

Presented to Frank Reichenheim Esq.

by GUY T. TURNER.

SYDNEY R. TURNER.

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THE FIRST ISSUE OF TURKEY, 1863.  
SOME FURTHER NOTES. SECRET MARKS.  
FORGERIES.

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# THE FIRST ISSUE OF TURKEY, 1863. SOME FURTHER NOTES. SECRET MARKS.

In the third number of "The Record of the Philatelic Students' Fellowship" I described the general design of the stamps of this issue. I now propose to deal with the secret marks which appear on all genuine stamps and which are not necessary portions of the design. These marks play an important part in deciding the genuineness of specimens, for many of the forgeries in other respects closely follow the originals, as will be seen from the descriptions which follow this note. The position of the marks on each of the four values is as follows:—

**20 PARAS:** Black on shades of yellow. Plate 23, Fig. A.

This value was described as having a frame composed of two lines, the outer one having a series of alternate long and short lines projecting from it at right angles, the corners of the frame being completed by squares.

In this case the secret mark takes the form of the lengthening of the eleventh short line (numbering from the right-hand top corner along the top of the stamp), so that it passes across the outer line, and continues until it joins the inner line of the frame. This is shown on the enlarged diagram on Plate 20.

**1 PIASTRE:** Black on shades of slate. Plate 23, Fig. B.

In this instance the secret mark takes the form of a pearl, or Arabic numeral five. In the centre of the stamp, on the shield shape above the oval containing the value, and situated just below the crescent is found a series of thirteen lines extending upwards from the oval, forming an inverted fringe. It will be noticed that the sixth, seventh, and eighth lines (numbering from the left) have been partly obliterated by this pearl mark, as can be clearly seen on the enlarged diagram on Plate 20.

It might be here noted that a dot which could be termed a secret mark appears between the inner line and the centre line of the frame, opposite the second arc of the corner design, on the top left-hand side 2.5mm. from the top inner line, as shown on the diagram on Plate 25.

**2 PIASTRES:** Black on shades of blue. Plate 24, Fig. C.

The secret mark which here appears immediately above the circular scroll containing the value, takes the form of a pearl in outline, and is flanked on either side by the shading lines which surround the scroll. See the diagram on Plate 20.

It should be noted that this mark is similar to the one which appears on the one piastre and is situated in the same position.

**5 PIASTRES:** Black on shades of rose. Plate 24, Fig. D.

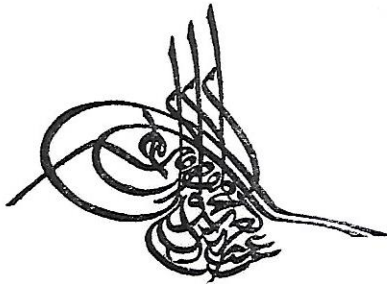
The secret mark takes the form of a dot found between the two lines which form part of the border. Its exact position is immediately to the left of the left-hand top corner ornament (inside the frame), opposite the junction of the inner line of border and the second line (from the top) of the corner design. This is made clear on the diagram on Plate 20.

Owing to the indifferent printing these marks are not always as clear as could be desired, but they are distinctly shown on the proof impressions, and also appear on the varieties known as the Reversed Thoughra.

It might not be out of place to point out here that the name Reversed Thoughra is, in fact, a misnomer, for, as will be seen from the illustration on Plate 20, the whole of the design is reversed, with the exception of the control band, which is printed separately from the rest of the stamp.

The secret mark in this illustration is clearly shown in the reversed position.

There are numerous other marks that might be termed secret, but, in my opinion, those described being constant in all genuine stamps, and yet forming no part of the general design, may be, in truth, designated secret marks.



ENLARGEMENT OF THOUGHRA  
FROM GENUINE STAMP.



CANCELLATION ON FORGERIES.

## SOME FORGERIES OF THE ISSUE OF 1863-1865.

THE first issue of Turkey has been forged to some extent, despite the fact that both the method of production and the design were very intricate. The paper employed was of an extremely flimsy nature, which accounts for their scarcity at the present time.

These forgeries are, as a rule, found lithographed in black on pelure paper, both thin and medium in weight, and of a somewhat clean and hard surface. This paper appears to have had the colour required added to the pulp before making, and it has in no way impaired the translucent quality. I might here mention that in appearance the paper closely resembles that of the ten and thirty silver groschen, 1866 issue of Prussia, which leads me to think that the forgeries with which we are dealing appeared between 1866-70, and were of German origin.

The gum used was of two kinds, one colourless, and the other of a light yellowish tint, and was applied after the stamps had been lithographed, and in some cases after the forged postmark had been applied. This operation could not have been simple, judging from the substance of the paper, and this no doubt accounts for the forgeries which are found gummed on the face, and sometimes on both sides.

The forged productions, as a whole, cannot be described otherwise than as good, for in obtaining the general appearance the counterfeiter has been very successful, and the general collector has need to be very careful that he does not buy one of these productions.

How closely these resemble the originals may be seen by comparing the illustrations of forgeries on Plates 21 and 22 with those of the originals on Plates 23 and 24.

