Forgery Checking - Cedric Dry System

The late Cedric Dry, our friend and fellow-member of the HPS, was an outstanding philatelist and one of his main pre-occupations was the identification of forgeries of the early series of Swiss Cantonal and Federal stamps. The exhibit in the few sheets shown here uses the content of the Compact Disc created to honour and preserve his work to test the authenticity of a few Cantonal and Federal stamps.

Several of the stamps tested are genuine, and their certificates are mounted on the reverse of the sheets.

Cedric develops his own classification of forgeries, extending the work of pioneering works by Earée, Reuterkiold and Kofranek in particular (references below). He cross-classifies the forgeries of these works into his own classification which included other later forgeries by such forgers as Peter Winter and Jean de Sperati. What Cedric's work adds particularly to the early works is a much more graphic approach. Whereas Earée and Reuterkiold rely on verbal description of faults, Cedric's work uses full colour reproduction of stamps to highlight the properties of genuine stamps and the specific defects of identified forgeries. Inevitably there are or will be other forgeries which Cedric did not obtain and see.

Robert Brisco Earée *Album Weeds, or How to Detect Forged Stamps'*, (1882, 1892 and 1906) Stanley Gibbons (London). The 1906 3rd Edition is now available on Compact Disc from J&H Books, with Swiss forgeries from the Cantonals to the Rayons in CD number 2.

Baron Alex. de Reuterskiöld. *Forgeries of the Cantonal Stamps of Switzerland'*. The English Language Edition was published as Philatelic Record Handbook No. 5, Truslove and Bray 1907.

A. M. Kofranek, *A Study of the Swiss Federal Administration Stamps, 1850-1854, and their Forgeries.* On CD, Linden Lane Publishing Company ,Davis, CA 95616-1721. E-mail; amkofrank@ucdavis.edu

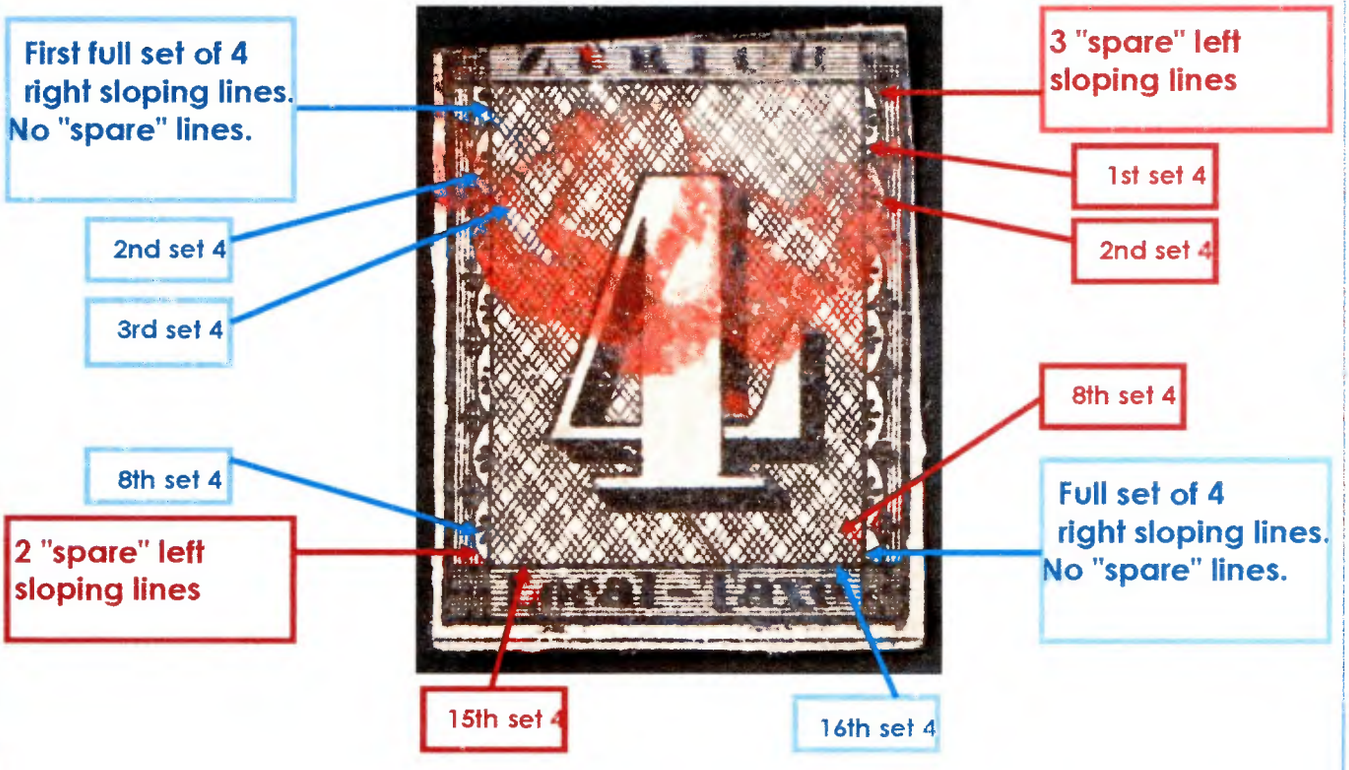
Forgery Checking - Cedric Dry System

Zurich 4s and 6s

The key check for forgeries of the Zurich 4 and 6 stamps involves counting the pattern of oblique lines. This is perhaps not as clearly explained and illustrated in the CD of Cedric's work as it might be. This sheet tries to explain this.

