

**CENTENNIAL DEFINITIVE**  
**STUDY GROUP NEWSLETTER**



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**Whole Number 78**

**December 2001**

**NOTES FROM YOUR EDITOR**

Robin Harris' Centennial book has sparked a lot of interest among Study Group members. This issue is a total "cut and paste" job: all the articles are supplied by members. I have some material left over, so look for another newsletter in the New Year, probably February. Jim Watt writes that he is currently involved in setting up a fluorescence scale using a scientific device called a spectrofluorometer. He promises that this new scale will be easier to use than the Keane and Hughes Tables.

I spotted this Lot in the latest (Sale # 216- Jan 19, 2002 closing) Vance Auction:

**Lot 226**

"Rare and seldom offered group of all different "PROF VICTOR BROSZ HAND ILLUSTRATED cach, addr FDC's from 1965-68. Contains a variety of issues with Centennials to \$1, etc (42 items).....Est \$300"

My question: Who is Victor Brosz?, and, What do these FDC's look like? Maybe some FDC members out there with some spare cash can let us know.

Thanks again to Bill Topping, whose slogan cancel appears on the masthead. You may wish to look back to the masthead on number 75: same date and place (Montreal), but different slogan.

The article on page 707 describes an amazing find of the short-printed \$1 8+6+1 booklet by a winnipeg collector, Nick Fedorchuk. Nick, like many winnipeg collectors at the time, prowled the postal outlets searching for HB paper and other goodies. Nick also cashed in on the "plastic flow" variety of the 15 cent bylot which I will report on in the next newsletter. It pays to keep a sharp eye!

**I want to take this opportunity, with the holiday season approaching, to wish all members of the Study Group a happy holiday and prosperous 2002!**

**REMINDER**

**If you would like to run a (free) ad or submit an article or just some news, drop me a line:**

**Len Kruczynski**

**19 Petersfield Place**

**Winnipeg, MB R3T 3V5**

**E-mail: lkruczy@ms.umanitoba.ca**

# BK 69 1c Short Print Variety (R2/2)

By Doug Karns



20.5mm



20.2mm

20.0mm



19.4mm

Figures 1099 - 1107 on page 339 of D Robin Harris' book *The Centennial Definitives 1967 - 1973* refers to poor inking and worn roller varieties which affect the lower right corner of the 1c stamp in R2/2 of BK69.

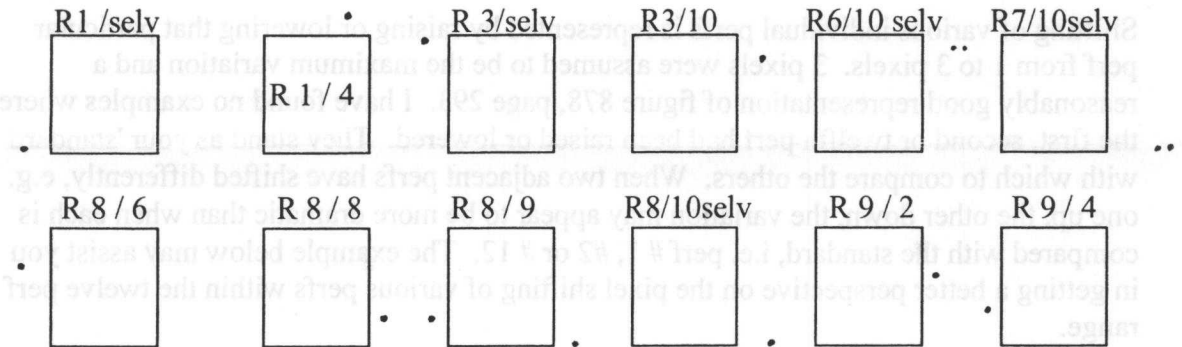
The example above depicts a true "short print" variety that affects the entire right side of the stamp. The degree of short printing varies from 0.3mm at the top frame line to 0.5mm at the top of the Queen's sash and finally to 1.1mm at the bottom frame line. Note the affect on the end of the Queen's sash and on the last "A" in Canada.

The pane is on low fluorescent / flecked paper and is OP-2 (3mm) tagged. All measurements refer to the width of the stamp design starting from the left frame and proceeding horizontally to the points depicted by the arrows.

