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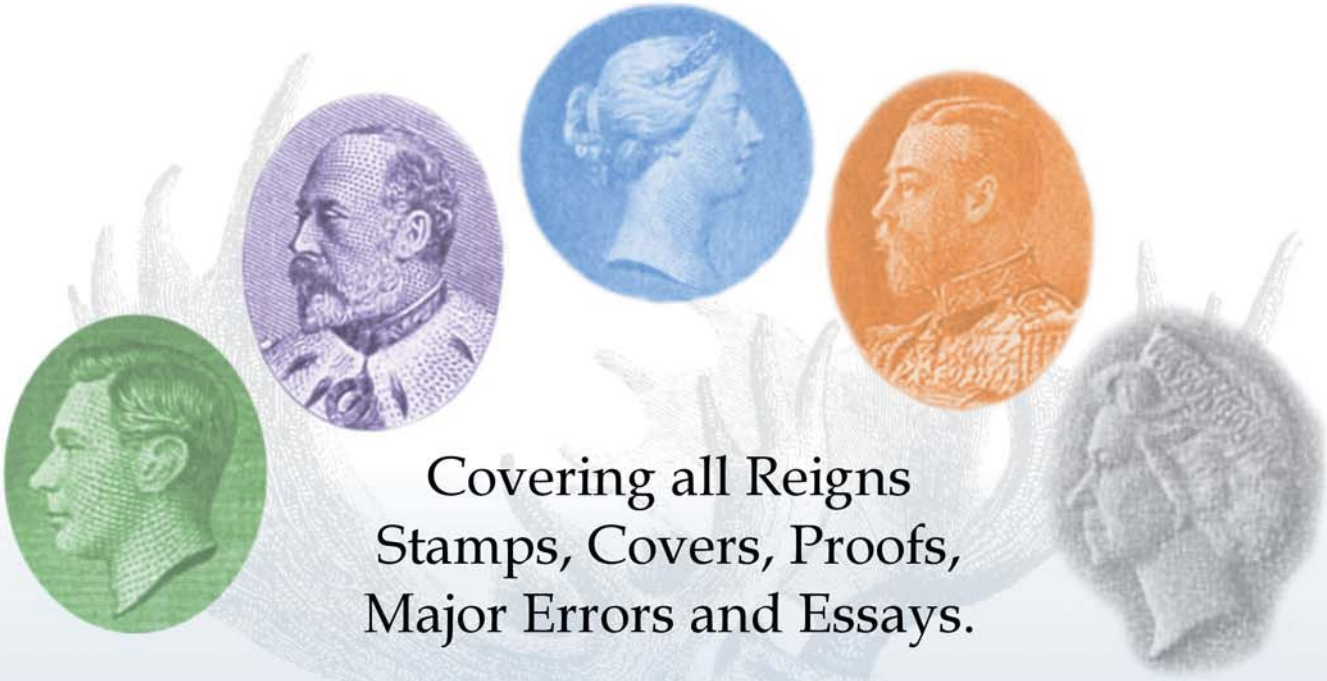
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THE COVER / PAGE COUVERTURE:

Our way of collecting and exhibiting stamps has changed over the years, and for the better I would argue. No longer is it necessary, at least at the national level of competition, to show a collection of Pence or Cents issues to earn a top award. Modern issue, such as Canada's 1927 Historical issue, can now take a Gold medal at a National show. The article beginning on page 223 tells us how.

Nos modes de collection et d'exposition de timbres ont changé au fil des ans, selon moi, pour le mieux. En effet, il n'est plus nécessaire, du moins au niveau des concours nationaux, de présenter une collection de Pence ou de Cents pour mériter l'un des meilleurs prix. Les émissions modernes, comme l'émission historique du Canada de 1927 peuvent gagner une médaille d'or à une exposition nationale. Un article qui commence à la page 223 nous explique comment.

We acknowledge the financial support of the Government of Canada through the Publication Assistance Program (PAP) toward our mailing costs.

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FESTIVAL OF BRITAIN

By Ken Lewis

It was in 1947 that the British government decided that something should be done to commemorate the centenary of the Great Exhibition of 1851. To this end the seed of the Festival of Britain was firmly planted and plans were formulated for this monumental event. Because the Great Exhibition of 1851 displayed arts, architecture, science, technology and industrial design, it was deemed that whatever was to be planned should be similar to the 1851 event. A Festival Committee consisting of 32 distinguished men and women was set up to oversee the whole extravaganza. Each of the 32-committee members volunteered their services. From this steering committee was born the Festival of Britain Office which was to organize and build the event from the Festival Committee's manifesto.



Figure 1.

At the end of the day it was decided to have displays touring the country as well as establish a central exhibition site where the public could see all the displays at one venue. The static venue was to be on the South Bank in the heart of London and it produced a 160-page guide to the exhibition (Figure 1). This South Bank site cost six million pounds, took four million man hours, one million bricks, six-hundred tons of cement, four-thousand tons of steel, 15,000 exhibits, 150,000 plants and flowers, and 2,285 employees to put this show on for the public. A motif (Figure 2) was designed to portray the head of Britannia above a compass star that was used whenever possible. This was no mean undertaking and to complete it in time, considering the available technology and resources, was a phenomenal accomplishment.

The exhibition was arranged in the form of a continuous interwoven story by having a series of pavilions each linked to the next so that the public would be enticed to enter the adjacent pavilion. As the intention was to lead the public from the past, through the present and into a preview of the future, as well as show the story of British contributions to the world civilization, the order for this sequence of displays was important. In addition to the fixed exhibition site, there were two traveling exhibitions that visited many parts of the country. One was a smaller floating exhibition, which traveled around the coastline of the country and put into many of the ports. This floating exhibition could be seen on the Festival Ship *Campania* (Figure 3). The other was the Land



Figure 2.



Figure 3.



Figure 4.

exhibition (Figure 4), which set up exhibitions at many inland cities that did not have convenient access to a port where *Campania* was due to call.

To generate interest in these exhibitions the British government issued two stamps: 2½d and 4d (Figures 5 & 6). Every time the public posted a letter they would be reminded of the exhibition.



Figure 5.



Figure 6.

The opening ceremony was held at St. Paul's Cathedral on May 3, 1951, and His Majesty King George VI opened the exhibition. Only the architecture exhibit opened to the public on the same day whereas the 1851 Centenary Exhibit was already open (May 1), the South Bank site and the Science exhibit opened on May 4, Books (May 5), and the Festival of British Films (June 4-17). The festival closed on September 30. Only the 1851 Exhibition (October 11) and the Festival Pleasure Gardens at Battersea (November 3) remained open after the other exhibits had closed.

A series of poster stamps were issued and gave an insight into what was being exhibited. Each of these are described as follows:

Miniature Railway (Figure 7):



This railway was on show at the Festival Pleasure Gardens. Rowland Emmet, the famous British cartoonist, designed this railway.

South Bank Exhibition (Figure 8):



An aerial view of the main exhibition site is shown on this stamp.

Dome of Discovery (Figure 9):



An exhibit displaying discoveries made on land – development of overseas territories; the earth – revealing how science has played its part in finding the age of the earth and what was underneath its surface; polar expeditions; marine sciences; weather forecasting; space; and other discoveries of life and material achievements were all exhibited underneath what was then the largest unsupported dome in the world.

Skylon (Figure 10):

This was a vertical feature built out of steel and aluminum and situated on the River Walk by the Lake and Fountains. Powell and Moya designed The Skylon that was 300 feet tall,

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stood high above the exhibition and was supported by wires. Many observers wondered how it was supported because the supporting wires were virtually invisible against the sky. Even though this was just a design project it still remains the central focus in most people's memory when referring to the exhibition.

The Shot Tower (Figure 11):



Originally the Shot Tower was built in 1826, to make lead shot, and has been one of London's landmarks ever since. It was included in the exhibition to be an exhibit from the past and also acted as a beacon for the Festival. The tower sent out a flashing light (equal to 3 million candle power) that could be seen up to 45 miles away in good weather and also welcomed visitors. Another beacon in the tower sent radio signals to the moon and beyond. Visitors to the Dome of Discovery could send a message to the moon via this transmitter and see it reflected back to the earth in about 2½ seconds.

Royal Festival Hall (Figure 12):



The Royal Festival Hall is a concert hall that was designed to be the only permanent building on the exhibition site. It was the wish of King George VI to be named as such and the name has stuck. It was the venue for many of the music displays organized by the Arts committee. This building has stood the test of time and remains one of London's main concert halls.

The Great Exhibition 1851 (Figure 13):



A miniature display commemorating the Great Exhibition held at the Crystal Palace in Hyde Park, which was designed by Joseph Paxton, and had its own pavilion in South Kensington. Rotating screens at either end of the pavilion shows coloured views of the Great Exhibition. In the centre of the pavilion was an exact model of the Crystal Palace and below it was a model showing its opening ceremony including Queen Victoria, Prince Albert, the Royal Children, Duke of Wellington, Lord Palmerston and other dignitaries.

In addition to the regular postage stamps and the above poster stamps, sheets of special Cinderella stamps (Figure 14) to be used as envelope seals were also available for purchase by visitors.



Figure 14.

As can be expected, this exhibition was a huge success and a great morale booster coming so soon after the ravages of war and rationing. Because the majority of the population did not have access to television the exhibition was quite an eye opener and brought the public up to date on the progress that was being achieved.

The exhibition engendered hope for the future and a better life for a postwar population.



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The Nova Scotia Pence 1851 - 1860

By George B. Arfken, FRPSC and Charles G. Firby

The Nova Scotia Post Office Act of 1850 became effective June 17, 1851. Nova Scotia took control of its Post Office on July 6, 1851 with Arthur Woodgate as Postmaster General. Three denominations of stamps had been ordered. The denominations selected were 3d, 6d and 1/-, the same as Canada's 1851 pence and for the same reasons: 3d per 1/2 oz. domestic rate and to the three other BNA provinces, New Brunswick, Prince Edward Island and Canada, 6d double domestic rate and single rate to the United States. The rate to the United Kingdom, 15d per 1/2 oz., could be paid with a 1/- and a 3d stamp [1]. To pay for drop letters, soldier's letters, printed matter and to help make up the 8d rate to Newfoundland, a 1d stamp was issued in May 1853. Figure 1 shows the use of the 3d paying the domestic rate.

The 3d domestic rate could also be paid with a bisected 6d. This bisection of 6d stamps was never authorized but it was tolerated. Firby has recorded some 57 Nova Scotia 6d bisect covers similar to Figure 2 [1].

A few heavier covers franked with shilling stamps are known. Figure 3 shows one example paying an 11-fold rate.

You may have noticed that the 6d in Figure 2 was yellow green while the 6d in Figure 3 was dark green. Nova Scotia needed more stamps than the number supplied in 1851. The Post Office reordered stamps in 1857. The colors of the 3d and the one shilling showed only small changes. The color of the 6d showed a marked change from yellow green to dark green.

Domestic registration began July 6, 1851 when Nova Scotia assumed control over its postal system. The registry fee was 6d cy (local currency). As Britain had had a 6d stg (sterling) registry fee since 1848, it seems likely that Nova Scotia was following the British example. This 6d "cy" fee remained constant until Nova Scotia went to a decimal system in 1860 and the 6d became 10 cents. With Confederation in 1867, the registry fee would drop to 2 cents.

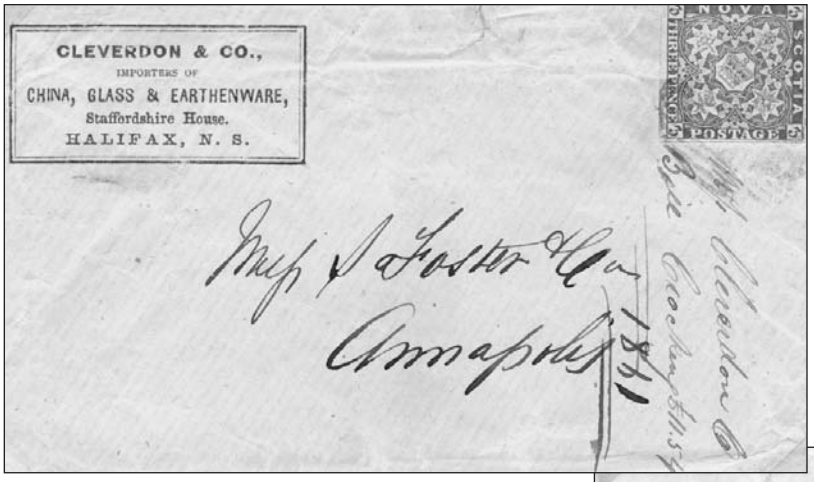


Figure 1 (Above). A pale blue 3d paid the domestic rate from Halifax, November 14, 1859 to Annapolis, NO 16 1859 (backstamp). A return address / advertisement corner card is seldom seen on covers from the 1850s. *Courtesy of Warren S. Wilkinson.*

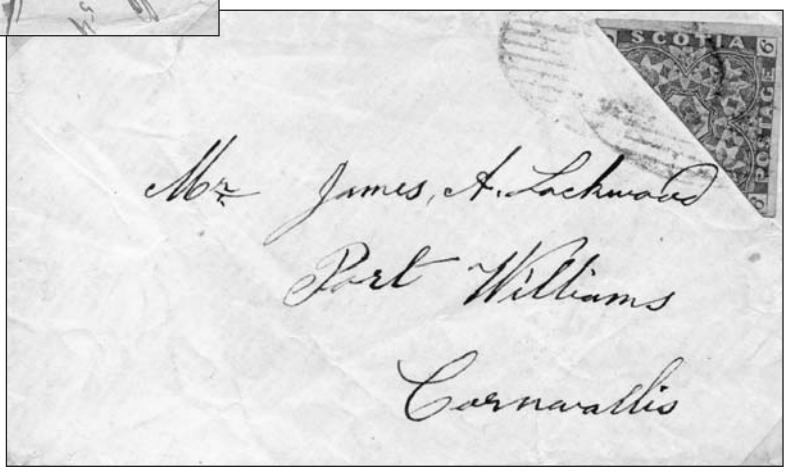


Figure 2. (Right). A 6d yellow green bisect tied by a hollow grid from Lower Horton, N.S. Posted in Lower Horton August 15, 1860, the cover went to Kentville (AU 16), Wolfville (AU 17) and then, perhaps, to the East Cornwallis or the West Cornwallis Way Office. *Courtesy of Warren S. Wilkinson.*

In January 1853, Nova Scotia Postmaster General A. Woodgate noted four points regarding registration:

1. The fee was 6d in addition to postage.
2. A receipt was given.
3. The registered letter was enclosed in a green money letter cover for sending to other post offices.
4. A receipt was taken when the letter was delivered.

Nova Scotia continued to use green covers to identify registered letters travelling between post offices until the appearance of Canada's registered letter stamps. A notice entitled "Discontinuance of the Use of Green Covers on Registered Letters" dated December 24, 1875 is reproduced as Appendix GG, p.450 of Canada's Registered Mail [2].

Nova Scotia postmasters did not use a straight line REGISTERED like Canadian postmasters. Instead the sender or the postmaster would write "Registered" on the cover as seen in Figure 4.

The first four covers have illustrated domestic use while Figure 5 shows a cover to Montreal, Canada. The rate from Nova Scotia to Canada was 3d, the same as the domestic rate. Covers to Canada that were paid this rate could go on the difficult and slow Lake Temiscouata route to Quebec or they could go by stage into Maine for the Portland - Montreal railroad that began mail service August 20, 1853 [3, 271]. Some writers preferred a fast, reliable (and expensive) service: Cunard packet from Halifax to Boston and railroad from Boston to Montreal, 7½d per ½ oz. This rate actually paid from any point in Nova Scotia to any point in what was then Canada. The cover of Figure 5 is an example of this rather special mail service to Canada.



Figure 3. Two one shilling stamps, a dark green 6d and a blue 3d paid an 11-fold rate, up to 5½ oz. This cover was posted in Halifax, December 18, 1859 and addressed to Bridgetown. *Courtesy of Frederick R. Mayer.*

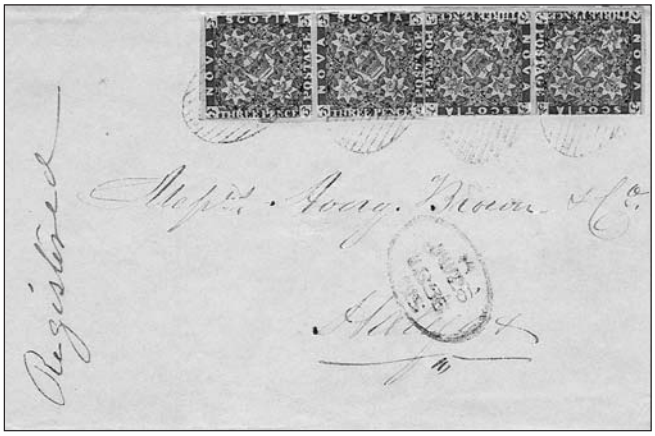


Figure 4. From Kentville, June 26, 1856, to Halifax, double rate, registered. One pair of dark blue 3d paid the double rate. A second pair paid the 6d registry fee. The Halifax oval was commonly stamped on the face of covers registered to Halifax. For unregistered covers the Halifax oval would go on the back. Courtesy of Frederick R. Mayer.



Figure 5. Closed Mail for Canada, 7½d. From Wolfvillle, N.S., December ?, 1856, this cover went to Halifax and the Cunard Canada that arrived at Halifax, Dec. 23 on its way to Boston. From Boston, the cover went by rail to Montreal. *Courtesy of Warren S. Wilkinson.*

References

[1] ***The Pence Covers of Nova Scotia and New Brunswick, 1851 - 1860*, George B. Arfken and Charles G. Firby, 2003, in press.**

[2] ***Canada's Registered Mail, 1802 - 1909*, Horace W. Harrison, George B. Arfken and Harry W. Lussey, Collectors Club of Chicago, 2002.**

[3] ***The Postal History of Nova Scotia and New Brunswick, 1754 - 1867*, C.M. Jephcott, V.G. Greene and John H.M. Young, 1964.**

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By Bruce Ryan

James Donald Wilson, FRPSC, 1924-2005

The Man

James Donald (Don) Wilson, FRPSC, a fixture in the St. John's Philatelic Society (SJPS) for over two decades, was lost from our midst on May 1, 2005, at the age of 80 years. Don was taken away by idiopathic pulmonary fibrosis, a rare and insidious lung disease for which there is no cure. He leaves behind his wife Jean, two sons, two daughters, twelve grandchildren, a sister, a sister-in-law and several nieces and nephews. Apart from his 40-year professional career in Newfoundland as an engineer and former owner of Avalon Construction and Engineering Limited, Don was known among Canadian philatelists as a dedicated member, student and teacher within that fraternity. He was associated with national philatelic organizations in membership and executive positions and shared similar posts with the St. John's Philatelic Society. His absence will be missed in the local community and across the country.

Don was born in Calgary in 1924, and spent part of his early life in Peru. His high school years were spent in Dartmouth, Nova Scotia, where he developed acute skills as an oarsman, participating in the Maritime Provinces Amateur Oarsman Championships between 1942 and 1944. Later he tackled the challenges of ocean racing. He subsequently enrolled at Dalhousie University in Halifax, and received a Diploma in Engineering in 1946, and then in 1949 he was awarded a Bachelor's degree in Mechanical Engineering at the Technical University of Nova Scotia (TUNS). Thirty years later, TUNS bestowed upon Don Wilson, an honourary doctorate.

Don began gathering postage stamps as a boy. Eventually the after-school hobby became a passion and he began to specialize in the collection of Newfoundland material. He had a broad interest in Newfoundland stamps and the postal history of the country/province, spreading a philatelic umbrella that covered the general issue stamps as well as revenues, railway post offices (RPOs), and traveling post offices (TPOs). He enjoyed finding new unreported TPO cancels that from 1977 onward he would share with his friend Lewis M. (Lou) Ludlow and later with William G. (Bill) Robinson. The interplay culminated in 1982 with the publication of Ludlow's authoritative *Catalogue of Canadian Railway Cancellations and Related Transportation Postmark*. In addition to his interest in, and research of, the Newfoundland TPOs and RPOs, he was attracted to the Caribou inland revenues of 1938 and 1943. However, he never lost his desire to collect other stamps – in fact, he was a self-confessed "accumulator and hoarder." Having established himself within the Canadian philatelic community, Don took an active role in keeping philately a vibrant and serious hobby. "Spreading the gospel," he said.



Don was a man who did everything "in no small way." Those who attended his memorial service at the First Baptist Church will recall his son-in-law, Greg Pike, recounting stories of Don's compulsion to do things in excess and to shamelessly practice generosity. Many around this province – nay, around the world – knowingly and unknowingly, have been on

the receiving end of Don's gift giving. For a significant part of his life he was somewhat addicted to traveling and had racked up an incredible 130 different country cancels (appropriate!!) on his passport, many of them gathered with his wife Jean. As a person of leadership, vision, and action he served as a chairman of 12 different business, political, and charitable groups. In addition, he held many vice-chair, directorial, presidential, vice-presidential, and trustee positions with a variety of organizations.

His Promotion of Philately

Don was a longtime and vocal member of the British North America Philatelic Society (BNAPS). From 1989 until 1994 he was a member of the Board of Directors of BNAPS at which time he also served as the Chair of the Ethics Committee. From 1995 until 1998 he served in the position of Chairman of the BNAPS Board of Directors and remained on the Board as a member from 1998 until his death. In the early 1990s he was the Chairman of the Newfoundland Study Group of BNAPS, and served for several years as the "finisher and folder" of the Group's Newfie Newsletter.

He was also a "hands-on" member of The Royal Philatelic Society of Canada (RPSC), and served for eight years as a director. Mirroring his role with BNAPS, he also served on The RPSC Ethics Committee. In recognition of his distinguished and longtime service he was granted "Fellow" status in 1998.

Don held membership in the American Philatelic Society (APS) and he was a strong believer in participating in APS summertime seminars, declaring that "all collectors should attend at least one" of these courses early in their philatelic career. He was also a member of The Nova Scotia Stamp Society, the Postal History Society of Canada, and the Canadian Philatelic Society of Great Britain.

He and Jean enjoyed great fellowship with collectors in these Societies and he was delighted to point out that "My wife and I have philatelic friends all over North America."

His Association with the St. John's Philatelic Society

During his association with the St John's Philatelic Society (SJPS), Don served many roles, including that of president from 1991 to 1995. There is hardly a meeting report in the back issues of our newsletters over the past decade or so that does not have some reference to Don having contributed to a discussion, made a suggestion, or given a talk. He was appropriately referred to in many entries as "our roving philatelist!" Regular attendees at the local meetings of the SJPS will recall Don's numerous Travelogues, which he presented to the members about his adventures in some of the 130 countries he managed to visit and enjoy during his lifetime. Never one to hold back on matters he felt strongly about, he made his views forcibly known when the occasion warranted. Some of us have more than once found notes and stamp-related items stuffed in our mailbox with the unmistakable handwriting of Don Wilson on the envelope. He never missed an opportunity to expound the benefits of BNAPS and RPSC membership, be it at a stamp club meeting, through personal correspondence, or in the "President's Report" for the newsletter.

Don had a vast collection of duplicate Newfoundland stamps that he would periodically make available to club members. The long red boxes holding his stamps would make their appearance soon after Don's arrival at a meeting, and they would be passed around to all the members who needed to add new or better-quality material to their collection. He was an all-important contributor and purchaser at almost every club auction and over the past meeting season he submitted for sale a large collection of old Newfoundland postcards. The bidding for these cards was sometimes quite hectic!

