10 batnums of the 5¢; I succeeded, and discovered that 11-5s were used for the two 5¢ stamps, completing large diagrams of all 11 with accompanying comments and a table on May 1, 1976. The next year, on May 29, 1977, 1 completed a tentative study of five more 1s, with large diagrams, comments, and another table. But the 1¢ and 2¢ were incomplete and I decided to mothball the project for lack of access to enough copies of certain stamps needed for detailed study. I finally resumed the project in 1999, believing I probably had access to enough of the material to complete the job. I finished the study in early July 1999, adding some new large diagrams and revising others, all accompanied by new comments and tables. Unfortunately a few matters still remain unresolved, the most important being the identification of the 2¢ batnums in Types I and IX in Setting 1 (Plate 1-A), the number of different 2s used—13, 14, 15, or 16, and the question if there are 15 different 1s or 14 or 13. Despite the remaining problems I have decided to publish the results to date because the project is almost complete and it may require a long time and much difficulty to gain access to the rest of the material needed to solve the few remaining questions.

I am using Westerberg's handy nickname "batnum" for each large numeral despite my uncertainty that all are battered, that is, damaged from use. Might some have distinctive features that are a product of their manufacture? And if there is a featureless large numeral, as 2k is currently defined, it is obviously not battered and should not be called a "batnum." I believe it may be safest to call each a "large numeral" to cover all possibilities; but at least for now I'll use Westerberg's cute "batnum."

I have given each batnum a nickname which I believe describes it best, with brevity, and hopefully makes it easy to remember.

I have given the batnums my own numbers, in a logical order which emphasizes their significance. Westerberg's numbers for the five 2s on p. 17 of his book are really figure numbers, but even if considered batnum numbers they have no rhyme or reason. After I shared my early batnum discoveries and studies of 1976 and 1977 with Fred, he initially gave them his own numbers but later used mostly mine. My scheme numbers the batnums alphabetically in consecutive order by Type according to the first setting in which the batnums appear. When presented in tabular form this scheme shows clearly that the batnums usually changed Types from their initial setting to their

subsequent settings, providing excellent visual evidence of new settings and hence different stamps. For example, Table 2, page 4, confirms emphatically that the 2¢ blue of Setting 1 (Plate 1-A) and Setting 3 (Plates 3-A and 3-B), all Scott No. 13, are two different stamps and should be two different catalog numbers. A problem with my batnum numbering scheme is that 2a should be defined as the batnum in Type Tin Setting 1, and 2i the one in Type IX; but since the batnums of these two stamps are uncertain, in order to avoid various presentation problems or listing errors in Table 2, I have had to begin by assigning 2a to Type II in Setting 1, continuing with assigning the rest of the known batnums consecutively by Types in Setting 1; thus, if and when the batnums of Type I and/or Type IX in Setting 1 are identified, my 2¢ batnums would have to be renumbered in whole or in part. There may be as many as I 6-2s and as few as 13-2s; the solution depends mainly upon identifying the batnums of 1-I, 1-IX, 5-111, and 10-V; and although there seems to be little evidence of an evolution or progressive development of battered features, this may be involved, making the job difficult. Research may also require my is to be renumbered partly. Thus I do not consider my current numbers final except for the 5¢.

The small diagrams in Tables 1, 2, and 3, pages 3 - 5, are freehand drawings by myself; thus their proportions, including those of the distinctive features, are not exact, and the distinctive features may be slightly exaggerated because of the need to show them clearly in a small space. I decided not to use photos of the actual batnums, as Westerberg apparently did on p. 17 of his book, because it is often difficult to find a copy that shows all its distinctive features clearly and because some features are characteristic of only some settings and thus a composite illustration may be necessary. The small diagrams usually show only the most important features of the batnums, denoted by arrows, for the purpose of achieving simplicity in presentation to aid easy reference; however, occasionally one of these denoted features does not occur or seldom occurs in a setting, so if you have any doubt or question about a feature in a small diagram consult the comments that accompany the large diagrams throughout the rest of this article. The batnums usually have other features not shown in the small diagrams and these are shown in the large diagrams.

The large diagrams, **pages 37—52**, **61—75**, and **8 1—92**, are for detailed information as well as for general reference. The large diagrams are freehand drawings by myself and thus the proportions may not be exact; for example, some of the is do not accurately convey their widths, and the 2s ought to be greater in height because the batnums are taller or slimmer than the large diagrams indicate; however, the shape and proportions of each part hopefully are accurate enough. There is some occasional slight exaggeration but at a minimum. Usually each large diagram illustrates a composite of the significant features of the batnum because seldom do all features seen appear in all settings using a particular batnum, or even in any one setting (this is why I decided to draw them instead of using photographic blowups of actual batnums). The features may vary widely in likeness and/or frequency on several examples of the same setting. However, each of these batnums usually has at least one fairly consistent characteristic feature; the other diagrammed features are included partly for completeness, partly as an identification aid if one or more features are not present due to inking or if they are obscured by cancellation, and partly as a study in themselves to research successive developments. The features are diagrammed usually in their most prominent states, to aid recognition of them, and thus, unless they are the main characteristic of a batnum, generally seldom show so prominently.

I tried to include in the large diagrams all distinctive features of the batnums, and accurately. Several of these features are subtle ones usually not mentioned in the accompanying comments, but they usually are illustrated because of potential significance in proving the setting(s) in which the batnums appear, especially Settings 1 and 2, and in showing progressive developments. For the ls these subtle features are the shapes of the top and bottom serifs. For the 2s there are several subtle features: the joining between the ball and the forehead; the shape of the space between the forehead and the body, especially the shape of the inner curve in the top portion; the shape of the space between the lower portion of the stem and the base near their joining; and the shape of the toe.

The comments preceding and accompanying the large diagrams try to describe the main characteristics and other important features of each batnum as diagrammed. The comments are essential because they explain which features are of utmost importance, which ones appear in which settings, which ones vary in consistency, and which features, if any, are not illustrated. The data included in the comments is intended to give the user as much descriptive aid as possible to identify the batnum: what features might or might not be present and why, with what frequency certain features appear or do not appear, and the precise measurement or location of certain features. This should enable a user to identify and verify the

batnums I have discovered, to have an idea of what to expect when studying copies, and to research the unresolved matters I have discussed.

My measurement data for the 1¢ batnums of features up from a base serif are taken from the point at which the top of the serif joins the shaft, to provide a consistent and undistorted starting point (not from the tips or ends of the serifs because those may be thicker than the portions where they join the shaft, and their thickness may vary, all of which might distort the measurement).

In the comments there is often a report of the quantity of copies seen of a Type in a setting and/or plate and the frequency with which a feature appears on them; these copies were seen nearly always all at once, studied side-by-side, although a very few were documented from time to time over a 23-year period, and thus the work should be reliable.

Finally, a few words about batnum research. I began this project with the assumption that there were 10-1s, 10-2s, and 10-5s, and the goal of identifying and tracing them through the settings. I knew it seemed as if there were more than l0-ls and 10-2s, but I assumed some—for example, 21 and 2m—were merely later states of ones used earlier that had incurred damage in between, or that simply showed different features in different settings. After my initial research on the ls and 2s had me stumped on many things, I decided to study the apparently far simpler 5s. Discovering that 11-5s were used, and that none of the 9 used twice showed any evolutionary features, I realized there was no reason why there must be only 10-1s and 10-2s, and there might not be any evolution of features. Returning to the ls and 2s I made some progress but was still stumped on many, and mothballed the project. Resuming the study in 1999 1 made much progress, discovering that some 1s *do* seem to have evolutionary features and confirming the presence or absence of other 1¢ batnums in various settings, and discovering some 2s and the possible options for the remaining 2¢ batnum questions. Four 1¢ batnums seem to have their *most* distinctive feature(s) absent in Setting 2 but present in their next use, presumably evolving by having been battered between or perhaps during uses: lb's lower left serif, 1c's peak and lower right serif, le's two features, and lg's top serif. Only one 24 batnum seems to have an evolutionary aspect: 2f's nicks seem not to occur in Setting 1 and may not appear until late in Setting 3. But it is possible 2i, 2j, and 2n also have evolved features. On the other hand, I have proved to my satisfaction that 21's Missing Toe and 2m's Gap in Stem are not evolved features of 2s that were used in a previous setting with these features unbattered. It is odd that the typesetter used 21 and 2m in Setting 5 and later settings when it is clear he had available numerals not battered or far less battered, such as 2i, 2j, and 2n for Setting 5 and 2c, 2f, 2i, and 2j for Setting 10. In any case, future research should especially: try to confirm or disprove my identification of 1¢ batnums in Setting 2, Types II, III, V, VI, VII, and IX, and determine positively whether or not 1l and 1m are earlier states of in and to respectively; and identify the 2¢ batnums in 1-I, l-IX, 5-Ill, and 10-V, and confirm or disprove my identification of 2f, 2i, and 2n. Other problems for research are indicated throughout the comments that discuss the large diagrams. The ultimate batnum research triumph would be the discovery of a new setting(s) by identifying new combinations of batnums and Types. Although this seems a remote chance because decades of study of thousands of copies has not yielded the slightest evidence of even one additional setting, the possibility remains and at least should be kept in the back of one's mind.

1¢ Batnums

General Comments

There are two types of 1¢ large numeral, thick and thin, usually readily apparent to the naked eye. The thick have a shaft width of 2.1 mm ("thick") or 2.0 mm ("medium thick"); the thin have a shaft width of 1.9 mm ("thin"). These two batnum types assist initial identification; within these batnum types all in any one setting must be unique, the job being to identify them individually; finally, one looks for constant features and/or evolutionary ones to identify their use throughout the five 1¢ settings.

In Settings 4, 6, 8, and 11 most of the large numerals are easily identifiable. The main problem is Setting 2: the six thin numerals, of Types II, III, V. VI, VII, and IX, are difficult to identify as characteristic large batnums (perhaps due in part to the challenge of assembling enough copies of each of these scarce and expensive stamps to discern their constant distinctive features); however, after studying them for 25 years, I am fairly confident I have correctly identified those in Types II, VI, and VII, and I am hopeful I have discerned the essence of those in Types III. V, and IX, and correctly discovered their appearance in subsequent settings.

A glance at the 1¢ large batnum table, Table 1, page 3, suggests 1l and lm might be earlier states of ln and lo. But measurement of features implies that lm is not an earlier state of either ln or to. So, lm, 1n, and lo seem to be three different large batnums. As for 11 it often has a tiny nick or splotch at the left of the shaft 7.0 mm up from the left base serif, and an indentation at the right of the shaft 7.5-7.6 mm up from the right base serif; these certainly do not match those on to, and do not seem to match those on other possibilities, especially 1n. However, it seems possible that more study - an analysis of dozens of copies - might prove 11 is an earlier 1n, so this possibility remains, although evidence suggests they are not the same (I simultaneously checked nine copies of Setting 4 Type III and eight copies of Setting 6 Type III).

Some of the 1¢ large batnums have such prominent distinctive features that they are collectible varieties in their own right: for example, at least lb Broken Left Base Serif with Pointed Peak, 1d Cavity at Upper Left, 1g Deformed Top Serif, 1h Nicks and Short Left Base Serif, and 1k Broken Left Base Serif with Flat Peak.

Detailed Comments to Accompany the Large Diagrams

la: *"Splotchy Shaft"*

a. Thick numeral.
b. The large splotch in the bottom of the shaft is usually present; it varies in size and shape, presumably with inking; it is usually visible to the naked eye.
c. The other shaft splotches may not show.
d. The left base serif has a nick in its bottom; the nick is usually present, but in Settings 4 (Type V) and 11 (Type IV) it often appears as a short serif or break instead of a nick; a glass is needed to see it.
e. The right base serif usually has a thick right end.