Both Zurich stamps were printed in strips of 5, with slight differences in the pattern of oblique lines for each stamp.

Consider the Type 3 genuine stamp in the next sheet current display. It is the middle type in the row.above.



Thus, oblique line pattern counting anti clockwise from top left is 3-16-3 and clockwise from top right is 3-15-2. Each of the five Z4 and Z6 types has a unique pattern. Most forgeries do not get these right; a few do.

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Zurich 4 (Case 1)

This Zurich 4 stamp was acquired in a local auction, in an old album, which also containing a forged Zurich 6.

The Zurich 4 printing stone had a horizontal set of 5 impressions (types). This is certified as Type III from the middle impression identifiable by the way the oblique lines strike the corners and frames of the internal frame. Each of the five types has different oblique line patterns. It has background vertical faint red lines.

Key identification features:

1. The pattern of oblique lines is counted from top left to bottom right and then from top right. Count individual oblique lines in the corners and number of groups of 4 in between. In this case we have 0-16-0 and 3-15-2, which exactly matches type III. This is the key identifying factor.
2. Hyphen between Local and Taxe - correct.
3. Two dots over U in Zurich - correct.
4. The top and bottom bands with lettering each have 8 horizontal lines - correct.
5. Each corner square has 5 dots forming a cross - correct.
6. There are six a half semicircular shapes in the left and right margins, with one dot only in the half semicircles - correct.

The six features identified above all correspond to a type III Zurich 4, and a certificate obtained after the auction from A. van der Velde certifies that this is indeed a genuine Z4 of type III.

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Zurich 4 (Case 2)

The Zurich 4 on this page is a forgery, and is traceable using Cedric Dry's system. It is immediately identifiable as a forgery, because it has the date numbers 1843 as separate numbers in each of the corners instead of the five dots making a cross.

Other features:

1. The pattern of oblique lines 1-20-3 and 3-20-0. This is clearly wrong, but crucially matches Dry Forgery 3 and Reuterskiöld 1b.
2. There should be a hyphen between Local and Taxe, but is not. Also the gap between them is too large.
3. There is no umlaut over U in Zurich.
4. The top band has 10 horizontal lines and the bottom one 11, whereas each should have 8 horizontal lines.
5. It only has 2 comma shapes in the half semi-circle of right border, instead of one. That is a clinching feature for this to be Forgery 3 in CD's list of Zurich 4 forgeries and Reuterskiöld 1b.

Forgery Checking - Cedric Dry System

Zurich 6 (Case 1).

As with the Zurich 4, the Zurich 6 printing stone of 1843 had a horizontal set of 5 impressions (types). Identification of genuine and forged (facsimile) stamps is according to the same essential classificatory principles.

The stamp on this page is a forgery. It has vertical red background lines.

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The key features identifying it as a forgery are:

1. The pattern of diagonal lines is 0-16-1 and 2-16-0, which fits none of the 5 genuine types.
2. There is no umlaut over the U in Zurich.
3. The top band has only 7 horizontal lines, instead of 8.
4. The 'fleur de lys' patterns of 'comma' shapes in the semicircular shapes in the margins seem rather crude.
5. The junction of circular flourish at the bottom of the 6 with the trunk is not correct, although all five types have somewhat different junctions.
6. The stem of the ***T*** in *Taxe* is too deep and the ***I*** too high in *Cantonal*.
7. The paper is too thin.

This is very close to Reuterskiöld's 13th and Earee's 15th forgery, and to forgery number 70 in Cedric Dry's list. Certainly the junction characteristic is the same, the diagonal line pattern number is close (but not precisely identical), and the ***I*** and ***T*** in the lower band have the same misplacement.

