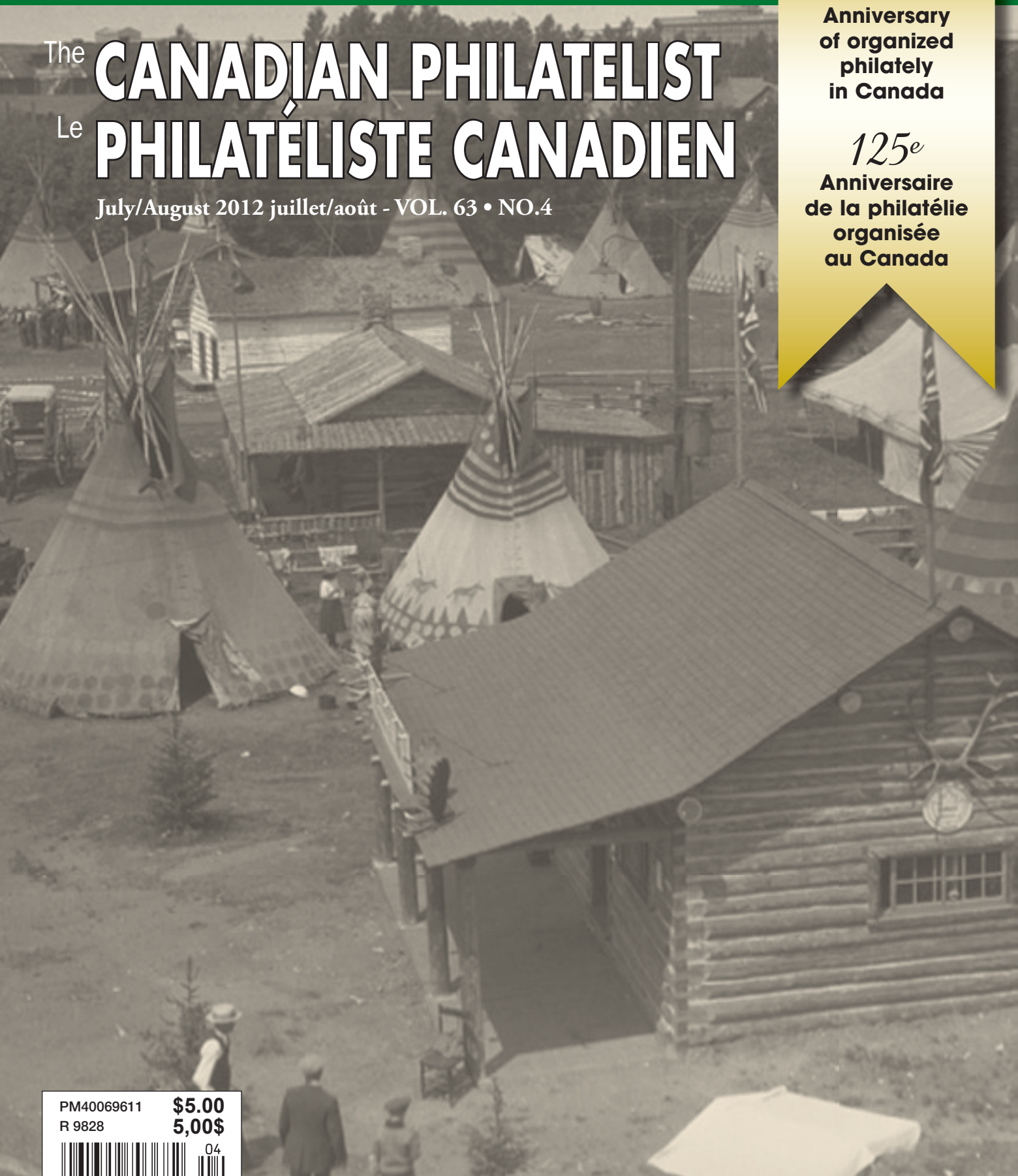
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The CANADIAN PHILATELIST
Le PHILATÉLISTE CANADIEN

July/August 2012 juillet/août - VOL. 63 • NO.4

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mlmelanson@ns.sympatico.ca

Rodney Paige, Thorold, ON
r.paige@niagaraprecision.com

David Piercey, FRPSC, Edmonton, AB
dpiercey@telus.net

Editor – Rédacteur
Tony Shaman, FRPSC
P.O. Box 46024 RPO Laurentian
Kitchener, ON N2E 4J3
tshaman@rogers.com

Associate Editor – Rédacteur Associé
François Brisse, FRPSC

National Office – Bureau National
Peter Butler, FRPSC, Executive Director / Directeur Exécutive
director@rpsc.org

