CANADIAN PHILATELIST



Journal of the
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VOLUME 38 **MAR.-APR., 1987** NUMBER 2

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EDITOR'S NOTES

by Jim Haskett

'INVESTMENTS' SOUR

Thousands of small investors in Canada and in the U.S. may have lost more than $15 million the purchased rare stamp portfolios, a recent Canadian Press dispatch reveals.

And the company and its president that sold the stamp portfolios have been fined $35,000 and barred from ever dealing in them again.

The firm, Northern Philatelic Management, and its president pleased guilty to charges under the federal Competitions Act of false or misleading representation and making a guarantee without a reasonable prospect it would be met.

The company, which took over from Amberly Investment Management Corp., had been selling stamp portfolios and advising buyers that they would at least get their money back within five years.

Trouble was, even though the stamps were generally of good quality, they were sold at highly-inflated prices and the crash of 1981-82 in rare stamp values wiped out just about any hope buyers would recoup their initial investment within the foreseeble future. Most of the purchasers were non-collectors who lived in rural areas.

It's estimated the stamps are now worth about half their original selling prices.

As with any investment, knowledge on the part of the investor is absolutely vital. As philatelists, we will often pay top prices to get the items we want for our collections from knowledgeable dealers or action houses. The expenditures, however, are made for the love of the hobby, not to turn a quick buck. When it comes time to dispose of part or all of our collections, we will count ourselves fortunate if we do make a little profit.

In Canada, at least, the prices of good quality classic and older philatelic items appear to have stabilized.

In Europe, our sources tell us, prices continue to spiral downwards.

1987 STAMP ISSUES

Canada Post has announced a revised 1987 stamp issuing program, partially reflecting the recent government decision to permit a two-cent increase in the first class domestic rate effective 1 April 1987. Several of the issues will reflect a CAPEX 87 theme; others the 1988 Winter Olympics in Calgary. As well, a new low value definitive set, featuring small mammals, will replace the current Canadiana series.

Planned issues are as follows:

16 February	CAPEX 87 (Toronto's First Post Office)	34¢
20 March	Exploration—Investigators (Brule, Radisson/des Groseilliers, Jolliet/Marquette, Wilderness Missions)	4x34¢
3 April	1988 Calgary Winter Olympics	
	Speedskating	36¢
	Bobsleigh	43¢
13 April	Volunteers	36¢
16 April	Canadian Charter of Rights and Freedoms	36¢
6 May	Masterpieces of Canadian Art (The Young Reader by Ozias Leduc)	50¢
19 May	Engineering	36¢
12 June	CAPEX 87 (Nelson-Miramichi Post Office	36¢
	Saint-Ours Post Office	43¢
	Battleford Post Office)	73¢
	CAPEX 87 Souvenir Sheet	2x36¢ 43¢;73¢
25 June	Canada Day—Science and Technology—Communications (Newsprint Pulp, Undersea Telegraph, Half-Tone Engraving, AM Radio)	4x36¢
20 July	Steamships (Segwun, Princess Marguerite)	2x36¢
7 August	Underwater Archaeology San Juan, Hamilton/Scourge, Breadalbane, Ericsson)	4x36¢
2 September	Francophone Summit, Quebec City	36¢
1 October	Low Value Definitives—Small Mammals	1¢; 2¢;3¢;5¢;10¢;25¢
2 November	Christmas	36¢;43¢;73¢
20 November	1988 Calgary Winter Olympics -	
	Cross Country Skiing	36¢
	Ski Jumping	73¢
Issue Date to Be Determined	Commonwealth Heads of Government Meeting, Vancouver	36¢

In total, 42 stamps issues are planned with a face value of $14.14; not what we would call a conservative stamp issuing policy! Could it be Canada Post, in its pursuit of eliminating its deficit, is trying to cash in on the thirst for

Canadian stamps that CAPEX 87 will surely generate? Thank goodness no new high value definitive issues are planned!

$25,000 U.S. REWARD OFFERED

A $25,000 U.S. reward is offered for information leading to the recovery of exhibits lost before they arrived at Chicago, Illinois for Ameripex 86.

The reward is offered by Ameripex 86 at the request of the Philatelic Congress of India and the owners of the lost exhibits.

The lost case of exhibits was last seen at the U.S. customs inspection area at Pearson Airport in Toronto, Ont. It contained two exhibits owned by P. Gupta, one of Cochin to be exhibited in the FIP Championship Class and one of Indian Maritime Mail a postal history exhibit.

Other exhibits in the missing case: A collection of Holkar State (India) owned by Robert Dangi; an exhibit of south India Native States owned by Dhirubhai Mehta; an exhibit of Classic India including hand struck; and Sind Dawk stamps owned by S.B. Kothari.

Any information (sources will be kept confidential) should be forwarded to:

Michael Millar
292 Shanty Bay Road
Barrie, Ont., L4M 1E6
or to
Bernard Hennig Sr.
5944 W. Montrose Ave.
Chicago, IL. U.S.A.
60634

MEDAL HARVEST

Canadian philatelic freelance writer Larry McInnis of Montreal harvested several medals for his columns at MIDAPHIL '86. His Canada column in the weekly *Linn's Stamp News* won a gold in the category for philatelic press columns. He received vermeil medals for an article on the 1959 Canadian Seaway inverted stamp that appeared in *Linn's* and for his stamp column that's supplied through Canada Post to weekly newspapers across Canada. McInnis's weekly stamp column in the *Montreal Gazette* also received a silver medal.

PRECANCEL CATALOGUE

Stuart Clark of Winnipeg, Man. recently wrote H.G. Walburn, the authority on Canadian precancels, asking when collectors might expect a new edition of his *Canadian Precancel Catalogue.*

Mr. Walburn replied:

"A new edition of the Canadian Precancel Catalogue was due in 1985 but about that time Gilbert Noble, at age 100 and on doctor's orders, had to retire. He would have sold the copyright (Noble numbering system) to me but the buyer of the U.S. rights insisted on the Canadian ones being included so I lost out on that one.

"Maybe it was just as well as since then I have acquired two co-editors — Jim Kraemer and Hans Reiche — and we have a deal with Unitrade to publish what will probably be a new series of catalogues edited, printed and published in Canada. We could not use the old Noble numbering system but have obtained permission from Scott's to use theirs which will be a big improvement for new collectors but some of the oldtimers probably won't see it in the same light.

"After a long delay -- Unitrade has been swamped with publishing orders -- the new catalogue should be available within the next few weeks".

"It will be followed, hopefully in time for CAPEX, by an entirely new Canada Precancel Handbook which will take collectors beyond the standard catalogue listings".

We're sure Canadian precancel collectors eagerly anticipate both the catalogue and handbook.

NEW LITERATURE

The Walburn Precancel Catalogue and the *Canadian Precancel Handbook* are just two of several new titles expected this year.

Already in 1987, the new Darnell Canadian stamp catalogue (French and English) is out (see Literature Reviews this issue). Toronto-based Unitrade Press has recently released several titles and others are scheduled for publication, in the first half of 1987.

They include:

Steam and the North Atlantic Mails - Arnell.

Canadian Military Post Offices to 1986 - Bailey and Toop.

Plating the Canadian 1898 Map Issue - Bradley.

Plating the 2 cent Stamp of 1894 - Groten.

Postage Stamps and Cancellations of Prince Edward Island - Lehr.

The Bickerdike Machine Papers - Newman.
Specialized Catalogue of Canada Post First Day Covers 1988 - Cool.
The Canadian Revenue Stamp Catalogue 1987 - van Dam.
Canadian Stamps with Perforated Initials, Fourth Edition - Johnson and Tomasson.
The Canadian Picture Post Card Catalogue 1988 - Gutzman.
Scott Specialized Catalogue of Canadian Stamps 1988.

STICKY STUDY

Howard Tring of Bramalea, Ont. sent along a copy of the *Technology Today*, a publication of the Ontario Research Foundation based in Mississauga, Ont. The newsletter contained an article on the Foundation's investigation, at the request of Canada Post, of why some stamps don't stick well, an offshoot of postal corporation employees' discovery that a few stamps fall off envelopes during their passage through sorting and cancellation machinery.

In their investigation, Foundation scientists studied four issues of stamps, first looking at factors such as the thoroughness of wetting, ease of application and the type of paper used. Second, they looked at "compositional differences, for example in the total amount of glue being used."

Spectographic analysis revealed differences in the amount of polyvinyl acetate, the 'starting' material used to made the polyvinyl alcohol glue used on Canadian stamps. This could have some effect on the performance of the adhesive, the scientists concluded.

As well, the scientists found the stamps adhered better to the smooth papers of postcards than the rougher texture of most envelopes, apparently because more moisture is absorbed by envelope papers, decreasing the 'sticking' ability of a stamp.

But, the scientists concluded that despite minor performance variations among the stamp issues, there was no major problem. Of most importance, they found, is the "degree of care taken to ensure complete wetting of the stamp and the use of sufficient pressure when applying it to paper."

The Foundation newsletter notes, however, that "Canada Post realizes that not everyone can always take even the little time and care

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required to ensure their stamps stick properly. As a result, extended studies leading to a complete elimination of this problem are being considered."

NUMBERING SYSTEMS

The decision of H.G. Walburn to switch to Scott numbers with his new precancel catalogue and the introduction of the New Numbering System in Darnell Publishing's *1987 Stamps of Canada Catalogue* are sure to once again spark debate among collectors on numbering systems.

A quick check of recent Canadian auction catalogues reveals Scott numbers predominate though *Canada Specialized Catalogue* numbers have been gaining favor in some quarters, especially in description of varieties, proofs etc.

Stanley Gibbons numbers are occasionally used and are helpful for collectors, for example, of P.E.I., because Gibbons is valuable in sorting out the complexities of the island colony's perforation and paper varieties.

But where does this leave the collector and the dealers and auction houses they do business with?

An inquiry about purchasing a "No. 35" is likely to elicite a response, "Which No. 35?"

In other words, confusion between dealers and collectors.

Aside from copyright considerations, development of non-Scott numbering systems was partially in response to some of the well-known anomalies of the Scott system. In that regard, the newer numbering systems are often superior.

But, we don't feel the hobby as a whole is best served by the existence of a variety of numbering systems in popular general catalogues.

Readers' comments on numbering systems are welcome.

CORRECTIONS

This part of the editor's column is one which I do my best **not** to carry.

In my inaugural edition, however, some mistakes did occur that merit corrections and apologies.

In Harry Sutherland's article, *Canadian Varieties*, on Page 28 of the Jan/Feb edition, the word 'not' was incorrectly inserted in the opening sentence.

The opening sentence should have read: "Canadian stamps were ordinarily engraved until 1967, although some stamps had appeared prior to that date which employed both engraving and lithographing techniques together."

A photo with that article, Figure 4 on Page 30, was reproduced upside down.

To Mr. Sutherland and to reader of *The Canadian Philatelist* we apologize.

• • •

On page 55, *FIP Judging Regulations*, we were misinformed by our source in writing a brief lead-in.

H. Sutherland, F.R.P.S.C., F.R.P.S.L., the Royal's International Representative, wrote to tell us:

"The point system for F.I.P. Judging is not mandatory and the points are intended to be merely of some assistance as set out in Article 5.2 and 5.4. These refinements were the subject of a great deal of discussion at the meeting in Rome. Its use is entirely up to an individual judge and while it was in use at Stockholmia it certainly was not in use at Ameripex nor will it be in use at CAPEX '87."

Again, our apologies to our readers for the error. □

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Letters to the Editor

LOYAL MEMBER

I feel that the time has come for me to discontinue my membership in the Society. I gave up active stamp collecting some time ago but retained my membership until now for sentimental reasons.

I first joined the former Canadian Philatelic Society in 1925 as you will note from my membership number of 412 and have always enjoyed my association with it and its successors.

Financial matters do not improve with age, however, and I feel I can no longer continue paying the fees. So with considerable regret I must ask you to delete my name from the membership list at the end of this year.

C.W. Baines
No. 412

(Editor's Note: The preceeding letter was sent to the Secretary of the Royal. Upon investigation, it was determined that Mr. Baines holds the lowest number of any member of the Society. In appreciation of his 61 years of loyalty to the RPSC, the Board of Directors has voted Mr. Baines an honourary Life Membership. We hope he will continue to enjoy his RPSC membership for many years to come.)

NIAGARA FALLS STAMP

It is time that Canada and the United States of America issued a stamp to honour Niagara Falls, the original symbol of North America. The last Niagara Falls stamp issued by the U.S.A. was a 25-cent value issued on November 11, 1922. The last Canadian stamp to show Niagara Falls was a 20-cent value issued in June 1, 1935.

Now that an East African country, Uganda has issued a 50-shilling value on May 22, 1986 showing the U.S. part of Niagara Falls, let's hope that we see either or both of our countries issue a stamp that depicts Niagara Falls. Would not a view of the mightly falls at night or a daytime view showing a rainbow over the falls be a popular stamp?

The Rainbow Bridge will be 50 years old in 1991. The centenary of the Whirlpool Bridge will be in 1997. The "Falls of Niagara" became the symbol of all of North America in 1678. The Statue of Liberty in New York was built in 1886 and became an American symbol. It is time that Niagara Falls a symbol of Peace on the Canada-U.S.A. border be the subject of a postage stamp in both countries.

Herbert C. Force
754 - Tenth Street
Niagara Falls, N.Y., U.S.A.
14301

MYLAR SOURCE

Reference is made to the President's Page of the Nov/Dec '86 *Canadian Philatelist* with respect to plastic sheet protectors and in particular, Mylar 'D'.

Perhaps our members would be interested in knowing that there is a good source right here in Ottawa for Mylar 'D' sheet protectors. The source is Archival Conservation Resources (Canada) Ltd., P.O. Box 2506, Station 'D', Ottawa, Ontario K1P 5W6, phone (613) 523-9260. Sheet protectors and envelopes can be ordered to any size.

Stock thickness is .003″ in thickness and I find it ideal, not too thick nor too thin. In addition, the final prices will be found to be much better than having to import from the U.S.A., what with customs duty and tax, notwithstanding long delays. I am using the 8″ x 11″ size, sealed on one side as well as on the top and bottom.

E.R. Toop
Office Manager
Royal Philatelic Society of Canada

PROTEST RURAL MAIL CUTS

Canada Post has proposed major changes in Rural Mail Service.

Of 5,221 "Rural" Post Offices across Canada, 3,500 will be turned over to the private sector under franchise.

The remaining 1,700 Post Offices will disappear, to be replaced by "Supermailboxes" at main route intersections.

Your mailbox at the end of your driveway could not longer be used.

You could be obliged to travel up to 4 km. each day, to obtain your mail.

Given that the customers of Canada Post have not been consulted in this proposed reduction of service, every member of our community is strongly urged to protest.

I urge members of your organization to protest to their local Member of Parliament. No postage stamp is required.

Aileen Ossowski
Brigham, Que.



CP 'VERBOTEN'

Please find enclosed the front portion of an envelope I had mailed to a stamp exchange friend in East Germany.

The enclosure was a copy of *The Canadian Philatelist* which was returned to me as not acceptable in East Germany.

Please drop their embassy in Washington a squawk letter as I do not think there was anything in this copy of the Journal which could be offensive to anyone.

It was from the Canadian Journal that I took this man's name and we have been trading stamps for well over five years.

Robert N. Brown
Rexdale, Ont.

(Editor's note: We, like Mr. Brown, find it difficult to believe that *The Canadian Philatelist* and its contents could be considered a propaganda threat to East Germany. Mr. Brown's experience does underline the fact that the freedoms we take for granted, including reading philatelic journals from all over the world, do not exist in many Communist states.)

SPEAKING OUT

Since this is my first 'Letter to the Editor' of *The Canadian Philatelist*, let me first extend my warmest wishes to you in your new appointment. I have only a few comments to make so I'll get to the point.

My first comment concerns your predecessor, Ron Richards. In his 'Fond Farewell' letter, he states that he has not been the most "diplomatic" of CP editors and makes no apologies for the "tone" of his many comments. In my view, his comments (rebuttals) to fellow RPSC members have been more than "undiplomatic". They have been downright caustic in many instances and no doubt have disillusioned many members from airing their concerns/comments on the CP again. In a nutshell, we had a no-class editor in a high-class journal.

My second comment concerns the RPSC membership card. I don't mean to be a crybaby but I find its size to be too large to carry in a normal wallet. Since 1987 is the RSPC's 100th birthday, I would like to see the society issue a durable (plastic) 'credit card size' centennial membership card. This was done by the APS in 1986, its 100th anniversary, and we should do the same. Amen.

Michael Smith
#19885

(Editor's Note: Many thanks for the warm welcome. I'll decline comment on my predecessor except to say that during Ron Richard's tenure, *The Canadian Philatelist* was a consistent medal winner in literature categories at international shows. As for the 'plastic' membership cards, good idea. Perhaps the Royal's directors will investigate its feasibility and costs at their spring meeting.)

CLARIFICATION

It has been brought to my attention by Denis Hamel, French Representative R.P.S.C. Anti-Theft Committee, that certain factual inaccuracies are present in the article by Richard Gratton dealing with the altered Canadian stamps. This article appeared in the January-February issue of C.P.

Nowhere in this article does Mr. Gratton give any credit or acknowledgement to the Anti-Theft Committee. In fact it was this Committee who initiated the investigation into this affair when we received complaints from both a philatelic auction house in California and the Chairman of the Stamp Theft Committee of the American Philatelic Society, James H. Beal. It was the Anti-Theft Committee who got the

R.C.M.P. Fraud Section involved, as well as bringing it to the attention of Vincent G. Greene Foundation Secretary, Harry Sutherland.

Mr. Gratton became involved when he was requested by the Anti-Theft Committee to examine a selection of the material and provide us with a written opinion. Mr. Gratton is an acknowledged expert in this field and gave us a written opinion that the material had all been deliberately altred. he used this as the basis for his article, and there is nothing wrong with this. However the Anti-Theft Committee was very actively involved in this affair for some considerable time prior to Mr. Gratton becoming involved. As I understand it, this was not the impression conveyed in the article.

As this case is on-going any further comment at this time would be inappropriate, but I felt that I should clarify the role of the Anti-Theft Committee in the matter.

Michael Millar, FRPSC
Chairman, Anti-Theft Committee



THE ACCOMMODATION

The John Molson stamp, issued late last year, depicts the sidewheel steamboat "Accommodation," the first steamboat built entirely on this continent. The stamp, however, shows the smokestacks in a lateral line with the sidewheels. It seems to me that the engines, to drive the sidewheels, would be in a lateral line with the sidewheels and that the boilers (and the smokestacks) would have to be placed foreward of or abaft the engines.

According to *The Canadian Encyclopedia*, "The ship was propelled by two open-side paddle wheels, though a sail could be raised if the engine failed." Since the ship-on-stamp lacks a mast, the sail would have to be slung between the two smokestacks – which is fine in a following wind, but even in a beam wind, the sail would be useless.

The 85-foot Accommodation was launched in Montreal in 1809, her engines having been manufactured in Trois Rivieres. Other steamboats had been built early in North America, but earlier vessels all had imported engines.

The Canadian Encyclopedia says Molson and his partners paid £2,000 for the ship but by 1810 losses amounted to £4,000 and the vessel was scrapped.

Les Rimes
West Vancouver, B.C.

CANADIANA STUDY GROUP

I have read with much interest the series *"Canadiana"* by Mr. C.F. Black.

I, too, have been collecting Canadiana stamps and philatelic material for a number of years. My checklists, developed as a result of going through catalogues, journals, etc., now list over 2,000 Canadiana stamps and other philatelic materials pertaining to Canada. I have been able to add many more items as a result of Mr. Black's articles.

I would be most interested in hearing from collectors who might be interested in being part of the Canadiana Study Group. This group is devoted to the challenge of researching and listing worldwide philatelic material which has some connection with Canada. A quarterly journal, *The Canadian Connection — A Journal of Canadiana Philately*, is a project of the group.

Collectors interested in the challenges of developing a Canadiana collection are urged to write to me at the address below for more information. Return postage would be appreciated.

John G. Peebles
Box 3262, Station A
London, Ont. N6A 4K3

TRANSLATION WANTED

As is usual when I receive my copy of *The Canadian Philatelist* my first priority is to scan through its contents and mentally mark items of interest. What caught my eye as an item of considerable interest because of the illustrations, began on page 414, titled De la Recontre de 3 Ecossais, Naîtra le castor de 3-pence, le Premier Timbre - Poste Canadien (Récit Historique) par Denis Masse.

Where I attended school, well over 55 years ago, the French language wasn't taught. I do manage to speak sufficient French to make myself understood when the need arises but can-

not read the language. The point of this letter is to request an English translation of what appears to be an interesting article of postal history.

Is this possible to permit this writer, an illiterate Anglo-Canadian, an opportunity to add to his knowledge? Your reply is eagerly anticipated.

Jack Davis
Peterborough, Ont.

(Editor's Note: In recognition of the large number of our members who live in the Province of Quebec *The Canadian Philatelist* publishes some articles in French. Usually an English translation is not available. Such is the case with the article by Denis Masse. Unfortunately the Society does not have the resources at the present time to arrange for a translation. Should English translations become available in the future details will be printed in *The Canadian Philatelist.)*

UNUSUAL CANCEL

Help is needed from cancellations collectors on this item. This unusual cancellation has just appeared in the supply of business envelopes



I have access to. The first appeared on Dec. 15, 1986 (as shown) and I have several other examples dated Dec. 16 and Dec. 17. Hopefully others will surface in the next few weeks.

It looks like a makeshift cancellation. Could it be a special machine used just to help with the Christmas rush of mail? The covers appear to all have originated in the Brampton-Mississauga area of Ontario and, presumably, passed through Gateway Postal Station.

Does any cancellation collector recognize it?

Howard Tring
82 Judith Cres.
Bramalea, Ont. L6S 3J4

(Editor's note: David Hanes of Barrie, Ont. reports a similar cancel on a December 1986 cover and bearing a Nobleton, Ont. return address.) □

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EXCHANGES WANTED

Since the Royal Philatelic Society of Canada is the national society of philatelists in Canada, many requests for exchange partners are referred to us. As a service to our members, we are pleased to present these names so that those who wish to do so can make overseas contacts. We have no way of checking the credentials of the individuals who write to us asking that their name be published, therefore we urge that caution be taken when answering these requests.

Lusia Torres Serrano
C/. Apostol Santiago
Aptos. Vistamar III-50, C
12560 BENICASIM
SPAIN

A stamp collector in Spain wishes to exchange stamps with a Canadian collector. Writes in English.

Dick H. Stram
Roelof Hartstraat 11
1071 VE AMSTERDAM
HOLLAND

A Dutch collector wishes to exchange mint worldwide sets for mint American and Canadian stamps. Write in English.

Kuang Sie
Teluk Gong Kapling
Jin: 10
No. 6
JAKARTA, INDONESIA

A 14-year-old collector in Jakarta wishes to exchange stamps with a Canadian collector. Writes in English.

Thomas Breyer
Falkan Str. 10
WUNSCHENDORF 6509
EAST GERMANY

A collector from East Germany wishes to exchange stamps with a Canadian collector. Writes in English.

Eddy Mink
PO Box 192
WALLSEND, N.S.W. 2287
AUSTRALIA

An Australian collector wishes to correspond with a Canadian collector interested in aerogrammes. Writes in English.

