



Centennial Definitive
Study Group Newsletter



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A message from your new Editor

I had a serious, long distance telephone conversation with John Aitken on the evening of November 26. At that point, John informed me that he was unable to continue as editor. He will be moving to Oshawa in the New Year, and felt that his time as editor was up. I agreed, with some trepidation, to act as the editor, as well as secretary. It will be very difficult to step in to John's shoes. I am just a rookie, having joined BNAPS two years ago. Doug Irwin and John both have done a fantastic job over the years as editors. I will do my best, but as a rookie, I'm afraid that I may re-invent the wheel every second issue. John even expressed some doubt as to the viability of the Centennial Group, suggesting that it might amalgamate with the Elizabethan Study Group.

The following day, the Winnipeg Regional Section of the Centennial Study Group, consisting of myself, Elmore VonHagen and Rick Penko (as well as two potential study group members) met around Elmore's poker table and I brought up the issues put forth by John the previous night. The consensus was that the Centennial Group still had some life in it. Elmore has agreed to keep me on the straight and narrow; so has John.

Whenever Centennial collectors from Winnipeg get together, you get to see a hoard of Winnipeg tagged, highbright 6 cent oranges. Looking at these highbrights, you notice that they are ALL off center to the left. What does that mean? To me, it indicates that there may be as few as ONE sheet? How many sheets would they perforate that are all off center? It turns out that there are still hoards of Centennial material, collected in Winnipeg, lurking in the basements of Winnipeg. When and if they surface, we will try to do a study of the relative numbers of various types found in Winnipeg; previous studies of this nature use stock collected in Quebec and the West Coast. Elmore's guess is that if you had 50,000 six cent oranges collected in Winnipeg you would probably be the proud owner of ONE WT 6 cent orange HB!

IN THIS ISSUE I have included a continuation of the Keane and Hughes Tables, and an article I wrote some time ago on the "plain" (non-fluorescent) paper varieties. You will also find a list of members on the last page. See if there is anyone close to you and get in touch. We are spread out all over the place, and communication is very important.

FUTURE ISSUES John has promised to send me material that he has accumulated in the last 6 months. I hope to have another issue ready by the middle of January. Once again, I must remind you that this newsletter cannot survive without input from its members.

We are financially sound, and have enough funds on hand to publish at least three more issues after this one; I will supply a financial statement in the next issue. Please write me. I will do my best to answer your letter promptly.

My address is: Leonard Kruczynski
19 Petersfield Place
Winnipeg, Manitoba R3T 3V5

DUES I have received funds from about 60% of the members for this year. If you find a red "X" in the box below, please send \$8.00 Can or US to me personally at the above address.

PLEASE SEND DUES:

A "GREY SCALE" FOR NON-FLUORESCENT ("0") PAPERS

by Leonard Kruczynski

When I started collecting the Centennials I bought a lamp. At that time, not knowing any better, I bought something called a "Raytech LS-2": it had a small window, measuring about one inch square, and didn't put out much light, but it did the job: separating HB, Winnipeg and Ottawa Tags without any problem.

This lamp failed at showing the various colors for the non-fluorescent papers (the ones listed as ivory through brown in the Keane & Hughes Tables). All I saw under my lamp were shades of violet. I'm sure many Centennial collectors with "puny" lamps like mine have similar problems.

Then I acquired a much bigger lamp: one with a foot long bulb and a large (3" by 6") window. Now I could see the various colors from ivory through creams to brown (although my "brown" looked more grey than brown). Looking at the low-value plate blocks under this lamp presented another problem. There were too many shades. Where Keane & Hughes listed four shades from light cream through brown for the 1 cent plate 1, I could detect what I call eight major shades. I recalled the expressions "shades grading into one another" by Painter and "hair-splitting fluorescence levels" by Jamieson in the Newsletters. How did one make the distinction between "brown" and "light brown"?

