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Ottoman Empire / Turkey

The "Sultan" Collection of the Tughra Issues (Part I)

(Formerly the Kuhut Alanyali collection)

February 26, 2013

Geneva - Feldman Galleries

| 1862 Essays | 10000-10009 |
|---|-------------|
| 1863-65 1st Printing: narrow spaced, thin paper | 10010-10042 |
| 1863-65 2nd Printing: wide spaced, thin paper | 10043-10102 |
| 1863-65 2nd Printing: tax, thin paper | 10103-10132 |
| 1863-65 3rd Printing: thick paper | 10133-10158 |
| Forgeries | 10159-10160 |

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Ottoman Empire / Turkey

The "Sultan" Collection of the Tughra Issues (Part I)

February 26, 2013

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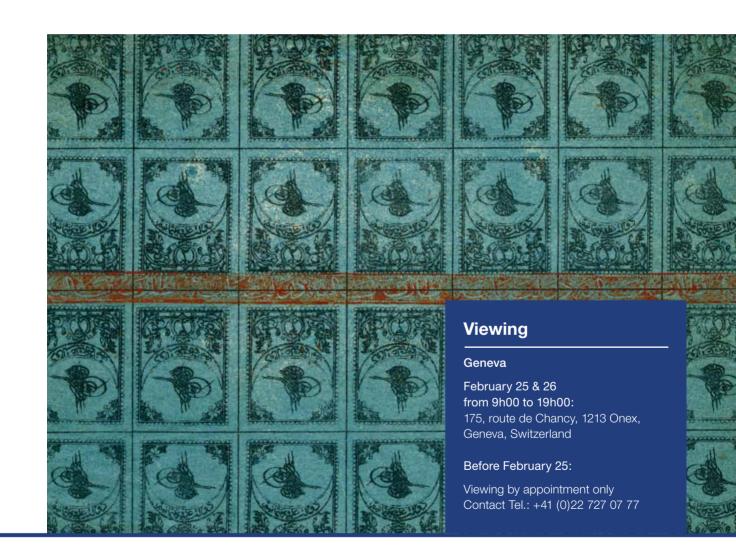
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Viewing in Geneva

February, 2013



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Introduction



Marcus Orsi Managing Director & Chief Philatelist

The first stamp issue of Turkey, known as the "TUGHRA" issues present some of the most important philatelic items of Turkey, the Middle East and beyond. At the time of issue it was the Ottoman Empire, and these stamps were legitimately the First Issues for modern day countries in North Africa such as Algeria and Libya, to Saudi Arabia, Yemen, Qatar, UAE, to Lebanon, Syria, Palestine, the Balkans, Turkey of course and so on.

What is remarkable about this issue in spite of the wide geographical coverage, is the relative scarcity of Tughra stamps and the very few surviving important items, especially multiples both used and unused, and multiply franked covers. Philatelic history has shown in the light of such scarcity that there could really only be ONE major collection in the traditional theme at any one time: there simply aren't enough great items for there to be more.

On account of its philatelic importance, the great collectors through history have always sought out the Tughra gems. From Ferrary and Burrus, to Kuyaş, Bombieri and Brandt, the great items were identified, classified and added to the great collections. By the time Kuhut Alanyali set his target to make the best collection ever, the challenge was to ensure he obtained each and every item as it eventually came to the market. With patience and great determination over the years the final coup was his acquisition of the entire Kuyas collection. The collection presented here, though no longer owned by him, is without doubt the greatest collection of Ottoman/Tughra stamps ever assembled.

This collection contains not only the great rarities, but practically all of them. So many of the items in amazingly fine and fresh condition considering the long history and climatic conditions that have affected so many other pieces we usually find in the market today.

All of what is mentioned above spells out one clear message: a kind of "now or never" opportunity to acquire items from this remarkable assembly. Once passed such pieces may not surface again for several generations.

Last but not least, I would like to thank Mehmet Başaran for his expert assistance and input to the catalogue.

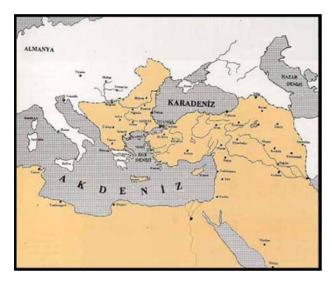
Geneva, January, 2013

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Historical Background

2013 celebrates the 150th anniversary of the first issued stamps of the Ottoman Empire. These intriguing stamps still represent a challenge to the philatelists seeking new fields to conquer due to lacking archives and scarcity of information about them.



As mentioned above, the first stamps of the Ottoman Empire were issued in 1863 during the reign of Sultan Abdülaziz who ruled the Ottoman Empire from 1861 to 1876. The map on the left is indicative of the size of the Ottoman Empire during his reign. Abdülaziz was born in 1830 as the son of Sultan Mahmud the Second and Pertevniyal Valide Sultan. Being the second son, he was kept away from the affairs of the state. He spent most of his time learning the arts, painting and participating in sports, such as wrestling, horse riding and hunting. He also mastered the intricacies of the traditional Ottoman game of "Cirit" which required the participants to be very fit and extremely agile on horseback.

Following the death of his brother, Abdülmecit, he came to the throne only to find the Ottoman Empire in severe financial crisis. Due to his up-bringing, he was not successful in foreign affairs and did not particularly choose good advisers. The Ottoman Empire in its prime, stretched over three continents from Vienna in Europe, to Tunis in North Africa, and the Arabian Peninsula to the Caucasus in Asia. During his reign the crisis deepened and the crippling foreign debt nearly tripled. Belgrade was lost to the Serbs, Romania declared its independence and the Island of Crete was granted sovereignty.

Regardless, Sultan Abdülaziz progressed the reforms started by his father Mahmut the second, and continued by his brother Abdülmecit. He established new judiciary

institutions, new high schools, including the first "girls only" school, and universities. He also modernised the navy, issued new laws and decrees regulating the press, protecting historical objects and antiquities. Being a painter himself he set up grants to send art students and established painters abroad to further their education. He also accomplished the proper administration of the water ways, public transportation and shipping. He introduced trams and sanctioned a tunnel for the metro system, albeit only one stop with two stations, and put systems in place for the beginning of an organised urban transportation. Sultan Abdülaziz commenced the foundations of financial institutions and banking systems. Indeed, the Ottoman Bank was established in 1863 and for the first time in Ottoman history an International Exposition took place in "At Meydanı" in Istanbul.

Sultan Abdülaziz was also the first Ottoman ruler to travel outside the Ottoman Empire on a State visit. He travelled to France and stayed in Paris as the guest of Napoleon the Third. Afterwards Abdülaziz traveled to London as Queen Victoria's guest and on his way back stayed in Austria as Emperor Franz Joseph's guest. The entire tour lasted three months and caused quite a stir in the European Royal circles. As a follow up to this visit, French Empress Eugenie and the Austrian Emperor Franz Joseph came to Istanbul to visit Sultan Abdülaziz. Influenced by the European way of life and the architecture he encountered, Abdülaziz sanctioned the building of several palaces and castles such as Beylerbeyi and Çırağan palaces and Kağıthane, Cekmece and İzmit castles.

During his fifteen year rule, Abdülaziz appointed sixteen different Prime Ministers, thus confirming his ineptitude and his infectiveness in the affairs of state. Only Ali Fuat Paşa and Mithat Paşa were two distinguished statesmen amongst the sixteen that came and went.

He turned to the Czar of Russia for help and advice, which infuriated the European powers and fuelled further trouble and uprising in the Balkans. This political unrest triggered a coup led by the military and high-ranking officials of the state. He was forced to abdicate to the throne on 30th of May 1876 and was detained at the Topkapı Palace which was no longer used as the residence of the Sultan. He was found dead in his room four days later on the 4th of June with his wrists slashed. The suspicious circumstances of his death have never been clarified. To this date it has not been factually established whether he committed suicide or whether he was murdered.

During his reign, the first stamps of the Ottoman Empire were introduced bearing his seal (Tughra), hence the name popularly given to these issues - Tughra stamps. Although



the first postal service was officially inaugurated in the Ottoman Empire in 1840 (just after the use of the first postage stamps was introduced in Great Britain), the use of postage stamps did not commence until some 23 years later in 1863. Ağah Efendi, a journalist, was appointed as the Minister of Post on the 24th August 1861 see picture). One of his key tasks was to study the introduction of postage stamps to the



Ottoman Empire. He presented his report on the 12th of January 1862 to the Board of the Ministry of Finance and the Governors of the Court of Justice (Meclis-i-Vala-i-Ahkami Adliye). Following the approval of his report an announcement about these stamps was published in "Ruznameyi Cerideyi Havadis" (The Official Journal of the Ottoman Empire) on 20 Receb 1279, Cumartesi (Saturday, 31st December 1862). This article provides the proof that the Tughra stamps were indeed issued on 21 Receb 1279, Pazar (Sunday, 1st January 1863 – based on the Gregorian calendar) the weekend being part of the normal working week in Islam.

The date of issue (i.e., 1st January or 12th January) differs according to the different calendars (Rumi, Julian and Gregorian) used at that time in the Ottoman Empire. The "Rumi" calendar was primarily based on the "Julian" calendar and commences at the year 622 AD (the year of the Hijra by the Prophet Muhammed from Mecca to Medina). It was invented by the Head treasurer of Sultan Mehmet II, Hasan Paşa, in 1677. With the introduction of the Rumi calendar. Hasan Pasa solved the discrepancies between the lunar based Islamic and the solar based Julian calenders by dropping one year in every 33 years. It was officially adopted by Sultan Abdulmecit on 1st March 1256 (13th March 1840) within the framework of his reforms (Tanzimat) as the "official calendar" for all civic matters and named "Rumi" - literally translated meaning Roman. The difference between the Gregorian and the Rumi calendars is a constant 584 years and 13 days. The lunar based calendar remained in use (primarily for religious matters) alongside the Rumi calendar. In order to prevent confusion, on a majority of official documents both dates were used. For the conversion of dates between the Rumi and Gregorian calendars during the Tughra period (1863 -1865), simply add 12 days and 584 years to the date. For example, 1st March 1280 in Rumi is 13th March 1864 in the Gregorian calendar. Similarly, just add 12 days to the Julian calendar to convert dates to the Gregorian calendar.

The Tughra stamps were printed towards the end of 1862 by "lithography" on very thin paper. The first stamps issued were the second printing stamps (tête-bêche set) due to the narrow spacing of the first printing stamps (upright set) not being suitable for the application of the control band, which rendered the stamps "valid" for postal use. At the same time as these stamps were issued, post boxes were erected in many places around the business district, as well as the opening of ten post offices in and around strategic points in the city.

The Tughra Proofs, therefore, must have been printed some time during the second half of 1862, and the stamps themselves must have been printed and distributed to the various post offices before 31st December 1862. One of the best calligraphers of that time, the Master of the Imperial Mint, Sikkezencibaşı Abdülfettah Efendi (see picture), was entrusted with the preparation of the designs and the printing of the stamps, and Ensercioğlu Agop Efendi was designated to execute the lithographic work. The design of each value was laid down on separate lime stones and the "carved images" from each stone were then printed "four" times and placed side by side on a second



stone. This process was repeated three times to complete each horizontal row.

The covers franked with Tughra stamps are fairly scarce, based on research there are probably not more than about one thousand five hundred covers depicting all three printings that have survived intact. This number drops to about one hundred when we consider covers franked with the 1st printing stamps either on their own or used in combination with the other two printings. The fact that the 1st printing stamps were only put into circulation as the 2 and the 5 kurus of the 2nd printing were consumed means that combinations of the 1st and 2nd printing stamps used on cover are very rare.





1862 Essays

Important Condition Factors

The 1st & 2nd Tughra issues were printed on very fragile thin paper. It is considered normal for these stamps to have creases and/or minor tears, and these have not always been noted in the descriptions. For the 3rd issue, thins are common, and likewise will often not be mentioned. The presence of such factors will not be considered grounds for return or reclamation of any such lot. We suggest personal examination to determine the presence or extent of such factors for lots in which you may be interested.



Essays

For all the three printings of the Tughra stamps to date only three of the values have been found as having "Proofs". These are labelled as proofs rather than essays, since they have been printed by the same method, lithography, using the same stones as the corresponding stamps. Only three values are known to have proofs, these are: the 20 para, the 1 kuruş and the 5 kuruş.







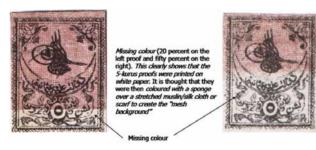
20 para proof

1 kuru**s** 5 ku

No proofs of the 2 kuruş value have been seen to-date. The majority of the proofs are printed on the same type of thin paper used for the first and second printing of the Tughra stamps. The proofs, like the stamps, have been printed in black ink on uncoloured white paper. Once the ink had dried, the sheets were dyed by using a pad (or a sponge) over a stretched thin cloth (presumed to be a thin scarf) - yellow for the 20 para, grey for the 1 kuruş and pale pink to dark rose to brown for the 5 kurus.

All proofs were printed on "ordinary white paper" and then dyed in the different colours depicted for each value over a stretched, very fine silk (or muslin) cloth (or scarf).

