

RECEIVED MAY 21 1998



CENTENNIAL DEFINITIVE
STUDY GROUP NEWSLETTER



Vol. 17

No. 1

Whole Number 72

May

1998

NOTES FROM YOUR EDITOR:

The first week in May is usually a very grey time in Winnipeg: no buds on the trees. This year is different: the trees are in full bloom. Winter has been a full 2 months shorter than normal! What a change from last year when I was awaiting the deluge from the Red River. I have much correspondence from many members so this will be an easy newsletter to write. I apologize to the many people that have tried in vain to reach me by e-mail.

MY NEW E-MAIL ADDRESS IS:

Leonard Kruczynski lkruczy@ms.umanitoba.ca

NEW MEMBER:

Joseph A. Johnson Independence MO (USA)

I wish to thank our new member, Mr F.R.White for the kind donation of \$11.44 in postage. Mr White also submitted articles which appear in this newsletter. It is so encouraging to see keen new members submitting articles. Remember that I will print virtually anything that comes across my desk. I would like to remind members of the free ad policy. If you would like to run an ad or submit an article or just some news, drop me a line:

Len Kruczynski
19 Petersfield Pl.
Winnipeg MB R3T 3V5

In my annual report to head office, I submitted the following financial statement for the Study Group:

Previous balance as of Dec 31/96.....	\$1,507.56
Expenses incurred in 1997 (postage, xeroxing).....	\$ 411.37
Bank deposits in 1997(membership dues, payment for back issues, head office stipend)	\$1,027.95
Bank balance as of Dec 31/97.....	\$2,124.14

This "profit" is partially due to a great deal on xeroxing that I got when a new copy store opened up in my neighbourhood (1 cent a page). Nevertheless, two thousand dollars is too much of a bank balance and members should always be thinking of ways to spend it. I contacted Mike Painter and he has agreed to help me put together a small monograph on the Centennial plate flaws that he has submitted with great regularity to the newsletter for many years. Something that would be provided *gratis* to members and sold for a slight profit to non-members. Any other ideas?

Patrick Durbano (Durbano Stamp Company) sent me the latest PERFIN price list (#98-1). If you collect Perfin Centennials, you should get this list. Write to

Durbano Stamp Company
Box 26532, Markville P.O.
Markham, Ontario L3R 0M4 or e-mail him at patrick@ims.ca.

Perfins are organized by type; under the heading C51 CPR RF:1 are found (among many other centennial items):

455 - 4	Centennial	\$1.00
460ii - 4	Centennial(Highbright paper)	\$5.00 - the "4" after the Cat No. is the "Position"

WANTED TO BUY OR TRADE :

Plate 4 Plate Block (any corner) 8 cent slate Library in MF or HF. The Keane and Hughes listing on page 44 shows entries (4a, 4b and 4c) at fluorescence levels 9, 5 and 7. I have never seen Plate No.4 in anything but a 2 (corresponding to LF). If you have any of these items for sale or trade, *or if you even have seen these items*, please contact Len Kruczynski at the address listed above. I will pay any reasonable asking price.

Jim Watt gives the following response to two items that appeared in the last (No. 71) newsletter:

Dear Mr Belkhode

Congratulations on being a new member of the Study Group. Your study is noted and I thought the following comments would be helpful. I shall not comment on the fixed distance between normal coil stamps because I never measured them. They were probably slightly different on each plate.

For coils before (1968) - ie 3,4, 5 cent centennials on rolls of 500 stamps true "jumps" occurred every 25th stamp causing re-alignment of the design in an up and down (north/south) direction. This was true for the coils from 1935-1967 (even a few before 1935).

However starting with the 6 cent orange of 1968, rolls of 100 stamps occurred. It is here where the "wide and narrow spacing varieties" (or east/west jumps) began. These were made because of two 36 subject plates being malpositioned in the cylinder- sometimes the distance would be narrower than the normal spacing and sometimes wider. The wider ones are easiest for the eye to appreciate and get saved more often. Distances are variable depending on the degree of shifting within the cylinder (Note I'm only talking about the wide/narrow spacing variety every 36th stamp. Very rarely the plates can also be misaligned, causing a "jump" and spacing variation (fortuitous not on every printing). Every roll of 100 has 2 or even 3 spacing varieties (east/west) hence these are the modern day "jump strips".