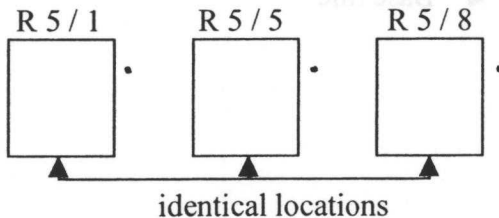
Please contact me at [dougkarns@aol.com](mailto:dougkarns@aol.com) if you would like a scan of the pane.

The majority of the flaws on this specific pane would require a level of magnification in order that you see them. I've grouped the flaws into two categories; those requiring magnification (A), and those visible to the attentive eye (B). The last 10 reported flaws in category B are best described as smudge spots. The flaw located in the selvedge to the left of R4/1 is in the shape of the letter C, an incomplete circle as it were.

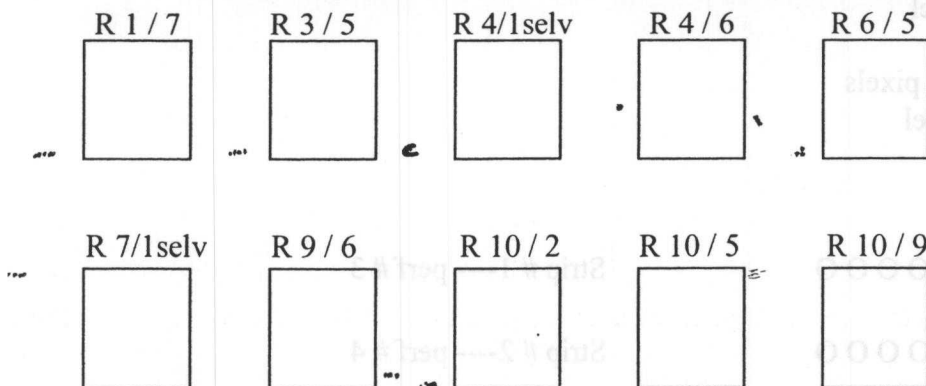
## Category A



## Category B



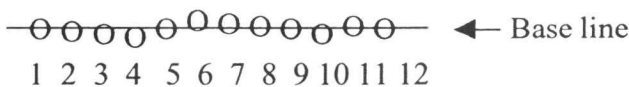
...the smudge spots



The 4¢ coil has been discovered with a number of varieties varying from perforated jumps to missing perforator pins resulting in a missed perf. A somewhat similar variety is the misplaced perforation pin. Robin Harris provides a number of these examples on page 293 of his recent. His figure #878 shows a misplaced perforator pin on a pair of 467. Having a modest supply of 4¢ coils I decided to have a closer look for this variety. I have attempted to reproduce my finding in the various examples below. I trust the method I choose to adopt is sufficiently accurate to represent my findings.

Shifting of various individual perfs is represented by raising or lowering that particular perf from 1 to 3 pixels. 3 pixels were assumed to be the maximum variation and a reasonably good representation of figure 878, page 293. I have found no examples where the first, second or twelfth perf had been raised or lowered. They stand as your 'standard' with which to compare the others. When two adjacent perfs have shifted differently, e.g. one up, the other down, the variation may appear to be more dramatic than when each is compared with the standard, i.e. perf # 1, #2 or # 12. The example below may assist you in getting a better perspective on the pixel shifting of various perfs within the twelve perf range.

Example:



- Perf # 1 ...ok
- Perk # 2...down 1 pixel
- Perk # 3...down 2 pixels
- Perk # 4...down 3 pixels
- Perk # 5...ok
- Perk # 6...up 3 pixels
- Perk # 7...up 2 pixels
- Perk # 8...up 1 pixel
- Perk # 9...ok
- Perk # 10...down 2 pixels
- Perk # 11...up1 pixel
- Perk # 12...ok