The "coloured mesh" seen as "the background" on the proofs is simply due to the fact that the colour was applied by using a pad, or a sponge with a fine silk/muslin cloth/scarf stretched (by weights tied at each corner) over the



dry printed sheets of the proofs. Thus the "mesh" pattern created on the surface of the proofs reflects only the "weaving" of the thin muslin (or silk) cloth/scarf used. The pictures of the items shown here clearly demonstrate that

the Tughra proofs were printed on ordinary white paper and then coloured as described above, thus creating a "mesh background"



The following points summarise the findings to-date relating to the Tughra proofs:

- There are four types of 20 para proofs; three types dyed with a sponge over a stretched cloth/scarf to create a "mesh background" and one type dyed with a sponge to create a "normal background" as per the ordinary 20para stamps. All four types are "upright" set.
- There are two types of 1 kuruş proofs, (tête-bêche set), one type dyed over a scarf/cloth to create a "mesh background" and the second type dyed just with a sponge to create a "normal background" as per the corresponding ordinary stamps.
- No 2 kurus proofs have been seen to-date.
- There are three types of 5 kuruş proofs; all dyed over a scarf/cloth to create a "mesh background".
- 20 para and 5 kuruş proofs are always "upright set", the same as the 1st printing stamps.
- 1 kuruş proofs are always "tête-bêche set", the same as the 2nd and the 3rd printing stamps.
- 20 para proofs (all types) have the same type of characteristics as the 20-para stamps of the third printing.
- Only the 5 kuruş proofs are known with a control band, this is thought to be a trial to see the effect of the control band. This probably helped the authorities to discover the "inadequate" spacing of the first printing stamps to allow the control band to be applied and hence the decision to issue the 2nd printing stamps ("tête-bêche set") first.



The "Sultan" Collection (Part I)

Tuesday, February 26, 2013 at 14:00

1862 Essays



10000 ⊞ E

20pa yellow, trial printing for the third issue on thin paper, block of six (Type A-C/l-K), very fine & an extremely rare multiple

5'000

Provenance: Filmer, Bombieri & Bosford

Note: The tabulation of the block reports and charachter types are according to Kuyas





10001

10002

20pa yellow, trial printing for the third issue on thin paper, right sheet marginal block of four (Type C-D/K-L), very fine & an extremely rare multiple

600

Note: The tabulation of the block reports and charachter types are according to Kuyas, illustrated in Passer plate $2\,$

10002 ⊞ E

ΞE

20pa yellow, trial printing for the third issue on thin paper, block of four (Type A-B/A-B), showing dramatic printing flaws & large distance between top and bottom pair, very fine & an extremely rare multiple

800

Note: The tabulation of the block reports and charachter types are according to Kuyas



10001













10003 E 1pi grey, trial printing for the third issue on thin paper, five singles in different shades, unusual & scarce (5)

1'000











10004 E 1 pi black on grey, selection of five proofs, showing shades from pale grey to dark grey, an attractive group displaying the characteristics of the 2nd & 3rd printings (5)

500

















10005 E 5pi black on rose essays, attractive & valuable assembly of eight singles in four different shades from light to dark in each case, showing some marginal singles, unusual & rare group (8)

1'000









10006 E 5pi black on rose essay on thin paper, vertical pair, showing "BESER" plate flaw, very fine & a scarce multiple

700

10007 E 5pi black on brown rose essay on thick paper, vertical pair, very fine & a scarce multiple

500



10008 E 5pi black on rose essay on thin paper, block of four.

1'000

An extremely rare multiple









10009 E 5pi black on rose-brown essays on thin paper, attractive & valuable assembly of four singles, showing array of shades, unusual & rare group (4)

1'000







1863-65 1st
Printing:
upright setting,
narrow spacing,
thin paper

Important Condition Factors

The 1st & 2nd Tughra issues were printed on very fragile thin paper. It is considered normal for these stamps to have creases and/or minor tears, and these have not always been noted in the descriptions. For the 3rd issue, thins are common, and likewise will often not be mentioned. The presence of such factors will not be considered grounds for return or reclamation of any such lot. We suggest personal examination to determine the presence or extent of such factors for lots in which you may be interested.



First Printing Stamps

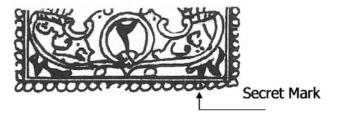
The 1st printing comprised only the two values; 2 kuruş (shades of blue green to dark ink blue) and 5 kuruş (shades of pale pink to much darker rose pink). This is the most challenging issue of the Tughra stamps mainly because only a very few number of sheets were ever printed. This was due to the fact that the spacing between the stamps, set upright, was not large enough for the application of the control band which validated the stamps fit for postal use. Once this "inadequacy" was realised the printing of these stamps was suspended, and the têtebêche stamps were printed (2nd printing) and issued. The secret mark for the 1st printing of the 2 kuruş value is located on the top right hand design of the stamp as a



dot. The exact position is a dot in the 9th pearl in the outer design, counting vertically from the top to the bottom.

Unfortunately, on the majority of the 1st printing of the 2 kuruş stamps (especially on used examples) these pearls appear very weak and thus it is extremely difficult to see the secret mark. On mint stamps, the secret mark can be clearly seen even with the naked eye.

The secret mark for the 2nd printing of the 2 kuruş value is located on the bottom right hand design of the stamp as a dot. The exact position is a dot in the 4th pearl in the outer design, counting from the right to the left.



The secret mark for the 5 kuruş value is the same as the 1st and the 2nd printing and is located in a similar position to the 1 kuruş value as a small dot near the top part of the inside frame on the left hand side of the stamp.

The exact position of the dot is 1.5mm below the top left corner of the inside frame of the stamp as depicted by the picture below.



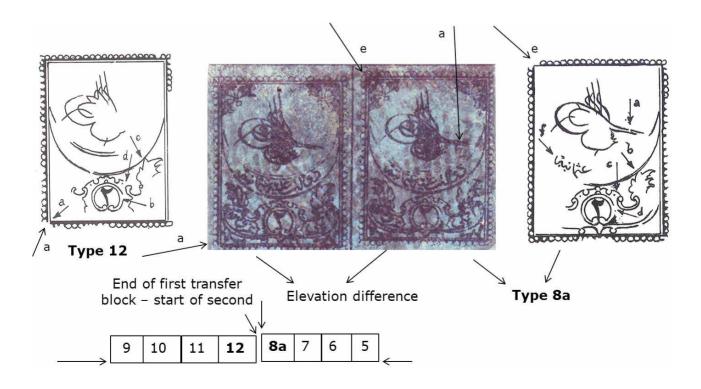
As mentioned in the main introduction, Tughra stamps were printed using a lithographic process.

As the first step of printing, the design of each value was laid down on separate lime stones. The "carved images" from each stone were then printed "four" times and then placed side by side on a second stone (step 2). This block of "four" is one of the three "transfer blocks" and thus, includes "four" of the twelve "character types" formed as a result of errors during the transfer operation. The process used in step 2 was repeated twice more to obtain two further transfer blocks also resulting in four different character types in each, making a total of 12 character types.

Hence, the transfer block reports for the 1st printing of the 2 kuruş and the 5 kuruş comprise three sets of four transfer blocks. Since there are no rules or guidelines the transfer block reports were set in a random manner. In summary it can be stated that:

- Based on the width of the paper the Tughra stamps were printed on, there can only be a maximum of 12 stamps per horizontal row (the twelve character types). There are, however, two theories as to the number of vertical rows: - Twelve or Twenty. So, assuming that a sheet comprised 240 stamps made up of 20 vertical rows with 12 stamps per row (set out in transfer blocks of 3 x 4) a row may have comprised the three transfer blocks set as: 1-2-3-4; 4-3-2-1; 5-6-7-8. The next row may have been: 9-10-11-12; 8-7-6-5; 12-11-10-9 and so on. Hence, this random distribution of the transfer blocks in three sets of four, forming a transfer group, in each horizontal row means that there are "forty eight different" combinations as to how the transfer blocks may have been laid to form transfer groups of 12 in twenty horizontal rows making up a sheet of 240 stamps.
- Due to the narrow spacing between the stamps it is relatively difficult to recognise the marginal stamps in the 1st printing. The identification process becomes simpler if the control band is clearly visible, since on marginal stamps the control band stops approximately middleto-two-thirds of the way. Additionally, on all the marginal

- stamps the colouring is incomplete and hence part of the stamp is left white.
- Whenever there is a difference in height in the setting of two stamps within a horizontal multiple (pair of stamps or larger), this provides the most obvious evidence that the stamps either side of the elevation difference are from two separate transfer blocks.
- There are six marginal character types, these are: Type 1; 4; 5; 8; 9 and 12. However, since each row (transfer group) is constructed in a random manner by placing three sets of four transfer blocks end-to-end on any given sheet, any one or two of the character types may be marginal in one row and not in the next. So, as an example, if we take the two hypothetical rows as in point 1 above: in the first row there are two marginal stamps character types 1 and 8. In the second row, however, there is only one marginal stamp character type 9.
- The transfer block groups of the 5 kuruş proofs (Type 1 & Type 2) comprise the same "three sets of four" rule as the 1st printing 5 kuruş stamps.





1863-65 1st Printing: upright setting, narrow spacing, thin paper

2 Piastre













10010 * (*) 2pi black on blue, attractive & valuable assembly of six unused singles in three different shades from light to dark, all with red band at top or bottom, mixed to fine, unusual & a scarce group (6)

3'000







1 300

10011 * 2pi black on blue, red band at top, unused with large part gum, bottom marginal single, very fine to superb (Isfila Specialised No. 1 PV03)

2pi black on blue, red band at bottom, unused with part gum, right marginal single (Isfila Specialised No. 1 PV03)

2pi black on blue, red band at top, unused single showing "dot on line at the bottom" plate marking



THE KUYAS STRIP OF FIVE



10014 ⊙

 $2\mathrm{pi}$ black on blue, red band at top, used horizontal bottom left corner marginal STRIP OF FIVE, very fine and extremely rare

10'000

The largest horizontal strip recorded

Note: Illustrated in Basaran (2007) page 60

Provenance: Passer, Beraha, Brandt, Kuyas













2pi black on blue, red band at top & bottom, used left marginal vertical pair, bottom single with horizontal crease, a rarity as only very few are recorded (Isfila Specialised No. 1 PV04)

1'200

2'000

10016





























1'000



10018 • 2pi black on blue, red band at bottom, used horizontal pair showing unusual pre-printing paper fold variety (Isfila Specialised No. 1 PV02 variety)

400











10021

| 10019 | • | 2pi black on blue, red band at bottom, used top marginal horizontal pair (Isfila Specialised No. 1 PV04) | 1 | 400 |
|-------|---|--|---|-----|
| 10020 | • | 2pi black on blue, red band at top, used left marginal horizontal pair (Isfila Specialised No. 1 PV04) | 1 | 400 |
| 10021 | • | 2pi black on blue, red band at top, used right marginal horizontal pair (Isfila Specialised No. 1 PV04) | 1 | 400 |



10022

2pi black on blue & Third Printing 1pi, both neatly tied by blue dotted battal cancel (Brandt Type II/1) on 1864 folded entire (correspondence in Greek) to Mahmut Pasa Han at Bursa, dated October 2, some minor cover faults.

1'500

1+4

A very fine & rare mixed 1st & 3rd issue franking

Note: Illustrated in Basaran (2010) page 29

Expertise: signed Holcombe

Provenance: Bombieri







10023 ⊠

2pi black on blue, horizontal PAIR & Third Printing 20pa, both superbly tied by dot & line cancels on 1864 envelope from Deraliye to Islimiye in Bulgaria.

+15 **6'000**

A stunning showpiece, a very fine & extremely rare usage of the two piastre in a pair

Note: Illustrated in Basaran (2010) page 33

5 Piastre









10024 * (*)

5pi black on rose (shades), four unused singles in four different shades from light to dark in each case, all with blue bands at top or bottom, unusual & rare group (4)

2'000

You can view our catalogues and bid during the auction

via our website, www.davidfeldman.com





THE LARGEST UNUSED MULTIPLE



10025 * 5pi black on rose, mint horizontal top marginal pair, left stamp showing top right marginal repair, still an extremely rare unused multiple. (Isfila Specialised No. 2 PV02)

6'000

Only two pairs recorded



10026 (*) 5pi black on rose, blue band at top, unused bottom marginal single, very fine (Isfila Specialised No. 2 PV03)

2 **500**



5pi black on rose, red band at bottom, used horizontal STRIP OF THREE, with dot & line cancels, very fine & extremely rare used multiple (Isfila Specialised No. 2 BV32)

2 4'000

Only two such strips recorded, both are in this collection

























10028 ⊙ △

5pi black on rose & red, attractive selection of cancels on nine singles & one pair, showing battal, dot & line, plus rare markings of Filibe, Deraliye & Nis, mixed to very fine, a rare group (11)

3'000







10029

5pi black on rose, central blue band, used vertical, showing plate flaw top left.