DEMANDES D'ECHANGE

La Royal Philatelic Society ne s'occupe pas normalement des échanges entre philatélistes, mais comme elle est la société philatélique nationale du Canada, on lui transmet de nombreuses demandes de philatélistes désireux de trouver des correspondants pour échanger des timbres. Ainsi a-t-elle décidé, pour rendre service à ses membres, de publier les noms des intéressés d'outre-mer, afin que ceux qui désirent établir des rapports avec eux puissent le faire. Je vous signale toutefois que nous ne savons rien des personnes qui nous demandent de publier leur nom, c'est pourquoi je vous conseille d'être prudent en répondant à ces demandes d'échange.

Councilman Salvador M. Tabuena
Hacienda Alingating
Cadiz City 6028
Negros Del Norte
PHILIPPINES

A stamp collector in the Philippines wishes to exchange stamps with a Canadian collector. Writes in English.

George Cesar de Oliveira
a/c Bco. Bradesco cx. int. 349
-06730- Vg. Gr. Paulista
S. PAULO, BRASIL

A Brazilian collector wishes to correspond with collectors of stamps with religious themes. Language preference unknown.

M.J. Schenkels
Saturnusstr. 7
5101 TW
DONGEN, HOLLAND

A stamp collector in The Netherlands wishes to correspond with Canadian collectors to exchange Dutch and West European stamps for Canadian ones. Writes in English.

Arcadi Norinski
Box 266
196070 LENINGRAD
USSR

A Russian collector wishes to exchange stamps of Polar expeditions, Seaplanes, Whaling ships, Religious art and Geography for stamps and covers of Canada. Writes in English.

collectors

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PRESIDENT'S PAGE

by

James E. Kraemer

CAPEX 87, CAPEX 87

June 13th, the opening day of Capex 87, is fast approaching. The opportunity for *R.P.S.C.* members to visit the largest and best International Philatelic Exhibition ever held in Canada in just a few weeks away. If you plan to stay over in Toronto you should have hotel reservations made by now. There will be 3,200 frames of stamps (51,200 album pages) from the best collections in the world on display; 133 dealer booths have been allocated; 82 government postal administations have booked all of the available space.

Among the many philatelic societies having a booth at Capex will be the Royal Philatelic Society of Canada. Members are urged to visit us and sign the register. All members in good standing who visit the booth will be entitled to pick up a special engraved certificate marking 100 years of organized philately in Canada, the beginning of our Society. If you don't have a society tie, lapel pin or a ladies scarf this will be an opportune time to pick one up at our booth.

To mark the 100th anniversary of our Society and of organized philately in Canada we will have special envelopes for sale that can be used for the special cancellations used on one of the designated days set aside to mark 100 years of philately in Canada. These envelopes will only be available at Capex 87.

In recognition of the *R.P.S.C.* as the sponsoring society of Capex, Ted Lyon will be on duty as Capex 87's special representative to *R.P.S.C.* members. Also at our booth will be Doris Lyon, the official *R.P.S.C.* representative. For the Lyons who have tirelessly represented the Society for many years at innumerable philatelic exhibitions this will be the last occasion where they will be able to officially represent the Society. Both of these stalwart good-will ambassadors deserve a rest. Drop in to our booth and say "Hello" to both of them. Helping out will be many volunteers. We hope to list their names in our next issue.

Keith Spencer, Edmonton, our Director and Convention Co-Ordinator, has done an excellent job in planning the arrangements for our booth. His assistant co-ordinator is Cliff Guile of Toronto. If you need more information about the *R.P.S.C.'s* participation at Capex or wish to volunteer to help out at the booth drop a line to, The National Office, PO Box 5320, Station "F", Ottawa, Ontario, K2C 3J1. For more information about Capex 87 write to, CAPEX 87, PO Box 204, Station "Q", Toronto, Ontario, M4T 2M1.

Readers will recall my previous remarks concerning the *F.I.P.* (Federation Internationale de Philatelie), and my promise to tell you more



The FIP-Secretariat is located in this old villa, (the Villa Potumbah) on Zollikerstrasse in Zurich, Switzerland.

about this world organization. Since the founding of the F.I.P. on May 16th, 1926 in Paris, Franch, this international Association has done considerable in strengthening friendly relations between philatelists around the world. Of equal importance has been the setting up of acceptable standards for International exhibitions. Beginning with this issue we will print these Regulations for the interest of our members.

In my previous notes about the F.I.P., I listed our representatives on three of the F.I.P. Commissions. There are six other commissions. Harry Sutherland, Toronto, represents our society on the Expertizing and Prevention of Forgeries Commission, as well as on the Traditional Philately Commission. Betty Killingbeck, Peterborough, is our representative on the Maximaphily Commission and the Thematic Commission. The Canadian seat on the Postal Stationery Commission is vacant. Harry Sutherland has represented us on the Postal History Commission. All F.I.P. commissions will meet at the next World Philatelic Congress to be held during Hafnia 87 in Copenhagen, Denmark, Oct. 16-25, 1987.

Remember CAPEX 87 is June 13-21, 1987 in Toronto, Ontario. SEE YOU THERE. □



From left, Ladislav Dvoracek, Prague, Czechoslovakia, President of the FIP; Marie-Louise Heiri, Zurich, Switzerland, Secretary-General FIP; Paolo Vollmeier, R.D.P., Castagnola, Switzerland, former Secretary-General FIP; and Dr. Theodor Dahinden, Board Director and Public Relations Manager, Zurich, Switzerland.

Annual General Meeting
of the Royal Philatelic
Society of Canada

at CAPEX*87 Saturday, June 20, 1987
10 a.m. Metro Toronto Convention Centre
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(For Official Notice of Meeting, see centre insert in Jan/Feb 1987 edition of *The Canadian Philatelist)*

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Year	Name	Type	Location	Dates
1987	- CAPEX 87	General	Toronto, Canada	June 13 - 21
	* - HAFNIA 87	General	Copenhagen, Denmark	Oct. 16 - 25
1988	- Juvalux 88	Youth	Luxembourg	Mar. 29 - April 4
	- Finlandia 88	General	Helsinki, Finland	June 1 - 12
	* - Praga 88	General	Prague, Czechoslovakia	Aug. 27 - Sept. 5
	- Olymphilex	88 Sports	Seoul, Korea	Sept. (10 Days)
	- Rotterdam	88 Europe	Rotterdam, Netherlands	Sept. (10 Days)
	(1) - Izmer 88	Limited	Izmer, Turkey	Oct. 26 - Nov. 3
1989	- India 89	General	New Delhi, India	Jan. 20 - 29
	(2) - Chile 89	Limited	Santiago, Chile	Early 89 (10 Days)
	- Bulgarie 89	General	Sofia, Sulgaria	May 21 - 30
	- Philex 89	General	Paris, France	July 7 - 17
	- Iphla 89	Literature	Frankfurt, Germany	April 19 - 23
	- Braziliana	Thematic	Brazil	Nov. 15 - 25
1990	- Stamp World London 90	General	London, England	May 3 - 13
	- Dusseldorf 90	Youth	Dusseldorf, Germany	July 12 - 17
	- New Zealand 90	General	Auckland, New Zealand	Aug. 24 - Sept. 2

* Site of FIP World Congress after the exhibition.
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COMING EVENTS

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MARCH 7-8 — NYPEX '87 exhibition and bourse at the Edithvale Community Centre, Finch and Edithvale (between Bathurst and Yonge), North York, Ont. Admission free. Show hours: 10 a.m. - 6 p.m., Saturday and Sunday 10 a.m. - 5 p.m. Information: Alan Hanks, 34 Seaton Dr., Aurora, Ont. L4G 2K1.

MARCH 14 — OAKPEX '87'. The Oakville Stamp Club's 14th Annual Exhibition and Bourse will be held in Room 'A' of The River Oaks Recreation Centre, 2400 Sixth Line, Oakville, Ontario, from 10 a.m. to 6 p.m. Free admission and parking. Information: Mel Kertcher, P.O. Box 524, Oakville, Ont. L6J 5B4.

MARCH 28-29 — 44th annual exhibition and bourse of the North Toronto Stamp Club at the North Toronto Memorial Gardens, 180 Eglinton Ave. W., Toronto. Sat: 10 a.m. to 6 p.m. and Sun: 10 a.m. to 5 p.m. Free admission and parking. Information: Stuart Sheppard, 81 Aldershot Cres., Willowdale, ON M2P 1M2.

APRIL 4 — LONPEX 95 exhibition and bourse at The Great Hall, St. Paul's Cathedral, Richmond Street, North, London, Ont., 100 competitive frames, 15 dealers, Canada Post sales counter. Admission free. Show hours: 10 a.m. - 5 p.m. Free parking nearby. Information: A. Benjaminsen, 298 Neville Dr., London, Ont. N6G 1C3.

APRIL 10-12 — Lakeshore Stamp Club Annual Exposition and bourse at Dorval Community Centre, 1335 Lakeshore Drive, Dorval, (Montreal), Que. Show Cancel, Canada Post, Free admission. Contact B. Cannon, P.O. Box 1, Pointe-Claire-Dorval, Que. H9R 4N5.

APRIL 10-12 — STAMPEX Canada, 15th annual exhibition under the rules for National Exhibitions of the R.P.S.C. and bourse at the Sheraton Centre in Toronto. Information against SASE from Michael Madesker, 157 Clifton Ave., Downsview, ON M3H 4L6.

APRIL 11 — KAPEX '87 sponsored by the Kawartha Philatelic Society (R.S.P.C. Chapter 58) in the Rock Haven Motor Hotel, Peterborough, Ont., 10 a.m. - 5 p.m., 12-dealer bourse, exhibits, Canada Post, door prizes. Admission free. Information: Marie Olver, 135 Aberdeen Ave., Peterborough, Ont. K9H 4W6.

APRIL 25 — 26th annual exhibition and bourse of the Barrie District Stamp Club, 10 a.m. - 5 p.m. in the Huronia Room of the Continental Inn, Hwys. 90 and 400, Barrie. Information: L.J. Metzger, 164 Wellington St., East, Barrie, Ont. L4M 2C8.

MAY 2-3 — ORAPEX '87, the 26th annual exhibition and bourse of the R.A. Stamp Club at the R.A. Centre, Ottawa. Saturday, 10 a.m. to 6 p.m. Sunday, 10 a.m. to 4:30 p.m. Free admission and parking. Information: Stephen Luster, c/o R.A. Stamp Club, 2451 Riverside Drive, Ottawa, Ontario K1H 7X7.

MAY 8-10 — Winnipeg Philatelic Society's Stamp Show '87 exhibition and bourse, youth programs, BNAPS regional meeting, and banquet. Daily admission $1, under 14 years, free. For information, send a stamped, self-addressed envelope to: PO Box 1425, Winnipeg, Man. R3C 2Z1.

MAY 9 — STAMPFEST 1987 sponsored by the Kitchener-Waterloo Philatelic Society, 9:30 a.m. - 5 p.m. in St. Andrew's Presbyterian Church, Queen and Weber Streets, Kitchener, Ont. Includes exhibition bourse, postcards, sales circuit. Information: C. Leigh Hogg, PO Box 8101, Bridgeport, Ont. N2K 2G6.

MAY 15-17 — EXUP XVI, annual exhibition which commemorates the 54th anniversary of the Union Philatelique de Montreal at Centre Saint-Mathieu, 7110 8th Ave., Montreal. Friday: 5 to 9 p.m.; Sat: 10 a.m. to 9 p.m.; Sun: 10 a.m. to 4 p.m. Information: EXUP XVI, 72 De Montbrun, Boucherville, PQ J4B 4T9.

JUNE 13-21 — CAPEX '87, an F.I.P. sponsored international philatelic exhibition celebrating 100 years of organized philately in Canada, at the Toronto Convention Centre. Information: P.O. Box 204, Station "Q", Toronto, Ont. M4T 2M1.

OCTOBER 2-12 — ESPAMER '87 to be held in La Coruna, Spain. Exhibitors interested in obtaining an entry form may write to H. Sutherland, PO Box 100, First Canadian Place, Toronto, Ont. M5X 1B2. (Please note that if you are exhibiting at Hafnia, you will not be able to exhibit the same display at Espamer as there is not time to get the display from one show to the other).

OCTOBER 16-25 — HAFNIA '87, F.I.P. sponsored international exhibition, Copenhagen, Denmark. Canadian Commissioner: R.K. Malott, 16 Harwick Crescent, Nepean, Ont. K2E 6E8.

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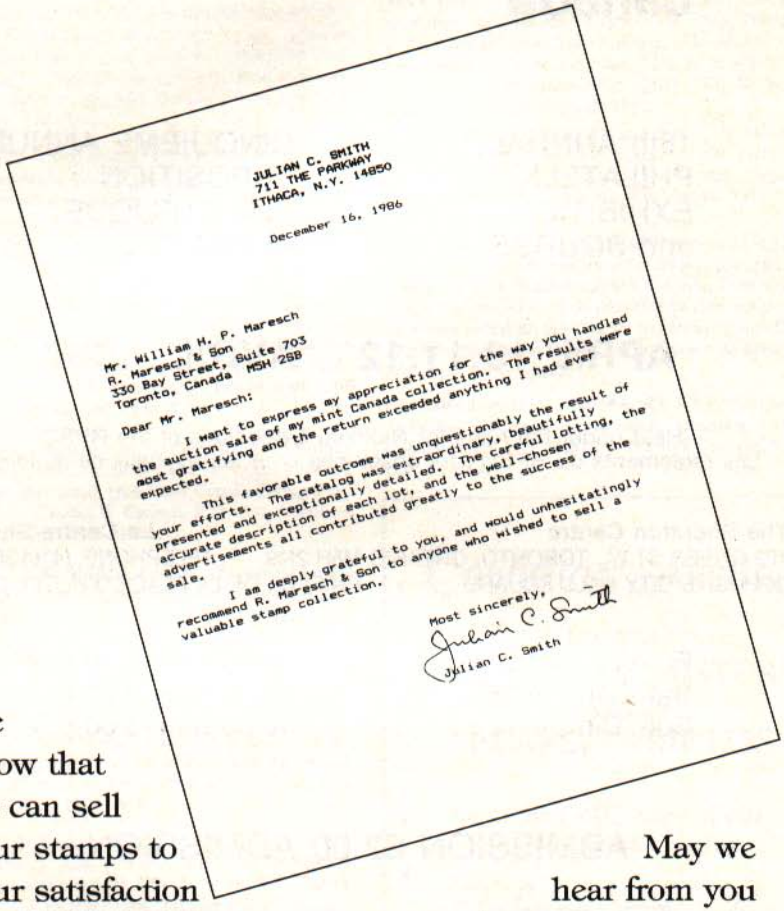
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DEALERS IN RARE STAMPS SINCE 1924

Kenneth Rowe appointed to Museum Advisory Board

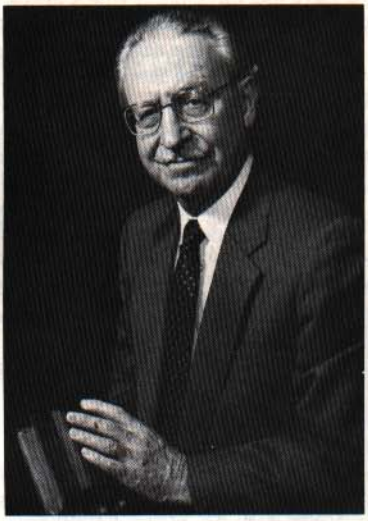
The efforts of philatelic organizations to get the National Postal Museum 'back on track' may have received a boost in February with the announcement that Kenneth Rowe, a Fellow of the Royal Philatelic Society of Canada, has been appointed to the advisory board of the museum.

Philatelic groups, including the RPSC, the British North America Philatelic Society, and the Postal History Society of Canada, have long been frustrated with the handling of the museum under the Crown Canada Post Corporation.

That frustration boiled over in 1985 with the Canada Post announcement that it was "temporarily" closing the National Postal Museum.

The postal museum did reopen, in cramped quarters on Laurier Street in Ottawa, and with severely reduced staff numbers, only a few of whom had philatelic knowledge.

And when Canada Post failed to retain two well-known philatelists on its advisory board, collector organizations were left to wonder



Kenneth Rowe

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about the fate of the museum and its many treasures.

Over the past year, however, lobbying efforts of the philatelic organizations have begun to pay off. Representatives of the Royal, BNAPS and PHSC have met three times with Canada Post officials to discuss the museum and its status. *The Canadian Philatelist* carried the minutes of the third meeting in its Jan/Feb edition.

The appointment of Mr. Rowe to National Postal Museum advisory board represents another step forward in efforts to provide all Canadian citizens with a postal museum that will meet the needs of philatelists and promote the vital role the post office has had in the development of the nation.

Mr. Rowe is a former vice-president of the Royal and was editor of *The Canadian Philatelist* from 1967 to 1973.

A hospital administrator, he also belongs to the Postal History Society of the Americas, the Philatelic Specialists Society of Canada and the American Philatelic Society.

He is executive secretary of CAPEX*87, a post he also held for the highly successful CAPEX*78 show. He is an accredited international judge, serving on juries at Philadelphia in 1976 and London in 1980.

Mr. Rowe is perhaps best known for his handbook *Forwarding Agents*, published in 1966, and its supplement, published in 1974.

Both volumes have won medals at international exhibitions. In 1968, Mr. Rowe received the Nugent Clougher Certificate for services to postal history.

He has also written many articles for philatelic journals, *The Canadian Philatelist* included. His treatise, The Postal History of Forwarding Agents, was awarded a gold medal at Tel Aviv in 1985 and a vermeil at Ameripex last year.

He collects the marking of forwarding agents, and his exhibits have won a number of medals over the years, including a gold at Ameripex.

Mr. Rowe also collects the 1904-20 numeral issue of Colombia and Victorian Christmas cards. □

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AMERIPEX '86

National Postal Museum Acquires 1759 Document

The National Postal Museum has acquired a French postal document printed in July 1759. The 35-page document contains postal regulations and postal rates for all internal French domestic routes, all foreign destinations in Europe, and all French Colonies, including Canada and the West Indies. It also lists domestic and foreign postal rates for soldiers.

The regulations and rates for Canada, which took effect 1 August 1759, are outlined as follows:

> "Mail for France's colonies and possessions overseas may be addressed to the Postal Administrators by marking on the item the postage from the originating port to Paris and by paying 10 sols extra for a single sheet, in lieu of postage from Paris to the port from which the mail leaves France.
>
> "Mail arriving by sea from the West Indies, France's Islands in Canada and other lands under the King's dominion outside Europe, addressed to ports and cities of disembarkation, will be delivered by the Post Office Clerks and charged as follows:
>
> "Four sols for a single sheet, five sols for a double sheet or a sheet with envelope, six sols for one-half ounce, seven sols for three-quarters of an ounce, eight sols an ounce and only four sols for each ounce after the first.
>
> "For mail addressed to more distant destinations, a supplementary rate will be charged for the postage due from the port of disembarkation to the destination address.
>
> "Mail arriving by sea from foreign countries or colonies belonging to foreign powers will be charged the postage due from the said foreign countries to the destination address".

As history relates General Wolfe captured Quebec City in September 1759 after several months of seige. The rates between Canada and France were thus in effect for only a short period of time. At present, there is no cover known bearing the required rate as outlined. This was due to the fact that New France was under seige and effectively isolated from the Mother country.

A photocopy of the above-mentioned document is available to researchers from the Philatelic Library of the National Postal Museum, 365 Laurier Avenue West, Ottawa, Ontario K1A 0B1. A charge of $3 is required to defray the photocopy costs. Please make cheque or money order payable to Canada Post Corporation. □



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Fellows of the Society
Vincent Graves Greene

by Beverlie Clark

In initiating this new column for our publication it was felt that an explanation of the Fellowship award might make an excellent beginning.

The Fellowship award was introduced in 1961 when the first award was announced, and since then recipients have been elected by member Fellows. This honour is earned — it is bestowed on merit only. The recipients are philatelists who have made significant contributions to the Society and philately, in particular BNA/Canada.

For my first Fellow sketch it seemed only fitting and appropriate to select a dean of Canadian philately now in his 95th year and still actively enjoying the hobby.

• • •

One of the "grand old men" of Canadian philately is Vincent Graves Greene, of Toronto. His membership number is 3080 having joined our Society in 1930. He was elected a Fellow of the Society 35 years ago when the announcement was made at the convention held in Windsor, Ont., the second year the award was given.

"Vinnie", as he is known to most, was born in Toronto, in February 1893, and was educated at Upper Canada College. After 40 years in the insurance business he retired, enjoying and actively participating in his hobby ever since. He served his country in both the First and Second World Wars.

Vinnie is an outstanding collector, an award-winning international exhibitor, and an international judge. As well as he has written numerous articles published in the leading philatelic publications. He also collaborated on the writing of a number of research manuals, such as *The Stamps of New Brunswick and Nova Scotia*, as well as being co-author of the follow-up book on the postal history of those provinces.

In 1975 he founded the Vincent Graves Greene Philatelic Foundation with the aim of establishing a permanent home for philately in Canada along with promoting and stimulating the dissemination of philatelic knowledge. The Foundation provides an expertization service for BNA material which has become the leading facility for this service.



Vincent Graves Greene

Throughout his long association with the hobby he became actively involved with a number of societies. For many years he was on numerous advisory committees of the RPSC. He is a Past President of the British North America Philatelic Society (1959-60), as well as Past President of the Toronto Stamp Collectors' Club. He was Chairman of our Canadian International Exhibitions, CAPEX 51 and CAPEX 78, and once again holds that position for CAPEX 87, which will be held in June in Toronto.

His philatelic honours are many: a signatory of the Roll of Distinguished Philatelists; elected as an Honorary Fellow of the Royal Philatelic Society of London, in 1939, and an Honorary Life Fellow in 1980. In 1964 he was the recipient of the Alfred F. Lichtenstein Memorial Award, the highest U.S. philatelic award.

Vinnie Greene is truly a gentleman and a "fellow" that the philatelic community can be proud to have as an associate, and it is a pleasure and honour to say "I know him". □

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Third Class Mail Rates
of the Large and Small Queen Era

by George B. Arfken

The words "Third Class" in the title are a matter of convenience. The Canadian Post Office did not actually establish formal "classes" of mail until January 1888. Here we shall be concerned with mail matter generally considered third class: printed papers, circulars, prices current, handbills, pamphlets, books and also book and newspaper manuscripts. This study will focus on the postal rates and regulations governing this material in Canadian domestic mail and in mail to the U.S. "Third class" mail to other countries will be discussed only briefly because of the complexity of the rate schedules and of the almost total absence of postal items from the first decade. Newspapers and periodicals will not be included ed in this article, they are best treated separately (1).

April 1868, 1¢ per 1oz.

The postal rates and regulations for Canada's Large Queens era start with the Post Office Act of 1867. Portions of this Act are reprinted in Boggs' "Canada" (2). Details for the local postmasters were spelled out in Department Order No. 2., 1 March 1868, effective 1 April 1868. This Order has been reprinted in full in the Duckworths' "Large Queens" (3).

From Dept. Order No. 2.:

Printed Papers, Circulars, Prices Current, Handbills, Books, Pamphlets.