Margaret Schulzke, FRPSC,
Executive Assistant / Adjointe Exécutive
info@rpsc.org

Garfield Portch, FRPSC
gportch@ca.inter.net

P.O. Box / C.P. 929, Station, Succ Q, Toronto, ON M4T 2P1
Tel/Tél: (416) 921-2077
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THE ROYAL PHILATELIC SOCIETY OF CANADA
LA SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

The Royal Philatelic Society of Canada (RPSC) is the successor to the national society founded in 1887. Membership in the Society is open to anyone interested in stamps. Whether you are a beginner or an advanced collector, The RPSC offers a number of services that will be of interest to you. Here are just a few:

THE CANADIAN PHILATELIST **-** The international award winning bi-monthly magazine of The RPSC, it provides stamp collectors information and news – for members and from the members. Each year, the author of the best article published in *The Canadian Philatelist* receives the Geldert medal.

PERSONAL COLLECTION INSURANCE - Group insurance is available for members to obtain coverage for their personal collections. Chapters can arrange third party liability coverage to protect the club and its events. Both policies have substantially lower premiums than non-members would pay for similar packages. Details are available on both types of insurance, upon request, from the National Office.

SALES CIRCUIT - The Sales Circuit is a useful method of disposing of surplus material and acquiring other material for your collection. Details on request.

ANNUAL MEETING - An annual convention held in a different locale each year provides an ideal opportunity to meet friends, exchange ideas, and get advice on your collection or exhibition at which exhibitors can qualify for international shows. You will also get a chance to visit a dealer bourse and attend interesting and informative seminars.

CHAPTERS - The RPSC has a network of local clubs across Canada. Chapter meeting details are published in The Canadian Philatelist. A great way to network with other collectors in your area.

RPSC WEBSITE - The Society has a Web site www.rpsc.org where members can find out about the latest developments, coming events and link up to many other stamp collecting sites. As a member, your e-mail and Web site address can be added.

OTHER SOCIETIES - As the national society for stamp collectors, The RPSC works in partnership with many other societies and associations, such as the Canadian Stamp Dealers Association and Canada Post Corporation.

CANADA POST CORPORATION - The Society maintains a Canada Post Liaison Officer to represent the Society, its members and chapters. Members may raise issue of mutual interest with Canada Post Corporation through the National Office.

- ADVICE ON DISPOSAL OF COLLECTIONS;

- THEFT PROTECTION NETWORK;

- LIVE TELEPHONE CONTACT WITH NATIONAL OFFICE;

- OPPORTUNITIES TO EXHIBIT AT OUR ANNUAL CONVENTION AND INTERNATIONALLY;

- ACCESS TO THE V. G. GREENE PHILATELIC RESEARCH FOUNDATION LIBRARY IN TORONTO;

- THE RIGHT TO PARTICIPATE AND VOTE AT OUR AGM, AND TO HOLD ELECTED OFFICE.

Join The RPSC!

La Société royale de philatélie du Canada (SRPC) est le digne successeur de l'organization fondée en 1887. Tout individu intéressé par la collection de timbres-poste peut en devenir membre. Que vous soyez un collectionneur débutant ou chevronné, la SRPC vous offre une gamme de services qui sauront vous intéresser. En voici quelques-uns:

LE PHILATÉLISTE CANADIEN - Cette publication bimestrielle, primée au niveau international, offre aux membres des informations et des nouvelles sur le monde philatélique rédigées par ses membres. Chaque année, la médaille Geldert est décernée à l'auteur du meilleur article publié dans Le philatéliste canadien.

CARNETS DE TIMBRES EN APPROBATION - Ils sont disponibles sur demande. C'est une façon facile de disposer de matériel en surplus ou d'acquérir des nouvelles pièces pour sa collection.

RÉUNION ANNUELLE - Un congrès annuel se tient dans différentes parties du pays. Une exposition de niveau national fait partie intégrante du congrès et permet à l'exposant de se qualifier pour les expositions internationales. De plus vous pouvez y visiter les tables de négociants et assister à des conférences.

ASSURANCE COLLECTION PERSONNELLE - les membres peuvent obtenir une assurance-groupe afin de protéger leurs collections personnelles. Les chapitres peuvent souscrire une assurance responsabilité vis-à-vis des tiers pour protéger le club et les évènements qu'il organise. Les primes pour les deux polices sont de beaucoup inférieures à ce qu'un non-membre paierait pour un contrat similaire. Vous pouvez obtenir des renseignements sur ces deux types de police en vous adressant au Bureau national.