My research continues beyond the centennial and at the time of the 17 cent parliament coil, I had the opportunity to open thousands of rolls- so my experience is vast.

i) stamps generally 20 mm wide center perf hole to perf hole.

ii) wide stamps 20.5 mm & narrow stamps 19.5 mm wide do occur. Perf shifts occur one out of every 12 stamps.

iii) tag shifts occur one out of eighteen stamps. You can have a shift of tag bar without a spacing jump, without a wide or narrow stamp, thus the true tag shift is every eighteenth stamp.

To Reiterate: wide and narrow spacing between designs: 1/36

wide and narrow perf spacing of stamps: 1/12

wide and narrow tagging jumps (stamps normal): 1/18.

-true from 1968 orange coil to present day 45 cent coils.

Your own research shows 6 cent black " wide spacing" is variably different at 4.88 & 5.48 mm respectively (see your notes v and vi), while the distance between normal stamp designs is a fixed constant in the 6 cent black. This is true for the other coils as well.

Happy Collecting. Jim Watt.

Dear Mr Platt

The answer to your first question is probably a "typo" unless someone has a used booklet (with an october cancel). Even then it's possibly an indicia error. I suspect it should be Nov '68. I don't follow dates that much, I'm mostly writing about the 6 cent coil. No, no fluorescent ink but there are differences in the paper- I have cream and low fluorescent slightly speckled paper.

You state your favourite is the 6 cent stamp...perhaps you can help. Check all your precancels. They are perf 10; and fluorescent ink is a real possibility but Doug Irwin and I figure all the precancels were probably run off in one batch- we've never seen any. If one were to be discovered this would be big news for centennial stamp collectors. Since HB came later & on perf 12 1/2 x 12 that wouldn't be likely.

Re: 6 cent Sheet samps- two items should get catalogue status NOW:

1. 6 cent black Die I (Low flsc) Winnipeg 2 Bar

-it's silly to have low flsc orange at \$17.50 & nothing for the black. It's equally rare and should be at least \$10-\$15.00

2. 6 cent orange-red flsc ink perf 10.

-its just like flsc ink perf 10 but it's uv colour is halfway between the normal colour & flsc orange ink giving a red hue under uv that looks just like 4 cent red seaway: sort of "half flsc ink variety". J Jamieson had lots once but couldn't sell them..used them up for postage. I found a very few (none left): Coates sold one at auction (\$29.00). Tougher to find than 459ii now. You need a totally black room when looking for the half flsc ink or you'll miss it. Totally hard to find at shows. Possibly worth \$29.00 at auction just to avoid the hassle of looking for it at shows.

Happy collecting Jim Watt.

I expect most Centennial collectors have seen items such as the "cockeyed Queen" for sale, probably at a premium as an interesting Centennial variety. Or perhaps you have been offered one with an "engravers slip". I'm sure you've seen lots of the 8¢ Queen with "cracked forehead". The problem is, none of these are constant plate flaws - they are inking problems. As inking problems they are not constant even though you can find lots of very similar examples.

I've sorted through hundreds of thousands of centennials and in the process have become aware of several types of inking problems that produce irregularities that the unwary collector may be persuaded are constant varieties. There's nothing wrong with collecting them, but don't kid yourself that they have the same value as real plate flaws. The following are inking problems I've noticed.

Ink Drag: This is quite common on the BABNC printings in particular. The ink from the heavier (more deeply recessed) parts of the design is dragged a short distance, usually less than a millimeter, away from the design. Two noticeable centennial examples are the "cracked forehead" on the 8¢ Queen and the "lobster trap" on the 5¢. The "cracked forehead" has the ink dragged part way across the Queen's forehead, the same from her shoulder, and a series of small horizontal lines from the right frame. If you gather up a large quantity of these you will find the little lines of ink vary. No two stamps are precisely identical. These are not scratches in the plate, producing identical marks on sheet after sheet. They result from something (machinery, another sheet?) brushing the sheet while some of the heavier inked parts of the design were still a little wet. The results are very similar, but essentially random extensions of the ink. The "lobster trap" is the same thing. You can find an endless variety of lines extending outside the frame.