15. The rate on Printed Matter of this description posted in Canada, and addressed to any place in Canada, Prince Edward Island, Newfoundland or the United States, will be one cent per ounce, to be prepaid by Postage Stamp; and a like rate will be payable on delivery, when



Figure 1

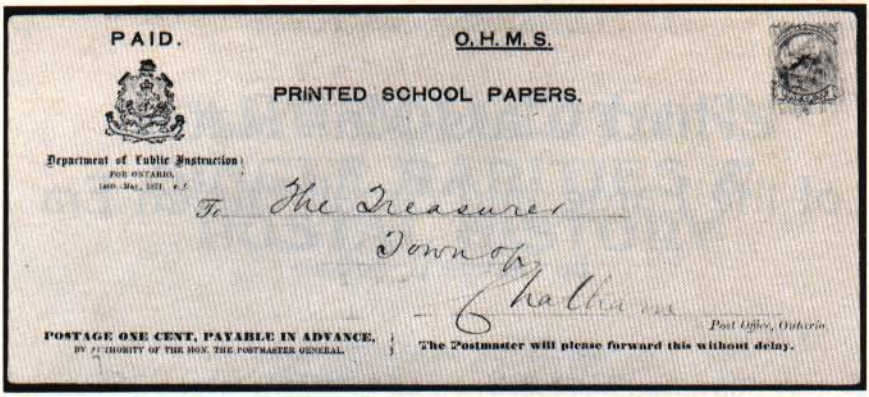


Figure 2

received from the United States, Prince Edward Island or Newfoundland.

Book and Newspaper Manuscript, and Other Miscellaneous Matter.

21. On Book and Newspaper Manuscript (meaning written articles intended for insertion in a Newspaper or Periodical, and addressed to the Editor or Publisher thereof, for insertion), Printers' Proof-sheets, whether corrected or not, Maps, Prints, Drawings, Engravings, Music, whether printed or written, packages of Seeds, Cuttings, Roots, Scions or Grafts, and Botanical Specimens, the rate will be one cent per ounce, when posted for any place in Canada or the United States, and prepaid by Postage Stamp. (4)

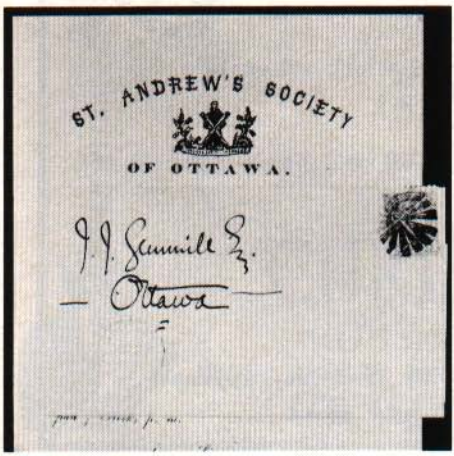


Figure 3

These 1¢ per oz. rates continued the postal charges in effect during Canada's Decimal era. The rates were repeated in the "Tables of Rates of Postage" 1868 through 1872. Dated 1 July these Tables were usually published in the mid fall (5). The tables noted that this third class matter sent to the U.S. was "subject on delivery to U.S. postage". The elimination of this U.S. charge was announced in Dept. Order No. 13., 5 January 1875.

Figure 1. shows an unusual advertising envelope that contained a printed circular. The envelope was franked with a 1¢ orange Large Queen which was cancelled with the Toronto 2-ring 2. The envelope was left unsealed to permit postal inspection as required.

The Tables of Rates also included another item that may be grouped with third class mail. This was "school returns". Figure 2. shows an 1871 example of school material sent at the 1¢ per oz. rate. Again, the envelope was left unsealed.

The item shown in Figure 3. might be termed an ideal circular. From Ottawa, OC 22 71, it is a single sheet of paper folded down to one sixth of the original size, entirely printed and easily opened for inspection. The stamp is a 1¢ reddish orange Small Queen. (This color shade appeared in 1871. The 1870 shades started with deep orange and later changed to orange.)

July 1873, 1¢ per 2 oz.

The year 1873 brought changes. Section 11 of Department Order No. 10., 15 July 1873 stated:

Postage Upon Books, Pamphlets, &c.

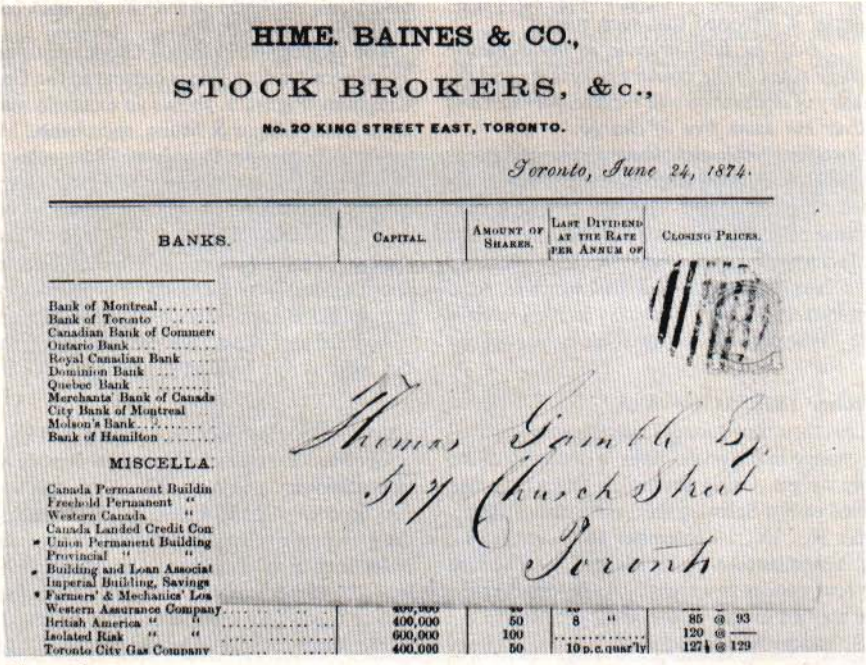
The rate of postage to be charged on books, pamphlets, occasional publications, printed circulars, prices current, handbills, book and newspaper manuscripts, printer's proof sheets whether corrected or not, maps, prints, drawings, engravings, photographs when not on glass or in cases containing glass, sheet music whether printed or written, packages of seeds, cuttings, bulbous roots, scions or grafts, patterns or samples of merchandise or goods posted in Canada for delivery within the Dominion, will in the future be one cent for two ounces or fraction thereof; provided however that no letter or other communication intended to serve the purpose of a letter be sent or enclosed therein, and that the same be sent in covers open at both ends or both sides, or otherwise so put up as to admit of inspection, postage to be prepaid by postage stamp in all cases.

Numerous examples indicate that unsealed envelopes were "so put up as to admit of inspection".

Dept. Order No. 10. was quickly amplified by Dept. Order No. 11., 25 August 1873. The 1¢ per 2 oz. rate was applied to this third class matter mailed to the U.S. and to Newfoundland, patterns and samples being excluded. Dept. Order No. 11. also added to the new 1¢ per 2 oz. category.

. . . documents partly printed and partly written, not being of the nature of a letter, nor intended to serve the purpose of one, such as Deeds, Insurance Policies, Militia and School Returns and other matter of a like character, . . .

Figure 4. illustrates this reduced rate, in effect from 15 July 1873 to 30 September 1875. This is a weekly report on the Toronto Stock Exchange from Hime, Baines & Co. dated June 24, 1874. The report gives trading quotations for (1) banks and (2) miscellaneous and goes on to note that "The Market has been quiet this week". The 1¢ Small Queen paid the postage for up to 2 oz. Yes, this item could have passed as a drop letter. But in that case the 1¢ Small Queen would have paid for only up to ½ oz. These 1¢ per 2 oz. rates were repeated in the "Tables of Rates of Postage" for 1873 and 1874.



HIME, BAINES & CO.,

STOCK BROKERS, &c.,

No. 20 KING STREET EAST, TORONTO.

Toronto, June 24, 1874.

BANKS.	CAPITAL.	AMOUNT OF SHARES.	LAST DIVIDEND AT THE RATE PER ANNUM OF	CLOSING PRICES.
Bank of Montreal				
Bank of Toronto				
Canadian Bank of Commerce				
Ontario Bank				
Royal Canadian Bank				
Dominion Bank				
Quebec Bank				
Merchants' Bank of Canada				
City Bank of Montreal				
Molson's Bank				
Bank of Hamilton				
MISCELLA				
Canada Permanent Buildin				
Freehold Permanent "				
Western Canada "				
Canada Landed Credit Co				
Union Permanent Building				
Provincial " "				
Building and Loan Associat				
Imperial Building, Savings				
Farmers' & Mechanics' Loa				
Western Assurance Company				85 @ 93
British America " "	400,000	50	8 "	120 @ ——
Isolated Risk " "	600,000	100		127½ @ 129
Toronto City Gas Company	400,000	50	10 p.c. quarterly	

Thomas Gamble Esq.
317 Church Street
Toronto

Figure 4

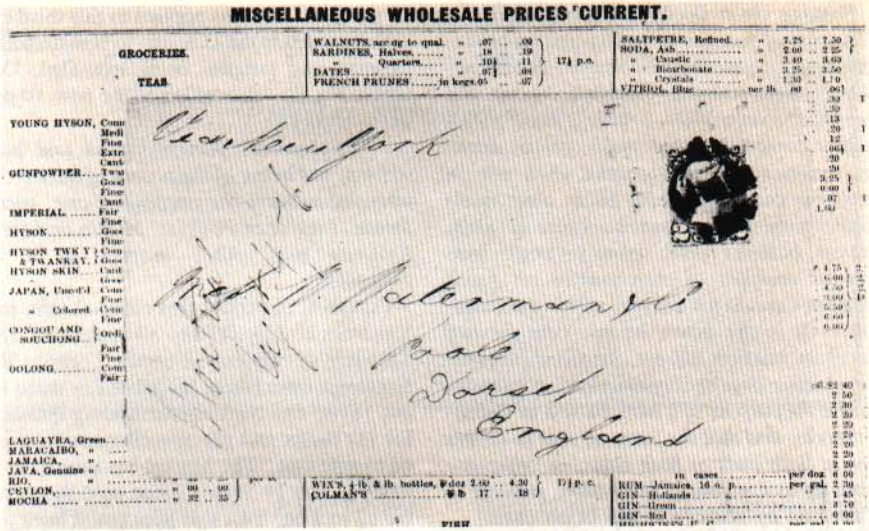


Figure 5

A "Postal Arrangement between the United States and the Dominion of Canada" was signed in Ottawa 27 January 1875 and in Washington 1 February 1875. This was a major, comprehensive agreement. Regarding third class material it provided that such matter.

". . . shall be fully prepaid at the domestic postage rates of the country of origin, and the country of destination will receive, forward and deliver the same free of charge."

Specifically this ended any additional charge by the U.S. on mail from Canada. Despite the dates of signing, the "Postal Arrangement" became effective 1 January (1 February 1875 for letter mail). Dept. Order No. 13., 5 January 1875 had already passed the word to local postmasters giving 1 February as the effective date. (Effective earlier for some newspapers.)

October 1875, 1¢ per 4 oz.

Less than nine months later there was a major change in the postal rates, a doubling of the basic weight. Using almost the exact language quoted earlier in listing third class matter, Dept. Order No. 15., 1 September 1875 set the rate on "Miscellaneous Postal Matter" at "one cent per four ounces in weight". As before the new rate applied to third class matter mailed to the U.S. and to Newfoundland.

This 1¢ per 4 oz. rate became effective 1 October 1875 and was listed in the October 1875 Postal Guide. The Postal Guide did list Printed Papers, Circulars, Prices Current, Handbills, &c in a Section IX with no weight limit. Book Packets were listed in a separate Section X with a weight limit of 4 lbs.

The October 1875 Postal Guide continued a 2¢ rate for sending prices current to the United Kingdom. Figure 5. shows an example mailed from Lord, Magor & Munn, merchants, Montreal to England. This is a "Miscellaneous Wholesale Prices Current" covering a variety of articles from fish to tea and liquor to hardware. It is dated August 4, 1876. Here and in the two preceding "covers" the folded item is show against a background of a photocopy of the unfolded item. The backgrounds give an idea of the sort of material that was sent through the mail at this printed matter rate.

Universal Postal Union, August 1878

Canada adhered to the Universal Postal Union rate schedule 1 August 1878. This had no effect on domestic third class mail. Adhering to the UPU rate schedule did lead to substantial reductions in the rates for "Other Printed Matter". ("Other" meant other than newspapers). Figure 6. shows a circular to Norway dated FE 1 79. Again, this is a prices current list, this time written in Norwegian. At this time the

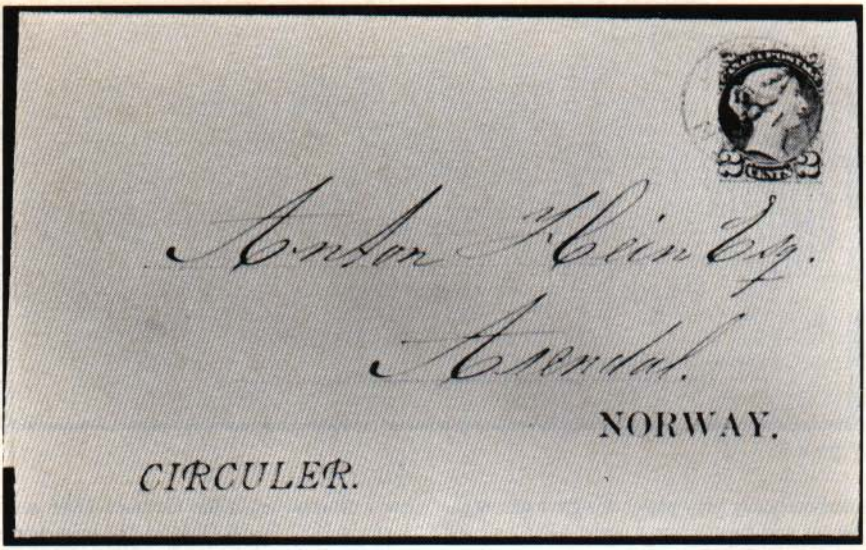


Figure 6

"other printed matter" rate was 2¢ per 2 oz. This rate was properly paid with a 2¢ Small Queen. Figure 7. shows an elaborately illustrated light olive green envelope to Prussia dated June 19, 1879. The envelope was unsealed and probably carried a printed circular offering insurance coverage. The Post Office Dept. Circular dated 24 March 1879 announced that the "other printed matter" rate had been reduced to 1¢ per 2 oz. The circular of Figure 7. was probably paid the old, higher rate, 1¢ overpaid. A properly paid example of the 1¢ per 2 oz. UPU "other printed matter" rate is shown in Figure 8. This is a monthly statement of the Canadian Pacific Railway dated 28 September 1888, ("Printed matter only").



Figure 7

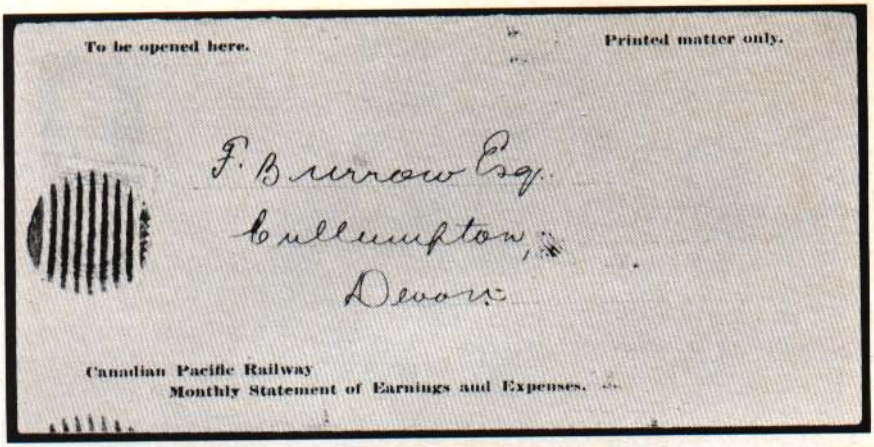


Figure 8

Printed on heavy grey paper this gave earnings, expenses and profits for August 1888 and for January through August. Profits were over 20% of the earnings. Although addressed only to Devon there is a British receiving postmark on the back showing that the postal service understood that the report was to go to England.

Returning to domestic third class matter, by April 1876 the Postal Guide had settled into a pattern it would follow for the remainder of the Small Queen era: miscellaneous matter, including nonbook printed matter, in one section and book packets in a separate section. This was a period of adjusting weight limits. By January 1877 there was a 5 lb. weight limit on book packets. April 1877 saw this 5 lb. limit applied to packets of printed matter. This last was reduced to 4 lb. in April 1879 for printed matter addressed to the U.S. and in July 1879 when addressed to Canada.

Canada's westward expansion entered the miscellaneous and book sections in October 1879. A 2 lb. 3 oz. weight limit was imposed on packets addressed to Manitoba (except Winnipeg) or to British Columbia. In October 1880 the Northwest Territories were added to this 2 lb. 3 oz. limit under miscellaneous but not under books, possibly by oversight. In January 1884 the exception to the 2lb. 3 oz. limit was broaded to include Winnipeg, Victoria and places on the Canadian Pacific Railway line.

In October 1886 the miscellaneous weight limit was omitted (probably in error). The book weight limit became 5 lb. for all of Canada. It appears as though three crucial lines of type had been omitted from the October 1886 and the January 1887 Postal Guides! The miscellaneous weight limit reappeared as 4 lb. for all of Canada in the April 1887 Postal Guide.

Registration

Figure 9. shows an example of a document partly printed and partly written. From Bethany, Ont., JU 6 79, this is a "Return of Convictions", a report by the local Justice, Wm. Neal, of his actions for the period March 11 - June 5, 1879. The one action was a conviction of a Richard Green for assault and battery with a fine of $5.00.

Figure 10. shows another "Return of Convictions", this one postmarked Burton, Ont., DE 8 81. (There is a Bethany backstamp). This also is from Justice Wm. Neal with two convictions for assault and battery. The special feature of this "cover" is that it was registered and this registration was not authorized. Perhaps not illegal, this registration was contrary to regulations. Registration had been authorized for patterns and samples (which we are not considering). Otherwise registration of domestic mail was limited to letters, post cards for a brief period, and to parcel post.

The 1863 Postal Guide had included the language:

". . . letters and parcels can be registered . . ."

"Books, periodicals, newspapers, circulars and other printed matter cannot be registered unless pre-paid the full letter rates in addition to the ordinary registration fee."

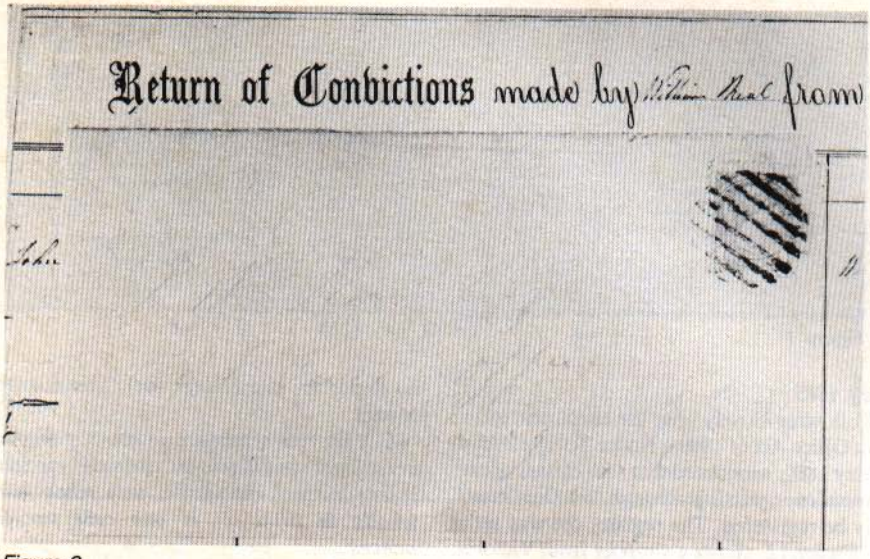


Figure 9

With one notable exception this policy for domestic mail continued until May 1889. The one exception was Ontario Voters' Lists. The authorization for registration of Ontario Voters' Lists appeared in the July 1877 Postal Guide. The registry fee was the same as for letter mail, 2¢. Figure 11. shows a properly registered Ontario Voters' List wrapper from Owen Sound, SP 30 82. The homemade wrapper is of soft purple paper. The Owen Sound postmaster contributed blue cork cancels and a blue cds.

A Post Office Department Circular dated 24 February 1886 included the statement:

"I am directed to inform you that Voters' Lists prepared under the provisions of the Dominion Franchise Act of 1885, may be sent Registered by mail on pre-payment by stamp of miscellaneous matter rate, (1 cent per 4 oz.,) and of the ordinary Registration Fee of two cents."

This information was repeated in Dept. Order No. 29, three days later. The postal guides continued to refer to Ontario Voters' Lists.



Figure 10



Figure 11

May 1889

Following closely after the enactment of the Post Office Act of 1889 a Notice To The Public, 8 May 1889, announced that *"all classes of correspondence passing through the Dominion"* may be registered. The registry fee was set at 5¢. Figure 12. shows a wrapper from Victoria, B.C., JY 8 93. This is a sealed envelope with the ends cut out to form a wrapper. The wrapper was properly registered with a 5¢ registered letter stamp. Of course there is no way of telling now what this wrapper held almost 100 years ago. It could easily have been some of the miscellaneous third class matter. It could also have been a transient newspaper (1¢ for 1 oz. up to 4 oz.). Actually at this time transient newspapers were formally included in third class material.

Department Order No. 35., 20 May 1889, repeated the registration information of the 8 May 1889 NOTICE and went on to announce an important rate change for "Miscellaneous Matter":

6. "The rate of postage on books, pamphlets, occasional publications, printed circulars, prices current, handbills, and other matter wholly in print . . . is one cent per four ounces . . ."

7. "Upon all book and newspaper manuscript, printers' proof sheets, . . . documents partly printed or written, not being letters or intended to serve the purpose of letters — such as deeds, insurance policies . . . is one cent for each two ounces . . ."

These 1¢ per 4 oz. and 1¢ per 2 oz. rates were included in the 1890 Postal Guide.

The increase in postal rate announced in Section 7 of Dept. Order No. 35. was one of only two Canadian postal rate increases in this entire 30-year period. (The other was the increase in the minimum drop letter rate with carrier delivery from 1¢ per half oz. to 2¢ per oz.)



Figure 12



Figure 13

Figure 13. presents an example of this 1¢ per 2 oz. rate for printers' proof sheets. From Wheatley, Ont., AP 8 (1896) the cover was clearly marked with the rate and even included the admonition "Don't seal up." Windsor, Leamington and Amherstburg backstamps confirm that the flap was indeed tucked inside the envelope.

If the cover in Figure 13. had been sealed it would have been liable for the 3¢ per oz. first class or letter rate. Figure 14. illustrates this situation. The cover from St. Joachim Ruscom, Ont., MY 92 carried a 1¢ Small Queen which paid the 1¢ third circular rate. The flap was tucked in but was still sealed. It was a hidden seal, possibly an attempt to avoid paying the proper 3¢ letter rate. A postal clerk detected the seal and uprated the cover to first class, 2¢ underpaid. The 2¢ deficiency was doubled as a penalty and the cover marked 4 MORE-TO-PAY.

Figure 15. displays a variation of this



Figure 14



Figure 15

scenario. This cover from Toronto, Ont., OC 22 89 was unsealed. A 1¢ Small Queen paid the third class rate. Apparently a postal clerk inspected the cover, found written matter inside (of the nature of correspondence) and uprated the cover to first class. Again 4 MORE-TO-PAY. The cover was "Refused" and sent to the Dead Letter Office, Ottawa. Presumably the Dead Letter Office returned the cover to the Canadian Mutual Aid Society enclosed in a DLO envelope with a charge of 3¢ (6).