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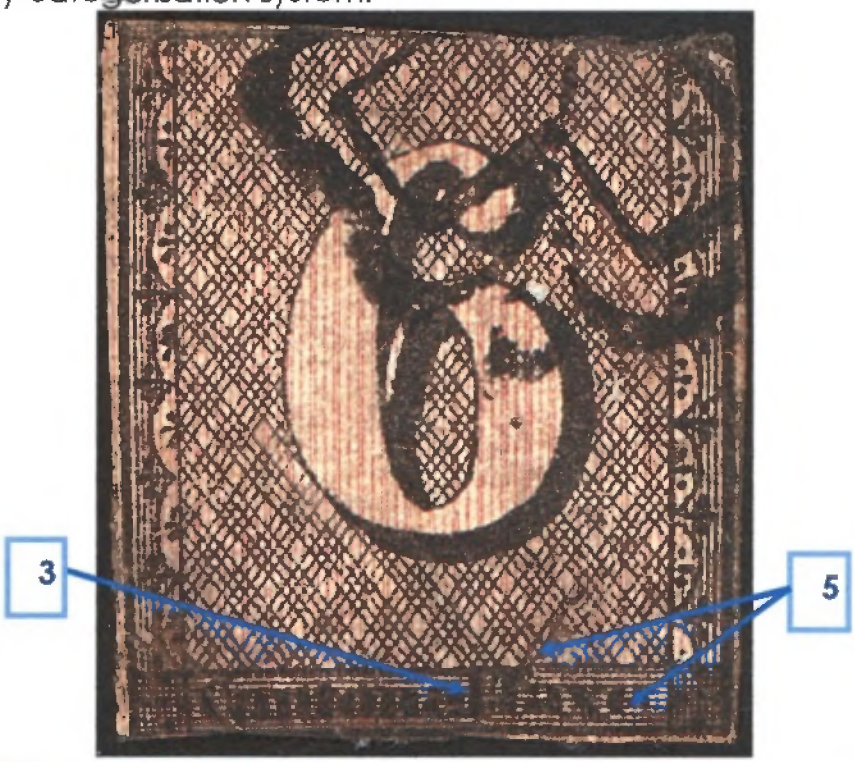
Zurich 6 (Case 2)

The stamp on this page is a forgery, and not in good condition. It is cut into very severely on the top margin so that much top detail is missing. It has vertical red background lines.

The key features of this stamp are:

1. The pattern of diagonal lines is 1-15-3 and 3-15-1, which actually matches a Type II Z6. It is also the pattern of number 75 in the Dry series.
2. The bottom band has 8 horizontal lines, which is correct.
3. Crucially there is a dot rather than a hyphen between Cantonal and Taxe in the bottom margin, and the gap is too narrow. This is the defining characteristic.
4. The junction of circular flourish at the bottom of the 6 with the trunk is consistent with Types 1 and 2 .
5. The ***T*** in *Taxe* touches the top of the bottom margin, whereas it should be below it, the **x** is too low, and the ***I*** of *Cantonal* also touches the top margin, .
6. It has a Geneva rosette cancel in black, but that is common to several forgeries in the Dry categorisation system.



This ticks all the boxes of forgery 75 in the Dry series. Cedric identifies it from an article by Robson Lowe in the 'Stamp Magazine', April 1996 as probably an imitation of an Esslinger essay which had the year date 18 and 43 in the lower corners

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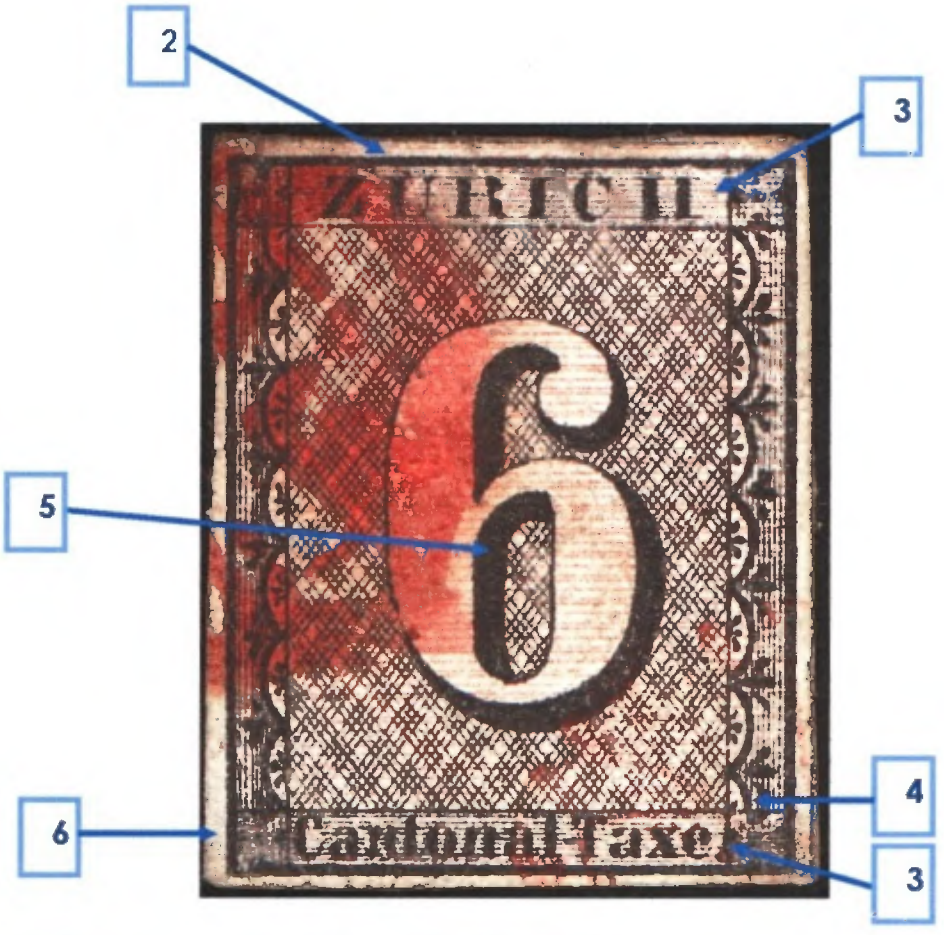
Zurich 6 (Case 3).