1b*: "Broken Left Base Serif with Pointed Peak"*

a. Thin numeral.
b. A ball to the left of the base, presumably the apparently detached tip of the left base serif, is *raised* above the bottom of the base, and is easily visible to the naked eye (this is similar to 1k but that has the detached tip *level* with the base). This occurs in Settings 4 (Type X) and 8 (Type TX); in Setting 4 the ball may be only a dot. In Setting 2 (Type II) the left base serif ends thick and angled upward, *without* any apparent break or detached dot; at least this was true of the 3 copies seen.
c. The peak is *pointed* at its top, looking like a pyramid; it is constant in all settings; a glass may be needed to see it. (In 1k the peak is *flat* at its top.)
d. There is a nick in the lower left edge of the shaft 1.6-1 .7 mm up from the top of the left base serif; a glass is needed to see it. In Setting 2 (Type II) it was constant on all 3 copies seen or 100%; in Setting 4 (Type X) it was on 6 of the 8 copies seen or 75%; and in Setting 8 (Type IX) it was on 21 of 24 copies seen or 88%.
e. There is a nick in the left center edge of the shaft 5.5 mm up from the top of the left base serif; a glass is needed to see it. In Setting 2 (Type II) it was *not* on any of the 3 copies seen; in Setting 4 (Type X) it was on 5 of the 8 copies seen or 63%; and in Setting 8 (Type IX) it was on 21 of 24 copies seen or 88%.
f. The keys to proving that the batnum of 2-Il is identical to that of 4-X and 8-IX are the thin numeral, its pointed peak, and

especially the lower left nick in the shaft. The different appearance of the left base serif between Setting 2 and Settings 4 and 8 suggests a defect occurred there at the end of Setting 2 or at the start of Setting 4 or between them, or perhaps that the ink or inking was the cause.

lc: *"Splotch in Peak"*

a. Thin numeral.
b. There is a splotch in the peak; it varies in shape and size, often being round and usually covering about half the peak's area but sometimes it covers most of the area and sometimes it is only a dot; a glass is usually needed to see it. In Setting 2 (Type III) it was *not* on any of the 5 copies seen; in Setting 8 (Type V) it was on 8 of 11 copies seen or 73%; and in Setting 11 (Type IX) it was on 3 of 6 copies seen or 50%, with a double pane having it on one copy but not the other, illustrating its variable nature.
c. The right base serif is thin compared to the left base serif, and is curved or angled slightly upward at its right end, almost like the lower right or bottom serif of the letter L; a glass is probably needed to see it. In Setting 2 (Type III) this feature was only hinted at on the 5 copies seen, but it is constant in Settings 8 (Type V) and 11 (Type IX).
d. The right center edge of the shaft has a shallow nick or indentation, the center of which is 5.4 mm above the top of the right base serif; a glass is needed to see it. In Setting 2 (Type III) it was *not* on any of the 5 copies seen, but in Setting 8 (Type V) it is constant and in Setting 11 (Type IX) it usually shows.
e. Setting 2's Type III is identified as lc because, although it does not show the features clearly seen in Settings 8-V and 11 -IX, it is a thin numeral and at least has a hint of the right base serif feature, and otherwise it probably would have to be listed as an entirely new batnum, occurring only in 2-III, as all other Types probably have their batnums accounted for in Settings 4, 6, 8, and 11. Possibly the batnum of 2-III is an early state of 1k (not of lb because lb has a pointed peak and 2-III has a basically flat peak), or is the same batnum as that of 11-I (which then would make 2-V, presently identified as the same batnum as that of 11-I, an entirely new batnum, occurring only in 2-V). All things considered, current evidence suggests the *most likely* identification of 2-III is lc, the batnum of 8-V and 11 -IX.

ld: *"Cavity at Upper Left"*

a. Thick numeral.
b. This has a large and obvious nick in the upper left of the shaft, easily visible to the naked eye; it is constant in Settings 2 (Type IV) and 6 (Type X).
c. The peak is rounded at its top.

le: *"Hooked Top Serif"*

a. Thin numeral.
b. The top serif's tip is thick and with a downward protrusion or hook; a glass is needed to see it. In Setting 2 (Type V) it was *not* on any of the 3 copies seen, but in Setting 11 (Type I) it is constant.
c. The right base serif is rather thick, short, and blunt; a glass is needed to notice this. In Setting 2 (Type V) the serif was only thick on the 3 copies seen, but in Setting 11 (Type I) all three characteristics usually show.
d. The peak may be variable: in Setting 2 (Type V) it was flat on all 3 copies seen, but in Setting 11 (Type I) it was rounded on 4 of the 5 copies seen or 80%.
e. This numeral actually is defined by that of Type I in Setting 11. Because this is a thin numeral it *must* be a new batnum outside Setting 2 (unless it is lb or 1k without the left base serif feature, which seems unlikely) as all other thin numerals in Setting 11 have been identified in their Types. This also applies to Settings 4 and 8: it cannot exist in either of these settings because all thin numerals in these are identified in their Types. In Setting 6 possibly Type VII has the same batnum as 1l-I and thus is 1e but 6-VII appears to have a different essence, and there is no other possibility for le in Setting 6 because all other thin numerals are definitely identified in their Types. Of the Setting 2 large numerals Type V seems *most likely* to have the same batnum as 11-I and thus to be 1e because 2-V has a thick right base serif, although apparently no hooked top serif and a flat peak; otherwise, 2-V would have to be another, unique large numeral, different from all other thin numerals in all five settings, as 11-I would also have to be, unless 2-V is 1c or 1k without their usual features (in which case 2-

III may not be 1c). Considering all current evidence, the batnum of 2-V is reasonably the same as that of 1l-I and thus le.

1f: *"Spot-in-Splotch in Shaft at Lower Left"*

a. Thin numeral
b. The spot and the splotch surrounding it at the lower left vary in size and shape; the center of the spot-in-splotch is 1.0 mm above the top of the left base serif; a glass is usually needed to see it. In Settings 2,4, and 6 it shows only occasionally, but in Settings 8 and 11 it usually shows-somewhat irregularly shaped and fuzzy in Setting 8 and usually more regularly shaped and clear in Setting 11. Specifically, in Setting 2 (Type VI) it was on 1 of 4 copies seen or 25%; in Setting 4 (Type II) it was on 2 of 9 copies seen or 22%; in Setting 6 (Type II) it was on 1 of 6 copies seen or 16%; in Setting 8 (Type I) it was on 9 of 12 copies seen or 75%; and in Setting 11 (Type II) it was on 6 of 9 copies or 67%.
c. The top and left base serifs are thick, measuring near the tip 0.4 mm wide in heavy inking, and 0.3 mm wide in lighter inking such as often occurs in Setting 4. The top serif often appears angular or bulbous; for example, bulbous in Setting 8 and angular in Setting 11.
d. The right base serif angles or turns slightly up at its tip; a glass is needed to see this.
e. The right edge of the shaft, especially its upper half, is usually not straight and solid but bumpy or indented irregularly at various places, to various lengths and depths. This occurs in all five settings but irregularly, so that no pattern of specific defects or indentations is discernible across all five settings. However, within any one setting they are fairly consistent.
f. Due to the low frequency of the spot-in-splotch in the small sample of copies seen in Settings 2,4, and 6, the evidence for 2-VI, 4-Il, and 6-Il being 1f is based on somewhat circumstantial evidence, but deemed adequate, especially when compared to all other possible candidates, so that this identification seems probable. It is surprising to find 1f three times in Type II, as random selection suggests odds against this, but since lh is four times in Type VIII, that is no problem. (The large numeral in 6-VII is very similar to that in 6-II, perhaps questioning 6-II as 1f instead of 6-VII. However, the difference seems clear, despite a sample of only 5 copies seen of 6-VII: 6-VII never showed a spot-in-splotch, its upper right side edge was never irregular, and its left base serif was not very thick on its underside but rather flat.)

1g: *"Deformed Top Serif"*

a. Thin numeral.
b. The top serif varies in appearance; the deformed state is easily visible to the naked eye. In Setting 2 (Type VII) it apparently is *not* deformed; it was very straight and thin, without any break or gap, and not angled down, on all 5 copies seen or 100%. In Setting 4 (Type VII) there is a break or gap between the shaft and serif, which is angled down and very thin, looking like a sliver or dash; this appearance was on all 7 copies seen or 100%. In Setting 6 (Type VI) the serif is angled down, not thin, and about half the time joined to the shaft and about half the time with a break or gap between the shaft and serif; of the 5 copies seen, 2 or 40% were joined and 3 or 60% had a gap. In Setting 8 (Type II) the serif is similar to that in Setting 4 (Type VII) except it is often a bit thicker in Setting 8; this appearance was on all 15 copies seen or 100%. In Setting 11 (Type X) the serif is angled down, not thin, and usually joined to the shaft although some have a break or gap between the shaft and serif; of 8 copies seen, 6 or 75% were joined and 2 or 25% had a gap.
c. The left base serif has one or two dents or nicks in its bottom, sometimes showing as gaps, measuring left from the shaft to the center of the dents or gaps 0.30 mm and 0.65 mm; a glass is usually needed to see them. In Setting 2, Type VII showed this feature as two dents, sometimes obviously filled-in, on all 5 copies seen or 100%. In Setting 4, Type VII showed this feature as two gaps, two dents, or one gap and one dent on 5 of the 7 copies seen or 71%, the other 2 copies seen or 29% having only the left gap or dent; in other words, the left one occurred on all 7 copies seen or 100%, and the right one or both occurred on 5 of the 7 copies seen or 71%. In Setting 6, Type VI showed this feature as only one dent, the left one, and on 3 of the 5 copies seen or 60%. In Setting 8, Type II showed this feature as two dents on 8 of the 15 copies seen or 53%, 6 of the other copies seen or 40% having only the

left dent; in other words, the left one occurred on 14 of the 15 copies seen or 93%, and the right one or both occurred on 8 of the 15 copies seen or 53%. In Setting 11, Type X showed this feature as two dents on 2 of the 8 copies seen or 25%, the other 6 copies seen or 75% having only the left dent; in other words, the left one occurred on all 8 copies seen or 100%, and the right one or both occurred on 2 of the 8 copies seen or 25%. In sum, the left dent, which is sometimes a gap in 4-VII, is a very regular feature of this batnum, the right dent being more occasional.

d. Setting 8 (Type II) apparently is peculiar for the odd looking spot-in-splotch at the upper right; the prominence and shape of the splotch evidently is dependent upon inking; it is often visible to the naked eye.
e. The key to identifying the large numeral in Setting 2 Type VII as lg is the left base serif indentations or nicks, since 2-VII lacks the deformed top serif. Presumably the top serif defect occurred either at the end of printing 2-VII, or at the beginning of printing 4-VII, or between them.

lh: *"Nicks and Short Left Base Serif"*

a. Thick numeral.
b. There are five nicks-three at the left, one at the right, and one at the bottom; although these are small, when they occur they are usually visible to the naked eye except for the middle left one. In Setting 2 (Type VIII) usually only the nicks at the upper right and lower left show, but sometimes the tiny nick near the left center shows; of these three, the only one usually visible to the naked eye is the upper right nick because the blue color seems to conceal the other two. In Setting 4 (Type VIII) the nick in the base apparently initially appears and is constant from then onward. In Setting 8 (Type III) the nick in the upper left apparently initially appears and is constant from then onward. The tiny nick near the left center often does not show in the five settings; it most frequently appears in Settings 8 (Type III) and 11 (Type VIII).
c. The short left base serif apparently initially appears in Setting 4 (Type VIII) and is constant from then onward; it is visible to the naked eye.
d. The deformed top apparently initially appears in Setting 4 (Type VIII) and is constant from then onward; it is visible to the naked eye.