CHAPITRES - Des clubs locaux au Canada constituent un réseau où les membres de La SRPC reçoivent un accueil chaleureux. Les renseignements sont publiés dans Le philatéliste canadien.

SITE WEB DE LA SRPC - La SRPC a un site Internet www.rpsc.org où les membres obtiennent les informations à date, les événements philatéliques à venir et peuvent accéder à plusiers autres sites philatéliques. Vous pouvez, en tant que membre, y ajouter vos adresses courriel et site web

PARTENARIAT - La Société a des ententes avec plusieurs autres sociétés et associations philatéliques, notamment l'Association canadienne des négociants en timbres-poste et la Société canadienne des postes (SCP).

SOCIÉTÉ CANADIENNE DES POSTES - La SRPC a un agent de liaison pour représenter La Société, ses Chapitres et ses members. Les members peuvent soumettre des questions d'intérêt commun aux deux Sociétés. Vous pouvez également obtenir des renseignements auprès du Bureau national.

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ROYAL PHILATELIC SOCIETY OF CANADA
SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

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The information on this form will only be used for communication purposes from The RPSC National Office and the executive and its officers. The Society publishes the name of each applicant in *The Canadian Philatelist*, to seek any objections from the membership. Your membership information will never be sold or traded to advertisers. If you have any questions, please contact the National Office at 1-888-285-4143.

Les renseignements contenus dans le présent formulaire seront utilisés à seule fin de communication par le Bureau national de la SRPC, les directeurs de la Société et ses représentants. La Société publie le nom de chaque personne qui fait une demande d'adhésion dans *Le Philatéliste canadien* afin que les membres puissent exprimer leur objection, le cas échéant. Ces renseignements ne seront jamais vendus ou transmis à des publicitaires. Si vous avez des questions, veuillez vous adresser au Bureau national au 1-888-285-4143

I will act in accordance with The RPSC Code of Ethics (The Code of Ethics can be found on the website: www.rpsc.org)

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The Canadian Philatelist / Le philatéliste canadien
Editor / Rédacteur : Tony Shaman, FRPSC, tshaman@rogers.com
Associate Editor / Rédacteur Associé : François Brisse, FRPSC, fsbrisse@sympatico.ca
Editorial Committee / Comité de rédaction :
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ROYAL PHILATELIC SOCIETY OF CANADA

Revue de La
SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

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THE COVER / PAGE COUVERTURE:

With visitors attending the Calgary Stampede from many parts of the world, mail service has traditionally played an important role in the annual event. Guests have been able to mail their letters and postcards to the far-flung corners of the globe and collectors could obtain sought-after cachets and Stampede-theme slogan cancellations.

The log cabin pictured on the cover was moved from the Kananaskis Forestry Reserve to Calgary in the mid-1920s and served as the Stampede Post Office from 1935 until 1981.

After 1981, Canada Post used various locations and venues on the Stampede grounds to serve its clients.

Les visiteurs qui assistent au Stampede de Calgary viennent de nombreuses parties du monde, c'est pourquoi le service postal a traditionnellement joué un rôle important à cet évènement annuel. Les hôtes ont pu poster leurs lettres et leurs cartes postales aux coins les plus reculés du globe et les collectionneurs ont pu obtenir des cachets recherchés et des oblitérations arborant le slogan du Stampede.

La cabane en rondins figurant sur la page couverture a été déplacée de la réserve forestière de Kananaskis à Calgary dans le milieu des années 1920 et servit de bureau de poste du Stampede de 1935 à 1981.

Après 1981, Postes Canada a utilisé divers lieux et sites sur le terrain du Stampede pour servir ses clients





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RPSC news *by / par Tony Shaman, FRPSC* **nouvelles SRPC**

Restoring old oil paintings to their original state is perfectly acceptable. It is considered routine in the world of art. However, that is not the case with postage stamps. Restoring and repairing stamps is not only frowned upon but is also considered dishonest, with serious consequences for the perpetrators. If priceless oil paintings can be repaired and restored, why not stamps? It is a legitimate question.

I recently bought a medium-priced stamp that had a light pencil mark, probably some kind of pricing code, on its reverse side. Because the pencil mark had no meaning for me, I proceeded to erase it. Probably such action is OK, as it was not done for the purpose of deceiving anyone. (But a word of caution: if you find yourself in a similar situation, just make sure that you do not damage the stamp by accidentally creasing it or leaving eraser marks.)