(Isfila Specialised No. 2 BE108)

Very fine & rare vertical pair, apparently only 10 vertical pairs recorded

clear dot & line cancel, very fine (Isfila Specialised No. 2 PV03)

10030 • 5pi black on rose, blue band at bottom, used bottom marginal horizontal pair, with

400

1'800

5pi black on rose, blue band at top, used horizontal pair cancelled by dot & line cancel, showing "YES" instead of "BES" printing flaw at top, very fine (Isfila

400

Specialised No. 2 PV03)



10029















| 10032 | • | 5pi black on rose, blue band at top, showing plate flaw bottom right corner, used with dot & line cancel, very fine (Isfila Specialised No. 2 BE141) | 2 | 150 |
|-------|---|--|---|-----|
| 10033 | • | 5pi black on rose, blue band at bottom, showing plate flaw top right, used, very fine | 2 | 150 |
| 10034 | • | 5pi black on rose, blue band at bottom, showing plate flaw at top, used, very fine | 2 | 150 |
| 10035 | • | 5pi black on rose, blue band at top, used bottom sheet marginal, very fine, proving that there was no tête-bêche positions on the first issue | 2 | 150 |
| 10036 | • | 5pi black on rose, red band at top, used with dot & line cancel, bottom marginal, very fine (Isfila Specialised No. 2 BV32) | 2 | 100 |







10037 🗷

5pi black on rose, blue bands at top, single tied by clear strike of the dotted Arabic cancel in blue of Monastir (Brandt Type IIB/7), on envelope from to Istanbul, very fine & an extremely rare usage from Monastir, showpiece

Only two such covers recorded

Note: Illustrated in Basaran (2010) page 36

Expertise: signed Tevfik Kuyas



20'000



10038 ⊠

5pi black on rose, blue bands at top & bottom, three singles, all tied by dot & line cancels, on reverse of 1864 folded cover from Istanbul to Nigde, dated July 27th, very fine & an extremely rare multiple franking of the five piastre value

12'000







5pi black on rose, red bands at top, horizontal pair, tied black "battal", on 1864 Military envelope from Tirhala in Greece to Deraliye (Constantinople), a fine & extremely rare usage of the 5pi in a pair.

One of only two such covers are known

Note: Illustrated in Basaran (2010), page 41





THE SECOND LARGEST USED MULTIPLE RECORDED



10040 △

5pi black on rose, blue band at top, used horizontal left marginal STRIP OF FOUR tied on fragment with Third printing 1pi by dot & line cancels, showing array of different plate flaws.

5'000

Very fine for this extremely rare used multiple

Note: Illustrated in Basaran (2007) page 68

Provenance: Kuyas





10041 Δ 5pi black on rose, red band at bottom, tied on small fragment by dot & line cancel, very fine (Isfila Specialised No. 2 PV32)

100



10042 ⊠

5pi black on rose, blue band top, plus Third Issue 1pi, both tied by dotted Arabic cancel of FILIBE (Brandt Type IIB/4), on entire from Filibe, Bulgaria to Constantinople.

2+20 **3'000**

A very fine & extremely rare mixed franking of the 1st & 3rd issue

Expertise: signed Calves

Provenance: Bombieri

Note: Illustrated in Basaran (2010) page 40

Please Ensure your Bids Arrive in Time!

In the case of equal bids, the first bid received will take precedence.







1863-65
2nd Printing:
tête-bêche
setting,
wide spacing,
thin paper

Important Condition Factors

The 1st & 2nd Tughra issues were printed on very fragile thin paper. It is considered normal for these stamps to have creases and/or minor tears, and these have not always been noted in the descriptions. For the 3rd issue, thins are common, and likewise will often not be mentioned. The presence of such factors will not be considered grounds for return or reclamation of any such lot. We suggest personal examination to determine the presence or extent of such factors for lots in which you may be interested.



Second Printing Postage & Postage Dues

The 2nd printing comprised 4 stamps; 20 para, 1 kuruş, 2 kuruş and 5 kuruş. The necessity to prepare this set of stamps was due to the fact that there was a major problem with the 1st printing stamps regarding the spacing between the stamps for the placement of the control band. The control bands were added on by the Ministry of Finance for fiscal control and to render the stamps valid for postal use. The lack of adequate spacing between the stamps of the 1st printing meant that the control band obliterated part of the design and because it was added by hand some stamps had no control bands whereas others had two – one on top one at the bottom. This resulted in the 1st printing being abandoned and the 2nd printing being issued.

The studies on character types forming the block reports were carried out successfully in the early half of the twentieth century by such eminent philatelists as Hugo Griebert, Colonel O. K. Tancock and Colonel C.E. Wilson. Later in 1958 Orhan Brandt reported his findings, including confirmation of the character types of the 2 kuruş and the 5 kuruş of the 2nd printing in a paper presented to RPSL in London. Sadık Ceylan collated all the relevant information regarding the character types of the 2nd printing and presented it as schematics on Pages 102 & 103 of the Pulhan XII Catalogue published in 1973.

In 1974, Tevfik Kuyaş presented his famous paper in London where he revealed his findings relating to the setting of the transfer blocks (plating studies) of the 20 para. As a result of his studies Kuyaş showed that the 2nd printing comprised two sets of six tête-bêche transfer blocks making a transfer group and that a sheet was formed by 10 rows of 12 tête-bêche pairs. This means that two transfer blocks of six tête-bêche pairs were set in series making a transfer group of 12 tête-bêche pairs, which were then lined up one above the other in a random manner to complete a sheet of 240 stamps.

The printing process was executed as follows: The approved design of each value was laid down on separate original stones. Two impressions were printed from these stones and placed together "foot-to-foot" to form a tête-bêche pair, which was laid on a second stone. From this second stone six impressions were printed and combined into a transfer block of six tête-bêche pairs. This block was laid on a third stone, the six top stamps being upright, while the second row was inverted. From this stone twelve transfers were taken, and laid on a final printing stone. The printing was always carried out in black and white. Once the sheets were dried they were coloured by hand using a sponge. This has resulted in "missing or partial missing" colour near the margins, hence enabling philatelists to identify marginal stamps with relative ease.





In the 2nd printing since a transfer group is formed by two sets of tête-bêche pairs in a "foot-to-foot" format, traditionally the character types have always been numbered as: 1-2-3-4-5-6 from left to right starting at the top of the first row on the left and the bottom stamps of the tête-bêche pairs were then numbered as: 7-8-9-10-11-12.

In arranging the stamps of the 2nd printing to form transfer blocks one has to ensure that the Arabic script within the control band is "upright" and legible (from right to left). This may result in having to turn the tête-bêche pairs (or individual stamps) around so that the top row is 12-11-10-9-8-7 and the bottom row is 6-5-4-3-2-1. This means that there are two types of transfer blocks within a sheet. These are termed as normal and inverted transfer blocks in that order. There is, however, no way of telling how many normal or inverted groups there are within a sheet formed by twenty (ten tête-bêche pairs) transfer blocks.

Another important point to note is that the postage due stamps have exactly the same type characteristics, varieties and errors as the normal stamps, since they were printed using the same transfer blocks and groups but were dyed in different colours to the normal stamps. The pictures at the bottom show postage due 2 kuruş with a "broken frame" variety and the normal 2 kuruş with the same variety.







1863-65 2nd Printing: tête-bêche, wide spacing, thin paper

20 Para



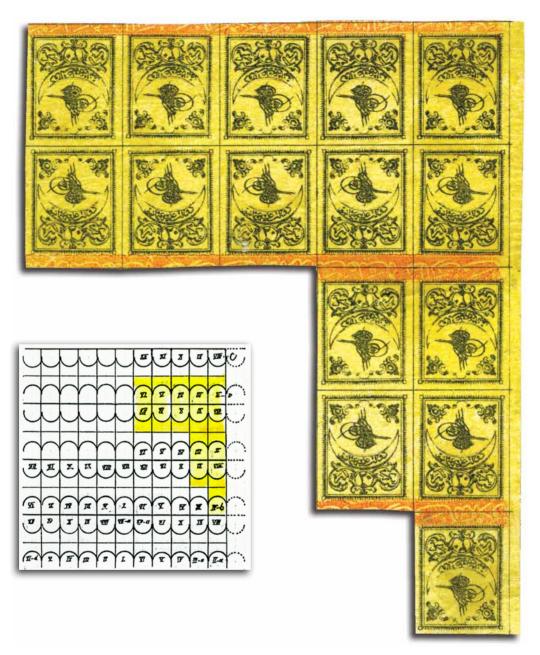
10043 * (*)

20pa black on yellow, attractive & valuable assembly of sixteen unused singles in two different shades from light to dark in each case, all with red band at bottom, an unusual & rare group (16)





SECOND LARGEST KNOWN UNUSED MULTIPLE



10044 * ⊞ ⊓

20pa black on yellow, red bands at bottom, mint irregular right sheet marginal TÊTE-BÊCHE BLOCK OF FIFTEEN head to head, with full gum, showing seven tête-bêche pairs, irregular block of five rejoined to upper block.

A stunning exhibition showpiece

3 20'000





TÊTE-BÊCHE BLOCK OF SIX



10045 ★ ⊞ □ Fancy Control Band Trial Print

20pa black on yellow, red & green bands at top & bottom, mint tête-bêche block of six with full gum, showing red & green Trial Print of the control band, exhibition showpiece (Isfila Specialised No. 3 BV41)

FANCY CONTROL BAND TRIAL PRINT



10046 * ⊞ □

20pa black on yellow, red & green bands at top & bottom, mint tête-bêche block of four with full gum, showing red & green Trial Print of the control band, exhibition showpiece (Isfila Specialised No. 3 BV40)

4'000

3





TÊTE-BÊCHE BLOCK OF FOUR



10047 * ⊞ □

20pa black on yellow, red bands at bottom, mint tête-bêche block of four head to head (Types VIII-IX/II-III), fresh & very fine (4)

1'200

TÊTE-BÊCHE BLOCK OF FOUR



10048

* ⊞ г⊔

20pa black on yellow, red bands at bottom, mint tête-bêche block of four head to head (Types VIIIa-IX/II-III), fresh & very fine (4) (Isfila Specialised No. 3 TB02)





TÊTE-BÊCHE BLOCK OF FOUR



10049 * ⊞ □

20pa black on yellow, red bands at bottom, mint tête-bêche block of four (Types XI-XII/V-VI), fresh & very fine (4) (Isfila Specialised No. 3 TB02)

1'200

CORNER SHEET MARGINAL BLOCK



10050 ⊞ (*)

20pa black on yellow, red bands at bottom, unused bottom right corner sheet marginal TÊTE-BÊCHE BLOCK OF SIX foot to foot, without gum.

6'000

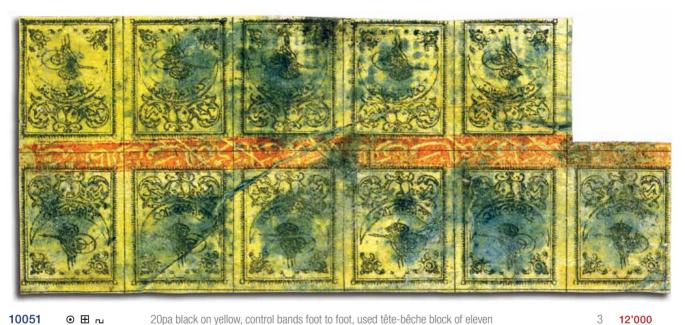
A stunning exhibition showpiece

Note: Illustrated in Passer plate 2





THE LARGEST KNOWN USED MULTIPLE – TÊTE-BÊCHE USED BLOCK OF ELEVEN



10051 ⊙ ⊞ г⊔ 20pa black on yellow, control bands foot to foot, used tête-bêche block of eleven (Types VIIA-VIII/VI-IIa), showing blue dotted cancel, exhibition showpiece (4) (Isfila 3TB02)

Provenance: Passer, Brandt & Kuyas





TÊTE-BÊCHE USED BLOCK OF SIX



10052 ⊙ ⊞ п

20pa black on yellow, control bands head to head, used tête-bêche block of six (Types IX-XI/III-V), with very large to huge margins showing large part of adjoining tête-bêche pair at left, cancelled blue dotted pmk, exhibition showpiece (6) (Isfila 3TB02)





VERTICAL TÊTE-BÊCHE USED BLOCK OF SIX



10053 ⊙ ⊞ п

20pa black on yellow, control bands foot to foot, used top sheet marginal vertical tête-bêche block of six (Types IX-VII/III-II/IX-VIIIb), with very large to huge margins, cancelled by clear black battal, few minor defects, exhibition showpiece (6) (Isfila 3TB02)









3

800

10054 10055





10056 ⊙ № 20pa black on yellow, control bands foot to foot, used right sheet marginal vertical

tête-bêche strip of three, with very large to huge margins, cancelled by clear blue battal, few usual creases, exhibition showpiece (3) (Isfila Specialised No. 3 PV07)

20pa black on yellow, control bands head to head, used right sheet marginal tête-bêche pair, cancelled by superb black battal, exhibition showpiece (4) (Isfila Specialised No. 3 PV07)

Note: Illustrated in Basaran (2007) page 21

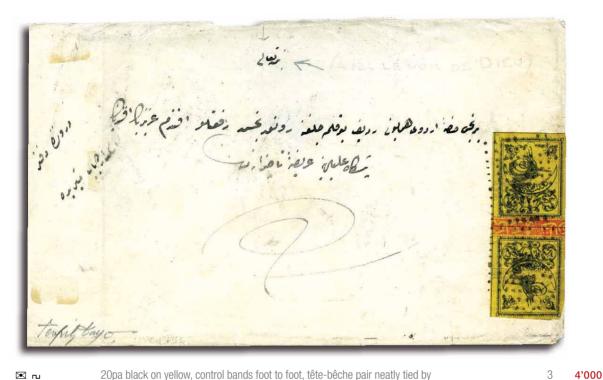


800

600



TÊTE-BÊCHE ON COVER



10058 ⊠ ⊓

20pa black on yellow, control bands foot to foot, tête-bêche pair neatly tied by black battal, on large envelope to Deraliye, cancelled by superb black battal, exhibition showpiece (Isfila Specialised No. 3 TB01)