Don was also a consistent supplier of noteworthy philatelic clippings for the newsletter and for much of the last decade he looked after its copying and mailing. In fact, your last newsletter that was mailed in the final set of envelopes that he had prepared in the few weeks prior to his death. He tirelessly lobbied to promote philately to the young, and expended a lot of energy and money to ensure that Linda Kane's school-based stamp clubs of Conception Bay benefited from "big box" offerings at our monthly auctions.

In 1983 club members John Walsh and the late John G. Butt, with great foresight, convinced the British North America Philatelic Society to hold its 1997 convention and exhibition in Newfoundland. The event would be hosted by the St. John's Philatelic Society and would coincide with the 500th anniversary celebrations of Newfoundland's discovery by John Cabot in 1497. One of Don Wilson's most cherished roles was serving as chairman of the modest, but dynamic, hosting committee for the late August gathering for BNAPEX '97. That assembly was heralded as "the most successful BNAPEX in memory" from the quality of the exhibits to the social gatherings to the general camaraderie among the participants. It was

deemed a "benchmark" by which all others would be judged. Don relished the challenges, the chores, and the cheers associated with his position. He was also quick to acknowledge with sincere thanks, in the SJPS newsletter, the enormous efforts of his local team. Within a month of the show's end, Don began to get letters of thanks for a "different and enjoyable show," a "wonderful time," a "smashingly successful meeting" and many other such compliments. Obviously the adjectives say it all but Don never did let them get in the way of his professional assessment of the whole show. When asked about the secrets of success he readily poured out his praises on the "organizational committee".

John Walsh and I visited a much-weakened Don at the Miller Centre, where he was being cared for a few days before he passed away. True to form, he spent most of the time talking about the club and about the future of the hobby in the local community. That was the depth of his dedication to stamp collecting and the local organization.

The Accolades

Over a distinguished decades-long span dedicated to preserving and promoting philately, Don Wilson made many lifelong friends and was duly recognized by his peers for his service. As noted above, he was made a Fellow of The RPSC in 1998. At BNAPEX in St. John's in 1997 Don was inducted into the Order of the Beaver, the Fellowship of the British North America Philatelic Society (BNAPS). This title recognizes those members of BNAPS who have exceptional credentials, have rendered distinguished service to BNAPS, have given unflinchingly to organized philately in general, have freely imparted their philatelic knowledge to others and have answered the roll-call regularly at the annual BNAPEX conventions. In the spring of 1998 Don was the inaugural recipient of the C. Francis Rowe Award of the St. John's Philatelic Society. This award, named for one of Newfoundland's preeminent philatelists and a faithful member of the SJPS who died in March 1995, recognizes outstanding contributions to the Society and to philately in the province. Don was honoured for his "leadership through BNAPEX '97" in organizing the event and rallying the local community to make the exhibition one of the most memorable ever.

When his dedication to, and passion for, philately is weighed, it can be truly said that Don Wilson has left an indelible imprint on the hobby. It is now up to those who still revel in the joys of collecting to take up Don's cheer, and "Keep Stamping."

Courtesy: Newsletter of the St. John's Philatelic Society

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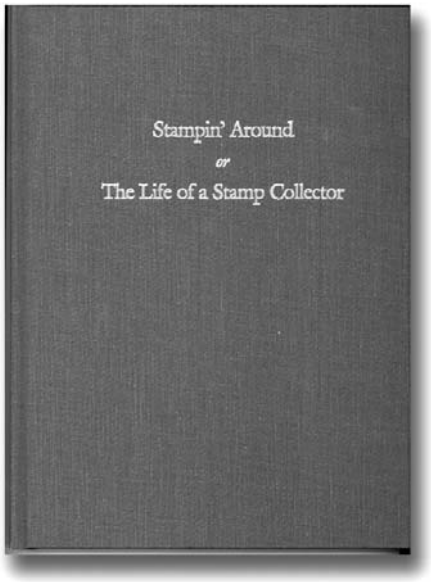
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Stampin' Around or The Life of a Stamp Collector

By Fred Jarrett, F.R.P.S.C., R.D.P., O.C. (ISBN 0-919615-37-6) Published with assistance of the Allan Steinhart Memorial Fund. Printed in Canada by Conestoga Press. Hardbound and offset printed. 216 pages on 70 lb. Jenson Satin paper. Price $35.69 plus shipping until August 1, 2005. Thereafter, $45.69 plus shipping. Available from the Postal History Society of Canada, c/o Stéphane Cloutier, Secretary Treasurer, 5048 County Rd. 10, Fournier, ON K0B 1G0. e-mail:cloutier@comnet.ca

Stampin' Around or The Life of a Stamp Collector, by Fred Jarrett and edited jointly by the author's son, Merrick Jarrett, and Dr. Gray Scrimgeour, philatelic writer, judge, and award-winning exhibitor, was a long time in coming. But the wait was worth it. The work is replete with anecdotes, reminiscences and memoirs about the movers and shakers of the first half of the 20th century who put Canada on the philatelic map.

The first 58 pages of the book are essentially tributes to Fred Jarrett, known as Mr. Philately for much of his 70-plus years as a stamp dealer and collector. These tributes to Mr. Philately were penned by such luminaries as James E. Kraemer, Horace Harrison, and Kathryn and Richard Lamb. James E. Kraemer, FRPSC, was manager and curator of Canada's National Postal Museum until his retirement in 1981.



Horace Harrison, OTB, President of the British North America Philatelic Society until his sudden and unexpected death in 2002, relates some of his early recollections of Jarrett. One of his stories explains why Winthrop S. Boggs in his authoritative tome, *The Postage Stamps and Postal History of Canada*, did not cite Fred Jarrett as the owner of many of the cancel impressions used in his book.

Readers will also learn of a meeting that took place in the bank vault where Jarrett ostensibly kept a complete sheet of the 5-cent Inverted Seaway stamps. Jim Sissons, Toronto's best known auctioneer of BNA stamps at the time, was extremely keen on purchasing the sheet and after extensive and protracted negotiations agreed to meet Jarrett at the bank where the sheet was allegedly ensconced in a safety deposit box. Sissons brought with him a certified cheque for the agreed upon price but just in the nick of time snatched the cheque out of Jarrett's hand and the deal was never consummated.

The author completed his rough drafts about 30 years ago but after a failed attempt at getting the manuscript published it sat in limbo until now. The story was much too good not to be preserved according to Scrimgeour. And we agree. Jarrett's recollections of his dealings with the philatelic legends of their time makes for fascinating reading. They include such illustrious names as Caspary, "a serious collector," writes Jarrett, and Lichtenstein, whom Jarrett includes among the foremost collectors that he has ever met. Then there is Dr. Lewis Reford, who owned one of the most scientifically studied collections in existence, writes Jarrett. The list of Jarrett's philatelic friends and acquaintances reads like a veritable Who's Who of philately.

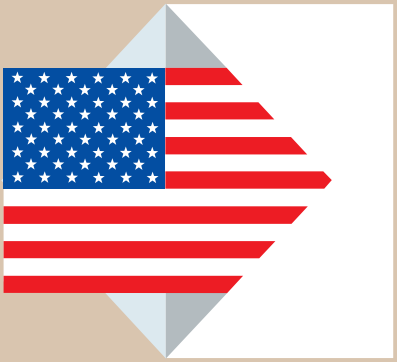
If anyone has ever wondered what happened to the world famous or, more accurate infamous, Sperati forgeries, we learn of their disposition in this work. The book is a treasure trove of philatelic information.

We learn about the deals that got away, the fakes and forgeries foisted off on unsuspecting buyers and the mistakes that Jarrett made in his many years as a collector and dealer. But we also learn about the many positive aspects that enrich the lives of stamps collectors.

If philatelic history or the people that created it are of interest to you, then this book is for you.

The next great international stamp show to be held in the USA is now only a year away!

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UNITED STATES POSTAL SERVICE

HOMER WATSON (1855-1936) Artist

By Alison Smith



Homer Watson. *Evening Scene,* 1894.
Collection: Homer Watson House & Gallery.
Photo Credit: Robert McNair



Homer Watson. *Untitled (log cutters),* early 1900s.
Collection: Homer Watson House & Gallery.
Photo Credit: Robert McNair



Homer Watson. *Barnyard at Eventide,* 1886.
Collection: Homer Watson House & Gallery.
Photo Credit: Robert McNair

Homer Watson has been called both a poet of the brush[1] and a poet of trees. He simply loved trees, and portrayed "epics of the soil"[2] eloquently. The forests of Doon, Ontario, meandering along the Grand River were his "sanctum sanctorum, his sacred place".[3] These splendid hardwood sentinels, the noble oaks, the lordly elms, the giant beeches[4], and the sinuous willows never failed to inspire him. His reverence for a majestic arboreal cathedral known as Cressman's Woods motivated Watson, D.B. Detweiller, George Tilt and other citizens of Doon, Berlin (Kitchener), Waterloo, Preston, Galt, and Hespeler to save it from destruction by a portable sawmill, by purchasing the tract of land in 1913. In 1943 this wooded canopy was donated to the City of Kitchener and was renamed Homer Watson Memorial Park[5]; it still beckons hikers to enjoy its verdant trails today.

Watson's commune with nature is best described in his own words:

"... If the Forest would speak to him [man] of its shade and beauty, or even its great use in a climactic way instead of being merely connected with the thought of winter fuel, then he would be broadening his spirit. If I could get him to think that by cultivating a love for the forest, hill, sunlight, all joyous nature outside of himself, he would be enlarging his life in length and breadth. If I could speak to him and not startle him into thinking he was hearing some outrageous rhapsodies spoken, then this human would speak and act in a bond of sympathy."[6]

Watson was born into a milling family (his grandfather owned a sawmill and his father owned a woolen mill) residing in the village of Doon, with a population of 450[7]. Seven dams in the hamlet provided waterpower to a sawmill, flax mill, cloth mill, gristmill, a pail and stave factory, and a distillery[8]; a blacksmith, shoemaker, church, store, cooperage, wagonmaker, brickyard, and an inn[9] were also situated in the surrounding fertile farmland. Since mills were such an integral part of his family and village life, it is not surprising that he regularly included them in his paintings.

Watson was mostly a self-taught artist with no formal training. He learned from the illustrated magazines in his father's personal library, from observing other artists' works, and by discussions with fellow artists Thomas Mower-Martin, Lucius O'Brien, Henri Perré, and John A. Fraser in Toronto; George Inness and the Hudson River School artists in New York State; and George Clausen, James McNeill Whistler, John Pedder, and Charles Norton in England. Watson also nourished long-term friendships by travelling and painting with artists Horatio

Walker, James Kerr-Lawson, Archibald Browne, and Carl Ahrens.

Watson searched for Truth and Beauty in nature, he sought nature in action, and wanted to tell some story of the elements. He painted not only nature but nature in motion,[10] due to his intrigue with subjects swayed by the wind.

"To me Nature speaks of a mighty region outside man, a great spirituality that vaguely flashes through space; and the wish to grasp this unfathomable mystery more firmly and have it repose on canvas became my greatest endeavour".[11]

J. Russell Harper (Canadian Art Curator at the National Gallery of Canada 1959-1963) declared Watson as "the man who first saw Canada as Canada, rather than as dreamy, blurred pastiches of European painting".[12]

Watson is well remembered for portraying landscapes of the Grand River Valley; for illustrating forest monarchs, moonlight, mills, pioneer life, moody skies, fulminating storms, seasonal changes, fugitive transitory atmospheric light, and learning to paint a breeze. But he also created a handful of portraits, romantic-style allegorical subjects from literature, marinescapes, mountain views, and World War I commissions.

Watson's career received a momentous catapult in 1880 when *The Pioneer Mill* was purchased at the first exhibition of the Royal Canadian Academy of Arts in Ottawa by the Governor-General of Canada the Marquis of Lorne and Princess Louise for Queen Victoria's Royal Collection. Watson received numerous awards in Canada (1887 five prizes at the Toronto Industrial Exhibition [a precursor to the CNE], 1893 a prize at the Art Association of Montreal for *Log-Cutting in the Woods*) and he was honoured with multiple international awards (1886 bronze at Indian and Colonial Exhibition in London England; 1893 bronze at World's Columbian Exposition in Chicago, Illinois; 1901 gold at Pan-American Exposition in Buffalo, New York; 1904 bronze at Louisiana Purchase Exposition in St. Louis, Missouri for *The Flood Gate*).

Watson exhibited in Toronto, Montréal, London, Liverpool, Manchester, Glasgow, New York, Chicago, and at least once at Le Salon in Paris. He was a



Homer Watson. *Untitled (man and boy in woods with rakes),* undated. Collection: Homer Watson House & Gallery.

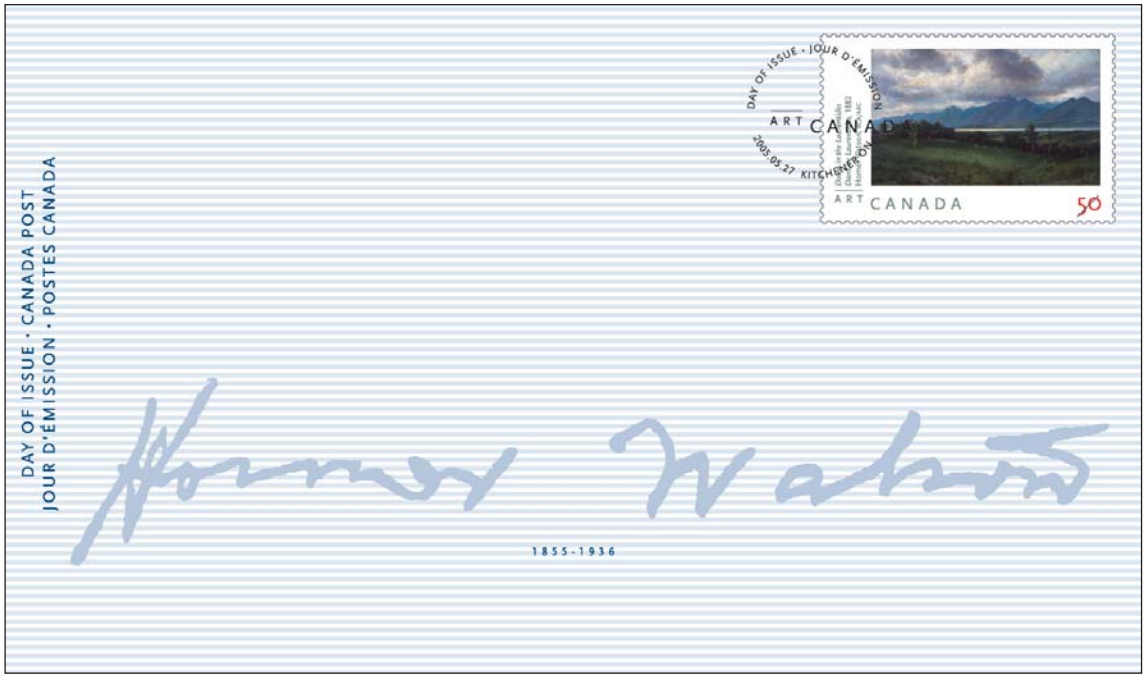
Photo Credit: Homer Watson House & Gallery

member of the Ontario Society of Artists and the Royal Canadian Academy of Arts. He served as President of the Canadian Art Club 1907-1911, President of the Royal Canadian Academy of Arts 1918-1922, and was bestowed a posthumous Doctor of Laws Degree from the University of Western Ontario in 1936.

His paintings are hung in many public, private, and corporate collections across Canada, with the National Gallery of Canada holding the largest number of his works. He is also represented in public galleries and private collections in the United States, England, Scotland, Germany, and Spain.

The Canada Post Stamp Advisory Committee has chosen two of Watson's finest creations to commemorate his 150th birthday. *Down in the Laurentides* (1882) depicts the Laurentian Mountain area near Québec City and highlights that Watson embraced and painted many areas of Canada (New Brunswick, Nova Scotia, Québec, Ontario, Alberta, and British Columbia). He made numerous trips to Québec; to visit his circle of Montréal art patrons that included Richard B. Angus, Lord Strathcona, James Reid Wilson, James Ross, Commander J.K.L. Ross, and Sir William Van Horne; to negotiate with his art dealer Charles Porteous; to exhibit at the Art Association of Montréal; and to paint with fellow artist and friend Horatio Walker on Île d'Orléans. *Down in the Laurentides* is Watson's Diploma work submitted to the R.C.A. in 1882 to earn him a full academicianship.

The Flood Gate (c. 1900-1901) is considered by many to be Watson's masterpiece. It was painted during his middle period (1893-1920), during his Magnum Opus (best works done at concert pitch 1900-1910)[13] when his paintings show his mature artistic skills, when he produced monumental depictions of pioneer life, when he used a broader brush stroke and showed a greater appreciation of colour and light and more freedom of expression. In this dramatic composition



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Gerald Noonan. *Refining the real Canada: Homer Watson's spiritual landscape.* (Waterloo: mlr editions Canada, 1997) 7

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19 **Noonan 93**

20 **Harper 24**

the sky, trees, water, and cattle all move in unison to the raging torrent. Only man leans against the combined forces of nature[14] to release the swollen storm waters at the dam gate. "Watson's story of the elements invariably interwove with human effort, often at a moment of conflict."[15] Watson said, "Just as we know and like men best when their nobler passions are awakened and stirred by some great crisis, so in other forms of life it is the passion and majesty of action that awakens us."[16] Watson is relaying a message about the power of the natural world and the determination of the human spirit.

Since its creation at the Homer Watson House in Doon in 1900-1901 *The Flood Gate* has embarked on its own interesting journey. Watson exhibited it in 1902 at the Royal Institute, Glasgow, Scotland, receiving much favourable comment, and at Toronto's 1903 CNE. In 1904, *The Flood Gate* garnered a bronze medal for Watson at the Louisiana Purchase Exposition in St. Louis, Missouri. Later he sold it to private citizen James Reid Wilson of Montréal, but Wilson found the light in his house insufficient for the painting, so Wilson presented *The Flood Gate* to the Mount Royal Club. Finding the light no better at the Mount Royal Club, Watson painted *The Wreckers* (1906, aka *The Breakers*) in a higher key and exchanged it for *The Flood Gate*.[17] Wilson donated *The Wreckers* to the Mount Royal Club and *The*

Flood Gate returned to Watson's Gallery walls in Doon. Watson often retained possession of his best paintings in order to show them to potential customers, to have a "drawing card" for visitors at Doon.[18] By 1908, Watson offered to sell *The Flood Gate* to the National Gallery of Canada but was turned down.[19] In 1925, after 6½ months of extended negotiations, Watson sold *The Flood Gate* to the National Gallery for $3,000, when Eric Brown was Director. This tempest on canvas has continued to show at prestigious exhibitions including 1927 Paris France, 1930 and 1937 Art Gallery of Toronto, 1938 London England, 1949 Richmond Virginia, 1950 Washington National Gallery, and 1953 Art Gallery of Hamilton.[20]

Homer Watson has left us a rich legacy of artworks that reflect Canada, England, and Scotland of the late 1800s and early 1900s.

We invite you to view a further 300 masterworks of

The Landscapes of Homer Watson

on Canada's Digital Collections website at
http://collections.ic.gc.ca/homerwatson/ and to visit the

Homer Watson House & Gallery,
1754 Old Mill Road, Kitchener, Ontario, N2P 1H7,
1-519-748-4377, www.homerwatson.on.ca.

Stanley Gibbons Collect Channel Islands and Isle of Man Stamps

By Tony Shaman

The 2005 Stanley Gibbons Collect Channel Islands and Isle of Man Stamps catalogue is an attractively packaged checklist that will provide collectors of Channel Islands and Isle of Man stamps with all the philatelic information they need to assemble worthwhile collections of these issues.

Besides listing the postage stamps of the independent postal administrations of the Channel Islands since their formation in 1969, including the stamps of Alderney, the catalogue includes the German Occupation issues of Jersey and Guernsey, the British Post Office Regional issues, booklets, miniature sheets, first-day of issue covers, gutter pairs, presentation packs, commemorative covers, postcards, postage due stamps, and postal stationery.

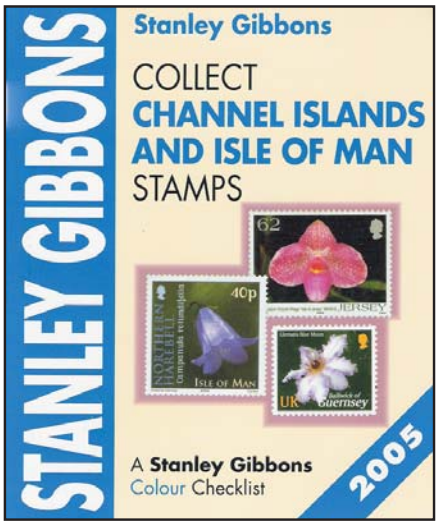
All numbers in the catalogue are identical to the numbers used in the *Stanley Gibbons Stamps of the World* catalogue.

For the postal historian, the various invalidation and withdrawal dates for specific issues will be useful, as will the explanatory notes provided by the publishers pertaining to their listings.

An added touch for the specialist in Channel Island issues is information pertaining to printing errors, including missing colour varieties, together with information on quantities sold.

As a professionally designed, comprehensive work this all-colour catalogue also delves into technical details including the names of designers and printers, the papers used for the different stamps printings, cylinder and plate numbers, imprints and stamp sheet sizes, imperforate issues, and phosphor tagged stamps.

It is fine distinctions such as these, along with the detailed information provided throughout the catalogue, that devotees and potential collectors of Channel Islands and Isle of Man postage stamps will appreciate.



Published by Stanley Gibbons Ltd. (5 Parkside, Christchurch Road, Ringwood, Hants, BH24 3SH); ISBN 0-85259-588-3. Soft cover, 384 pages, 195 X 165 mm; Retail price £19.95.

New President and CEO for Canada Post

Moya Greene, 51, has been a senior officer of three of Canada's largest multinational companies, first in banking and financial services, where she held the positions of Managing Director, Infrastructure Finance at TD Securities Inc., and Senior Vice President, Retail Products at Canadian Imperial Bank of Commerce; and most recently as Senior Vice President, Operational Effectiveness at Bombardier Inc.

She has acquired a strong track record in strategic planning, complex negotiation and relationship building. This experience was recently recognized by the Women's Executive Network and the Ivey School of Business when Ms. Greene was named one of Canada's top 40 female corporate executives.

Ms. Greene has also a strong public sector background. She spent the first part of her career in Ottawa where, over a 17-year period, Ms. Greene assumed progressively senior roles in seven different Ministries of the federal public service.

Ms. Greene started her public service career in 1979 as an Immigration Adjudicator, and moved from there to take on senior policy positions first in the Department of Labour, and subsequently in the Privy Council Office, where she held the senior policy position responsible for transportation. Ms. Greene has managed a number of difficult federal-provincial files as well, first in her capacity as Director of Inter-Provincial Affairs in the Department of Consumer and Corporate Affairs and later in the Office of Federal - Provincial Relations.

Over the course of her public service career, Ms. Greene was responsible for large and complex strategies often involving difficult multi-national files and a wide array of competing sectoral interests. As Assistant Deputy Minister, Policy, in the Department of Transportation, Ms. Greene was responsible for broad reform of the over-burdened transportation system; the privatization of CN; the deregulation of the Canadian airline industry; and the commercialization of the Canadian port system. Reform was also her mandate when, as Director-General, Policy, Ms. Greene led the effort to overhaul the Unemployment Insurance System.