Most of us have soaked old hinge remnants off previously mounted stamps. I see no reason why that would not be permissible within the conventions of our hobby. Rinsing dirt or grit off used stamps is probably also permissible. That brings us to the next step in the slippery slope of stamp restoration: soaking gum off old stamps to prevent it from eventually damaging the stamp. I see no reason why anyone would find the removal of gum to save a classic-era stamp objectionable.

Now we come to greyer areas in altering the condition of a stamp. One of the first things coming to mind is having a mint stamp cancelled for the sole purpose of obtaining a used stamp. If a stamp is cancelled to mislead someone into thinking that it is a legitimately used stamp, the practice is dishonest and unacceptable. At best, a "cancelled-to-order" stamp is a hybrid. It is neither fish nor fowl and may serve as a space-filler until a genuinely used stamp becomes available.

Another grey area is ironing out creases. There is probably nothing wrong with pressing a lightly creased stamp to improve its appearance. But unloading a stamp with an ironed-out, broken crease as a sound copy is unacceptable as the transaction is undertaken to deceive the purchaser.

Needless to say, altering a stamp in any other way, such as regumming, adding or removing per-

Il est tout à fait acceptable de restaurer une peinture à l'huile à son état original. Cette tâche est coutumière du monde de l'art. Il n'en est toutefois pas ainsi dans celui des timbres-poste. La restauration et la réparation de timbres font non seulement sourciller, mais sont considérées comme malhonnêtes et entraînent des conséquences sérieuses pour ceux qui s'y adonnent. Si des tableaux sans prix peuvent être réparés et restaurés, pourquoi pas des timbres? La question est légitime.

Dernièrement, j'ai acheté un timbre de valeur moyenne sur lequel il y avait, au verso, une marque de crayon, sans doute une sorte de code de prix. Comme cette marque de crayon n'avait pas de sens particulier pour moi, je l'ai effacée. Un tel geste est sans doute correct puisqu'il n'a pas été posé dans le but de tromper quelqu'un. (Mais, petit avertissement : si vous vous trouvez dans une situation semblable, veillez à ne pas endommager le timbre en le froissant accidentellement ou en y laissant des marques de gommage.)

La plupart d'entre nous ont fait tremper des timbres de charnière sur des timbres qu'ils avaient montés. Je ne vois aucune raison qui interdirait cela dans les conventions de notre passe-temps. Enlever de la saleté ou des poussières de timbres usagés est sans doute aussi permis. Ce qui nous fait avancer d'un pas sur la pente glissante de la restauration de timbres : enlever la colle d'un vieux timbre afin d'éviter qu'elle l'endommage éventuellement. Je ne vois aucune raison pourquoi quelqu'un trouverait discutable le fait d'enlever la colle d'un timbre d'époque classique pour le sauvegarder.

Mais la modification de l'état d'un timbre nous ouvre une porte sur des zones plus grises. L'une des premières choses qui me vient à l'esprit consiste à faire oblitérer un timbre neuf simplement pour en faire un timbre usagé. Si un timbre a été oblitéré pour inciter quelqu'un à croire qu'il s'agit d'un timbre qui a été utilisé de façon légitime, cela est malhonnête et inacceptable. Et au mieux, un timbre « oblitéré sur ordre » est un hybride, mi-figue, mi-raisin, qui peut combler un espace vide en attendant qu'un timbre qui a vraiment été utilisé devienne disponible.

Le repassage des plis constitue une autre zone grise. Il n'y a probablement rien de mal à presser un timbre légèrement froissé pour en améliorer l'apparence. Mais faire passer un timbre avec un pli déchiré et repassé pour un exemplaire en bon état est inacceptable, car le but de la transaction est de tromper l'acheteur.

Il va sans dire que transformer un timbre de toute autre façon, comme remettre de la colle, ajouter ou enlever des perforations, réparer des déchirures, épais-

forations, repairing tears, filling in thins, or effecting a chemical colour change, is clearly unacceptable. There can be no justification for any of these actions, notwithstanding how the perpetrators might attempt to explain them.

Forging stamps and printing counterfeits are criminal activities and are beyond the scope of this discussion. I would hope that none of our readers would ever contemplate such an activity. Our discussion here is restricted to stamp alterations that are not aimed at deceiving anyone.

If you believe that whatever alteration made to a stamp has the potential to deceive someone, that is where to draw the line. The justification for repairing or restoring works of art or paintings has no parallel in our hobby.

A majority of stamp collectors never compete at the national level; fewer still compete at the international level. Given the limited exposure most of us have to the highest-level competitions, I am pleased that Alexandra Glashan, who makes her home in Montreal, shares with readers her own experience as Canadian Commissioner to INDIPEX 2011 and PHILANIPPON 2011. Perhaps her story, to be serialized because of its length, will encourage more collectors to take that next step into the elite echelons of philately.