Expertise: signed Kuyas

Provenance: Bergfeld



10059

20pa black on yellow, left sheet marginal horizontal pair (Types 12-11), neatly tied by clear strike of the black battal cancel, on folded entire to Mavrides at Ruscuk in Bulgaria, usual cover creases, very fine (Isfila 3 PV03)

Note: Illustrated in Basaran (2010) page 55







10060 ⊠

20pa black on yellow, red bands at bottom, horizontal pair, neatly tied blue dotted town cancellation of BOSNA (Brandt Type IIB/1) in the former Yugoslavia, on 1864 folded entire to Brood, an extremely rare cancel on cover

Note: Letter sent to destinations outside the Ottoman Empire during the Tughra period are very rare

Expertise: cert. Velickovic (1991)



10061

20pa black on yellow, horizontal pair, neatly tied by clear strike of the blue "battal" cancel, on large 1863 cover from Bursa (Lefke) to Saffet Pasa at the Military School in Deraliye (Constantinople), usual cover creases, very fine

Note: Illustrated in Basaran (2010) page 57

3 800

1'600







| 10062 | | | 20pa black on yellow, single, neatly tied by strike of the blue battal cancel, on large part folded cover from Damascus to Beirut, usual cvr creases, very fine, signed Kuyas | 3 | 600 |
|-------|--------------|-----|--|---|-------|
| | | | Note: Illustrated in Basaran (2010) page 54 | | |
| 10063 | * ⊙ (*) ⊓ | WWW | 20pa black on yellow, Type study with mint & used including some postage dues, all neatly mounted & written on album pages, with a total of 96 singles, showing all 12 types, one used pair & two tête-bêche pairs | 3 | 1'000 |
| | | | Provenance: Kuyas | | |
| 10064 | * ⊙ (*) ⊔ | WWW | 20pa black on yellow, printing errors - the control band applied at the back on the "gum side", and the gum applied to front of the stamp; all neatly mounted & written on album page, with a total of 4 singles (1 used) & a tête bêche pair of 3 - RRR, unusual and rare group | 3 | 700 |
| | | | Provenance: Kuyas | | |
| 10065 | * ⊙ (*) ⊓ | www | 20pa black on yellow, printing plate varieties II-c, II-b, & VI-c comprising a single (mint) and seven tête-bêche pairs (1 used & 1 Postage Due), variety II-c shows the "erased row" on the right margin, unusual and rare group | 3 | 1'200 |
| | | | Provenance: Kuyas | | |
| 10066 | * ⊙ (*) ₪ | WWW | 20pa black on yellow, plate variety study with mint & used including some postage dues, all neatly mounted & written on album pages, with a total of 34 singles mostly mint, 18 pairs mostly used, 2 strips of 3 used and 25 mint tête bêche pairs | 3 | 4'000 |







1 Piastre































10067

* (*)

1pi black on grey, lilac grey & blue grey, attractive & valuable assembly of fifteen mint & unused singles in three different distinct shades, all with red band at bottom, mixed to fine, unusual & a scarce group (15)





THE SECOND LARGEST RECORDED UNUSED MULTIPLE - TÊTE-BÊCHE BLOCK OF EIGHT



10068 * ⊞ ⊓

1pi black on grey, control bands head to head, mint TÊTE-BÊCHE BLOCK OF EIGHT (Types VIII-XI/II-V) with full gum, showing four tête-bêche pairs, a stunning exhibition showpiece (8)

18'000

Note: Apparently the largest known block has not been seen since 1938

THE LARGEST RECORDED USED MULTIPLE - TÊTE-BÊCHE BLOCK OF EIGHT



10069 ⊙ ⊞ п

1pi black on grey, control bands head to head, used TÊTE-BÊCHE BLOCK OF EIGHT (Types VII-X/I-IV) with clear battal cancels, showing four tête-bêche pairs, a stunning exhibition showpiece (8)

4 10'000





TÊTE-BÊCHE BLOCK OF FOUR



10070 ⊙ ⊞ ⊓

1pi black on grey lilac, control bands foot to foot, used TÊTE-BÊCHE BLOCK OF FOUR, showing four tête-bêche pairs, a fine & scarce block (4)

800

TÊTE-BÊCHE BLOCK OF FOUR

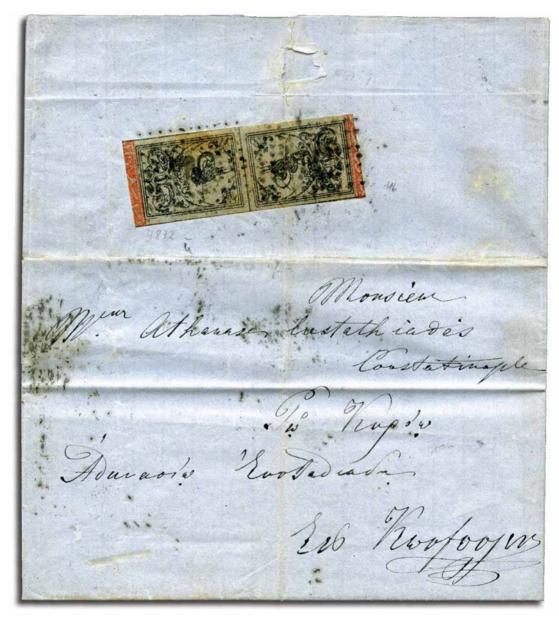


10071 ⊙ ⊞ п

1pi black on grey, control bands foot to foot, used TÊTE-BÊCHE BLOCK OF FOUR, showing four tête-bêche pairs, a fine & scarce block (4)



THE UNIQUE TÊTE-BÊCHE ON COVER



10072 ⊠ ⊓

1pi black on grey, control bands head to head, tête-bêche pair neatly tied by black battal, on folded entire from Bursa to Constantinople, cover folded through on stamp, exhibition showpiece







10073

1pi black on grey lilac, single on folded entire from Sarajevo, via Brod to Trieste, tied by transit BROOD 4-line cancel, the 1pi pays the rate to the border at Brod and the "20" soldi manuscript mkg pay the onward fee to Trieste, exhibition showpiece, only very few Tughra cover are recorded going abroad

Note: Illustrated in Basaran (2010) page 60



10074

1pi black on grey lilac, horizontal strip of three, neatly tied on large 1963 envelope to Sofia, Bulgaria, tied by clear "battal" strikes, very fine, attractive & a rare franking

Provenance: Bergfeld

Note: Illustrated in Basaran (2010) page 61



2'000

Lot N° Symbol(s) Cat. No. Estimate (€)

> 1pi black on grey, BISECTED single, neatly tied blue dotted "battal", on 1863 folded entire from Beirut to Sam -Potentially with an unrecorded Battal cancellation 14x11 dots in blue (similar to Brandt Type II)

Note: Illustrated in Basaran (2010), page 169

An extremely rare bisect usage

10076 1pi black on grey lilac, red bands at bottom, neatly tied blue dotted town www cancellation of SHUMNU (Brandt Type IIB/12) in Bulgaria, on 1863 folded cover to Ruschuk "battal", an extremely rare cancel on cover. The paper the letter is written

on has an embossed seal of "P.W. & Co SHUMEN"

Note: Illustrated in Basaran (2010), page 63

10077 1pi black on grey (shades), two mint singles, one top sheet marginal pair & eight (*) □

tête-bêche pairs showing all 12 types, unusual and rare group

Provenance: Kuyas

10078 * 0 www 1pi black on grey (shades), printing errors comprising; the control band applied at the back on the "gum side" (2 singles & a tête-bêche pair with two singles (*) □

attached), a right hand corner tête-bêche pair (no control band) with "double

printing" on the top stamp, a rare group

Provenance: Kuyas

2 Piastre

10075

WWW



10079 2pi black on blue-green & blue, attractive & valuable assembly of fifteen mint &

unused singles in two different distinct shades showing light to dark within each shade, all with red band at bottom, mixed to fine, unusual & a scarce group (15)



800

5

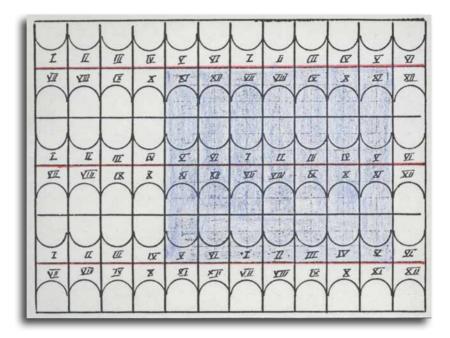
1'200

1'500

1'000



THE LARGEST KNOWN UNUSED MULTIPLE - TÊTE-BÊCHE BLOCK OF TWENTY-EIGHT



10080 ** * ⊞

2pi black on blue-green, with control bands in red head to head, mint TÊTE-BÊCHE BLOCK OF TWENTY-EIGHT, showing fourteen tête-bêche pairs, a stunning exhibition showpiece and one of the most important items of the Tughra issue (28) (Isfila Specialised No. 5 TB02)

Arguably the most important Tughra item and the highlight of this collection

Provenance: Linz & Kuyas

Note: Illustrated in Basaran (2007) page 91

5 80'000













10081 ⊙ ⊞ ₪ 2pi black on blue-green, with control bands in red head to head, used left sheet marginal TÊTE-BÊCHE BLOCK OF FOUR, showing clear "battal" in black, crease through bottom pair, fine & scarce (Isfila Specialised No. 5 PV07)

1'000



2'000



2pi black on blue-green, with control bands in red at bottom, used HORIZONTAL STRIP OF FIVE, an very fine & extremely rare used multiple, a superb showpiece

5 1'500

10083

•



UNIQUE USAGE OF THE RECTANGULAR CANCEL



10084

2pi black on blue-green, with control bands in red at bottom, neatly tied on 1865 folded cover to Mersina by superb DERALIYE triple boxed rectangular cancel (Brandt type III-12), with French post office CONSTANTINOPLE/TURQUIE cds & "10" tax marking alongside, a superb usage and unique on the Tughra issue

A late usage of the Tughra issue with the very rare boxed cancellation which was normally only used on the Duloz issue

Note: Illustrated in Basaran (2010) page 69



10085 △

2pi black on blue-green, with control bands in red at bottom, used horizontal strip of three neatly tied on small fragment by pre-philatelic negative seal CANIBI POSTANEYI HARPUT 1278, horizontal crease.

An extremely rare use of the negative seal on the Tughra issue, showpiece





10086 ⊠

2pi black on blue-green & 20pa black on yellow, with control bands in red at bottom, all tied by blue "battal" on envelope to Constantinople, a fine cover

5+3 **1'000**



10087

 $2\mathrm{pi}$ black on blue-green & $20\mathrm{pa}$ black on yellow, with control bands in red at bottom, all tied by blue "battal" on envelope to Sofia, a fine cover

5+3 **650**

Provenance: Bergfeld

La monnaie utilisée pour cette vente est l'Euro The currency for this auction is the Euro Die Währung für diese Versteigerung ist Euro









10088 ⊠

2pi black on blue-green, single & pair, plus 1pi single, all with control bands in red at bottom, superbly tied by "battal" on envelope from Samsun to Trabzon.

+4 2'400

Attractive military correspondence and rare seven piastre franking on the unusual Black Sea route

Provenance: Bombieri

Note: Illustrated in Basaran (2010) page 162

10089

* ◎

WWW

2pi black on blue, Type study with mint & used including some postage dues, all neatly mounted & written up on album pages, with a total of 26 singles, showing all

12 types, two pairs mint & used, used strip of three & eight mint tête-bêche pairs

5 **2'000**

Provenance: Kuyas

10090 *

WWW

2pi black on blue, mint "re-construction of Block reports - normal and inverted", a total of 24 positional stamps

400

Provenance: Kuyas

1 TOVOTIATIOO, Nayac

You may bid LIVE by Internet at www.davidfeldman.com





5 Piastre









Cat. No. Estimate (€)

























10091 * (*

5pi black on rose & carmine red shades showing light to dark for each shade, attractive & valuable assembly of sixteen unused singles in two different distinct shades, all with blue bands at bottom, mixed to fine, unusual & a scarce group (16)







10092 * ⊞ □

5pi black on rose, with control bands in green head to head, mint tête-bêche BLOCK OF FOUR (Types VIII-IX/XI-X), showing fancy GREEN CONTROL BANDS, tear in bottom left margin, unusual & extremely rare (Isfila Specialised No. 6 BV56)

4'000



10093 * ⊞ ⊓

5pi black on rose, without control bands head to head, mint tête-bêche BLOCK OF FOUR (Types VIII-IX/XI-X), showing NO CONTROL BANDS, some usual creases, unusual & extremely rare (Isfila Specialised No. 6 BV24)

6 4'000







10094 5pi black on carmine, with control bands in blue foot to foot, mint tête-bêche pair, showing DOUBLE FRAME variety (Type XII), unusual & extremely rare error in the

tête-bêche setting (Isfila Specialised No. 6 BE113). One of two tête-bêche pairs known

7'500





10095 (*) 5pi black on carmine, unused with blue control band at bottom, showing DOUBLE FRAME variety (Type XII), unusual & rare (Isfila Specialised No. 6 BE112)

1'000





6 5pi black on rose, used horizontal strip of four, cobalt blue control bands at 700 bottom, very fine & unusual control band shade

10097 5pi black on rose, with control bands in blue at bottom, used right sheet marginal 400 horizontal strip of three, very fine (Isfila Specialised No. 6 PV03)

10096



THE KUYAS STRIP OF FIVE ON COVER



10098

5pi black on carmine, horizontal STRIP OF FIVE, cobalt blue control bands at bottom, neatly tied on registered cover to Constantinople by "battal" in black, very fine & a stunning showpiece

18'000

One of the largest multiples recorded on cover

Provenance: Kuyas







| 10099 | X | | 5pi black on rose, left sheet marginal single, blue control bands at bottom, neatly tied on 1863 folded entire Constantinople to Filibe by line & dot cancel in black, a very fine showpiece (Isfila Specialised No. 6 PV03) | 6 | 800 |
|-------|--------------|-----|--|---|-------|
| 10100 | * ⊙ (*) ⊔ | WWW | 5pi black on rose, Type study with mint & used including some postage dues, all neatly mounted & written up on album pages, with a total of 67 singles, showing all 12 types & four pairs | 6 | 800 |
| | | | Provenance: Kuyas | | |
| 10101 | * ⊙ (*) ⊔ | WWW | 5pi black on rose, varieties & errors, all neatly mounted & written up on album pages, with a total of 14 mint & used singles and 11 mint tête-bêche pairs | 6 | 1'800 |
| | | | Provenance: Kuyas | | |
| 10102 | * (*) | WWW | 5pi black on rose, mint "re-construction of Block reports - normal", a total of 16 mint & used singles, one used strip of 3, three pairs with two used & one mint and five mint tête-bêche pairs | 6 | 900 |

Provenance: Kuyas





David Feldman Special Extended Payment Facility

David Feldman S.A. (**DF**) may offer a special extended payment facility for buyers. In these cases, the buyer may choose to pay a **minimum of 25%** of the total invoice on receipt, and the balance over an extended period of **6 months**, paying an equal installment at the end of each month. Interest plus charges of 1%, is debited to the buyer's account at the end of each month. When the special extended payment facility has been granted, the buyer understands that any claims regarding his/her purchases must be made within **30 days** of the auction sale date, even though the lots may be held by **DF** awaiting full settlement of the account. Until delivery, lots may be examined by their respective buyers at the offices of **DF**.

