

# Dots & Scratches

Re-entries and Constant Plate Varieties

Study Group of BNAPS



*Unitrade #42iii, major re-entry from new plate 1 (post 1889), position 196.  
How many areas of doubling can you spot? See marked-up version on page 25.*

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## My Two Cents – From Your Editor

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Welcome to the first issue of Dots & Scratches for 2020. It has been a strange year, to say the least. The Covid-19 pandemic and resulting international shutdown has been difficult for many and particularly relevant to a hobby that is skewed towards the older population. As stamp shows have been cancelled and philatelic clubs have had to abandon in-person meetings, I hope that many of you have been able to reach out to other collectors via phone and Internet.

It is my sincerest hope that you and your families are well and keeping safe during this ordeal. As more and more businesses and communities are enforcing the wearing of masks, we need to heed this advice to keep both ourselves and the people we come into contact with safe. Until a reliable vaccine is widely available, social distancing and the wearing of face masks is the only sure way to keep infections at bay. I implore everyone to do their part.

For many of you who do not know me, my name is Scott Robinson and I am the new editor of Dots & Scratches. I have been a collector of Canadian stamps since about 1973, when I was not yet a teenager. Although I am still trying to complete an album of very fine, never hinged Canadian stamps, I am also a specialist in plate varieties and have an interest in booklets and covers. Some of you may know my website, FlySpecker.com, that provides a vast visual resource for constant plate varieties found on Canada's engraved stamps. I have been curating the site since 2015. Please give it a look if you are not familiar with it. I believe you will find some interesting discussion and even a few amusing stories to go with the images of the varieties.

### A Big Shout-Out to Mike

I would like to thank our previous editor, Michael D. Smith, for the stellar job that he has done for more than 5 years with the newsletter. He and Chairman Bill Radcliffe resurrected the BNAPS Re-entry study group back in 2014 and expanded its scope to become the BNAPS Re-entries and Constant Plate Varieties study group. Mike has worked tirelessly to promote the study group and has edited 23 issues of the newsletter. More than an editor, he has also written the vast majority of the articles with many of these sourced from fabulous stamp finds in his own personal collection.

Mike has twice received the John S. Siverts Award that is given annually by BNAPS to the editor of the best study group newsletter. He is also a fixture at several BNAPS conventions and meetings where he has lectured and made himself available to other collectors who share his passion for plate varieties and philately in general.

I thank Mike for his contributions to BNAPS and I would like to personally thank him for encouraging me to join BNAPS in 2015 and get involved in the greater collector community.

### Moving Forward

As my father would say, replacing Mike leaves some "tall boots to fill". My plan for the newsletter is to continue with a similar format as Mike has used successfully, but I would also like to add a little more editorial opinion and some regular columns or series of articles around common topics or themes. To that end, I am reaching out to some fellow collectors and specialists to recruit them for some articles in their own area of specialty. Unlike Mike, I do not have a bottomless personal collection of varieties to fill a newsletter four times a year with my own material. So, I invite all members of our study group to submit articles or scans of stamps for publication in the newsletter. I am glad to help with these in any way, so please do not be shy. I also encourage feedback from all of you with reaction, corrections, or additional information on anything you see here. And now... on with the show!



## The Enigmatic Retouched Version of the “Blue Nose” Re-entry

By Scott Robinson

Pictured below is the well-know "blue nose" re-entry on the 5¢ Medallion issue (Unitrade #199ii). This re-entry from position 79 of the UL pane of plate 2 has been catalogued for many decades and has always been identified by the extra horizontal lines in the white area at the front of the King's nose and moustache, and at the bottom right of the white oval portrait frame. A retouched version of this re-entry has also been catalogued (Unitrade #199iv) and mentioned frequently in the philatelic literature without an actual photograph or scan. It is usually described as having remaining traces of the lines in the nose.



Figure 1: The “blue nose” re-entry



A couple of years ago, Dr. Jim Watt enquired in an email exchange if anyone alive had actually seen this retouched re-entry. This got me motivated to try and find a copy to include on my FlySpecker website. Since “traces of lines in the nose” was not much to go on, I decided to see if there were other aspects to the original re-entry that would be hard to correct via retouching and therefore likely to be present on the retouched version. I proceeded to compare detailed scans of the regular stamp and the re-entry. To my pleasant surprise, I was able to identify a number of additional aspects to the re-entry. These are all highlighted in the image below. The key new attributes include extra engraved lines between the King’s sideburn and his ear and a slight doubling of the back of the King’s head.



*Figure 2: The “blue nose” re-entry with doubling highlighted*



After more than a year of scouring auction listings, I finally found a lovely mint positional block of six on eBay as shown below. My inspection of the medium-resolution scan in the auction revealed that the top middle stamp had no sign of the lines in the nose or white portrait frame, but did show a hint of the extra marks near the King's ear and at the back of his head. The interesting thing about this block is that there is a penciled note in the margin that says "79<sup>th</sup> Stamp". It would appear that someone was looking for the "blue nose" re-entry at position 79 but was disappointed to find none of the obvious horizontal lines associated with the re-entry. The block was being offered as a regular block of six. I purchased it and crossed my fingers!