To solve this problem, I took the following approach: Starting with a dozen or so 1 cent plate 1 plate blocks, I sorted them by brightness NOT BY COLOR, assigning a number 7 to the brightest and 17 to the darkest. This process would be similar to the familiar 0 to 10 scale for fluorescent papers, except reversed. I then took this set and sorted the 1 cent plate 2, and so on through all the low and high value plate blocks printed by CBNC with DEX gum and listed as "0" in the Keane & Hughes Tables. These would be listed in Scott's Specialized as the Plain and Very Dull papers. A change in brightness from say 7 to 8 could still be seen using my old lamp (although you would be hard pressed to make this distinction without selvedge). I then matched the colors listed in Keane & Hughes with my set of "grey scale" numbers, which now ran from a "3" for the brightest to a "17" for the darkest once I got through all the plate blocks. The results are summarized in the following Table:

COLOR, KEANE & HUGHES TABLES	NUMERICAL GREY SCALE
off-white	3
light ivory	4
ivory	5
light cream	6,7
cream	8,9,10
light brown	11,12,13
brown	14,15,16,17

A brightness reading between 2 and 3 would be listed as a "fluorescent paper" variety in Scotts Specialized and by the value "1" in the Keane & Hughes Tables.

I realized it would be difficult for anyone to set up a reference set for the grey scale using the centennial definitives because printings were made from the same plate over relatively long time periods resulting in printings on a wide variety of papers. I decided to go through the commemoratives that CBNC also printed during 1967 with the hope of finding a more limited range of papers.

My results are summarized in the following Table:

SCOTT NUMBER	GREY SCALE NUMBER	COMMENTS
469 Expo	4	no fluorescent flecks
	5	about 20 fl. flecks in the area of a stamp
	5	about 3 fl. flecks in the area of a stamp
470 Vote for Women	3	no fl. fleck (this paper is rare)
	5	no fl. flecks
471 Royal Visit	3	no fl. flecks
	4	no fl. flecks
472 Pan Am Games	13	no fl. flecks
	14	no fl. flecks
	16	no fl. flecks
473 Canadian Press	13	same paper as 472 above
	14	same paper as 472 above
	4	bright blue ink (rare), no fl. flecks
	4	no fl. flecks
473i (fluorescent)	2	about 20 fl. flecks in the area of a stamp
	3	about 20 fl. flecks in the area of a stamp
474 Vanier	4	no fl. flecks
	5	about 20 fl. flecks in the area of a stamp
	8	about 8 fl. flecks in the area of a stamp
475 Toronto Centenary	4	about 2 fl. flecks in the area of a stamp
	5	about 2 fl. flecks in the area of a stamp
475 Toronto (Fluorescent)	2	about 20 fl. flecks in the area of a stamp
	3	about 20 fl. flecks in the area of a stamp

I have no reason to believe that any particular paper in the above table is restricted to field stock, Plate 1 or Plate 2.

I would be happy to lend a reference set of these commemoratives covering the range 3 to 16 : write to the author at 19 Petersfield Pl. Winnipeg, MB R3T3V5.

The results of comparing my grey scale ("LK") to the entries in the Keane & Hughes Tables ("K & H") are shown in the following Tables. A "*" in the left hand (LK) column means that I do not have a comparable item in my collection. A "*" in the right hand (K&H) column means that one of my plate blocks has no comparable listing in the Keane & Hughes Tables.