1i: *"Arrowhead Top Serif and Slit Splotch in Shaft"*

a. Thin numeral.
b. The arrowhead appearance of the top serif apparently is not present in Settings 2 (Type IX) and 6 (Type VII)-at least it was not on the 5 copies seen of each- although the serif in each is thickish, especially its lower portion, and angled down slightly. In Setting 4 (Type VI) the arrowhead appearance is usually evident but irregular, not being as crisply defined or outlined as in Settings 8 and 11. In Settings 8 (Type VI) and ii (Type V) this feature is prominent.
c. The slit splotch in the upper right half of the shaft usually requires a glass to see. Apparently it does not appear in Settings 2 (Type IX) and 6 (Type VII)-at least it was not on the 5 copies seen of each. In Setting 4 (Type VI) this feature seldom shows, and when it does the area is small and near the base of the deformity. In Setting 8 (Type VI) it is usually evident-this feature in the diagram is of a Setting 8 stamp, and of a copy that may show the maximum extent of the slit splotch, which usually does *not* show this extensively. In Setting 11 (Type V) the slit's appearance is usually small and near its base, although usually reasonably obvious when viewed with a glass.
d. The left base serif tip curves upward, almost as if a tiny ball is on top of it, while the right serif is flat and rather thin; this is sometimes visible to the naked eye but usually requires a glass to see. This is constant in all five settings.
e. Although 2-IX and 6-VII do not show most of the distinctive features of ii so frequently obvious for 4-VI, 8-VI, and 11-V, their essence, especially of the left base serif and general thickness of the top serif, together with the elimination of other batnum possibilities, such as lc, 1e, and 1f, as *less likely*, suggest they are 1i.

lj: *"Nicks and Short Right Base Serif"*

a. Thick numeral.
b. There are five nicks-one at the left, three at the right, and one at the bottom; usually a glass is needed to see them but in Setting 8 those at the sides usually are visible to the naked eye. In Setting 2 (Type X) usually

only the nicks at the left and right center show but sometimes the tiny one at the lower right also shows. In Setting 4 (Type IX) only the left nick and the nicks at the upper right and right center seem to show: the left one seems constant but the two at the right occur on only about half the copies. In Setting 6 (Type IV) only the side nicks show; those at the upper right and right center often occur but those at the left and lower right occur only occasionally. In Setting 8 (Type VII) and Setting 11 (Type III) the nicks at the left, upper right, and right center are almost constant, and the one at the lower right usually shows. The nick in the bottom of the right base serif seems peculiar to Setting 8, and it nearly always shows.

c. The short right base serif apparently begins in Setting 4 (Type IX) and is constant from then onward; it is easily visible to the naked eye. In Setting 2 (Type X) the right base serif is apparently only thick. Presumably the right base serif defect occurred either at the end of printing 2-X or at the beginning of printing 4-IX or between them.

1k: *"Broken Left Base Serif with Flat Peak"*

a. Thin numeral.
b. The left base serif has what appears to be a detached tip, which is *level* with the base (this is similar to lb but that has the detached tip raised above the level of the base); it is constant and easily visible to the naked eye.
c. The peak is *flat* at its top (in lb the peak is *pointed* at its top). This is constant in Settings 4 (Type I) and 8 (Type X). However, in Setting 6 on all 4 copies seen of Type IX the peak has a pointed top; although this appearance matches lb rather than 1k of 4-I and 8-X, no other aspect of 6-IX matches lb, but instead the other aspects-no nicks in the left of the shaft at 1.6-1.7 mm and 5.5 mm up from the left base serif, and the detached tip of the left base serif is not raised match 1k, and thus suggest 6-IX is most likely 1k.

11: *"Small Featured"*

a. Medium thick numeral.
b. There is a slight indentation in the upper right edge of the shaft 7.5-7.6 mm up from the right base serif, and a tiny nick in the edge of the shaft, or more often like a tiny splotch just inside the edge, at the upper left 7.0 mm up from the left base serif. These are small features, usually requiriing a glass to see, especially the very shallow indentation at the upper right that seems to produce a tiny bump or cliff at its base and then gradually slopes upward and back out to a normal edge over a length of 0.5 mm or more. In Setting 4 (Type III) the upper right feature appeared on 8 of the 9 copies seen or 88%, and the upper left feature appeared on 4 of the 9 copies seen or 44%. In setting 6 (Type III) the upper right feature appeared on 6 of the 8 copies seen or 75%, and the upper left feature appeared on 5 of the 8 copies seen or 62%.
c. A glance at the 1¢ batnum table, Table 1, page 3, causes one to speculate if his an earlier state of 1n or 1o, especially of in because the features of 1l and 1n are rather similar in likeness and location. But measurement of the location of their features suggests those of 11 do not seem exactly to match those of in and certainly not those of 1o; also, 1l is a medium thick numeral whereas 1n and 1o are thick numerals; thus, 11 seems a different large numeral. However, it may be a possibility that a study of dozens of more copies might prove 11 is an earlier state of 1n, although current evidence suggests they are not the same, as fully discussed under 1n.

1m: *"Gap in Top Serif and Odd Spot in Peak"*

a. Medium thick numeral.
b. The large diagram is drawn from a Setting 6 Type I in my collection. I have a Setting 4 Type IV of identical appearance except without the upper left nick in the shaft. Therefore, it seems 4-tV and 6-I have the samme large numeral. This proves that the top serif, which is missing on most copies of Setting 4 Type IV, did *not* break away during Setting 4 but rather that the top serif just usually did not print.
c. In Setting 4 (Type IV) the top serif comes four ways: thick and full or complete, thick with gap (as in the large diagram), thin with gap, and missing (not printing); a glass is needed to see a gap. According to Westerberg those with the serif complete or with gap are only in Plate 4-A, not in Plate 4-B, most in 4-A and all in 4-B having it apparently missing. In Setting 6 (Type I) the top serif is usually complete, although occasionally-on about 18%-it has a gap.

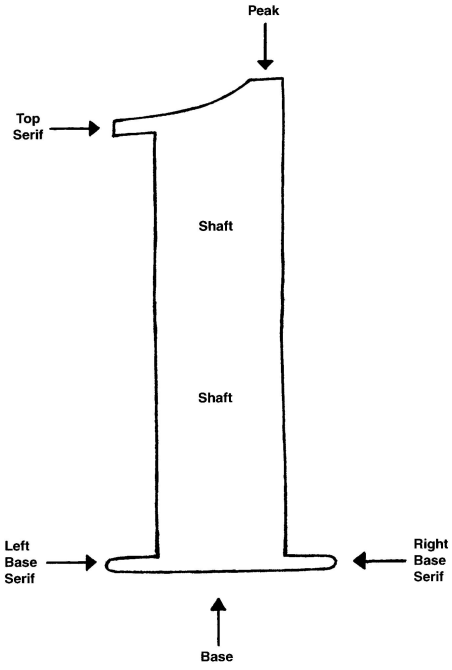
d. The extremely odd looking spot in the peak is most variable in appearance; it is often visible to the naked eye. In Plate 4-A (Type IV) the odd spot was evident on 5 of the 6 copies seen or 83%; however, its white areas and ink inside seemed to vary with each copy; the right edge of the odd spot was composed of just a line of dashes of irregular lengths (the 5 copies included all forms of the top serif- thick and complete, thick with gap, thin with gap, and missing). On 1 of the 6 copies seen of Plate 4-A (Type IV) the odd spot was only a tiny white dot (this had the top serif missing)-just like the usual appearance in Plate 4-B (Type IV) as described next. In Plate 4-B (Type IV) another 6 copies seen suggested that the odd spot usually varies from a tiny to a small white spot or splotch, although sometimes it is similar to the evident form that seems usual in Plate 4-A (Type IV), and sometimes it does not show at all. In Setting 6 (Type I) the odd spot usually does not show but sometimes-on about 18%-it is evident.
e. There are two tiny nicks in the shaft, one in the upper left and one in the lower right; a glass is needed to see them. The center of the upper left nick is usually 6.7 mm (sometimes 6.6 mm or 6.8 mm) up from the top of the left base serif, and the center of the lower right nick is 3.3 mm up from the top of the right base serif. In Setting 4 (Type IV) the upper left one rarely shows, if ever, and the lower right one is usually only hinted. In Setting 6 (Type I) both nicks usually appear but they are often difficult to recognize.
f. A glance at the 1¢ batnum table, Table 1, Page 3, causes one to speculate if lm is an earlier state of 1n or 1o, but analysis of the kind, location, and size of their features suggests not. For example, 1m has a nick in the shaft at the lower right, the center of which is 3.3 mm up from the right base serif; but in has no nick at the lower right; and although to has three nicks at the lower right, their centers measure up from the right base serif 3.9 mm (the upper nick of the "double" nick), 3.5 mm (the lower nick of the "double" nick), and 2.0 mm (the lower right nick), all different locations from that in fin. Also, lm has a nick in the shaft at the upper left 6.7 mm up from the left base serif, whereas in has a nick in the upper left 7.1 mm up and 1o has the center of its left splotch 7.0 mm up, again different locations and, in the case of 1o, also a different feature, from that in 1m. Furthermore, 1m is a medium thick numeral but in and to are thick numerals. Thus, 1m clearly seems a different batnum from 1n, and seems a different batnum from 1o. However, possibly a study of dozens of more copies might prove 1m is an earlier state of 1o.

1n: *"Two Nicks at Top"*

a. Thick numeral.
b. There are two nicks in the shaft, one in the upper left and one in the upper right; they are often visible to the naked eye. The upper left nick is rather consistent in size and shape; its bottom is 7.1 mm up from the top of the left base serif. The upper right nick varies in shape from rather wide (as in the large diagram) to looking like only a diagonal slit splotch; its top-when it is wide or a slit-is 8.00 mm up from the top of the right base serif and its bottom-when it is wide-is 7.65 mm up. In Setting 8 (Type IV) both nicks usually occur, the upper left one being frequently evident; of 13 copies seen, the upper left nick was on 1l or 85% and the upper right nick was on 10 or 77%. In Setting 1l (Type VII) both nicks were constant on the 5 copies seen, although on 1 the upper left nick was only a tiny dot or splotch.
c. The peak is flat at its top.
d. One might speculate that in is a later state of 11 because of the similarity of their features in likeness and location. The upper left features, a nick in 1n and a splotch or nick in ii, both angle slightly downward, and measure up from the left base serif 7.1 mm in 1n and 7.0 mm in 11. The upper right features, a slit or nick in 1n and a tiny, shallow indentation in 1i, measure up from the right base serif 7.65 mm to 8.00 mm in 1n and 7.50-7.60 mm in 11. Thus, in and 11 have features located *almost* identically, conducive to concluding they are the same batnum. However, their features, especially the upper right ones, seem significantly different, and in is a thick numeral whereas ills a medium thick numeral, suggesting they are different batnums. Possibly a study of dozens of more copies might prove 11 is an earlier state of in, but until then it seems best to list them as different batnums.

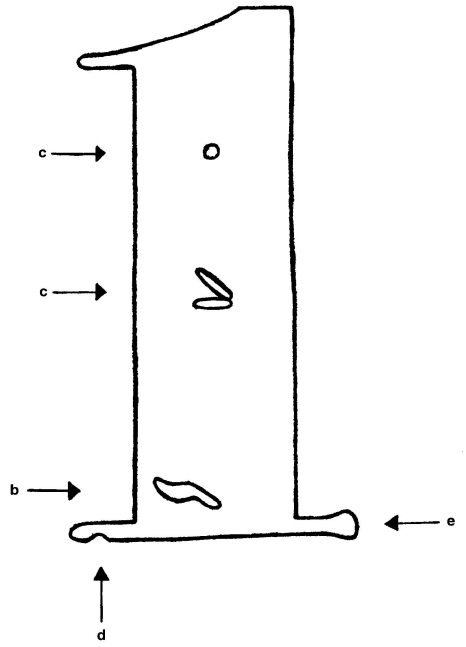
lo: *"Double Nick Near Right Center"*

a. Thick numeral.
b. There is an unusual "double" nick near the right center of the shaft and another nick at the lower right; these are usually just visible to the naked eye. The "double" nick has centers that measure up from the top of the right base serif 3.9 mm for the upper nick and 3.5 mm for the lower nick. The lower right nick's center measures 2.0 mm up from the top of the right base serif. These nicks are constant in Settings 8 (Type VIII) and 11 (Type VI). Sometimes the lower right nick shows one or two additional tiny nicks just below it.
c. The shaft is splotchy at its upper left, usually showing one or two small splotches that vary in size and shape; a glass is usually needed to see these. The leftmost splotch has its center 7.0 mm up from the top of the left base serif. The splotchmess is nearly always constant in Setting 8 (Type VIII), appearing on about 90%, and is apparently constant in Setting 11 (Type VI).
d. The top serif looks like a jelly bean, rounded and curved; although its appearance varies slightly and its characteristics sometime seem subtle, it is constant and usually readily recognizable, sometimes to the naked eye.
e. The peak is somewhat rounded at its top.