The stamp on this page is a forgery.
The key features identifying it as a forgery are:

1. The pattern of diagonal lines is 0-18-3 and 3-18-1, which is grossly excessive and fits none of the 5 genuine types.
2. The is only one dot over the U in Zurich, rather than an umlaut.
3. The top and bottom bands have 10 and 9 horizontal lines, respectively, instead of 8.
4. The half semicircle in the right hand margin appears to be shortened, so that the dots in it is badly placed.
5. The junction of the circular flourish of the figure 6 with the trunk is not correct, although all five types have somewhat different junctions.
6. The five dots in cross form in the corner squares are rather crudely positioned.



This is almost certainly forgery number Z62 on the Dry list, and Reuterskiöld's 5th and Earee's 18th forgery. These are the only ones with numbers of oblique lines identical to this stamp, have horizontal red background lines, and the curious fusion of the tail of the 6 into its main body.

Forgery Checking - Cedric Dry System

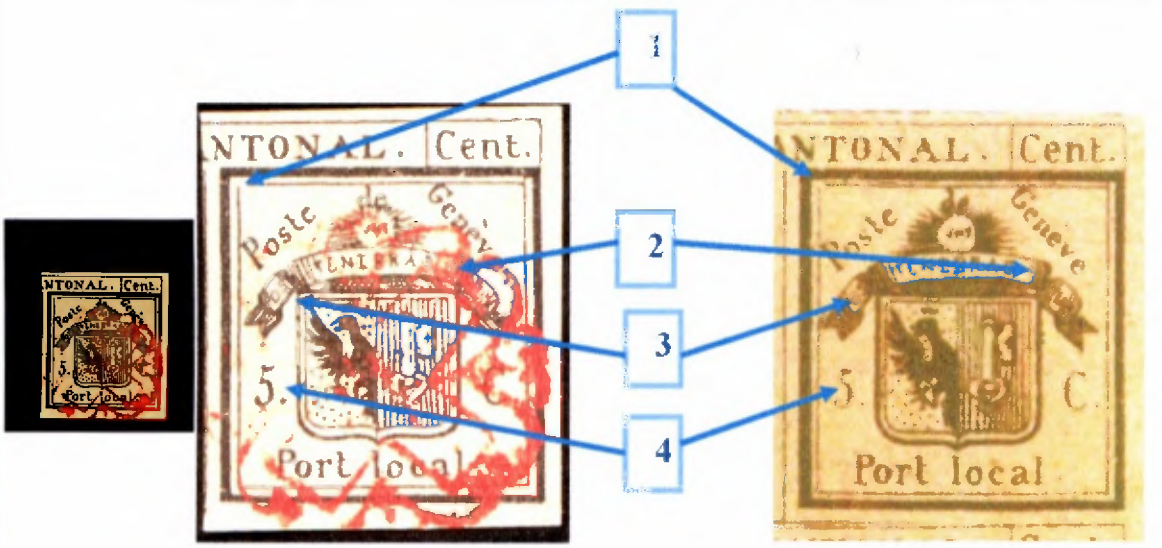
Double Geneva 1843.

The right hand half of the an 1843 double Geneva stamp is presented on this page. It might be a version of Cedric Dry's forgery GDE12, which he identifies as being from a new set brought out by Fournier in 1905. Cedric states that Fournier kept on revising his forgeries as earlier ones were identified as fakes. That might explain why in so many characteristics it is a good forgery, but is difficult to type precisely.

Several characteristics of the stamp are compared below to those presented on the CD.

1. The inner frame lines do not meet in the upper left corner as in genuine stamp.
2. There are only 3 vertical short lines after Tenebras- it should be 4 in genuine stamp.
3. Only the POS in POST is readily readable as in genuine stamp.
4. The figure 5 leans to the right as in the genuine stamp.
5. The dimensions of the stamp and the Fournier forgery are correct.

Blown up version of my stamp. ***Blown up version of GDE12 from CD***



This forgery **might** be GDE12 in Cedric Dry's system and to have been produced by Fournier in 1905 on yellow green paper. That is the closest match that can be achieved from Cedric's CD.

Forgery Checking - Cedric Dry System

Geneva Large Eagle 1848.

The Large Eagle stamp shown on this page is genuine and has a Moser certificate.

It is therefore useful to highlight some of the key characteristic features Cedric Dry uses to identify forgeries.