For "circulars, handbills, and other matter wholly in print", etc., the Post Office Act of 1889 left the old postal rate of 1¢ per 4 oz. unchanged. However there were changes in the appearance of many of the circulars. Matching the lavishly illustrated first class envelopes of the 1890s, many elaborately illustrated multicolored circulars appeared. Figure 16. displays a spectacular circular from Toronto, APR 27 97, colored rose and turquoise. This circular is a double card. The inside, unfolded, is about 12 inches wide filled with a patent solicitation, entirely printed.



Figure 16



Figure 17

"To Every Householder"

The Post Office Act of 1889 which had (a) authorized registration of third class mail for a 5¢ fee and (b) raised the rate on partly printed, partly written material to 1¢ per 2 oz. also established an interesting new variety of third class mail. Quoting Stulberg (7) who, in turn, was quoting the Post Office Act of 1889:

"Unaddressed circulars, handbills, etc., subject to the postage rate of 1 cent per two ounces, may, when not exceeding two ounces in weight, be posted for local letterbox distribution at a rate of ½ cent each, to be prepaid by postage stamp; if exceeding two ounces in weight the general rate applicable to such matter must be prepaid."

The specification of the 1¢ per 2 oz. rate is somewhat confusing. All the examples this writer has seen qualified for the 1¢ per 4 oz. rate. The 1890 Postal Guide handled the matter without any reference to 1¢ per 2 oz. or 4 oz. rates:

"Unaddressed circulars, handbills, &c., may be posted for letter box distribution at a rate of ½¢ each, to be prepaid by postage stamp."

This ½¢ rate for local delivery of unaddressed circulars is commonly called the "to every householder" rate because the circulars were distributed to every householder in a given area. Figure 17. shows a striking example of this unusual type of third class mail. The address side, is completely blank, except for the ½¢ Small Queen and the Sherbrooke, Que., SP 6 93 circular date stamp. The reverse, in both French and English, entirely printed, offers the civil engineering and land surveying services of one Raoul Rinfret.

FOOTNOTES

(1) *Canada's Newspaper and Periodical Rates, 1868 - 1897*, George B. Arfken, Am. Phil. (in press).

(2) *The Postage Stamps and Postal History of Canada*, Winthrop S. Boggs (1945). Quarterman reprint 1974.

(3) *The Large Queen Stamps of Canada and Their Use 1868 - 1872*, H.E. and H.W. Duckworth (1986). Two Large Queen franked prices current are shown on P. 142.

(4) This is one of the earliest examples of requiring prepayment and payment by stamp. This prepayment by stamp requirement was not applied to letter mail until October 1875.

(5) *When Were the 1 July 1870 Tables of Rates of Postage Published?*, George B. Arfken and Maggie Toms, PHSC Jour. (in press).

(6) *Canada's Dead Letter Office: The Small Queen Era*, George B. Arfken, Can. Phil. 37, 394-398, Nov-Dec 1986.

(7) The Half Cent Rates of Canada (Part 1), F.G. Stulberg, Maple Leaves, 15, 9-13, December 1973.

Summary of Third Class Rates 1868 - 1897

1 April 1868	Printed matter and "Miscellaneous"	1¢ per 1 oz.
15 July 1873		1¢ per 2 oz.
1 Oct 1875		1¢ per 4 oz.
1 July 1877	Registration of Ontario Voters' Lists authorized: 2¢.	
8 May 1889	Registration of all third class matter authorized: 5¢.	
20 May 1889	Books, printed matter	1¢ per 4 oz.
	Partly printed, partly written matter	1¢ per 2 oz.
May 1889	Unaddressed circulars, local letter box distribution	½¢ each

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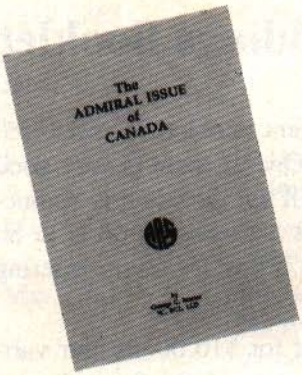
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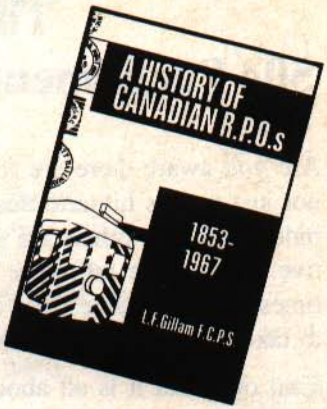
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With CAPEX*87 just a few short weeks away, things are falling quickly into place for 'the' philatelic event in Canada.

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The executive committee of CAPEX has confirmed 133 dealers for the June 13-21 event, 32 from Canada, 49 from the U.S., 41 from Great Britain and 11 from other countries.

As well, postal administrations from 82 stamp-issuing nations will be representated.

If that isn't enough to delight the philatelist, at least two auctions are scheduled during CAPEX's nine-day run.

And, of course The Royal Philatelic Society of Canada, the sponsoring organization of the F.I.P.-sanctioned show, has a number of special events planned.

Each day of CAPEX has been given a special day or theme.

The basic program is as follows:

Saturday, June 13: Hours 10 a.m.-6 p.m. Official opening ceremonies; Canada Post Day; opening reception (ticket required).

Sunday, June 14: Hours noon-6 p.m. Family and Youth Day.

Monday, June 15: Hours 10 a.m.-6 p.m. HAFNIA '87 Day.

Tuesday, June 16: Hours 10 a.m.-6 p.m. Royal Philatelic Society of Canada Day celebrating 100 years of organized philately in Canada.

Wednesday, June 17: Hours 10 a.m.-6 p.m. 120th anniversary of Confederation Day; trade reception (ticket required).

Thursday, June 18: Hours 10 a.m.-9 p.m. Day of the Americas (FIAF).

Friday, June 19: Hours 10 a.m.-9 p.m. CAPEX*87 Day.

Saturday, June 20: Hours 10 a.m.-6 p.m. International Day; awards banquet (ticket required).

Sunday, June 21: Hours noon-6 p.m. Philatelic Literature Day.

On Royal Day, Tuesday June 16, a special Canada Post cancellation will be available to mark the 100th anniversary of organized philately in Canada. Throughout CAPEX, the RPSC of Canada will have special cacheted envelopes available at its booth to mark its 100th anniversary and the 100 years of organized collecting in Canada. (Please note, these envelopes will be available only during CAPEX 87).

As well, the Royal will hold its annual general meeting on Saturday, June 20 at 10 a.m. in the Metro Toronto Convention Centre, the home of CAPEX. For details, see the "Notice" of the meeting in the centrefold of the January/February edition of *The Canadian Philatelist.*

Throughout CAPEX, the Royal's booth will be manned by Ted and Doris Lyon, the RSPC's chapter co-ordinators who will be retiring from official duties later this year. Ted and Doris still require some volunteer help through the nine days of CAPEX. If you can lend a hand, even for a few hours, contact the Lyons via PO Box 187, Gravenhurst, Ont. P0C 1G0 or at (705) 689-5870.

A number of CAPEX-related stamps are expected to be issued including five this year from Canada Post. The first, a 32-cent commemorative of Toronto's first post office, was issued Feb. 16. Four more, all recalling historic post offices, will be issued June 12, the day before CAPEX opens. They include 36-cent values depicting the Nelson-Miramichi post office, a 43-cent value featuring the Saint-Ours post office and a 73-cent stamp with the Battleford post office. A CAPEX souvenir sheet with all four values will also be issued.

Additional information about CAPEX is available by writing:

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Perfins: By Design

by A. David Hanes

To collect Perfins, is in itself one of the few recognized philatelic fields in which one can have a lot of fun at a modest cost. Many stamp stores have a penny or nickle box of stamps for the general collector. Stop and have a look! It is surprising just what this box may turn up as far as perfins -- "holey ones" -- are concerned.

If, as a Perfin collector, you want to specialize in only one or two countries, you may wish to collect every stamp that each individual company perforated. For example, in Canada, the most common designs are CNR and CPR (Canadian National and Canadian Pacific Railways). Both companies originally started using perfins back on the Edward issue of 1903-08. Both companies have used different machine setups of three letters to identify themselves. Even today, CNR is still using three machines at their Winnipeg, Edmonton and Vancouver offices to perforate a limited number of stamps. Other companies in Canada only perforated stamps of a short time, maybe one or two years, and their initials only appear on one or two different stamps.

If, as a collector of Perfins, you choose to collect stamps of United States, England or Germany, you will find there has been hundreds or thousands of different company designs. Here, you may wish to limit yourself to one example of each design used. For example, Germany has over 12,000 different perfin designs and England has over 7,500 different recognized designs.

Again, if you find one of each design for one country too much, you may wish to limit yourself to one certain era of the country. With England, you could specialize in the issues of King George VI, 1937-52. In the United States, you could also consider only the 1902-03 issue, or only one State.

Another interesting field of Perfins collecting could be those on Precancels. You would limit yourself to about four countries -- United States, Canada, France, and Belguim. Approximately 200 perforated precancels can be assembled for Canada.

The world of Perfin collecting is not limited to just new issues, plate blocks or first day covers, but can be expanded to over 200 different countries, and may be broken down to periods of years or events, state or province, or even to the companies of your own hometown or city! The theme or depth of the collection is yours.

The accompanying illustrations are from a display, Perfins -- Fancy Designs. Stamps from 12 countries have been used to try and demonstrate some of the shapes and beautiful and intriguing designs which are available in the Perfin world. □

Anchors









Crosses

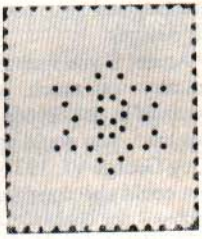







Endograms







Monograms








Keys







Flags







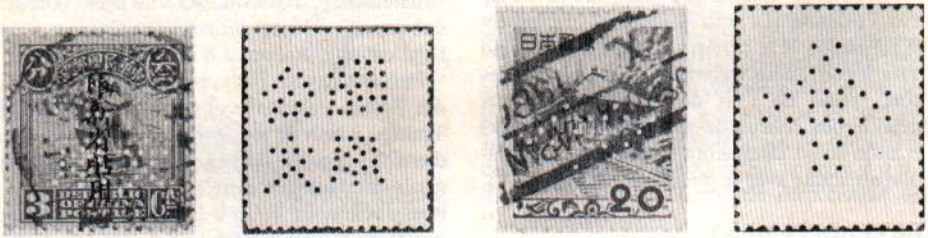

Crossed Hammers



Wildlife



Script Characters



Crowns



Insignia



Gerald Trottier

Designer de Timbres-Poste Canadiens

par Jacques Nolet
(Académie Québecoise d'Etudes Philatéliques)

INTRODUCTION

Bien que les notices philatéliques (PS 14) indiquent habituellement le nom du designer d'un timbre-poste, rares sont ceux qui connaissent véritablement la personne et le travail artistique qui ont mené à sa réalisation.

Nous essaierons, dans le présent article, de vous faire connaître davantage monsieur Gerald TROTTIER qui a créé six timbres-poste canadiens et le travail artistique qu'il a accompli.

Après avoir parlé d'une rencontre heureuse avec ce dernier (I), nous résumerons brièvement la formation et la carrière artistique de Gerald Trottier (II), nous traiterons de ses principales conceptions de l'art du timbre (III), nous détaillerons chacun de ses timbres-poste (IV) et enfin nous examinerons la fin de sa collaboration artistique avec le ministère des Postes (V).

DEVELOPPEMENT

Tout a commencé il y a quelques années quand nous avons décidé d'entreprendre la rédaction d'un historique détaillé des événements qui ont conduit à l'émission d'un timbre-poste célébrant le 350e anniversaire de la ville de Québec, en 1958 (Scott no. 379).

I - UNE RENCONTRE HEUREUSE

Nous avons d'abord consulté le dossier des Postes numéro 13-7-29 concernant précisément ce timbre-poste. Toutefois, bien des énigmes restaient à éclaircir avant d'atteindre notre objectif.

La première résidait dans le travail artistique qu'il fallut réaliser à l'occasion de cette émission du 26 juin 1958 et que nous désignerons à l'avenir comme étant le "CHAMPLAIN". La notice philatélique indiquait que le dessinateur était Gerald Trottier. C'était là la seule indication que nous avions.

a) Origines

Le défi à relever était de taille: retrouver d'abord l'artiste lui-même. Nous nous sommes posés un tas de questions: d'abord était-il encore vivant?; si oui, où vivait-il maintenant?; accepterait-il de nous rencontrer?; collaborerait-il à notre recherche?; quels seraient ses souvenirs personnels après une si longue période?, etc.

Nous nous sommes d'abord fiés au dossier du ministère des Postes: il indiquait que Gerald Trottier était domicilié sur Don Avenue ou Britannia Bay, à Ottawa. Nous lui avons adressé une première lettre qui nous est revenue avec l'indication: "Inconnu à cette adresse"!

Puis nous avons fait appel au Musée national des Postes: y connaissait-on un certain Gerald Trottier, auteur de plusieurs timbres-poste canadiens? La réponse fut négative, mais on ajoutait avoir communiqué avec lui une dizaine d'années auparavant et qu'il habitait alors dans le comté québécois de Pontiac.

Faisant preuve d'initiative nous avons consulté l'annuaire téléphonique de cette région de l'Outaouais et avons découvert un certain Gerald Trottier à Campbell's Bay (comté de Pontiac).

Il n'en fallait pas davantage pour communiquer avec cette personne en juin 1983. Une voix de langue anglaise nous répondit. Il s'agissait bien de Gerald Trottier qui avait dessiné des timbres-poste et il acceptait de nous recevoir chez lui, le vendredi 5 août 1983.

b) la rencontre du 5 août 1983

Avant de se rendre chez lui, nous nous sommes arrêtés au Musée national des Postes, à Ottawa, pour recueillir diverses informations.

Se rendre chez cet artiste ne constitua pas une mince affaire: les seules indications données (Ile du Grand Calumet — Campbell's Bay) nous permirent cependant, après quelques tâtonnements, d'arriver chez lui au début de la soirée.

Notre première surprise demeura le fait qu'en dépit d'un nom tout ce qu'il y a de plus français, Gerald Trottier ne parlait pas un seul mot de notre langue. Mais, grâce à son épouse qui est une francophone, nous avons pu nous débrouiller et entreprendre une conversation des plus intéressantes, nous entretenant d'art et de philatélie.



Gerald Trottier

(1) premières informations:

Après nous avoir parlé de sa formation artistique et de sa carrière professionnelle, Gerald Trottier consentit à discuter avec nous de sa production postale.

Ce fut toutefois un entretien difficile, parce que l'artiste ne se souvenait plus très bien des détails entourant la conception de ses dessins.

Malgré tout, nous avons réussi à glaner ici et là des informations précieuses qui nous permirent de rédiger le présent article.

(2) remise de certaines esquisses

Tout en parlant, l'artiste nous indiqua qu'il avait conservé des esquisses préliminaires surtout relatives au timbre de La Vérendrye (Scott 378), mais il ne savait plus où elles se trouvaient! Heureusement sa femme lui fournit une piste.

Après quelques recherches dans son studio situé dans une bâtisse différente de son domicile, l'artiste réussit à en retrouver quatre. Ce fut pour nous un très grand émerveillement: pour la première fois nous pouvions voir le tout début de la conception artistique d'un timbre-poste canadien.

Suite à une discussion serrée, l'artiste consentit à nous les prêter pour les photographier: nous pouvions comprendre sa réticence, surtout du fait qu'il voulait les donner en héritage à ses deux enfants.

Nous avons promis de les lui rendre le plus rapidement possible, soit lors d'une seconde visite chez lui, vers la fin du mois d'août.

(3) le nom du graveur

Enfin nous avons essayé de cerner qui avait bien pu graver les timbres-poste qu'il avait dessinés dans les années 1958-1959. Au tout début, il ne se souvenait plus du tout de son nom.

Grâce à son épouse encore une fois, nous avons trouvé d'abord son nom: BARIL. Puis on a retrouvé son prénom: Yves. Enfin l'artiste nous a indiqué qu'il vivait à Hull, au Québec.

Cette information était capitale puisqu'elle nous permettait, pour le première fois, de savoir précisément qui avait gravé tel ou tel timbre. Jamais les notices philatéliques ne donnaient cette information, se contentant seulement d'indiquer le nom de la société responsable de l'impression.



Yves Baril

(4) conclusion

A la fin de cet entretien nous étions convenus pour une seconde rencontre qui eut lieu à son domicile de Grand Calumet, le vendredi 26 août 1983.

d) la rencontre du 26 août 1983

Entretemps, nous en avons profité pour obtenir de plus amples informations sur cet artiste ainsi que sur le graveur mentionné dans la première rencontre.

(1) remise de ses dessins

Arrivés vers 18 heures, nous avons remis à cet artiste ses dessins originaux. Après nous avoir indiqué dans quel ordre il avait réalisé ses dessins, il nous informa également du temps qu'il lui avait fallu, soit environ deux heures.

Puis il nous donna son opinion sur les timbres-poste dédiés à Champlain (Scott 379) et à La Vérendrye (Scott 378); et il nous parla de ses relations avec le graveur, avec les autorités postales, de ses oeuvres, etc.

(2) autres esquisses

Au cours des trois semaines écoulées depuis notre première rencontre, il avait retrouvé deux autres esquisses relatives à son deuxième projet, celui de Champlain.

C'est ce qu'il appelle des "visuals", premières esquisses comprenant un arrangement sommaire de certains éléments. D'ailleurs, il nous expliqua la nature des visuals.

Encore une fois il accepte de nous les confier afin que nous puissions les photographier à la condition expresse de les lui retourner rapidement. Ce qui fut accepté bien volontiers.

(3) conclusion

Nous avons mis fin à cette rencontre qui a duré approximativement deux heures, en vue d'aller rencontrer, à Hull, monsieur Yves Baril qui a gravé tous les dessins originaux créés par Gerald Trottier pour les Postes canadiennes.

Depuis ce temps nous avons eu quelques contacts épisodiques avec Gerald Trottier: mais nous avons découvert qu'il avait dessiné non pas cinq timbres (comme il le croyait au moment de notre rencontre) mais plutôt six figurines. Il avait oublié le timbre consacré au choix d'Ottawa comme capitale nationale (Scott no 442).

d) conclusions générales

Après quelques années, nous estimons que ces deux rencontres avec l'artiste Gerald Trottier demeurent une étape importante dans nos efforts pour mieux connaître la philatélie canadienne.

Voilà pourquoi nous voulons vous faire découvrir davantage cet artiste ainsi que sa production postale, car il a occupé une place importante dans l'histoire postale canadienne au niveau du design des timbres-poste.

II - BIOGRAPHIE DE GERALD TROTTIER

Nous donnerons ici seulement quelques indications qui pourront mieux cerner qui était Gerald Trottier, et comment il en est arrivé à la production postale.

a) informations de base

Gerald Mathew Trottier est né à Ottawa le 9 septembre 1925: donc il avait seulement 32 ans quand il a commencé sa collaboration artistique avec le ministère des Postes.

Marié dans la même ville avec une francophone, il a eu deux enfants. De religion catholique, il travailla plutôt au niveau liturgique que religieux.

D'ailleurs, Gerald Trottier se définissait fondamentalement comme un artiste peintre oeuvrant dans ce domaine particulier de l'art.

Maintenant il habite à l'Ile du Grand Calumet (comté de Pontiac) et il se consacre totalement à sa carrière artistique.

b) sa formation artistique

Après avoir terminé ses études primaires à Ottawa, Trottier a fréquenté le Fisher Park High School situé à Ottawa. Cette institution était spécialisée surtout dans la formation artistique qu'elle dispensait aux étudiants inscrits à ses cours de niveau secondaire.

Puis il commença sa formation artistique proprement dite: il étudia sous la gouverne d'Ernest Fosberry d'Ottawa, d'abord. Puis il se rendit à New-York, dans les années 1948-49, au Art Students League pour recevoir des leçons données par Bernard Klonis, McPherson et Buehr. Enfin il fréquenta le Technical School d'Ottawa où il eut comme professeur R.W. Walker.

c) formation à l'art postal

Désireux de s'affranchir des contraintes financières, Trottier dut faire d'autres sortes de travaux artistiques, ce qui explique son arrivée dans le domaine de l'art postal canadien.

Il a donc ajouté à sa formation artistique de base une spécialisation particulière: en suivant des cours sur l'art postal (ou "postal art" selon son expression propre).

Ce fut au cours d'un voyage en Europe (entre les années 1958 et 1959) qu'il a suivi ces leçons particulières surtout en Suisse et aux Pays-Bas (chez Enschedé).

Tout en complétant ces études spéciales qui l'avaient rendu très enthousiaste pour une carrière de designer au niveau postal, il a offert tout simplement ses services au ministère des Postes en 1957.

d) sa carrière artistique

Il fut d'abord membre du Liturgical Art Studio d'Ottawa (ce qui explique sa remarque précédente sur sa spécialisation professionnelle: liturgique et non religieuse), une spécialisation qu'il cultivera pendant de nombreuses années.

Puis il voyagea, en 1952 et 1953, en France et en Angleterre, afin de compléter sa formation artistique de base et s'ouvrir à certaines autres formes de l'art.

Revenant au pays, il fut engagé par le ministère fédéral de l'Agriculture comme membre de son équipe d'artistes, un poste qu'il conserva durant plusieurs années. Pendant ce temps, il enseignait au Municipal Art Center d'Ottawa et au Ron Echo Center.

Après, il fut engagé comme directeur de la section du design à la Société Radio-Canada d'Ottawa pour une première période de six ans. Suivra une certaine interruption, il reprendra son poste à la Société Radio-Canada pour une durée de douze années, ce qui expliquera sa présence dans la ville de Vancouver.

Puis il fut engagé comme artiste-en-résidence à l'Université Western de l'Ontario où, notamment, il allait enseigner le dessin et l'art du portrait à monsieur Yves Baril.

Maintenant il habite à l'Ile du Grand Calumet où il possède son propre studio, et il se spécialise actuellement dans l'art pictural.

e) prix remportés

Tout au long de sa carrière artistique, Gerald Trottier remporta divers prix ou récompenses qui notèrent des aptitudes artistiques exceptionnelles.

En 1952 il gagnait une bourse d'Etudes de l'Association de hockey amateur du Canada qui allait lui permettre de parfaire sa formation artistique de base.

Puis il remporta, en 1957, dans le cadre d'un concours national commandité par Monsanto Canada Ltd., un second prix d'une valeur de 250 dollars, pour une toile acquise ultérieurement par la Galerie Nationale du Canada.

Il décrocha une bourse du Conseil canadien en 1958, et devint un "fellow" du Conseil des Arts du Canada, quatre ans plus tard.

f) oeuvres commandées

Spécialisé dans la murale, Gerald Trottier recevra d'importantes commandes à réaliser dans sa région natale.

Il réalisa une première murale pour le Séminaire Saint-Basile de Toronto. Sa seconde grande murale se trouve à l'Université Carleton d'Ottawa, oeuvre qui date de 1962.

En 1951, les Forces armées canadiennes l'avaient chargé de peindre une vaste murale de 48′ x 8′. D'ailleurs, il exposa à Salzbourg, en 1958, une peinture de 12 pieds.

g) participations artistiques

Gerald Trottier participa à de très nombreuses expositions tant nationales qu' internationales.