Ink drag also accounts for extensions from the frame that are described erroneously as "engravers slip", as well as a whole series of little lines and bumps extending to the right of the letters in CANADA, particularly on the 6¢ orange. It also shows up as extensions on the numerals of value - the top of the 7, the top and middle of the 8 and the top and bottom of the 6.

Ink Lift: This is what produces the "cockeyed Queen" and any number of other so-called flaws. The "cockeyed King" (Scott #180-2) is a constant plate flaw. A bit of the shading is damaged or worn on the plate and produces the peculiar look of the King on these stamps. The mechanism of the so-called "cockeyed Queen" on the 8¢ (and sometimes other) centennials is quite different. A small bit of ink is lifted off the paper after printing. The result is quite random, even though you can find lots of similar stamps where the bit of missing ink is around the eye and gives a cockeyed appearance.

I said above that the ink is lifted off the paper, and I think this is probably what happens. I suspect something touches the sheet while parts of the design are still wet and bit of the ink becomes unstuck from the design and sticks to whatever has touched it. However, it could be that a bit of the plate doesn't get inked (dry bit of the ink roller, bit of foreign matter or whatever). Anyway it is quite common, particularly on the 8¢ Queen, for bits of the design to be missing ink. I've noticed that quite often a wide shading line becomes two very thin lines with a strip of missing ink in between. It only takes a very little bit of missing ink, especially around an eye, to give the stamp an odd

or streaky appearance. You will also notice that the Winnipeg tagging sometimes causes the ink to lift (or perhaps fail to stick).

Overinking: This again affects heavier parts of the design and results in the thickening of lines or in small extrusions of ink outside the engraved area. It probably is a factor in ink drag, as well. The straight overinking usually results in rather minor thickening and spilling over lines. It shows up most on deeply engraved numerals and letters, where the ragged edges are more obvious.

Blobs and Spatters: Random spots of ink can show up on any of the centennials but for some reason seem to be more frequent on the 6¢ orange. Somewhere in the printing process drops of ink can get thrown around. They tend to be quite thick on the paper and can sometimes be felt as raised bumps. They can be collected as curiosities, but they are completely random as you would expect.

Smudges and Dots: The discovery of two panes from the same place on the plate, as reported on page 425 of the newsletter, gave an opportunity to see what marks were constant plate flaws and what were random. It was apparent that while both smudges and dots may be constant, a lot are just single occurrences not related to marks on the printing plate. Smudges, such as the one reported on page 351 of the newsletter, may be constant but are usually not. Small dots seem to have about an even chance of being constant. However, the degree to which a particular flaw is common depends on how long the particular plate on which it occurs was used, as well as how far along in the printing run the damage to the plate occurred. For some reason smudges and dots seem to show up more often in one part of the design. An example is the lower right margin and the forehead of the 8¢ Queen. It may just be that they are more noticeable in these whiter areas.

One thing to watch for on the 6¢ black and 8¢ slate is that black cancels can look like flaws because the ink colour is close. If you look at a suspicious dot through a ten power magnifying glass it is usually easy to tell if it's printing ink or a bit of cancelling ink.

In summary, there are a lot of marks on centennials - much more common on the BABNC printings - which are constant and result from marks on the printing plate. There are also a lot of marks that are not constant and are the result of inking problems of one sort or another.

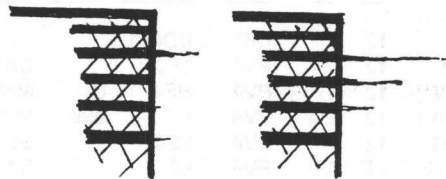
David Platt sent in this massive ink lift (?) that occurs in the Queen's hair. This variety occurs on the orange type. Do you have anything similar in your collection?



BOOKLET 54 VARIETY - by Mike Painter

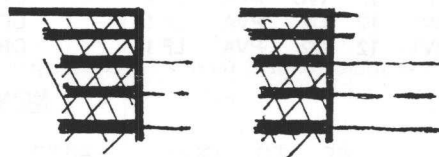
I've just noticed that I have two booklets 54 with different cover stock. Instead of the usual plain paper, the front cover of one is fluorescent (KH 4) and only the back cover is plain. The other booklet has a plain front cover and a fluorescent back cover (KH 4 or slightly less). I don't think any references mention this booklet with anything but plain cover.