Ron McGuire, who was born and grew up in Ottawa, relates how he became a stamp collector and how in his formative years living in Canada's capital, with its many foreign Embassies, Legations and High Commissions, helped him get his head start in our great hobby.

Postage stamps are not always used for the purpose for which they were intended. One of our dedicated authors, George Arfken of Clearwater, Florida, tells us about one such Canadian stamp in his article entitled, "The 5-Cent Registered Letter Stamp." And Michael Peach explains that "remainders" are not always the numbers left after a simple division in arithmetic. Read his submission to learn more about a second definition of the word "remainders."

We hope you enjoy these and the other articles that we have included for your reading pleasure. ✉

sir les amincissements ou effectuer des changements chimiques de couleur est clairement inacceptable. Aucune de ces actions n'est justifiable, peu importe les explications que l'auteur s'efforce de fournir.

La falsification de timbres ou l'impression de contrefaçons constituent des activités criminelles qui dépassent la portée de la présente discussion. J'ose espérer qu'aucun de nos lecteurs ne songerait à mijoter de tels plans. Notre discussion ici se limite aux changements apportés à des timbres, non dans le but de tromper.

Si vous croyez que toute modification apportée à un timbre peut potentiellement tromper quelqu'un, c'est ici qu'il faut tirer un trait. Ce qui justifie la réparation ou la restauration d'œuvres d'art ou de tableaux ne trouve pas de parallèle dans notre passe-temps.

Dans un autre ordre d'idées, la majorité des collectionneurs de timbres ne participent pas à des expositions compétitives nationales; et encore moins, internationales. Compte tenu du peu de contact que la plupart d'entre nous ont avec les expositions de niveau supérieur, je suis heureux qu'Alexandra Glashan, qui habite à Montréal, communique à nos lecteurs son expérience en tant que commissaire à INDIPEX 2011 et à PHILANIPPON 2011. Peut-être son histoire, qui sera présentée en série en raison de sa longueur, encouragera-t-elle davantage de philatélistes à avancer d'un pas pour gravir les échelons de l'élite philatélique.

Autre sujet intéressant, Ron McGuire, qui est né et a grandi à Ottawa, raconte comment il est devenu collectionneur de timbres et comment les années formatrices qu'il a vécu dans la capitale nationale, où se trouvent de nombreuses ambassades, légations et hauts-commissariats lui ont fourni un point de départ dans notre fantastique passe-temps.

Les timbres-poste ne sont pas toujours utilisés dans le but pour lequel ils ont été conçus. L'un de nos auteurs coutumiers, George Arfken de Clearwater, en Floride, nous parle d'un timbre canadien de ce genre dans sont article intitulé « The 5-Cent Registered Letter Stamp ». Et Michael Peach explique que les « *restants* » (remainders) ne correspond pas toujours au nombre résultant d'une simple division arithmétique. Lisez son article pour en apprendre davantage au sujet de ce mot.

Nous espérons que vous prendrez plaisir à lire ces articles et les autres du présent numéro. ✉

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DEAR EDITOR,

In the May/June issue of *TCP* Peter Greenhill protests my "puritanical" position in an earlier President's Message that profit is not an important goal of stamp-collecting. Where he gets the idea that I've said that investing in stamps is "unclean", I have no idea. Perhaps he missed the point of the quotation from the book dealer, which was to show that despite their uniqueness as hobbies, some of the trade aspects of book-collecting and stamp-collecting are parallel. It was also to have a little fun! The fact that David Mason refers to the monetary value of books is incidental. No stamp, no book, no collectible of any kind would have any significant cash value if people didn't ascribe that value to it for one or more reasons:

- that it is artistically beautiful
- that it is historically or postally significant
- that it illustrates something of interest about a country or topic or theme
- that it is unique
- that it is a personal pleasure to own and enjoy

The fact of the matter is that investment speculation has done significant harm to our hobby, and has left many people disappointed who did not enjoy it for some of the reasons cited above.

In his handbook *Foundations of Philately* (1955), the eminent philatelist Winthrop S. Boggs issued a pertinent caveat for would-be stamp profiteers:

"We cannot emphasize too strongly that there is only one valid reason for collecting philatelic material; i.e., for your personal pleasure. ....It cannot be over-stressed that taking up stamp collecting in order to make a profit is foolhardy in the extreme." (p. 3)

When I pick up a catalogue, it is to identify a stamp, or to learn more about it. The prices indicated there are the least reliable pieces of information offered, and only helpful as guidelines, if at all, for a year or two. Only the marketplace can determine cash values. I for one am content to leave the profit side of philately to the dealers, and let simple common sense and fairness dictate what I will pay for an item, recognizing that the dealers enable us to enjoy our hobby for its basic attractions. Perhaps someday someone - not I, I'm sure - will realize some return for my collections. Realistic? Practical? I think so. Puritanical? Not so much.