*Figure 3: Block with position 79 at top centre*

Sure enough, when the block finally arrived, I was relieved to find that it was indeed the enigmatic retouched re-entry I had been seeking. The stamp from position 79 showed only traces of the horizontal lines in the King's nose, moustache, and beard. There was virtually no sign of the lines in the white portrait oval, but the extra marks on both sides of the king's ear and at the back of his head were readily apparent.



A scan of the retouched re-entry with the key attributes highlighted is shown below.

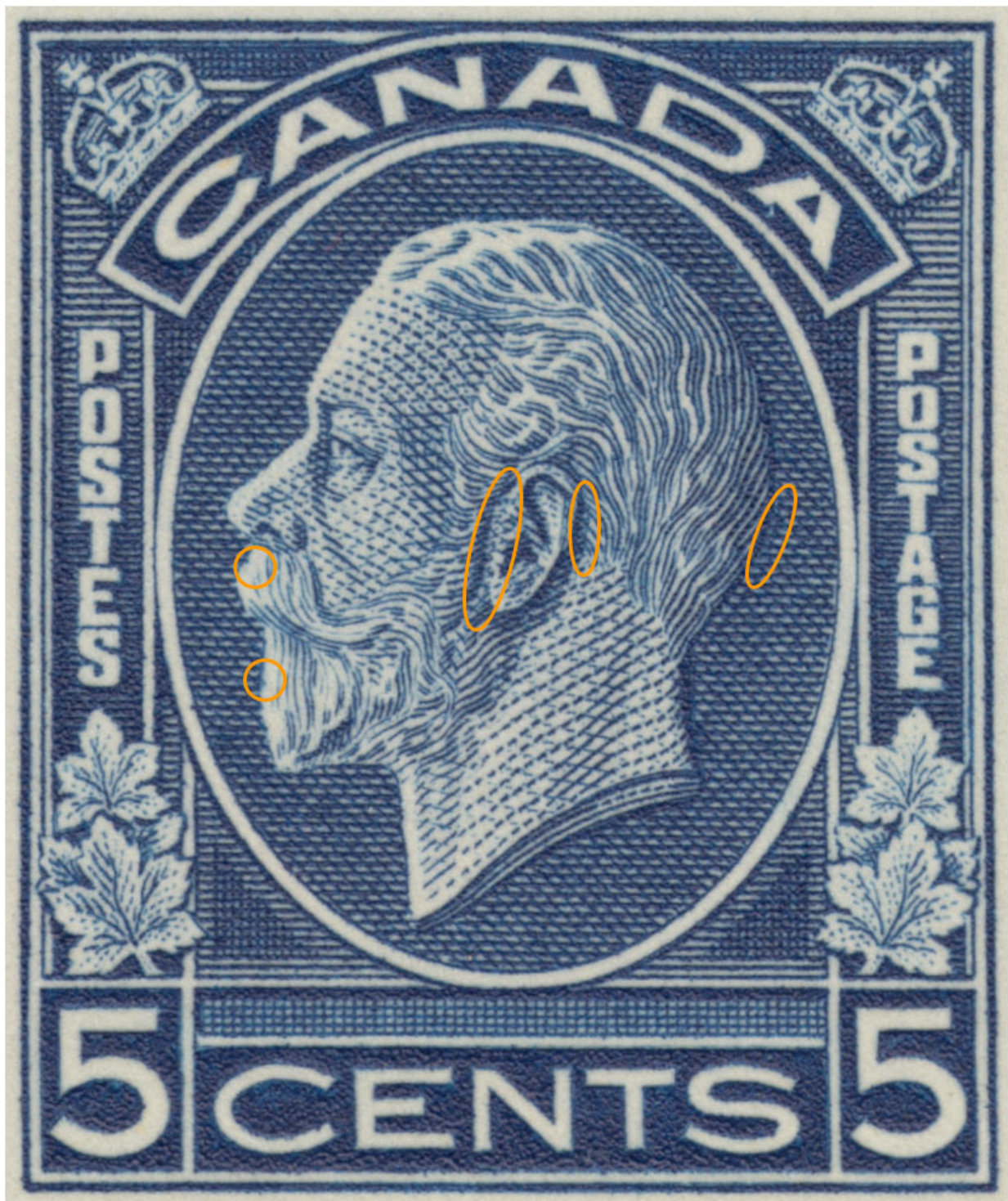


Figure 4: The retouched "blue nose" re-entry with the remaining doubling highlighted



The montage shown below provides a comparison of a normal stamp, the re-entry, and the retouched re-entry.



*Figure 5: Comparison of normal stamp, "blue nose" re-entry, and the retouched "blue nose" re-entry*



## A Constant Plate Variety on the \$5 Diamond Jubilee

By Michael D. Smith



Figure 1

I saw this beautiful proof (Figure 1) for sale recently and it caught my eye as possibly having some plate flaws on it. Figure 2 shows some light marks in ADA and the left center of the crown.