Len Kruczynski kindly lent me a couple of part sheets of the 8¢ library - the same pane as the "moon over library" and "vaccination flaws. These illustrate very well how one stamp will have one pattern of "extended frame" (or "cracked forehead"), and the adjacent stamps will have quite different patterns, or no ink drag at all. Two examples are shown at right (I picked stamps 81 and 82 of the sheet to illustrate what I mean).



(upper right corners)

Len pointed out something else: the extensions from the frame of the same stamp number on the two different sheets vary. In this case the extensions are in the same position (extending the same shade lines on the stamps) but vary in length. This is shown at right (in this case, the stamp I've picked is at position 62 on the pane).



(upper right corners)

I think the explanation of the second example - extensions varying in length - is just lighter or heavier inking. A sheet with lighter inking has less ink to be dragged from the deeper recesses, so the ink isn't dragged as far.

The explanation as to why the pattern of ink drag varies throughout a pane might also be due to variations in heaviness of inking - in this case from one part of the plate to another. It seems more likely, though, that the recesses vary in depth. The deeper the recess, the more ink to be dragged and the further the drag. As to how different parts of different stamps got deeper recesses, I don't know. I suppose subtle variations in pressure as the transfer roll is applied to the master plate might account for it. Or there may be something in the taking and plating of plastic impressions of the master plate to make up the printing cylinder that causes slight variations in depth of impression. One thing is sure, these marks are not plate flaws or "cracked plates" as you sometimes see them described.

A NEW PAPER FLUORESCENCE NOTATION

Sam Rock has finally tackled the problem of organizing paper fluorescence and has developed a notation that I think will become a standard. Keane & Hughes's scale is just too finely divided; Scott/Unitrade is somewhat inconsistent and contains many omissions. Sam has developed a notation that I think is a major breakthrough. Sam uses eight levels of paper fluorescence and gives them 'names' that are descriptive and easy to remember and contain some relation to both the Keane & Hughes and Scott/Unitrade systems. They are:

1. DD 0 These are the Dead/Dull papers listed as 0 in K&H, but are very dark (violet, but sometimes brown or very dark grey) under the lamp.
2. DL 0-1 This is basically the "PL" papers in Scott/Unitrade, there is a wide range of paper shades here, some of which K&H classifies as "1".
3. LF 1-2 The Low Fluorescent papers, K&H levels 1 and 2.
4. MF- 3-4 Medium Fluorescent(minus) Papers (Scott), corresponding to K&H levels 3 and 4.
5. MF 5-6 A brighter Medium Fluorescent category: K&H levels 5-6.
6. HF 7-8 Scott's High Fluorescent category (K&H 7 and 8)
- HF+ 9 A brighter High Fluorescence (K&H 9)
8. HB 10-12 The HighBrite group. My experience is that the actual "shades" of brightness seen here are probably the result of storage conditions and not "true". Acidic storage conditions degrade HB brightness; lumping them all in one level is a good idea. Sam Rock's Listings are on the next two Pages. Examine them closely and remember that they are open to revision.

CENTENNIAL DEFINITIVES OF CANADA 1967-1973

VARIETIES UNLISTED IN SCOTT / UNITRADE CATALOGUE

RIBBED PAPER (vs. smooth) (28)