If others want to make profit a primary purpose to their philatelic pursuits, they are free to do so, but I hope that when they turn their stamps over for a profit, they recognize and consider what gave their items financial value in the first place.

George Pepall, FRPSC

DEAR EDITOR

Well, it took almost ten years before the question was raised. I was wondering when it would happen. Mr. Châtenay in his Letter to the Editor in the May-June 2012 issue of *The CP* poses a number of questions related to the National Stamp Collection, created under the name Reflections of Canada, shown at the Canadian Postal Museum (CPM) of the Canadian Museum of Civilization (CMC). Basically, however, his questions can be summed up into one. How can a museum please both the specialist and the general museum patron? This is basically the question two of my Canada Post Stamp Advisory Committee (CSAC) colleagues and I had to respond to when we were asked to suggest a model for the National Stamp Collection in 2001.

A bit of history might help. The Post Office Department opened a postal museum in 1971 and Canada Post closed it in 1988. At that time, its agreement with the government was that the three dimensional objects were to be transferred to the CMC while the two dimensional objects, the stamps and the archival material were to be housed at the National Archives, now known as Library and Archives Canada (LAC). Each organization created a sub-section in its organization and this is how the Canadian Postal Archives (CPA) and the CPM of the CMC were created. Neither organization had any dedicated public space open to the public for philately. In 1997, the CMC opened what is now the current CPM space to create permanent and temporary philatelic and history of the post exhibitions.

One of the major complaints heard between 1997 and 2002 from patrons at the museum was, "Where are the stamps?" What is little known is that the CPM has few stamps of its own to display. It has the right to borrow them from the CPA for temporary exhibitions but not for a permanent display. As well, the CPA has no mandate to put up permanent exhibitions. In late 2000, The RPSC, under my presidency, suggested to the Honourable André Ouellet, a former Postmaster General and at that time President and CEO of Canada Post, that it might be a nice gesture on the part of Canada Post to push for a National Stamp Collection to be displayed at the CPM in commemoration of the 150th anniversary of the transfer of the Post Office from Great Britain to the Provincial Government of Canada in 1851. What I did not know at the time was that Mr. Ouellet had also heard many times the question raised by visitors of the CPM and had been frustrated by the inability of the CPM and the CPA to make the National Stamp Collection a reality.

However, with the advent of the anniversary, the support of The RPSC and the philatelic, historical and educational knowledge base of members of the CSAC, Mr. Ouellet undertook to resolve the question once and for all. This resulted in an understanding between Canada Post, the Museum of Civilization, the National Archives, the CSAC and The RPSC that they would make the National Stamp Collection happen by July 1, 2002. It was opened on that day by then Prime Minister Jean Chrétien.

For the purpose of responding to Mr. Châtenay's question, I will not delve into the whole history of the events during the year it took to conceive, develop and create the

exhibition hall he saw on his visit. I will try to explain why we planned it the way it is.

In general, museums are for the public, not for the specialist. Permanent exhibits are supposed to entertain, educate and create the need to find out more about what the viewer has seen. This is what my colleagues and I tried to do when developing the model Mr. Châtenay is critical of. We also tried to add a specialist dimension to the exhibition.

The display is created around a room and has panels to allow for the display of every stamp design issued by Canada and the Provinces since 1851 up to and including the stamps of 2011. I do not know what the CPM intends to do after that date to show the stamps of 2012 and beyond. Each stamp is mounted on a magnet–for ease of use–that attaches itself to a metal background. The background is medium gray for provincial stamps up to Confederation and after that the panel is black. As you enter the room the stamps are displayed vertically in chronological order from left to right around the room. The panels are also divided in eight thematic streams horizontally with themes of interest to the smaller members of the family at the bottom of the panels for ease of viewing. The three themes of interest are sports, the environment which includes fauna and flora, and the economy which includes stamps showing trains, cars and planes. The middle row shows Canadian symbols such as the beaver, the maple leaf, the Queen, Governors General and Prime Ministers. The top row houses stamps which do not fit in other themes, such as postage dues and stamps related to philately, such as stamp-on-stamp images. The three other themes display stamps related to Canadian history, Canadian society and Arts & Culture.