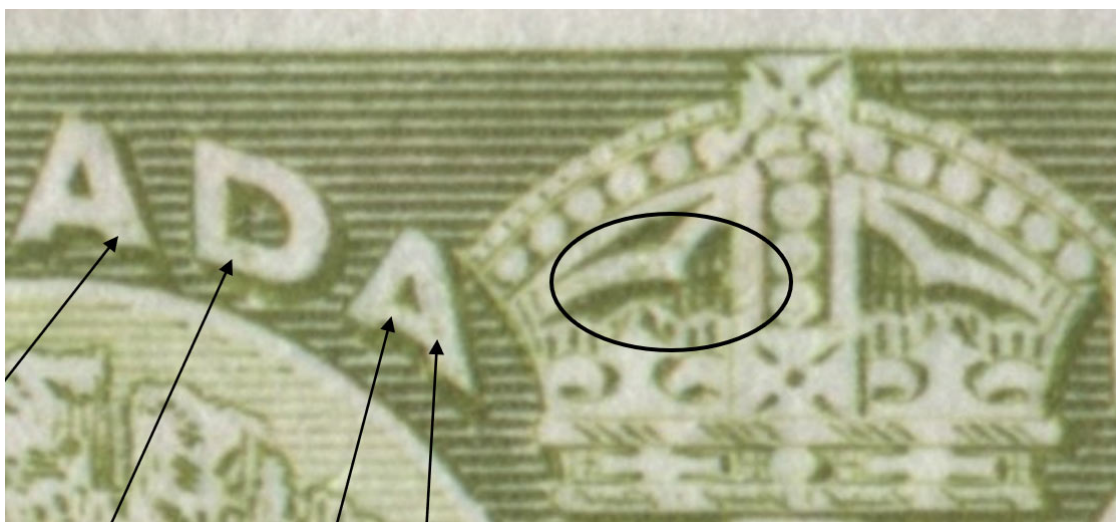


Figure 2



The marks in Figure 2 appeared to me to be evidence of a mild re-entry. Another mark appears in the portrait oval in front of the old Queen's portrait (Figure 3). This is such a strong mark I felt it might help in plating the position of this proof.



*Figure 3*

I have an image of a proof sheet of 50, so I decided to see if I could plate this copy. I did not have to study the image for very long as this proof is position 1 on the plate. I then decided to see if I could find it on an actual stamp. I went to numerous online auctions and saw a dozen or so of this flaw. I bought an unused copy (Figure 4) so I would have it on a stamp.



*Figure 4*



I then proceeded to open my stock book to store these until I made an album page and mounted them. Did I have a surprise coming. Apparently, many years ago I purchased a re-gummed copy of this variety and had forgotten about it. I had tucked it away because at the time I had no way to try and find the plate position. Figure 5 shows this other copy.



Fig. 5

## Conclusions

The marks I have highlighted make this stamp easily identified as position 1 in the sheet. I feel it is a mild re-entry, but of course that is open for discussion. There may be some very small marks elsewhere on the stamp that might be constant as well. The key feature which can be easily spotted is the mark in the portrait oval in front of the old Queen's chin. This mark is only on position 1. Have fun hunting up a copy for your collection.

***Editor's Note: Our Mr. Smith is being very modest here. I have searched extensively for any previous reporting of this variety without success. It would appear that Mike is the first to report and plate a new variety on a very popular stamp that has been around for more than 120 years! I can confirm that this variety is out there for those who are interested. I spotted several copies on eBay when Mike first shared this find with me. Wish I could afford them!***



# An Update on Plating the Small Queen 6 Cent Issue

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By J. McCormick

## Background

It has been more than two years since I last wrote about my plating project on the Small Queen 6 cent. I have not been idle. The quest for more blocks and strips of this stamp continues, in particular for the yellow brown shades from the First Ottawa and Montreal printings (1872-1888).

The main point of this update is to demonstrate that there were multiple repairs of the first plate, resulting in more states of the plate than previously described.

I will do my best to keep this as a self-contained write-up, however if readers are interested in diving deep into the study, I recommend reviewing past articles written by myself on the subject.

- Dots and Scratches #2 – August 2014, *Small Queen Six-Cent Major Re-entry*
- Dots and Scratches #7 – January 2016, *More on Plating the Six Cent Small Queen*
- Dots and Scratches #9 – July 2016, *Two Key Positions on the Six Cents “A” Plate*
- Dots and Scratches #12 – February 2017, *The Small Queen 6 Cents, Plate Position 96*
- Dots and Scratches #16 – January 2018, *Small Queen 6 Cent “Ghostly Head” Plate*

John Hillson disagreed with me on several points, in particular my observations on the number of plates. To bring some balance, John's rebuttals can also be found in past issues of Dots and Scratches.

- Dots and Scratches #8 – April 2016, *The Small Queens Six Cents - The Enduring Myth*
- Dots and Scratches #10 – September 2016, *Six Cents Small Queen – The Myths Endure*
- Dots and Scratches #11 – October 2016, *The Six Cent Small Queen – Another Puzzle*
- Dots and Scratches #12 – February 2017, *A Letter to a Correspondent on the Small Queen 6c*
- Dots and Scratches #14 – August 2017, *The Six Cent Small Queen Controversy*

Sadly, Mr. Hillson passed away shortly before his final article in D&S #14 was published. It feels strange continuing to write about this without him to challenge my findings and assertions. So I encourage others to carry the torch and ask the tough questions.