Ms. Greene is a graduate of Osgoode Law School and Memorial University of Newfoundland and is considered by colleagues and former employers as a strong strategic leader and adept at managing difficult and complex stakeholder relationships.

Ms. Greene was recognized in 2003 by the National Post as one of Canada's Top 100 influential women.

Nouvelle présidente et PDG pour Postes Canada

Moya Greene, 51, a été un cadre supérieur au sein de trois des plus importantes entreprises multinationales au Canada, d'abord dans le secteur des services bancaires et financiers, où elle a occupé les postes de directrice générale, Financement des infrastructures chez TD Securities Inc., et de vice-présidente principale, Produits de la vente au détail, à la Canadian Imperial Bank of Commerce, puis finalement vice-présidente principale, Efficacité opérationnelle, chez Bombardier Inc.

Elle a accumulé une solide feuille de route dans les secteurs de la planification stratégique, des négociations complexes et du développement des relations. Cette expérience a été récemment reconnue par le Women's Executive Network et la Ivey School of Business alors que Mme Greene était nommée parmi les 40 plus importantes femmes cadres au Canada.

Mme Greene possède également une solide expérience au sein du secteur public. Mme Greene a passé la première partie de sa carrière à Ottawa où, au cours d'une période de 17 années, elle a occupé des postes progressivement supérieurs au sein de sept différents ministères de la fonction publique fédérale.

Mme Greene a commencé sa carrière dans la fonction publique en 1979 à titre d'arbitre de l'Immigration, et est par la suite passée à des postes supérieurs d'abord au sein du ministère du Travail, et subséquemment au Bureau du Conseil privé, où elle a occupé le poste principal responsable pour les transports. Mme Greene a géré un certain nombre de dossiers fédéraux-provinciaux difficiles, d'abord à titre de directrice des Affaires interprovinciales au ministère de la Consommation et Affaires commerciales, puis plus tard au Bureau des relations fédérales-provinciales.

Tout au long de sa carrière au sein de la fonction publique, Mme Greene a été responsable de vastes stratégies complexes qui englobaient souvent de difficiles dossiers multinationaux et une grande diversité d'intérêts sectoriels divergents. À titre de sous-ministre adjointe, Politiques, au ministère des Transports, Mme Greene était responsable d'une vaste réforme du système de transport surchargé, de la privatisation du CN, de la déréglementation du secteur de l'aviation au Canada et de la commercialisation du système des ports canadiens. La réforme faisait aussi partie de son mandat lorsque, à titre de directrice générale, Politiques, Mme Greene a guidé l'effort afin de revoir le Système d'assurance-chômage.

Mme Greene est diplômée de la Osgoode Law School et de la Memorial University de Terre-Neuve-et-Labrador, est reconnue par ses collègues et anciens employeurs pour son fort leadership stratégique et son aptitude dans la gestion des relations difficiles et complexes avec les groupes d'intérêts.

En 2003, Mme Greene a été reconnue par le National Post comme l'une des 100 femmes les plus influentes au Canada.

OK, I agree to exhibit:
How do I prepare my collection?

By Kimber Wald

Most collectors do not exhibit their stamps for a variety of reasons including the following: they think it is too difficult, or they believe that they will not get a top award and that would be embarrassing, there are too many specialty items missing from their collection, or they think that they are not gifted writers. Still, they enjoy their stamps and like showing them to friends. So, why not just mount up in frames the pages they show to friends and enter them in an exhibit? That way, they will share their interests with others who will enjoy them and, perhaps, gain new friends. After all, the essence of philately should be gathering your stamps and covers, enjoying the results, and sharing them with others.

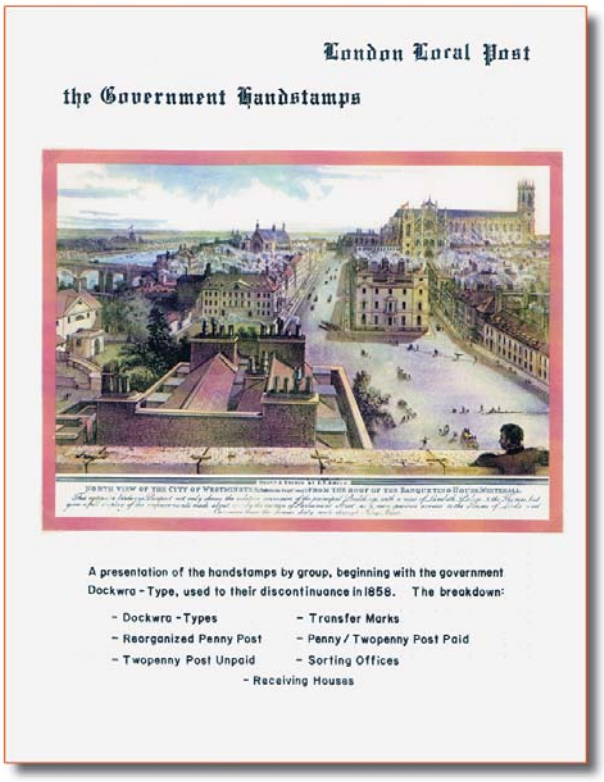
To motivate collectors to become exhibitors I will take you on a tour of a collection I have been forming over the past few years with the thought of exhibiting it when I have obtained sufficient material that is still missing. It is *Canada: The 1927 Historical and Confederation Anniversary Issues*. I am no authority on the subject of exhibiting but I have exhibited occasionally since 1961, winning awards at both ends of the spectrum, and learning from lots of mistakes that I have made through the decades.

Be Brief

As you prepare your exhibit, keep something very important in mind: write up everything succinctly and with as few words as possible. No one is going to spend a lot of time standing in front of any exhibit, no matter how interesting, to essentially read a "book." You have never seen this happen. You never will.

Title Page

Years ago title pages frequently did not provide much guidance about the exhibit and often had non-philatelic material on them. As an example, here is a title page for a collection of London Local Post handstamps I formed and exhibited in the late 1970s and early 1980s. The reproduction, which was placed on the title page not to enhance philatelic knowledge but to provide a contemporary attractive addition, is a drawing by J. T. Smith showing a "North view of the City of Westminster (taken in September 1807) from the roof of the Banqueting House, Whitehall." Artistically, the page looks nice, but it provides little relevant philatelic information other than a short listing of major handstamp groups on display. This exhibit and ones like it won major awards 25 years ago.

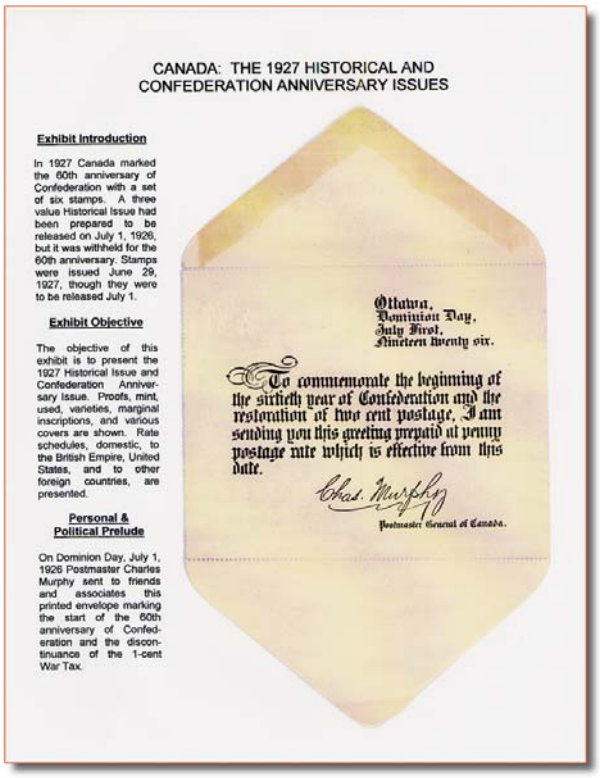


Let's move on to today and contemporary standards. To get your exhibit off to a good start you need to tell the viewer what you are doing. Pick a title that tells the public what it is you are showing. *Canada: The 1927 Historical and Confederation Anniversary Issues* is direct and allows no confusion. On the title page you need to explain to the viewers what your exhibit involves. On my title page I briefly inform the viewer two sets of stamps were issued to commemorate the 60th anniversary of Confederation and honour five prominent men in Canada's history. Not many collectors will know the three Historical stamps

were originally prepared to mark the start of the 60th Confederation anniversary year but not released until 12 months later near its end.

Next, tell the viewer your goal with the exhibit. Under "Exhibit Objective" I explain I am showing everything possible for this issue: mint and used examples, proofs, marginal inscriptions, varieties, cancels, and covers illustrating the rates that were in force domestically and to foreign countries. It is up to the judges to determine if I have met this exhibit objective.

A striking item will spark interest in your display. It is often hard to find something really unusual, which fits into the exhibit as a title page teaser. In 1926 Postmaster Charles Murphy sent to his friends and associates an attractive specially engraved message informing them that July 1, 1926, initiated the 60th year of Confederation and also that the Penny War Tax had been abolished. His announcement of the start of the Confederation anniversary fits in very nicely with the beginning of my historically related exhibit. Contrast this with the irrelevant drawing of the City of Westminster used on the title page of the London Local Post exhibit.



Viewers will enjoy your display more if they understand the layout. Thus it is helpful to describe the structure and I have done this under "Exhibit Presentation." Some folks may be primarily interested in Canadian rates to foreign countries. They do not wish to wade through pages of imprint blocks looking for these covers. Therefore, my second introductory page lets them know these will be found in frames 5-7.

Guidelines for exhibiting today recommend that key items of a collection be marked accordingly. This can be done in several ways. Some collectors place a special frame around key items in their exhibits. Others use a uniform marker, such as a star, placed next to the significant material. Still others just list the key items in the collection on the title page with a reference location so viewers may find them.

Judges, while knowledgeable people, do not know everything. They need to do research on the exhibits they will be judging. Exhibitions require exhibitors to submit copies of their title pages so they may be forwarded to the judges to aid them in learning about what they will be examining. You know the key references from your own research. Tell the judges by providing a bibliography. It can only help you. To prepare for the show you know they will check out what you recommend. You will be shaping the research.

Always remember that an attractive presentation can help. The overall appearance can aid or hurt you. This is one reason why the American Association of Philatelic Exhibitors (AAPE) was founded 17 years ago in 1986 and still is alive and well.

The First Pages

If you are showing a combination postage stamp and postal history collection you need to present your material in the order of development. While the following is not necessarily true in all cases, it is something of a pattern for older stamps. When stamps are being prepared designs are created and often essays are made. An essay is a stamp sample under consideration. Next proofs are prepared, often both in die form and in sheets. The stamps as finally issued are prepared from this pre-production material.

If this pre-production material is available for what you are going to exhibit, it should be there in the early frames as a prelude to the final stamps. The third page of my exhibit presents an unadopted die essay of a 10-cent design and die proofs of the three Historical denominations. Larger die proofs are also available for this issue and shown next. It would make no difference if you present the large die proofs before the small





ones. Mine are arranged small before large because of the inclusion of the similar looking die essay.

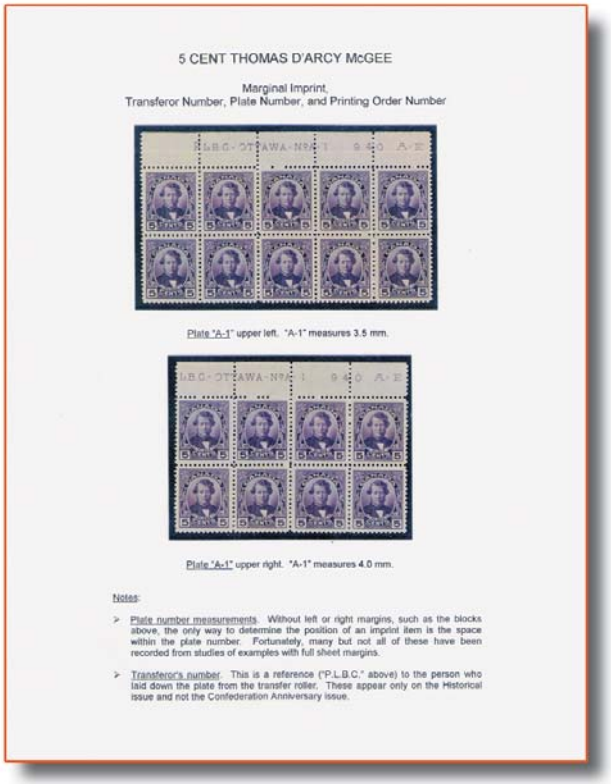
Technically, the material of my pages 2 and 3 is out of sequence. The die essay on page 3 should precede the small die proof on page 2 and I could have arranged it that way. However, from an artistic standpoint, the larger die essay would have caused severe crowding if it were included on page 2 and arranging page 3 as it appears results in an attractive balance. Occasionally, you have to weigh what the judges may think about a minor point and make up your mind what you like best. If a judge subjectively prefers a layout other than what I used, so be it. The point is minor and I am thinking more about what I like and how the average show attendee will react to the material.

The Stamps Themselves

Next, the Historical stamps themselves appear. I show both mint and used. The three blocks are included because of the "socked-on-the-nose" cancels. I placed the two used singles on the sheet for balance as well as their attractive appearances. Someone might object that I should have included a used single of the 5-cent value but that would have caused the page to become crowded and perhaps out of balance. Information as to the printers and related details appears at the bottom of the page. It is there to provide sheet layout balance with the title at the top and allows me to organize the stamps themselves in any manner found to be appealing. You will notice that this is a key layout feature I have used throughout the exhibit. This technical information could also have been placed on the title pages since it applies to all stamps in both issues. It is not there because it would have crowded the appearance of those pages.



As collectors or exhibitors work through a specialized presentation of their adhesives they invariably arrive at the doorstep of marginal markings. For this particular collection I am obtaining examples of all marginal inscriptions available. As the page of 5-cent Thomas D'Arcy McGee imprints shows, they are found at the top of all post office counter sheets. These can be distinguished as to whether they were in upper left or upper right margins of guillotined printing sheets by certain measurements. The page of 12-cent Laurier & Macdonald imprints confirms why plate number measurements are needed for examples without either left or right vertical margins attached. You need to explain how that is done and also define anything, such as a transferor's number, which may not be commonly known to collectors. While there are no numerals in these "P.L.B.C." transferor numbers, they usually do have numerals, such as "T-9."


5 CENT THOMAS D'ARCY McGEE

Marginal Imprint,
Transferor Number, Plate Number, and Printing Order Number

Plate "A-1" upper left. "A-1" measures 3.5 mm.

Plate "A-1" upper right. "A-1" measures 4.0 mm.

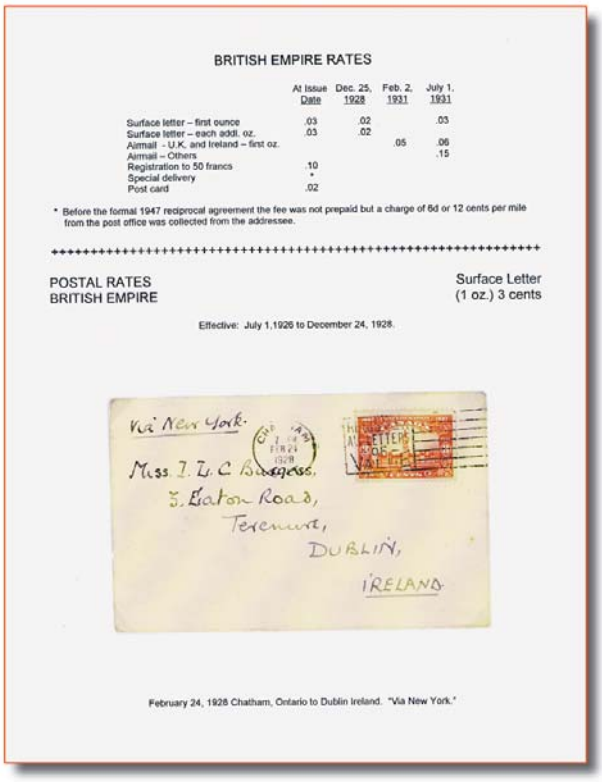
Notes:

- Plate number measurements. Without left or right margins, such as the blocks above, the only way to determine the position of an imprint item is the space within the plate number. Fortunately, many but not all of these have been recorded from studies of examples with full sheet margins.
- Transferor's number. This is a reference ("P.L.B.C." above) to the person who laid down the plate from the transfer roller. These appear only on the Historical issue and not the Confederation Anniversary issue.

Imperforate, vertically imperforate, and horizontally imperforate copies are known of each stamp. Examples of each are required for a comprehensive presentation.

Here Come the Covers

I organize, by groups, the postal rates in effect for each segment of the collection I have formed as follows: domestic, British Empire, to the United States, other foreign, and preferred foreign countries. For my own enjoyment and reference I present for each segment an introductory page listing the various rates in effect during the four years after the stamps


BRITISH EMPIRE RATES

	At Issue Date	Dec. 25, 1928	Feb. 2, 1931	July 1, 1931
Surface letter – first ounce	.03	.02		.03
Surface letter – each addl. oz.	.03	.02		
Airmail - U.K. and Ireland – first oz.			.05	.06
Airmail – Others				.15
Registration to 50 francs	.10			
Special delivery	*			
Post card	.02			

* Before the formal 1947 reciprocal agreement the fee was not prepaid but a charge of 6d or 12 cents per mile from the post office was collected from the addressee.

POSTAL RATES
BRITISH EMPIRE

Surface Letter
(1 oz.) 3 cents

Effective: July 1,1926 to December 24, 1928.

Via New York.
Miss. I. L. C. Burgess,
3, Eaton Road,
Terenure,
DUBLIN,
IRELAND

February 24, 1928 Chatham, Ontario to Dublin Ireland. "Via New York."

were issued. This means I have to show them all or there will be holes in the exhibit. I am still searching!

Unusual "happenings" to covers are interesting. One of three returned covers in my collection had gone to Llandudno, Wales in 1927. It shows lots of interesting inscriptions and handstamps, including "More to pay," "3d. to pay," "Charge not collected," "Refused," and an "Undelivered for reason


RETURNED LETTER – FOREIGN

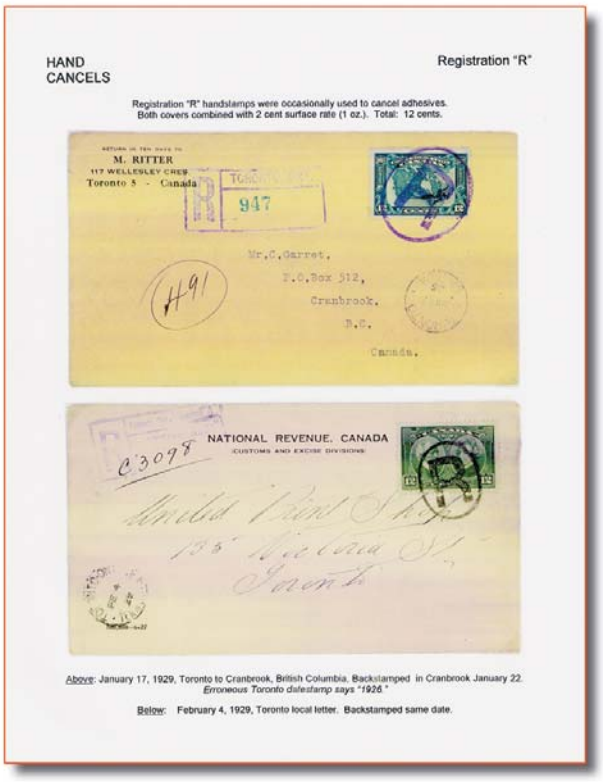
Postage underpaid. Correct rate was 6 cents for a two-ounce letter.
3d. postage due stamp applied in Llandudno, Wales on December 24, 1927.

Handstamped and inscribed "More to pay," "3d. to pay," "Charge not collected," "Refused" and "Undelivered for reason stated/return to sender."

December 12, 1927, Lethbridge, Alberta to Llandudno, Wales.
Letter received in Llandudno December 24, rejected, and returned December 29, 1927.

stated/return to sender." Notice how the collection write-up characteristic of balancing print at the top and the bottom of the pages allows me to place the cover centered on the sheet. I could have done so with the printing along the lower edge of the cover, but that would have left a lot of blank space at the bottom of the page, giving an off balance impression.

The final segment of covers presents the range of cancels found on Historical and Confederation stamps. A wide range is available for these issues and needs to be assembled. As an illustration, registration handstamps ("R" in an oval) were often used to cancel stamps on registered letters and two different examples are shown.



A Final Nudge

If you are uncertain how to organize your material, go to a couple of exhibitions before entering it, study the displays, and take notes on how others organize their exhibits. Should you find it degrading to get a lower level award, show the exhibit non-competitively until you believe it is ready for competition. You can ask the judges to privately critique it for you. Remember, most viewers are not judging your exhibit against a series of complex international standards. They are just looking to see what you collect and perhaps consider it as a specialty that they themselves might want to pursue.

*The exhibit described in this article was given the Grand Award at ROYAL *2005* ROYALE in London, Ontario, May 27-29, 2005. - editor*




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The Pony Express A Postal History

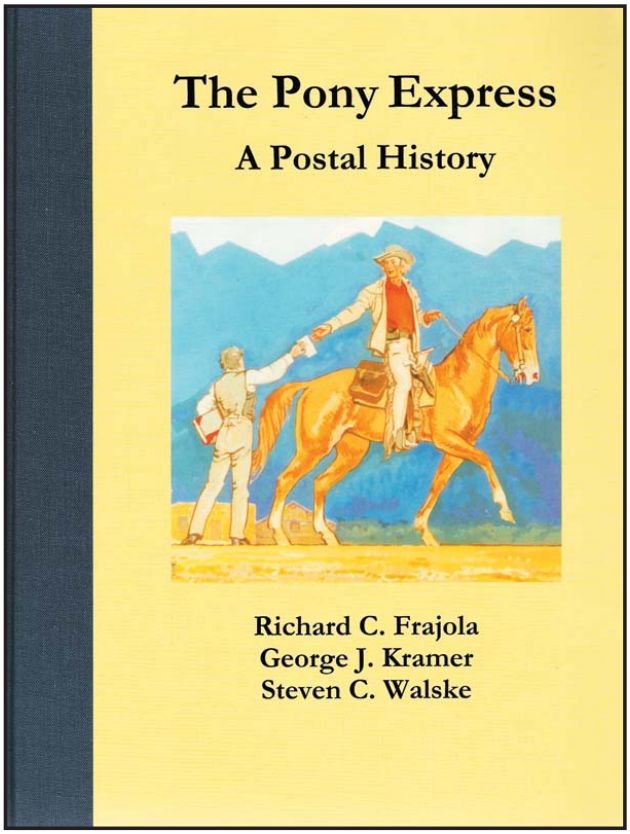
By Richard C. Frajola, George, J. Kramer, and Steven C. Walske. (ISBN 0-911989-03-X) Published by The Philatelic Foundation, 70 West 40th Street, New York, NY 10018. Hard cover, 176 pages, 8½ by 11¼ inches. Price $45 U.S. plus $5 postage and handling from the publisher for delivery in the U.S. Postage and handling is $10.00 for Canadian orders.

Many books have been written about the various players involved in the establishment of the Pony Express and on the many dangers faced by the young riders that carried the mail across an inhospitable prairie and deep snow in the mountain passes they needed to cross. But there exists a paucity of publications that deal directly with the actual letters carried by the Pony Express and the special handstamps on their covers.