○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Strip # 1---- perf # 3

○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Strip # 2---- perf # 4

00000000000000000000  
 00000000000000000000  
 00000000000000000000  
 00000000000000000000  
 00000000000000000000  
 00000000000000000000  
 00000000000000000000  
 00000000000000000000  
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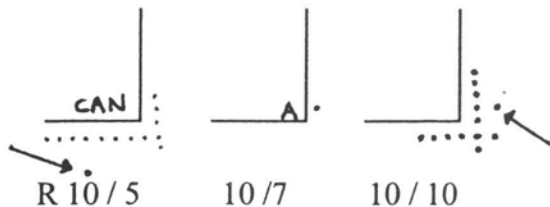
Strip # 3 ----perf # 3 & 4  
 Strip # 4---- perf # 4 & 5  
 Strip # 5---- perf # 6  
 Strip # 6---- perf # 7  
 Strip # 7---- perf # 8  
 Strip # 8 ----zig-zag  
 Strip # 9 ----zig-zag  
 Strip # 10 ----zig-zag  
 Strip # 11 ----zig-zag  
 Strip # 12 ----zig-zag  
 Strip # 13 ----zig-zag  
 Strip # 14 ----zig-zag  
 Strip # 15 ----zig-zag  
 Strip # 16 ----zig-zag  
 Strip # 17 ----zig-zag  
 Strip # 18 ----zig-zag  
 Strip # 19 ----zig-zag  
 Strip # 20 ----zig-zag  
 Strip # 21 ----zig-zag

I found one other novelty on two other strips of 4. They were the only examples I could find where a very small portion of a 13<sup>th</sup> perf. hole was visible. A number of the examples I've named 'zig-zag' have a common feature consisting of very ragged perf holes. Most of them show no clear perforated holes. They are to use the recent Floridian vernacular, mostly 'hanging chads, with the occasional dimple chad variety.'

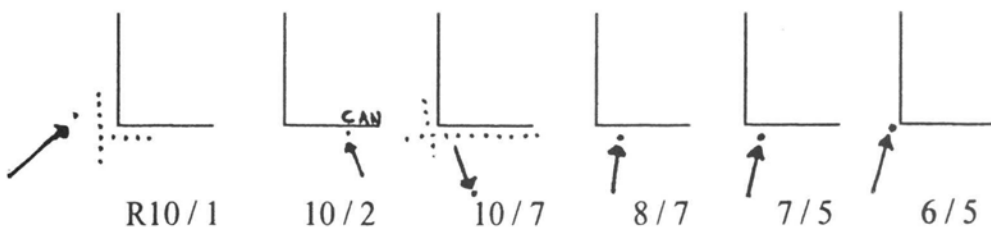
George Mayo

The following dots were located on a Plate #1 pane, Dextrine.

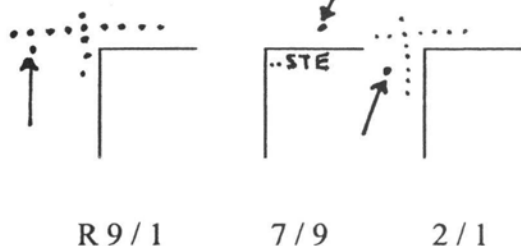
Lower right's from pane.



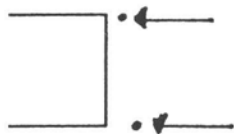
Lower left's from pane.



Upper left's from pane.



Upper right/lower right



R 6 / 6

Needless to say, I looked carefully between rows 2 and 3, but the pane was somewhat of a variety in that I could find no dots!



**BK-70c \$1 Centennial booklet variety**  
**Part of the design missing on the 8-cent stamp**

-by Nick Fedorchuk

**History of the find:**

I had a habit of visiting various post offices in Winnipeg and outside Winnipeg to buy a sample of various stamps, coils and booklets. I was looking for centennial varieties. This one day I walked into St. James post office, which was located on Portage Ave across the street from the St. James collegiate. I purchased one \$1 book of stamps and opened it and immediately spotted the partial print on one stamp. I asked the postmaster how many more of the \$1 booklets he had and purchased 20 from his wicket. He checked with his buddy at the next wicket and he had 9 copies. I purchased them too. I showed them to Frank Whitebread who operated a stamp shop on Corydon Avenue and sold him one. Frank told a number of other collectors who also started to look for them. I returned in several days, and purchased a few more \$1 booklets. Unfortunately, they were all normal. The Post Master recognized me and asked me what was so special about the books. When I told him what I found he turned visibly angry, I guess he was sorry he sold me all of his drawer stock. I left and went looking in other postal outlets throughout Winnipeg but never found anymore of these books.