SC #	PF	TG	GUM	PAPER	BK#	SOURCE	SC #	PF	TG	GUM	PAPER	BK#	SOURCE
454iV1	12		DEX	DDC 0			460fpivV3	12	O2	PVA	MF 7		L.K.
454iiV1	12		PVA	LF 2		DRNL 512g Δ	460fxivV1	12		PVA	LF 2		S.R.
454eviiV1	12		PVA	HF 8	69i	McCann	543V1	12½		DEX	DL 1		DRNL 607 Δ
454epiiiV1	12	O4	PVA	HF 7	69x	McCann	544V1	12½		DEX	DL 0		L.K.
455piiV1	12		PVA	LS 2		DRNL 513f Δ	544iV1	12½		DEX	LF 1,20		L.K.
455piiiV1	12	O2	PVA	LS 2		S.R.	544iiV1	12½		PVA	LF 2		DRNL 616d Δ
459V1	10		DEX	DD 0		DRNL 547 Δ	544iiiV1	12½		PVA	HF 7		L.K.
460cV1	12½		DXW	DL 0		DRNL 567g Δ	544iiiV3	12½		PVA	HF 9		DRNL 616h Δ
460cV1	12½		DXW	DL 0		DRNL 567g Δ	544xvV1	12½		PVA	HF 8	69i	McCann
460cxvV1	12½		PVA	HF 8	69i	McCann	544pvV1	12½	O2	PVA	LF 2		L.K., D.K.
460cpxivV1	12½	O4	PVS	HF 7	69x	McCann	544pxivV1	12½	O4	PVA	HF 7	69x	McCann
460fV1	12		PVA	LF 2		L.K.	463iiiV1	12		PVA	MF 6		DRNL 519d Δ
460fpV1	12	WC	PVA	LF 2		L.K.	463ivV1	12		PVA	DL		
460fpivV1	12	O2	PVA	LF 1		DRNL 567e Δ	463vV1	12		PVA	LF 2,3		Wegg GM199
460fpivV1	12	O2	PVA	LF 1		DRNL 567e Δ	463piiV1	12	W2	PVA	LF 2		DRNL 519e Δ

NEW FLUORESCENCE VARIETIES (18)

SC #	PF	TG	GUM	PAPER	BK#	SOURCE
454eiiV1	12½		PVA	MF 4	68	vs. 454eiii (MF 6)
456iiV1	12		DEX	MF 3		vs. 456ii (LF 1)
456aiiiV1	12½		PVA	MF 4	68	vs. 456aiii (MF 6)
456pxxV1	12	O2	DEX	DL		vs. 456pxx (O2 PVA HF 7)
456?	12	O2	PVA	HF 7		as 456pxx, but not precancelled
456??	12	O2	DEX	DL		as 456pxxV1, but not precancelled
458aiiV1	12		DEX	HF		vs. 458aii (MF)
459aV3	10		DEX	HF 8	60g	vs. 459a (DD 0), 459aV1 (DL 1)
459bV1	12½		DEX	MF 3		vs. 459b (DL 0), 459bV2 (HF)
460bV1	12½		DEX	MF	64e	vs. 460b (DL 0 - Bk.64a)
460fpxxV1	12	O2	PVA	MF 5 rib		vs. 460fpxx (LF 2), 460fpxxV2 (HF 7)
460fpxxV2	12	O2	PVA	HF 7		vs. 460fpxxV1 (MF 5 rib)
460fpivV2	12	O2	PVA	HF 7		vs. 460fpiv (LF1)
468BV1	10H		DEX	DL		vs. 468B (HB 11)
543xiiV1	12½		PVA	MF 4	68	vs. 543xii (MF 6)
544liiV2	12½		PVA	HF 9		vs. 544iii (HF 7)
544piiiV3	12½	W2	PVA	HF 9		vs. 544piii (HF 8)
550pV1	10H	O2	PVA	MF 5		vs. 550pV2 (LF 2)
462ivV1	12		PVA	HF 7		vs. 462iv (MF 5)

MARGINALLY NEW FLUORESCENCE VARIETIES (43)

SC #	PF	TG	GUM	PAPER	BK#	SOURCE
DEAD vs. DULL (16) (plus an additional 15 both DL 0 and DL 1)						
454pV1	12	W2	DEX	DD 0		vs. 454p (DL 0)
454xxV1	12		DEX	DDC 0		vs. 454xx (DL 0)
454dV2	10		DXW	DD 0	56a	vs. 454dV1 (DL 0 from Bk. 56b)
455V2	12		DEX	DD 0		vs. 455 (DL 0)
457xxV1	12		DEX	DD 0		vs. 457xx (DL 0)
457diV1	10		DXW	DD 0	56a	vs. 457di (DL 0 from Bk. 56b)
458pV1	12	W2	DEX	DD 0		vs. 458p (DL 0)
458aV1	12		DEX	DL	55a	vs. 458a (DD 0 from Bk. 55b)
458bpV1	12	W2	DEX	DD 0		vs. 458bp (DL 0)
458dV1	10		DXW	DD 0	58a	vs. 458d (DL 0 from Bk. 58b)
459V2	10		DEX	DL 1		vs. 459 (DD 0)
459aV1	10		DXW	DL 1	60a	vs. 459a (DD 0 from Bk. 60b)
459viiV2	10		DXW	DD 0	59k	vs. 459viiV1 (DL 1 from Bk. 59a)
543V2	12½		DEX	DD 0		vs. 543 (DL 0)
543pV1	12½	W2	DEX	DD 0		vs. 543p (DL 0)
461V1	12		DEX	DD 0		vs. 461 (DL 0)