The book by M.C. Nathan and W.S. Boggs entitled *The Pony Express* deals primarily with the adhesive stamps produced for Pony Express mail, and with mail carried between California and Nevada by the Virginia City Pony Express, owned by Wells Fargo. Neither of these aspects is dealt with in *The Pony Express A Postal History*, the book under review. What this new work does is document in detail the postal history of the transcontinental Pony Express that carried mail between St. Joseph, Missouri, and Sacramento, California. And it does so well.

For example, the authors had 251 covers available for study compared to the 158 that Nathan and Boggs had available when they wrote their book in 1962. These additional covers allowed the present authors to document usage patterns and identify covers that have been forged or faked. The authors have also included the story of the overland telegraph that effectively spelled the end of the Pony Express.

From its launch on April 3, 1860 until its final run, it lasted no more than 19 months, a surprise to many people, yet it has left an indelible mark in the annals of postal history. To cover this relatively short period of letter delivery on the so-called Central Route, the authors divided the 19 months' mail service into three distinct operational phases covering four different rate periods. The authors thoughtfully laid out in tabular form the varied charges to carry a letter which can be somewhat confusing due to the various organizations involved



in the Pony Express such as the Central Overland California & Pikes Peak Express Company, Wells Fargo, and the U. S. Post Office.

Mail volumes never did reach the expected levels, a fact instantly obvious from a glance at the rate table. From the original $5 per half-ounce Pony Express rate, plus the regular postage for Period 1, the rate quickly decreased to a $1 charge, plus postage, for Period 4 in effect from July 1 to October 31, 1861. With these decreasing rates, combined with lower than expected letter volumes and the completion of the coast-to-coast telegraph, it becomes instantly obvious why the days of the Pony Express days were doomed from the start. The authors make clear that the Central Overland California & Pikes Peak Express Company would never have invested the huge sums of money to establish the service with 190 relay

stations along the 2,000-mile route with 500 half-breed mustangs and 80 riders on its payroll had they not believed that the U.S. Government would grant them a rewarding mail contract if the Pony Express proved a success.

Although the value of the book is in the new postal history information made available by additional covers that have recently come on the market, (and this data alone is worth the price of the book) the authors also provide confirming evidence of the surprisingly few letters that went astray given the difficulties faced by the riders, such as vast distances, severe winter weather conditions and hostile Indian bands lying in wait along the route.

Indians, attesting to the stamina of the best horses that the owners provided their riders, overtook only one Pony Express rider. The horse escaped and the mail was duly delivered. Unfortunately, the rider did not fare as well.

The last of the book's seven chapters is devoted to a census analysis of Pony Express markings on covers reproduced in colour where they exist as such. Three ample appendices, A, B, and C, outline and elaborate on Pony Express Trips, Cover Census, and Documents, respectively. A six-page bibliography and seven colour plates of maps showing the transcontinental Pony Express route complement the work.

Printed on high-gloss, quality paper stock, *The Pony Express A Postal History* is a work that no Pony Express enthusiast or postal historian with an interest in the years immediately leading up to the American Civil War period will want to do without.

Tony Shaman





Philatelic Mentoring:

Sharing your hobby with a young person

Part Two: The Geek Factor

By Kathleen Ralph

Stamp collecting, whether it is true or not, carries the stigma of being for old guys and geeks. Now, you and I know that stamp collectors are a smart bunch who have honed their thinking abilities with the best of them, but that is not a selling feature when you are talking to a teen or pre-teen. Being smart, sadly, does not rate on the Cool-O-Meter.

So, how do you fight the "nerd" or "geek" label?



Well, you need to get back to what was cool about collecting when you first started. When you first began collecting stamps I'm betting that you did not think perforations, luminescent markings, or paper types were the cool aspects of stamp collecting. It was the stamp or, more specifically, the picture on the stamp.

Your potential protégé needs to know what is cool about stamps and it is up to you to figure it out.

For instance, my husband, who is not a collector, occasionally peeks over my shoulder while I'm "playing" with my stamps. He came by while I was looking at the Mass Transit stamps (issued by Canada Post last summer) through my magnifying glass. I let him look at the small details of people waiting to board the trains. What word came out of his mouth?

"Cool."

How about that nephew of yours who loves science fiction and space travel? How would he feel if he found out that astronaut Chris Hadfield is a stamp collector? He would probably start to think that if a guy who has walked in space collects stamps, it is probably pretty cool.

Many teens and pre-teens already have a full slate of activities and hobbies. The key in getting them interested in stamp collecting is to find a way of merging their existing interests and hobbies with stamps.

Sports fans are easy. There are topical stamps for nearly every sport that has ever been played. For example, there are girls who love figure skating, horse riding, or watch riding competitions, to name just a few sports. Boys are enamoured with baseball, football, and any number of other sports. Kids in general love animals, birds, and all manner



of reptiles. What youngster does not like whales and planes and bicycles? There are stamps to interest all of these kids.

Do you know a budding artist? Excellent! There are more art stamps than you can shake a perforation gauge at. The key is to work with what they already think is cool. Then your work is half done.

It helps if you know something about what they think is cool but if you do not, there are plenty of opportunities for you to encourage them to tell you about them. This is a time to cement your friendship. Even if you are your potential protégé's parent, there is room for you to build another level in your relationship through a shared hobby.

There are pit falls though. Once you get them started in collecting you may never find your stamp hinges and mounts again and you'll have to keep a close eye on your magnifying glass.

Finally, after you get your young protégé interested in stamp collecting, do not be surprised if their collection falls by the wayside when they get older. Most teenagers will put their collection aside for a while. Keep it safe for them. Many times, as they get settled into adulthood, they will want to return to the hobby they enjoyed so much as kids. Just as you probably did.

Next Issue: Part Three:

Helping your protégé get set up for collecting and how to keep the fun in it.







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A Lady's Grand Tour o

1863 - 1865

By Brian Atkins

During the 18th and 19th centuries, most educated and rich young men and women took the Grand Tour. A trip to southern Europe with a spinster aunt as chaperone was part of a lady's education (E. M. Foster's *Room with a View*) with Italy, Spain, France and Greece as the primary destinations. The British were lured by their admiration of antiquity and the desire to see monuments of ancient civilization, superb architecture and all the wonders of nature that the Mediterranean countries had to offer. That they could escape the cold and damp of a British winter was a decided bonus! Shelley, Keats and Byron philandered their way through these warmer climes but we hope that Miss Eliza Margaret Orde was more circumspect; five covers from the same correspondence allow us to trace her steps.

In December 1863 we find her over-wintering, like many since, on the Costa del Sol, Spain. A letter to her bankers in Malaga has a 6d lilac (SG 83, plate 3) cancelled by the Shrewsbury 708 duplex (708 was the number issued to Shrewsbury) dated December 26, 1863 (not illustrated). By April 1864, Miss Orde was enjoying Spring in Granada, the city of the Alhambra and the magnificent gardens of the Generalife, the former palace of the sultans. During my visit in 1982, a loud voice, clad in tartan trousers, boomed to his loved-one, "My dear, the General Life Insurance Company has sponsored this place and had it named after them". Incredible but true!

Miss Orde was being informed of a sad loss as a mourning cover from Shrewsbury (fig 1) has the 6d lilac, also plate 3, cancelled by the 4-bar circular duplex dated April 19, 1864, code E and issued on February 8, 1864. The Treasury Warrant of October 1858 stated that letters between the United Kingdom and Spain via France were to be charged 6d per ¼oz. Letters for Spain were put into a closed bag and forwarded to the Spanish Exchange Office at Irun, near San Sebastian on the border with France, where the letter to Malaga arrived on December 29, and that to Granada on April 21. Both letters took 3 further



Figure 1. April 1864 cover from Shrewsbury to Granada, Spain

days to reach their respective destinations; wonderful examples of how the railways had speeded communications. That Miss Orde was not travelling alone is confirmed by the note "A scrap for Bee inside" (see later) inside the flap of the envelope addressed to Malaga.

By August Miss Orde had left the heat of southern Spain and we find her enjoying the clean, fresh summer air of the foothills of Mont Blanc in the Haute Savoie, eastern France. As the letter is missing we shall never know if it was related to the earlier announcement or whether the indefatigable Miss Orde was being informed of another sad loss. The 4d vermilion (SG 79, plate 3) franking the mourning cover is cancelled by the Shrewsbury 3-bar circular duplex dated August 12, 1864, code E and issued on February 26, 1864 (fig 2).

The letter reached London on the 13th, Paris on the 14th and on the same day was on the Paris to Lyon TPO, arriving in St. Gervais-sur-Arve, near Sallenches, on the 16th. But Miss Orde had decamped to the Hotel Royal, Chamonix and the



Figure 2. August 1864 cover from Shrewsbury to France

cover was put into a post box (trouvée a la boite) and forwarded, arriving on the August 17, having been charged 30 centimes for the privilege of forwarding. The Anglo-French Convention of January 1855, followed by the Anglo-French Treaty of January 1857, regulated a charge of 4d per ¼oz. for letters from the United Kingdom to France, post paid (PD – Paid to Destination – under the figure 30). The treaty also stated that foreign letters could be forwarded free of charge if handed in to a post office but were subject to postage due if put into a box, as in this case.

Like Hannibal before her, Miss Orde was about to cross the Alps by road (the first train crossed by the Brenner pass in 1867 and the Fréjus railway tunnel opened in 1871); though also like Hannibal we do not know which route she took to enter Italy. It is almost too much to bear but yet another mourning cover finds our dear Miss Orde in the important but undistinguished port city of Livorno (or Leghorn) on Italy's Mediterranean coast. The letter was posted at Shrewsbury on October 26, 1864 (fig 3) and the 6d lilac (SG 85, plate 4) is cancelled by the same 3-bar duplex as the letter to Haute Savoie. Perhaps Miss Orde was recouperating in Livorno from the beauties of Florence, Siena, Pisa, San Gimignano and other Tuscan delights.



Figure 3. October 1864 cover from Shrewsbury to Italy

The letter went in a closed bag to the French border town of Modane from where it was taken by road to the Italian Exchange Office at Susa, where the bag was opened and the letter forwarded by train to Turin (Italian railway mark "DA SUSA A TORINO / 29 OCT 1864, on the reverse); it arrived in Livorno via Genoa on October 30, 1864. At this time routes and, particularly, rates to Italy from Britain are complex. The Post Office Guide (1860) shows charges per ¼oz. of 6d to Lombardy, 1sh/2d (via Belgium) or 9d (via France) to Modena and Parma, 6d to Sardinia, 7d to Tuscany, 8d to Venetian Lombardy and 11d to the Two Sicilies, and this is

only a selection! There were at least two routes through France, the one above and another via Marseilles and the packet to Sardinia and Genoa. However, most contemporary covers to Italy appear to be charged 6d irrespective of destination!

No doubt suffering from cultural overload, if not fatigue, by November 1865 Miss Orde had returned home and was inhaling the invigorating sea air at Kilmory on the remote west coast of Scotland, feasting on the abundant produce of the waters of nearby Loch Fyne. The 1d red (SG 43, plate 90) is cancelled by the Shrewsbury 4-bar oval duplex dated November 13, 1865, code E and issued on December 7, 1864 (fig 4).

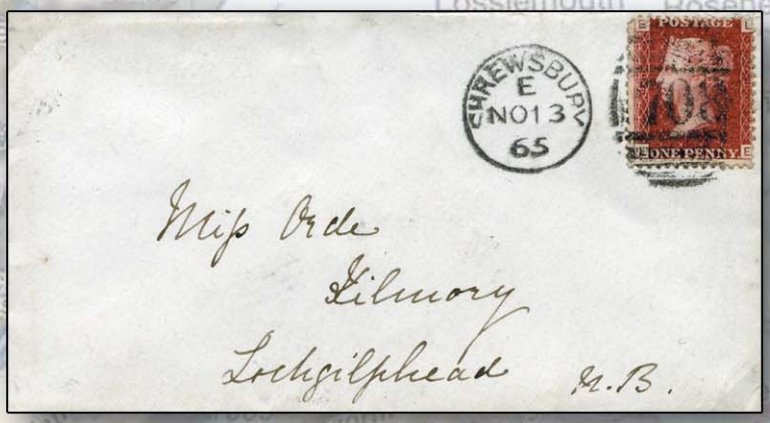


Figure 4. November 1865 cover from Shrewsbury to Kilmory, Lochgilphead, Scotland

But who was Miss Orde? Eliza Margaret Orde was the daughter of Sir John Powlett Orde. Born in June 1829, her mother died later the same month. In 1832 Sir John married Beatrice Edwards and they had a daughter Beatrice Catherine Orde born in 1836. It is surmised that the note "A scrap for Bee inside" refers to Beatrice, Eliza Margaret's half-sister, as Bee is a known diminutive of Beatrice. Sir John Powlett Orde owned a "castellated mansion house" at Kilmory on the west coast of Scotland, hence the last letter addressed to her there. In 1881, Miss Orde can be traced to 20, University Street, London, where she was described as a "Lady Trainer at University College Hospital". By 1901 she and her half-sister had retired to the village of Milford, near Godalming, Surrey, attended by four servants. The annoying aspect is that after much research, no connection between the Orde family and the town of Shrewsbury (County of Shropshire) can be established!

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Stanley Gibbons How to Identify Stamps

Published by Stanley Gibbons Ltd. (5 Parkside, Christchurch Road, Ringwood, Hants, BH24 3SH); ISBN 0-85259-614-6. Soft cover, 40 pages, 147 X 210 mm; Retail price £4.95.

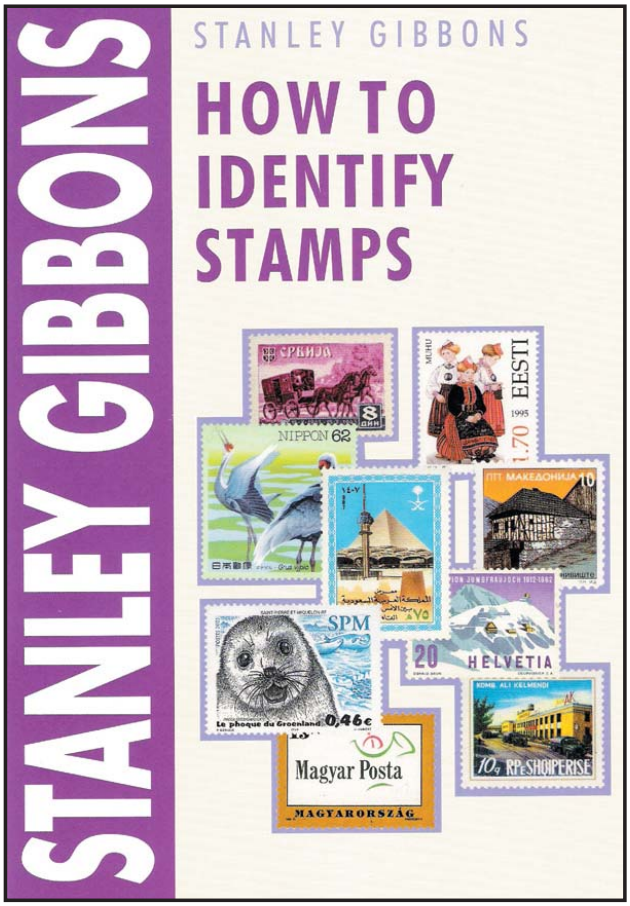
Because Great Britain was the only country to use adhesive postage stamps when it introduced its novel way of prepaying postage in 1840, there was no need to imprint them with the name of the issuing country. But as more postal administrations adopted Britain's innovative lead and made their postage stamps available to the public, it became necessary to identify the stamps of the various countries that issued them.

By and large, postal administrations followed the convention of the Universal Postal Union in how they issued their stamps but there are stamps in existence today other than those of Great Britain that do not show the name of the issuing country. It is for these stamps and some others, as we will see in a moment, that Stanley Gibbons has published its *How to Identify Stamps* guide.

Typical examples of countries that have issued "no name" stamps include Austria, Belgium, Bosnia & Herzogovina, Germany, Hungary, Iran, Sardinia, Spain, Vatican, Venezuela, among others. For novice as well as expert collectors not specializing in those particular areas, it is virtually impossible to identify these types of stamps without a guide such as Stanley Gibbons' booklet, now in its 4th edition.

Besides "no name" stamp issues, the Stanley Gibbons guide also lists a number of other varieties that pose a challenge for collectors. Unfamiliar script and alphabets are typical examples of problem areas. How many English-speaking collectors, for example, are familiar with non-occidental scripts? Or even with non-Roman alphabets such as those of Russia and Greece? This slim volume illustrates how to identify stamps imprinted with some of the most unfamiliar alphabets.

But even stamps using the generally familiar English alphabet can pose a problem. How can a "no-name" stamp without any identifying features such as, for example, a likeness of a country's head-of-state be identified? One such example illustrated in the guide depicts the following: "1p To Pay." One might safely assume that it is a postage due stamp. But who issued it? It could be any one of a dozen or more postal administrations from the English-speaking world.



Other difficult-to-identify stamps, at least for western collectors, are the stamps issued by postal administrations throughout the Orient. Arabic script, for example, is unintelligible to most western collectors so without a guide illustrating how stamps such as these can be identified, collectors face an uphill battle.

Stanley Gibbons How to Identify Stamps is a moderately priced, user-friendly guide that facilitates the identification of adhesive stamps irrespective of where or by whom they were issued.

Tony Shaman

Czeslaw Slania

Court Engraver/Graveur de la Cour (1921-2005)

By/par Charles J. G. Verge, FRPSC, FRPSL

Stamp engraver Czeslaw Slania (pronounced Chess-wav Swan-ya) died on March 17, aged 83 (Figure 1). He was born October 22, 1921, close to Katowice in Poland. In 1945, he entered the Academy of Fine Arts in Krakow, which is recognized as one of Europe's most esteemed graphic art centres. As a young boy, Slania showed exceptional talents for making miniatures and, while he was still a student, he was offered employment with the Polish Stamp Printing House where he worked for six years. He engraved his first Polish stamp in 1951.



Figure 1. Photograph of Czeslaw Slania at age 74. / Photographie de Czeslaw Slania à l'âge de 74 ans.

In 1956 he moved to Sweden where in 1959 he engraved his first stamp for his newly adopted country. Slania formally joined the Swedish Postal Service as a full-time engraver in 1960. He was appointed Royal Court Engraver in Sweden, Denmark and Monaco and won numerous awards for the beauty, speed and proliferation of his engravings. Because of the number of items he has engraved, and their beauty, Czeslaw Slania is considered the greatest and most famous of the world's engravers. He continued to amaze people around the world with his skill, accuracy and speed almost to the day he died.

Slania set a record for completing three Swedish stamp engravings. It typically takes four to six weeks

Czeslaw Slania (se prononce Chess-wav Swan-ya), graveur de timbres-poste, est décédé le 17 mars à l'âge de 83 ans (Figure 1). Il est né le 22 octobre 1921, près de Katowice, en Pologne et est entré à l'Académie des beaux-arts de Cracovie, l'un des plus prestigieux centres d'arts graphiques de l'Europe, en 1945. Jeune garçon, il manifestait déjà un talent exceptionnel pour les miniatures. Alors qu'il était encore étudiant, on lui offre un emploi aux ateliers d'impression de timbres polonais. Il y travaillera pendant six ans. Et, c'est en 1951 qu'il gravera son premier timbre polonais.

En 1956, il déménage en Suède. Et, en 1959, il grave un premier timbre pour sa nouvelle patrie. En 1960, il entre officiellement au service de la Poste suédoise comme graveur à temps plein. Il a été nommé graveur officiel de la cour en Suède, au Danemark et à Monaco. De plus, il a gagné de nombreux prix pour la beauté de ses gravures, leur grand nombre et sa rapidité d'exécution. La beauté et la quantité de ses œuvres ont valu à Czeslaw Slania d'être reconnu comme le meilleur et le plus célèbre des graveurs.

Jusqu'à sa mort, son talent, sa précision et sa rapidité ont continué de faire impression partout dans le monde. Slania a établi un record en gravant trois



Figure 2. Completed in five-and-one-half days, Slania held a record for the speed he engraved this stamp of Olof Palme, the assassinated Prime Minister of Sweden. / Réalisé en 5 jours et demi, Slania a établi un record de vitesse pour la gravure de ce timbre représentant Olof Palme, un ministre suédois qui a été assassiné.



Figure 3. The same engraving produced by Slania forms the basis of several dozen Danish stamps. / La même gravure a servi à réaliser quelques douzaines de timbres danois



Figure 4. Prime Ministers Laurier and Borden's portraits were engraved by Slania for Canada's $5 and $100 bills. / Les portraits des premiers ministres Laurier et Borden, gravés par Slania pour les billets de 5 $ et de 100 $.

to finish an engraving but his memorial stamp to King Gustav Adolf, released on October 24, 1973, was completed in 10 days. The wedding stamps of King Carl Gustav and Silvia Sommerlath were done in six-and-one-half days while his portrait of assassinated Swedish Prime Minister Olof Palme was completed in an amazing five-and-one-half days (Figure 2).

He also held the world's record for the greatest number of fine engravings. Some, like his portrait of Queen Margrethe II of Denmark (Figure 3), have been used on dozens of different stamps and postal stationery items but Slania counted this engraving as only a single piece of work. Many non-philatelists collect his work mainly because each piece is a realistic work of art, international in scope, and his subjects, formats and media are varied.

Although Slania never engraved a stamp for Canada, he did produce the engravings of Sir Wilfrid Laurier and Sir Robert Borden for our current $5 and $100 bills (Figure 4). His philatelic engravings grace the stamps of more than 35 countries including his native Poland, his adopted country, Sweden, and Denmark, Ireland, Jamaica, Monaco, Spain and Tunisia. He engraved eight stamps for the United States two of which are joint issues with Sweden and one with Monaco (Figure 5).

The United Nations stamps showing the General Assembly Hall in New York, issued on February 11,

timbres suédois. En effet, alors qu'il faut normalement quatre à six semaines pour réaliser une gravure, il a produit, en dix jours seulement, un timbre à l'effigie du roi Gustav Adolf. Ce timbre a été émis le 24 octobre 1973. Les timbres sur le mariage du roi Carl Gustav et de Silvia Sommerlath ont été produits en six jours et demi; et le portrait du ministre, Olof Palme, assassiné, n'a exigé que cinq jours et demi de travail (Figure 2). Czeslaw Slania détient également le record mondial du nombre de gravures. Certaines d'entre elles, comme le portrait de la reine Margrethe II du Danemark, (Figure 3), ont été utilisées sur des douzaines de timbres différents et sur des articles de correspondance. Mais, pour Slania, il ne s'agissait que d'une seule gravure. Beaucoup de non-philatélistes collectionnent ses travaux parce que chaque pièce constitue une œuvre d'art réaliste; pour leur portée internationale; pour la variété de leurs formats, de leurs sujets et des supports sur lesquels ils sont gravés. Bien qu'il n'ait jamais produit de timbre canadien, c'est lui qui a réalisé la gravure représentant sir Wilfrid Laurier sur nos billets de cinq dollars, et celle de sir Robert Borden sur ceux de cent dollars (Figure 4). Ses gravures ornent les timbres-poste de plus de 35 pays, incluant sa Pologne natale, son pays d'adoption, la Suède, ainsi que le Danemark, l'Irlande, la Jamaïque, Monaco, l'Espagne et la Tunisie (Figure 5). Il a gravé huit timbres pour les États-Unis, dont deux coproduits avec la Suède, et un avec Monaco (Figure 5).



