

Catalogue Editor's Notes

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methods explaining how to distinguish between these two papers! I found a very interesting description in the *Woodstock Catalogue* (1970 edition) which reads as follows:

'In many cases the printing on the whiter paper produced easily distinguishable shades. Great care should however, be taken with these for several reasons. Firstly, the papers used tended to show a gradient of whiteness rather than a sharp distinction. Secondly, shades of some values known to be printed on the whiter paper are virtually identical with those on the older cream paper. Lastly the ink from which some of the values were printed tended to suffuse on the margins of the stamps, and sheets obscuring the type of paper on which they are printed.'

Well, in other words "they cannot be distinguished with certainty"! We should also not overlook the fact that, over the years, paper used at that time may also have changed its colour. A while ago I purchased two sets of singles of each from a serious dealer, on cream and whiter paper. When I check them now with the naked eye I don't really see much of a difference. Observing them under a long wave UV lamp both variants show stamps with a dull or a bright appearance. This really was not at all satisfactory! My next step was to start a discussion with Ian Harvey. He suggested that I should not distinguish between cream and whiter paper when cataloguing books. Further, Ian Harvey stated '*Gibbons provides a list of what exists and it is for the collectors and the dealers to assess what is cream and what is whiter or white*'. Well, to me, this means that it is up to the collector or the dealer to decide what is on cream or whiter paper. This would also mean that for collector X a stamp or a pane is on cream paper whilst collector Y is happy to accept them as being on whiter paper. On the other hand it is obvious that we cannot distinguish between cream or whiter paper when the panes are sewn into books. Gibbons differentiates between single stamps and panes on cream and whiter paper, but not the books. Looking at the *Stanley Gibbons Specialised Catalogue*, Vol. 3, you will notice that it describes the following books as containing stamps on either cream or whiter paper, both ordinary books and those with a blue phosphor overprint:

- 2/- books from April 1961 to April 1965 – WB2(4) to WB2(23)
- 3/- books from December 1960 to May 1965 – WB4(29) to WB4(74)
- 4/6 books from December 1960 to April 1965 –

WB6(19) to WB6(54)

- 5/- books from March 1962 to May 1965 – WB7(54) to WB7(73)

In '*The Bookmark*' Catalogue I would have to allocate at least two lines for each of these books, one for books containing panes on cream paper and one for books containing panes on whiter paper as the recent WP cataloguing system provides separate main WP catalogue numbers for each of these types. To me, it appears to be a contradiction to say on the one side that in books cream paper cannot be distinguished from whiter paper and on the other to list panes on cream and whiter paper by two separate main catalogue numbers. This seems totally illogical to me!

Therefore, as regards '*The Bookmark*' Catalogue, I will most likely decide not to separate Wilding panes with multiple crowns watermark into those on cream or on whiter paper. I will allocate only one main catalogue number for these panes together with footnotes describing the existence of different papers where necessary. If one day we establish clear criteria for distinguishing between cream and whiter paper, sub-numbers can be attributed.

To round up this subject I will show you yet another surprise. I had a closer look at the very limited number of Wilding panes I myself own and there I detected something very interesting. I put three panes of 6 x 4d with 9.5mm violet phosphor bars (recent WP100) under a long wave UV lamp – to my great surprise, all three were different. One looks very dull, the other very bright and the third is in between (*please see the image below*).



When I look at these panes with the naked eye I noticed that the paper of the pane with the very dull appearance also looks creamy in comparison with the others. When you look at the image

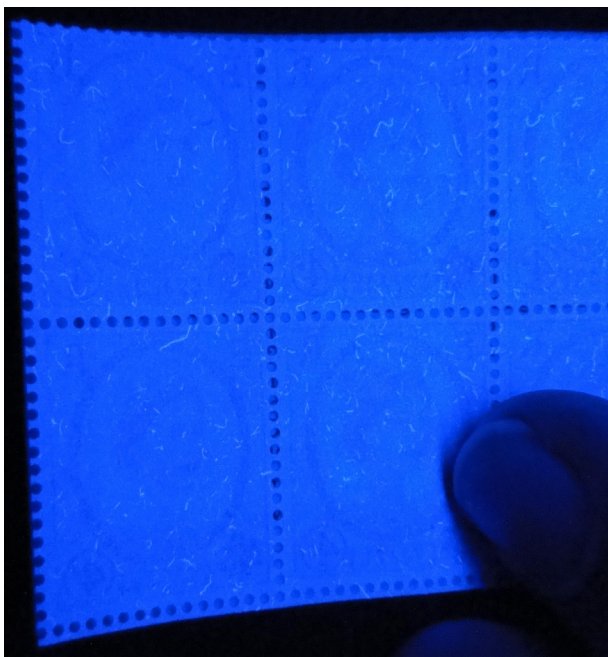
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below taken under the microscope you will see for yourself the cream and the whiter paper on a pane which should only exist on whiter paper!



The next day I looked at the panes in some of the books in my collection and there I found another interesting example of a pane of 6 x 4d with 9.5mm violet phosphor bars (WP100) from a 10/- book (February 1968). It shows fluorescent fibres in the paper – please see the image below.



The result is I'm now more confused than I was before! Obviously the papers used later than 1962 also appear to be on cream and whiter papers – and the cream paper should no longer even exist! Further, there are papers which clearly contain fluorescent substances and this fact can easily be checked by using a long wave UV lamp. It seems to me that there were NO clear standards defined for the papers used at that time. Some catalogues list differences which are hardly recognisable (cream

and whiter paper) but totally ignore facts which can easily be seen (fluorescence).

Well, I hope that this will help you to imagine the problems I have had over the last few weeks. It was my intention to present you with the modified WP cataloguing system in this edition of the Journal. It was already finalised for presentation but with the problems regarding cream and whiter paper it will have to undergo further revision – so, with any luck, I'll be able to show you the new WP cataloguing system in the next edition.

Feedback to queries from the last Journal

In the last Journal I asked for help regarding pre-decimal Machin books with missing phosphor panes and triangular labels for parcels of 4,000 books. I received one report from Brian Hewlett about a 2/- Wilding book (December 1964) containing panes with blue phosphor but with the phosphor missing on the third pane. Ian Harvey sent me some further packaging labels. Otherwise I heard nothing from you!!!!

I look forward to hearing from you as your help is still required. Or do you really believe that I produce a catalogue merely for my own pleasure?

DP6A with a new perforation type?

Tommy Rasmussen from Denmark sent me a scan of two DP6A panes (*please see the image on the next page*). Tommy wrote 'I have found these DP6A panes with a perforation type which I cannot find in the catalogue. The upper left corner looks like PAP1, but the other signs are more like PAP3.' The perforations on these panes must be some sort of variant of PAP3 but not PAP3a because the large pin is further to the right than would be expected. I wonder whether it might be an early attempt to resolve the tearing problem before the printers eventually changed the position of the large hole. Does anyone have any idea what the reason could be for this kind of perforation?

Christmas 1984 - DB12(1) with pane DP76

The Christmas 1984 book DB12(1) containing pane DP76 is described in 'The Bookmark' Catalogue, 7th edition, with several different cylinder combinations. Barry Smith told me that some more exist and that the description in the 7th edition is probably incomplete. I had the occasion to sit down with Barry and look at his Christmas books and we were able to prepare an updated list of all existing cylinder combinations. As result of this exercise the entry for book DB12(1) in 'The Bookmark' Catalogue has to be updated as shown on the next page.