DRNL = Darnell, K&H = Keane & Hughes, Sask. = Saskatoon Stamp Ctr., Wegg = Geo. Wegg, Ltd.
 CDSG = Centennial Definitives Study Group Newsletter, L.K. = Len Kruczynski, D.K. = Doug Karns, S.R. = Sam Rock

CENTENNIAL DEFINITIVES OF CANADA 1967-1973

VARIETIES UNLISTED IN SCOTT / UNITRADE CATALOGUE

MARGINALLY NEW FLUORESCENCE VARIETIES (continued)

SC #	PF	TG	GUM	PAPER	BK#	SOURCE
DULL vs. LOW FLUOR. (27)						
454V1	12		DEX	LF 2	vs. 454 (DL 0)	K&H
456pV1	12	W2	DEX	FL	vs. 456p (DL 0)	
466xxV1	9½H		DEX	LF	vs. 466xx (DL 0)	
457pV2	12	WS	DEX	LF 2	vs. 457p (DL 0), 457pV1 (LF 1)	K&H
457bV1	12		DEX	LF	vs. 457b (DL 0)	Wegg GM205
458vV1	12		PVA	DL 1	vs. 458v (LF 2)	K&H
458pV2	12	W2	DEX	LF	vs. 458p (DL 0)	
458xxV1	12		DEX	LF	vs. 458xx (DL 0)	Sask. 184, p.53
458xxiiV1	12		PVA	DL 1	vs. 458xxii (LF 2)	K&H
468xxV1	9½H		DEX	LF	vs. 468xx (DL 0)	Sask. 184, p.53
459aV2	12		DEX	LF	60f vs. 459aV1 (DL 1), 459aV3 (HF 8)	McCann
460pV2	12½	W2	DEX	LF 2	vs. 460p (DL 0), 460pV1 (DL 1)	CDSG #35
460fV2	12		PVA	DL	vs. 460f (LF 2)	
460fpV3	12	WC	PVA	DL 0	vs. 460fp (LF 2)	K&H
544iiV2	12½		PVA	DL 0	vs. 544ii (LF 2)	
544pV1	12½	W2	DEX	DL 0	vs. 544p (LF 1,2)	DRNL 616a
544piV1	12½	O4	DEX	DL 0	vs. 544pi (LF 1,2)	DRNL 616c
544piiV1	12½	W2	PVA	DL 0	vs. 544pii (LF 1,2)	
544pvV2	12½	O2	PVA	DD 0 rib	vs. 544pv (LF 2)	DRNL 616g
550V1	10H		PVA	LF 4	vs. 550 (LF 1), 550V2 (DL 0)	Sask. 184, p.53
550pV2	10H	O2	PVA	LF2	vs. 550p (LF 1)	Sask. 184, p.53
463piV2	12	W2	PVA	DD 0	vs. 463pii (LF 2)	DRNL 519f
464pV1	12	W2	DEX	LF	vs. 464p (DL 0)	S.R.
465V1	12		DEX	FL	vs. 465 (DL 0)	
465AivV1	12		PVA	DL 0	vs. 465Aiv (LF 2)	K&H
465BiiiV1	12		PVA	LF 1,2	vs. 465B (DL 0)	K&H
LOW FLUOR. vs. MED./ HIGH FLUOR. (11)						
455iV1	12		PVA	HF 7	vs. 455i (LF 2 rib)	K&H
455piiiV2	12	O2	PVA	MF 5,67	vs. 455piii (LS 2)	K&H, Sask. 184, p.53,
455piiiV3	12		PVA	HF 7	vs. 455piiiV2 (MF 5,6)	K&H
466V1	9½H		DEX	MS	vs. 466i (LS 2)	Sask. 184, p.53
457ivV1	12		PVA	MF 3	vs. 457iv (LF 2)	
457ivV2	12		PVA	HF 7	vs. 457iv (LF 2)	K&H
457pivV1	12	O2	PVA	LF 2	vs. 457piv (HF 7)	K&H
460fpV2	12	WC	PVA	MF 6,7	vs. 460fp (LF 2)	K&H, Wegg GM199 (HF)
544iiV3	12½		PVA	MF 5 rib	vs. 544ii (LF 2), 544iii (HF 7)	S.R.
544piiiV2	12½	W2	PVA	MF 5,6	vs. 544pii (LF 1,2), 544piii (HF 8)	L.K.
462piiiV1	12	O2	PVA	MF 6	vs. 462piii (LF 3)	K&H
HIGH FLUOR. vs. HIBRITE (1)						
459bV2	12½		DEX	HF	vs. 459biv (HB 10), 459bV1 (MF)	Wegg GM199
INK or COLOR VARIETIES (5)						
456xxiiV1	12		DEX	LF 2	violet, vs. 456xxii (purple)	Wegg GM192
457aivV1	12		DEX	DD 0	54e fluorescent ink	
459bV3	12½		DEX	DL	fluorescent ink	
459vV1	12½		DXW	LF	59e fluorescent ink	McCann
459viiV1	12½		DXW	DL 1	59a non-fl. ink vs. 459vii (fl. ink - Bk. 59d)	McCann
STRAIGHT-EDGE VARIETIES (from booklets) (7)						
454dV1	10		DXW	DL 0	56b se left, vs. 454d (se right from Bk. 59a)	
454dV3	10		DXW	DD 0	59f se right, vs. 454dV2 (se left from Bk. 56a)	
454eiiV1	12½		PVA	LF 2	69b se left, vs. 454eii (se right from Bk. 66a, 68)	
454eiiV2	12½		PVA	MF 5-7	69g,71b se left, vs. 454eiii (se right from Bk. 66e, 68)	
544xV1	12½		PVA	DL 0	70a se 1-side, vs. 544x (se 2-sides from Bk. 69aa)	
544xivV1	12½		PVA	LF 2 rib	69b se 2-sides, vs. 544xi (se 1-side from Bk. 71a)	
544xiiV1	12½		PVA	MF 6 rib	69g se 2-sides, vs. 544xii (se 1-side from Bk. 71b)	