The stamps as mentioned above were lithographed, but I am unable to say how many went to form the sheet, although that they were not printed foot to foot, as in the common printing of the originals, is apparent from copies in my collection.

The impressions were so placed on the sheet that there was a space about 3mm. wide between each at the sides, with one of from 4mm. to 5mm. at the foot, to contain the control band.

The sheet was divided by vertical and horizontal lines, the vertical ones passing midway between each two impressions, and the horizontal ones about 3.5mm. from the foot of each stamp, thereby leaving space for the control band above, and not dividing it into two, as in the originals.

This control band on examination proves, as a rule, to be a poor imitation of the original, but it also brings up an interesting point.

The forger, when he set to work to make his reproductions of these stamps, had apparently only single copies to work from, as on all the forgeries that I have examined there has not been one which shows any attempt to give the complete band, which certainly goes to prove the above. Single copies of the original show about as much as has been attempted by the forger.



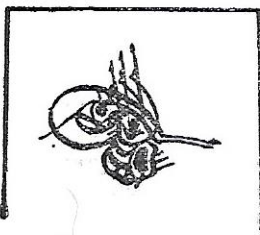
For the sake of clearness I do not propose to describe the designs in detail, but to give at the end in tabular form the most important parts of each value.

One or two interesting items might be mentioned here applying to all values.

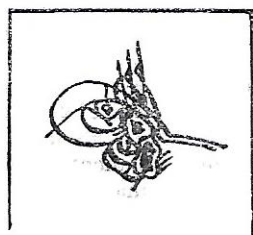
The Thoughra or Cypher, which forms the central and most important part of the design after the value, is found to be different in the stamps of each denomination, as will be seen from the accompanying diagrams. It should here be noted that the diagrams represent the Thoughra as it usually appears, but in the early printings the two dots or smudges in the centre show as characters. These forgeries are found with three different obliterations, the most common being in the form of a square  $18 \times 18$ mm., composed of forty-nine square or circular dots in seven rows of seven. Another which is frequently met with is the Arabic character Kaf, C or K, a diagram of which is here shown. The other takes the form of an enlargement of the last, with additions.

In conclusion, I desire to record my appreciation of the kindness of the following gentlemen:—Messrs. H. L. Hayman, A. B. Kay, M. Z. Kuttner, Ali Rezi, G. Hamilton Smith, and A. Yaremdji, to whom I am greatly indebted for their assistance.

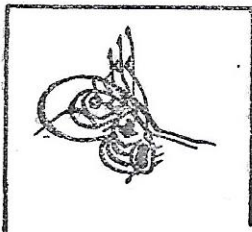
G. T. T.



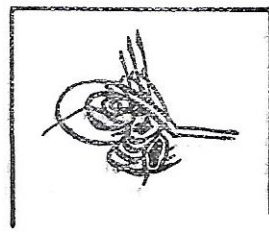
20 Paras.



1 Piastre.



2 Piastres.



5 Piastres.

FORGED THOUGHRA  
SHOWN ON THE FOUR VALUES.

Value, Colour, Paper, Type, etc.	Description of Frame.	Ornaments at the Top.	Value contained in	Ornaments at the Base.
<p>20 Pears. Black, lithographed on thin transparent paper, coloured yellow (shades). Control band lithographed in red (shades).</p>	<p>As original, two lines .4mm. apart. The outer line having long and short lines projecting at right angles, with the corners formed by squares. The number of long lines are:—At top 38, right 45, base 33, left 42. Long line 1mm. in length, short line .5mm.</p>	<p>As original in form, but the semi-circular line does not touch the inner frame line, the ovals are more elongated, and the line joining the two scroll ends of each ornament is rounded instead of being pointed.</p>	<p>A more circular oval having no solid base for the down stroke of value to terminate, is supported on each side by a foliated Arabesque design containing a poor copy of the value in words. The left-hand design being very angular.</p>	<p>Conventional foliage radiating as in the original, but not having a line in the centre to divide the design into two parts.</p>
<p>1 Piastre. Black, lithographed on thin transparent paper, coloured shades of grey. Control band in red at base.</p>	<p>As original, composed of three lines, .55mm. apart. Size of frame 25.5mm. by 18.7mm. outside.</p>	<p>As original, but that the shading lines to the corner ornaments on the left are not in the same direction. Plate 25.</p>	<p>An oval, slightly smaller than in the original (3.25mm. high x 2.25mm., as compared with 3.5mm. high x 2.5mm. wide), supported by foliated Arabesque design containing the value in words (dot missing from left-hand group), the shading is much too sharp and regular.</p>	<p>Conventional foliage radiating from a centre point which does not touch base line as in the original.</p>
<p>2 Piastres. Black, lithographed on thin transparent paper, coloured shades of green. Control band lithographed in red at base.</p>	<p>As original, two lines .5mm. apart, the outer line having attached to it a series of circles, the corners being finished by pearls. The number of circles are:—At top 22, right 29, base 22, left 29.</p>	<p>As original, but that the left-hand side ornament is slightly larger.</p>	<p>An oval, but incorrectly formed (see diagram), also the value in words in the ornaments at sides have, on the left, a dot missing, and on the right an extra character. The leaf at the top of the ornament on the left touches the frame line, while the main stem of the right ornament is composed of three lines.</p>	<p>Formed by the terminations of side ornaments, the one on the left having its end on root missing.</p>
<p>5 Piastres. Black, lithographed on thin transparent paper, coloured shades of crimson. Control band lithographed in blue at base. Size of design 25.5mm. high by 20.5mm. wide.</p>	<p>As original, composed of two lines .4mm. apart, the outer line having a series of triangles placed side by side, and having a smaller solid triangle in each, a single line triangle being placed behind and showing between each pair. The corners are finished with a square, as in original, but having the dot missing. The numbers of the triangles are at the top, 15 and 14 behind, right 17 and 17, base 15 and 14, left 16 and 16.</p>	<p>As original, but composed of heavier lines, and slightly larger. The shading of the darker parts being horizontal instead of vertical.</p>	<p>In a smaller broken circle, and surrounded as in original with ribbons, but that the lower tassel of the left-hand ribbon falls, and that the characters of value are clumsy.</p>	<p>Conventional scroll radiating from base of circle of value, neither of which touch the line of frame as does the right-hand one of the original.</p>