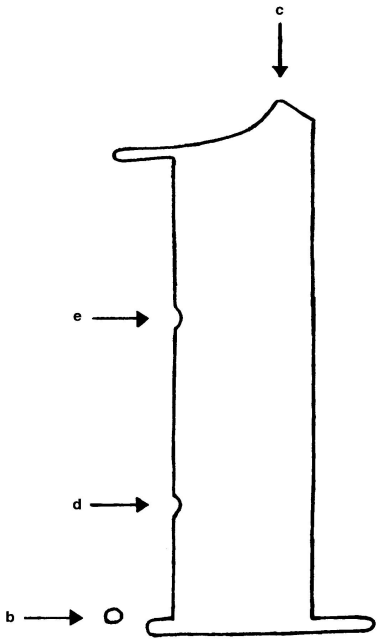


Definitions

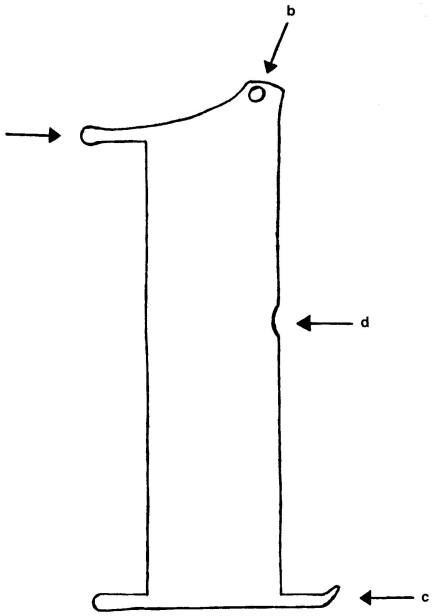
f. One might speculate that to is a later state of 11 or 1m, a question raised by a glance at the l¢ batnum table, Table 1, page 3; however, this seems unlikely for several reasons. First, 1o is too dissimilar from 11 in the likeness and location of its distinctive features, including the appearance of the top serif and peak, despite the fact that their upper left shaft features measure the same distance- 7.0 mm-up from the left base serif. Second, 1o although having a peak and top serif conceivably close in likeness to those of lm, is otherwise dissimilar in features from 1m: the location of their upper left shaft features up from the left base serif at 7.0 mm in to and 6.7 mm in tin do not match; the locations of the right nicks in 1o - at 3.9 mm, 3.5 mm, and 2.0 mm up from the right serif - do not match that of the lower right nick in 1m-at 3.3 mm up from the right serif; and the bottom serifs of 1o are not thick like those of 1m. Third, 1o is a thick numeral whereas 11 and lm are medium thick numerals. Thus, all things considered, to clearly seems a different batnum from 11, and seems a different batnum from 1m. However, possibly a study of dozens of more copies might prove 1o is a later state of lm.