Copies from the first drawer are shown in Attachment A\*. Copy no 1 and 2 are not shown as I sold them to collector friends of mine. I have 18 copies left of this booklet. As can be seen from the Attachment A the short print is at least 1.5 mm wide with minor variation of the width. At least half of the A in Canada is missing and in few copies about 75% of the A is missing with one copy almost 100% of the A is missing. The book is not tagged and is from the first printing. It can be recognized by the pebble indentations on the back of the third row of 1-cent stamps.

The copies from the second drawer are from a different stack. The width of the short print is around 1 mm or less and letters A short print variations are from 0% to 25%. These booklets are all numbered sequentially (in pencil) by the Post Master to facilitate taking inventory. Attachment B\* shows copies no: 1,2,3,6,8,12,13, 14 and 16. Clearly the postal outlet had many more booklets but I believe that they were all broken up and used for postage. I believe I was the first one to find this variety. About two weeks later Frank Whitebread told me that another two-dozen were found at another location in Winnipeg. I lent one booklet to Glen Hanson who included a photo in his book "The Guide Book and Catalogue of Canadian Stamps" and valued it at \$50.

Several year later I was going through my accumulation of Centennial booklets and discovered one copy of the partial print variety with Ottawa Tagging. The book is clearly a later printing and the width of the short print is around 1 mm. Since then, I noted that stamp catalogues indicate the existence of 100 copies of the book and this last year it was listed at \$200 each. From what I have seen and heard over the years this seem to be a reasonable estimate of what exists. I sold a second copy in December 2000 to a member of Winnipeg Philatelic Society. I still have 28 copies in total, four of which are reserved for my collection.

\* Ed. Note: attachments A and B are on the next page; nick sold me #6 from group B and # 6 from group A at the prices stated on the next page. I would be willing to sell both at these prices. If you are interested, drop me (L. Kruczynski) a line. If demand is high, I can get the ones with prices on the next page and pass them along at the stated prices.

# ATTACHMENT A



# 3



# 4



# 5



# 6 - \$90



# 7 - \$90



# 8 - \$90



# 9 - \$ 90



# 10



# 11



# 12



# 13



# 14



# 15



# 16



# 17



# 18



# 19



# 20

ATTACHMENT B: Numbers correspond to postmaster's counting numbers on booklet



# 1 - \$35



# 2 - \$35



# 3 - \$65



# 6 - \$40



# 8 - \$40



# 12 - \$55



# 13 - \$65



# 14 - \$50



# 16 - \$35



## BK64- A New Variety?

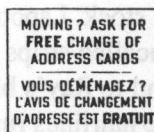
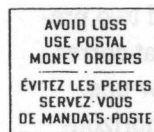
By Doug Karns

I've been collecting Centennial varieties for about 15 years and thought that I had a fairly complete collection. That all changed when I bought a copy of D. Robin Harris' book, Centennial Definitive Series 1967 - 1973. After reading the book, I decided to order a set of the specialized Centennial album pages. I had no idea of what I was getting into. Up to that point, I had never spent much time on the Centennial booklets. The album pages had a space for all of the major fluorescence, tagging, se-tenant and straight-edged stamp varieties for regular issues as well as booklets. This required that I break apart many booklet panes for the appropriate straight-edge singles and se-tenant pairs. Upon arriving at the pages for BK64, I noticed that the format of my pane did not match the illustration on the album pages nor the one in Robin's book. The order of first row of the normal pane is "Avoid Loss" label followed by "Moving?" label, and ending with a six cent stamp. My pane starts with the six cent stamp and is followed by the "Avoid Loss" label, and ends with the "Moving?" label! I was aware of the mis-cut BK60 panes in the label - stamp - label format but had never seen anything regarding mis-cut BK64 panes.

Before breaking apart this pane for the required straight-edge singles, I looked for any information about BK64 in the Irwin and Freedman manual and the back issues of the Centennial Study Group Newsletters. After finding no reference to any mis-cut BK64 pane, I contacted fellow Study Group members George Mayo and Len Kruczynski to determine if any other such panes had been reported. They were both of the opinion that I was indeed the proud owner of a mis-cut pane and that no others had been reported. After reading Leopold Beaudet's excellent section on Centennial Production Methods contained in Robin's book, I understand how this mis-cut pane could be produced and, more importantly, that it is impossible that only one such pane was mis-cut.