As a re-cap from my study, three plates were used for the Small Queen 6 cent printings:

- “Plate 1” or the “A Plate” with 100 subjects, is responsible for the majority of the 6 cent stamps from 1872 through to the end. During the first two years of issue, it showed a single guide dot in the lower left corner. In early 1874, the stamps in columns 2-10 gained a second guide dot. In late 1883, the same stamps appear but with a third guide dot added in columns 3-10. After a hiatus between 1890-1894, stamps from this plate appeared again in the red brown shade.
- “Plate 2” or the “Ghostly Head Plate” was put into service for a very short period in late 1873, and the key identifying feature is a guide dot directly under the left 6. This is reminiscent of plate 2 from the Large Queen 6 cent issue, which has the same feature. Several positions from this plate have a weak impression in the Queen's hair giving it a ghostly look.
- “Plate 3” or the “B-C Plate” contains 2 panes (B pane and C pane) each of 100 subjects. Stamps from this plate first appeared in late 1890 in the chocolate brown shade, and in late 1891 a deep chestnut shade appeared, and shortly after the more regular red brown. No guide dots are visible on stamps printed by this plate, presenting a challenge for differentiating them from Plate 1 stamps from the first column of the sheet.



## 1-dot, 2-dot, and 3-dot States

It is well known that stamps printed from plate 1 (the A plate) are commonly found with one, two or three guide dots in the lower left corner of the stamp. The phenomenon of having more than one guide dot is unique to the 6 cent, and the reason for it is unclear. The initial guide dots were punched when creating the plate and used for positioning each stamp impression uniformly onto the new plate. The transfer role bearing the image of the stamp was mounted on a shaft, and beside it a “side point” was also clamped into place. The side point was positioned into the punched dot, and then the transfer roll was rocked into the unhardened steel to produce a reverse image of the stamp. So why did additional guide dots appear later on? My best explanation is that during plate repair, when rocking the transfer role into existing stamp positions, a side point was erroneously fixed beside the transfer role, and the side point created an additional mark in the plate that was not coincidental to the initial guide dot. The second guide dot appeared in early 1874, which is always to the left of the first dot. A third guide dot appeared in late 1883, and the dot is always to the right of the original. Figure 1 shows the progression of the guide dots for plate position 95 as an example. It also shows how the stamp design travelled upwards relative to the guide dots with subsequent re-entry, sometimes showing doubling of the frame line as evidence of its previous position.



*Figure 1: Position 95 with 1 dot, 2 dots, 3 dots, and the final state of plate 1*

So it is generally known that, in the yellow brown shade, there were at least three states of the plate. I have been describing them as the 1-dot, 2-dot and 3-dot states. I have suspected that there are more states of the plate. In particular, the nearly 10 year spread between 2-dot and 3-dot states is an awfully long time to be printing stamps without plate repair.

## New 1-dot State Observations

A new observation for the 1-dot state is that the guide dots tend to look weak on stamps dated in 1872, and more prominent on stamps dated in late 1873. Similarly, 1-dot stamps with compound perforations (11.5x12) also tend to have the more prominent guide dot, and these would be from Montreal printings in 1873. This observation requires further study as I have examples where, in a joined pair, the stamp on the left has a prominent dot while the stamp on the right has a weak dot.

An important 1-dot discovery is a used strip of 5 where the guide dot orientation plates them to positions 6-10 on the top row of the sheet. The post mark is clearly dated "JY 8 72" and the guide dots are quite faint. Why this strip is important, is that it is void of any significant plate varieties. However, the 1-dot state for positions 8 and 10 are known to show significant doubling in "CANADA POSTAGE" as a result of re-entry. Figure 2 shows positions 6-10 from a margin block of 10 with re-entry, and the used strip from the same plate positions below. This is strong evidence that the plate was re-entered, my guess, sometime in early 1873. This suggests that it is time to break the 1-dot stamps into two designations: states 1A and 1B.



*Figure 2: Positions 6-10 in the 1-dot state. Top showing re-entry. Bottom has no re-entry.  
The used strip of 5 is provided courtesy of Ted Nixon.*

## New 2-dot State Observations

I recently acquired an early 2-dot mint block of 4, perf 11.5x12, from a Sparks auction that was plated as being from positions 85-86 / 95-96. The orientation of the two guide dots on each stamp makes confirmation of that plating fairly easy, and as a bonus, position 96 is the only plate position which shows a guide dot below the lower right corner. This block is special because it shows differences from another 2-dot multiple from the same plate positions. Figure 3, on the next page, shows four multiples that contain these plate positions from different states of the plate, including my new block of 4.