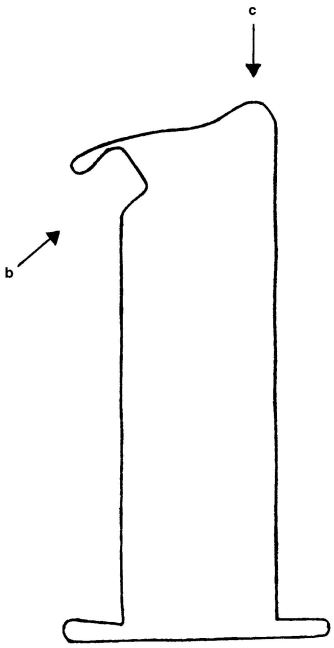
1a



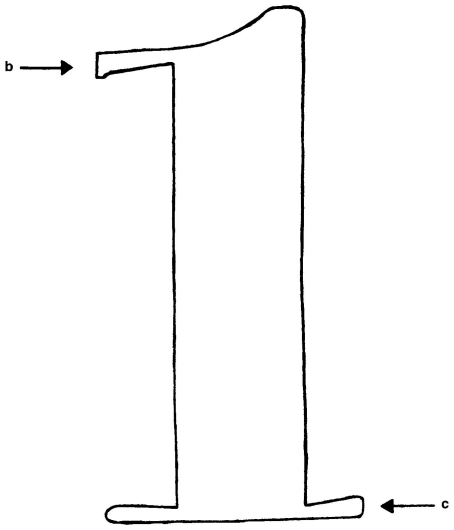
1b



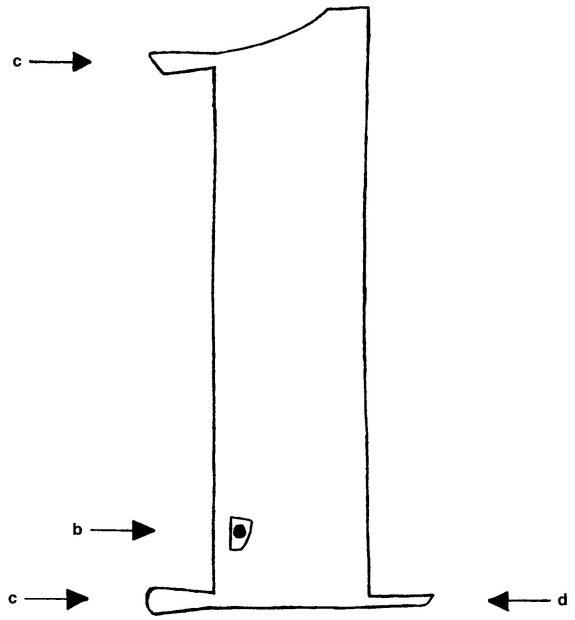
1c



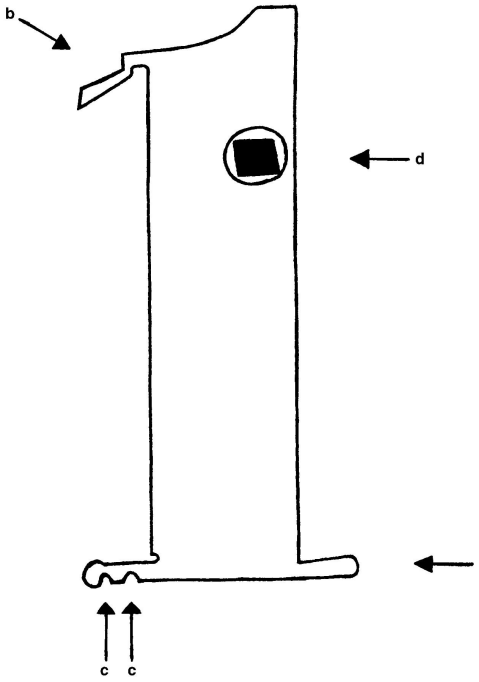
1d



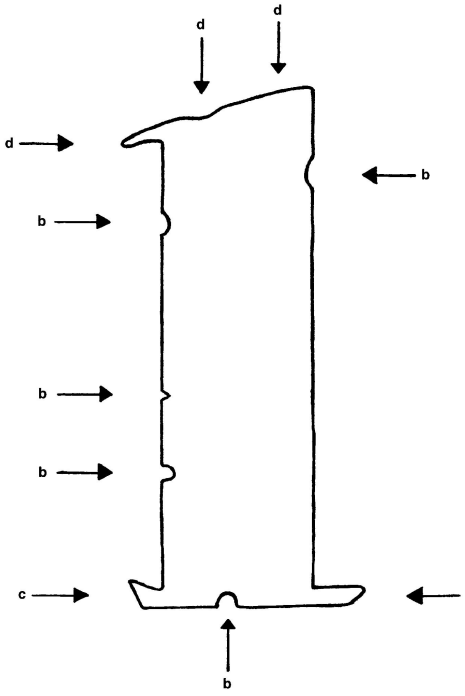
1e



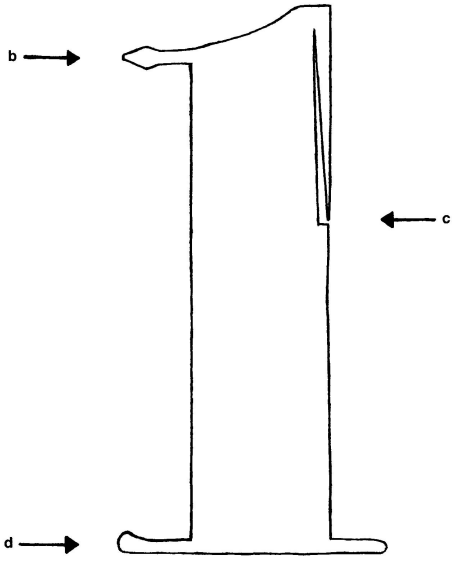
1f



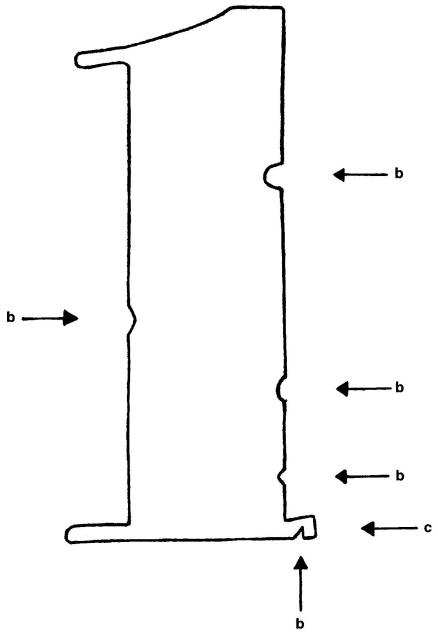
1g



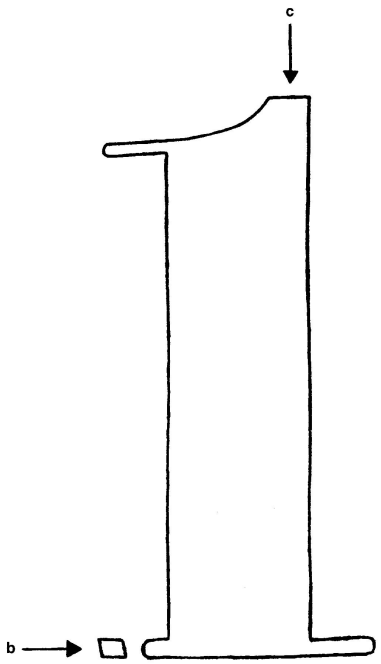
1h



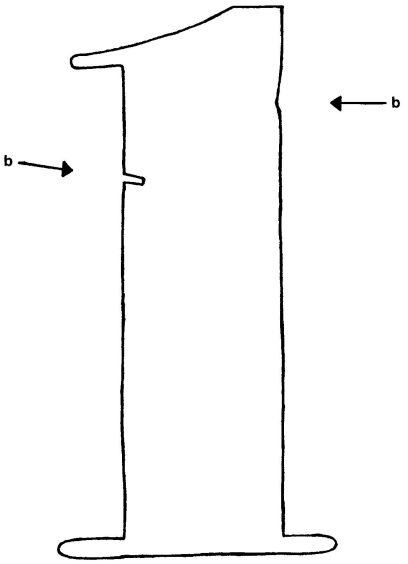
1i



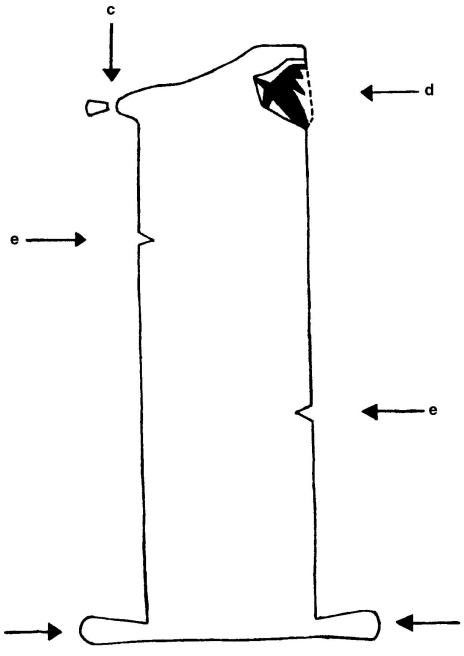
1j



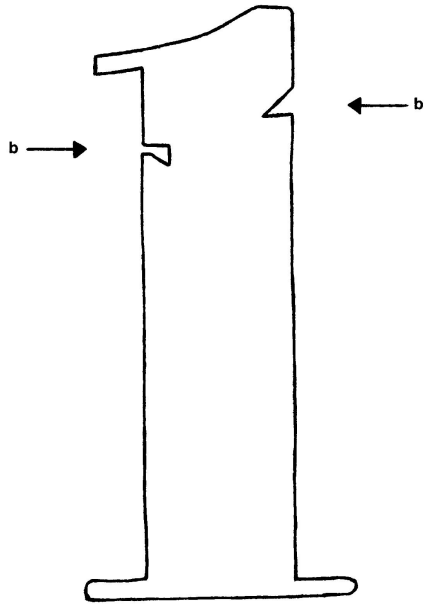
1k



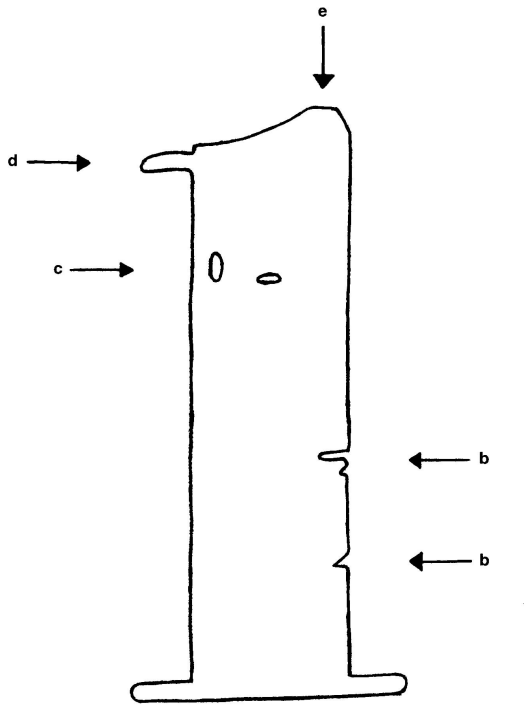
1l



1m



1n



1o

2¢ Batnums

General Comments

There seem to be two types of 2¢ large numeral, curved forehead and angled forehead, usually apparent to the naked eye. There are five with the angled forehead—2d, 2g, 21, 2m, and 2n; the rest have the curved forehead. Despite this batnum type difference it is of little significance in identifying 2¢ large batnums except for 2d, which has the angled forehead as its main distinguishing feature, and except for research, which utilizes the difference to separate the large batnums into two groups for comparative purposes. Instead of the two batnum types, what is usually important or needed to identify the 2¢ large batnums are their other distinguishing characteristics or features.

The 2¢ large batnums are usually easy to identify and pose few problems as a group. There are some unresolved problems in Setting 1 regarding the large bat nums of Types I and IX; some of the stamps from Setting 1 and of the blue printings from Setting 3 (Plates 3-A and 3-B) have large batnums difficult to identify; and in the rest of the plates and settings an occasional large batnum may be difficult to identify; but generally these are a cinch to identify and use.

A glance at the 2¢ large batnum table, Table 2, page 4, suggests the possibility that 5-III and 10-V may be 2i, and that of 1-I and l-IX one may be 2i and the other 2j, in which case a featureless large batnum, currently designated 2k, may not exist. A study of dozens of more copies of each of these four stamps might prove this, or at least might yield data identifying 1-I and/or l-IX, and/or affirming or changing the identification of 5-III and/or 10-V. To date, study of the following copies has failed to disclose any large batnum distinctive feature of these four stamps: 3 of 1-I, 3 of l-IX, 14 of 5-III, and 6 of 10-V.

Some of the 2¢ large batnums have such prominent distinctive features that they are collectible varieties in their own right: for example, at least 2b Flat Back, 2e Hooked Toe, 2g Splotchy with Gap in Stem, 21 Missing Toe, and 2m Gap in Stem.

Detailed Comments to Accompany the Large Diagrams

2a: *"Curved Foot"*

a. The entire foot is strongly curved from the end of the stem to the tip of the toe; it is a subtle but distinctive feature, with practice easily recognized by the naked eye. This is constant in all five settings.
b. The toe is a curved stub, constant in all five settings.
c. There is a nick in the top of the stem at its right; a glass is needed to see it. The nick was not on any of the 3 copies seen of Setting I (Type II); it appears at least by Plate 3-E (Type VIII) but is uncommon in Setting 3; it is constant in Settings 5,7, and 10.

2b: *"Flat Back and Gap in Forehead"*

a. This has a long flattened area in the lower right of the back of the body and a gap in the middle of the forehead, both visible to the naked eye; they are constant in all five settings. Although there are several other features of this numeral they are mentioned below only for the record, as the flat back and gap in forehead are so evident that the others are not needed for identification.
b. There are two tiny nicks in the right edge of the tail; a glass is needed to see them; they are not constant but not uncommon, either one or both showing occasionally in all five settings.
c. There are two small splotches, one in the right center of the body and one near the center of the base; a glass is needed to see them. The splotch in the body is round, and although not constant it appears rather frequently in all five settings. The splotch in the base seldom shows in Settings 1 and 3 but appears rather frequently in Settings 5, 7, and 10.
d. The bottom of the base has an irregularity that causes it to appear fuzzy, wavy, or with indentations; a glass is usually needed to see this feature. The irregularity apparently begins in Setting 7, and is constant in Settings 7 and 10 although sometimes subtle in Setting 10.

2c: *"Nick at Bottom"*

a. There is a nick in the bottom of the base just to the right of its center; it varies in size and shape from a rather wide and deep triangle, to a slit, to a tiny indentation; when it is wide and deep it is easily visible to the naked eye, but its other forms require a glass to see it. In Setting 1 (Type IV) and the blue stamps of Setting 3 (Plates 3-A and 3-B, Type V) it is seldom evident, usually being either obviously filled-in (as if a lightly inked splotch) or not showing. In the black stamps of Setting 3 (Plates 3-C—Gx, Type V) it shows on about 65% of all copies, then usually being evident but sometimes only tiny. In Setting 5 (Type II) it was on 4 of the 8 copies seen or 50% but mostly as a tiny feature. In Setting 7 (Type I) it is constant, being evident on 70% and tiny on 30%.
b. There is sometimes a vertical splotch in the ball; a glass is often needed to see it because it varies in length and may be short. This splotch occurs in all four settings but only seldomly; it seems more frequent in Setting 5 than in the other three settings.

2d: *"Angled Forehead"*

a. There is an angle in the inner curve of the forehead, and although a somewhat subtle feature it is distinctive and constant; it is usually visible to the naked eye and easily recognizable after a little familiarity with it. (2g, 21, 2m, and 2n also have this feature but their other distinctive characteristics easily distinguish them from 2d.)
b. There is a tiny round splotch in the body near its right center edge; a glass is usually needed to see it. In Setting 1 (Type V) it was not on any of the 3 copies seen. In Setting 3 (Type II) it was not on any of the 3 copies seen of the blue stamps (Plates 3-A and 3-B), but it usually shows on the black stamps (Plates 3-C—Gx), having appeared on 75% of the 21 copies seen. In Settings 5, 7, and 10 it nearly always shows.

2e: *"Hooked Toe"*

a. The toe has a hooked appearance, having a slight protrusion to the left and what looks like a nick in its right side; it is usually visible to the naked eye. It is constant in all five settings, although sometimes—especially in Setting 7 (Type VII)—it seems more thin and pointed than hooked, and occasionally it appears featureless. The hook is a fixed feature and not a "dangling piece" as Westerberg believed.
b. There is a tiny nick in the bottom right of the tail; a glass is needed to see it; it occurs only seldomly in each of the five settings.
c. The tail is curved slightly to the left; this is constant in all five settings.

2f: *"Splotchy Ball"*

a. The main feature is a splotchy ball; one usually must use a glass to see this feature. There is usually only one splotch, in the upper right, looking like a tiny ball, but sometimes there is a second similar ball-shaped splotch to the left of the right one, and occasionally these two splotches join to form a slim crescent moon-shaped splotch with the tips pointing down. Measuring from the left edge of the forehead or ball where they join, the center of the left splotch is 1.0 mm to the right, and the right edge of the right splotch is 1.5 mm to the right. In Setting 1 (Type VII) usually both splotches show and are sometimes joined into the crescent moon shape; at least one form of this feature was present on all 4 copies seen or 100%. In Setting 3 (Type VII) usually just the right splotch shows, but sometimes both show, and in all degrees of inking from light to heavy; it was on 22 of 33 copies seen or 67%. Settings 5 (Type VI) and 7 (Type II) showed only the right splotch in the copies seen: 5 of 6 or 83% in Setting 5, and 5 of 9 or 55% in Setting 7.
b. There is an indentation in the top of the body 0.2 mm wide; a glass is needed to see it; measuring from the left edge of the ball to the left edge of the dent it is located 2.8 mm to the right. It is uncommon except in Setting 7. In Setting 1 (Type VII) this did not show on the 4 copies seen; in Setting 3 (Type VII) it was on only 1 of 33 copies seen or only 3%; in Setting 5 (Type VI) it was on only 2 of 6 copies seen or 33% (specifically, it was on 1 each of Plates 5-B and 5-Bx); and in Setting 7 (Type II) it was on 8 of 9 copies seen or 89%.
c. There is a nick near the bottom of the forehead; a glass is needed to see it; it may appear only in Setting 7 (Type II), in which it was on all 9 copies seen or 100%; it was *not* on any of the 4 copies seen of Setting 1 (Type VII), 33 copies seen of Setting 3 (Type VII), or 6 copies seen of Setting 5 (Type VI).

2g: *"Splotchy with Gap in Stem"*

a. This numeral is readily distinguished by several splotches, a gap, and three nicks. 2m has a similar gap but its lack of other prominent characteristics easily distinguishes it from 2g.
b. There are many splotches, sometimes covering the entire numeral; only the largest and most consistent are diagrammed. The two large splotches—the one near where the stem and body join and the one near the center of the base—nearly always appear prominently in all three settings, are easily visible to the naked eye, and are the main splotchy features of this numeral; their size and shape varies greatly, presumably with inking, and the large splotch in the base often appears as two splotches, a small one above a large one below with the space between being filled-in.
c. The gap in the stem is constant, prominent, and visible to the naked eye.
d. There are three nicks—a large one in the top of the base, a small one in the bottom of the ball, and a small one in the left edge of the body. Of these, only the large nick in the base is definitely constant, is usually prominent, and visible to the naked eye.
e. The toe appears like a thick bent fingertip, constant in all three settings.
f. The fissure in the base near the toe is seldom evident or shows as extensively as diagrammed; it is usually slightly apparent or only hinted at, but it is often closed or filled-in. A glass is usually necessary to see it.
g. This is the angled forehead type, also a feature of 2d, 21, 2m, and 2n.

2h: *"Nicks and Splotchy Base"*

a. There are four nicks: one in the upper right of the back, one in the left of the stem, one in the bottom right of the ball, and one in the inside or right of the forehead. The nicks in the back and stem are the important ones, being constant although sometimes subtle; a glass may be needed to see them. The nick in the ball is usually apparent although seldom prominent, sometimes tiny, and sometimes not showing; a glass is usually needed to see it. The nick in the forehead is often tiny, seldom prominent, and usually needs a glass to see it.
b. The base has a horizontal line of splotches, large and small, across its center; only the most prominent and consistent are diagrammed. The prominence of those diagrammed varies but the largest splotch near the toe and one of the larger ones towards the tail nearly always show to some degree if the others do not; these are

reasonably distinctive and constant, and often visible to the naked eye.

c. There are two small splotches in the upper right of the body but they often do not show.

2i: *"Tiny Nicks"*

a. There are two nicks, one in the lower right of the base and one in the right or inside of the stem; these are subtle features which usually need a glass to see. They usually do *not* occur, but they are important because they help identify this numeral and may assist future research. The tiny nick in the lower right of the base, the nick's left edge being located 4.2 mm to the right of the left edge of the foot, may be the best feature because it seems the more consistent of the two nicks, occurring in both Settings 3 and 7 (the reason for measuring from the foot instead of from the tail is that working from the foot allows the scale to show on the white paper background, while working from the tail causes my scale to be obscured by the black of the numeral). In Setting 3 (Type VI) it showed on 3 of 23 copies seen or 15% (all showed on Scott No. 16, none on Scott Nos. 13 or 14); in Setting 7 (Type V) it showed on 3 of 12 copies seen or 25% (a double pane had it on one 7-V but not on the other 7-V, evidencing its irregularity). The tiny indentation in the inside of the stem is extremely subtle and easily overlooked. Its left edge is located 3.7 mm left of the right edge of the tail (measured from the tail instead of from the foot because that was the only way I could read my scale well). In Setting 3 (Type VI) it showed on 7 of 23 copies seen or 30% (none showed on Scott No. 13, 6 were on Scott No. 16, and 1 was on Scott No. 14). In Setting 7 (Type V) it did not show on any of the 12 copies seen.

b. If this large numeral is in Setting 1, the only possibility is in Type I or Type IX; an examination of 3 copies of each of these did not reveal either of the two nicks or indentations.