Color, Keane & Hughes	1 ct PL 1 L K K & H	1 ct PL 2 L K K & H	1 ct PL 3 L K K & H	1 ct PL 4 L K K & H	2 ct PL 1 L K K & H	2 ct PL 2 L K K & H	3 ct PL 1 L K K & H	3 ct PL 2 L K K & H	4 ct PL 1 L K K & H	4 ct PL 2 L K K & H	4 ct PL 3 L K K & H	5 ct PL 1 L K K & H	5 ct PL 2 L K K & H	5 ct PL 3 L K K & H	5 ct PL 4 L K K & H	5 ct PL 5 L K K & H
off-white									3 *			3 *	3 *	3 *	3 *	3 *
off-white,flk									3 *			* 1a	3 *	3 *	3 *	3 *
light grey							3 1g 1h									
light ivory			4 3b 3c	* 4d 4f		* 2b	4 *				* 3e		4 2b	4 3a 3d	4 *	4 *
light ivory,flk							4 *						* 2a	4 3b		* 5b
ivory			5 3a	5 4a 4b		* 2e	5 *		5 *							* 5a
ivory,flk			5 3d													
light cream	7 1a	* 2a					6 1a	6 2a 7				7 3a 3b				
light cream,flk			6 *	6 *											* 4a	
cream	8 1b 10	10 2b			8 1a 9 1c 10 1d	8 2f 10 2g	8 1b	8 2b	8 * 10 *	10 *	8 *					
cream, flk									10 1c	* 2f						
light brown	11 * 12 * 13	11 * 12 *			11 * 12 * 13	11 2e 13 2i	11 1d 12 1e 1f	11 * 12 *	11 1f 1g	11 2a 12 2d						
brown	15 1c 17 1d	16 2c 17 2d			14 1h	14 2a 2h	15 1c	15 2c 16	14 1a 15 1b 17	15 2c 16						

Color, Keane & Hughes	8 ct PL 1 L K K & H	8 ct PL 2 L K K & H	10ct PL 1 L K K & H	10ct PL 2 L K K & H	15ct PL 1 L K K & H	15ct PL 2 L K K & H	20ct PL 1 L K K & H	20ct PL 2 L K K & H	25ct PL 1 L K K & H	25ct PL 2 L K K & H	50ct PL 1 L K K & H	1 \$ PL 1 L K K & H
off-white					3 *	3 *	3 1a 1b 1c	3 1a 1b 1c	3 *		3 *	3 *
off-white,flk												
light grey			* 1c * 1d									
light ivory	* 1a * 1b	4 *	4 *	4 *	4 *	4 *	4 *	4 *	4 1c 1d			
light ivory,flk												
ivory	5 *	5 2a 2b	* 1a	* 2a	* 1a * 1b	* 2a * 2b			* 1a		5 *	5 *
ivory,flk												
light cream											* 1d	
light cream,flk												
cream											* 1e 1f	* 1b 1c
cream, flk												
light brown												
brown	15 *								* 1b		16 1a 1b	14 1a

There still remained the problem of subtle color variations within a numerical grey scale classification. After examining some WT 2 bars and realizing that there were only two of three paper types, I finally realized a possible explanation. Try these experiments: turn over a dex gum, PL paper and have a look at the gum under the lamp. You will find that it is very bright, rating a value of 1 or even 2 on the K & H scale (about a 2 on my grey scale). Now take a high value PL paper (say an 8 cent highway) and put a small sized value (like the 6 cent black HB coil) underneath and look at it under the lamp. You can see the outline of the HB shining through. In other words, stamps are NOT opaque, but semi-transparent. What you are looking at under the lamp is the COMBINATION of paper and gum fluorescence. As a stamp ages (sometimes described as toning), the gum gets a lot more yellow, by visible light (as well as under the lamp). This combination of paper plus toned gum will give the stamp a different shade (more yellowish or less violet) under the lamp. Then there is the effect of streaky gum. Streaky gum is a variety that occurs when the gum is applied very sparingly so that portions of the ungummed paper are visible on the back side in a rippling-effect type of pattern known as streaky gum. Now, since the gum is very thin, or not there at all, the effect is to make the stamp darker under the lamp (viewed from the top). That is also why stamps darken when the gum is soaked off. Any combination of these effects can affect the paper shade viewed under the uv lamp.