1-dot state  
 Positions 83-87  
 93-97

Early 2-dot state  
 Positions 85-86  
 95-96



Later 2-dot state  
 Positions 83-86  
 93-96

3-dot state  
 Positions 75-79  
 85-89  
 95-98



*Figure 3: Blocks from different states of the plate, each containing positions 85-86/95-96. The block of 10 shown at top is provided courtesy of Guillaume Vadeboncoeur.*



Figure 4 gives a closer look at the lower portions of positions 95-96 from each multiple, showing progression from early to late states of the plate. The progression of the guide dots is clear, as well as the unique dot in the lower right corner for position 96. Each time the stamp impressions on the plate were re-entered, they shifted slightly up and/or to the right. There is a clear difference between the early 2-dot and late 2-dot printings (labelled as states 2A and 2B), where the late printing was re-entered and the guide dots are noticeably lower, and the middles of the left "6" on both stamps have visibly distorted. The overall upwards creep of the stamp design from 1872 to 1895 is extraordinary.



*Figure 4: Progression of positions 95-96 through the life of Plate 1*



Figure 5 shows the progression of the guide dots for positions 84-85, as well as shifting of the stamp design upwards and to the right. Once again, the upwards / right shift of the stamp design is clearly incremental with each plate repair, including the 2 states of the 2-dot stamps.



*Figure 5: Progression of positions 85-86 through the life of Plate 1*

## Conclusions

By splitting the known 1-dot and 2-dot plate states into their own separate states, we now have evidence that there are at least 6 distinct states of Plate 1. I have identified these as states 1A, 1B, 2A, 2B, 3, and the final state. With this plate in use between 1872-1895, it displays an incredible progression including many constant plate varieties.

***Editor's Note: After this article had been laid out, the writer provided me with a small list of additional relevant articles from Confederation, the newsletter of the BNAPS Large and Small Queens Study Group. These are listed below.***

- Confederation V. 32 – August 2007, *The Rejected or "Ghostly Head" Six Cents Small Queen Plate*, by John Hillson
- Confederation V. 45 – May 2011, *Small Queen Six Cent Neck Flaw*, by J. McCormick
- Confederation V. 59 – April 2015, *An Alternate Six-Cent Small Queen Plate "A" Theory*, by Glenn Archer and Dr. Jim Watt
- Confederation V. 60 – September 2015, *Reply to Six-Cent Plating Article*, by John Hillson



# Uncharted Territories – Varieties of the Map Stamps of 1898

By Scott Robinson

## Understanding the Plates and States of the Map Stamps

This new regular column will discuss the varieties of the Canadian Imperial Penny Postage stamps of 1898. Commonly called the "Map Stamps", this issue is a favourite of mine and I have been studying it for years. It is extremely innovative in that it was the first Canadian stamp to use multiple colours and multiple printing techniques. It is also considered by many to be the first ever Christmas stamp issued anywhere. Although the stamp was not primarily intended as a Christmas commemorative, it does prominently show "XMAS 1898" in the design and its official first day of issue was on Christmas day to coincide with the inauguration of the new 2-cent postage rate. The stamp was actually available from December 7, 1898 and this is confirmed by numerous dated copies and covers.



Figure 1: Typical lavender and blue Map stamps

The stamp features an attractive map of the world on Mercator's projection printed in black with lavender/blue oceans and the British Commonwealth territories highlighted in red. Much has been written about the different colour varieties of the oceans with some writers stating that the stamp was never intended to have more than one ocean colour. However, there is good evidence to suggest that the stamp was intended to be printed in equal quantities with green and blue oceans. The green oceans never materialized, and catalogues have long divided the issue into two distinct stamps with oceans shown in shades of lavender and grey (Unitrade #85) and in various blue shades (Unitrade #86).

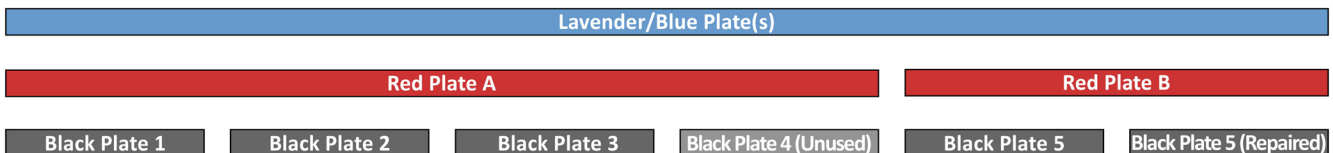


Figure 2: Graphical representation of Map stamp plates

## The Black Plates

The main black portion of the stamp design was printed by the usual intaglio process from four engraved plates numbered 1, 2, 3 and 5. A plate 4 was also produced but never used, although imperforate proofs from this plate exist in the Canadian Postal Archives and are known in the collector community from the 1990 sale of the American Bank Note Company archive material and other sources. The reason why plate 4 was never used to print stamps is not clear since the proofs do not suggest that it had any serious issues. It seems likely that it may have been damaged and replaced by plate 5 which shows some evidence of being produced in a hurry.