D'abord en groupe: plusieurs manifestations tenues un peu partout au Canada, certaines expositions organisées par la Galerie nationale du Canada, quelques participations aux Biennales de la peinture canadienne (deuxième, quatrième et cinquième), la Biennale de l'Art moderne chrétien (à Salzbourg), etc.

Maintenant ses oeuvres font partie des collections artistiques suivantes: Galerie nationale du Canada (Ottawa), Hamilton Art Gallery (Ontario), et le Winnipeg Art Gallery (Manitoba).

h) aujourd'hui

Depuis quelques années Gerald Trottier se consacre uniquement à la peinture: soit en préparant ses participations à diverses expositions, soit en réalisant des murales (comme celle de l'Université Carleton).

Actuellement, il préfère l'acrylique, et ce medium lui permet de s'exprimer totalement.

Il continue toujours sa carrière artistique et travaille principalement dans son atelier situé juste à côté de sa maison, sur le même terrain.

i) conclusion

Tout ceci nous démontre amplement que Gerald Trottier a eu une carrière artistique importante et qu'il se spécialisait dans l'art religieux de grand format.

III - SES CONCEPTIONS ARTISTIQUES

Avant de nous attaquer à sa production artistique postale, il nous faut traiter rapidement de ses principales conceptions de l'art postal: ce coup d'oeil succinct nous permettra de mieux saisir la qualité de sa production artistique dans l'histoire postale canadienne.

a) ses conceptions artistiques

Compte tenu du type d'oeuvres artistiques produites par Gerald Trottier, nous sommes un peu étonnés de son arrivée en 1957 dans la réalisation de timbres-poste.

Mais comme il aspirait à obtenir une indépendance financière totale, il fut obligé d'utiliser ses talents à d'autres niveaux artistiques, et l'on comprend alors mieux qu'il se soit consacré à la réalisation de timbres-poste.

(1) idée de base

Notre artiste, dans un interview avec Lorne Wm. Bentham, a affirmé que la conception artistique de timbres-poste demeure un art ayant plusieurs aspects pratiques.

Pour mener à terme un dessin original qui servira à l'impression d'un timbre-poste, il faut que l'artiste en connaisse bien toute la technique.

Sans une bonne connaissance de cette technique, il risque soit de commettre de graves erreurs, soit même d'être incapable de mener à terme son projet.

(2) conception de l'art postal

Après avoir dit cela, il a exprimé encore d'autres idées qui peuvent nous permettre de mieux saisir sa conception de l'art postal: qualité et netteté.

La qualité et la netteté d'un timbre-poste, qui sont les deux grands objectifs que doit poursuivre un designer, doivent être protégées par une technique d'impression appropriée à l'art postal.

Malheureusement les techniques modernes d'impression utilisées par la Canadian Bank Note Company Ltd ne remplissaient pas cette condition: voilà pourquoi il a ressenti peu à peu les limites de la production des timbres-poste au moyen de la taille-douce.

(3) compétences exigées

En tout premier lieu l'artiste doit très bien connaître son sujet au plan historique ou factuel.

Lorsque l'artiste aura bien étudié son sujet, il pourra mieux l'illustrer graphiquement.

Il faut aussi une solide compétence artistique qui permettra au concepteur de matérialiser tout sujet proposé, quelqu'en soit la difficulté inhérente.

(4) opinions personnelles

Toujours dans le même entretien, Gerald Trottier confia qu'il se considérait comme un débutant dans la conception artistique de timbres-poste ou dans l'art postal.

Voilà pourquoi il espérait visiter, lors d'un voyage qu'il projetait de faire en Europe (automne 1958-hiver 1959) les grands ateliers de timbres-poste de ce continent et rencontrer quelques-uns des meilleurs graveurs des Pays-Bas et de la Suisse.

(5) objectif

Fondamentalement, Trottier espérait apporter une nette amélioration dans la conception artistique des timbres-poste canadiens.

Cette intention rappelle étrangement l'attitude trouvée chez Emmanuel Hann, de Toronto, qui voulait révolutionner l'art postal dans la première partie des années 1950.

D'ailleurs il espérait avoir le tour de main nécessaire pour réaliser plusieurs autres timbres-poste dans un proche avenir.

Bref, notre dessinateur espérait, à l'automne 1958, bénéficier d'une longue carrière comme dessinateur de vignettes postales.

b) perception du ministère

Monsieur J.R. Carpenter, responsable de la section des timbres-poste, confirmait ces objectifs du jeune artiste de trente-deux ans, qui avait déjà trois timbres-poste à son actif.

A cette époque, l'administration postale estimait avoir trouvé en Gerald Trottier un jeune artiste canadien manifestant beaucoup de talent pour les timbres-poste.

Ce haut-fonctionnaire croyait qu'il y aurait beaucoup de timbres-poste canadiens à l'avenir qui proviendraient de la table de travail de Gerald Trottier.

c) conclusion

Avec ses conceptions personnelles et la réaction positive du ministère des Postes, l'année 1958 devait inaugurer une longue collaboration entre Gerald Trottier et les Postes canadiennes.

IV - SA PRODUCTION POSTALE

On doit donc à Gerald Trottier la facture de six timbres-poste canadiens, qu'il réalisa entre 1957 et 1965: La Vérendrye (Scott 378), Champlain (Scott 379), Santé nationale (Scott 380), Première Assemblée Elue tenue à Halifax 1758 (Scott 382), la Voie maritime du Saint-Laurent (Scott 387) et Ottawa: capitale nationale (Scott 442).

A) La Vérendrye (Scott 378)

Dès le ler février 1957, le ministère des Postes avait chargé Gerald Trottier de concevoir un projet original en l'honneur de Pierre Gaultier de Varennes, sieur de La Vérendrye.

Cette commande, donnée verbalement par monsieur J.A. MacDonald, s'insérait dans la série des grands explorateurs canadiens. Notre artiste avait accepté volontiers cette première commande.



(1) problème

Au cours de sa recherche historique, Gerald Trottier releva que les historiens avaient des conceptions très différentes de l'exploit attribué à La Vérendrye: celui-ci était-il le véritable découvreur des Montagnes Rocheuses?

Comment résoudre cette énigme de l'histoire? Mais il ne lui revient pas d'apporter une réponse catégorique.

(2) solution

Il essaiera donc de symboliser les obstacles que La Vérendrye a rencontrés dans son expédition en vue de trouver la mer de l'ouest ou l'océan Pacifique.

Compte tenu de tout le matériel historique disponible, il décida de montrer le monument que le sculpteur Emile Brunet avait réalisé à Saint-Boniface: une sculpture qui comportait trois personnages (l'explorateur, un missionnaire et un Amérinden).

(3) esquisses

Il produisit quatre esquisses préliminaires: voir notre article paru dans le Canadian Philatelist vol. 37, no. 3: mai-juin, 1986, pp. 170-173, pour les illustrations de ces maquettes.

Chaque esquisse exigea, selon Trottier lui-même, environ, une semaine de travail à temps plein: trouver les éléments à illustrer, les disposer graphiquement et enfin les dessiner.

(4) dessin définitif

Le ministère des Postes fixa son choix sur la quatrième maquette comme dessin original définitif, à la condition expresse qu'il y apportât quelques modifications: (a) élimination du missionnaire; (b) addition de montagnes à l'arrière-plan; (c) nouvelle présentation du lettrage.

Son dessin original sera adopté officiellement le 22 octobre 1957, alors qu'il fut envoyé à la Canadian Bank Note Company Ltd. pour y être gravé en taille-douce.

(5) travail consacré

Nous pouvons donc affirmer que le travail artistique réalisé par Gerald Trottier sur ce timbre aura duré environ deux mois au niveau du design: recherches historiques (un mois) et production artistique (un autre mois).

Il faut aussi ajouter un autre bloc de deux mois à cause des discussions "interminables" qui entourent toujours la création d'un timbre-poste au Canada.

Tout ceci pour conclure que Trottier a consacré exactement dix mois (entre février et octobre 1957) à la réalisation du timbre-poste consacré à La Vérendrye.

(6) gravure

Monsieur Yves Baril, graveur spécialisé en portrait à la CBNC, grava sur la matrice XG 1185 le dessin original de Trottier, à partir du 19 novembre 1957.

Il y consacrera exactement 117 heures de travail jusqu'au 14 janvier 1958, soit approximativement trente jours ou cinq semaines.

(7) couleur officielle

Parmi les diverses "épreuves de couleur" réalisées par la CBNC pour le timbre-poste consacré à La Vérendrye, notons surtout les BLEU 2,7 et 79.

Le ministère des Postes choisit la nuance Bleu 2, le 11 février 1958, quand William Hamilton signa le bon à tirer.

Pour sa part Gerald Trottier avait plutôt opté pour le Bleu 79, selon lui la meilleure nuance à utiliser pour bien rendre son dessin.

(8) mise en vente

Le ministère des Postes mit en vente ce premier timbre-poste conçu par Trottier, le 4 juin 1958, environ dix mois après que l'artiste eût fixé son dessin définitif.

(9) opinions des artistes

Ayant rencontré personnellement les deux artistes qui ont collaboré à cette réalisation postale, nous pouvons donner ici leur opinion sur chacun des timbres-poste expliqués dans cette étude.

(a) Gerald Trottier

L'artiste considère que ce dessin représentant La Vérendrye est le plus beau timbre qu'il

ait réalisé pour le compte du ministère canadien des Postes.

Sans aucun doute, il lui a apporté les plus grandes satisfactions tant au plan artistique qu'au niveau du design.

C'est là son sentiment profond, ne pouvant pas nous expliquer davantage pour quels motifs précis il le considère comme son meilleur.

(b) Yves Baril

Disons tout d'abord que le graveur estime que tous les dessins réalisés par Gerald Trottier, sans exception, demeurent d'excellentes réalisations artistiques qui se prêtaient très bien à la gravure sur acier. D'un autre côté, Trottier demeura toujours très enthousiaste par chacune des gravures exécutées par Baril pour ses dessins.

Yves Baril place le timbre sur La Vérendrye au troisième rang de sa production, en tenant compte de certains critères artistiques et des possibilités offertes pour la gravure sur acier en taille-douce.



B) Champlain (Scott 379)

Pendant qu'il achevait son premier dessin, le ministère des Postes lui demandait verbalement de réaliser une seconde production artistique sur le 350e anniversaire de la fondation de la ville de Québec, en 1958.

Pour diverses raisons il fut très content que J.A. MacDonald lui demande de réaliser des esquisses pour le projet consacré à Champlain: (a) Champlain représentait pour lui un héros durant sa jeunesse; (b) à cause de ses origines francophones venant de son père qu'il a malheureusement perdu à l'âge de dix ans.

(1) problème

Consacrant toujours beaucoup d'énergies à ses recherches historiques préliminaires, Gerald Trottier constata qu'il n'existait aucun portrait authentique de Samuel de Champlain. Comment donc aborder cette émission?

(2) solution

Notre artiste créera par conséquent une figure stylisée de Champlain conférant à ce personnage historique la noblesse d'un patricien de l'ancienne Rome impériale. Il s'inspira probablement d'un dessin conçu par Jefferys, montrant Champlain en expédition au lac Supérieur.

D'autre part, il fut toujours dans son intention fondamentale de représenter une vue actuelle de la ville de Québec même s'il a commencé par ne montrer sur son esquisse que la falaise nue. Pour cette vue de Québec, il s'est servi d'un dépliant publicitaire touristique de Québec. Cela lui a été facile car il a vécu deux ans à Québec quand il a été marin.

(3) visuals

Avant d'en arriver aux esquisses préliminaires proprement dites, Gerald Trottier créa des "visuals" ou arrangements préliminaires du sujet entrevu.

Un premier visual indiquera sommairement le profil noir de Champlain et la place qu'il occupera à gauche du dessin, laissant le reste de la surface totalement vierge.



Premier visual réalisé par Gerald Trottier pour son timbre sur Champlain.

Le deuxième visual traça le profil avec beaucoup plus de soin et de netteté, approchant de la solution définitive.



Deuxième visual dessiné par Trottier pour le timbre célébrant le 350e anniversaire de la fondation de Québec.

(4) equisses préleminaires

A partir de ces visuals, Trottier réalisa trois esquisses préliminaires du sujet proposé.

Une première esquisse comportait un profil de Champlain "style archaïque" et montrait la falaise nue.

La seconde esquisse nous fait voir le profil définitif de Champlain avec une vue du rocher de Québec beaucoup moins sombre et mieux dessinée.

La troisième esquisse montre enfin le profil définitif de Champlain et une vue moderne de la ville de Québec (voir notre article déjà cité, page 176).

(5) dessin définitif

Dans le dessin original qui fut accepté, l'artiste ajouta un lettrage proposé sur mica en deux versions: une première avec le chiffre 5 en blanc, la seconde avec le chiffre 5 entouré d'une ligne noire.

Le ministère des Postes opta cependant pour une troisième version pendant que le graveur s'était mis à l'oeuvre: le chiffre sera totalement en couleur!



Deuxième version proposée par Trottier pour son timbre sur Champlain.

(6) la gravure

Ce fut encore Yves Baril qui grava sur un poinçon d'acier doux (matrice XG 1189) le dessin original de Trottier, à partir du 15 janvier 1958: il y consacra exactement 183.5 heures de travail, jusqu'au 13 février suivant.

(7) couleurs officielles

Onze épreuves de couleur furent réalisées par la CBNC à partir de cette gravure de Baril: Noir et Bleu 530, Vert 4 et Orange 64, Vert 4 et Jaune 59, Violet 5 et Vert 3, Rouge 32 et Jaune 59, Rose 80A et Bleu 530, Violet 5 et Bleu 29, Violet 5 et Rouge 35, Vert 4 et Jaune 13, Violet 33 et Vert 3.

Parmi ces épreuves de couleur, Gerald Trottier rejeta carrément le premier choix de couleurs (Violet 5 et Vert 3) fait par le ministre des Postes et suggéra à la place le Vert et Brun comme le meilleur choix.

Le ministre William Hamilton se rallia à l'opinion exprimée par Trottier et signa un second bon à tirer, en date du 19 févier 1958, indiquant les couleurs suivantes: Vert 42 et Brun 13.

(8) mise en vente

Après quelques tergiversations, le ministère des Postes imposera la date du jeudi 26 juin 1958 au Comité consultatif de Québec qui s'occupait de cette émission; ce sera donc la date d'émission du second timbre-poste créa par Gerald Trottier.

(9) opinions des artistes

Le dessinateur considèra ce dessin consacré à Champlain comme étant un de ses plus beaux parmi l'ensemble de sa production postale canadienne.

Yves Baril estime ce dessin original sur Champlain comme le deuxième meilleur dessin réalisé par Trottier: un excellent dessin, relativement facile à graver.



C) Santé nationale (Scott 380)

L'année 1958 verra la troisième oeuvre postale de Gerald Trottier émise par les Postes canadiennes: le timbre en hommage aux infirmières vit le jour le 30 juillet 1958.

(1) idée de base

Le directeur des Services financiers, J.A. MacDonald, à la suite de recommandations de l'Association canadienne des Infirmières, avait suggéré aux artistes invités d'insérer les éléments suivants dans leurs dessins originaux mettant en relief l'apport des infirmières à la santé nationale: une infirmière, un malade et une lampe veilleuse, symbole du travail infirmier.

(2) esquisses de Trottier

Nous croyons que Gerald Trottier a produit au moins cinq esquisses préliminaires de ce projet avant que le ministère des Postes n'accorde son approbation définitive.

Avant d'employer une photographie de Florence Sullivan, Gerald Trottier avait déjà essayé d'exprimer sur son carton quelques idées personnelles qu'il croyait appropriées au sujet proposé.

Mais, à la réflexion, il devint convaincu qu'il fallait un visage spécial pour illustrer ce timbre: un faciès frais, sain et exprimant le dévouement proverbial des infirmières.

(a) la première esquisse

Gerald Trottier a réalisé une première esquisse à partir de la photographie d'une infirmière dont on a retrouvé la copie dans le dossier conservé par le ministère des Postes.

Cette esquisse préliminaire est une reproduction presque fidèle de la photographie, et à l'arrière-plan du côté gauche, en arrière du profil, une multitude de carrés apparaissent.

Cette esquisse, nous l'avons dit précédemment, consistait uniquement en une tentative d'interprétation personnelle du sujet proposé par le ministère des Postes.



Première equisse réalisée par Trottier pour le timbre-post célébrant le Santé Nationale (SC 380).

(b) la seconde esquisse

Dans un deuxième dessin préliminaire, Trottier représenta toujours le profil d'une infirmière, mais cette fois-ci de trois-quarts et occupant presque toute la surface de son dessin.

Il incluait de même un nouvel élément, une lampe veilleuse rappelant celle qu'avait utilisée Florence Nightingale lors de la guerre de Crimée.

Cette seconde esquisse préliminaire reprenait les mêmes principaux éléments du dessin original mais disposés différemment.

(c) la troisième esquisse

Approfondissant toujours davantage sa conception artistique du sujet proposé, Trottier produisit une troisième esquisse préliminaire qui nous dirige enfin vers son projet définitif.



Deuxième equisse réalisée par Trottier pour la timbre consacré à la Santé nationale.

En effet, nous y voyons l'arrangement définitif des éléments du timbre-poste qui verra le jour: un visage à droite du dessin, une lampe dans la partie supérieure gauche du dessin qui projette un ombrage vers le bas et contient un texte explicitant le sujet précis de l'émission postale.

Le portrait illustré dans cette esquisse demeurait toutefois très stylisé et ne correspondait sans doute pas à celui d'une personne vivante.



Troisième equisse réalisée par Trottier pour la Santé Nationale.

(d) la quatrième esquisse

Reprenant le concept de son troisième project préliminaire, il répéta le même arrangement mais y plaça un nouveau visage à partir d'une photographie qu'il avait prise de Florence Sullivan.

Il ne reproduisit pas exactement la photographie "non souriante" qu'il avait captée de cette dernière, mais il dessina plutôt un visage idéal, apportant des modifications importantes à son visage.

(e) le dessin définitif

Le ministère des Postes continuait, de son côté, sa réflexion sur la conception artistique de ce sujet mettant en relief l'importance de la santé.

Il accepta un premier dessin original de Trottier qu'il confia à la Canadian Bank Note Company Ltd pour y être gravé: Yves Baril s'y attaqua au cours du mois de mars 1958.

Mais il apporta, dans le cours de ce travail de la gravure, des modifications si importantes que le graveur fut obligé d'interrompre son travail déjà fort avancé.

Ce ne fut que le 6 mai 1958 que le ministère des Postes adopta ultimement un second dessin original définitif conçu par Gerald Trottier et dont nous voyons ici l'illustration concrète.



Dessin original définitif du timbre-poste consacré à la Santé Nationale.

(3) le dessin original définitif

La cinquième esquisse nous conduit naturellement au dessin définitif réalisé par Gerald Trottier, à l'exception évidemment du portrait que l'on retrouve à la droite du projet.

(a) mlle F. Sullivan

Ayant remarqué la photographie de cette demoiselle très photogénique sur un livret-souvenir édité à l'occasion du 50e anniversaire de l'Association canadienne des infirmières, notre artiste demanda immédiatement qui était cette personne et prit rendez-vous avec elle pour une séance de poses.

Gerald Trottier fit appel à cette secrétaire d'une étude légale d'Ottawa car il fut immédiatement impressionné par sa photographie, la réponse qu'il cherchait avidement pour un visage frais, sain et resplendissant de santé.

L'utilisation de ce modèle déclencha une vive controverse pour les raisons suivantes: (a) on y reconnaissait une personne encore vivante, autre qu'un membre de la famille royale; (b) ce n'était pas une infirmière: ce qui entraîna l'ire de nombreuses infirmières professionnelles.

(b) le travail de Trottier

L'auteur avait pris cependant quelques précautions élémentaires: il avait exigé de la part de Mlle Sullivan des photographies "sans sourire" d'une part, et il avait d'autre part modifié son visage afin qu'elle soit pas reconnue par le public.

(c) approbation finale

Cette sixième esquisse avait été acceptée par le ministère des Postes le 23 octobre 1957 en consultation avec les responsables de l'Association canadienne des infirmières.

(4) la gravure

Ce dessin original réalisé par Trottier et adopté par le ministère, fut envoyé à la CBNC pour y être gravé, au début du mois de mars 1958.

(a) le lettrage

On confia le poinçon XG 1191 d'abord au graveur John Mash qui grava tout le lettrage: Postes, Postage, Canada et 5¢.

(b) le portrait

Puis Yves Baril prit la relève, à partir du 11 mars 1958 jusqu'au début du mois de mai 1958; il y consacra 121 heures de travail.

Toutefois, le ministère des Postes apporta des modifications importantes au modèle original fourni par Gerald Trottier, vers le 6 mai 1958.

Pour ne pas perdre ce travail de gravure déjà fort avancé (surtout au niveau du portrait dont il était particulièrement fier), Yves Baril fit transférer sur un autre poinçon (XG 1197) le portrait et le chiffre de la valeur nominale, et reprit la gravure de la lampe, de son ombrage et du texte inscrit dans ce panneau: ce qui exigea 41 autres heures de travail, depuis le 6 mai jusqu'au 15 mai.

Nous pouvons donc affirmer que Baril consacra, au total, 162 heures de travail pour graver le timbre-poste consacré à la Santé nationale.

(5) couleur officielle

Longtemps le ministère des Postes a hésité entre un timbre monochrome et une vignette bicolore, les responsables demeurant également partagés entre l'une ou l'autre de ces possibilités.

Une décision définitive fut prise le 16 mai 1958: on utilisera la nuance Violet 85 pour l'impression de ce timbre-poste.

(6) mise en vente

Quand le ministère décida de mettre en vente ce timbre-poste, le 30 juillet 1958, il s'agira d'un record dans la philatélie canadienne, selon Lorne Wm. Bentham: pour la première fois, un artiste verra une troisième de ses productions prendre la forme d'un timbre-poste au cours de la même année.

(7) opinions des artistes

Gerald Trottier considèrera son oeuvre définitive comme une bonne production artistique, puisqu'en utilisant le photographie de mlle Florence Sullivan (même modifiée), il atteignait ses objectifs.

Il en sera autrement pour Yves Baril qui estime ce dessin plutôt moyen et le classe personnellement au quatrième rang de la production postale de Gerald Trottier.



D) Première Assemblée Elue tenue à Halifax 1758 (Scott 382)

La quatrième production postale réalisée par Gerald Trottier consistera en une oeuvre artistique réalisée en collaboration avec un autre artiste, Carl Dair, de Toronto. Ce sera la première

des deux oeuvres conjointes conçues par le peintre.

(1) demande initiale

Devant la difficulté éprouvée par Carl Dair à réaliser un dessin original pour l'émission postale projetée, le ministère des Postes fit appel à Gerald Trottier pour une nouvelle approche de ce sujet.

Celui-ci se mit à l'oeuvre au début du mois d'avril 1958 une fois que le ministère lui eût demandé d'examiner les esquisses produites par Carl Dair.

(2) travail réalisé

De fait, notre artiste reprit l'esquisse préliminaire fournie par Carl Dair, soit lettrage habituel et la masse d'armes.

Il ajouta le siège de l'orateur, coiffé d'un baldaquin, à partir d'informations complémentaires fournies par le ministère des Postes.

Gerald Trottier complétera le dessin original de Carl Dair au tout début du mois de mai 1958.