Keane/Hughes		PLATE				NO ID		WT	
		1a 1b	1c 1d	2a 2b	2c	A	B	A	B
PAPER	off-white	•	•	•	•			•	•
	bright white					•	•		
GUM	dex(streaky)	•	•	•			•		•
	dex(smooth)	•	•	•	•	•		•	
INK SHADE	dull purple	•	•	•		•		•	•
	reddish-purple				•		•		
UV BRIGHTNESS		0	1	0	1	10	10	0	0
UV COLOR	brown /light ivory								•
INK/PAPER	brown /ivory	•		•					
	brown /light cream							•	
	brown /cream,flkd				•				
	violet/lt.blue,flkd		•						
	black /blue-white					•	•		
NOTE		a	b	a	b	c	c	d	d

a- PL,Dex Feb/8/67
 b-i: LF,Dex ?/?/67

c-ii: HB,Dex Mar/?/71
 d-463p: W2B,Dex Dec/9/69

Keane/Hughes		PLATE	NO ID			WT	GT
		3	C	D	E	C	A
PAPER	white	•	•	•	•	•	•
GUM	PVA(dull)	•	•	•	•	•	•
INK SHADE	reddish-purple	•	•	•	•	•	•
UV BRIGHTNESS		6	2	3	3	2	2
UV COLOUR	black /light blue	•					
	black /dk.violet,flkd		•			•	
	brown /dark violet			•			•
INK/PAPER	black /brt.blue-violet,flkd				•		
NOTES		a	b	b	b	c	d

a- iii: F,PVA
 b- iv: dull or low F,PVA

Mar/?/72
 ?/?/72

c- 463pii dull or low F,W2B, PVA Mar/?/72
 d- 463pi dull or low F,GT,PVA Feb/?/72

		PLATE				NO ID		WT	
Keane\Hughes		1a	1b	1d 1c	2	B	C	A	F
PAPER	off-white	•	•	•	•	•	•	•	•
	bright white								
GUM	dex(streaky)		•	•	•				•
	dex(smooth)	•		•		•	•	•	
INK SHADE	olive green	•		•		•		•	•
	lt.olive green		•		•				
	yellow-green						•		
UV BRIGHTNESS		0	0	0	0	0	1	0	0
UV COLOR	dk.green /off-white						•		
INK/PAPER	dk.green /lt.ivory					•			
	dk.green /ivory	•			•			•	•
	dk.green /lt.grey			•					
	black /dk.violet-grey		•						
NOTE		a	b	a	a	a	c	d	d,e

a- PL,Dex

Feb/8/67

b- i: very dull paper,Dex

?/?/67

c- ii: SF,LF,Dex

?/?/68

d- 462p W2B,Dex

Dec/9/69

e- added: CDSG Newsletter No.28

*Check 2/8/67
 for all these on our mail list !!*

		PLATE			NO ID		
Keane/Hughes		1a 1b	1c 1d	2a 2b	A	B	C D
PAPER	off-white	•	•	•	•		
	bright white					•	•
GUM	dex(streaky)	•	•	•		•	•
	dex(smooth)	•	•	•	•		•
INK SHADE	violet-brown	•	•	•			•
	light violet-brown					•	
	dark violet-brown				•		
UV BRIGHTNESS		0	0	0	0	11	11
UV COLOUR	brown /light ivory	•					
INK/PAPER	brown /ivory			•			
	brown /grey,flecked				•		
	brown/dark violet		•				
	black /blue-white					•	•
	NOTES		a	b	a	c	d

- a-PL,dex Feb/8/67
- b-no Scott listing ?/?/67
- c- i: SP,LF,Dex ?/?/68
- d-ii: HB,dex Jul/?/71
- e-added: see CDSG Newsletter # 30

Check "SIR'S" are all these on our mail list!!

CENTENNIAL DEFINITIVE MAILING LIST

AS OF DECEMBER 1993

John D. Aitken Lambeth, Ont.
 Mr. John D. Arn Colbert WA
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 Richard Beecher Los Angeles, CA
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 Douglas Bernier Kemptville, Ont.
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