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Over Fifty Shades

In his article, "Fault Lines of the Falklands", Ralph Riddell-Care identifies the different frame shades of the four printings of the Falkland shilling value – no doubt due to separate ink mixing for each printing.

Such shades and other catalogue-listed shades apart, the phrase "there's something wrong with the colour" is occasionally muttered by those familiar with the Jubilee issue. With all the variables in the production and storage of stamps in that era, it's perhaps strange it isn't uttered more often.

In an attempt to obviate further variables, the pairings below (where the second stamp is the normal) are scanned as single exposures.

Water soluble fugitive inks are sometimes deliberately used but, for the Jubilees, most changelings are attributable to the "shop window effect" where ultraviolet light has attacked the most vulnerable pigments. Foremost amongst these seems to be the De La Rue olive-green frame.



Not all such attacks result in fading. The Nauru orange 2d tends to go brown – in this case, apart from the base, to a darker shade than even the 1/- value.



Over-inking can make a dramatic effect.



A much less dramatic difference is discernible where there is a re-entry.

Naturally, there is a deeper impression all over the frame, even though the image bifurcation is only noticeable in the area of the value tablet.



Chemicals can play a part. I have GB 2 ½ d (overprinted for Morocco) which, judging by its reverse, appears to have been treated, perhaps by way of a try-out to achieve a Prussian Blue effect. Over the years it has reverted to the original shade so it is pointless to scan it.

One wonders if a combination of factors affects this Niue 2½ d where an almost black image is visible from the back.



None of the above effects can explain the last illustration. Is it possible that a black vignette sheet found its way among the brown ones?