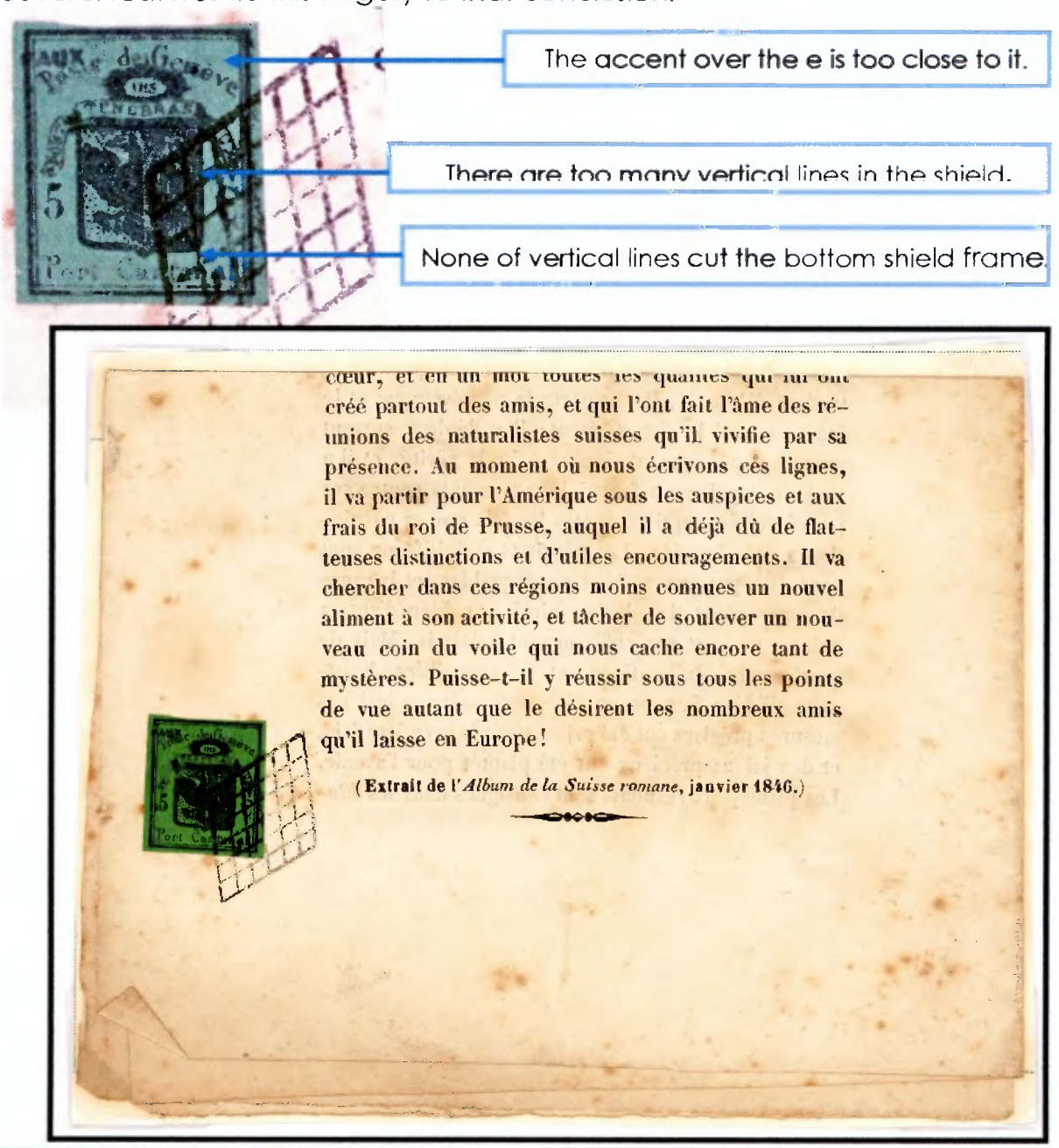
1. The G of *Geneve* is "ugly" and too wide at the bottom.
2. Three rays from the glory intrude between *de* and *Geneve*.
3. Three rays also touch the *e* of *Poste*.
4. There are 17 vertical lines in the right hand side of the shield, two of which protrude below its bottom border.
5. The point after *Cantonal* is exactly half way to the inner frame.

Forgery Checking - Cedric Dry System

Geneva Large Eagle - Fournier Forgery.

There is no question but that the Large is a Fournier forgery. This exhibit is from one of the Swiss forgery pages from one of the 480 special albums published by the 'Union Philatelique de Geneve'in 1928. The Union bought up all of the remaining Fournier stock in 1927 and destroyed everything not glued to pages in the albums. The only question is, which forgery is it in Cedric Dry's schema?

In fact Cedric only lists two Fournier forgeries of this stamp. GLE12 is apparently only seen on light green paper whereas this is on dark green paper. Thus by elimination it must be GLE 13 in Cedric's schema and 10 in Reuterskiöld's. Several features tie this forgery to that conclusion.



Forgery Checking - Cedric Dry System

Sperati Forgery of the Geneva Large Eagle

Cedric's study does not cover the Sperati forgeries, which are excellent in all the major characteristics identified on the previous sheet.