Auction Bids

The auction bidding steps are as follows:

| € | 50 - 100 | € | 5 | € | 500 - 1000 | € | 50 | € | 5000 - 10000 | € | 500 |
|---|-----------|---|----|---|-------------|---|-----|---|----------------|---|------|
| € | 100 - 200 | € | 10 | € | 1000 - 2000 | € | 100 | € | 10000 - 20000 | € | 1000 |
| € | 200 - 500 | € | 20 | € | 2000 - 5000 | € | 200 | € | 20000 - 50000 | € | 2000 |
| | | | | | | | | € | 50000 - 100000 | € | 5000 |

Bids between these steps will be adjusted accordingly to the next higher bid step.

The bidder is bound by his/her offer until a higher bid has been validly accepted.

Payment by Credit Card

Please contact us in advance if you wish to make payment by means of any of the following Credit Cards: VISA, MasterCard, Eurocard and American Express















1863-65 2nd Printing: tête-bêche setting, postage due, thin paper

Important Condition Factors

The 1st & 2nd Tughra issues were printed on very fragile thin paper. It is considered normal for these stamps to have creases and/or minor tears, and these have not always been noted in the descriptions. For the 3rd issue, thins are common, and likewise will often not be mentioned. The presence of such factors will not be considered grounds for return or reclamation of any such lot. We suggest personal examination to determine the presence or extent of such factors for lots in which you may be interested.



1863-65 2nd Printing: tête-bêche setting, postage due, thin paper

20 Para





























10103

* (*)

20pa black on red-brown, brick & brown, attractive & valuable assembly of fifteen mint & unused singles in three different distinct shades, including the particularly rare brown shade, all with blue band at bottom, mixed to fine, unusual & a scarce group (15) (Isfila 7,11,15)

800





THE LARGEST RECORDED UNUSED MULTIPLE - TÊTE-BÊCHE BLOCK OF TWELVE



10104 * ⊞ ⊓

20pa black on brick red, postage due, control bands foot to foot, mint TÊTE-BÊCHE BLOCK OF TWELVE (Types IX-XI/X-VIII/IV-II/III-V) with full gum, showing six tête-bêche pairs, left vertical strip of four rejoined to vertical block of eight (Isfila 11)

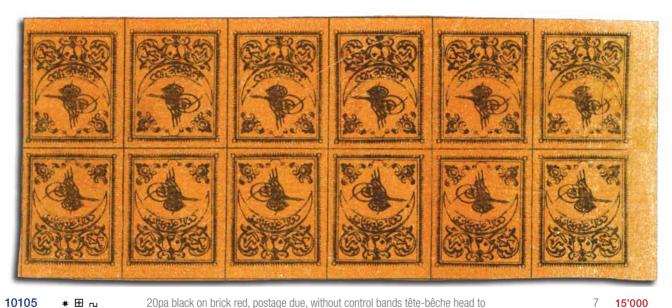
An outstanding & stunning exhibition showpiece

7 20'000





THE LARGEST RECORDED UNUSED MULTIPLE - TÊTE-BÊCHE BLOCK OF TWELVE



10105 * ⊞ г⊔

20pa black on brick red, postage due, without control bands tête-bêche head to head, mint TÊTE-BÊCHE BLOCK OF TWELVE (Types VI-I/I-VI) without gum, showing six tête-bêche pairs. (Isfila Specialised No. 11 BV24)

A stunning & remarkable exhibition showpiece



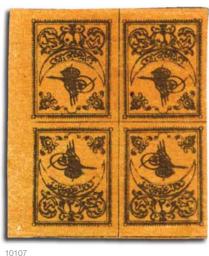
TÊTE-BÊCHE BLOCK OF FOUR



10106 * ⊞ гы 20pa black on brown, postage due, control bands head to head, mint TÊTE-BÊCHE BLOCK OF FOUR, showing two tête-bêche pairs, fresh. (Isfila Specialised No. 15 TB02) 4'000

Very fine & an important block from the rarest of the postage due shades

TÊTE-BÊCHE BLOCKS OF FOUR





10107 田 (*) п

20pa black on brick red, postage due, without control bands, unused left sheet marginal TÊTE-BÊCHE BLOCK OF FOUR (Types III-II/IX-VIII) without gum, showing two tête-bêche pairs head to head, very fine & a rare block (4) (Isfila Specialised No. 11 BV25)

2'000

10108

⊞ (*)

20pa black on brick red, postage due, without control bands, unused TÊTE-BÊCHE BLOCK OF FOUR (Types III-II/IV-V) without gum, showing two tête-bêche pairs head to head & dramatic pre-printing paper flaw, very fine & a rare block (4) (Isfila Specialised No. 11 BV24)

2'000







20pa black on light brown, neatly tied by strike of the blue battal cancel, on small neat 1864 entire to Halep, Syria, usual cover creases, very fine and scarce single franking (Isfila 15)

600

Note: Illustrated in Basaran (2010) page 76

10110 * (*

20pa black on red-brown, brick-red & brown, mint Type study with some varieties, all neatly mounted & written up on album pages, with a total of 14 singles, three pairs & seventeen mint tête-bêche pairs (Isfila 7,11,15)

7 2'000

Provenance: Kuyas

La monnaie utilisée pour cette vente est l'Euro The currency for this auction is the Euro Die Währung für diese Versteigerung ist Euro











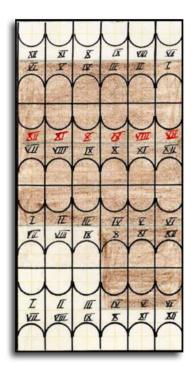
1pi black on red-brown, brick, rust brown & brown, attractive & valuable assembly of twenty mint & unused singles in four different distinct shades, including the particularly rare brown shade, all with blue band at bottom, mixed to fine, unusual & a scarce group (20) (Isfila 8,12,16)

8 1'000





THE LARGEST KNOWN UNUSED MULTIPLE - TÊTE-BÊCHE BLOCK OF THIRTY



10112 * ⊞ ⊓

1pi black on brown, without control bands, mint TÊTE-BÊCHE BLOCK OF THIRTY, showing fifteen tête-bêche pairs head to head (Isfila Specialised No. 16BV25)

8 50'000

A remarkable exhibition showpiece and one of the most important items of the Tugra issue

Note: Illustrated in Basaran (2007) page 91











TÊTE-BÊCHE BLOCK OF FOUR



10113 ⊞ п

1pi black on brown, control bands head to head, unused TÊTE-BÊCHE BLOCK OF FOUR, showing four tête-bêche pairs, a fine & scarce block (4) (Isfila 16)

1'500



10114

1pi black on red-brown, postage due, with blue control bands at foot, in combination with 20pa of the same shade, neatly tied on 1864 folded entire from Kazgan, by arrival Ruscuk dotted town cancel (Brandt Type IIB/10) in black, very fine & scarce (Isfila 8+7)

Note: Illustrated in Basaran (2010) page 110

8 1'500





* ⊙ (*) ⊔ WWW

1pi black on red-brown, brick-red & brown, mint, Type study, all neatly mounted & written up on album pages, mixed lot comprising 14 singles mostly mint, 4 pairs: two of which are used, seven mint tête-bêche pairs, the group contains a majority of the 12 character types (Isfila 8,12,16)

8 800

Provenance: Kuyas

2 Piastre









































10116 * (*)

2pi black on red-brown, brick, rust brown & brown, attractive & valuable assembly of twenty mint & unused singles in four different distinct shades, including the particularly rare brown shade, all with blue band at bottom, mixed to fine, unusual & a scarce group (20) (Isfila 9,13,17)

9 3'000







10117 * ¬ 2pi black on red-brown, with control bands in blue foot to foot, mint tête-bêche pair, fresh, very fine & rare (Isfila Specialised No. 9 TB01)

2'400



10118 ⊙ ⊞ □

2pi black on red-brown, with control bands in blue foot to foot, used tête-bêche BLOCK OF FOUR (Types I-II/VII-VIII), on small fragment showing part of blue "battal" superimposed by the block, fresh, very fine & an extremely rare used multiple (Isfila Specialised No. 9 TB01)

7'500







10119 ⊙ ₪

2pi black on brown, with control bands in blue foot to foot, used tête-bêche vertical strip of three foot to foot, somewhat smudged cancels, very fine & a rare used multiple (Isfila Specialised No. 17 TB01)

1'000

UNIQUE USAGE OF THE TOWN CANCEL



10120 🗷

2pi black on red-brown, with control band in blue at bottom, tied by blue dotted town cancel of Edirne (Brandt Type IIB/3) on large part 1864 folded entire to Edirne, some cover creases.

5'000

Extremely rare two piastre single franking & apparently a unique usage with the town cancel on the Tughra issue

Expertise: signed Kuyas

Note: Illustrated in Basaran (2010) page 94







2pi black on brown & 1pi black on red-brown, with control bands in blue at bottom, all tied by blue "battal" on folded entire from Pazarcik in Bulgaria to Deraliye, a fine cover showing mixed value and colour combination (Isfila 17+12)

Expertise: signed Kuyas

Note: Illustrated in Basaran (2010) page 99



10122

2pi black on red-brown & 1pi black on brick-red, with control bands in blue at bottom, both tied by black "battal" on 1863 folded entire from Kazgan to Ruscuk, both in Bulgaria, some cover creases somewhat affecting the stamps (Isfila 9+11)

A fine cover showing mixed value and shade combination

Note: Illustrated in Basaran (2010) page 102



9

1'500

1'500



5 Piastre









































10123 * (*)

5pi black on red-brown, brick, rust brown & brown, attractive & valuable assembly of twenty mint & unused singles in four different distinct shades, including the particularly rare brown shade, all with blue band at bottom, mixed to fine, unusual & a scarce group (20) (Isfila 10,14,18)

10 4'000







10124 ⊞ (*)

5pi black on brown, with control bands in blue foot to foot, unused tête-bêche BLOCK OF FOUR (Types XII-XI/VI-V), very fine & an extremely rare unused multiple (Isphila Specialised No. 18 TB02)

10 **18'000**



10125

⊞ (*)

5pi black on red-brown, with control bands in red head to head, unused tête-bêche BLOCK OF EIGHT (Types IX-XII/III-VI) showing the unissued RED BAND, very fine & an extremely rare unused multiple (Isphila Specialised No. 10 BV34)

0 10'000





5pi black on red-brown, two singles & Second Issue Postage 20pa, with control bands in blue or red at bottom, both tied by black "battal" on envelope to Sumnu, some cover creases & flap faults (Isfila 10+3)

10 **1'500**

A very fine cover showing mixed value and issue combination



5pi black on red-brown, with control band in blue at bottom, tied by neat blue "battal" on envelope to Constantinople, cover crease, a very fine cover

10 **1'100**



5pi black on brown, 2pi red-brown & 20pa red-brown, all with control band in blue at bottom, cancelled by blue "battal" on envelope to Deraliye, cover flap missing, a very fine & a rare mixed value combination (Isfila 18+7+9)

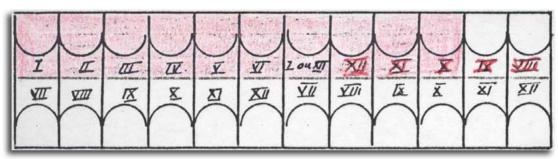
10 **1'500**



10127



THE DE BEER STRIP



10129

(⊠)

5pi black on brown, with control band in blue at bottom, COMPLETE STRIP OF TEN, plus additional single, strip of three & strip of four, all tied on large part cover front by neat black "battal", an important exhibition showpiece (Isfila 18)