Maquette originale définitive pour célébrer la Première Assemblée Elue (SC 382).

(3) dessin définitif

Ce ne fut pas avant le 7 mai 1958 que le ministre approuva le dessin original soumis par Dair et Trottier pour cette prochaine émission commémorant la première assemblée parlementaire élue au Canada.

Il fut cependant nécessaire d'y apporter encore quelques autres modifications, notamment le lettrage et même un meilleur agencement des éléments du dessin, etc.

(4) la gravure

John Mash s'occupa de graver sur la matrice XG 1201 le lettrage habituel tandis qu'Yves Baril réalisa le reste du dessin en seulement trente-deux heures, soit du 3 au 11 juin 1958.

(5) la couleur officielle

La Canadian Bank Note Company Ltd tira six épreuves de couleur (Bleu 7, Bleu 25 et Bleu 36; Brun 11, Brun 12 et Brun 108); le ministère des Postes opta pour le Bleu 7.

Ce choix causera une certaine confusion dans la désignation de cette couleur par la notice philatélique: il y était mentionné la couleur bleue, conformément au choix du ministre, alors que le public voyait plutôt le timbre en gris!

(6) mise en vente

On fixa au 2 octobre 1958 la date de la mise en vente de ce timbre-poste, compte tenu du fait que ce fut précisément à cette date que fut tenue à Halifax la première assemblée élue des colonies anglaises de l'Amérique du Nord britannique.

(7) opinion des artistes

D'après les informations obtenues de Gerald Trottier, nous croyons qu'il n'a pas beaucoup apprécié cette quatrième émission réalisée conjointement avec Carl Dair.

D'un autre côté, Carl Dair n'a pas non plus bien vu le fait qu'un autre artiste, en l'occurence Gerald Trottier, soit appelé à corriger ses esquisses originales.

Enfin Yves Baril considère ce dessin original de Trottier comme le pire de tous les timbres-poste que celui-ci a réalisés: mais qu'il n'aurait sans doute pas fait mieux en considérant la difficulté représentée par le sujet projeté.



E) la Voie maritime du Saint-Laurent (Scott 387)

La cinquième production postale réalisée par Gerald Trottier a aussi été le fruit d'un travail de collaboration entre cinq artistes (deux Canadiens et trois Américains). Toutefois, ce crédit ne rend pas justice à l'apport réel des quelques artistes qui ont vraiment travaillé à la conception artistique de cette émission conjointe des Etats-Unis et du Canada.

(1) appel à Trottier

Le ministère des Postes fit appel à Gerald

Trottier d'abord à titre de conseiller ou personne ressource artistique dès la première réunion des représentants des Etats-Unis et du Canada qui se tint à Ottawa, le 10 juillet 1958.

Trottier produisit à ce moment-là une esquisse préliminaire très sommaire épousant le consensus auquel était arrivé sur le tableau noir l'ensemble des participants (une quinzaine au total).

(2) deuxième appel

Le 18 décembre, monsieur J.A. MacDonald faisait appel une deuxième fois à cet artiste: (a) afin de mieux dessiner les éléments contenus dans une esquisse préliminaire réalisée par A.L. Pollock; (b) de produire un lettrage définitif tant pour le timbre canadien que pour sa version américaine.

(3) avis artistiques

Non seulement reprit-il le projet définitif de la Voie maritime, mais il fit aussi part au ministère des Postes de quelques avis qui furent par la suite transmis aux graveurs de la CBNC dans une note spéciale.



Maquette originale définitive pour la Voie maritime du Saint-Laurent (SC 387).

(4) dessin définitif

L'administration postale arrêta seulement vers la fin de février 1958 le dessin définitif relatif à la Voie maritime du Saint-Laurent.

Quand on connaît les difficultés rencontrées et la complexité inhérente à une telle émission, il était définitivement urgent d'adopter le modelling définitif de cette émission postale conjointe.

(5) la gravure

Comme toujours, la CBNC confia à un de ses graveurs spécialisés en lettrage, John Mash, cette fois-ci, la tâche de graver les éléments habituels du lettrage sur le poinçon XG 1217.

Puis Yves Baril s'occupa de graver la figurine entre le 5 mars 1959 et le ler avril suivant: ce travail de gravure nécessitera exactement 153 heures.

(6) les couleurs officielles

Depuis plusieurs mois les autorités postales avaient décidé que les couleurs de la version canadienne seraient inversées par rapport à l'émission américaine: rouge pour la vignette, et bleu pour le lettrage.

Toutefois, elles adoptèrent de nouvelles dispositions sur les nuances définitives, le 4 mars 1959. On devra utiliser les mêmes couleurs (lettrage en rouge, et bleu pour la vignette centrale).

La Canadian Bank Note Company Ltd. produisit une épreuve de couleur en date du 5 avril 1959 avec les nuances suivantes: Rouge 35 (lettrage) et Bleu 29 (vignette).

Le ministre des Postes signa cette épreuve de couleur le 6 avril 1959, ce qui devint le "bon à tirer" de cette émission postale.

(7) mise en vente

Une autre décision conjointe des deux administrations postales fixa la mise en vente simultanée de cette vignette en date du 26 juin 1959, jour de l'ouverture officielle de la Voie Maritime du Saint-Laurent par le président Eisenhower et la Reine Elizabeth.

(8) opinions des artistes

Comme il s'agissait d'une oeuvre mixte entre plusieurs artistes, leurs opinions demeurèrent aussi partagées.

Yves Baril trouvera plutôt quelconque ce dessin créé par Trottier pour célébrer l'ouverture de la Voie maritime du Saint-Laurent. D'ailleurs, il classera ce dessin en cinquième position dans l'échelle des six timbres produits par Trottier.

Quant à Gerald Trottier, il n'agit que comme conseiller artistique pour ce projet conjoint: au lieu d'en être le véritablement concepteur, son travail consista surtout à réaménager les éléments principaux du dessin afin qu'il devienne un bon produit artistique. Ce qui explique les réserves qu'il fait à l'endroit de ce timbre-poste.

F) OTTAWA: capitale nationale (Scott 442)

Nous avons malheureusement fort peu d'informations sur les origines de ce timbre-poste puisque le ministère des Postes a presque totalement perdu le contenu du dossier no 13-7-98 consacré à la fabrication de cette vignette postale.



1) demande initiale

A partir d'une indication donnée par Gerald Trottier, le ministère a dû lui faire part de cette commission verbalement avant de lui demander par écrit de préparer une esquisse pour le timbre projeté.

2) travail de Trottier

Les archives du Musée national des Postes conservent quelques projets préliminaires réalisés par Trottier concernant ce timbre.

Il est probable qu'il en a dessiné au moins trois. Il demeure toutefois très difficile pour nous de savoir dans quel ordre furent réalisés et ce qu'ils montraient exactement puisque même son auteur avait oublié leur existence quand nous l'avons rencontré à son domicile au cours du mois d'août 1983.

3) le dessin définitif

Gerald Trottier a sans aucun doute complété son dessin original définitif du centenaire d'Ottawa comme capitale nationale vers la fin du mois de mars ou au tout début d'avril 1965.

En effet, le ministère doit approuver ce dessin définitif avant qu'il ne soit envoyé à la CBNC pour y être gravé et imprimé. Comme Yves Baril a commencé son travail le 7 avril suivant, il devient facile de déterminer approximativement cette date.

4) la gravure

Sitôt après son approbation par le ministre ou par son représentant, le dessin est acheminé à la CBNC qui le confie à ses graveurs.

Gordon Mash utilisa le poinçon XG 1346 pour y graver le lettrage habituel: Canada, Postes, Postage et 5.

Puis Yves Baril reçut le même poinçon et commença son travail le 7 avril pour le terminer le 5 mai suivant, après y avoir consacré 165 heures et demi.

5) la couleur officielle

Gerald Trottier avait suggéré l'utilisation du brun VAN DICK (soit une nuance qui équivaut à la couleur chocolat) comme étant la couleur susceptible de mieux rende son dessin original.

Toutefois le fonctionnaire responsable, C. Wazé, a opté plutôt pour la couleur "RTO 508 Brun" en date du 6 mai 1965. Il s'agit toutefois d'une couleur assez proche de la suggestion faite par Gerald Trottier.

6) mise en vente

Cette dernière production postale conçue par Gerald Trottier sera mise en vente le 8 septembre 1965. Ce fut la dernière fois que notre artiste verra l'émission de l'un de ses dessins originaux matérialisé en vignette postale.

7) opinions des artistes

Le graveur Yves Baril considère personnellement le timbre célébrant le centenaire du choix d'Ottawa comme capitale nationale comme étant le plus beau parmi l'ensemble de la production postale de Gerald Trottier, tandis que Trottier lui-même ne nous a malheureusement pas encore fourni jusqu'à ce jour ses commentaires personnels. On peut penser qu'il l'a en assez haute estime du fait qu'il s'agit là de son ultime dessin en l'art postal.

V - FIN DE SA COLLABORATION AVEC LES POSTES CANADIENNES

Nous pouvons nous étonner que Gerald Trottier n'ait produit en définitive que six timbres-poste canadiens, alors qu'il était si bien parti dans cette activité et qu'on fondait tellement d'espoir sur ses talents. Pourquoi a-t-il mis fin si abruptement à sa production postale? Telle est la question que nous examinerons dans cette dernière section du présent article.

a) rétribution financière

Il faut se rappeler que le ministère versait à un artiste qui voyait un de ses dessins originaux accepté une somme d'argent variant entre 300 et 400 dollars, tandis que le dessinateur malheureux récoltait entre 100 et 200 dollars.

Gerald Trottier nous a dit que cette somme d'argent demeurait fort dérisoire compte tenu des compétences exigées de la part du dessinateur et des énergies consacrées à chacune des émissions proposées.

De plus, il nous a souligné comment il était difficile à un artiste de gagner sa vie seulement avec les commandes confiées par le ministère des Postes; ces dernières étaient fort éparses et basées uniquement sur le bon vouloir du directeur des Services financiers.

Trottier eût tôt fait de conclure que la rétribu-

tion financière accordée par le ministère était disproportionnée aux exigences requises et ne pouvait en aucun cas permettre à un artiste de vivre de ce travail.

b) la création artistique

Quand un artiste compétent crée un dessin original sur tout sujet qui lui est proposé, il atteint alors la quintessence de son art.

Ayant créé le médium approprié, ce sera aussi l'artiste qui connaîtra en principe la façon la plus appropriée pour rendre son dessin.

Gerald Trottier apprit, au fil des ans, que l'artiste ne demeurait qu'un élément parmi bien d'autres dans la création d'un timbre-poste au Canada, et qu'il ne jouait malheureusement pas le rôle capital dans sa réalisation postale.

Or, dans les circonstances, ce n'était pas les autres qui se pliaient aux désirs de l'artiste, mais bien plutôt le dessinateur qui devait tenir compte des diverses contraintes qui lui étaient imposées.

c) la gravure sur acier

Il semble que l'artiste Trottier ait aussi découvert que la gravure sur acier ne pouvait pas se prêter à toutes les fantaisies artistiques d'un dessinateur, et qu'il fallait en respecter les limites inhérentes.

Voilà pourquoi il prit conscience peu à peu que ce mode d'impression des timbres-poste limitait singulièrement ses possibilités d'expression artistique.

Il en arriva sans aucun doute à un certain moment à la conclusion définitive qu'il ne pouvait plus s'exprimer totalement au plan artistique par la gravure sur acier utilisée communément à cette époqe-là.

d) indications à respecter

Qui ne connaît la volonté d'indépendance et d'individualité que revendique habituellement un créateur au niveau artistique! Gerald Trottier n'échappa point à cette revendication, et peut-être l'exprima-il avec plus de force, compte tenu de sa forte personnalité.

Devant l'autorité toute-puissante du directeur des Services financiers du temps, J.A. MacDonald, qu'il trouvait charmant mais sans aucune compétence artistique, et face au ministre des Postes, William Hamilton, perçu comme un véritable tyran et considéré comme une nullité par notre artiste, Gerald Trottier a dû ravaler ses principes et se conformer à certaines exigences impératives.

Le dessinateur avait aussi à se plier à des exigences imposées au niveau de la réalisation technique de son dessin original: lettrage à inscrire, interprétation du graveur spécialisé en portrait, modifications apportées en cours de route, groupe consultatif, etc.



William A. Hamilton

Toutes ces interventions limitaient, selon l'expression même de Gerald Trottier, son expression artistique et ses réalisations.

e) la personnalité de G. Trottier

Yves Baril, qui a bien connu cet artiste, nous a indiqué lors d'une visite à son domicile de Hull que l'artiste Gerald Trottier n'avait pas la langue dans sa poche. Autrement dit, il n'hésitait pas à dire tout haut ce qu'il pensait et surtout aux personnes impliquées.

On peut penser qu'une telle attitude, reliée à la personnalité même de Trottier, a pu lui nuire dans sa carrière en tant que dessinateur de timbres.

Face à des fonctionnaires habitués à agir d'une façon feutrée et sans remuer de passion, l'attitude personnelle de Gerald Trottier ne pouvait qu'avoir une influence négative à plus long terme sur sa collaboration avec le ministère des Postes.

f) raréfaction des commandes

Même si Gerald Trottier avait fracassé un

record dans la philatélie canadienne en voyant quatre de ses oeuvres émises durant l'année 1958, sa collaboration avec le ministère diminuera constamment.

L'année 1959 vit l'émission d'une autre production artistique de Trottier, réalisée cependant conjointement avec d'autres artistes (dont A.L. Pollock de Toronto) pour célébrer l'ouverture officielle de la Voie Maritime (Scott 387).

Suivra un silence qui durera six ans, jusqu'en 1965. Le 8 septembre, Trottier verra son projet intitulé "Ottawa: capitale nationale depuis cent ans" émis par les Postes canadiennes.

Après cette production, la sixième, Gerald Trottier cessa complètement sa collaboration avec le ministère des Postes dont il ne reçut plus aucune commande.

g) conclusion

Voilà donc les principaux éléments qui peuvent expliquer pourquoi Gerald Trottier, en qui les Postes canadiennes mettaient tant d'espoir durant l'année 1958, cessera pratiquement son travail dans le design des timbres-poste canadiens quelques années plus tard.

Ce que nous estimons fort regrettable tant pour Gerald Trottier lui-même (qui avait démontré de réelles aptitudes dans ses premiers timbres-poste) que pour la philatélie canadienne (qui aurait pu s'enrichir davantage grâce à son inspiration artistique).

CONCLUSION

Nous nous rendons compte maintenant que l'objectif du présent article demeure fort ambitieux: mieux faire connaître l'artiste Gerald Trottier d'Ottawa qui a créé six timbres-poste canadiens.

Nous espérons que le lecteur a pu se rendre compte exactement de la complexité des diverses opérations qui conduisent un artiste canadien à créer un dessin original qui soit adopté par le ministère des Postes. A l'avenir, **quand le collectionneur ou le philatéliste lira** dans les notices philatéliques que le design du timbre-poste émis revient à tel artiste, **il pourra** imaginer la somme importante des efforts qu'il a dû fournir pour voir son dessin original se transformer en timbre-poste.

Nous souhaitons que des spécialistes de la philatélie canadienne puissent nous faire découvrir d'autres artistes qui ont été à l'origine de nos timbres-poste et qui ont marqué décisivement l'histoire postale du Canada. □

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Frama Labels The New Collectibles

by James E. Kraemer, F.R.P.S.C.

Frama stamps or labels are printed on demand by automatic vending machines manufactured in Switzerland.

The mailer punches up the denominations required, deposits coins or a banknote, and receives the stamps which were requested.

The popularity of collecting Frama stamps is growing in Europe as well as in other countries such as Australia, New Zealand and South Africa. So popular has collecting Frama stamps become that already a standard reference has appeared on the market. The catalogue, *Automatenmarken Katalog 1985/86,* is authored by Wolfgang Maassen and Bodo Weber. The catalogue, 6 inches by 9 inches in size, has 140 pages, is illustrated and also prices, catalogues and describes Frama stamps. The stamps of 17 different countries are listed. Although written in German the catalogue is easy to follow.

Frama stamps resemble postage meters. They generally use a pink ink stamped on a light colored security paper.

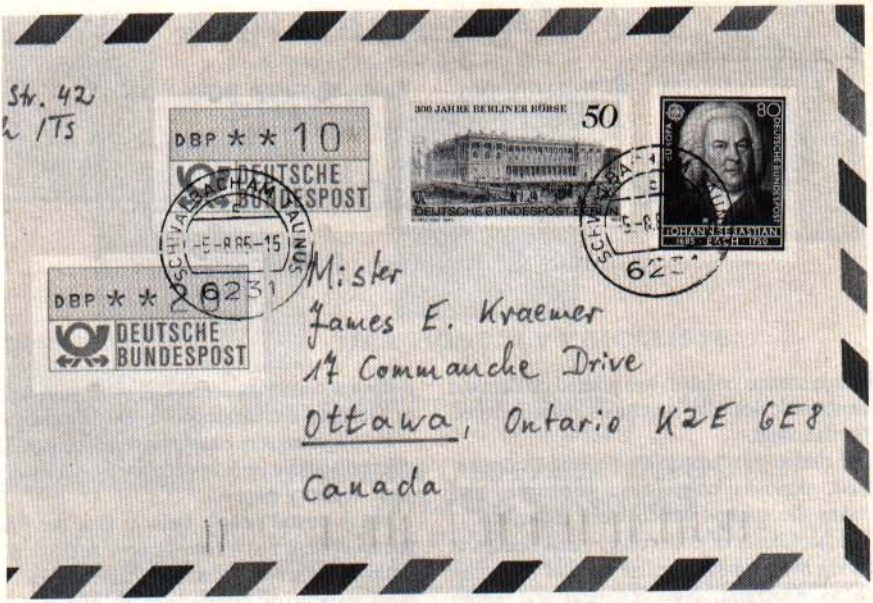
Many postal people believe that the Frama stamp system has a rosy future. A clerk is not required to serve a customer. Since labor is the most expensive component in operating the postal system, the Frama system will likely be around for awhile. It is likely to grow in popularity with postal administrations.

While the present Frama labels are rather drab in appearance there is no reason why future labels could not incorporate pictorial illustrations, slogans etc.

□



Experimental Frama label on South African cover issued during 1986's Johannesburg 100 Stamp Exhibition.



A mixed usage of Frama labels and stamps on a cover sent to Canada from West Germany.

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Stockholmia '86

by R.K. Malott, F.R.P.S.C.



The second great world philatelic exhibition held om 1986, was STOCKHOLMIA '86 at the Alvsjo Exhibition Centre, Stockholm, Sweden. The exhibition, an 11-day philatelic extravaganza, opened up on 28 August with a grand flourish as His Majesty King Carl XVI Gustof and the Queen graced the exhibition's large auditorium with their presence. Eleven glorious days of philately followed, with two days tacked on at the end for the 55th Congress of the Féderation Internationale de Philatélie (FIP), ie the International Federation of Philately.

There is so much to describe concerning this event, as there was for AMERIPEX '86. Before I make an attempt at doing so, if I can stimulate an anxious desire in the minds of Canadian stamp collectors who have never attended a world philatelic exhibition, to do so when CAPEX '87 is held in Toronto, Ontario, 13 to 21 June 1987, I will feel that my efforts have not been wasted. Those living outside of Toronto should write for details now to arrange accommodation for the length of time that they may wish to spend at CAPEX '87. After you read this article, and if your curiosity and enthusiasm are aroused, write immediately to Mr. Michael Madesker, General Manager, CAPEX '87, P.O. Box 204, Postal Station Q, Toronto, Ontario, M4T 2M1 (or telephone (416) 486-8401). You will be very glad that you did as suggested.

The exhibition hall at STOCKHOLMIA'86 hall was extensive and beautifully decorated with flowers and colourful philatelic murals. Everywhere one went the lighting was excellent for studying the 1,152 collections on exhibit, the dozens of dealers with mainly European material, and over 50 booths of foreign postal administrations, including one from Canada supervised by Henri Bertrand of Canada Post. Henri, by the way, recently received from the President of Canada Post, a special certificate for outstanding service, particularly at international philatelic exhibitions.

Throughout the exhibition were several outstanding philatelic rarities, properly electronically protected, such as the British Guinea one cent black on magenta, and the 1856 Swedish, black local stamp, one shilling banco, tête-bêche pair. In this way long lines to view these rarities were overcome. Historical presentations on the development of postal services in Sweden were beautifully and educationally presented in honour of the two main reasons for the exhibition, the 350th anniversary of the Swedish Post Office, and the 100th anniversary of the Swedish Philatelic Society.

One of the most attractive areas for postal administrations was the area for the group -- Sweden, Denmark and HAFNIA '87 presentations, Iceland, Greenland, Norway and Finland and FINLANDIA '88 presentation. Special bulletins and data for HAFNIA '87 and FINLANDIA '88 were available as well as special souvenir cards and cancellations for the collector. Most of the postal booths were looked after by well dressed young people, knowledgeable of their respective countries'

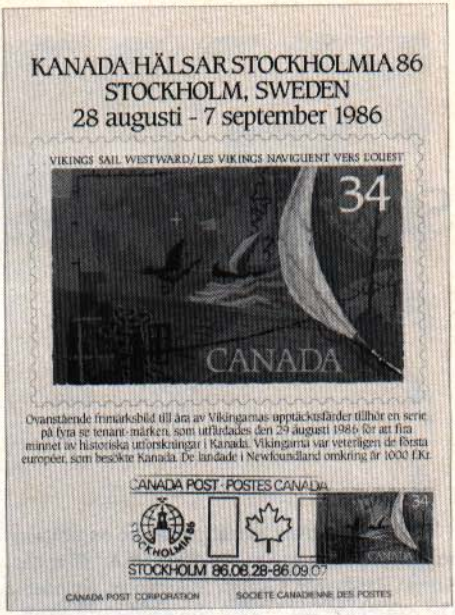
stamps. The booth of the Soviet Union had an unending line of Swedish patrons. I found out the answer later — the Russians wisely issued a commemorative stamp to the memory of the assassinated Swedish Prime Minister Olaf Palme. They bought 30,000 copies that sold out before the end of the exhibition.

Although there was no official passport for cancellations, patrons were using their own makeshift passports, or a special large card issued for souvenir cancellation purposes by the Vatican. Most postal booths, including Canada, and several philatelic groups had a special cancellation for passport cancellations. Obtaining cancellations at an international philatelic exhibition is much desired by thousands of collectors in each country and it is hoped some provision will be made at CAPEX '87 for this type of philatelic souvenir for those who may wish to tackle the assignment.

STOCKHOLMIA '86 had a beautiful catalogue with all sorts of data concerning STOCKHOLMIA '86, stories about Swedish philately, maps of the exhibition, a listing of all exhibits and exhibitors, and special philatelic souvenirs of the event. Anyone dedicated to philately would be wise to purchase a copy of applicable catalogues from various philatelic exhibitions. The 264-page STOCKHOLMIA '86 catalogue is available, for $8 U.S. from STOCKHOLMIA '86, S-100 86 Stockholm, Sweden. (The 480-page catalogue for AMERIPEX '86 is still available from AMERIPEX '86 Headquarters, 5944 West Montrose Avenue, Chicago, Illinois, USA, 60634 for $25 U.S.)