Figure 5. Princess Grace of Monaco. Her Slania-engraved portrait is found on both a U.S. and a Monegasque joint stamp issue. / La princesse Grace de Monaco. Les États-Unis et Monaco affichent tous les deux ce portrait de la princesse, sur un timbre émis conjointement.



Figure 6. One of three General Assembly stamps engraved by Czeslaw Slania. The last issued before his death. / Un des trois timbres sur l'Assemblée générale. Le dernier émis avant sa mort.

2005, are the last stamps he engraved shortly before his death (Figure 6). Many of his engravings will continue to be used to produce new stamps and I expect that some stamp-issuing authorities such as Sweden, Poland and Monaco might use his self-engraved portrait to commemorate him on stamps (Figure 7).

Readers can obtain more information on the works of Slania by looking up www.xs4all.nl/~pkv/slania/ on the Internet. There are several hundred pages about this outstanding artist and his work, including an incredible 3,500 images of examples of his art.



Figure 7. A self-engraved portrait. / Un portrait autogravé.t

Les timbres des Nations Unies, représentant le Hall de l'Assemblée générale, à New York, et émis le 11 février 2005, sont les derniers qu'il a réalisés avant sa mort (figure °6). Beaucoup de ses gravures continueront d'être utilisées pour la création de timbres et je me doute bien que certaines autorités émettrices, telles celles de la Suède, de la Pologne et de Monaco pourraient se servir de l'autoportrait, présenté plus haut, pour créer un timbre commémoratif à son effigie (Figure 7).

Des renseignements supplémentaires sur le travail de Slania's se trouve au : www.xs4all.nl/~pkv/slania/ On y trouve quelques centaines de pages sur lui et sur son œuvre accompagnées d'un nombre incroyable d'images, 3 500!

BOOK REVIEW / OUVRAGES PARUS

Stanley Gibbons Stamp Catalogue, Bangladesh, Pakistan & Sri Lanka

By Tony Shaman

As with its other Stanley Gibbons One Country catalogue series, the 1st edition of the *Stanley Gibbons Stamp Catalogue Bangladesh, Pakistan & Sri Lanka* is printed mostly in full colour. Only the 1857-1867 issues of Ceylon, in the Sri Lanka section, remain in black and white. This all-new catalogue features the company's 3-page, five-language International Philatelic Glossary that should prove its worth not only for collectors in general but for those with stamp exchange contacts in any of the listed countries. Included in the glossary are most of the hobby's commonly used terms in English, French, German, Spanish, and Italian.

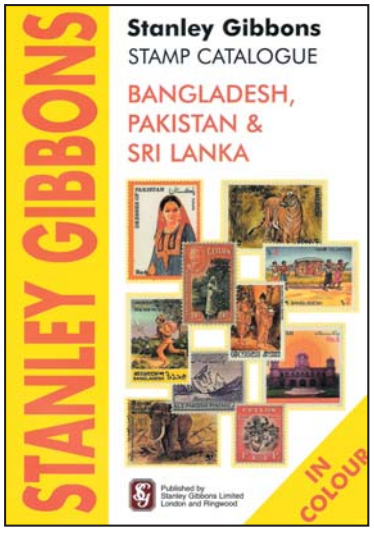
The Pakistan section of the catalogue includes the 1956 and 1994 stamp booklets. Also included are the country's official stamps beginning with its first issue released in 1947 and continuing up to and including the 2-rupee carmine and rose-carmine issues of 1999. The stamps of the former feudatory state of Bahawalpur, which issued its own stamps until 1949, are also included in the Pakistan section.

Estimated selling prices of Stanley Gibbons Limited for stamps listed in this 1st edition catalogue are effective at the time of publication of the catalogue for stamps in fine condition unless specifically stated otherwise. Prices are listed for mint and used stamps.

Stamp booklets produced for the former Ceylon from 1905 to 1952 are also listed along with their selling prices. The highest priced booklet, issued in 1905, lists for £4,000.

Readers will also find a list of official stamps, including the set of "never-used" stamps issued in 1869. These stamps were overprinted "SERVICE" and, as expected, are not priced cheaply. Subsequent officials overprinted "On Service" were withdrawn from use in 1904.

Stanley Gibbons' series of One-Country catalogues, including this 1st edition of Bangladesh, Pakistan & Sri Lanka, priced at a reasonable £14.95, are good alternatives for collectors whose interests are limited to the stamps of a specific country or a list of countries.



Published by Stanley Gibbons Ltd. (5 Parkside, Christchurch Road, Ringwood, Hants, BH24 3SH); ISBN 0-85259-586-7. Soft cover, 104 pages, 210 X 295 mm; Retail price £14.95.

Philatelic Treasures - part VI

By Peter Newroth

Queen Victoria Gold Coast Postal History

Earlier parts of this series touched on Gold Coast postal history and markings. Parts I and III discussed pre-stamp mails and early stamp usages and Part IV illustrated early markings on 1875 Keyplate stamps. In the following article we are introducing later Victorian postal markings with examples of the main overseas rates and usages.

Until well into the 20th century, surfboats moved all Gold Coast freight, overseas mails, and travelers between ships and the shore (Figure 1). There were no landing places with adequate shelter from the constant Atlantic surf for large vessels. Despite highly skilled African paddlers, and philatelists owe them a large debt, upsets were not uncommon.



Figure 1. Surfboat on postcard produced about 1904 by Basel Mission.

Postal Markings:

The number of major Gold Coast Post Offices increased from 14 to 34 between 1875 and 1900 and markings on stamps are known for over 40 offices and smaller postal agencies. Variations in code letters occur on many village date stamps and the range of ink colours used in the period (red, blue and sometimes green or violet, in addition to black) add collecting interest. Some village cancellations are challenging to find. Best of all, a high percentage of datestamps appear as beautifully applied "socked-on-the-nose" examples by careful postal clerks.

Sacher (2003) described Gold Coast markings used before postage stamps and the later date stamps and cancellers. At present, excluding several pre-stamp markings, the following distinct types are recognized in the period up to 1901:

Type 1. Oval canceller of bars with numerals 554, 556, or B27.

Type 2. Single circle (19 -20 mm) with only town and date (no Gold Coast). Type 2a (23 mm), used only in Cape Coast Castle.

Type 3. Octagonal rectangle with ELMINA PAID and date.

Type 4. Negative impression of brass seal with town name, used occasionally in several towns.

Type 5. Single circle (23 -24 mm) with town name, date (year date with 2 numerals) and Gold Coast. Several sub-types exist; Type 5b (27 mm) with double circle, Prahsu only.

Type 6. Double circle (27 mm) with town name, Gold Coast and date in centre. Used only in Cape Coast, Kumasi and Mansu.

Type 7. Oval canceller of 9 bars.

Type 8. Single circle (22 mm) with name and date; used only on covers in Accra.

Type 9. Rectangular framework used only in Accra, with date and Gold Coast.

Type 10. Single Circle (24-25 mm) with town name, Gold Coast and date (year date with 4 numerals).

Type 11. Block Letters in line "GAMBAGA".

Type 12. Block Letters in two lines: "NORTHERN TERRITORIES/ GOLD COAST".

Most types are described and illustrated below.

Postal Rates and Usages:

Space permits only a brief review of the main Victorian postal rates that Sacher (2003) tabulates fully. The Gold Coast letter rate after 1875 to many countries via the United Kingdom was 7½d per ½oz. (see example, Fig. 4, Newroth 2004, Part III,). This was reduced to 6d on 1 January 1879, and again reduced to 4d per ½oz. in April 1879 for designated UPU countries via the UK.



Figure 2. Double rate letter to UK from Accra, via Liverpool with red Packet mark.

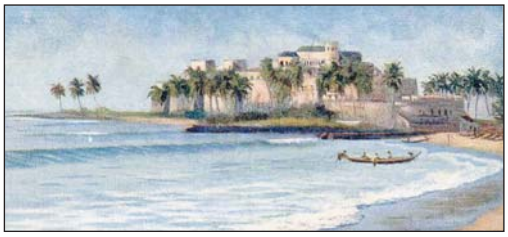


Figure 3. View of Elmina Castle, artist E. Cheesman.



Figure 4. Type 3 markings for Elmina, showing missing dates and other varieties.



Figure 5. UPU 1½d Postcard used in 1886 showing Type 4 brass seal obliterator.

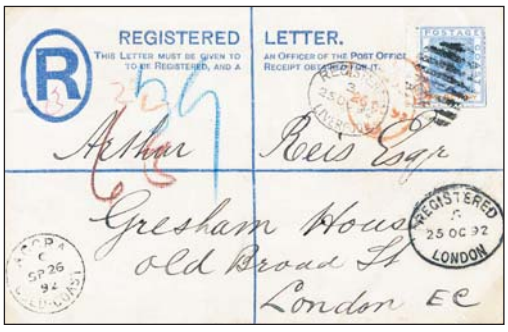


Figure 6. 1892 single weight registered envelope to UK, showing Type 5 date stamp.



Figure 7. 1894 double weight registered envelope to UK, with Type 6 date stamp of Cape Coast.

Figure 2 shows an eight-pence franking (double letter rate) to UK in November 1884. Type 1 cancellers obliterate the stamps with a Type 2 circular date stamp for Accra on the envelope.

The post office at Elmina (see Figure 3), sited in the earliest West Africa trading fort built by Europeans in late 15th century, occasionally used a distinctive date stamp between 1873 and 1884. These Type 3 marks are found with dates missing, inverted and with different order of indicia (Figure 4).

UPU Postcards for international use in Gold Coast were prepared in 1879. Figure 5 shows an example mailed in Ho in the southeastern part of the colony on 6 April 1886. This traveled via Addah at the mouth of the Volta River to Accra, then to Liverpool and Wuerttemberg and shows the scarce Type 4 Addah negative seal obliterator.

A lowered 2½d per ½oz. letter rate was introduced for mail to UPU destinations within 300 miles in 1882 that was extended to the UK and UPU countries in January 1891. Figure 6 illustrates this rate, used in 1892 on a Registered Stationery envelope mailed from Accra to London. A Type 5 circular date stamp for Accra (with Code C) appears on the lower left.

Double rate registered mail sent in 1894 to the UK, shown in Figure 7, illustrates the Type 6 double circle date stamp and 556 Type 1 cancellers used in Cape Coast. By mid 1893 the 2½d per ½oz. letter rate was applied to mail to all countries.

A Type 7 marking (a 9 bar canceller) was used for a period in Addah, as shown in Figure 8 on a locally used postcard. This mark is more commonly found on earlier mail from Accra. An envelope sent in 1893 from Accra to Portland, England (Figure 9) illustrates the Type 8 marking restricted to Accra. The stamp is struck with a Type 7 canceller.

Effective July 1892, the international postcard rate was reduced to 1d. Figure 10 shows one of over 53,000 1d cards printed by De La Rue between 1892 and

1901. Sent from Accra to Switzerland in January 1900, it shows the Type 9 marking used only in Accra 1898-1900. The 1898-99 usages of this marking usually show the month, day, and year but the 1900 examples that I have seen show no date. The Type 10 Accra circular date stamp also on this card is representative of marks for many Gold Coast towns. However, there are numerous sub-types and further research and revision of the listings is needed.

Types 11 and 12 were both used in the northern reaches of Gold Coast near Gambaga in 1898-99. Figure 11 shows Type 12 with the added date stamp 21 No 1898, overstruck with a Type 6 Kumasi mark dated December 26, 1898.

On December 25, 1898, the overseas letter rate was reduced to 1d per ½oz for mail destined to all British areas. The registered envelope sent from Akropong in December 1901 via Accra to London (Figure 12) shows a 3d franking which included the 2d registration fee.

Part VII will conclude this series and discuss overland distribution of mails within the Gold Coast Colony.

Acknowledgements:

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Figure 8. Locally used postcard from Addah in 1901 showing Type 7 bar canceller.

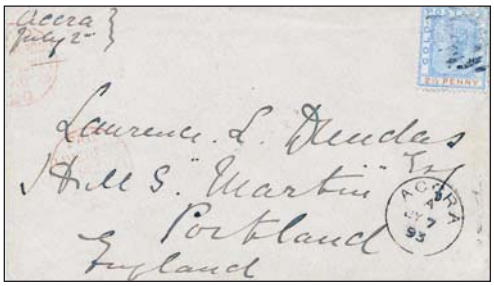


Figure 9. 1893 envelope from Accra to Portland with Type 7 and 8 markings.



Figure 10. UPU 1d Postcard, from Accra to Switzerland, 1900, with Type 9 and 10 marks.



Figure 11. Example of Type 12 marking, with later Kumasi date stamp.



Figure 12. Registered letter from Akropong via Accra to London, 1901 showing 1d rate, plus 2d registration fee.

Transcribing Sounds

Hebrew Alphabet: Ladino

By Michael Madesker, RDP, FRPSC

Ladino, Judeo-Spanish, originated on the Iberian Peninsula sometimes in the 13th Century CE. Although a distinctive language it was, typically, a modified local dialect interspersed with Hebrew. The primary users were settlers in the community with diverse national backgrounds for whom it became a unifying medium and a line of communication.

Ladino became specific only after the 1492 Expulsion of Jews from Spain and resettlement in many lands. Castillian Spanish, as a vehicle, prevailed among the refugees in Holland, England and Italy; French has exerted its influence in the lands of the former Ottoman Empire together with admixtures of Greek, Turkish and Arabic. Dialects of other Spanish Regions have seemingly disappeared. Contribution of Hebrew to Ladino is evident to a much lesser degree than in Yiddish.

Ladino remained the repository of some phonemes and other Hispanic features from the days pre-dating the Golden Age ushered in by Cervantes. The language retained the phonetics, morphology and the syntax of the bygone era of the Castillian Kingdom, the temporary home to the many descendants of the 2nd Exile from the Holy Land in 70 CE.

In 1992 lsrael issued a souvenir sheet illustrating, briefly, the history of the fate of Jews in Spain. The 80 a. stamp shows the Holy Land, the home from which they were exiled; the 1.10 s. stamp depicts the Jews at work in Spain while the 1.40 s. stamp deals with the 1492 Expulsion. The stamps were issued in honour of the 61st Congress of the Fédération Internationale de Philatelie in Granada which coincided with the 500th Anniversary of the Expulsion Order.

Jews constituted the largest faith community in pre-Moor Granada having inhabited the city, according to some sources, to the days of the Nebuchadnezer Exile in 586 BCE. The name of the city



may have derived from Garnat-al-Yahud, Granada of the Jews. Samuel Ha-Levi ibn Nagreler Ha-Nagid, 993-1055, a great Jewish poet and theologian, was its Grand Vezir dying in battle while leading the Kingdom's troops.

Granada was the birthplace of Rabbi Moshe ben Maimon, Rambam - Maimonides, 1135-1204, one of the greatest Jewish sages, a poet, philosopher, physician and interpreter of the Bible. He is buried in lsrael.

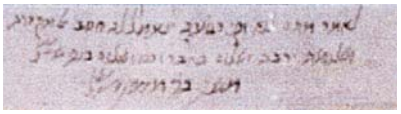
La Capella Real, the Royal Chapel, in Granada is the resting place of Frednand II and Isabella I, who signed the 1492 Order of Expulsion. They were also the patrons of Christopher Columbus.

The Expulsion from Spain has brought with it a widening gap between spoken and written Ladino. While the written language retained its original Castilian grammar as composed in 1480 by Eli Antonio Nebrija a noted Spanish scholar from Salamanca, the spoken language fell under the influence of the secular spoken country of refuge and rabbinical literature. French entered Ladino in the former countries of the Ottoman Empire and Central Europe where it was the lingua franca; Yiddish in Eastern Europe and Hebrew in the Holy Land. Examples of French that entered Ladino are: desirer became dezirar, desire; malheureux turned into malorozo, unhappy; etc. The Yiddish batl'n became batal, idier and the Hebrew mazal transformed into desmazaraldo, unlucky; etc.

The Hebrew alphabet has been used for writing Ladino for centuries although some works in the Spanish script have appeared recently. The common form of the Hebrew alphabet used in Ladino is unvocalized Rashi script with some literary works appearing in vocalized square lettering. A comparison table of all three appears below with their approximate English and Spanish sounds.



Rashi Signature



Rambam's signature found on a document in Cairo Genizah; Cambridge University Library.



Rambam's 613 Comandments in Ladino poetic listing from Sefer Meshivat Nefesh written by Shabbetai Vidas in 1748 in Constantinople.

RASHI SCRIPT WITH APPROXIMATE LETTER EQUIVALENTS
IN HEBREW, SPANISH AND ENGLISH

The sequence in the table is as follows, from left to right: Rashi script, Hebrew script, Spanish alphabet and the English pronunciation of the Spanish letter in brackets [ ].

Spanish pronunciation is enclosed in parentheses ( ). Spanish letters "ch", "ll", "ñ" have no English equivalents and are thus marked with an asterisk [*].

The column on the right is the first one in keeping with the Hebrew writing tradition.

RASHI	HEBREW	SPANISH	ENGLISH	SPANISH
מ	מ	M, m [eme] (eme)		
ס	ם			
נ	נ	N, n [ene] (ene)		
ן	ן	ñ, ñ [*] (en~e)		
ס	ס	X, x [eh kis]		
ע	ע	O, o [au] (o)		
		E, e [eh] (e)		
פ	פ	P, p [peh] (pe)		
ף	ף	F, f [ehfeh] (efe)		
צ	צ	C, c [seh] (ce)		
ץ	ץ			
ק	ק	K, k [kah] (ka)		
		Q, q [ku] (cu)		
ר	ר	R, r [*] (ere)		
ש	ש	S, s [esse] (ese)		
ת	ת	T, t [teh] (te)		

RASHI	HEBREW	SPANISH	ENGLISH	SPANISH
א	א	A, a [ah] (a)		
ב	ב	B, b [bey] (be)		
		V, v [veh] (ve)		
		W, w [veh doe-bleh] (ve doble)		
ג	ג	G, g [*] (ge)		
ד	ד	D, d [deh] (de)		
ה	ה	H, h [ahcheh] (ache)		
ו	ו	U, u [oo] (u)		
ז	ז	Z, z [zeh tah] (zeta)		
ח	ח	Ch, ch [cheh] (che)		
ט	ט	T, t [teh] (te)		
י	י	I, i [ee] (i)		
		Y, y [ee griegah] (i griega)		
כ	כ	J, j [houtah] (jota)		
ך	ך			
ל	ל	L, l [ele] (ele)		
		Ll, ll [ehyeh] (elle)		

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PHSC

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The **Postal History Society of Canada** was founded to promote the study of the postal history of Canada and its provinces. It publishes the quarterly **PHSC Journal**, whose contents range from fully-researched feature articles to items of current interest – from the pre-stamp era through postmark specialties and regional histories to modern mail mechanization.

Each year the Society holds meetings at shows across Canada. The Annual Meeting is held in the early summer, and is supplemented by Regional Meetings, usually featuring postal history seminars given by Society members. Eight different Study Groups are devoted to the detailed examination of various specialized aspects of postal history.

Membership dues are $25.00 per year, with a one-time admission fee of $1.00. For a membership application form please contact the Secretary, Stéphane Cloutier, 5048 County Rd. 10, Fournier, ON K0B 1G0.

Original Discovery:

Colour Error on Newfoundland Postal Stationery

By John Walsh

In 1900 the official letter rate to the United States was 5¢. If registration was needed, 5¢ more had to be added at a post office. Postal stationery envelopes at this time were available in two forms: violet colour for 3¢ value and a blue for the 5¢ value. This colour coding enabled quick identification of specific denominations.



In this example is shown the 3¢ value printed in a blue colour. Also noted is the absence of any postage due markings, indicating that the 3¢ value in blue colour was accepted at its normal value of 5¢. The Universal Postal Union agreement of 1874 mandated that mail posted with a blue coloured stamp was to be granted transit to its destination without any penalty.

It is known that the printer for this issue, De La Rue, created essays that show the 3¢ denomination in blue colour and the 5¢ in purple (Horace Harrison exhibit "Newfoundland Postal Stationery 1873-1941"). It is also known that the 3¢ in pale blue colour has been certified as a proof (RPS certificate to Alex Sidor; *Newfoundland Specialized Stamp Catalogue*, 6th edition, 2006, pg. 75). However, proofs would not be released to the public for general usage.

For this to have happened, it would seem that the printing plate for the 3¢ value was inadvertently left in the printing press during the printing of an order for the 5¢ envelope which would have been in the blue colour.

VARIETIES

By "Napoleon"

BAVARIA GENIUS



The 1920 final issue of Bavarian stamps used von Kaulbach's Genius as the basis for the highest denominations. All 17 denominations, plus three added denominations, were overprinted Deutsches Reich later in the same year. The overprinted stamps were for use throughout Germany, although most of the stamps were used in the state of Bavaria.

The 3 mark blue Genius stamp has a variety with an extra (fifth) blossom on the flower being held in the hand. The location of the extra blossom is marked on the full-stamp illustration, as are the locations of the overprint varieties. The normal stamp carries a catalogue value of 1.50 marks mint never hinged (MNH) and 35 marks postally used. The extra-blossom variety is 80 marks MNH and 110 postally used. The basic overprinted stamp is 35 marks MNH and 22 marks postally used. The variety is significantly more at 200 marks MNH and 180 postally used.





Fifth blossom

A 4 mark red denomination was added, and it too has a five-blossom variation, although the fifth blossom on this stamp is below the blossoms on the right side of the stem, not above and on the left. No illustration of this variation is available, nor is it marked on the full-stamp illustration. The normal 4 mark stamp is 35 marks MNH and 30 marks postally used. The fifth-blossom variety is 300 marks MNH or postally used.

This piece covers three variations in the overprint, all involving the D or the R. The normal D has a short prong at the left side of the upright, as is shown in a detailed illustration. One variety has a much longer prong, also shown. All five denominations rise in value by 40 marks MNH or postally used when the variety is present. The second variety of the D has what looks like an apostrophe in front of it, adding 35 marks to the value MNH or postally used. On most copies seen, the "apostrophe" variety also has a horizontal line over the "c" of "Deutsches," and that is shown next to the illustration of the "apostrophe."



Normal D



Prong on D



Apostrophe in front of D



Bar over c



Normal R



No notch at top of R

As usual, color images are available to those who e-mail me with requests (napoleon@voyager.net).

Smiling Faces at ROYAL

By Tony Shaman

Convention organizers were all smiles despite being dead-tired after three days of playing host to fellow collectors from across Canada and from several U.S.A. states.

The city at the forks of the Thames proved an ideal location for The Royal's 77th annual convention hosted by the Middlesex Stamp Club. Centrally located in southwestern Ontario, the well-publicized show and bourse in the Forest City attracted collectors from area clubs, many of which are located an easy two-hour drive from the Greater Toronto area to the east or from the equidistant Windsor-Detroit region to the west.

Even the weatherman cooperated with sunshine breaking through the light clouds and the much-needed rain that fell intermittently over the weekend. But the mostly light rain did not dampen the spirits or interfere with the off-site sightseeing trips to the nearby Labatt Brewery, a London landmark for over 150 years, on Friday or to the historic and picturesque village of Sparta, a 40-minute bus ride from London.

Of course, from a philatelic point of view, most of the really important goings on took place at the Convention Centre itself where the ample philatelic stocks of the more than 40 of Canada's leading stamp dealers ensured that everyone would find something of interest to add to their collections.