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20 PARAS.

REVERSED DESIGN.



SECRET MARKS.

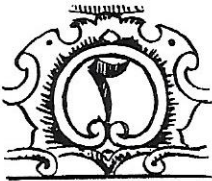
20 PARAS.



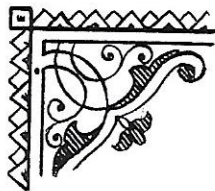
1 PIASTRE.



2 PIASTRES.

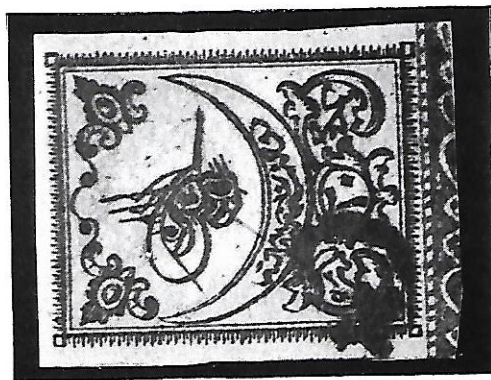


5 PIASTRES.



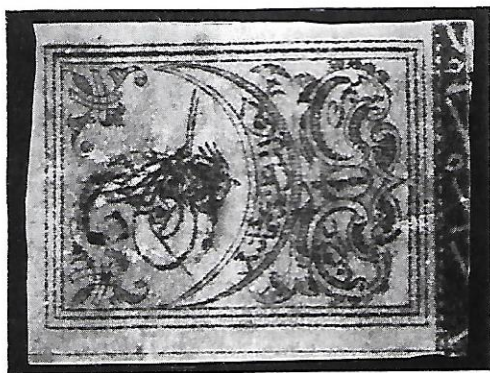
ISSUE OF JANUARY, 1863.

FORGERIES.



A.1

20 PARAS.



B.1

1 PIASTRE.



A  
20 PARAS.



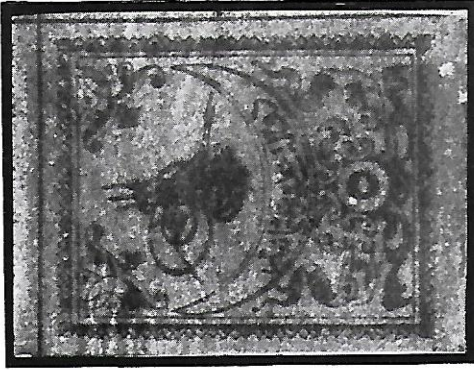
B  
1 PIASTRE.

ISSUE OF JANUARY, 1863.



C

2 PIASTRES.



D

5 PIASTRES.

PLATE 24.

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20 PARAS.

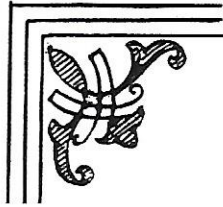
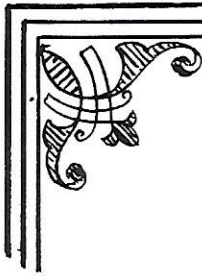
GENUINE.



FORGERY.

1 PIASTRE.

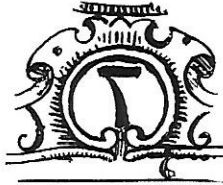
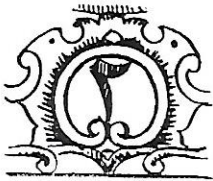
GENUINE.



FORGERY.

2 PIASTRES.

GENUINE.



FORGERY.

5 PIASTRES.

GENUINE.



FORGERY.



OF THIS NOTE FIFTY  
COPIES HAVE BEEN  
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GUY T. TURNER.  
SYDNEY R. TURNER.