A defining article on the Sperati forgeries of the Geneva Cantonals was published by Anton M Kofranek in TELL, Volume XXII, number 6, November 1996. As Kofranek states "All of Sperati's Genevas easily pass over hurdles that Schloss set for the originals (1951) and with a Sperati forgery, one might think the forgery is genuine."

The stamp on this page has the British Philatelic Society (BPA) mark on the reverse so that it is unambiguously a forgery. The BPA purchased Sperati's stock and marked each item with the purple symbol seen on the reverse of the stamp.

Kofranek (based on the BPA analysis) cites three small features which specifically identify this forgery:

1. The head of the P in Poste is broken top right, and there is a projection on the middle left of the loop
2. The C of Cantonal has a hook shaped foot.
3. The bottom serif of the right leg on the n in Cantonal is detached.

Forgery Checking - Cedric Dry System

Transitional Winterthur Stamp 1849.

This transitional stamp used in Zurich, Schaffhausen, Thurgau and Zug until October 1850 was of a very simple design and therefore easy to forge. The forgery on this sheet is only marginally different from Cedric Dry's DZW14, which he describes as being so dangerous that he refuses to identify the precise details enabling its identification!

The forgery here is almost certainly Cedric's DZW15, and Reuterskiöld's 10. It is attributed by them to the set that Fournier produced in Geneva in 1905.

Cedric lists only two features identifying this stamp as forgery. They are:

1. The dot after the R is too low.
2. The letters OR in Ortspost are too large.

To these two can be added that the paper is rather thin, and certainly not the thick wove paper of the original genuine varieties. In all other respects this forgery is very close to the genuine article.

Forgery Checking - Cedric Dry System

Neuchatel Transitional.

This stamp with no frame to the cross is a clear forgery according to CD's system, it lacks two identifying features and posesses one other.

1. The thick horizontal frame line at the top should extend further to the left and touch the outer vertical frame line, but does not do so..
2. Above the inscription band in the centre above the gap between the *E* of *Poste* and *L* of *Locale* there should be a scrolled figure looking like an 8, but is not.
3. The crucial identifying feature lies above the inscription band where the figure 8 scroll should be. What there is there are "three curly lines each like a badly drawn 3 lying on its face". That clearly identifies this stamp as N5 in the Dry system and 3 in Reuterskiöld's.

Forgery Checking - Cedric Dry System

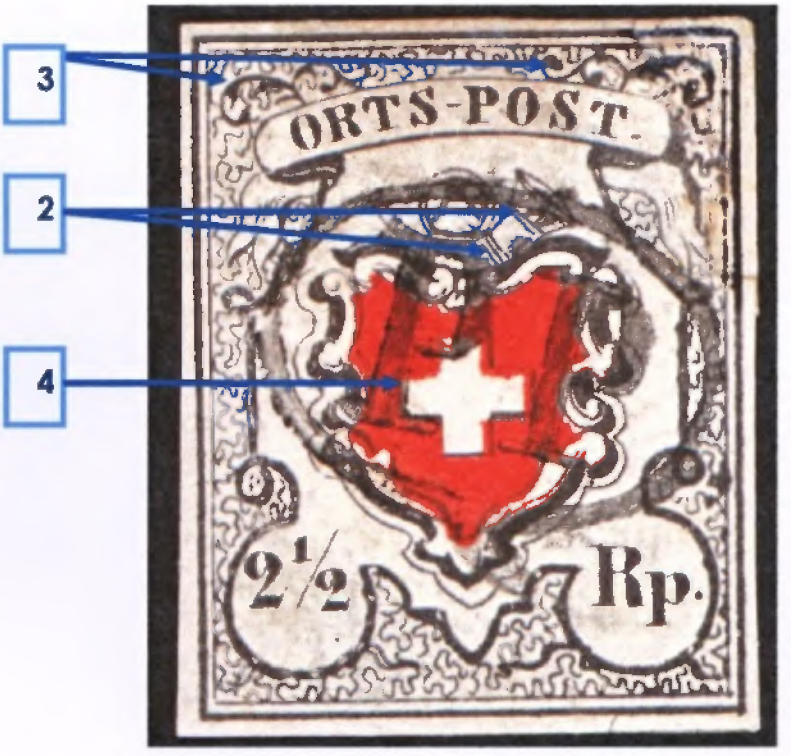
Federal Orts Post Stamp 1850 (Case 1).

The standard reference work on this series is that by A. M. Kofranek, which Cedric Dry found required amending in some respects.

The stamp on this page is certificated by The British Philatelic Society, and is genuine, although it is repaired in the top right corner and the corrected part of the right arabesque is crudely redrawn.

The key features to focus on with this stamp are:

1. The shapes of the mouth piece and trumpet ends of the horn; they are well formed.
2. The spacing and number of bands in the groups on the horn; In this stamp from left to right the four sets of bands on the horn have 2, 3, 3 and 2 bands as in the genuine article.
3. The shapes of the 'arabesques' at the top left and right of the label band are correctly and delightfully elegant.
4. The black banding around the cross is correct.
5. The size and detail of the lettering and numbers is correct.