The 100 or so exhibits were unquestionably the highlight of the show. And it was heartening to see a continuing stream of viewers wending their way through the exhibits aisles. I observed several individuals taking notes in front of frames that were obviously of more than a passing interest to them.

Grand Award, sponsored by Canada Post, went to Kimber Wald of Maryland for his exhibit of Canada - 1927 Historical & Confederation Anniversary Issues; the runner-up and Reserve Grand Award, donated by Ron Brigham of Mississauga, was captured by Derek Smith for his Transatlantic Stampless Mails - to 1859. These exhibits, as indeed many of the others, were stunning and a pleasure to peruse. The complete Palmares with special awards will follow in the next issue.

A picture is worth the proverbial "thousand words" and we have attempted to show on these pages snapshots of individuals, their activities, and other events and happenings that made the 77th Royal Convention a memorable success.



London City Councilor Judy Bryant welcoming Convention visitors and guests to London, the Forest City. In the background, left to right, Mike Queale and John Sheffield, Convention Co-Chairs, and Ed Richmond, President, Middlesex Stamp Club.



President Charles Verge and Vice President Rick Penko flanking the framed artwork depicting the Homer Watson stamps at the Friday morning stamp unveiling ceremonies.



In commemoration of the City of London's sesquicentennial in 2005, Canada Post has issued a postal stationery cover depicting three London historic buildings as illustrated on the blown-up print. Pictured with President Verge is Alain Guilbert, Canada Post Vice President Communications, and Chairman of the Stamp Advisory Committee.

2005 ROYALE



Fellows of the Society, standing, left to right: William Robinson, Charles Verge, John Keenlyside, Elizabeth Sodero, Harry Sutherland, Richard Lamb, and Andrew Chung. Seated Ted Nixon, Cimon Morin, Graham McCleave, Peter Mann, Frank Alusio, and Joseph Shelton.



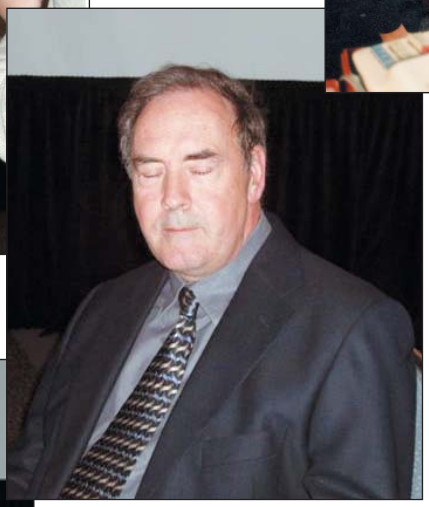
Exhibitors appear to be giving the jury members their full attention at the judging critique while the individual judges provide feedback on the various exhibits.



The Royal sales circuit was busy throughout the three-days of the Convention.



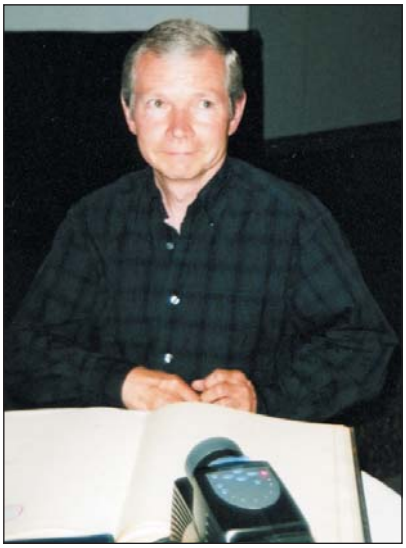
Ann Triggle being applauded by Harry a she signs the Fellows Book.



Hank Narbonne is either bored with the entire Fellows Book signing routine or he can do it with his eyes shut.



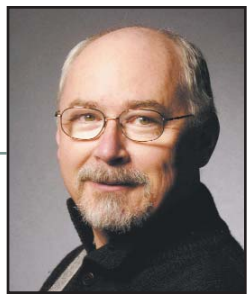
Harry Sutherland witnesses Robin Harris signing the Fellows Book.



John Peebles, signing the Fellows Book on his election as a Fellow of the Royal Philatelic Society of Canada.

PRESIDENT'S Page

by / par Charles J.G. Verge



RPSC News
Nouvelles SRPC

la page du PRÉSIDENT

One of the most frequently asked question on The RPSC website and by readers of my Ottawa Citizen columns is, "How do I dispose of a stamp collection?" Usually two reasons motivate this question. The first is that the individual asking has inherited the collection, and the other is that they have rediscovered their schoolboy/girl collection and they don't want to continue with it.

I would like to deal with what you can do to reduce the potential problems and frustrations of your heirs once you have closed your albums for the last time.

First, is your collection organized with some sense of order? If not, that is the first step you should take. Collections properly mounted and catalogued can fetch a lot more once up for sale. If you toss them in boxes, dealers or other collectors who will be asked to deal with them will think that because you didn't care for them, there is little of importance in the boxes.

If your collection contains important material that you paid good money for, then catalogue these items. Even if it isn't computerized, the important elements of your listing should include the price you paid, the condition of the item, the catalogue number and, if it is postal history, a little description of why the cover is important and of value. Make sure that your spouse or one of your children knows where the inventory list is kept. It should be in a different place from the collection...and, please keep the listing up-to-date when you buy or sell items.

Leave written instructions to your family on how you recommend they dispose of your collection. Suggest if it should be by auction or directly to a dealer, by selling one country or topic at the time, and so on.

If your collection is dear to your heart and you wish it treated properly after your death, why don't you appoint a philatelic executor separate from the one you have for your other belongings? Write the name of the individual and an alternate in your will. (You might outlive your first nominee.) At the same time you can give instructions in your will on the

L'une des questions les plus fréquentes sur le site Web de La SRPC et du courrier des lecteurs de ma rubrique dans l'Ottawa Citizen est : «Comment se défaire d'une collection de timbres?» En général, deux motivations sont à l'origine d'un tel vœu : soit la personne a hérité de la collection, soit elle a retrouvé la collection de sa propre enfance et ne désire pas continuer.

Je voudrais traiter de la façon dont on peut réduire les problèmes et frustrations des héritiers une fois que l'on a fermé ses albums pour la dernière fois.

Tout d'abord, votre collection est-elle rangée dans un ordre particulier? Sinon, ce doit être la première chose à faire. Les collections montées en albums et bien classées se vendent mieux. Si les timbres sont dans des boîtes, les négociants et autres collectionneurs à qui l'on demandera leur avis penseront que, comme vous ne vous en êtes pas trop occupé, les boîtes ne contiennent rien de bien important. S'il y a des timbres pour lesquels vous avez payé assez cher, faites-en des listes. Même si ce n'est pas par ordinateur, ces listes devraient indiquer le prix que vous avez payé, l'état, le numéro de catalogue et, s'il s'agit d'un article d'histoire postale, une brève description de son importance et de sa valeur. Assurez-vous que votre conjoint ou l'un de vos enfants sache où vous gardez la liste d'inventaire. Elle ne doit pas être conservée avec la collection; de plus, il faut la garder à jour si vous achetez ou vendez certains articles. Laissez à votre famille des instructions écrites sur ce que vous recommandez qu'elle fasse de la collection, en indiquant par exemple si vous préféreriez une vente aux enchères ou la vente directe à un négociant, la vente d'un pays ou d'un thème à la fois, ou le tout ensemble... Si votre collection vous tient très à cœur et si vous désirez qu'elle soit bien traitée après votre décès, pourquoi ne pas désigner un exécuteur philatélique séparé de celui du reste de votre succession. Indiquez dans votre testament le nom de cette personne, ainsi que celui d'un suppléant (n'oubliez pas que vous survivrez peut-être à la première personne désignée). Votre testament peut aussi inclure des instructions sur la façon dont cette personne doit se défaire de la collection, sans pour autant lui lier les mains mais en

disposal of the collection. However, don't tie your executor's hands. Leave the executor room to negotiate for the best result possible for your estate. Make sure you introduce your executor to your family so they know the individual. Your choice of executor should be mitigated by a few considerations: knowledge of your collection; knowledge of where best to dispose of your type of collection; and your trust in that individual/collector friend.

Make sure that you state in your will what to do with the proceeds of the sale of your collection. You might have intended to leave a small bequest to your stamp society but if you don't write it down, it may never happen.

If you feel that an executor is not required, then suggest in your will that your family contact the stamp club you belong to, or a national organization like The Royal Philatelic Society of Canada to seek help in the disposal.

Get rid of material that doesn't interest you. This way it won't clutter your collection or your stamp room. If you have reference material such as fakes and forgeries, identify them separately. They may be of special interest.

Finally, don't hide the truth about the real value of your collection from your family. Too often, collectors, to hide the real amount of money they spend on their collection, say things like, "When I'm gone, you'll have a nice nest egg." That statement is rarely true.

lui laissant un peu de champ libre pour négocier et obtenir le meilleur revenu pour la succession. Ne manquez pas de présenter cette personne à votre famille afin qu'elle la connaisse bien. Le choix de l'exécuteur philatélique doit tenir compte de plusieurs facteurs : sa connaissance de votre propre collection, la meilleure façon de vendre votre type de collection, ainsi que votre confiance en cette personne.

Ne manquez pas d'indiquer dans le testament ce que l'on doit faire des revenus de la vente de votre collection. Vous avez peut-être l'intention de faire un petit don à votre club philatélique mais, si cela n'est pas signalé par écrit, cela ne se produira pas. Si vous ne pensez pas qu'un exécuteur spécialisé est nécessaire, le testament peut suggérer que la famille contacte le club philatélique local duquel vous êtes membre ou La Société royale de philatélie du Canada pour l'aider à se défaire de la collection. Éliminez le matériel qui ne vous intéresse plus; ainsi, cela évitera d'encombrer l'ensemble de la collection. Si vous avez des pièces de référence, telles que des faux et des contrefaçons, identifiez-les séparément car elles peuvent être d'un intérêt spécial. Enfin, ne cachez pas à votre famille la valeur réelle de votre collection. Trop souvent, pour ne pas révéler le montant réel de leurs dépenses pour leur passe-temps, les collectionneurs disent à leur entourage : «Quand je ne serai plus là, vous verrez que ma collection a de la valeur.» Cette déclaration est rarement vraie.

MEMBERSHIP *Report* *Rapports de* MEMBRES

NEW MEMBERS / NOUVEAUX MEMBRES

The following applications were received and are herewith published in accordance with the Constitution. If no adverse reports are received within 30 days of publication, applicants will be accepted into full membership. Any objections should be sent to the National Office, P.O. Box 929, Station Q, Toronto, ON M4T 2P1.

Les demandes d'adhésion ci-dessous ont été reçues et sont publiées en conformité avec la constitution. Si aucun commentaire n'est communiqué au Bureau national, (C.P. 929, Succursale Q, Toronto, ON, M4T 2P1) d'ici 30 jours, les adhérants seront acceptés comme membres.

(M) minor - activity guaranteed by parent or guardian / mineur - activités philatéliques garanties par un parent ou un tuteur.

INDIVIDUAL / INDIVIDUEL

I-28312 Dennis Slawson

I-28313 Ian Scott

I-28314 Richard Beecher

I-28315 John Millar

I-28316 Richard Evans

• INTERESTS: Old Canada & Old S. Africa

I-28317 Thomas Smith

• INTERESTS: Arctic and Nascopie Postal History, Ships on stamps

I-28323 Peter Cousins

I-28325 Brian Hall

• INTERESTS:

I-28326 Beverly Fox

I-28327 David Rankin

PHILATELIST SUBSCRIPTION

S-28322 James Mc Lennan

V.I.P. MEMBER (COMPLIMENTARY)

V- National Postal Museum Library 107

V- Smithsonian Institution Libraries

RESIGNED MEMBERS

Ando, Sayuri (I-28144)

Arsenault, Solange (I-28123)

Mann, Ronito (I-27930)

Money, J.D. (I-7907)

Stephenson, George (I-28170)

DECEASED MEMBERS

Rizas, Kesar Emmanuel (I-28005), Montreal, QC

Wilson, J. Donald (HL-15647), St. John's, NL

News, Views & Happenings

Iceland's 2005 releases

Stamps News, Iceland Post's newsletter for January 2005, lists the country's scheduled new releases for the period January to May, 2005. Included in the country's stamp program for the first five months of the year are stamps featuring Vioey situated just outside Reykjavik Harbour and one of the country's most famous historic sites. Accompanying the pair of Islands issues are single stamps drawing attention to the country's reforestation program and a souvenir sheet saluting Iceland's National Museum.

Stamps featuring mice, flowers, insects, boats, bridges, and the Europa theme are all scheduled for release prior to May 26.

For the second half of the year Iceland Post plans to feature the country's first motorcycle, some of its salmon rivers, wild berries, the 100th anniversary of Iceland's Business School, "Birds of Iceland," and two Christmas stamps.

For further information, see www.stamps.is













PSE Announces Precedent-Setting Guarantee Policy

Professional Stamps Experts (PSE) is now the only expertizing service to offer a guarantee of authenticity and grade. Effective April 8, 2005, all stamps certified by PSE will be covered by a guarantee of up to $10,000 per stamp.

"This is a major advance in consumer protection and peace of mind for philatelists," said Michael Sherman, Chief Operating Officer of PSE, a division of Collectors Universe, Inc., (NASDAQ: CLCT).

"The guarantee policy covers both encapsulated and non-encapsulated stamps certified by PSE that are listed by Scott number in PSE's *Stamp Market Quarterly* publication. That's more than 1,200 different United States stamps."

The new policy guarantees both the authenticity and correct Scott number of stamps certified by PSE. For encapsulated stamps, the grade also will be guaranteed.

Similar-looking stamps may have only minor differences that separate them from one Scott number to another but sometimes those minor distinctions mean the difference between a common variety and a rare, valuable variety. Also, minor imperfections can mean a major difference in value. PSE's guarantee addresses the crucial issues of authenticity and correct Scott number, as well as the grade for PSE-encapsulated stamps.

For additional information, contact Professional Stamps Experts, P.O. Box 6170, Newport Beach, CA 92658. Phone: (877) 782-6788. E-mail: PSE@collectors.com. Web site: www.PSEstamp.com.

70TH ANNIVERSARY CELEBRATIONS

The West Toronto Stamp Club celebrated its 70th birthday on March 10, 2005 with an evening of fun, food, and fascinating reminiscences. Club President Frank Alusio informed those in attendance that the club has grown from its modest beginning in 1935 to become a well-known philatelic organization in the Greater Toronto Area. About 50 members and guests attended the celebration at the Linden Dining Room in Etobicoke.

Over its history, 974 area collectors have been members of the club. Although not in attendance, it is noteworthy that one of the charter members, Sam Burford, remains a Life and Honorary Member of the club.



In 1939 the club became an affiliate of the Canadian Philatelic Society, the forerunner of The Royal Philatelic Society of Canada. As part of the celebrations, organizers prepared a commemoration cover cancelled with a pictorial cancel featuring the club logo.

In 2004, the club hosted the first One-Page philatelic exhibition, an innovative approach aimed at introducing collectors to competitive exhibiting. Twenty-one members took up the challenge. The club has a current roster of 67 members.

Although the West Toronto Club may not be among Canada's largest clubs, it is certainly one of the country's most active and innovative philatelic organizations. The Royal Philatelic Society of Canada extends it best wishes for the club's continued success.

CONGRATS!



Richard Logan, President of the Ottawa Philatelic Society, has been named Member of the Year by the OPS, Canada's oldest and largest stamp club, at their annual meeting. He was presented with the Dr. R. Poirier Cup.

Logan's peers cited his untiring efforts in promoting the enjoyment and study of philately and postal history in all its aspects; his cultivation of friendship and fraternity among philatelists and postal historians; and his encouragement of ethical practices in every aspect of philately during the past year.

A SLICE OFF COURSE!

Like an unintended slice off the fairway, the design of the stamp on the left veered onto the bottom margin to create a new shifted impression variety.The normal stamp appears at right.

Images: Courtesy of Godfrey Fearn



LETTERS / LETTRES

In regard to Mr. Kimber Wald's article "Check Out Rural Post offices..." pages 295-296, in the Sept/Oct 2004 issue of *The Canadian Philatelist*, I wish to pass on to Mr. Wald the following additional information (and two covers *) pertaining to his article:

The cover in your article mailed to W.J. Bellamany (William James) came from Frank Thurston, publisher of the *Flesherton Advance*. Mr Thurston was an avid stamp collector and exchanged numerous covers with C.J. Bellamany (Charles Jacques), son of W.J.. Charles was the clerk for both the Township and village of Flesherton and was also an avid collector as was Elijah Robertson, operator of the general store in Flesherton. W.J. was not a stamp collector. Charles's son Ben was also a stamp collector and now resides in Orangeville, ON. Ben disposed of his stamps a few years ago and I had the privilege of obtaining a large portion of it. Many of the covers exchanged between these three collectors bear the 60th Anniversary of Confederation stamps.

The bricked-up window (now a small window) was actually the bedroom of Ben's parents. The white attached house was the main residence. According to Ben the stream at the falls was called Beaver Creek and the post office was not next to the office but down at the bottom of the hill.

According to Ben, as County Clerk, Charles noted that many of the county documents were sealed with strips of paper obtained from cutting (into strips) old 19th century envelopes mailed to the county office. On inspection, not a single stamp was found intact. All were cut through.

Enclosed for Mr. Wald's retention is a cover mailed to Ben by Mr. Thurston and one addressed to Charles Bellamy... sender unknown.

Sincerely,
Bill Robertson

** The covers have been forwarded to Mr. Wald. - Ed.*

Dear Bill:

Thanks so much for your very interesting letter and also for the two covers with the connection to the Bellamy family.

Your comments are very interesting. When I visited Flesherton I was told by the local librarian that 18 Toronto Road was the address of the post office back in 1927. In fact, the building is visible from the library which is on a side street. She checked some records in the reference section of the library and also pointed it out to me. Afterward I went over to the building, which is now a gift shop, and the person working there confirmed it had been a post office. Perhaps at another time the post office was "down at the bottom of the hill."

Regarding the white building behind the abandoned office shown in figure 6, as you suggest, it was the main residence. However, it is not attached to the Bellamy office. It is also on a side street which intersects at the left of the building in figure 6.

The extensive connections with philately were very interesting. It is amazing (to a person with four sons who are non-philatelists!) that so many were philatelists and your background information is quite interesting.

Thanks again for the information and your kindness in sending the covers.
Cordially,
Kimber A. Wald

Dear Editor :

A most remarkable chap died of cancer in Toronto, May 9, 2005. Jim A. Hennok, a stamp and art dealer for 40 years, as well as a leading Canadian auctioneer of Philately and Art, started with nothing and ended up a respected, successful philatelic entrepreneur.

I first met Jim at RCAF Camp Borden when we were both in the RCAF, he a Sergeant photographer and I a Flight Lieutenant Logistician. Jim was also a crack rifle shot having served on the RCAF Rifle Team and the Canadian Biseley Rifle Team.

Jim and his staff could always come up with aerophilatelic items needed for my collections. Jim knew his business well and stood for no foolishness in his business dealings. The Canadian Philatelic Community has lost an outstanding member. I salute Jim and note that his passing was indeed "Per Ardua Ad Astra" - "Through Adversity to the Stars".

Sincerely,
RK "Dick" Malott
Major (Retd) CD, FRPSC, AHF
16 Harwick Crescent
Nepean ON K2H 6R1

JIM A. HENNOK

Jim A. Hennok 67, passed away Monday, May 9, 2005, at St. Michael's Hospital, Toronto, Ontario. Born in Talinn, Estonia, son of the late Hellen and Harry Hennok. He came to Canada with his parents in 1949. They lived briefly in Rapides-des-Joachims (Swisha), Quebec before settling permanently in Toronto. Following secondary school, Jim attended Technical School, studying photography. He worked briefly for the *Toronto Star* Newspaper before joining the RCAF as a photographer. Later he became an instructor at the Photography School in Camp Borden.

While in the RCAF he took an active role in competitive shooting. Jim held a unique distinction. He was the only competitor to make every Bisley Team for which he tried. From 1960 to 1970 inclusive, he made every team in the top 18 of the Bisley Aggregate, except for 1968 when he chose to shoot in the match rifle class which was not eligible to qualify for Bisley. Jim was second in the Canadian Fullbore Rifle Championship once, was runner-up in the Grand Aggregate once and second in the Governor General's Prize three times. He was Champion of the Decade for the 1960s and is an inductee in the Dominion of Canada Rifle Association Hall of Fame. At Bisley, he made five Queen's Prize Finals and was in the Top 50 of the Grand Aggregate three times. In addition to these accomplishments, Jim won Silver and Bronze Medals at the Pan American Games in the smallbore rifles events.

As a teenager, Jim took an interest in philately. First, he was a collector, then a student and finally a merchant. He produced his first 'List of Stamps for Sale' while still in high school. Today, more than 50 years later, the firm of Jim A. Hennok Ltd. still operates in Toronto as one of Canada's Premier Auction Houses specializing in postage stamps and postal history. Jim earned recognition as a National Philatelic Judge and served on the Vincent G. Greene Philatelic Research Foundation Expertizing Committee for many years.

His foremost passion later in life, was collecting Canadian art. An avid collector and fierce competitor, in less than 25 years, he amassed an extensive collection of oils, watercolours and works on paper. Between 1989 and 2003 he conducted 21 art auctions under the name Jim Hennok Fine Arts. His passion for art never waned, even while in declining health, he could be observed at previews, getting around with great difficulty. At his death, beside his hospital bed, lay a group of art auction catalogues which had recently arrived for the upcoming spring sales he so dearly wished to attend.

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CHAPTER MEETINGS

AJAX PHILATELIC SOCIETY

RPSC Chapter 163 meets the 2nd and 4th Thurs, Sept. to June at the Ajax Public Library, 65 Harwood Ave. S., 6-9 p.m. Contact: Richard Weigand, 6 Carter Cr., Whitby, ON L1N 6C4. (905) 430-2637. E-mail: richard.weigand@sympatico.ca.

AMICALE DES PHILATÉLISTES DE l'OUTAOUAIS (APO)

Les membres de l'APO, chapitre 190 de la SRPC, se réunissent tous les jeudis de début septembre à fin avril, de 18h30 à 21h00. Les réunions ont lieu au Châlet Fontaine, 120 rue Charlevoix à Hull (Québec). Carte de membre 20 $ (10$ pour les moins de 16 ans). Vendeurs, encans, exposition.

Members of the APO (Chapter #190) meet every Thurs. from Sept. to the end of April, 6:30 to 9 p.m. in the Châlet Fontaine, 120 Charlevoix, Hull, Québec. Membership $20 ($10 under 16). Dealers, auctions, show and bourse. Contact: A. Bossard, 5-1160 Shillington, Ottawa, ON K1Z 7Z4; (613) 722-7279; e-mail: isabelle.alain @sympatico.ca

CLUB PHILATÉLIQUE "LES TIMBRÉS" DE BOISBRIAND

Section adulte: Tous les lundis soir de 19h. à 21h. Section junior: Tous les samedis de 9h. à 11h; au Centre socio-culturel de Boisbriand, 480 rue Chavigny, Broisbriand, QC, J7G 2J7; information: Louis-Georges Dumais (450) 979-7371; Jacques Charbonneau (450) 430-6460.