All of the black plates were laid out for a single pane of 100 stamps in 10x10 format. The plate number is indicated by a numeral in the top selvedge centred above the gutter between stamps 5 and 6. The printer imprint, AMERICAN BANK NOTE CO. OTTAWA, is located in the top selvedge above stamps 3 and 8, and in the bottom selvedge below stamps 93 and 98. In addition, there are short but reasonably thick guide lines that appear at the center of the selvedge on each side. There is also a cross caused by the intersection of similar short guide lines at the very centre of the pane layout in the gutter between stamps 45, 46, 55 and 56. These latter guide lines can frequently be seen on actual stamps, especially if the perforation is conveniently off-centre. Figure 3 shows a simulation of a complete black plate layout. Figure 4 shows some of these features on a top row strip of stamps with selvedge from plate 2.

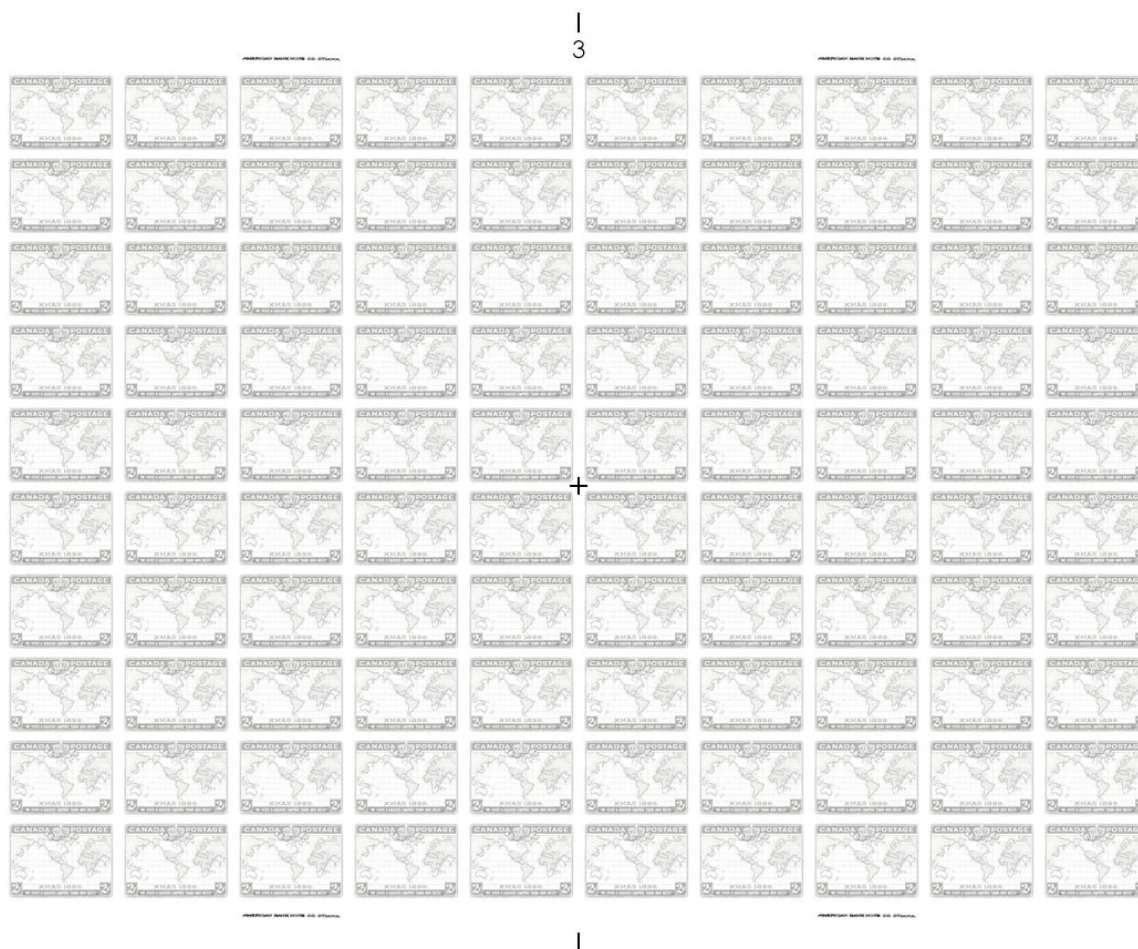
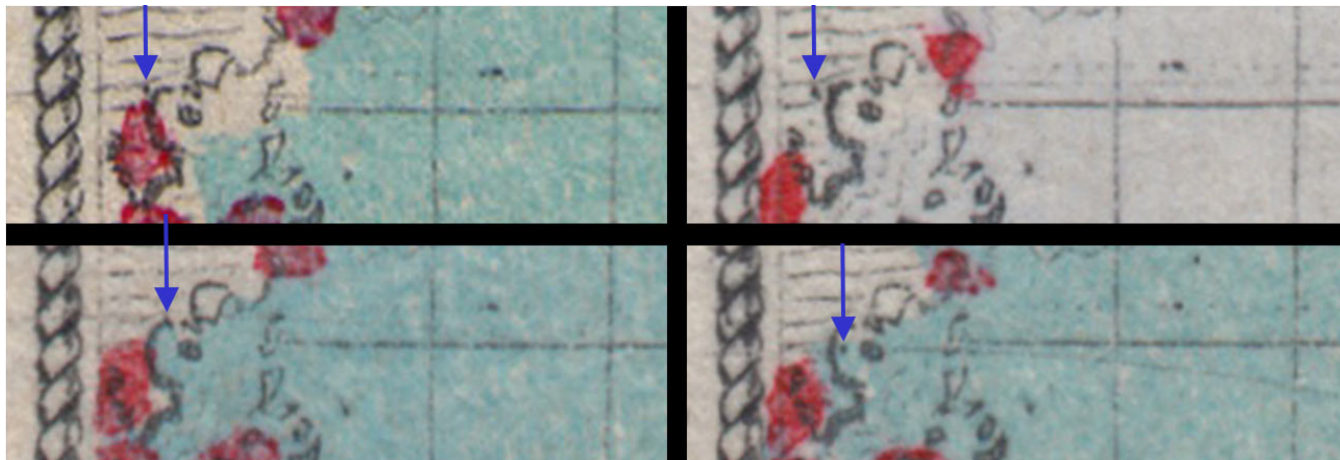