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BOOKLET 56 COVER FLAW

by Mike Painter

On page 588 of the newsletter I showed marks on the cover of a booklet 56 with counting tab, and asked if others had similar examples. I can now answer my own question with the booklet illustrated at right. Although this looks like a lighter impression it is still the same flaw.

I'm not certain if its a mark on the plate used for printing covers or if it may be the edge of the plate.

Our new member, F.R.White also picked up on Mike's comments on p. 588 and supplied this (the third) copy (illustrated to the right). Mr White adds: "the paper/ ink/fluorescence details are as in column A page 56 Erwin and Freedman".

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Mr White also supplied the interesting booklet 69 plate flaw shown below with the comments: " Also enclosed are copies of 4 booklets type 69, cover C25, design in brown, in which stamp 1/2 has a "wanderer", a non-constant flaw which appears in different part of the design on 3 of the stamps and in the perfs. between 1/2 and 2/2 on the 4th. As the movement of the flaw between 1 and 2 and 2 and 3 is approximately 3.5 mm there is the possibility that there may be other stages of its "march" across the plate. The paper/ink /fluorescence details are to be found in the regular column B, page 62, of Erwin and Freedman, The 1967-1973 Definitive Issue."



Stage 1: on cheek

Stage 2: below lip

Stage 3: on hill

Stage 4 ? : in the perfs

And finally, another new member, Mr Belkhode writes: "While reading through pg. 333 of the Newsletter I was happy to see a photocopy of A. Y. Jackson's autographed F.D.C. , sent by Bruce Perkins for information to members of the Study Group.

In order to add more information on this aspect I hereby present a photocopy of 8 cents Alaska Highway, Pl. 1 block of 8 stamps showing A.Y. Jackson's autographs on 4 stamps indicated with arrows.

In order to make sure that the autographs are signed by the artist I searched through the files in the National Gallery of Canada Library and found out that the autographs were indeed true".



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