Stamp collecting is alive and flourishing in Sweden, and I would assume in the rest of the Nordic countries. Special facilities for youth and senior citizens were aplenty at STOCKHOLMIA '86. There were special areas for children, as at AMERIPEX '86, special competitions for exhibits, stamp designing competitions, space activities, free stamp packages for beginners, and two special robots -- one answering questions from children and one on a bicycle that handed out candies to the children that would give a smile and a kiss. These two characters were very popular with the children -- and the adults.

I saw very few Canadians at STOCKHOLMIA '86 (I was a member of the 72-member jury). There was Peter Mann, a director of the RPSC and the Canadian Commissioner to STOCKHOLMIA '86 and the RPSC Delegate to the 55th FIP Congress held at STOCKHOLMIA '86 (this was the 60th anniversary of the founding of the F.I.P.). Peter as the commissioner had the responsibility of transporting to and from STOCKHOLMIA '86 six philatelic and two literature entries.



Canada Post souvenir card issued for Stockholmia 86.

For those not aware of the fact, Canada Post has issued approximately seven different exhibition cards. They are available cancelled only at the exhibitions but mint copies are available from the Canada Post philatelic sections. At present mint copies for HAMBURG '84, AUSIPEX '84, ITALIA '85, AMERIPEX '86 and STOCKHOLMIA '86 are available at $1 each plus tax.

Who knows and has examples of the earlier ones issued? I believe there were two earlier ones produced. I'm looking for a mint and used example of each.

Concerning the Canadian entries at STOCKHOLMIA '86 the entrants and the awards received were:

- **Small gold medal (with felicitations): Mr. Andrew Cronin,** Postal History of the Carpatho-Ukraine (6 frames);



First day cover with Swedish stamps depicting 350 years of development of Sweden's postal service, which were issued for Stockholmia 86.

- **Large vermeil medal: Mr. Chris McGregor,** Greenland; (5 frames).
- **Vermeil (small) medal: Mr. Alan Selby:** Newfoundland 1897-1910 (6 frames).
  Mr. David Dixon: Handstruck postmarks of Saint John, N.B. 1867-1902 (6 frames).
- **Large silver medal: "Zbigniew",** Poland the "Congress" Kingdom (5 frames).
- **Silver (small) medal: "Cascade",** Postmarks of the Yukon Territory (5 frames).
- **Silver-bronze medal: Piet Steen,** Literature, *The Latin American Post,* Organ of the Latin American Philatelic Society.
- **Bronze medal: Efstalhios S. Anasir,** Literature, Postal history articles of Soviet Polar Regions.

The three top prizes were large Swedish crystal bowls presented as follows:

Grand Prix d'Honneur: John Foxbridge, U.S.A., for his FIP Championship Class entry of British North America, (8 frames). This outstanding exhibit applicable to Canada contained at least four examples of our 12 pence issue, including a beautiful example on cover. The prize was presented from the Swedish Post Office.

Grand Prix National: Hugo Josefsson, Sweden, for his exhibit (8 frames) of Sweden 1855-1872 in the National Class, Sweden, of Traditional stamps or covers applicable to the host country. The prize was presented from the Director General of Posts, Sweden.

Grand Prix International: Christian Sundman, Finland, for his exhibit (8 frames) of Finland 1637-1885. Mr. Sundman is the President of the FINLANDIA '88 World Philatelic Exhibition to be held in Helsinki, Finland 1-12 June 1988. The prize was presented from STOCKHOLMIA '86.

There were many other interesting events and activities at STOCKHOLMIA '86. The jury members and the spouses were treated to several lavish receptions in Stockholm and also a wonderful day's visit to the Island of Gotlund, the home of the early Vikings, and the home of George Lindberg, the hard working president of the organizing committee and the managing group, as well as a president of the Jury. □

PLAN TO ATTEND SOYEZ DES NÔTRES
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A REGULAR FEATURE

A question often asked is how accurate are perforations which are listed by all major Canadian catalogues?

A careful review of the listings against data published by specialized Canadian journals shows that many listings are not very accurate. Somehow this is not surprising. Most collectors do not care if the accurate perforation measurement may be slightly different from the one shown in the catalogue. In addition, measurements within a few decimals can not be made with the majority of perforation gauges and it is easier to state a perforation by a simple number than by a four-digit figure.

The idea of relating perforations to a length of 2 cm has been practised for a long time. By 1858 the National Bank Note Co. and the American Bank Note Co. in the U.S.A. received requests from their customers to make use of the 2 cm as a standard for their stamps, some of which came from Canadian purchase orders. Why this standard was chosen internationally has never been clarified but it resulted in perforations which could be expressed accurately within four digits rather than simple fraction numbers. For example, a perforation normally stated as 11¾ could now be accurately expressed by 11.78.

Why are the actual and accurate measurements different from the listed values? One of the reasons may be found in that the perforating machines made use of wheels with a circumference of 6.75 inches and the pin spacing could not be achieved accurately by dividing this circumference to meet the basic requirement of certain number of perforations within a 2 cm length without going to a different perforation size wheel. But the division of the spacing resulted in measurements which were easily expressable by four digits.

Take the Admiral issue, which is listed as 12 x 12. Actual measurements show that very few stamps have this perforation and most of them show 11.9 and 11.85.

It is suggested that both the accurate and the simpler perforation gauges be stated in catalogues to allow collectors to choose which they prefer.

• • •

With postal rates rising continously above the inflation rates, when will the originally planned $10 stamp be issued?

Switzerland has, for example, SFr10, 20 and 30 values, equivalent Canadian values of $8.30, $16.60 and $24.90.

• • •

A new venture may soon be tried by the Post Office. Automatic stamp vending machines are common in such countries as Germany and Switzerland. These machines can dispense any denomination in any quantity with the purchaser simply "punching in" the information and depositing coins. Change is dispensed with the desired stamps.

The Post Office will try such machine using the new dollar coin as the input. Any denomination and quantity can be dialed. To make this possible, a special stamp arrangement is needed for machine dispensing.

As this will be on a very limited trial, collectors would be wise to obtain samples once the machine or machines are ready and installed.

The cost of the machine is high but experience in other countries shows that not only regular stamp purchasers but also large number of philatelists have made use of these specially prepared and dispensed stamps, thus giving their post offices an unexpected additional profit. □

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Literature Reviews

LE CATALOGUE DES TIMBRES DU CANADA Edition 1987, publié par les Editions Darnell B.P. 1104 Succursale postale A Montréal, Québec H3C 2X9. 15.3 cm x 23 cm., 216 pages, illustré en couleur couverture souple, 1986, $7.95.

La deuxième édition en couleur de catalogue tant attendu fit son apparition vers la mi-décembre, soit un mois après sa date d'émission prévue; ceci étant dû à Scott Publishing Company qui a avisé les éditions Darnell de ne plus utiliser leurs numéros, d'ailleurs une copie de la lettre est reproduite à la dernière page du catalogue.

Madame Darnell nous dit-on, s'est encore donné beaucoup de peine afin que les couleurs des timbres illustrés soient parfaites et selon moi elle a très bien réussi! On a corrigé les erreurs qui paraissaient dans la dernière édition comme par exemple, on a supprimé la reproduction de #613 qui était une falsification, certaines corrections furent apportées à la série du centenaire et on a ajouté les dates d'émission des timbres-poste.

On a mis une très grande emphase sur les erreurs et les variétés et c'est le catalogue canadien qui en mentionne le plus à ma connaissance; les reproductions des variétés sont très claires. Une section spéciale à la fin du catalogue nous illustre de nombreuses variétés en couleur et sous fort grossissement, ce sera là l'opportunité où jamais de pouvoir comparer nos timbres sous la loupe avec ces photographies.

L'éditeur a aussi porté beaucoup d'emphase sur l'artiste et la raison de l'émission de chacune des figurines postales; ce qui en fait un excellent catalogue du coté éducatif. On a aussi inclus une section sur les collections souvenir, les carnets de présentation officiels et les variétés de papier. On note une attention toute particulière de la part de lêditeur pour choisir des timbres bien centrés, le papier des pages du catalogue est d'excellente qualité et la reproduction photographique des timbres-poste est superbe! Les prix pour les plis premier jour d'émission ont considérablement grimpés et on donne maintenant une cote pour les combinaisons de timbres sur enveloppes telles que vendues par la Société Canadienne des Postes.

Il existe malheureusement aussi quelques points négatifs; il est malheureux de constater que les variétés des émissions avant 1946 ne sont plus illustrées alors qu'elles étaient reproduites dans lêdition de 1985. On n'inclut pas les timbres-poste des provinces canadiennes. A mon avis une attention un peu trop particulière fut portée sur les variétés du feuillet des trains de Canada 84. on aurait dû mettre en garde les collectionneurs envers certaines falsifications possibles, comme par exemple le numéro 634a.

On n'indique pas le procédé d'impression et on ne donne pas la position sur la feuille des variétés. les numéros 890a et 890b ont été omis et on devrait traduire le mot anglais "die" par matrice, pas seulement en faire mention à la page 92.

En somme je crois que madame Darnell a fait un immense progrès dans le bon sens et que son catalogue mérite d'être parmi un de vos plus important outil de référence pour les timbres-poste canadiens. J'ai bien hâte de voir la prochaine édition.

RG

STAMPS OF CANADA CATALOGUE, 1987, (French and English Editions), edited by Lyse - Rousseau Darnell, published by Darnell Publishing Inc., P.O. Box 1104, Station "A", Montreal, Quebec, H3C 2X9, 22.8 cm x 15.5 cm., 216 pages, full colour illustrations, soft bound, ISBN 2-920734-016, ISSN 0829-3066, $7.95 from your dealer or from the publishers. If ordering by mail please add $1.00 to cover postage and handling.

This new revised edition of the Darnell Canada Catalogue is available in English and French editions. Superbly illustrated in colour, featuring a new numbering system promoted as "NNS", the catalogue lists all the stamps of the Dominion of Canada to the end of 1986.

In addition a section in colour on varieties, official souvenir collections, stamp bundles priced per 100 for used stamps, cinderellas 1975-1980, are all included. Stamps are priced for plate blocks, first day covers, four different qualities or grades of mint and the same for used stamps of each issue. The early issues price stamps on cover. The different grades are fully explained and illustrated in colour.

Perhaps the most interesting aspect of this catalogue is the numbering system. It starts with the half cent large queen as catalogue number 1 for Canada as a nation. The argument for this divergence (other catalogues start Canada with the 3 pence, laid paper, Beaver stamp of the Province of Canada as number 1) is set out in the catalogue and appears reasonable. The argument will make good sense to historians and will probably appeal to collectors who haven't a hope of securing all the rare expensive pence issues of the Province of Canada and would like the opportunity of completing their collection of the Dominion of Canada, more commonly referred to today as Canada.

How well the Darnell catalogue will be accepted by philatelists remains to be determined. This reviewer doubts that three or four numbering systems are good for philately. It is to be hoped that only one or at the most two good systems emerge eventually so that all collectors and dealers can use a common system. Meantime if you want an interesting catalogue in beautiful colour buy a Darnell Canada Catalogue. The new Darnell Canada catalogue is impressive.

CPL

SCOTT SPECIALIZED CATALOGUE OF CANADIAN STAMPS 1987, edited by Ron Richards, published by The Unitrade Press, PO Box 172, Station A, Toronto, Ont. M5W 1B2, 13.5 cm by 21 cm, 272 pages, full colour illustrations, softbound, ISBN 0-919801-34-X, $5.95 from your dealer or from the publisher at 127 Cartwright Ave., Toronto, Ont. M6A 1V4.

The long-awaited 1987 Scott Specialized catalogue that appeared in October is a delight and a disappointment at the same time.

Much thought has obviously gone into this edition, the second published by Unitrade. At 272 pages, it is nearly 100 pages larger than its predecessors, and larger pages at that. While some of the space has been used to accommodate bigger, easier to read type (an improvement, especially for older collectors whose eyesight may not be what it once was), the updated catalogue also includes a plethora of additional information aimed at the specialized collector. The familiar Scott numbering system is used.

Of note are listings of numeral and squared circle cancellations (with rarity factors), a much vaster scope of re-entries, retouches, and other varieties, especially for early Canadian stamps, separate and/or expanded sections on perforated officials, 'stick 'n tick' labels, complete booklets, plate number and inscription blocks, and postal stationary. All have been prepared by acknowledged experts in their fields.

As well, some sections of the catalogue have been re-ordered in a more logical sequence that should be easier to use. For example, the 11½ x 12 perf varieties of the Small Queens have been listed under Montreal printings; the many paper, gum and tagging varieties of the Centennial definitive issue are listed together by value, making them easier to follow. Some of the current definitive issues have been re-numbered to keep them in sequence. And, printing quantities are included for most issues. The Scott Specialized is much more specialized than in the past, a much desired improvement.

Unfortunately, some of the improvements will be overshadowed by the disappointing aspects of the catalogue.

The most noticeable disappointment is the quality of color reproduction. It ranges from satisfactory in recent issues to abysmal, mainly among the early ones, where the reproduction is most important.

Equally disconcerting is the sizing of some of the reproductions. One is given the impression that five, 12½ and 15 cent large Queens are of the same size as the half-cent, and much smaller than the one, two, three, six and lilac shade of the 15 cent denominations.

And, blunder of bunders, the Edwardian dead letter seal of Newfoundland is illustrated with the Canadian OX1 officially sealed stamp!

Of curiosity to this reviewer is the hit and miss treatment given re-entries and other constant varieties among Victorian issues.

The major flaws of the 1859 first cents issues (14-20) are described adequately and explanatory notes give an indication of the ex-

istence of many minor flaws that exist.

Similarly, there is at least a hint in the explanatory notes of the 1898 Imperial Penny issue (85 - 86) of the many varieties that can be found.

In the Numeral issue, major varieties of the half-cent, one-cent, two-cent purple and the 20-cent are accorded separate catalogue listings, but the two-cent carmine, which has thousands of re-entry and retouch varieties, is ignored. So are many of better-known varieties that exist in the Leaf and Small Queen issues.

Explanatory notes would help immeasurably here.

In comparison, with previous Scott Canada Specializeds, this one has attempted to very much put the accent on specialized. It still has a way to go before it can, match the quality and quantity of information one would routinely expect in a specialized catalogue of a European country. We hope succeeding versions will take as many strides forward (without the blemishes) as this one did from its predecessors.

A 1988 version is scheduled to be released in time for CAPEX 87.

JPH

SCOTT CATALOGUE SPECIALISE DES TIMBRES CANADIENS Edition 1987, publié par The Unitrade Press, P.O. Box 172, Station A, Toronto, Ontario M5W 1B2. 13.5 cm x 21 cm, 272 pages, illustré en couleur, couverture souple, 1986, $5.95.

Après avoir attendu pendant plus de 6 mois sa parution, la maison Unitrade nous livre un catalogue un peu décevant. L'adaptation française fut faite par Denis Cottin (directeur général de la Fédération Québecoise de philatélie) et la traduction par madame Céline Grégoire, traductrice au Regroupement Loisirs Québec.

Après avoir examiné de plus près ce catalogue, j'ai noté ces divers points négatifs: La reproduction des couleurs des premières émissions est de très mauvaise qualité, par exemple les numéros 66 à 84; aussi le numéro 157 est méconnaissable! Les premières émissions de Terre Neuve peuvet facilement induire en erreur quelqu' un qui n'est pas familier avec les véritables couleurs.

Les reproductions photographiques ne sont pas à une échelle constante, comme par exemple les numéros 5 et 7, 44 et 45, 46 et 47 . . . Le centrage des timbres choisis pour illustrer certaines émissions laisse à désirer, on n'a véritablement pas d'excuses pour les timbres récents ($5.00 parc de la Mauricie Scott #1084). La traduction laisse quelques fois à désirer par exemple; pour le #879 Emily Stowe on a traduit première physicienne au lieu de feme médecin! Le term anglais "stitch watermark est traduit correctement à la page 20 par filigrane de couture mais fut traduit filigrane cousu à la page 206! Les #8 et #9 sont en anglais ainsi que certaines autres plages dans le catalogue. Il faudrait que les informations sur les premières émissions soient un peu plus dégagées de sorte qu'il soit plus facile de lire. Les différents types de papiers de la série du centenaire sont difficiles à comprendre. Il est dommage que l'on ait éliminé la section sur les épreuves de couleur et les spécimens (Scott 1985 pages 130 et 131) et que l'on ne donne plus le mode d'impression utilisé pour l'impression des timbres-poste (gravure, offset, photolithogravure . . .). Personnellement je m'attendais à mieux de la part de éditeur qui nous avait fait patienter tout ce temps!!!!

Cependant de nombreuses additions en font maintenant un catalogue spécialisé d'excellente valeur. On a en effet augmenté la section sur les timbres-poste de la province du Canada et on a de plus ajouté les nouvelles sections spécialisées suivantes:

- Oblitérations numérales à 2 et 4 cercles
- Oblitérations de type cercles encadrès
- Une section sur les carnets complets
- Une section sur les planches d'inscription

Donc malgré de très nombreuses coquilles (principalement dûes à une première édition), le catalogue Scott demeure un outil de base très valable et un "must" pour tous les philatélistes qui collectionnent les timbres-poste du Canada et des provinces. La maison Unitrade mérite des félicitations pour l'effort fourni envers sa clientèle francophone. Je souhaiterais cependant que l'on se mettre à corriger les erreurs dès aujourd'hui de sorte que la prochain édition nous arrive en 1988!!!

RG

CANADA – RG3 RECORDS OF THE POST OFFICE DEPARTMENT by Thomas A. Hillman, Ottawa, published by Federal Archives Division, Public Archives of Canada, 395 Wellington Street, Ottawa,

Canada, K1A 0N3 as a part of the General Inventory Series, 27.5 cm. x 21.3 cm., (10.813" x 8.375") - bilingual, in the usual government format of English and French back to back in each half of a single publication, 47 pages English plus 47 pages French, soft bound - stapled, 1985, ISBN: 0-662-53958-3, Available free from Mr. Hillman at the above address or from Supply and Services Canada, Government Publications Branch, Ottawa, Canada, K1A 0S5 under Cat.# SA72-1/3.

Anyone who is the least bit interested in Canadian postal history, whether writing, collecting or doing research would waste a lot of time if he did not secure a copy of this publication. Prepared and written by Thomas Hillman a philatelist, postal historian and an archivist with the Public Archives of Canada this is the most comprehensive record of post office and related files ever assembled. The inventory begins with the French Regime 1665 through the British Administration period 1711-1851 and the Canadian Administration period 1851-1981 when Canada Post became Canada Post Corporation, a Crown corporation.

The introduction includes information on the total extent of the records, access information and regulations as well as other primary sources at the archives such as the General Post Office records of Great Britain. Cartographic and photographic records are also noted. The records of many post office sections are listed such as, Railway Mail Service, Ocean Mail Service, Post Office Inspectors correspondence, Air Mail Service, Government Patronage records and many others. The number of post office files at the archives is so extensive that it takes up 1,271.1 metres (4,170 feet) of shelf space. In addition a great number of records are on Microfilm. Reel numbers and Accession numbers are listed in Appendix II. Appendix I comprises a list of all the senior post office officials of Canada Post from 1753-1984. Included is Benjamin Franklin, Deputy Postmaster General of British North America from 10 August 1753 to 31 January 1774. Write to Tom Hillman today and request a free copy of this booklet. When in Ottawa and you visit the Public Archives ask for Tom to introduce you to those at the archives who can assist you in your research.

JEK

NETTO MARKETPREIS KATALOG "OSTERREICH" SPEZIALKATALOG, Briefmarken - Münzen 1986/87. 42. Auflage. Published by Thurner Druck - and Verlag, Vienna, Austria. 14.5 cm x 20.5 cm, 264 pages, colour, soft covers 1986. 5139 (Approx. $15 Cnd.)

This edition of the Netto Austra Catalogue is an updated version of earlier editions reviewed in this journal. It is a comprehensive catalogue which depicts and lists stamps issued up to the end of December 1986. Once the abbreviations are mastered, it is easy to use this catalogue even though the language is German.

Information is provided for the date of issue, motif of the stamp(s), type of printing, perforations, prices for mint, unused (no gum) and used. It also presents the numbers printed, prices and numbers printed for black prints (press release information with stamps printed in black from original plates), plus several types of first day cancels. Major varieties are depicted by small colour prints of the portion(s) showing the variety, etc. No identification of the subjects in long series is given.

It also includes, among others, German occupation issues (1938-1945), Austrian airline flights cancels, balloon post, Christmas cancels, postal stationery, foreign usage of Austrian stamps (in Levant, Crete, etc.), newspaper stamps, local posts, souvenier blocks, UNO in Vienna, FRAMA automatic labels, and concludes with a section on Austrian money.