10

30'000

Provenance: De Beer, Brandt & Kuyas









10130 Δ 5pi black on brick red, used horizontal STRIP OF SIX neatly tied on fragment by dot & line cancel, very fine & an extremely rare used multiple (Isfila 14)

10 1'000

Provenance: Bombieri, Bosford





10131

* •

(*) □

5pi black on brown, unused with blue control band at bottom, showing DOUBLE FRAME variety (Type XII), unusual & rare (Isphila Specialised No. 18 BE093)

1'000

10

10132

www

5pi black on red-brown, brick-red & brown, mint, Type study, all neatly mounted & written up on album pages, mixed lot comprising 19 singles mostly mint, 3 pairs: two of which are used, two used strips of three & three mint tête-bêche pairs, the group contains a majority of the 12 character types (Isfila 10,14,18)

10 700

Provenance: Kuyas





David Feldman Special Extended Payment Facility

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|---|-----------|---|----|---|-------------|---|-----|---|----------------|---|------|
| € | 100 - 200 | € | 10 | € | 1000 - 2000 | € | 100 | € | 10000 - 20000 | € | 1000 |
| € | 200 - 500 | € | 20 | € | 2000 - 5000 | € | 200 | € | 20000 - 50000 | € | 2000 |
| | | | | | | | | € | 50000 - 100000 | € | 5000 |

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Payment by Credit Card

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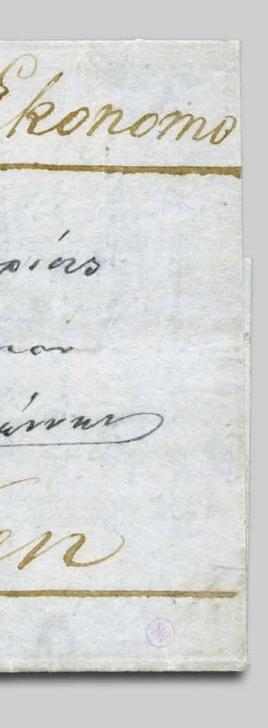








ebruder (Lygars Oinorg



1863-65 3rd Printing: tête-bêche setting, thick paper

Important Condition Factors

The 1st & 2nd Tughra issues were printed on very fragile thin paper. It is considered normal for these stamps to have creases and/or minor tears, and these have not always been noted in the descriptions. For the 3rd issue, thins are common, and likewise will often not be mentioned. The presence of such factors will not be considered grounds for return or reclamation of any such lot. We suggest personal examination to determine the presence or extent of such factors for lots in which you may be interested.



Third Printing Postage Stamps

The 3rd printing comprises two stamps; 20-para yellow and 1-kuruş grey-lilac. It is generally accepted that this printing was issued as a result of the 20 para and 1 kuruş of the 2nd printing stamps were consumed. Thus it is very rare to find 2nd and 3rd printing stamps used together on cover. Usually the 3rd printing stamps are found in combination with the 1st printing 2 kuruş and 5 kuruş on cover. Thus giving credence to the theory that the 1st and 3rd printing stamps were issued as the corresponding values of the 2nd printing ran out.

The colour and the design of the 3rd printing stamps are very similar to the 20 para and the 1 kuruş values of the 2nd printing. It is, however, relatively easy to differentiate between the two printings as follows:

1. Thickness of paper – The paper used for the 3rd printing is much thicker. The paper thickness may be categorised as varying between very thick (almost cardboard feel); thick (normal); and "medium". The "feel" of the medium thickness could be described as slightly thicker paper than used for the 1st and the 2nd printing stamps. It is difficult to gauge the rarity of the 3rd printing stamps on

very thick paper. Pulhan Catalogue mentions the fact that "a variety of paper with differing thickness were used in the printing of these stamps" but only singles out the "medium thickness" as being rare. There is no price differentiation in the old catalogues it is not clear whether this was due to a lack of "knowledge" or material (or both). What is clear is that the 3rd printing stamps on "medium paper" are quite rare and as such should be valued higher.

2. Vertical dividing line – There is no vertical dividing line between the stamps. The horizontal dividing line is only applied at the "foot" (bottom) of the stamps and is primarily used to divide the control band "equally" between two stamps as depicted by the pictures below showing 2nd and 3rd printing 1 kuruş. The block of four on the left is 3rd printing and the one on the right is 2nd printing.

These two differences are so obvious that there is no need to analyse any other minor differences between the two sets of printings. The secret marks are in exactly the same position, and this printing is also set in a tête-bêche format.









1863-65 3rd Printing: tête-bêche setting, thick paper

20 Para





































10133

* (*)

20pa black on yellow, shades showing light to dark & reverse on white or yellow paper, attractive & valuable assembly of eighteen mint & unused singles in different shades, all with red band at bottom, mixed to fine, unusual & a scarce group (18)

19 1'000







10134 * ⊞ □

20pa black on yellow, with control bands in red head to head, mint tête-bêche BLOCK OF FOUR (Types H-G/A-B), very fine & rare unused multiple (Isphila Specialised No. 19 TB02)

19 **2'000**

LARGEST KNOWN USED MULTIPLE



10135 ⊙ ⊞ п

20pa black on yellow, with control bands in red head to head, used tête-bêche BLOCK OF EIGHT, neatly cancelled by Filibe (Brandt type IIb-4) in blue & dot & line in black, very fine & stunning showpiece (Isphila Specialised No. 19 TB02)

This is the largest recorded used tête-bêche block of the third printing

Provenance: Brandt & Kuyas

9 20'000









10136 ⊙

20pa black on yellow, used horizontal STRIP OF FIVE with control band in red at bottom, head to head, neatly cancelled by dot & line in black, very fine & a rare used multiple

19 **750**

Provenance: Ferrari

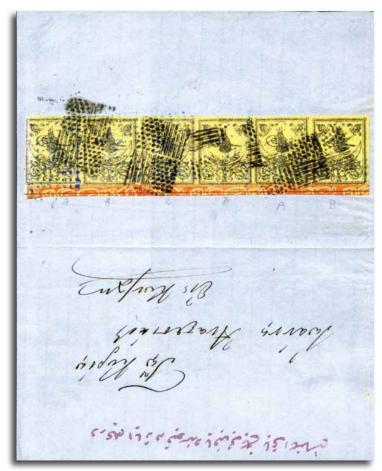
10137 ⊙

20pa black on yellow, used horizontal STRIP OF FOUR with control band in red at bottom, neatly cancelled by clear blue "battal", one with corner crease, very fine & a scarce used multiple

19 300

Expertise: signed Calves

LARGEST MULTIPLE USED ON COVER



10138 ⊠

20pa black on yellow, horizontal STRIP OF SIX, neatly cancelled or tied by dot & line cancel in black & indistinct blue cancel, applied on reverse of folded cover to Istanbul, very fine & an extremely rare usage, showpiece

19 10'000

Provenance: Burrus







20pa black on yellow, six singles, all neatly tied by clear "battal" in black, on neat 1864 folded entire to Karahisar, very fine & an extremely rare usage, showpiece

19 **4'000**

Provenance: Brandt & Kuyas



10140 🗷

20pa black on yellow, pair & single, all tied by blue BEYRUT dotted cancel (Brandt Type II B-2), on folded envelope to Damascus, very fine & a rare usage

19 **1'500**

Expertise: signed Kuyas







| 10141 | × | 20pa black on yellow, right marginal pair, neatly cancelled by superb dotted cancel of CUMAI-ATIK in blue (Brandt Type II B-2), on neat 1864 folded entire to Ruscuk, very fine & an extremely rare usage, showpiece | 19 | 1'500 |
|-------|-------------------------|--|------|-------|
| | | Expertise: signed Kuyas | | |
| 10142 | × | 20pa black on yellow, bottom right corner marginal, used in combination with Second Issue 5pi rose, two singles, all tied by indistinct blue FILIBE dotted cancel (Brandt Type II B-2), on registered folded envelope to Constantinople, very fine, colourful & a rare usage (Isphila Specialised No. 19 PV08) | 19+6 | 1'500 |
| 10143 | * ② WW\ (*) ₪ | 20pa black on yellow, mint & used Type study, all neatly mounted & written up on album pages, mixed lot comprising 51 singles showing all 12 types, two used pairs, plus "yellow at back" paper error and medium paper varieties Provenance: Kuyas | 19 | 700 |
| 10144 | * ⊙ www (*) ₪ | 20pa black on yellow, mint & used "Block Report" & positional study all neatly mounted & written on album pages, mixed lot comprising seven marginal singles, ten pairs, two used strips of 3 & seven tête-bêche pairs | 19 | 1'500 |
| 10145 | * • www | Provenance: Kuyas 20pa black on yellow, errors and varieties, all neatly mounted & written up on album pages, mixed lot comprising medium paper, double printing, no control band, yellow at the back, misprinted & part missing colour | 19 | 400 |

Provenance: Kuyas





1 Piastre











Cat. No. Estimate (€)































10146 * (*)

1pi black on grey, grey brown, grey lilac & grey green shades showing light to dark for each shade, attractive & valuable assembly of twenty & unused singles in four different distinct shades, all with red band at bottom, mixed to fine, unusual & a scarce group (20)

20 1'500





THE LARGEST KNOWN MINT MULTIPLE



10147 * ⊞ □

1pi black on pale grey, with control bands in red head to head, mint right sheet marginal tête-bêche BLOCK OF SIX, very fine & a stunning showpiece (Isfila Specialised No. 20 PV07)

The finest of the three known blocks of six

Provenance: Bosford

Note: Illustrated in Basaran (2007) page 119

20 20'000





MARGINAL TÊTE-BÊCHE BLOCK OF FOUR



10148 * ⊞ гы

1pi black on pale grey, with control bands in red head to head, mint right sheet marginal tête-bêche BLOCK OF FOUR, very fine & a stunning showpiece (Isfila Specialised No. 20 PV07)

4'000





10149

10150

10149

1pi black on pale grey, with control bands in red head to head, mint tête-bêche BLOCK OF FOUR, fresh, very fine & very rare

20 3'000

10150 * ⊞ г⊔

1pi black on grey, with control bands in red head to head, used tête-bêche BLOCK OF FOUR, cancelled with clear "battal", top right corner crease, still a fine & rare used multiple

20 1'500







10151 • nu 1pi black on grey-green, with control bands in red head to head, used tête-bêche pair, cancelled with clear "battal" in blue, some thins & crease, still a fine & rare used pair

600



• 1pi black on grey-lilac, used horizontal strip of four, cancelled by line & dot in black, very fine

20 **500**



1pi black on grey-green, used horizontal strip of three, cancelled by superb "battal" in black, very fine

20 240



1pi black on grey-lilac, used horizontal strip of three, cancelled by line & dot in black, very fine

20 240



10154

10152

10153



TÊTE-BÊCHE PAIR ON COVER



10155 ⊠ ⊓

1pi black on grey-green, with control bands in red head to head, tête-bêche pair, neatly tied on folded cover to Unye by clear "battal" in black, some cover wrinkles, a fine & extremely rare usage

20 6'000



MIXED FRANKING



10156 ⊠

1pi black on grey-green, on 1864 folded cover from Sarajevo to Vienna, via Brood & Sissek, in combination with Austria 15k and both tied by BROOD/IN/SLAVONIEN/6.AUG 4-line ds in black, crease through Austrian adhesive, a stunning showpiece

20 **20'000**

Only two such combinations recorded





THE KUYAS COVER



10157

1pi black on pale grey, used in combination with First Issue 2pi dark blue, Second Issue 5pi rose pair & Second Issue 5pi postage due, all neatly tied on registered envelope to Constantinople by blue "battal" superimposed with clear line & dot cancels, very fine & an exceptional franking

20+1+6+10 **15**

15'000

This is the only cover recorded showing all three issues

Provenance: Kuyas



10158

1pi black on pale grey, top sheet marginal pair with control bands in red at bottom & 20pa single, all neatly tied on envelope to Constantinople by clear line & dot cancels, very fine & a scarce mixed value usage

20+15 **1'500**

Expertise: signed Calves

Provenance: Bergfeld





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David Feldman S.A. (**DF**) may offer a special extended payment facility for buyers. In these cases, the buyer may choose to pay a **minimum of 25%** of the total invoice on receipt, and the balance over an extended period of **6 months**, paying an equal installment at the end of each month. Interest plus charges of 1%, is debited to the buyer's account at the end of each month. When the special extended payment facility has been granted, the buyer understands that any claims regarding his/her purchases must be made within **30 days** of the auction sale date, even though the lots may be held by **DF** awaiting full settlement of the account. Until delivery, lots may be examined by their respective buyers at the offices of **DF**.

Auction Bids

The auction bidding steps are as follows:

| € | 50 - 100 | € | 5 | € | 500 - 1000 | € | 50 | € | 5000 - 10000 | € | 500 |
|---|-----------|---|----|---|-------------|---|-----|---|----------------|---|------|
| € | 100 - 200 | € | 10 | € | 1000 - 2000 | € | 100 | € | 10000 - 20000 | € | 1000 |
| € | 200 - 500 | € | 20 | € | 2000 - 5000 | € | 200 | € | 20000 - 50000 | € | 2000 |
| | | | | | | | | € | 50000 - 100000 | € | 5000 |

Bids between these steps will be adjusted accordingly to the next higher bid step.

The bidder is bound by his/her offer until a higher bid has been validly accepted.