However, to my knowledge, it is the only such pane reported. You may want to take a closer look at your BK64 inventory! The pane itself is on "dead" paper, is Die I and perf 12.5 x 12, and has dextrine gum. I have included a photocopy of the pane for reference.

I would be happy to e-mail a copy of the scan for this pane to anyone who requests it. Please contact me at [dougkarns@aol.com](mailto:dougkarns@aol.com)

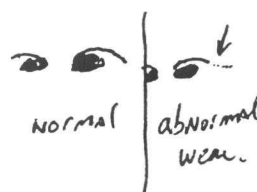
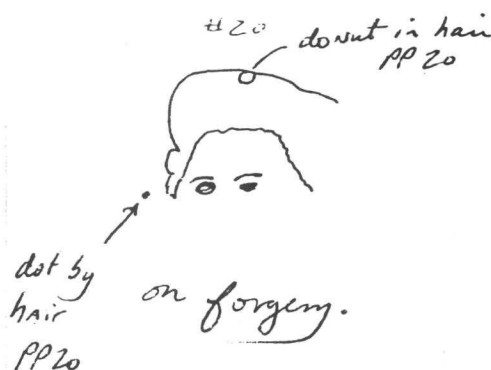
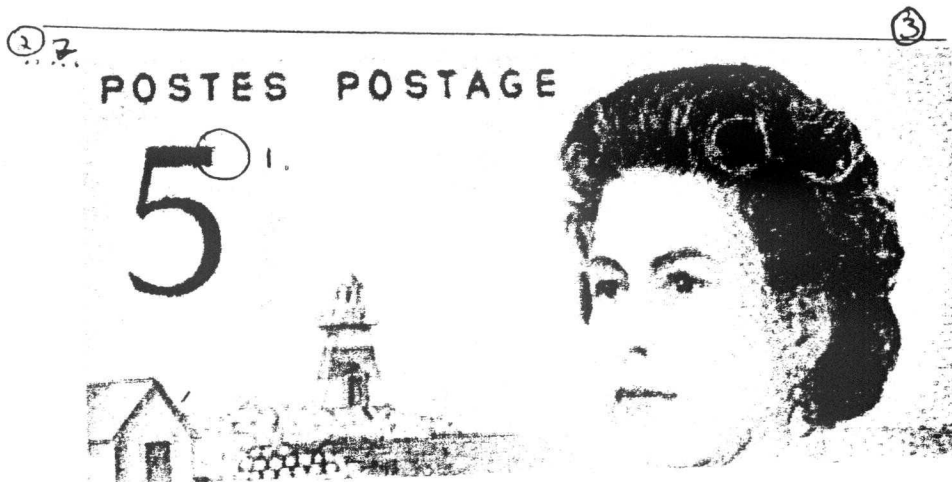


Ray White sent along some beautiful colour blow-ups of the 5 cent coil that show hairlines.

I have tried to reproduce the enlargements as shown to the right. Looking through my stock, I spotted two precancelled strips that correspond to Ray's blow-ups. The hairlines run horizontally, about 1 mm apart, and cover two adjacent stamps. I have enhanced the salient features in the lower of the pair in Ray's photo: 1. A line to the right of the 5. 2. A hair-line that runs into the upper left corner. 3. A straight hairline that slopes to the right, just above the design.

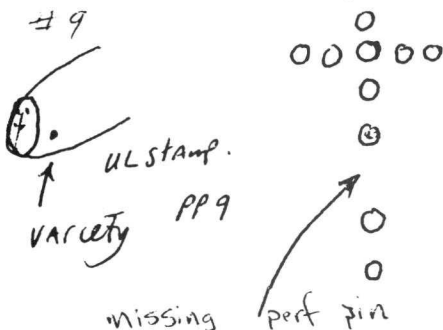
The lines are identical in both precancelled strips, so these hairlines are constant, albeit one strip is much stronger than the other, so it does depend on inking. Does anyone have a roll of 100 to get the "big picture"?

Jim Watt sends an upper right corner block of the 6 cent orange forgery and points out a number of flaws on the forgery:



Jodbasedow's sign

-loss of outer 1/3 of queen's left eyebrow  
Plate pos. 20 (Hyperthyroid queen?)



ADA #10  
↑  
break in bottom frame PP20