Each stamp shown is the basic format of the stamp. If it comes in more than one format, i.e., sheet, coil and booklet, only the sheet format is shown. A few stamps are missing. They have been replaced by either a specimen copy for the 12d Black or faithful reproductions, such as in the case of some of the Newfoundland airmails. Some stamps were not in the best of condition but in light of the cost of purchasing the large number of missing ones we decided to take a few less than perfect copies that were available as duplicates from the CPA. Finally under the panels we selected the images of stamps that represent the development of Canada's growth as a nation from responsible government in 1848 to the creation of Nunavut in 1999. This was done to encourage teachers to point out to their classes a segment of Canada's history while, at the same time, allowing the school children to look for the original stamp on the panels.

At the time, Heritage Minutes were very popular. The museum patron can look at almost 50 stamps in the panels which bear a small television screen icon. The icon refers them to one of two computer stations in the room

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where they can view the Heritage Minute tied to the stamp they are interested in.

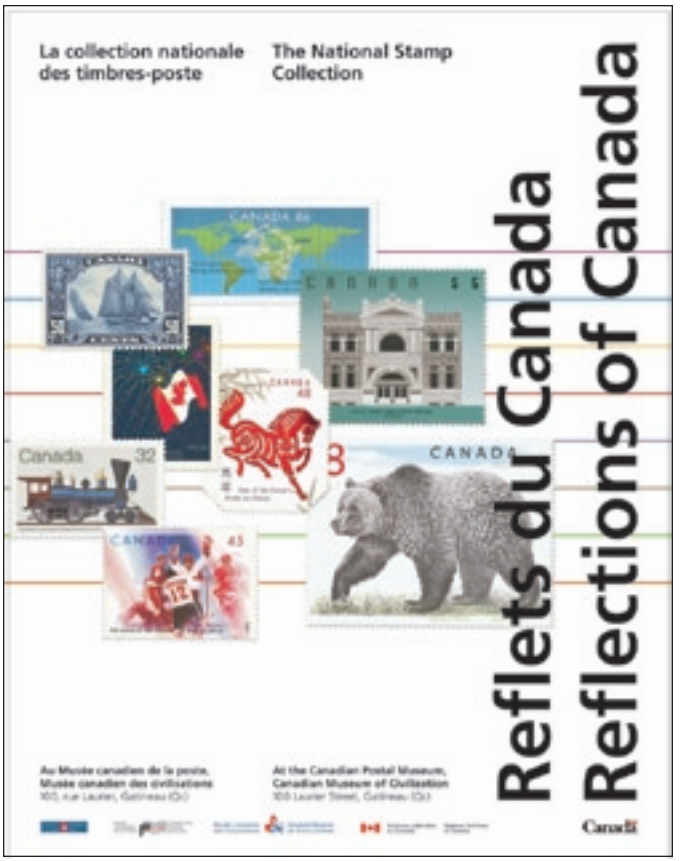
The second computer station was our answer to Mr. Châtenay and to the specialist needs of the collector/philatelist who might visit the National Stamp Collection. In it was downloaded the most recent version of the website of the CPA. At the time the CPA had scanned more than 50,000 postal items. The stamp collector can use the station and look for the image of the stamp he/she is interested in by going to the year of issue. Once they find the stamp, they will know its history and what items the CPA holds for the stamp in question. This is where the collector will see the different formats, proofs, essays, original drawings, rejected designs and all the unusual material collected or commissioned by the Post Office Department/ Canada Post for the production of any given stamp. The agreement was that the CPA and CPM would have a new version of the downloaded site every six months. I do not know if this schedule has been maintained. Since I moved from Ottawa in 2007, I have little opportunity to visit the CPM. I do know that Library and Archives Canada have integrated their search and scanning system and use the MIKAN system which has more philatelic scans than the CPA site. For future searches on Canadian philately try the CPA's website at http://www.collectionscanada.gc.ca/postal-archives/080608_e.html or LAC's MIKAN search tool at http://www.collectionscanada.gc.ca/.

Much of the material suggested for display by Mr. Châtenay (inverts, rarities, one-of-a-kind) cannot be displayed permanently because of light and environment concerns. Paper cannot be shown for more than six months in a five-year period or it will suffer irreparable damage. In addition the CPA, in most cases, does not have enough rarity material to rotate every six months, such as an inverted Seaway. It was also to be the responsibility of the CPM to upgrade the faulty or damaged stamps after the National Stamp Collection was mounted. According to Mr. Châtenay`s letter this does not seem to have been done.