Figure 3: Simulated black plate layout



Figure 4: Top strip with selvedge showing printer's imprint and plate number with guide line. Image courtesy of Deveney Stamps.

In addition to these standard markings of the plates, many of the individual stamps feature faint guide dots, guidelines, and small compass arcs that were used by the siderographer to setup the plate and position the impressions. Most of these appear or intersect in the area of the Tonkin Gulf at the far-left side of the stamp. While these markings can be very useful in plating a stamp, they are not particularly remarkable or collectible in and of themselves.



*Figure 5: Tonkin Gulf guide dots, arcs, and lines. The arrows mark the various guide dots. Zoom in to see if you can spot the arcs or lines that intersect them.*

The detailed design of the stamp and the many fine lines that make up the cable that borders the stamp must have been problematical for the siderographer when rocking the stamp impressions into the plate. There is considerable manual retouching of the cables and a significant number of re-entries throughout the black plates. There are also some interesting tool marks and other examples of plate damage. This is where the fun begins for Map stamp enthusiasts. These will be discussed in detail in future articles but can be summarised as follows:

- The cable at the bottom of the design is significantly retouched for the entire bottom row of stamps printed from plates 2, 3 and 5.
- The cable at the right of the design is also significantly retouched for the last column of stamps printed from plate 3.
- At least four positions from plate 2 show specific sections of the cables that have been recut by hand and others show slight strengthening of the cable.
- There are numerous re-entries sprinkled throughout the plates that are arguably of the major variety including two on plate 1, nine on plate 2, two on plate 3, and at least five on plate 5. Other minor re-entries also exist.
- Plate 2 includes a spectacular misplaced entry where the doubling is misplaced by almost half the height of the stamp.
- Almost all the retouches and re-entries were present on the original state of the plates when they were first used for printing. The exception is plate 5 where the plate was heavily reworked and re-entered after a small quantity of stamps had been printed. Although several re-entries including the well-known major re-entry from position 91 (Unitrade #85ii and #86iii) and all of the bottom cable retouches existed on the initial state of the plate, more than forty positions were re-entered after the plate was used in production. Most of these are minor re-entries where the cabling and the horizontal shading lines behind the word and value tablets look blurred or darker than normal. Early copies without re-entries from these positions that were later re-entered are quite scarce.



## The Lavender/Blue Plates

The lavender/blue oceans and the red territories on the Map stamps were printed separately using the typographic relief printing process from electrotype plates. The number of plates used to print the oceans is speculative and impossible to deduce from the stamps themselves because the oceans are printed in light shades and their boundaries are obscured by the black ink. The details of the oceans are generally indistinguishable from copy to copy except for the colour.

Some philatelic writers have assumed only one plate was used while others have attributed a separate plate for each colour and shade variation available. This writer does not believe that there should be any correlation between the ink mixture used in production and the plates used. Some copies of the stamp with various ocean shades show a distinct series of vertical lines that make up the colour of the oceans. This has been attributed to different plates by some specialists. This writer believes that all the lavender/blue plates were created with vertical lines, but that these were meant to blend together as long as sufficient ink is applied to the plates when printing.



*Figure 6: Blue plate printing showing vertical lines*

The number of distinct shades that can be identified for the oceans on the Map stamps is very subjective. Although available documentation suggests that the stamps were originally ordered with a 50/50 split between green and blue oceans, the end result seems to be a similar split between shades of lavender and shades of blue. Either through poor ink mixture or discolouration, many of the lavender copies have very little colour left in their appearance, giving them a dull grey look. Several writers and Map stamp specialists have pointed out that the ocean shades do have a limited correlation with the black plates used to print the stamps as follows:

- Black plate 1: Lavender and light blue or deep blue
- Black plate 2: Lavender and very deep blue
- Black plate 3: Lavender only
- Black plate 5: Lavender or bright blue green

Noted Map stamp specialist and writer, Whitney L. Bradley, also refers to a deep lavender shade that is quite rare but seen across all the different black plate printings.