Payment by Credit Card

Please contact us in advance if you wish to make payment by means of any of the following Credit Cards: VISA, MasterCard, Eurocard and American Express











Faux

Reproduction du premier cliche Couleur Jaune







Bordure de contrôle rouge renversée fausse

Toutes les deux





Bordure de contrôle rouge fabriquée

FAUX ÉMISSION 1862/63



d. renversee

Une des deux

Forgeries



Forgeries

The first stamps of the Ottoman Empire, the Tughras have been forged to a large extent, despite the fact that both the method of production and the design were very intricate. Although the type of paper used for 1st and 2nd printing stamps was of an extremely flimsy nature it did not deter the forgers. There are some forgeries of the 3rd printing however, these appear to be not as successful due to the extreme variations in the type of paper used. The majority of forgeries (over 95%) are of the 2nd printing.



The forgeries of the 1st and 2nd printing are normally found lithographed in black on pelure paper, both thin and medium in weight, and of a somewhat clean and hard surface. It is not known how many stamps there were per sheet, since multiples of these forgeries are very rare. This pelure paper appears to have had the required colour

added to the pulp which has not impaired the translucent quality of the final product. According to G.T. Turner the appearance and "feel" of the paper employed by the forgers was very similar to that used for the printing of the "ten and thirty silber groschen" of the 1866 issue of Prussia. This may be a clue to the origin of the forgeries which first appeared around the late 1860's and early 1870's. A further point relating to the type of paper used by the forgers is that it was completely transparent and had an "oily" feel. Whereas the paper used for the genuine stamps although see-through had a "cloudy" look. This is a good guideline for recognising most of the forgeries in the first instance. It appears that at least two different types of gum were used in these forgeries; one was colourless, and the other had a light yellowish tint. Both types of gum were applied after the stamps bad been lithographed, and in some cases after the forged postmark had been applied. Judging from the substance of the paper this operation could not have

been simple which accounts for the forgeries that are found gummed on the design side, and sometimes on both sides.





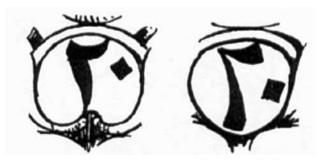
The forged stamps can be described as being reasonably good in obtaining the general appearance of the design. Philatelists, who cannot read the Arabic words or are unfamiliar with the intricacies of these stamps, can easily be fooled by the quality of these forgeries. One of the best ways of recognizing these forgeries is the control band. On the forgeries the control band has been lithographed at the same time as the design and it is clearly distinguishable as a forgery because it is formed of just «squiggles» or «waves» as opposed to Arabic Script. With the genuine stamps, however, the control band was added by the Treasury after the lithographic printing and the hand colouring process. As such the real control bands somewhat stand out and have a «depth» created by the thickness of the paint on the bands. The forged control band being a very poor imitation of the original brings up an interesting point. The forgers of these stamps appear to have had only single genuine stamps to copy from, since on all the forgeries examined no attempt has been made to show the complete control band. Comparisons of these forgeries with the genuine

stamps show how at first glance philatelists may be fooled. Detailed examinations with adequate knowledge regarding the colouring process of the Tughra stamps and the execution of the control band should enable philatelists to distinguish the genuine stamps from the forgeries.

As mentioned before, a great majority of the forgeries were of the 2nd printing as such, a list of the "characteristics" of forgeries observed on each of the four values of the Tughra stamps of the 2nd printing can be found in the book Tughra Stamps, published in 2007 by Mehmet Basaran. Below are some pointers for differentiating real stamps from the forgeries.

Inner and outer Frames

• 20 para: The schematic on the left depicts the genuine stamp and the one on the right is the forgery. As per the genuine item, the two frames are 0.4mm apart. The outer frame has long (1mm in length) and short lines (0.5mm in length) projecting at right angles, with the corners formed by squares. The number of long lines; at the top 33, at the right 45, at the base 33, and at the left 42. Some forgeries do not have the secret point.



• 1 kuruş: The schematic on the left depicts the genuine stamp and the one on the right is the forgery. As per the genuine item, three frames lines are roughly 0.55mm apart. Size of the outer dimensions is 25.5mm by 18.7mm wide. Some forgeries do not have the secret point.





• 2 kuruş: The schematic on the left depicts the genuine stamp and the one on the right is the forgery. As per the genuine item there are two external frames 0.5mm apart. Similar to the genuine stamp, on the outer frame there is a series of circles (pearls), the corners being finished by angular pearls. The number of pearls; at the top 22, at the right 29, at the base 22 (the genuine stamps have 21), and at the left 29.





• 5 kurus: The schematic on the left depicts the genuine stamp and the one on the right is the forgery. As per the genuine stamp, the two external frames are 0.4mm apart. Similar to the genuine stamp, on the outer frame there is a series of triangles placed side by side and with a smaller solid triangle in each, and a larger triangle placed behind showing between each pair. The forgers were extremely unsuccessful in the overall display of these triangles in that the forgeries always have" complete" triangles whereas the genuine stamps have several "faults". Indeed it is these "faults" which enable us to determine some of the character types. Each corner is finished with a square - but the dot, seen in the genuine items, is missing. The number of triangles on the outer frame is as follows; at the top, 15 and 14 behind, at the right 17 and 17, at the base 15 and 14, and at the left 16 and 16.





Cancellations used on the forged stamps

The forgeries are usually found with five different cancellations, these are summarised below:

The most common being in the form of a square of 18mm x 18mm, comprising forty nine squares or circular dots composed in rows of seven by seven as depicted by the picture below.



The second is a variation of the one above with randomly added dots and squares as shown by the picture below.



The least common is the Arabic character "Kaf - C" used as a cancellation as shown by the picture below.



The fourth type is a poor copy of Brandt/Ceylan Type II dotted battal cancellation as shown by the picture on the left.

The fifth type is an extremely poor copy of the Brandt/ Ceylan Type 1 Deraliye cancellation. The fake cancels resembles a "grid" as shown by the picture on the right.





The only multiples of forgeries seen to date have been a very poor execution of the 2nd printing 20 para postage due stamps, as depicted by the picture below. It appears that forged impressions were placed on the sheet to leave a space of about 3mm wide between each of the stamps at the sides, with a gap of between 4mm to 5mm at the foot, for the control band. The sheet was divided by vertical and horizontal lines, the vertical ones placed approximately midway between each of the two stamps, and the horizontal ones about 35mm from the foot of each stamp, thereby leaving enough of a gap for the control band above without having to divide it into two, as in the genuine blocks.









Forgeries







10159 F ₪ www

The Brandt Forgeries Reference Collection - A comprehensive study knowledgeably written up in French on twenty-one pages, showing over 200 Tughra stamps, including several tête-bêche pairs, forgeries types, forged cancellations & forged errors etc.

A must have reference collection for every serious collector

Provenance: Brandt

10160 F ₪ WWW

Small Forgery Group - A specialised group comprising 20pa black on yellow, thick paper, blocks of 4 & 6, 1pi forgery of the essay without control band, 20pa 2nd ptg postage due block of 6 on very thin paper, 20pa tête-bêche pair & 1pi single both showing mirror prints (20)

1'500

500

19

19



Famous Collectors of Turkey

T. K. Tapling

This collection is the only significant 19th century general collection which remains intact, by the virtue of its bequest to the British public. It is housed at the British Library in London. Tapling attempted to form a mint and used collection of the world.

H. Griebert, Colonel O. K. Tancock and Colonel C. E. Wilson

Hugo Griebert was the first to attempt to identify the twelve character types of the second printing stamps in the 1920's. After his death, both Colonels, O. K. Tancock and C. E. Wilson, succeeded in carrying it further (specifically the 1 kuruş value) in the 1930's. Wilson and Tancock relied heavily on the block of 132 of the 1 kuruş value owned by Passer.

A Passer

Adolph Passer was well known as a specialist on the stamps of Turkey including the early Ottoman Empire (Tughra and Duloz) and the Angora Government otherwise known as Turkey in Asia. He was fascinated by the stamps of Turkey and devoted many years to build a vast collection. He gained a well earned reputation as "the greatest authority" on the stamps of the Ottoman Empire. In 1934 during a visit to London, Passer gave a display comprising mainly of Tughra stamps at a meeting of the Royal Society, for which he was awarded the Tilleard medal. Many of the items presented here were at one time in Passer's collection. His book, The Stamps of Turkey, was published by The Royal Philatelic Society of London (RPSL) in 1938.

H. C. V. Adams

Adams contributed a great deal to our understanding of the Tughra stamps during the early 1950's. He completed the type characterisation of the 20 para and the 1 kurus commenced by Griebert, Tancock and Wilson. He also identified many varieties and errors one of which, Adam's touch, was named after him. Adams was a "giant" among collectors of his time with his stamp collections and research. He was also a founder member of the Society of Postal Historians.

A. Linz

Arthur Linz attempted the type characterisation of the second printing of the 2 kuruş and was successful to a certain degree. He compiled a reasonably accurate list of Tughra stamps with its errors and varieties.

M.Burrus

Maurice Burrus was a Swiss tobacco tycoon, who amongst other countries had formed an excellent Tughra collection. Along with his other famous collections, his Tughras were sold in 1963 and probably can be seen distributed in most of the contemporary collections today.

A. Caspary

Alfred Caspary was one of the greatest prodigious collectors who attempted to collect all the first issues of the world. He had an outstanding eye for quality, his Tughra pieces can be seen divided in most of the contemporary collections today.

O. Brandt

Orhan Brandt was the authority of his time on the stamps of Turkey and in particular the Tughras. He formed a magnificent Tughra collection with which he won the Grand Prix Internationale at Finlandia (Finland) in 1956. He presented a very important paper to the RPSL on his findings and his Grand prix winning collection in 1958. Brandt also co-authored a book on postmarks with Sadlk Ceylan, which was published in 1963. He was the founder of the Turkish Philatelic Federation in 1960 and remained its president till his death in 1974.

T. Kuyaş

Tevfik Kuyaş carried on from where Brandt left. Having obtained most of the important pieces from the Brandt, Broadbeck and Linz collections, Kuyas formed an incredible Tughra collection. He was awarded the Grand Prix National in 1963 in Istanbul. He became president of the Turkish Philatelic federation following Brandt's death in 1974 and remained president till his death in 1989. His major contribution to the understanding of the Tughra stamps was his research on the second printing 20 para.

Philatelists who have published articles and contributed with their diligent research on Tughra stamps are as follows: G.T. Turner, B. Beraha, S. Ceylan, G. Paiste, O. Hornung, A. Garmiryan, B. Pabuçcuoğlu, Dr. P. Özand, D. Yurdakul, H. Bayındır and M. Başaran

Other important philatelists who at one time or another have formed (or still have) significant Tughra collections are as follows: Bosforo, Lunghi, Broadbeck, A. Kinsky, E. Deriş, F. Reynolds, A. Fraser, Y. Bicioğlu, V. Koçak, K. Alanyalı, B. Pabuçcuoğlu and M. Başaran

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Philatelic Connoisseurship

The word *connoisseur* has at its root the French word "connaisance", i.e. knowledge. But added to that are the extra factors of appreciation and taste. Today's philately is rooted in the art of differentiation, but the operative paradigm when philately was young was the filling of spaces in printed albums, spaces for face-different varieties.

Early dealers and researchers, such as Moens of Belgium, began a long process of bringing forth multiple other factors of differentiation: slight differences in design, paper, watermark, shades and means of separation which had not been of concern previously. Many of these differences were noted in the catalogues that Moens and others, such as Gibbons and Scott, produced before the end of the 19th century.

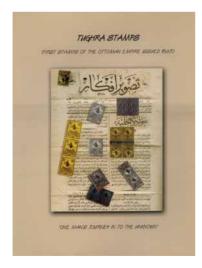
The famous Collin & Calman "Catalogue for Advanced Collectors" dates from that era, and included many "platings" of some of the typeset issues, among other ways to differentiate. Not until the 20th century did collectors begin to appreciate the use of stamps on the original letters, and not until the second half of the 20th century did the price of "stamps on cover" differ markedly from the price of nice used examples, as knowledge of the rarity of such usages began to emerge.

Today's connoisseur has a vast amount of literature, including handbooks, journal articles and on-line databases to support his or her hobby. The world of exhibiting rewards "original research" which is seldom possible for issues which have been studied for over 100 years! But the difference between a connoisseur and an advanced philatelist is evident in the avidity of the former for what many would call the "gems" of a collecting area, the items of exceptional condition and rarity which stand out (to connoisseurs) from the myriad of other items in a given collecting field.

As knowledge is a prerequisite for appreciation, such appreciation is fundamental in the value of any given item. Those stamps and covers which are celebrated in the literature (or newly discovered and certified) are the ones for which demand is highest, and prices steep. Judges at competitive exhibitions reward (with points, and thus medals) exhibits which show a high level of inclusion of the honoured rare and beautiful showpieces of the subject area. One exceptional cover, showing an uncommon franking or a scarce usage, is often more useful for an exhibit than endless platings of inexpensive stamps.

To become a connoisseur, one needs first to have studied and acquired the knowledge that underlies a subject. Appreciation and taste follow in due course. And the basis of knowledge goes beyond the standard catalogues to the specialised handbooks, journals and auction catalogues that make up an advanced philatelist's library. Seldom are these libraries available within the "name" sale catalogues when the connoisseur's collections are sold. Simply put, frequent and hard use, personal annotations and such make many such libraries a bibliophile's nightmare.