BARRIE DISTRICT STAMP CLUB

Chapter 73 meets the 2nd Wed. except July and Aug. at 7:30 pm at101 Ardagh Road, Barrie, ON. Table auction at every meeting. Contact: Marjorie Coakwell, PO Box 2, Orrillia, ON L3V 6H9, (705) 323-9072.

BRAMALEA STAMP CLUB

RPSC Chapter 144 meets the 1st Sun. Oct. to June 2-4 p.m. and the 3rd Tues. year round 7:30-9:30 p.m. at Terry Miller Recreation Complex, Williams Parkway (between Dixie Rd. and Bramalea Rd.) Brampton, ON. Contact: Bramalea Stamp Club, Box 92531, Bramalea, ON L6W 4R1.

BRANTFORD STAMP CLUB

RPSC Chapter 1 meets on the 1st and 3rd Tues. Sept. to May, and the 1st Tues. in June, at the Woodman Community Centre, 491 Grey St. ON at 7 p.m., short business meeting at 8 p.m., followed by a program. Circuit books, five dealers. Contact: Secretary, Box 25003, 119 Colborne St. W., Brantford, ON N3T 6K5; (519) 753-9425

BRITISH COLUMBIA PHILATELIC SOCIETY

Meets every Wed., Sept. to June, at 7:30 p.m. in the Amenity Room, Grosvenor Building, 1040 W. Georgia St. Contact: B.C.P.S., 2955 West 38th Ave., Vancouver, BC V6N 2X2.

BROCK/PRESCOTT STAMP CLUB

Meets the 3rd Wed. Sept. to May at 7 p.m. at Wall Street United Church, 5 Wall St., Brockville, ON. Contact Roy Brooks at (613) 342-7569.

CALGARY PHILATELIC SOCIETY

(Chapter 66) Regular meeting: 1st Wed. except July and Aug., 7 p.m. Auctions on 3rd Wed. of month except Dec., 7:30 p.m. Kerby Centre, 1133 7 Ave. SW. Contact: Calgary Philatelic Society, PO Box 1478, Station M, Calgary, AB T2P 2L6.

CAMBRIDGE STAMP CLUB

Meets the 3rd Mon.Sept. to June at 7 p.m. Short meeting at 8 p.m. at Allen Bradley Cafeteria, Dundas Street, Cambridge, ON. Two dealers, club circuit. Contact: Charlie Hollett, (519) 740-6657, 3-10 Isherwood Ave., Cambridge, ON N1R 8L5.

CANADIAN AEROPHILATELIC SOCIETY

RPSC Chapter 187, yearly membership for Canadians $20 Cdn, for Americans $22 Cdn. and for all other countries $25. No formal meetings, but members join the RA Stamp Club meetings at the RA Centre, 2451 Riverside Dr., Ottawa, ON at 7:30 p.m. every Mon. except June to Aug. Contact: Brian Wolfenden, 203A Woodfield Drive, Nepean ON K2G 4P2. (613) 226-2045.

CANADIAN ASSOCIATION FOR ISRAEL PHILATELY

Chapter 76, Jan Bart Judaica Study Group, meets on the 2nd Wed. except July and Aug., 7 p.m., at Lippa Green Bldg., 4600 Bathurst St., Willowdale, ON. Contact: Joseph Berkovits, 33-260 Adelaide St. E., Toronto, ON M5A 1N1. (416) 635-1749.

CANADIAN FORCES PHILATELIC SOCIETY

Meets the 1st and 3rd Wed. Sept. to May 8-9:30 p.m. Dempsey Community Centre, Ottawa, ON. Tom Barber (613) 736-9741.

CANADIAN FORCES BASE TRENTON STAMP CLUB

Chapter 89 meeting on the 1st and 3rd Wed. Sept. to June at the Trenton Seniors' Club (Club 105) at the corner of Bay and Campbell Streets at 6:45 p.m. Contact: G.A. Barsi at (613) 394-2024, M. Leedham at (613) 392-7462 or S. Taylor at (613) 393-4316.

COBOURG STAMP CLUB

Chapter 106 meets the 2nd and 4th Wed. of each month at 7 p.m. in the Salvation Army Citadel, 59 Ballantine St. Trading, speaking, competitions, presentations and annual exhibition and sale in Sept. Contact: Michael Hunt at (905) 885-7074 or e-mail dorahrh@eagle.ca.

COLBORNE STAMP CLUB

Chapter 205 meets on the 2nd and 4th Tues. Sept. to May at 7 p.m. in the Seniors' Drop-In, Vourneen "Buff" Jack Memorial Centre, 14 Victoria Square. Contact: Box 1073, Colborne, ON K0K 1S0.

COLLINGWOOD - GEORGIAN BAY COIN & STAMP CLUB

Chapter 168 meets on the 2nd Wednesday of the month at the Wasaga Beach Library, and on the 4th Tuesday of the month at the Collingwood Library. Meetings are from 7:00 p.m. to 9:00 p.m.

CREDIT VALLEY PHILATELIC SOCIETY - MISSISSAUGA

Chapter 67 of The RPSC meets on the 1st and 3rd Wed. at 7 p.m. in the Texaco Room of the Port Credit Branch of the Mississauga Library, located in the southwest corner of the public parking lot west of Stevebank and north of Lakeshore Road. Contact Bob Laker (905) 608-9794.

DELTA STAMP CLUB

Club meetings on the 2nd and 4th Tues. Sept. to May at 7:30 p.m. at the Beach Grove Elementary School, 5955 17A Ave., Tsawwassen, BC. Contact Keith Meyer, President, #7-1100-56th St. Delta, BC V4L 2N2.

EAST TORONTO STAMP CLUB

Chapter 12 meets the 1st and 3rd Wed., except June to Aug., at Stan Wadlow Clubhouse, Cedarvale Ave. Contact: Sec. Raymond Reakes, 188 Woodmount Ave., Toronto, ON M4C 3Z4. (416) 425-1545.

EDMONTON STAMP CLUB

Edmonton's Chapter 6 meetings held every other Mon., Sept. to June at 7 p.m., at St. Joseph High School cafeteria (use north entrance), 10830-109 St. Contact: Box 399, Edmonton, AB, T5J 2J6. Keith Spencer (780) 437-1787 or e-mail ameech@telusplanet.net.

ESSEX COUNTY STAMP CLUB

Chapter 154 meets on the 1st and 3rd Wednesday of the month (except no second meeting in July, August and December), at 7:00 p.m. at 5050 Howard Ave, Windsor, ON. Contact: David L. Newman, President, at 1165 Wigle Ave, Windsor, ON, N9C 3M9. Tel.: (519) 977-5967. E-mail: lacumo@cogeco.ca.

FENELON STAMP CLUB

The club meets on the second monday of each month at 7:30 p.m. at Fenelon Falls Baptist Church on Colbourne Street in Fenelon Falls. For more information, contact President, Harry Pearson, at 5 Heritage Way - Unit 5, Lindsay, ON, K9V 5Y6.

FRASER VALLEY PHILATELIC CLUB

Meets at 7 p.m. on the 3rd Monday, except holidays, at Abbotsford Senior Secondary School, 2329 Crescent Way. Contact Ingrid van Tamelen at (604) 945-1017 or Ingruss@telus.net.

FREDERICTON DISTRICT STAMP CLUB

Chapter 148 meets the 1st and 3rd Tues, Sept. to May at 7:30 p.m. at the Hugh John Fleming Forestry Centre, 1350 Regent St. Contact Ron Smith, 12 Chateau Dr., McLeod Hill, NB, E3A 5X2, (506) 453-1792, e-mail: rsmith0225@rogers.com

FUNDY STAMP COLLECTOR'S CLUB

Meets the 1st Thurs, except July and August, at 7 PM at the CN Pensioners Centre, 1 Curry Street. Contact Mike Leighton at (506) 389-8083 or PO Box 302, Moncton, NB E1C 8L4

GREATER VICTORIA PHILATELIC SOCIETY

Chapter 32 meets on the 3rd Fri. at 7:30 p.m. at the Windsor Park Pavilion in Oak Bay. Circuit books, auction and special programs prevail. Contact Don Dundee, 928 Claremont Ave., Victoria, BC V8Y 1K3, (604) 658-8458.

HAMILTON STAMP CLUB

Chapter 51 meets at 6 p.m. on the 2nd, 4th and 5th Mon., Sept. to June except holidays, and 2nd Mon. of July, at Bishop Ryan secondary school, Quigley Rd. and Albright St. Contact: Clare Maitland (Secretary), Box 60510, 673 Upper James St., Hamilton, ON, L9C 7N7; e-mail: stamps@hwcn.org or online at: www.hwcn.org/-ip029

INSURANCE AND BANKING PHILATELIC SOCIETY OF GREAT BRITAIN - CANADIAN BRANCH

Chapter 82 meets on the 3rd Thursday of the month (except July, August and December) at 5:30 p.m. Location: 320 Bay Street (southwest corner of Bay St and Adelaide St), 13th floor, Toronto, ON, M5H 4A6. These are the premises of Canaccord Capital Corporation. Contact: Don Peach, Secretary of the I&BPSGB/CB, 83 Nymark Avenue, Toronto, ON M2J 2H1.

KAWARTHA PHILATELIC SOCIETY

KPS has changed its name to the Kawartha Stamp Club Chapter 58, The Kawartha Stamp Club, meets on the second and fourth Tuesday of every month (except July and August) at 6:30 p.m. at the Immanuel Alliance Church, 1600 Sherbrook Street West, Peterborough, ON K9J 6X4

KELOWNA & DISTRICT STAMP CLUB

Chapter 90 meets on the 1st Wed. Sept. to June at 7 p.m. at the Odd Fellows Hall, 2597 Richter St., Kelowna, BC. Contact: Box 1185, Kelowna, BC V1Y 7P8.

KENT COUNTY STAMP CLUB

Chapter 7 meets 4th Wed. except July, Aug. and Dec. in the library of John McGregor Secondary School, 300 Cecile, Chatham, ON, at 7:30 p.m. Contact: Secretary, Allan Burk, 43 Sudbury Dr., Chatham, ON N7L 2K1.

KINCARDINE STAMP CLUB

Chapter C-196 meets the 1st Wed. in the back of the Anglican Church on Russel St. at 7:30. Contact the club at Box 192, Kincardine, ON N2Z 2Y7 or call John Cortan at (519) 395-5819 or e-mail jcortan@hurontel.on.ca

KINGSTON STAMP CLUB

Meets 7-9 p.m. on the 2nd and 4th Mon. Sept. to May at the Ongwanada Resource Centre, 191 Portsmouth Ave. Free parking and wheelchair access. Consignment table, auctions, bourse, OXFAM, and trading. Contact President Bob Chadwick, 31 Abbey Dawn Drive, Bath, ON K0H 1G0. Tel: (613) 352-1052.

KITCHENER-WATERLOO PHILATELIC SOCIETY

Chapter 13 meets the 2nd Thurs. Sept. to June at Albert McCormick Arena, Parkside Dr., Waterloo. Contact: James Oliver, P.O. Box 43007, Eastwood Square PO, Kitchener, ON N2H 6S9, (519) 893-4092.

LAKEHEAD STAMP CLUB

Chapter 33 meets the 2nd Wed. and last Fri. Sept. to June at the Herb Carroll Centre, 1100 Lincoln St., Thunder Bay, ON. at 7:30 p.m. Contact: Secretary D. Lein, 232 Dease St., Thunder Bay, ON P7C 2H8.

RÉUNIONS DES CLUBS MEMBRES

LAKESHORE STAMP CLUB – CLUB PHILATÉLIQUE DE LAKESHORE

Chapter 84 meets at St. John the Baptist Church, 233 Ste-Claire Street in Pointe-Claire, on the 2nd and 4th Thurs. Sept. to June at 7:30 p.m. Contact: François Brisse, President, PO Box 1, Pointe Claire/Dorval, QC, H9R 4N5. / Le chapitre 84, se réunit tous les jeudis du début septembre à fin juin, à 19h30. Les réunions ont lieu à l'Église St. John the Baptist, 233 rue Ste-Claire à Pointe-Claire. Information: François Brisse, Président, Case Postale 1, Pointe Claire/Dorval, QC, H9R 4N5.

LETHBRIDGE PHILATELIC SOCIETY

Chapter 57, The Lethbridge Philatelic Society, meets on the second Thursday of the month (except June, July or August) at 7 p.m. in the community room of Save on Foods, 1112 2nd A Ave N, Lethbridge, AB

MEDICINE HAT COIN &STAMP CLUB

Chapter 146 meets the 2nd and 4th Tues. at 7:30 p.m. in the Dot Wilkinson Room (SW door) of Westminster United Church, 101 6th Street SE. Contact: Manfred Sievert, 18 Cochran Dr. NW, Medicine Hat, AB T1A 6Y7.

MIDDLESEX STAMP CLUB

Chapter 204 meets every other Fri. Sept. to May, at 7 p.m. in the basement of St. Martin's Church, 46 Cathcart St., London. Meeting at 8 p.m. Contact Patrick Delmore at (519) 675-0779.

MILTON STAMP CLUB

Chapter 180 meets on the last Mon., except Dec. at 7 p.m. at Hugh Foster Hall (beside Town Hall) in Milton, ON. Silent auction every meeting. Contact: Milton Stamp Club, 425 Valleyview Cres., Milton, ON L9T 3K9; (905) 878-1533 or (905) 878-9076, or e-mail: alman@ globalserve.net.

MUSKOKA STAMP CLUB

Meets the first Wednesday of each month at Bracebridge Public School, 90 McMurray Street, Bracebridge, ON.(Location for July & August will vary). Contact Tom Anderson (President) 7 Sadler Drive, Bracebridge ON P1L 1K4; (705) 645-3330; e-mail eltomander@sympatico.ca

NELSON STAMP CLUB

Meets on the 3rd Thurs. except Dec. at 7 p.m. at #105-402 W. Beasley, Nelson, BC V1L 5Y4.

NORTH BAY & DISTRICT STAMP CLUB

Chapter 44 meets on the 2nd and 4th Wed. Sept. to May, at the Empire Living Centre, 425 Fraser St., North Bay, ON at 7 p.m. Contact: John Fretwell, R.R. 1, Callandar, ON P0H 1H0, (705) 752-1364.

NORTH TORONTO STAMP CLUB

Chapter 5 meets on the 2nd and 4th Thursday of the month from January to June and from September to November. Meetings are held at Yorkminster Park Baptist Church, 1585 Yonge Street, one block north of St. Clair Avenue. Stamp sales circuit opens at 6:30 p.m and meetings start at 8:00 p.m. Contact Herb Letsche, tel: (416) 445-7720, fax: (416) 444-1273, or e-mail: ntstampclub@yahoo.ca.

NORTH YORK PHILATELIC SOCIETY

Chapter 21 meets on the 1st and 3rd Wednesdays of each month from September to the 1st Wednesday in June, and on the 3rd Wednesday of July and August. Meetings are held from 6:30 p.m. to 9:00 p.m. in the Skaters' Lounge at the Carnegie Centennial Arena, 580 Finch Avenue West (1 1/2 blocks west of Bathurst), Toronto, Ontario. Meetings feature a convivial atmosphere, speakers, auctions, a sales circuit, and a number of dealer members. Membership is only $10 per year. Ample parking is free. For more information, contact Art Halpert, tel. 416-643-2020 (days), 416-499-4406 (evenings/weekends), e-mail ahalpert@sympatico.ca

NOVA SCOTIA STAMP CLUB

We invite you to join us at a monthly meeting on the second Tuesday of the month at 7:30 pm in the auditoriam - lower level (except July & August). Nova Scotia Museum of Natural History, 1747 Summer St., Halifax, NS B3H 3A6, www.nsstampclub.ca.

OAKVILLE STAMP CLUB

Chapter 135 meets the 2nd and 4th Tues. at 7 p.m. in the cafeteria, St. Thomas Aquinas Secondary School, 124 Margaret Dr.. Contact: Oakville Stamp Club, Box 69643, Oakville, ON L6J 7R4.

OTTAWA PHILATELIC SOCIETY

Chapter 16 meets every Thursday at 7:30pm, September to June at the Hintonburg Community Centre, 1064 Wellington Street, Ottawa, Ontario. Contact: Richard Logan, President, 213 Beech Street, Ottawa, Ontario, K1Y 3T3 or dicklogan@rogers.com

OWEN SOUND STAMP CLUB

Chapter 191 meets the 3rd Wed. at 7 p.m. at St. George's Anglican Church, 149 4th Ave. E. Trading, auctions, circuit books. Contact Robert J. Ford, 721 8th Ave. E., Owen Sound, ON N4K 3A4.

OXFORD PHILATELIC SOCIETY

Chapter 65 meets 1st and 3rd Thurs. Sept. to May, at Knights of Columbus Hall, behind St. Rita's Catholic Church (Dundas St. E.) Woodstock, ON. Trading and junior program at 7 p.m., regular meeting at 7:30 p.m. Speakers, mini auctions, prizes, contests, dealers. Contact: Gib Stephens, P.O. Box 20113, Woodstock, ON N4S 8X8.

PENTICTON AND DISTRICT STAMP CLUB

Chapter 127 meets the 1st Sunday of each month, from Sept. to May, from 2-4 p.m. at the Penticton Library Auditorium, 785 Main St. Contact: Dorothy Karslake (Secretary), 203-22 Abbott Street, Penticton, BC V2A 4J2.

PERTH STAMP CLUB

Meets the 2nd and 4th Wed. Sept. to June, 7:30 p.m. in McMartin House, Gore Street. Contact Gus Quattrocchi (A.J.), 69 Harvey St., Perth, ON K7H 1X1.

R.A. STAMP CLUB – OTTAWA

Chapter 41 meets every Mon., except June to Aug. at 7:30 p.m. at the R.A. Centre, 2451 Riverside Dr., Ottawa, ON K1H 7X7. Contact: (613) 733-5100.

REGINA PHILATELIC CLUB

Chapter 10 meets the 1st and 3rd Wed., Sept. to May, 7-10 p.m. at Sheldon-Williams Collegiate Library, 2601 Coronation St., Contact: Box 1891, Regina, SK S4P 3E1.

ROYAL CITY STAMP CLUB

Chapter 104 meets on the 2nd Thurs. except July and Aug., 7 p.m. at the New Westminster Public Library, 716-6th Ave., New Westminster, BC. Contact: Box 145, Milner, BC V0X 1T0. (604) 534-1884.

SAINT JOHN STAMP CLUB

Saint John Stamp Club meets at 7:00 pm the fourth Wednesday of each month, except July and August, at the Atlantic Superstore, Millidgeville. Visitors and new members welcome. Please call 849-2250 for more information

ST. CATHARINES STAMP CLUB

Meets on the 1st and 3rd Tues. Sept. to June at Holy Cross secondary, St. Catharines, ON. Contact: Stuart Keeley, 15 Baxter Cres., Thorold, ON L2V 4S1, (905) 227-9251,.stuart.keeley@sympatico.ca

ST. JOHN'S PHILATELIC SOCIETY

Meets 2nd and 4th Wed., except July and Aug. at 8 p.m. at Marine Institute. Contact: J. Don Wilson, 11 Elm Place, St. John's, NF A1B 2S4, (709) 726-2741.

SARNIA STAMP CLUB

Chapter 45 meets on the 4th Sunday of the month, September through June, with the exception of December which is held on the 2nd. Sunday. Meetings are held at the Kinsmen Club of Sarnia at 656 Lakeshore Road in Sarnia, Ontario, from 2:00 p.m. to 4:00 p.m. Activities include circuit books, silent auction, and dealers. Contact: Doug Fox at 1849 LaSalle Line, RR4, Sarnia, ON N7T 7H5. Telephone: (519) 332-0378.

SASKATOON STAMP CLUB

Chapter 80 meets the 2nd and 4th Mon. Sept. to May, 7-9 p.m. at the Saskatoon Public Library - Rusty McDonald Branch, 225 Primrose Dr., Saskatoon, SK S7K 5E4. Contact: secretary: Doug Smith, (306) 975 7600; e-mail: douglasmichaelsmith@shaw.ca.

SCARBOROUGH STAMP CLUB

Chapter 223 meets the 1st and 3rd Tues. Sept. to June at 7 p.m. at Cedarbrook Community Centre, Contact Don Beaumont, 22 Gregson Street, Ajax, ON L1T 3Z9.

SIDNEY STAMP CLUB (SIDNEY, BC)

The Sidney Stamp Club meets the 2nd Sat. except July and Aug., at the Sidney Regional Library, Nell Horth Room, at 2 p.m. Sales circuit, presentations, and auctions. Contact: (250) 479-6513.

LA SOCIÉTÉ PHILATÉLIQUE DE QUÉBEC

La S.P.Q. tient ses réunions régulières les premiers et troisièmes mercredis du mois au sous-sol de l'église St-Rodrigue, 4760 1ère avenue, porte no 10, Charlesbourg. Les réunions ont lieu de 19h à 22h. Information, écrire à: S.P.Q., C.P. 2023, Québec, QC G1K 7M9

LA SOCIÉTÉ PHILATÉLIQUE DE LA RIVE SUD

Société membre No. 19. Réunions régulières tenus les 2e et 4e lundis débutant en septembre pour se terminer le 2e lundi de juir. De 19h30 à 21h00. Centre culturel, 100 ouest, rue St-Laurent, Longueuil, QC. Secrétaire Bernard Dansereau.

SAUGEEN STAMP CLUB

Meets on the 1st Tues.at the Hanover Library Complex, 451 10th Ave., Hanover, ON. Contact: PO Box 11, Clifford ON, N0G 1M0. E-mail pkritz@log.on.ca, Club President Peter Kritz, RR3, Hanover, ON N4N 3B9, (519 364-4752, Club Secretary Jim Measures, PO Box 11, Clifford, ON N0G 1M0, (519) 327-8265

STRATFORD STAMP CLUB

Chapter 92 The Stratford Stamp Club meets on the 4th Thursday from September to June (except December when it meets on the 3rd Thursday), 7pm at the Stratford Kiwanis Community Centre, 111 Lakeside Drive, Stratford, Ontario. There is something of interest for all ages from beginner to the advance collector.Visitors are always welcome. For information please send inquiries to the following address: Stratford Stamp Club, Suite 273, 356 Ontario Street, Stratford, ON N5A 7X6

SUDBURY STAMP CLUB

Chapter 85 meets on the 2nd Tuesday of the month, September through June at 7:00 p.m. Meetings are held at the Delki Dozzi Playground Fieldhouse. Slides, presentations, auction. Contact: Edward O'Callaghan at P.O. Box 2211, Station A, Sudbury, Ontario, P3A 4S1.

THE PHILATELIC CLUB OF MONTRÉAL

Chapter 122 meets on the 3rd Thurs. at 7:30 p.m. at Le Manoir, 5319 Notre Dame de Grace. Contact: Lloyd Slaven, 1079 Emerson Cres., Chomedy, QC, H7W 1H6; e-mail: lslaven@macten.net.

TORONTO HARMONIE STAMP CLUB

Chapter 94 meets on the first Monday of the month, except July and August, at 7:30 p.m. in a member's house. New members or visitors are always welcome. For further information, call Joachim (Jake) Doehler at 416-438-4862.

TRURO PHILATELIC SOCIETY

Meets the 2nd Thurs. Sept. to June at 7:30 p.m. at the Sobey'scommunity room, Prince St.,.for a general meeting followed by a program and auction. Fourth Thurs is trading night.