2j: *"Slit Splotch in Back of Top"*

a. The slit splotch nearly always occurs and is usually prominent, often being visible to the naked eye. In Setting 3 (Type IX) it was on 25 of 32 copies seen or 78% (it did not show on the 3 copies seen of Scott No. 13, Plates 3-A and 3-B, only on Scott Nos. 16 and 14, Plates 3-C—Gx); it occurred on all inkings—light, medium, and heavy. In Setting 7 (Type III) it was on all 14 copies seen or 100%.

b. There is a small splotch in the right of the base, looking like a small ball, whose center is located 1.25 mm left of the tail's right edge. This feature is very much secondary in importance to the slit splotch, but it is noted mainly for assistance in future research. In Setting 3 (Type IX) it was on 18 of 32 copies seen or 56% (it did not show on the 3 copies seen of Scott No. 13, Plates 3-A and 3-B, only on Scott Nos. 16 and 14, Plates 3-C—Gx); it did occur on all inkings—light, medium, and heavy. In Setting 7 (Type III) it was on 6 of 14 copies seen or 43%.

c. It is uncertain if this large numeral occurs in Setting 1; if it does, it must be in Type I or Type IX; an examination of 3 copies of each did not reveal either of the two features noted for 2j.

2k: *"Featureless"*

a. This seems to be the only large numeral "2" that is featureless, and any such numeral found only once in any setting must be assumed to be this one. It may occur in Setting 1, and presumably does, in Type I or Type IX, because to date examination of 3 copies of each has failed to reveal any feature in either stamp; but it is possible that neither 1-I nor 1-IX is 2k and thus that 2k does not exist in Setting 1. Both Setting 5 Type III and Setting 10 Type V are assumed to have 2k because the large numeral in each has not disclosed any feature in an examination of 14 copies of 5-III and 6 copies of 10-V.

21: *"Missing Toe"*

a. This remarkable numeral is constant and obvious to the naked eye. It is only in Setting 5 Type IV and Setting 10 Type II.

b. This is not a later state of a large numeral used in an earlier setting after which the toe broke away: it cannot be the same as any other numeral used in Setting 5 and Setting 10; nor can it be the same as a listed numeral that was not used in Settings 5 and 10 because the only two possibilities, 2i and 2j, were used in Setting 7, after the toe would have broken away; nor can it be the same as a possibly unlisted featureless numeral

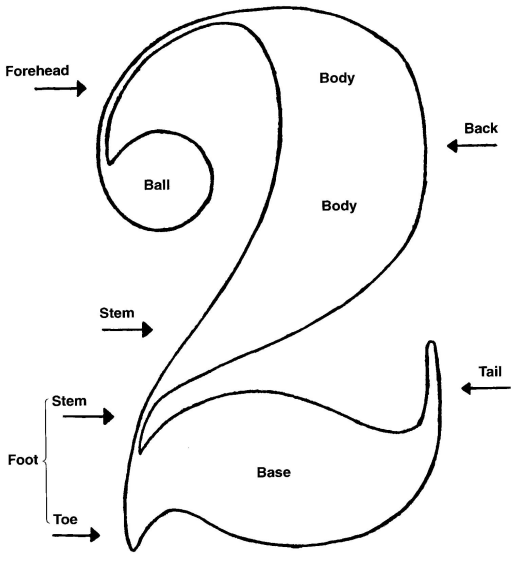
perhaps used in 1-I or 1-IX, because 21 is the angled forehead type (as 2d, 2g, 2m, and 2n) not found in 1-I or 1-IX.

2m: *"Gap in Stem"*

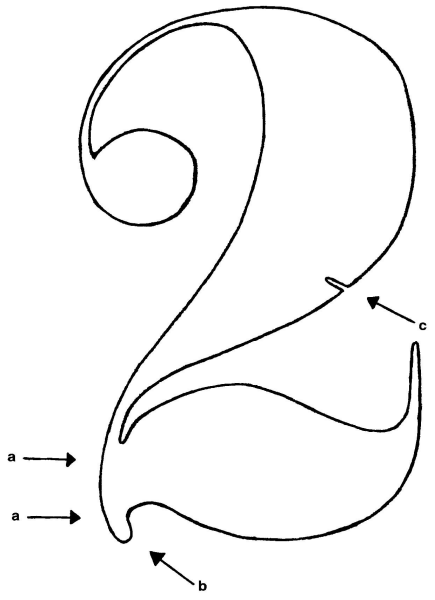
a. The gap in the stem is constant, prominent, and easily visible to the naked eye. Although this numeral has several other features, the gap is by far its most significant feature and really the only one that matters. Although 2g has a similar gap in the stem, the other features of 2g easily distinguish it from 2m.
b. There is a distinctive nick in the top of the toe.
c. The toe is rather thick and rounded.
d. There are two small, often round splotches in the body that occur frequently.
e. There is a nick in the top of the ball; it is usually very slight or absent except in Setting 7 (Type VIII) where it is usually evident.
f. The irregularity—two indentations or wavy—at the top of the numeral seems to appear first in Setting 7.
g. This numeral is the angled forehead type (as are 2d, 2g, 21, and 2n).

2n: *"Nick in Tail"*

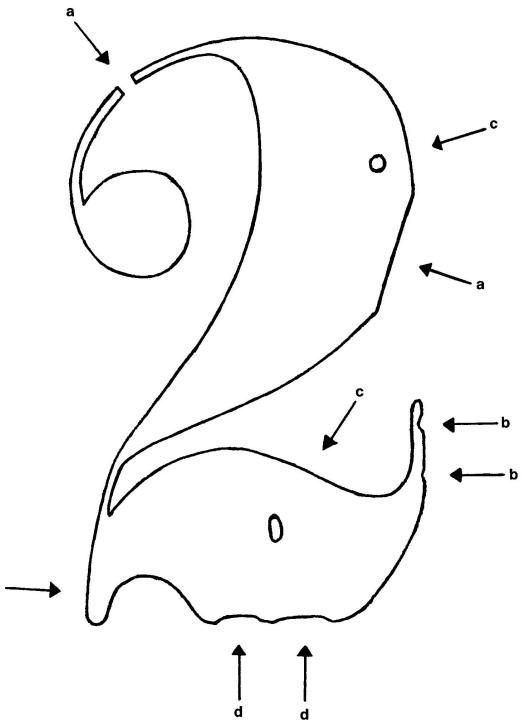
a. This numeral has three features: a nick in the outside of the tail, a nick in the foot near where the stem and toe join, and either a nick or bulbousness in the inside of the forehead. The nicks in the tail and foot are rather prominent; the nick or bulbousness in the forehead varies in appearance but is somewhat distinctive; a glass is often necessary to see these three features. In 8 copies seen of Setting 10 (Type IV) the nick in the tail was on 7 or 87%, the nick in the foot was on all 8 or 100%, and the forehead nick or bulbousness was on 4 or 50%.
b. This numeral is the angled forehead type (as are 2d, 2g, 21, and 2m); the nick or bulbousness feature is different from and below the angled forehead feature, which is located near the middle of the forehead.
c. This large numeral seems to be new to the 2¢ Numerals, appearing only in the last 2¢ stamp, Setting 10. However, there may be a chance that research will prove it exists in one or more earlier settings, although with a different, or mostly different, appearance, the only possibilities being 2c, 2f, 2i, and 2j, although this seems unlikely because they are not the angled forehead type.



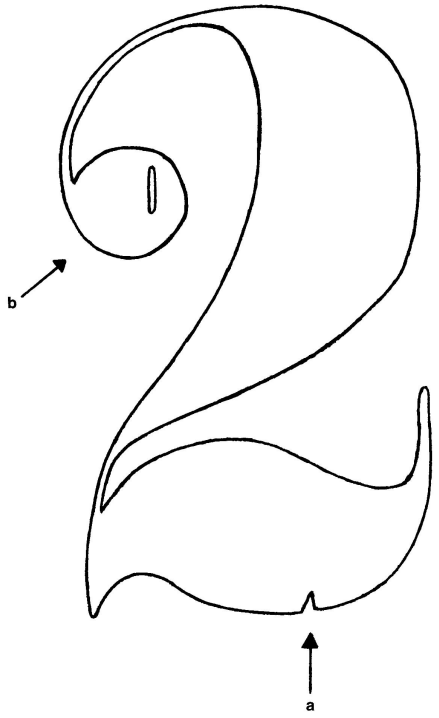
Definitions



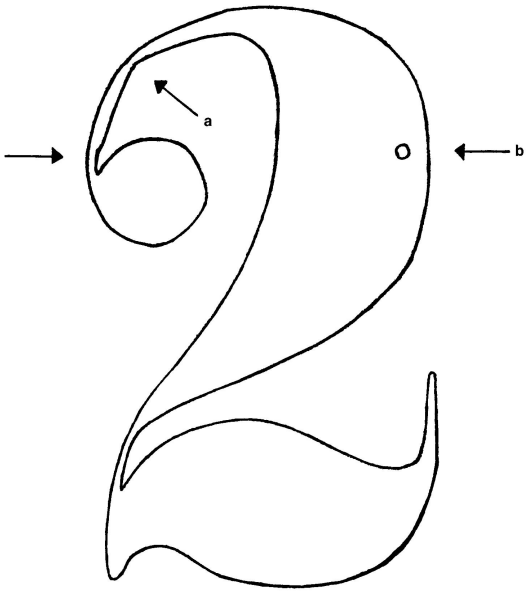
2a



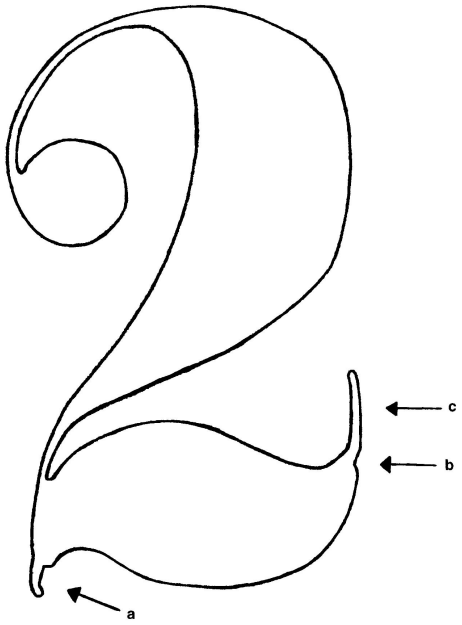
2b



2c



2d



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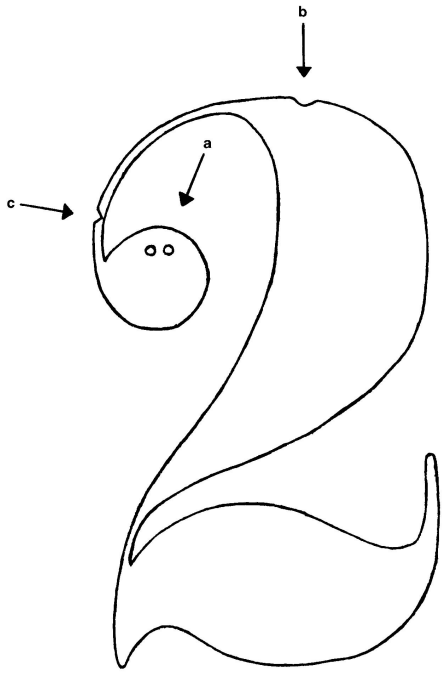