At David Feldman, we have a large library of books, catalogues and photocopies that we use daily in describing the properties that are entrusted to us. We have also made use of acknowleged experts in some subject areas to help identify some of the sought-after varieties which are seldom offered except in large lots, and have learned from them. We think we can identify which books and catalogues are of primary interest for almost any given subject, and we have attempted to offer a large selection of these, as available, through the "Shop" section of our web site, www.davidfeldman.com.



Basaran, Mehmet: Tughra Stamps (First stamps of the Ottoman Empire issued 1863) - One Man's journey into the unknown, published by the author, 2010



Basaran, Mehmet: Cover Story, One Man's journey into the unknown - Tughra Stamps on Cover 1863 -1865, published by the author, 2010

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|-----------------|-------|--------------------|---------|
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| € 200 - 500 | € 20 | € 10'000 - 20'000 | € 1'000 |
| € 500 - 1'000 | € 50 | € 20'000 - 50'000 | € 2'000 |
| € 1'000 - 2'000 | € 100 | € 50'000 - 100'000 | € 5'000 |

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son bidding for the account of a third party is fully liable for any obligation arising from such bidding. This responsibility is notably applicable for the verification of the condition and for the payment of purchased lots.

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- 3.6 Special extended payment facility: DAVID FELDMAN S.A. may offer a special extended payment facility for buyers. In these cases, the buyer may choose to pay a minimum of 25% of the total invoice immediately, and the balance over a maximum period of 6 months, paying an equal instalment at the end of each month. Interest plus charges of 1% is debited to the buyer's account at the end of each month from the auction date. When the special extended payment facility has been granted, the buyer understands that any claims regarding his purchases must be made within 30 days of the auction sale date, even though the lots may be held by DAVID FELDMAN S.A. awaiting full settlement of the account. Until delivery, all lots may be examined by their respective buyers at the offices of DAVID FELDMAN S.A.
- 3.7 Pledge: until full settlement of the account, the buyer grants to DAVID FELDMAN S.A. a pledge on any and all properties held by DAVID FELDMAN S.A., acquired prior to, during and/or after any auction. This pledge secures the repayment of any amount due in principals, interests, commissions, costs and other possible fees. DAVID FELD-MAN S.A. is entitled, but not obliged, to realise freely the pledge assets without further formalities and without previous notice if the buyer is in default with the payment of his debts or with the fulfilment of any other obligation hereunder. For this purpose, DAVID FFI DMAN S.A. is not bound to comply with the formalities of the Federal Law dealing with actions for debt and bankruptcy proceedings; in addition, DAVID FFI DMAN S.A. may choose to institute or go on with the usual proceedings without having beforehand sold the pledged goods and without having moreover given them up.

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lots but at the latest within 30 days from that date. Before delivery, which may take place after the 30 days period. the lots purchased may be examined at the Geneva offices of DAVID FELDMAN S.A. The buyer whose reclamation is made after 30 days from the auction date loses all rights to the guarantee. Such reclamation will not be valid by DAVID FELDMAN S.A.. If an extension of the period is required in order to substantiate the claim with an expertise, a request for such extension must be made to DAVID FELDMAN S.A. within 30 days of the auction date. No request for extension will be considered beyond this 30 days period. An extention will expire 3 months after the date of the auction; the results of the expertise for which an extension was agreed must come to the notice of DAVID FELDMAN S.A. within that period. No further extension of the period will be considered without the express written agreement of DAVID FELDMAN S.A. Only claims, expertise results or other details which are made within the agreed periods will be valid.

- 4.2 Expertise and counter-expertise: should the authenticity of a lot be questioned, the buyer is obliged to provide an expertise or counter-expertise from a prominent expert in the field, justifying the claim. If a stamp is found by a recognised expert, taking financial responsibility for errors, to have been forged, he may mark it accordingly. Consequently, the marking "FALSCH" (forged) is not considered an alteration. In the case of such reclamation, DAVID FELDMAN S.A. reserves the right to request, at its own discretion, one or more further expertise(s). All expertise and relative charges accrue to the vendor's account in the case of a justified claim, or to the buyer's account if the claim is not justified. In the case of a justified claim, the lot is taken back and the knock-down price plus the commission are refunded to the buver. In the case of delayed payment due to expertise agreed by David Feldman S.A., interest is charged at 50% of the standard rate for all cleared lots. If David Feldman S.A. has not agreed, then full interest is due.
- 4.3 Exclusions: lots described as collections, accumulations, selections, groups and those containing duplicates cannot be the subject of any claim. Claims concerning lots described as a set or groups of sets containing more than one stamp, can only be considered under the terms of paragraph 4.1 above if they relate to less than one third of the total value of the lot. Lots which have been examined by the buyer or his agent, lots described as having defects or faults. Illustrated lots cannot be subjected to a claim because of perforations, centering, margins or other factors shown in the illustrations.
- 4.4 Late Payment: if payment of the knock-down price plus commission due by the buyer is not made within 30 days of the date of the auction, DAVID FELDMAN S.A. reserves the right to cancel the sale and dispose of the lot(s) elsewhere and/or to make a recourse to any legal proceedings in order to obtain payment of the amounts due as well as for any incurred damages and losses and any legal expenses. A charge on overdue payment of at least 5% for the first month and 2% per month afterwards plus expenses incurred is chargeable on any outstanding amount after 30 days of the date of the auction. The buyer who is in default in any way whatsoever has no right of claim under any circumstances.
- 4.5 Exceptionally, the knock-down price will be reduced to the lowest winning bid where it is shown that the exact same buyer has inadvertently increased the price by using more than one medium of bidding on the same lot.

5. Applicable law and jurisdiction

Unless otherwise stated, all auctions as well as any rights and obligations arising from them shall be governed exclusively by Swiss law. Any legal action or proceeding with respect to the auctions shall be submitted to the exclusive jurisdiction of the courts of Geneva, subject to appeal to the Swiss Federal Court in Lausanne. In every case, DAVID FELDMAN S.A. shall also be entitled, at its discretion, to sue any buyer in default at his place of residence; in such case, Swiss law shall remain applicable and in the case of issues regarding price value, the Euro is converted at its Swiss franc value at the time of the auction.

6. All Transactions:

These Conditions of Sale apply to all transactions of every kind including those outside the auctions, with David Feldman SA.

Symbols and abbreviations

Symboles et abréviations / Symbole und Abkürzungen

Symbols / Symboles / Symbole

mint with original gum

neuf avec gomme / ungebraucht mit Falz

** mint never hinged

neuf avec gomme intacte / postfrisch

(*) unused, ungummed or regummed / neuf sans gomme ou regommé / ungebraucht ohne Gummi oder nachgummiert

used

oblitéré/ gebraucht

■ block of four or larger multiple / Viererblock

u tête-bêche pair

paire tête-bêche / Kehrdruckpaar

oblitération fiscale / fiskalische Entwertung

 Δ piece or fragment of a cover or document

fragment / Briefstück

cover or postcard incl. postal stationery / lettre, carte

postale ou entier / Brief, Postkarte oder Ganzsache

E essay

essai / Entwurf

P proof (incl. die, plate or trial colour)

épreuve / Probedruck

R revenue or fiscal

timbre fiscal / Gebührenmarken

S specimen

spécimen / Specimen

F forgery

faux / Fälschung

Condition of Covers / Etats des lettres et entiers / Erhaltung von Briefen

Extremely fine / Superbe / Prachterhaltung

Outstanding, the envelope with only slight wear, fresh stamp and cancel. / Qualité irréprochable, l'enveloppe ne présente que de très légères traces d'usure, le timbre est frais et l'oblitération est propre. / Herausragende Qualität, Brief mit minimalen Gebrauchsspuren (Archivqualität), frische Marken und sehr klarer Stempel.

Very fine / Très beau / Sehr schör

Choice condition, the envelope shows typical slight soiling or wear from usage. / Qualité premier choix, l'enveloppe peu néanmoins présenter quelques légères salissures et usures. / 1.Wahl, Brief zeigt nur typische leichte Gebrauchsspuren.

Fine to very fine / Beau à très beau / Schön bis sehr schön

Normal condition, the envelope shows a bit heavier wear or soiling. / Qualité standard, les traces d'usures sont un peu plus prononcées. / Gewöhnliche aber noch einwandfreie Erhaltung mit etwas stärkeren Gebrauchsspuren (leicht fleckig oder andere leichtere Abnützungen).

Fine / Beau / schön

Evident wear or other factors (see description and photo), still a presentable example. / Evidentes traces d'usures ainsi que d'autres facteurs (voir photo et description) mais exemplaire très présentable. / Offensichtliche Gebrauchsspuren oder andere Mängel (siehe Beschreibung und/oder photo bzw. scan) aber noch immer herzeigbare und sammelwürdige Qualität bzw. Erhaltung.

Please note: Light edge wear, top backflap faults, slight reductions at one side, and file folds are normal for 19th Century covers. Also normal are light cleaning or minor stains and small mends along the edges. They are to be expected and are not always described, and are not grounds for return, nor are factors visible in the illustrations. We will gladly provide full-size scans on request.

Prière de noter: De légères traces d'usures, défauts au rabat, de légères réductions sur un côté et des plis d'archives sont des caractéristiques normales pour des lettres du 19ème siècle. De légères améliorations au niveau de la propreté ainsi qu'un éventuel ajout de quelques renforts sont également acceptables et ne figurent pas nécessairement dans les descriptions. Ces points ainsi que tous les éléments visibles au niveau de l'illustration ne peuvent par conséquent pas être sujets à réclamation. Des scans supplémentaires d'une pièce peuvent être envoyés sur simple demande.

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Abbreviations / Abréviations / Abkürzungen

2-14 nos. 2 through 14 / n°2 au 14 / nr.2 bis 14

2/14 between nos. 2 and 14 (not cplt.) / entre le n°2 et 14 / aus

nr. 2 bis 14

add'l additional / supplémentaire / zusätzlichapprox. approximate(ly) / environ / ungefähr

B bottom / en bas / unten

BL bottom left / en bas à gauche / unten links BR bottom right / en bas à droit / unten rechts bs backstamp(s)/ backstamped / rücks. Stpl.

ca. circa / environ / circacat. catalogue / Katalog

cds circular date stamp(s) / cachet à date / Datumstempel

cert. certificate / certificat / Attest
cplt. complete / complet / vollständig
diff different / différent / verschiedene

ds date stamp(s) / cachet à date / Datumstempel

FDC first day cover / lettre premier jour / Erstfagsbrief

FFC first flight cover / lettre premier vol / Erstflugbrief

FL folded letter / pli / Faltbrief horiz. horizontal / waagrecht

hr hinge remnant(s) / reste de charnière / Falzreste

hs handstamp(s) / cachet / Handstempel imperf imperforate / non-dentelé / ungezähnt

L left / à gauche / links

Ih lightly hinged / légère charnière / leichte Falzreste
MC Maltese Cross / croix de Malte / Malteserkreuz

min. sheet miniature sheet, souvenir sheet / bloc feuillet / Block

ms manuscript / manuscrit / handschriftlich
nh never hinged / sans charnière / postfrisch
no(s). number(s) / numéro(s) / Nummer(n)

original gum / gomme originale / Originalgummi

 ovpt
 overprint / surcharge /Aufdruck

 o/w
 otherwise / autrement / ansonsten

 pc
 postcard / carte postale / Postkarte

 perf
 perforated / perforé(e) / gezähnt

 pl.
 plaque / Platte

pos. position / numéro dans la planche / Bogenposition

ps postal stationery / entier / Ganzsache
ppc picture postcard / carte postale / Ansichtskarte

R right / à droite / rechts

reg'd registered / recommandé / eingeschrieben

SFL stampless folded letter (unused)/ entier double / Ganzsachenbrief

s/I straight line cancel/ cachet linéaire / Langstempel

STC stated to catalogue (by third party) / selon données vendeur /

angebl. Katalogwert T top / en haut / oben

TL top left / en haut à gauche / oben links
TR top right / en haut à droite / oben rechts

unwmkd unwatermarked / sans filigrane / ohne Wasserzeichen

var.variety / variété / Abartvert.vertical / verticale / senkrecht

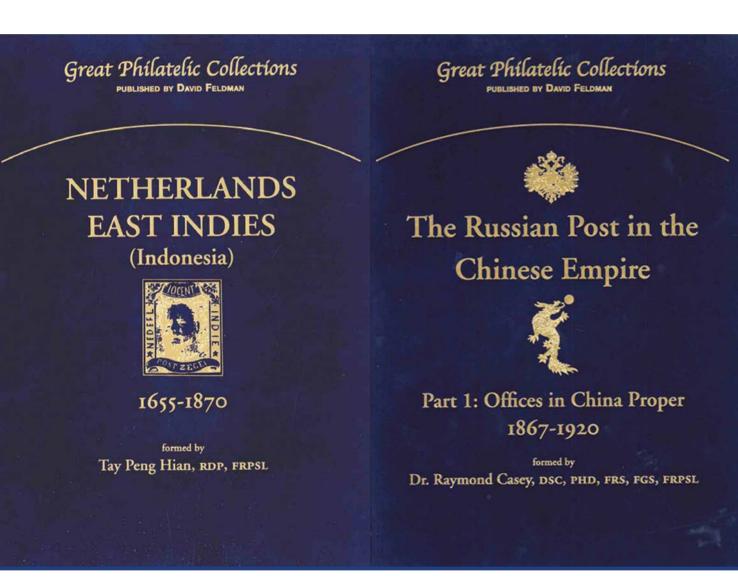
wmk watermark(ed) / filigrane / Wasserzeichen

w/o without / sans / ohne



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