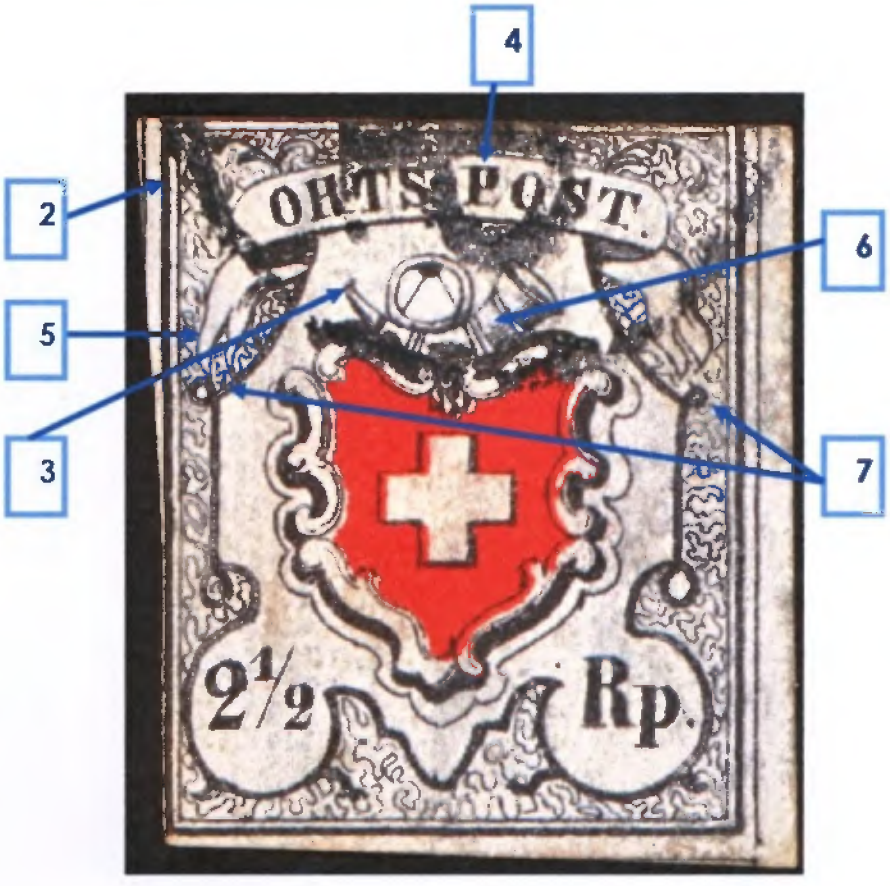


Forgery Checking - Cedric Dry System

Federal Orts Post Stamp 1850 (Case 2).

This is certainly the forgery that Dry lists as Kofranek OP 4.

1. The background lines look believable but do not match any of the 40 types.
2. The left arabesque touches the left inner frame. No original does.
3. The mouthpiece of the posthorn is missing.
4. The letters in the inscription band are taller than 1.3 to 1.5mm whereas the originals have lettering that is only about 1mm tall. The lettering of the forgery is very well done, however.
5. The left tail of the left flag hangs almost vertically and even curves inward slightly.
6. The diameter of the posthorn between the right two series of circling bands is large.
7. The upper right loop of the cord is smaller than the upper left one, and both are circular rather than horizontally elliptical as in the originals.



All the features listed above match the forgery that Dry lists as Kofranek OP 4.

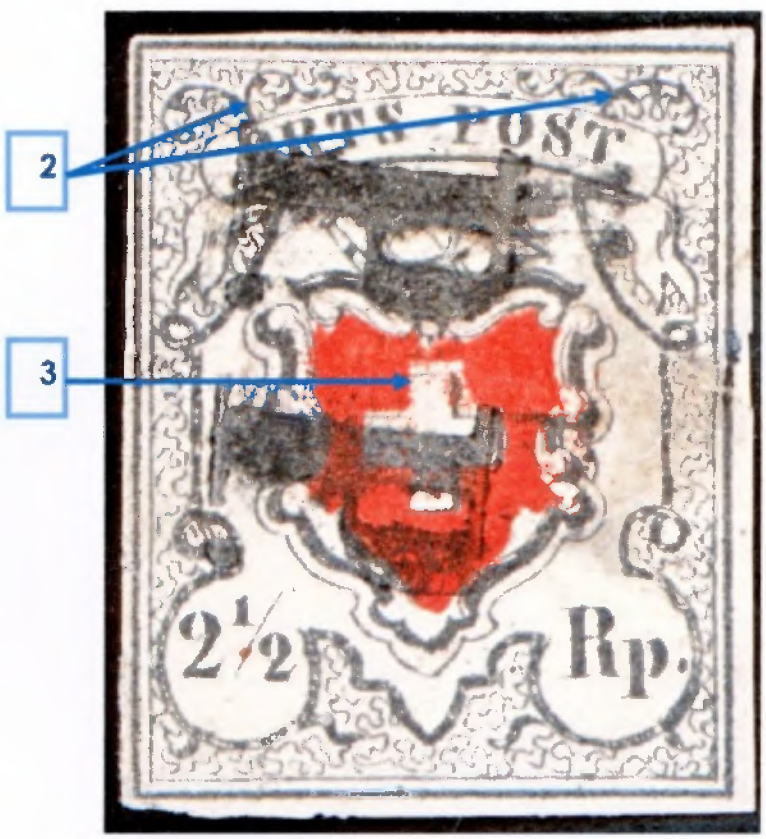
Forgery Checking - Cedric Dry System

Federal Orts Post Stamp 1850 (Case 3).