This is handy and useful catalogue. It is available from some dealers or from: Austria-Nettokatalog, Verlag Ch. Steyrer, Taborstrasse 49, A-1020 Wien, Austria.

pmm


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SILBERNAGEL, Dan R. (20896), 8924-145 St., **Edmonton,** AB T5R 0T8
SING, Cpt. Gene W. (23553), 216 Sicily Rd., **Fort Ord,** CA 93941-7000, USA
SNOWBALL, William John (14562), 20 Rykert Cres., **Toronto,** ON M4G 2S9
SULTANA, John J. (13685L), 11 Ken Scott Rd., **Scarborough,** ON M1B 2L8
SUTHERLAND, William G. (22861), General Delivery, **Oro Station,** ON L0L 2E0
TAYLOR, Raymond L. (22521), 1325 Humphreys Cres., **Burlington,** ON L7P 1K8
THERIEN, Dr. Bernard (13399), 287 av St-Louis, **Pointe Claire,** PQ H9R 5L3
TROTTER, Leonard T. (21480), C/O 497 Heatherhill Place, **Waterloo,** ON N2T 1H7

CHANGE OF ADDRESS

TSANG, Peter B. (20804), 15 Edelweiss Crt. N.W., **Calgary,** AB T3A 1B8
VAN DAM, Theo (22183), P.O. Box 8809, **Anaheim,** CA 92802, USA
VILLENEUVE, Allen J. (9051), 8 Matignan, **Dollard Des Ormeau,** PQ H9A 2B8
WARWICK, James E. (20743), #20-3993 Columbine Way, **Victoria,** BC V8Z 6J9
WOODSIDE, P.J. (3950), Rosedale R.R.4 #1, **Brockville,** ON K6V 5T1

CHAPTER CHANGE OF ADDRESS

St. Lawrence Int'l Stamp Club
CH-54 - c/o Ransom J.W. Ledoux (12191), 10 Race St. E., **Cornwall,** ON K6H 1G4

RESIGNATIONS

AASMAN, Robert (23048)
ABBOTT, E. Carl (10993), **Halifax,** N.S.
ANDERSON, G.B. (13614), **Montreal,** PQ
BARRON, Gordon (9912), **Scarborough,** ON
BARSALO, Bernard (21158), **La Prairie,** PQ
BILOW, Douglas M. (20823), **W. Vancouver,** BC
BOND, Cliff Cragg (4957), **Montreal West,** PQ
BORSTEN, Everdina H. (22928), **Maple,** ON
BRYCE, William D. (21747), **Windsor,** ON
CANUPP, Richard W. (23009), **Charlotte,** NC, USA
CHUTE, Shirley B. (14119)
CROSS, Jean J. (21058), **Lyn,** ON
CURTIS, Ivy H.G. (8874), **Toronto,** ON
CUTHBERT, Robert J. (21642), **Hagensborg,** BC
DE GRACE, Jerome J.F. (21791), **Lower Sackville,** NS
DELANEY, Daniel W. (20682), **Louis Creek,** BC
DICKEY, Rogelia (19439), **Downsview,** ON
DOWLER, Edwin (19905), **Aurora,** ON
DUMAS, Pierre (13421), **Montreal,** PQ
DUNCOMBE, William E. (21221), **Burnaby,** BC
FORDER, Graham K. (20625), **Sito-de-Callahonda,** Mijas-Costa
GILROY, John D. (20195), **Toronto,** ON
GOLD, Marvin (22537), **New York,** NY, USA
GRANGER, Jason J. (12870), **East Randolph,** VT, USA
GROSSO, Barbara M. (16064), **Rocky Mt. House,** AB
GUY, John P. (10540), **Huntington Stn.,** NY, USA
HOLE, William (14366), **Victoria,** BC
KAZLAUSKAS, Algimontas J. (19245), **Lasalle,** PQ
KELLAND, Mark S. (14015), **Scarborough,** ON
KRUG, Bruce (9196)
LONGDEN, Richard (14526), **Paris,** ON
LOWE, O.D. (19790)
MALLOY, Dennis B. (19857), **Cold Lake,** AB
MARTIN, Robert C. (21454), **Traverse City,** MI, USA
MARTYN, Leo (22391), **Los Angeles,** CA, USA
MASON, Ambrose F. (23345), **Saskatoon,** SK
MCCARTHY, Robert J. (10929), **St. John's,** NF
MCHUGH, Leslie M. (19912), **Victoria,** BC
MCKINSTRY, John William (19915), **Browns Bay,** Auckland 10, NE
MERCIER, Denis (23284), **Cte Temiscouata,** PQ
PETIT, Laurence (23354)
PRICE, Alan P. (20563), **Oakville,** ON
RICHARDSON, P. Paul (9621), **Kanata,** ON
ROBERTSON, William B. (21852), **Okotoks,** AB
ROBINSON, George T. (21380), **Prince Rupert,** BC
ROSS, Weiland A. (18034), **Montvale,** NJ, USA
RUDOLPH, Elmer E. (13491), **New Westminister,** BC

RESIGNATIONS

SANFORD, Kendall C. (19512), **Baie D'Urfe,** PQ
SARION, Antonio S. (20663), **Saskatoon,** SK
SARONS, Audrey H. (21050), **Winnipeg,** MB
SCHARIZER, Wilma P. (23472)
SCHERER, Frank A. (23146), **South Euclid,** OH, USA
SHAW, George F. (15444), **Medicine Hat,** AB
SHOONER, Hugues (19673), **Montreal,** PQ
ST-PIERRE, Marguerite (14448)
STUCKLESS, Arch (20906)
SYMINGTON, Robert (11595), **Willowdale,** ON
TAYLOR, Jeffrey J. (21853), **Hamilton,** ON
THOMPSON, Keith (10151), **Yellowknife,** NT
THORNTON, James E. (23175)
TOMLINSON, C.E. (14212), **Hillsburgh,** ON
WALLACE, Norma E. (12091), **Port Hope,** ON
WATSON, William R. (8994), **Peterborough,** ON
YATES, Christopher G. (14479), **Edmonton,** AB
ZEHETNER, Werner (9187)

DECEASED

BURDICK, Donald R. (21720), **Southern Pines,** NC, USA
HASLER, Bert (3944), **Brantford,** ON
HAWK, Earle C. (22128)
HAYTON, V. (15544), **Thunder Bay,** ON
MARGAU, Boris Henry Leon (19199), **Willowdale,** ON
MATWICHUK, Michael (22695)
MAUGHAN, Alan E.L. (3673), **Oakville,** ON
MORTON, Edgar J. (14992), **Lindsay,** ON
PICK, Marie (10865), **Richmond Hill,** ON
REIFENSTEIN, Paul (23045), **Oakville,** ON
ROSS, Lewis N. (19438), **San Francisco,** CA, USA
SKINNER, Edward J. (8275), **Thousand Oaks,** CA, USA
SULLIVAN, Harry R. (13534), **Pittsburgh,** PA, USA

EXPELLED

STRECKO, Michel (13866L)
- for conduct unbecoming a member.

HONOUR ROLL - 1986

The following members are credited for sponsoring applicants accepted for Society membership during 1986.

ALLEN, C. Edwin R. (10520)
ALLEN, Margaret (9409) - 2
ATKINSON, A. Sheridan (19709)
BAILEY, Ethel (22506)
BASTIEN, Robert (13791)
BATE, Holland K. (12734)
BILESKI, Kasimir (3215L)
BLAIR, N.J. (9856)
BUCKLEY, Robert R. (9307)
CIESLAK, John B. (23168)
COTTIN, Denis (21022)
FREEMAN, Cable A. (12316)
GABRIEL, Ronald M. (21038)
GIBBS, Arthur C. (11455)
GRATTON, Richard (13603) - 4
HARRISON, John (23138)
HORNE, H.D. Walter (11040) - 3

HONOUR ROLL - 1986

HORTON, Samuel J. (13108) - 6
KAMIENSKI, M.A. (8995L) - 2
KILLEEN, Larry G. (19338)
KOLLMANN, Arthur, E. (12541)
KRAEMER, James E. FRPSC (4254L) - 5
LECLERC, Jean-Guy (23283)
LEECH, G.B. (8946L)
LUBINSKI, M. (8068)
MAGHAMEZ, Jean (22720)
MALOTT, Richard K. FRPSC (5358L)
MILLMAN, Robert (12780)
MITCHELL, Donald M. (23502)
MOUNSEY, Stanley C. (23216)
NIXON, E.A. (15595)
PARENT, Hazen C. (20477)
PORTER, L.H. (4745)
PROKOPISHYN, E. Loreen (9682L)
RICHARDS, Ronald R. (13156L)
ROBINSON, William G. FRPSC (8776L) - 2
ROUSHORN, W.D. (14688)
SPENCER, Keith R. (9431)
TOOP, E.R. (8321L)
TRUDEAU, Roger (7379)
WEAVER, Joseph H. (22465)
WEBB, Burton, L (19918)
WIGHTMAN, G. Franklin (3871)
WOOSTER, Kenneth (8492)

HONOUR ROLL 1986
CHAPTERS

As per RPSC Chapter Regulations, the following Chapters will be reimbursed $2.00 for each applicant accepted for Society membership that is sponsored during 1986.
Ajax Philatelic Society (CH-163) - (1)
East Toronto Stamp Club (CH-12) - (1)
Lakehead Stamp Club (CH-33) - (1)
R.A. Stamp Club (CH-41) - (1)
Soo Stamp Club (CH-96) - (1)
Winnipeg Phil. Soc. (CH-86) - (2)

NATIONAL OFFICE - - -

The Jan.-Feb.'87 journal outlined procurement of a new item, the ladies scarf. Members interested in this item are urged to order as soon as possible as there are only 96 left in stock. A reorder will require about seven months to replenish the inventory. Don't be disappointed — order now from the National Office, $12.00 each, mailing included.

In spite of every effort at tracing members, many are still without a current mailing address in our records. Of particular concern are a number of Life members who have not responded, albeit letters have gone forth to their last known address. Anyone knowing the whereabouts of the following are requested to contact the National Office:

- 15907L Edward Wetch
- 9823L Dr. John R. Perry
- 22174L Kwee Kok Kian
- 22192L Bryan W. Springgay
- 15836L Major Richard S. Stasuik
- 12760L Joseph Guindon

E.R. Toop
Office Manager

THE SALES CIRCUIT - - -

We need Canada, anything and everything, Newfoundland, Great Britain and British Europe, U.S.A. and UN, British colonies, Australia and New Zealand, topicals -- especially ships, birds, animals and flowers, Belgium and colonies, Holland and colonies, Switzerland, Scandinavia, East and West Germany -- empire, states etc., Austria, Russia, Portugal and colonies, Spain and colonies, Leichenstein, Luxemborg plus all other European countries, Mexico, Haiti, South America, Japan and mixed worldwide countries.

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This department is very busy with many new people getting circuits so we need lots of new books of stamps to sell. If you have extra stamps you don't need, just write me for information and we'll help you sell them.

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For buying or selling, contact your sales department. (Please use stamps, not meters; we are all stamp collectors!)

Margaret Allen
Sales Manager
Box 727
Fenelon Falls, Ont.
K0M 1M0
Telephone (705) 887-5386

BOARD OF DIRECTORS - - -

The Royal Philatelic Society of Canada Board met in Toronto, Ont. November 8, 1986. Nine directors and six officers were in attendance.

The Treasurer's report to September 30, 1986, with a forecast that at year end December 31, 1986 the Society will show a small profit, was approved. After several years when losses have been incurred, the news that we would be in the black was greeted quite favourably by the Board. The budget for 1987 was presented to the Board and approved.

As part of the Society's business plan a new position, Membership Development Officer, was created. It is hoped that an appointment to this new position will be made in the near future. The appointment of James Haskett of Barrie, Ontario as Editor of the Canadian Philatelist effective January 1, 1987 was approved. Mr. Ron Richards our Editor for almost five years was presented with the Society's gold medal in recognition of his service to the Society. Michael Millar was appointed Director -- responsible for the Canadian Philatelist.

Small gold chapter medals were reported in short supply. The Board authorized procurement of additional supply as soon as possible. It was noted that chapters sponsoring new members will now receive $5 per member rebate. This was considered a great benefit to both the chapter and the society. On motion duly made and seconded and unanimously carried, Chapter annual dues were set at $18 per annum effective January 1, 1988. This keeps chapter memberships in line with individual memberships. It was noted that chapters are recipients of additional benefits such as slide programs, group sales book mailings etc.

The Sales Department under Mrs. Margaret Allen reported that sales for the year ending December 31, 1986 were estimated at over $150,000. The Office Manager, Mr. Ritch Toop, gave a compehensive report on the office activities and the work involved. For example, it is of interest that in the past year incoming mail amounted to 7,896 pieces while outgoing mail mounted to 10, 258 pieces. This report as wellas the reports of the other officers were approved.

The *R.P.S.C.* annual meeting will be held at 10:00 a.m. on June 20, 1987 at the Metropolitan Convention Centre, Front Street W., Toronto, Ontario. The President announced that the work of completing a full index for all the issues of the Canadian Philatelist is proceeding on schedule. The work is being done by Mr. Brian Russell of Russell, Ontario.

After announcing that the next directors meeting would be held in Ottawa in March 1987, the Chairman adjourned the meeting.

□

CHAPTER MEETINGS

AJAX PHILATELIC SOCIETY

R.P.S.C. Chapter 163 meets 1st and 3rd Mondays of each month, September to June in St. Bernadette's Hall, S-E corner of Harwood & Bayly, Ajax, from 7 to 10 p.m. All visitors welcome, especially junior collectors. Address: P.O. Box 186 Ajax, Ontario L1S 3C3.

AMICALE des PHILATELISTES de l'OUTAOUAIS

R.P.S.C. Chapter 190 meets every Thursday, September to April in the basement of the Saint Benoit Church, 170 Sherbrooke Street, Hull, Qué. Visitors welcome. For information, P.O. Box 422, Gatineau, Qué. J8P 7A1.

BRAMALEA STAMP CLUB

R.P.S.C. Chapter No. 144 meets 1st Sunday (1:30-4:00 p.m.) and 3rd Tuesday (7:30-9:30 p.m.), September to June at Terry Miller Recreation Complex, Meeting Room 2, Williams Parkway (between Dixie Rd. & Bramalea Rd.) Bramalea, Ont. All visitors welcome. Correspondence to: Bramalea Stamp Club, P.O. 2041 Bramalea, Ont. L6T 3S3.

BRITISH COLUMBIA PHILATELIC SOCIETY

Meetings every Wednesday at 8 p.m. in the Kensington Community Centre, 37th Ave. & Dumfries St. (One block east of Knight St.), Vancouver, B.C. Visitors welcome. Mail to the Club, Box 2356, Vancouver, B.C. V6B 3W5.

CALGARY PHILATELIC SOCIETY

(Chapter 66) Regular meeting: First Wednesday of month, 7:00 p.m. Auctions on third and fourth Wednesday of month, 7:30 p.m. Kerby Center, 1133 7 Ave. S.W. No meetings in July and August. Correspondence to Calgary Philatelic Society, P.O. Box 1478, Station "M", Calgary, Alta. T2P 2L6.

CANADIAN AEROPHILATELIC SOCIETY CHAPTER – #187

Holds regular meets at major philatelic exhibitions. The Chapter plans to hold meetings and seminars during CAPEX '87 in Toronto between 13-21 June and will be host to the annual congress of the Aerophilatelic Federation of the Americans (AFA). For information on the Chapter, contact the Secretary, Ken R. Johnson, 1046 Chateau Crescent, Gloucester, Ontario, K1C 2E1.

CANADIAN ASSOCIATION FOR ISRAEL PHILATELY

(C.A.F.I.P.) R.P.S.C. Chapter 76 meets every second Monday of the month (except July and August) at 7:30 p.m. at the Jewish Community Centre, 4588 Bathurst Street, Willowdale, Ontario. President: Dr. Mitchell Levine, 159 Willowdale Avenue, Willowdale, Ontario M2N 4Y7.

COLUMBIA PHILATELIC SOCIETY

Chapter No. 11. Meetings held monthly on the fourth Monday 7:30 p.m. Visitors welcome. P.O. Box 465, Trail, B.C. V1R 4L7.

CREDIT VALLEY PHILATELIC SOCIETY - MISSISSAUGA -

Chapter No. 67 meets the 2nd & 4th Monday of every month (except on holidays and in July & August) at 7:30 p.m. at Forest Avenue Public School, 20 Forest Ave., in Port Credit. Visitors always welcome. Further information, contact E.A. Read, (416) 278-4716.

DELTA STAMP CLUB

Chapter No. 138 meets on the second and fourth Tuesdays (except June/August) 8 p.m. at the South Delta Library, 1321A - 56th Street, Delta, B.C. Visitors always welcome. Further information: Bill Heather, (604) 943-5303

EAST TORONTO STAMP CLUB

Stan Wadlow Clubhouse, Cedarvale Ave., first east of Woodbine, at Cosburn, north of arena. 1st & 3rd Wednesdays of each month (except in July & August). Sec'y: Raymond Reakes, 188 Woodmount Ave., Toronto, Ont. M4C 3Z4. Visitors always welcome.

EDMONTON STAMP CLUB

Touring stampers welcome. Meetings on alternate Mondays in the cafeteria of St. Joseph Composite High School. Address all mail c/o the club. P.O. Box 399, Edmonton, Alberta T5J 2J6.

ETOBICOKE PHILATELIC SOCIETY

RPSC Chapter 78 will meet for the 1986 - 1987 season as follows:
First Wednesdays - Sept. 3/ Oct. 1/ Nov. 5 - 1986 - at Fairfield Seniors Centre 80 Lothian Ave., Etobicoke. First Wednesday Dec 3 '86 at Montgomery Inn, Etobicoke.
Then the first Wednesdays of Jan; Feb; Mar; Apr; May and June '87 at Fairfield Seniors Centre. Meetings are at 7:30 p.m. - Visitors are welcome. Information from President C.E. Allen, 5 Aintree Court, Toronto, M8W 2E1, telephone: 251-3425.

CHAPTER MEETINGS

FENELON STAMP CLUB

Fenelon Stamp Club R.P.S.C. Chapter 176 meets the 2nd Monday of each month in the Fenelon Falls Public Library at 7:30 p.m. President Ron Thoburn, P.O. Box 646, Fenelon Falls, Ont. K0M 1N0. Visitors welcome.

HAMILTON PHILATELIC SOCIETY

Welcome all visitors to our membership meetings held twice monthly on the second and fourth Monday of each month except June, July and August when the Society meets on the second Monday only. We meet at the Hamilton Fire Fighters Club 501 Concession Street (off Upper Wentworth) in Hamilton at 6:30 p.m. (Entrance and parking at rear of building). A bourse of up to 14 dealers attend every meeting with the Society's Sales Circuit and Library. Admission - Visitors - 75¢.

KAWARTHA PHILATELIC SOCIETY

Chapter 58, R.P.S.C. Meetings 2nd and 4th Tuesdays of months September through June (exclude 4th Tuesday in December and June) 7:30 p.m. Meeting place St. Johns' School, corner of Braidwood and Jane St., Peterborough, Ont. Contact Art Dixon, Pres. Home 742-0650, Bus. 742-9656. Mailing address of Club: Box 2222, Peterborough, Ont. K9J 7Y4.

KELOWNA & DISTRICT STAMP CLUB

Chapter 90 meets monthly, 1st Wednesday, Sept. to June, from 7 - 10 p.m. in the Kelowna Secondary School Cafeteria, 575 Harvey Ave. Business meeting 8 p.m. followed by an auction - visitors always welcome. Address: Box 1185, Kelowna, B.C. V1Y 7P8.

KENT COUNTY STAMP CLUB

Chapter No. 7 Regular meetings the fourth Wednesday of each month (except July, August and December) in the cafeteria of John McGregor Secondary School, 300 Cecile at 7:30 p.m. Visitors always welcome. Secretary Jake Mieras, 38 Lincoln Road, Chatham, Ontario N7M 4Y7.

KINGSTON STAMP CLUB

RPSC Chapter 49 meets the second & fourth Monday, Sept. to May, at 6 p.m. for juniors and 7 p.m. for all members, at the Hall of St. George Cathedral, Johnson and Wellington Sts., Kingston, Ont. Correspondence to: Kingston Stamp Club, c/o Ronald Tritton, P.O. Box 1202, Kingston, Ont. K7L 4Y8.

KITCHENER-WATERLOO PHILATELIC SOCIETY

(Chapter 13) Meets on the 2nd Thursday of each month (except July and August) in the Elizabethan Room of St. Andrews Presbyterian Church (Queen St. entrance) at 7:30 p.m. Visitors welcome. Pres. Bob Managham, 30 Glen Avon Cres., Kitchener, Ont. N2N 1C3, who may be contacted for information.

LAKEHEAD STAMP CLUB

R.P.S.C. Chapter No. 33, meets scond Wednesday and last Friday monthly from September to June in the Emergency Measures Building. Visitors are welcome. David M. Pugh, Secretary, Lakehead Stamp Club , R.R. 3, Highway 61, Thunder Bay, Ontario P7C 4V2.

LAKESHORE STAMP CLUB

501 St. John's Blvd., Pointe Claire, Quebec. Meeting nights 2nd and 4th Thursdays, September till June, at 7:30 p.m. President Reg Hiscock, Secretary, Mrs. Dunnett. Mailing address: P.O. Box 1, Pointe Claire, Dorval, P.Q. H9R 4NS. Visitors Welcome.

NORTH TORONTO STAMP CLUB

Chapter 5 of the Royal. Meetings at 7:30 p.m. on Second and Fourth Thursdays (except in July and August) at Bedford Park United Church, 100 Ranleigh Avenue, Toronto. Visitors Welcome.

NORTH YORK PHILATELIC SOCIETY

Chapter 21 of the Royal meets on the 1st & 3rd Wednesdays of each month - July & August excepted, at Edithvale Community Centre, Finch at Edithvale (between Bathurst & Yonge). Secretary: P.O. Box 62, Willowdale, Ont. M2N 5S7.

NOVA SCOTIA STAMP CLUB

Halifax, Nova Scotia, est. 1922. First affiliate of the R.S.P.C. (1934). Meets 2nd Tuesday of each month, Sept.-June, Nova Scotia Museum. Corr. Sec'y: Hugh Rathbun, Nova Scotia Stamp Club, P.O. Box 2935, Dartmouth E. N.S. B2W 4Y2. Visitors welcome.

OAKVILLE STAMP CLUB

R.P.S.C. Chapter No. 135 meets 7:30 p.m. second and fourth Tuesdays year round at the Lions Community Centre, 159 Felan Avenue, Oakville. R.P.S.C. representative Dave Dixon, P.O. Box 524, Oakville, Ontario L6J 5B4. Visitors welcome.

CHAPTER MEETINGS

PRAIRIE BEAVERS OF TEXAS

"Snow Birds" and Touring Philatelists, interested in B.N.A. are always welcome at our All Day Saturday meetings held every September, January, March and May. Program consists of 2-3 speakers, exhibits, book reviews, "collectors bourse", auction and free hosted luncheon. For details contact ED RICHARDSON, P.O. Box 939, League City, Texas. Tel. (713) 554-6999 or 2408.

R A STAMP CLUB - OTTAWA

(Chapter 41, RPSC). Meets 7:30 p.m. every Monday at The R.A. Centre, 2451 Riverside Drive, Ottawa, Ontario. (Except June, July and August). Visitors welcome - phone 733-5100.

SAINT JOHN STAMP CLUB

Meets 2nd and 4th Wednesdays 8 p.m. at St. Malachy's High School with exception of June to August. Auction at each meeting. Secretary, Saint John Stamp Club, Box 6783, Station A, Saint John, N.B. E2L 4S2.

LA SOCIÉTÉ PHILATÉLIQUE DE QUÉBEC

Regular meetings will be held in the basement of The Saint Charles Garnier Church, 1215 Chanoine Morel, Sillery. As in the past, we will hold meetings on the first and third Wednesdays of the month - 7:30 hr., to 10:00.

TORONTO HARMONIE STAMP CLUB

R.P.S.C. Chapter 94 meets every 3rd Thursday of the month at Victoria Park Secondary School, 15 Wallingford Rd., Don Mills. We start at 7:30 p.m. in the Library Seminar Room. Visitors are always welcome and enquiries should be directed to J. Doehler (416-438-4862) at the above address or P. Mustard (690-9711).

UNION PHILATÉLIQUE DE MONTRÉAL

(RPSC Chapter No. 3) meets every second and fourth Tuesday, September to June, at 7 p.m., 7110 8th ave., Montréal (St. Michel) P.Q. Visitors always welcomed. Postal address: P.O. Box 398, Station A, Montreal, Quebec H3C 2T1.

WEST TORONTO STAMP CLUB

Meets 7:30 p.m. second and fourth Tuesdays, except July and August at St. Pauls Runnymede Church, 404 Willard Ave., near Jane and Annette, Toronto. West Toronto Stamp Club, c/o 331 Rathburn Rd., Islington, Ont. M9B 2L9. Visitors welcome.

WINNIPEG PHILATELIC SOCIETY

Meetings: 1st & 3rd Thursdays (except July & August), 7:30 p.m., Veterans Club Room, downstairs, C.N. Union Station, Main St. at Broadway, Box 1425, Winnipeg, Manitoba R3C 2Z1. Visitors always welcome.

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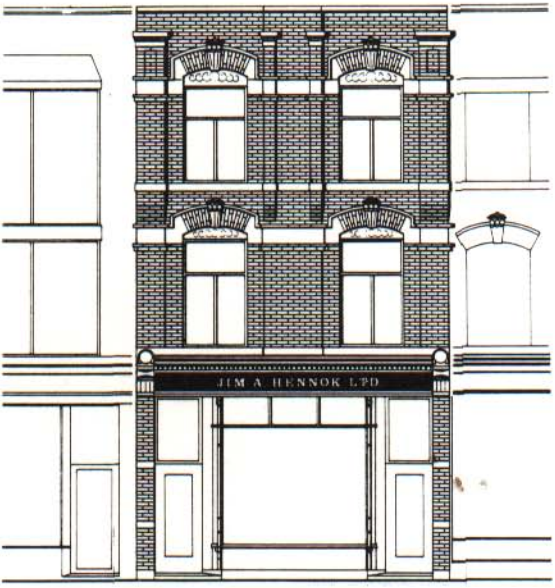
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