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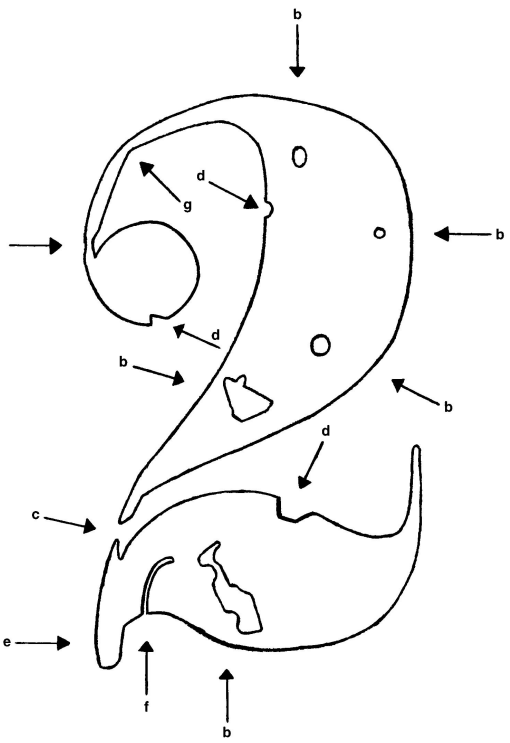

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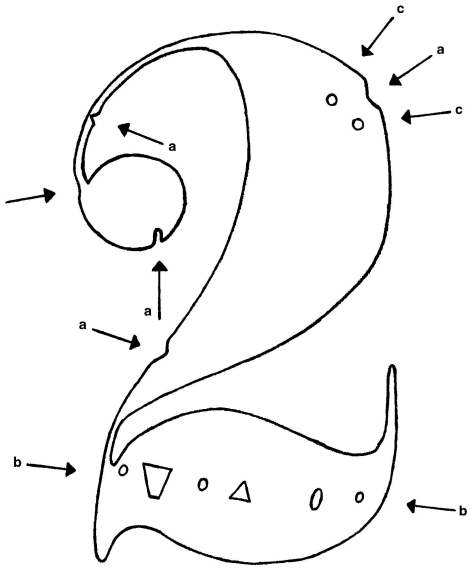
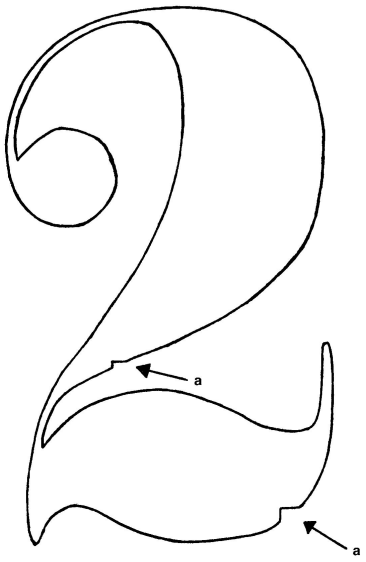
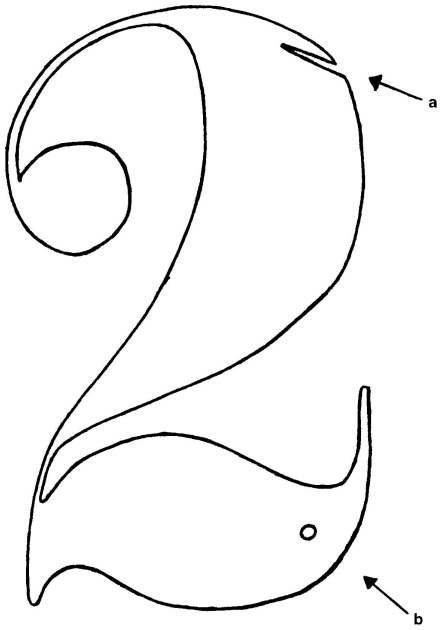


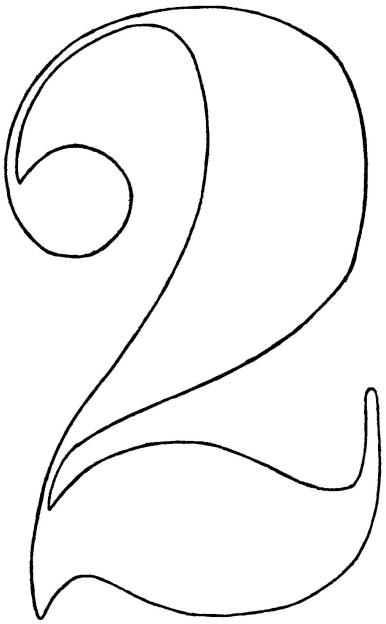
2h



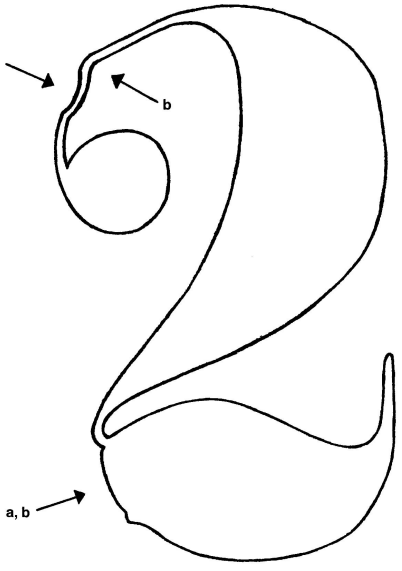
2i



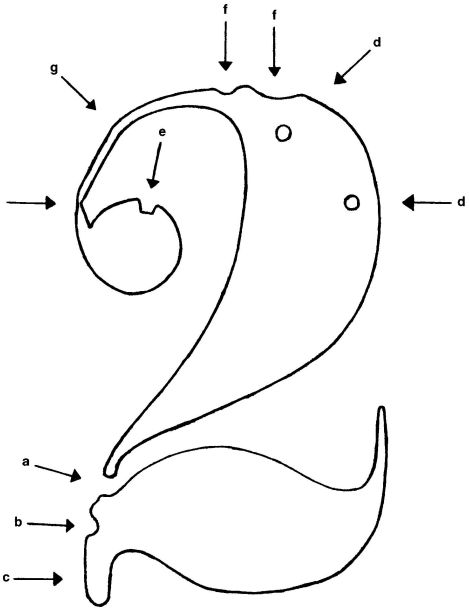
2j



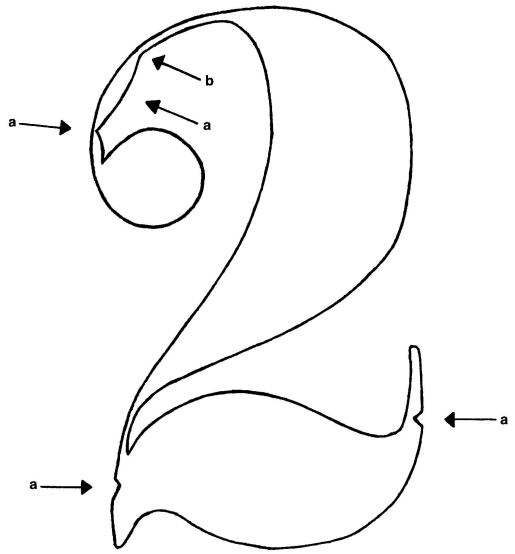
2k



2l



2m



2n

5¢ Batnums

General Comments

There are two types of 5¢ large numeral, round ball and flat ball, usually apparent to the naked eye. The flat ball type usually has the left edge of the ball flattened. Of the 11-5¢ large batnums, only 4 —5b, 5c, 5g, and 5j—are the round ball type, the remaining 7 being the flat ball type. The two batnum types are useful identification tools because several of the 5¢ large batnums have for their unique distinctive features characteristics that are very tiny or subtle and the ball types help reduce the possibilities for quicker identification.

All these batnums have definitely been identified in their Types in the two settings in which they occur, as shown on Table 3, page 5, and thus pose no research problems in this regard. In fact, because they were used in only two settings they actually are of very little use—it seems they mainly help to identify or confirm the stamp Type, perhaps especially on used copies.

A few of the 5¢large batnums have such prominent distinctive features that they are collectible varieties in their own right: for example, at least 5g Huge Nick in Body, 5h Flat Back, and 5i Zigzag in Downstroke.

Detailed Comments to Accompany the Large Diagrams

5a: *"Base of Ball Flattened"*

a. Flat ball type.
b. The main feature is a pronounced or long diagonal flattening of the lower left edge of the ball, a variation of the flat ball type. This is constant and easily visible to the naked eye.
c. There are three small dents: one in the bottom of the numeral, one in its back, and one in the staff at its lower left. These are constant; a glass is usually needed to see them.
d. There is a splotch in the top of the body; it is constant and usually visible to the naked eye.

5b: *"Downstroke Bent at Bottom"*

a. Round ball type.
b. An irregularity at the bottom of the downstroke shows as a tiny bend, a break, a ball, or just an unusual appearance; it is constant; a glass is needed to see it.

5c: *Nick in Flag at Left"*

a. Round ball type.
b. There is a tiny nick in the flag at its lower left where it joins the staff.
c. The top of the flag at its upper left is flat.
d. The end of the downstroke is slightly bulbous.
e. All these features except the round ball need a glass to see them; they are constant but sometimes subtle and difficult to recognize, presumably due to inking or printing variation.

5d: *"Hooked Tail of Flag"*

a. Flat ball type.
b. There is an upward and leftward hook or spur on the right tip of the flag. This is constant but often does not appear hooked but merely thick; a glass is needed to see it. (5h has a rather similar feature but pointed instead of hooked.)

5e: *"Scant Featured"*

a. Flat ball type.
b. The main characteristic is a very slight inward bend or curve in the left edge of the flag—at first inward where the flag joins the staff, and then very gradually outward to the top of the flag. This needs a glass to see and may be difficult to recognize, especially in Setting 9 (Type V), but it is constant. 5i and to some degree 5h also have

this feature, but their other characteristics easily distinguish them from 5e.

c. The end of the downstroke is usually slightly bulbous; a glass is needed to see it but it still may be difficult to recognize.

5f: *"Nick in Top of Ball"*

a. Flat ball type. The flattening is not as long or as obvious as on other numerals, and may be difficult to recognize.
b. There is a tiny nick in the top left of the ball; a glass is needed to see it. It often shows but sometimes it is filled-in.
c. The upper left top of the flag has a distinctive sharp peak, like a tiny pyramid, easily seen with a glass. Although this usually occurs, sometimes it is slightly rounded. While several other 5s—5a, 5b, 5d, 5h, 5j, and 5k—have this same area looking rather similar, their peak is distinctly rounded, not sharp.

5g: *"Huge Nick in Body"*

a. Round ball type.
b. There is a huge nick in the body at its left center—constant, prominent, and easily visible to the naked eye.
c. There is a large nick in the flag at its bottom left; this is also constant, prominent, and visible to the naked eye, but really only noted for the record because the body nick is so evident that it is all that is usually needed to identify this numeral.

5h: *"Flat Back"*

a. Flat ball type.
b. The body has a flat back, a feature similar to that on the "Flat Back 2," No. 2b. The flattening in the "5" is constant; it is sometimes a bit subtle but easily recognized with familiarity, although a glass may be needed to see it.
c. The tip of the flag at its upper right is thick and curved upward, frequently to a sharp point; it is constant; one needs a glass to see it. (5d has a rather similar feature but hooked instead of pointed.)
d. There is a very slight inward bend or curve in the left edge of the flag; this usually shows; a glass is needed to see it but it still may be difficult to recognize. 5e and 5i have a rather similar feature.

5i: *"Zigzag in Downstroke"*

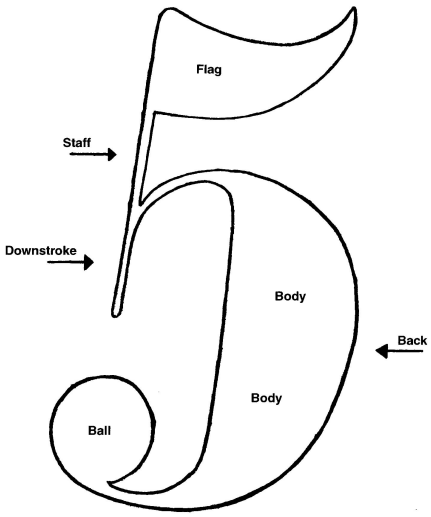
a. Flat ball type. The flattened area is smaller than usual.
b. There is a small zigzag in the middle of the downstroke; it is constant but sometimes not obvious and a glass may be needed to see it.
c. There is a small nick in the top left of the flag; it is constant; a glass may be needed to see it.
d. There is a very slight inward bend or curve in the left edge of the flag; it seems constant; a glass is needed to see it but it still may be difficult to recognize. 5e and 5h have a rather similar feature.