UNION DES PHILATÉLISTES DE MONTRÉAL

Le chapitre no. 3 de la Société se réunit à 19 h 00 tous les 2es et 4es mardis de septembre à juin au 7110, 8e avenue, Montréal, QC, H2A 3C4. Visiteurs bienvenus. / Chapter 3 meets at 7:00 p.m. on the 2nd and 4th Tues. from September to June at 7110 8th Avenue, Montreal, QC, H2A 3C4. Visitors welcome.

VANCOUVER ISLAND PHILATELIC SOCIETY

Chapter 52, meets at 7:30 p.m. on the 4th Thurs. at St. Aidan's Church Hall, 3707 St. Aidan's St., Victoria, BC. Contact R. Clarke, Sec., Vancouver Island Philatelic Society, 205 - 651 Jolly Pl, Victoria, BC, V8Z 6R9.

WEST TORONTO STAMP CLUB

Chapter 14 meets 2nd, 3rd and 4th Tues. except July and Aug., 7:30 p.m. at Fairfield Seniors' Centre, 80 Lothian Ave., Etobicoke, Auctions, dealers, speakers, study group, annual exhibition. Contact: 331 Rathburn Rd., Etobicoke, ON M9B 2L9. Frank Alusio, (416) 621-8232.

WINNIPEG PHILATELIC SOCIETY

Meets at 7 p.m. on the 1st and 3rd Thurs. except July and Aug. Deaf Centre of Manitoba, Meeting Room, 285 Pembina Hwy. Contact: Rick Penko, 3793 Vialoux Dr., Winnipeg, MB R3R 0A5, e-mail rpenko@escape.ca.

COMING EVENTS / CALENDRIER

To have your event listed in this section of *The Canadian Philatelist*, please send all details to The RPSC National Office, P.O. Box 929, Station Q, Toronto, ON M4T 2P1. Details may be faxed to (416) 979-1144 or e-mail to info@rpsc.org. Information will not be accepted by telephone. THIS IS A FREE SERVICE OF THE RPSC.

Pour que votre événement soit listé dans cette section *du Philatéliste canadien* veuillez envoyer tous les détails au Bureau national de la SRPC, C.P. 929, Succ. 'Q', Toronto, ON M4T 2P1. Les détails peuvent être faxés au (416) 979-1144 ou par poste-électronique à info@rpsc.org. Aucune information ne sera acceptée par téléphone. CECI EST UN SERVICE GRATUIT DE LA SRPC.

REGIONAL EVENTS / ÉVÉNEMENTS RÉGIONAUX

Aug. 8, 2005: The Kincardine Stamp clubs 20th annual Stamp show & bourse to be held at the Royal Canadian Legion Hall, 219 Lambton St., Kincardine, ON. To celebrate this occasion we would like to invite the Stamp collectors out there to come out and make this our best show ever. We would especially like to ask anyone interested to bring an exhibit be it an award winner or a first timer everyone is welcome. We will have two sections one for judging and another for those who do not wish to compete. This year's show will have 9 dealers and a Sales circuit as well as a silent auction. There will be door prizes, prizes for the kids and the Legion ladies will again have lunch available.

Aug. 27, 2005: MUSPEX 2005 will be held at the Muskoka Riverside Inn, Ecclestone Dr., Bracebridge, ON. Hours: 10 a.m. to 4 p.m. Dealers in attendance. Display of material from members' collections. Free Parking. Contact (705)645-3330 or e-mail eltomander@sympatico.ca for further information.

Oct. 1, 2005: The Sarnia Stamp Club's LAMPEX 2005 will be held in the OPTIMIST HALL of the Pt. Edward Arena. The show and bourse begins at 9:30 a.m. and ends at 4:30 p.m. with dealers, exhibits, and circuit books. Free admission and parking. Refreshments are available. Contact is Dave Burwell at (519) 337-9104.

Oct 1-2, 2005: VICPEX, sponsored by the Greater Victoria and Vancouver Island Philatelic Stamp Societies, will be held at the Holiday Inn of Victoria, 3020 Blanshard Street, Victoria, British Columbia. 16 page frames. Adults $5.00 per frame. Juniors $1.00 per entry. Admission by donation. 16 dealer bourse. Hours: Saturday 10:00 am to 5:30 pm.; Sunday 9:30 am to 4:00 pm with awards presentation at 3:30 pm. For further information, please contact Don Shorting, Box 5164, Station B, Victoria, BC, V8R 6N4 Tel: (250) 721-1940.

October 15, 2005: BRUNPEX 2005, Moncton, NB. Details to follow at a later date.

October 29, 2005: The Barrie District Stamp Club – 44th Annual Stamp Show from 10:00 a.m. to 4:00 p.m. at Aladdin's Banquet Hall, 41 Essa Road, Barrie, ON. Free Admission and parking. For your convenience the snack bar will be open all day. We expect 16 dealers. Two silent auctions. Contact: Show Chairman, Derek Dalton at (705) 792-0672.

NATIONAL EXHIBITIONS / EXPOSITIONS NATIONALES

Sept. 2-4, 2005: BNAPEX 2005, the annual convention and exhibition of the British North America Philatelic Society, Fantasyland Hotel, Edmonton, AB. Members' exhibits; study group seminars; local tours; spousal activities, awards banquet; dealers' bourse etc. Contact: BNAPEX 2005, David Piercy, c/o Edmonton Stamp Club, Box 399, Edmonton, AB T5J 2J6; david.piercey@epsb.ca; (780) 437-2771 or view the Society's website: <www.bnaps.org>www.bnaps.org

October 14-16, 2005: Canada's Newest National Stamp Show, STAMPEX '05 will be held at the Queen Elizabeth Building, Exhibition Place, Toronto, (Note times: Fri. 11 to 6, Sat.10 to 6, Sun. 10 to 3). Inaugural National Stamp Club Competition (one-frame of 15 single page exhibits from each club), Canada's 7th National Philatelic Literature Exhibition, Competitive exhibits, GTAPA Club Competition, 15 categories of competitive exhibits (for Prospectus & Entry forms see RPSC website). Dealers from Canada and USA, and Canada Post. Workshops for beginning and experienced collectors, Youth Programs, Exhibits, Tours, Commemorative covers and postcards, and more! $5.00 admission on Friday & Saturday... Sunday is Family Day and admission is free. Watch for show updates in *Canadian Stamp News* and check out these websites for further information: www.rpsc.org, www.csdaonline.com, www.gtapa.org.

October 14-16, 2005: C7NPLE: Canada's 7th National Philatelic Literature Exhibition. In conjunctions with STAMPEX 2005. Entry forms and prospectus available from C7NPLE, P.O. Box 2788, Station D, Ottawa, ON K1P 5W8 or from president@rpsc.org. / 7ENCLP: 7e Exposition nationale canadienne de littérature philatélique. Conjointement avec STAMPEX 2005. Formulaires et prospectus disponibles de 7ENCLP, CP 2788, Station D, Ottawa, ON K1P 5W8 ou de president@rpsc.org.

Nov. 11-13, 2005: VANPEX 2005 (National & Regional Exhibits Show). Hosted by the B.C. Philatelic Society at Executive Airport Hotel & Conference Centre, Richmond, B.C. Fri. 12 noon - 8pm, Sat. 10am-5pm, Sun. 10am-8pm. Salutes the 60th Anniversary of the end of WW II. Bourse, Exhibits, seminars, Awards banquet. Info: www.bcphilatelic.org, additional info Phone 604-694-0014 or email b.ingraham@shaw.ca.

Nov. 17-20, 2005: New Zealand 2005 National Stamp Show, Auckland, New Zealand. Canadian Commissioner: John Keenlyside, 622-470 Granville St., Vancouver, BC V6C 1V5.

Sept. 29 - Oct. 1, 2006: ROYAL *2006* ROYALE: The Royal Philatelic Society of Canada's 78th Annual exhibition and convention will be held in Calgary, AB. Further details yet to come. Dates and locations for upcoming years:

2007, Toronto, Ontario.
2008, Québec City, Québec.
2009, St. Catharines, Ontario.
2010, Available/disponible.
2011, Montréal, Québec.

Nov. 2-5, 2006: KIWIPEX 2006 - Christchurch, New Zealand.

INTERNATIONAL EXHIBITIONS / EXPOSITIONS INTERNATIONALES

October 30 - November 5, 2005: International Stamp Exhibition being held in Santo Domingo in the Dominican Republic. Commissioner for this Show is Harry Sutherland, 10 Summerhill Avenue, Toronto, Ontario M4T 1A8. Phone: 4l6-92l-2073, Fax: 416-921-1282, E-mail: vggfoundation@on.aibn.com

May 27 – June 3, 2006: World Philatelic Exhibition under the FIP auspices WASHINGTON 2006. Bulletin # 1 and Entry Form available now (deadline for entries June 1, 2005) Qualifications for exhibits: vermeil at national level, Youth – silver-bronze, One Frame – 80 points, Open Class – commissioner's statement confirming quality of exhibit. Entry fee: US $55 per frame/entry. Youth Class – free of charge. Get in touch with your Commissioner today. Dr. John Powell, for Manitoba and West, 5828 143rd Street, Edmonton, Alberta T6H-4E8, tel: 780-435-7006, email:johnpowell@shaw.ca. Dr. JJ Danielski, for Ontario and East, 71 Gennela Square, Toronto, Ontario M1B-5M7, tel: 416-283-2047, email: jj.danielski@sympatico.ca

Nov. 16-20, 2006: Brussels. BELGICA 2006 World Championship of Youth Philately, plus three competion classes for adults: Thematic, Open Class, and One Frame Class. www.BELGICA2006.be. Info available from Canadian Commissioner John Powell, 5828-143 St. NW, Edmonton, AB T6H 4E8 johnpowell@shaw.ca Deadline for entries before Nov. 30, 2005.

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PALMARES /RÉSULTATS

This column reports the results of philatelic and literature awards in national-calibre exhibitions in Canada and the awards won by RPSC members, Canadian owned exhibits and exhibits of Canadian material in international exhibitions.

Cette chronique liste les résultats obtenus dans les expositions philatéliques et de littérature nationale et les expositions quasi-nationales d'intérêt aux lecteurs ansi que les résultats obtenus par les Canadiens, les membres du SRPC et les collections de matériel canadien dans les expositions internationales.

ORAPEX 2005 • April 30 - May 1, 2005

All awards are RPSC National Level Medals unless indicated otherwise.

OPEN CLASS EXHIBITS

GOLD / OR

- James Taylor - St. Pierre & Miquelon 1857-1937 - *Grand Award*
- David Handelman - Canada & Maritimes' Money Letter Registration to 1875 - *Reserve Grand Award*
- Bob Anderson - Brant County Postmarks & Cancellations to 1950
- Herb McNaught - 1908 - Quebec Tercentenary Issue

VERMEIL

- John Hillmer - Caricature Definitive Series - EFOs
- John Anders - Imperial Penny Postage - Canada 1898
- Sue Sheffield - Inside Out German Prisoner of War Camp 20, Gravenhurst, Ontario
- Gene Labiuk - Postal History of the Philippine Islands, United States of America
- Ian Kimmerly - Solomon Islands Underpaid Mail
- Fred Tabah - The 50¢ Stamps of British North America
- Graham McLeave - Registered Letter Stamps of Canada
- John Munro-Cape - The One Cent of the Canadian War Issue
- Erik Norenius - National Parks: Paradise Lost

SILVER / ARGENT

- Mike Shand - The Empire Airmail Scheme
- Chuck Colomb - Occupation of Southern Austria by Italy During WWI
- Robert Smith - Postal Union of the Americas & Spain: Diplomatic Mail Involving Canada
- John Hillmer - The Landscapes 1972-1979
- François Brisse - First 150 Years of Bordeaux Postal Markings
- Donna Trethen - Horse Breeds of the Continents
- Anthony Fulmes - Sierra Leone Postal Services on Operation Reptile Roto 7 (June - December 2003)

SILVER BRONZE / BRONZE ARGENTÉ

- Tony Walker - Postal Cancellations of the London District & Branch Offices, 1857-1890
- Chris Hargreaves - Frankings on Canadian First Flight Covers 1920 to 1950
- Jane Sodero - Postal Markings of the Guysborough Nova Scotia Post Office
- Stephane Cloutier - The Duplex Cancellations of London, Ontario
- John Gordon - Quebec Town Cancels on 1897 Victorian Jubilee
- Wally Gutzman - Two-Cent Map Stamp of Canada

ONE FRAME / UN CADRE

VERMEIL

- Jill Hare - Admirals & Old Lace: King George V-Admiral Lathework - Canada
- Ian Kimmerly - Solomon Islands Airmail - The First Decade

SILVER / ARGENT

- Steve Mulvey - North Atlantic Steamer Mail 1840-1878 From Great Britain
- Ian Kimmerly - Guysborough County - Victorian Dinghy Tour
- Michael Peach - GB Penny Red Imperforate Cancellations

YOUTH CLASS OPEN EXHIBITS

VERMEIL

- Kyle Miller - Helicopters - *Grand Award*

SILVER / ARGENT

- Danny Handelman - Closed Post Offices of Western Canada
- Angelo Miller - Ballet
- Alex Faulkner - Transportation on Stamps

YOUTH CLASS SINGLE FRAME EXHIBITS

SILVER BRONZE / BRONZE ARGENTÉ

- Lauren Wohlfarth - Christmas

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by / par Tony Shaman

ONE last word

UN dernier mot

The following report by your editor was presented at the Annual General Meeting of our Society held in London, Ontario, May 28, 2005. Including these remarks in my "One Last Word" column will keep members unable to attend ROYAL *2005* ROYALE in the loop of what has been happening on the editorial front this past year.

Report:

Members have sent very few letters to the editor during the past 12 months. We can interpret that in one of two ways: readers either do not take much interest in what we print in their journal or the job we do meets their expectations. I prefer to think it is the latter. If I am mistaken, please let me know.

Every financially responsible organization must be cognizant of the dollars it spends, and your editor has endeavoured to follow that dictum. For instance, we have refrained from reprinting copyrighted material that would have required the outlay of substantial copyright fees. For example, we decided not to print a Robert Service poem and, instead, opted to reprint a poem that originally appeared in *The Canadian Philatelist* more than 110 years ago. I believe that readers do not object to the judicious use of previously published material and we will continue to print this type of material that has appeared in obscure journals to which most of our readers are not likely to have ready access.

To better serve our members, your editor has upgraded to a new PC and installed high-speed Internet access. This change required me to obtain a new e-mail address and if I lost any e-mail messages or inquiries from members I apologize to those concerned. If your message did not receive a response, please resend your inquiry to my new e-mail address as shown on the masthead of our journal.

I suspect that many of you receive, as I do, year-end Season's Greeting cards designed specifically for use by official or business organizations.

Votre rédacteur en chef a présenté le rapport suivant à la Réunion générale annuelle de la Société, tenue le 28 mai 2005, à London, en Ontario. Comme ce rapport a été inclus à la rubrique « Un dernier mot », les membres qui n'ont pas pu assister au congrès ROYALE *2005* ROYAL auront un aperçu de ce qui s'est passé au service de rédaction l'année dernière.

Rapport :

Les lettres des membres au rédacteur en chef ont été peu nombreuses au cours des douze derniers mois. Le phénomène peut s'interpréter de deux façons : soit les lecteurs ne s'intéressent pas beaucoup à ce que nous publions dans leur périodique, soit leurs attentes sont comblées. Je préfère croire à la dernière hypothèse. Si je me trompe, veuillez me le faire savoir.

Toute organisation financièrement responsable doit savoir où s'en vont les dollars qu'elle dépense; et votre rédacteur en chef s'efforce de respecter ce dictum. Par exemple, nous nous sommes retenus de réimprimer des textes qui auraient exigé des frais de droits d'auteurs élevés. Ainsi, nous avons décidé de ne pas publier un poème de Robert Service et avons plutôt opté pour la réimpression d'un poème paru originellement dans *Le philatéliste canadien* il y a plus de 110 ans. Je ne crois pas que les lecteurs s'objecteront à l'utilisation judicieuse d'articles ayant déjà été publiés. De plus, nous continuerons de publier des articles parus dans des journaux de moindre importance, sans doute difficiles d'accès pour la plupart de nos lecteurs.

Afin de mieux vous servir, votre rédacteur en chef a fait l'acquisition d'un nouveau PC performant, doté de l'accès à la haute vitesse Internet. Un tel changement a nécessité une nouvelle adresse de courriel. C'est pourquoi je prie ceux dont les demandes ou les messages se sont perdus de m'excuser. Si vous n'avez pas reçu de réponses à vos demandes, veuillez les réacheminer à l'adresse indiquée dans le bloc-générique du Philatéliste.

Vous recevez sans doute, tout comme moi, à la fin de l'année, des cartes de souhaits portant la marque d'entreprises ou d'organisations officielles. Rester en contact avec différents clients s'avère une bonne

Keeping in touch with various clients is good business and, I believe, is something that our Society should encourage.

My request to the Board is, therefore, to authorize a nominal sum to be used to have bilingual Season's Greetings cards printed with The RPSC logo for use in staying in touch with our various stakeholders. These "Best Wishes" or "Greetings" cards need not be elaborate or exorbitantly priced. A 3"x5" card would do. The number of cards to be printed would depend on how many other departments, individual directors, or officials of the Society, would want to use them.

This past year continued to be one of consolidation and fine-tuning of your journal. We are continuing to add more editing checks in an effort to reduce the number of errors creeping into print and we thank all the individuals who have been assisting with these checks.

The May-June 2004 issue was printed with two different covers in hopes of selling additional copies. One depicted a background image of Samuel Cunard and the other Hugh Allan but the results proved inconclusive. It seems that the additional hoped-for sales did not materialize to justify the additional expense incurred in producing this split run.

Our journal earned a Large Silver medal at Singapore 2004 and I want to express my sincere thanks to the many individuals who contributed their time, talents, and energy in making *The Canadian Philatelist* a journal that we can all be proud of.

End of Report

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One of the most challenging tasks facing local show organizers is attracting exhibits for their shows. Perhaps the article by Kimber Wald of Maryland will help convince prospective exhibitors that showing off their collections can be both fun and rewarding. No doubt individuals making the effort to mount an exhibit want to do well and the author, who has been a consistent top finisher at the national level, lets us in on some his secrets.

The well-being of the future of our hobby rests with today's youngsters and Kathleen Ralph's article looks at how we may be able to interest teens and pre-teens in philately. The article in this

pratique professionnelle, et je crois que notre société devrait l'encourager.

À telle fin, j'ai demandé au conseil d'administration d'autoriser une somme nominale destinée à la production de cartes de souhaits bilingues portant le logo de la Société royale de philatélie. Ces cartes de «meilleurs voeux» ou de «bons souhaits» n'ont pas besoin d'être très recherchées ou coûteuses. Un format 3 pouces par 5 pouces (7,6 cm x 12,7 cm) conviendrait. Quant au nombre de cartes à imprimer, il dépendra du nombre de services, de directeurs ou de responsables de la société qui désireront les utiliser.

L'année écoulée a continué d'en être une de consolidation et de mise au point de notre périodique. Nous augmentons toujours les lectures d'épreuve afin de réduire le nombre d'erreurs qui se glissent à l'impression, et nous remercions toutes les personnes qui y apportent leur concours.

L'édition de mai - juin comportait deux pages couvertures différentes. Nous espérions ainsi en vendre davantage. L'une d'entre elles représentait Samuel Cunard et l'autre Hugh Allan. L'expérience ne s'est toutefois pas révélée concluante, car elle ne justifiait pas les frais additionnels encourus pour cette édition partagée.

Notre périodique s'est mérité une Grande médaille d'argent, à Singapour, en 2004. Aussi, nous offrons nos sincères remerciements à tous ceux et celles qui n'ont pas ménagé leur temps, leur talent et leur énergie pour faire *du Philatéliste canadien* un périodique dont nous sommes fiers.

Fin du rapport

****

L'une des tâches les plus difficiles à laquelle font face les organisateurs d'expositions locales consiste à attirer des exposants. Cependant, l'article de Kimber Wald, du Maryland aidera peut-être à convaincre les exposants potentiels que montrer leurs collections peut être non seulement amusant, mais aussi gratifiant. Il ne fait aucun doute que tous ceux et celles qui se donnent la peine de monter une exposition visent le succès. Kimber Wald, qui s'est constamment rangé parmi les premiers finalistes au niveau national, nous livre ses secrets.

La prospérité de notre passe-temps repose entre les mains des jeunes. Ainsi, Kathleen Ralph se penche sur la façon d'intéresser les adolescents et les pré-adolescents à la philatélie. L'article qu'on trouve dans le présent numéro est le second d'une série de trois. Le dernier paraîtra dans le prochain numéro.

issue is the second of three parts. Part three will appear in the next issue.

Readers not old enough to remember the deprivations and hardships of the Second World War years will find the article by Ken Lewis enlightening and informative; those old enough remember those years only too well. The renewed energy and a will to forge ahead and build a new life out of the ashes left by a six-year, senseless war that left the landscape of Europe changed for the next half century was helped by a daring idea brought to fruition a mere six years after the war ended. Read about it on page 206.

Czeslaw Slania, who recently passed away, is acknowledged as one of the world's greatest engravers. His workmanship is outstanding in all respects but what is even more amazing is the speed with which he accomplished his magic. In view of the importance of this artist's work and his popularity around the globe, we are printing his story in Canada's both official languages.

It is always gratifying to introduce new writers and I am pleased to present Brian Atkins, who writes about covers that trace the travels of a 19th-century tourist visiting the haunts of the likes of Shelley, Keats and Byron. But I will let the author relate their stories.

Of course, there are other articles in this issue besides the ones enumerated above, so I will leave it to readers to wend their way through the journal at their leisure. I hope that you will uncover bits of history, stamp lore, perhaps a biography such as the one on pages 213 and 218, or whatever other interesting tidbits we have included for your reading pleasure.

Les lecteurs qui sont trop jeunes pour se souvenir des privations et des difficultés de la Seconde Guerre mondiale trouveront l'article de Ken Lewis fort instructif; quant aux autres, ils s'en rappellent trop bien. L'énergie renouvelée, et la volonté d'aller de l'avant et de faire naître une nouvelle vie des cendres d'une guerre insensée qui a duré six ans, cause de la transformation du paysage de l'Europe pour le prochain demi-siècle, a été soutenue par une idée audacieuse qui a porté fruit, six ans seulement après la fin de la guerre. À lire en page 206.

Czeslaw Slania, récemment décédé, est reconnu comme l'un des meilleurs graveurs du monde. La qualité de l'exécution de tous ses travaux, sous quelque aspect que ce soit, est remarquable et on peut en dire autant de la vitesse à laquelle il mettait en œuvre sa magie. Étant donné l'importance de son travail et sa popularité partout dans le monde, nous avons décidé de faire paraître un article sur lui dans les deux langues officielles du Canada.

Il est toujours gratifiant d'introduire de nouveaux auteurs. Dès lors, je suis heureux de vous présenter Brian Atkins dont l'article porte sur des plis qui retracent les voyages d'un touriste du 19e siècle, qui a visité les lieux de prédilection des Shelley, Keats et Byron. Mais, je lui laisse le soin de vous en dire davantage.

Ce numéro contient, bien sûr, d'autres articles que ceux dont nous venons de parler; je laisse le soin aux lecteurs de les parcourir dans leur temps libre. J'espère que vous y découvrirez des morceaux d'histoire, des traditions attachées aux timbres, peut-être une biographie, comme celle de la pages 213 et 218 ou toute autre pièce de choix incluse pour votre plaisir.

ADVERTISING DEADLINE

for the November/December issue of The Canadian Philatelist is September 4, 2005

LA DATE LIMITE

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