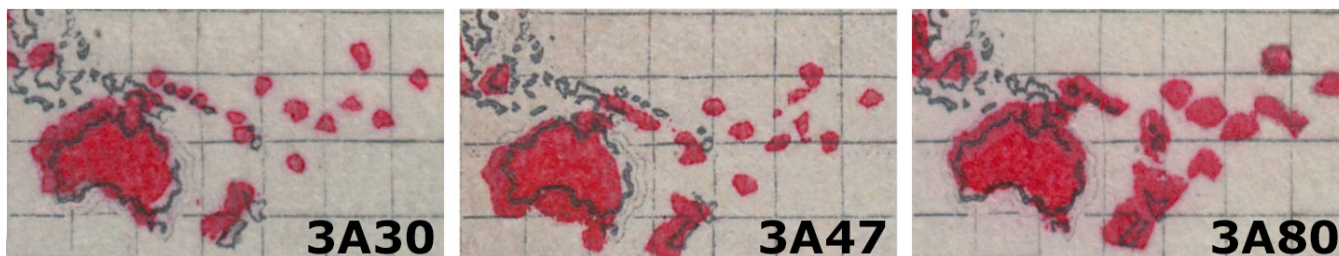
Complicating matters even more is that this issue also suffers frequently from oxidization that causes the oceans to appear in a light brown or golden shade, or even a horrible dark grey brown. These so-called "muddy waters" varieties are actually colour changelings and should not be considered as printing varieties.

## The Red Plates

Like the lavender/blue oceans, the red territories on the Map stamps were also printed from electrotype plates using the typographic relief printing process. Unlike the oceans which show many shades but virtually no differences that can be attributed to plate varieties, the red territories show no significant differences in shade but are chock full of plate varieties. These varieties include numerous instances of missing, misplaced, or added islands and territories. These variations occur not just between plates but also between the various positions on each plate. In fact, these variations between positions enable a seasoned Map collector to identify the plate position of most Map copies by only examining the red plate.

The interesting thing is that, since the Map stamp has unique red plate characteristics for almost every plate position, these varieties are not as collectible as the rarer re-entries and other constant plate varieties of the black plates. However, it is the red plate varieties that make it easy to plate the stamps and find the black varieties. This is particularly important if you are casually looking through a dealer's stock or viewing an online auction that does not have high-definition scans of the stamps. You can often find that elusive black plate variety by spotting the more obvious red plate variety.

Two distinctly different red plates were used for printing the Map stamps. The so-called red plate A was used with black plates 1, 2 and 3 (plus the proofs of black plate 4), and red plate B was used with black plate 5. Although red plate B is a little more consistent than red plate A, both plates have enough distinct characteristics to plate most positions. Some positional varieties of red plate A do evolve somewhat during its usage with the three black plates, but for the most part the varieties are constant enough for plating with each plate.



*Figure 7: Examples of typical red plate variation in the areas of Australia, New Zealand, and the Pacific islands. These samples are all from red plate A and black plate 3.*

Note that, because of their vibrant colour and the method of printing, the red plates will occasionally show characteristics that are transitory in nature and may be related as much to printing varieties as they are to plate differences. Not every red mark on the Map stamps is constant.

Hopefully, this introduction to the Map stamps and their plate characteristics will encourage some of you to explore this interesting issue further. The issue presents an incredible opportunity for the specialist because of its different shades, extreme colour alignment issues, varieties on the red typographic plates, and numerous retouches and re-entries on the engraved black plates. I will explore more of these details in future columns.

## References

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- The Unitrade Specialized Catalogue of Canadian Stamps, Ed: D. Robin Harris, The Unitrade Press, 2019



## New Finds and Discoveries

This brand-new regular column will feature reader submissions of interesting constant varieties that they have newly acquired or even unreported varieties that they have discovered. I welcome all submissions, but new undocumented discoveries need to have at least two copies to prove constancy.

This month we have two varieties on the 13¢ value from the 1935 Pictorial issue that Earl Noss shared with me earlier this year. Make sure you zoom in to see them most clearly.

The first variety is the “golf ball” variety as described by Ronald Tuckwell in his *Fortunate Flaws* column in the April 1950 issue of BNA Topics. Hans Reiche plates this variety to plate 1, lower right pane, position 43 in his essential 1982 publication, *Canada Steel Engraved Constant Plate Varieties*. The "golf ball" is a prominent dot visible in the foreground vegetation just above and to the left of CONFEDERATION.



Figure 1: The “golf ball” variety



The second variety was also described by Ronald Tuckwell as “mark below E of CHARLOTTETOWN cuts into top of S of CENTS”. Hans Reiche mentions “marks at top of -S-, CENTS” from plate 1, lower left pane, position 25, but it is not clear if this is the same variety. This constant variety consists of a strong stroke that appears almost as a grave accent in the upper right of the S.



*Figure 2: Strong mark in S of CENTS*



## Cover Image Information

This splendid copy of the major re-entry (Unitrade #42iii) on the 5¢ Small Queen exhibits numerous areas of doubling that are strongest at the bottom. The most obvious are the marks in the N (1) and S (2) of CENTS, horizontal lines at the bottom left of the circular white portrait frame (3), and sharp doubling in the ball of the right 5 value (4). In addition to the other areas highlighted in blue below, there are also various marks in CANADA POSTAGE and a general doubling of the drop shadows below 5 CENTS 5.