The key features to focus on with this stamp are:

1. Because of the heavy cancellation is difficult to check the details of the horn, although the mouthpiece and first set of two bands looks fine..
2. The "arabesques" are possibly more Y shaped than on the true stamp and the circled areas have specific characteristics which differentiate them from some of the other 40 varieties from the original printing plate as displayed in Reuterskiold (1899). But the fact is there are many minor differences between the 40 originals.
3. The black banding around the cross is more misplaced than in any of CD's examples and is heavy on the right side, but there is a wide variation in the displacements on the illustrated plate in Reuterskiold .
4. The size and detail of the lettering and numbers appears to be correct.

There are no specific features on this stamp which tie in with factors Cedric Dry uses to identify specific forgeries in either his or Kofranek's list and it has many features of genuine copies. it cannot therefore be clearly identified as a forgery, and could possibly be genuine.



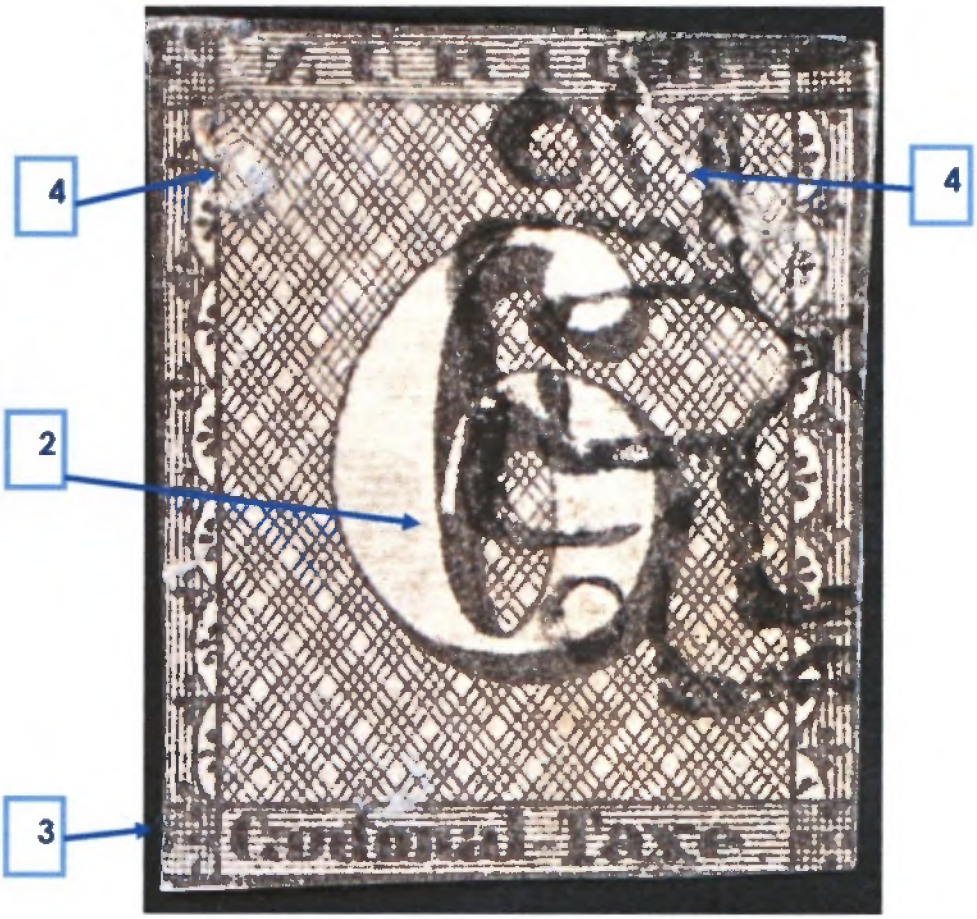
Forgery Checking - Cedric Dry System

Zurich 6 (Case 4).

The stamp on this page is a quite obvious forgery, there are no background red lines, either vertical or horizontal.

The key features identifying it as a forgery are:

1. The pattern of diagonal lines is 0-16-1 and 1-16-3, which fits none of the 5 types.
2. The junction of circular flourish of the figure 6 with the trunk is not correct, although it is close to that of Type 4.
3. The five dots in cross form in the corner squares are rather crudely positioned.
4. There are a number of crude flaws in the pattern of diagonal lines.
5. There are no background red verticals or horizontals.



There is no forgery on the Dry list which matches this crude effort.