5j: *"Splotch in Downstroke"*

a. Round ball type.
b. There is a splotch at the top of the downstroke; it may appear as if it is a break at the left or right, then looking like a large nick, or may appear as if it is a complete break or gap. Despite its variable appearance it is constant and usually visible to the naked eye.

5k: *"Crescent Moon in Ball"*

a. Flat ball type.
b. There is a large waxing crescent moon-shaped splotch in the left of the ball. This is constant and visible to the naked eye.



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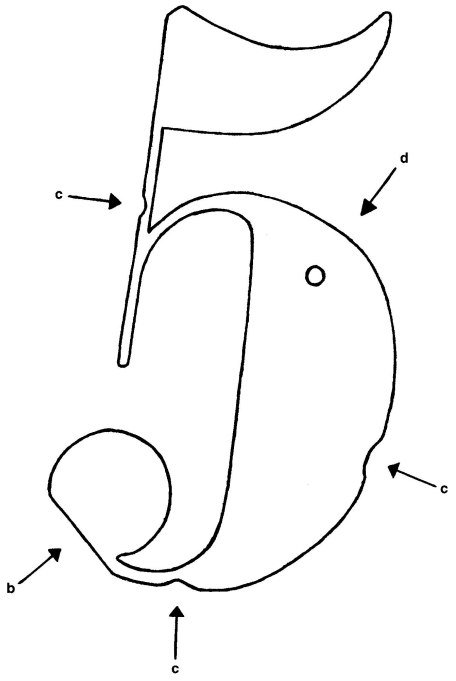
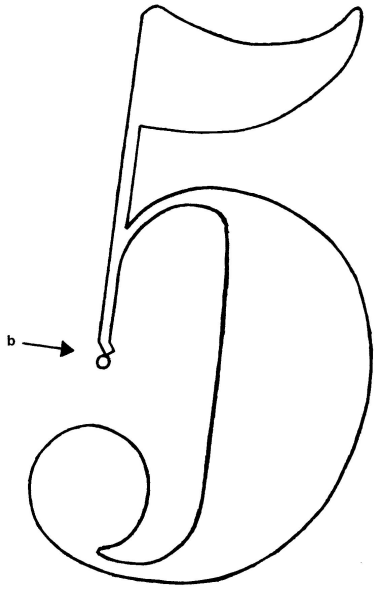
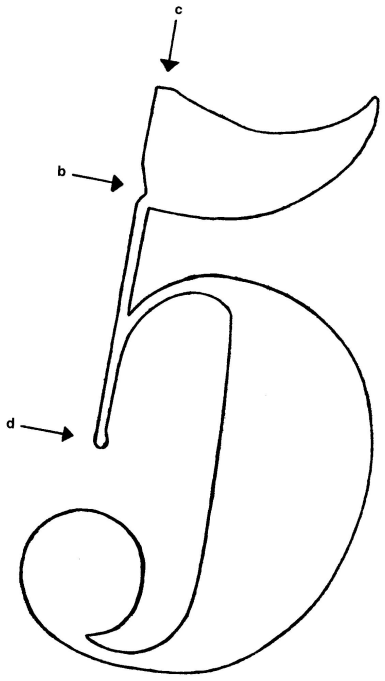


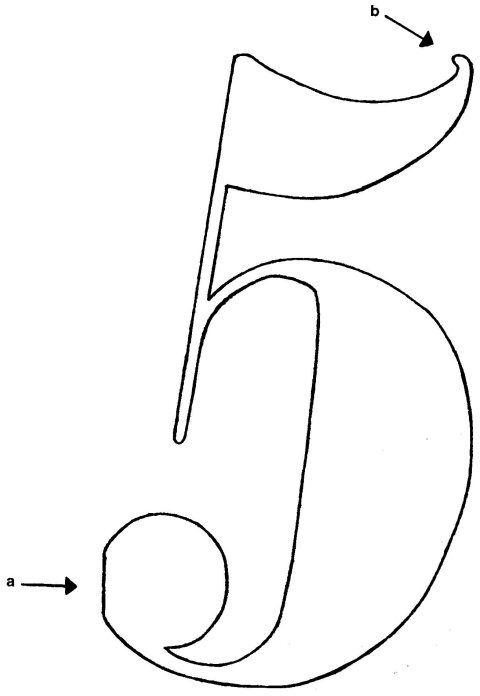
5a



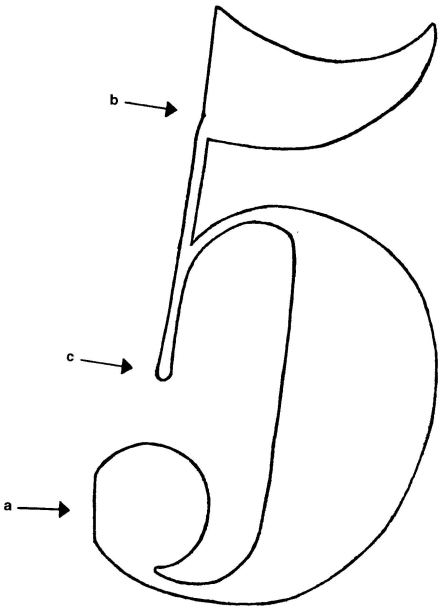
5b



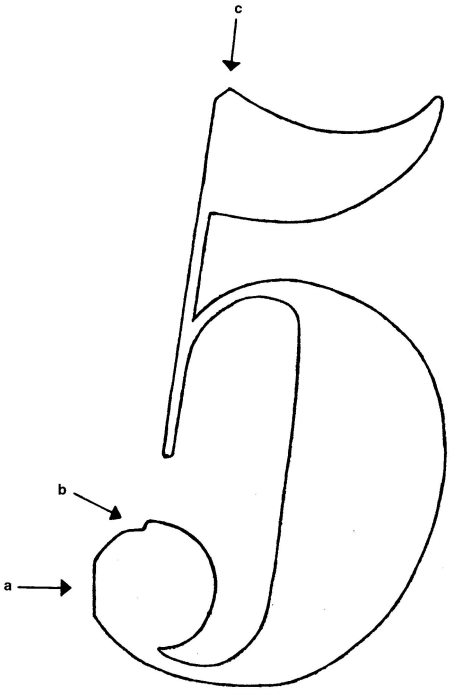
5c



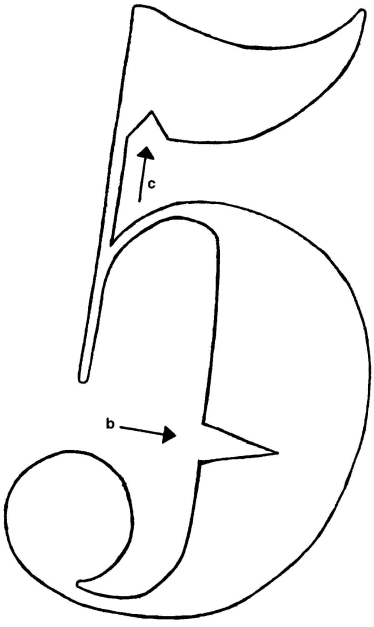
5d



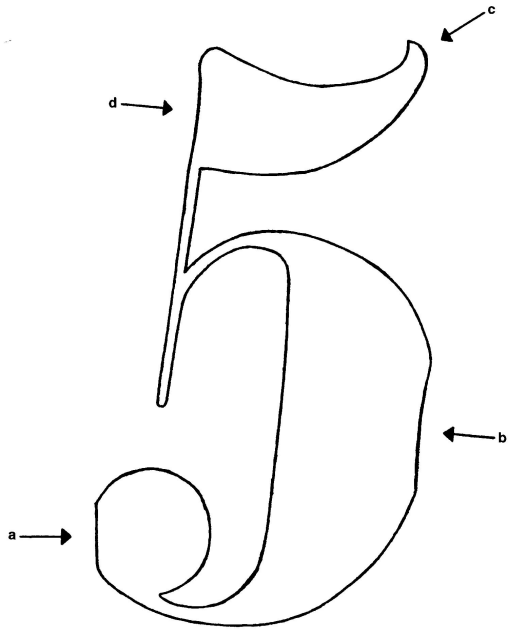
5e



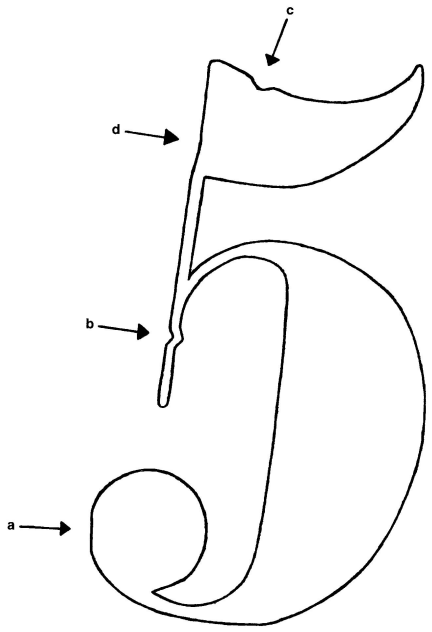
5f



5g



5h



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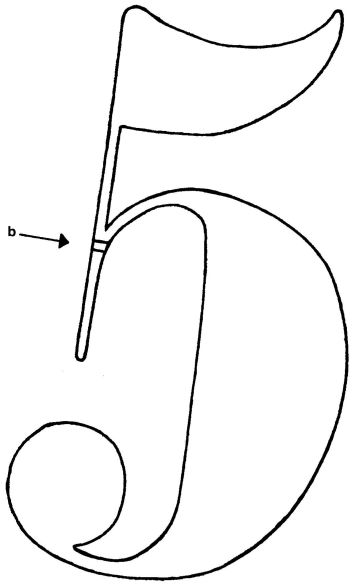

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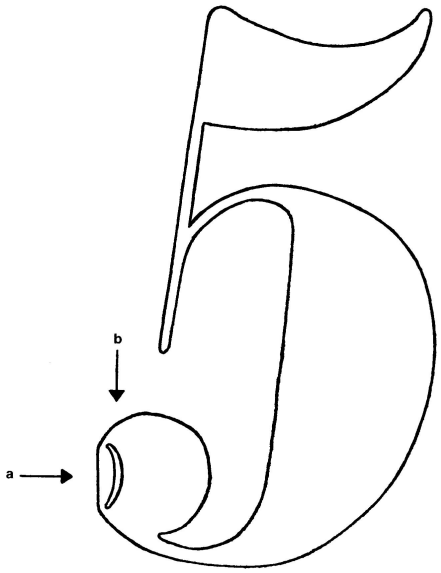

5k

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HAWAIIAN REFLECTIONS

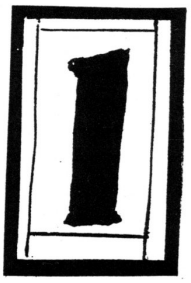
AS PERCEIVED BY PETER BURK
S.C.

MISSIONARIES

SOME OF STAMPS OF HAWAII BECAME
part of great philatelical fame . . .
such as 2-cent blue color of MISSIONARY days.

(I have no extra copy to share
because maybe I lost it somewhere;
I'm becoming forgetful in so many ways.)

NUMERALS



OTHER STAMPS OF HAWAII WE SEE
also have a distinct "pedigree,"
such as NUMERALS with simple, effective design.

KING

Queens and Kings and a Princess are shown
representing the royalty throne,
and these stamps recall people and things of that time.

PRINCESS

ROYALTY

SOME OF STAMPS OF MORE RECENT APPEARANCE,
and collected by glad perseverance,
are these overprint stamps of 1928.

Does the 2-cent red color remind
of a bright Hawaiian sunset, "da Kind?"

Does the 5-cent in color of blue
bring back thoughts of "Blue Hawaii" to You?

. . . ANY STAMP OF HAWAII IS GREAT . . .

PB

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