I encourage him to continue his campaign for upgrading the National Stamp Collection. After 11 years it might be time to provide a different framework for Reflections of Canada. However, he should arm himself with knowledge of museum practices and of the availability, quality and

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AVEZ-VOUS QUELQUE CHOSE À DIRE?
Nous vous offrons l'occasion de faire connaître vos impressions sur des articles passés, des expositions ou n'importe quel autre sujet d'intérêt philatélique.
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cost of the stamps needed before going further. I am sure the Director of the NPM would be pleased to hear from him if he wishes to contribute his time as a volunteer to help raise the finances or the stamps required to attain his goal. Madame Amyot can be reached at chantal.amyot@civilization.ca .

Charles J. G. Verge, FRPSC, FRPSL
Guest Curator, National Philatelic Collection (2000-2002)

DEAR EDITOR,

I have received the May/June edition of The Canadian Philatelist today which I enjoy reading. The articles and much of the other information in the magazine help me with my collecting. My concern, however, is that the piece beginning on page 154 dealing with the different papers used to print the Large Queen issue is written entirely in French which I am unable to read.

Will this article be printed in English in a future issue?

Yours truly

David P. Gashgarian
RPSC Member
Brantford, Ontario, Canada

We will ask the author, M. Richard Gratton, if he will consider submitting an English version for our non-French speaking readers. - Editor

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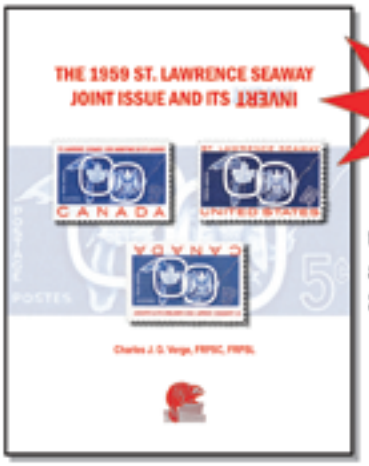


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GELDERT MEDAL FOR 2011 AWARDED TO LANE ROBSON

George Pepall, President of the Royal Philatelic Society of Canada (RPSC), has announced that Lane Robson of Calgary, Alberta has been awarded the Geldert Medal for 2011. The Geldert Medal is given annually for the best article or series of articles in The Canadian Philatelist (TCP), the journal of the society.

Robson was chosen the Geldert winner chiefly for his article, "Registered Victorian Era Letters from Canada to the Peabody Medical Institute in Boston" in the November-December 2011 issue. He was also cited for his contribution of "Streets of Late Victorian-Era Toronto in the March-April issue of TCP. Robson's articles were among 25 eligible for the 2011 award. The Geldert may be merited only once to an individual.

On hearing of his success, Lane Robson said, "Having read and enjoyed so many fine articles in CP over the years, my initial reaction was total surprise." His surprise was abetted by, "How can I be awarded a medal for something that was so much fun to do?"

In an email interview with the RPSC, he said, "The Victorian era has been my main philatelic interest since I first started collecting at the age of ten. My dad had a squared circle cancel from Winnipeg that was addressed to my grandfather, who was a teacher in Emerson, Manitoba. It started my fascination with the Victorian era."

Readers of TCP are fortunate that Mr. Robson, a medical doctor, cared to share his enthusiasm. "Over the years," he says, "I have published hundreds of medical articles," and writing was his "principal evening pastime after my daughters were asleep." Now that he published philatelic items, more may be expected.

The Geldert jury, whose decision was unanimous, included comments such as "well researched and is definitely original." "It must be the first article on the subject." "It is well illustrated and apt references apply." " Interesting analysis and good history on Peabody." "It definitely demonstrates original research, and it was well presented."

Robson has spent almost four decades as a paediatric kidney specialist. Today, he still works in his specialty, and "over the last two years, he spent a fair amount of volunteer time working as a paediatrician in poor countries." His interview came via email from Nicaragua.

RPSC President George Pepall said, "It is important to congratulate Geldert Medal winners because they are an inspiration to others and a wonderful example for the hobby." He was "most

LA MÉDAILLE GELDERT 2011 A ÉTÉ DÉCERNÉE À LANE ROBSON

George Peppall, président de La Société royale de philatélie du Canada (SRPC) a annoncé que la médaille Geldert 2011 a été remise à Lane Robson, de Calgary, Alberta. La médaille Geldert est décernée chaque année à l'auteur du meilleur article ou de la meilleure série d'articles parus dans Le philatéliste canadien, la revue de La Société royale de philatélie du Canada.

Lane Robson a été choisi principalement pour son article « Registered Victorian Era Letters from Canada to the Peabody Medical Institute in Boston » (Lettres recommandées de l'ère vicorienne expédiées du Canada au "Peabody Medical Institute" de Boston) du numéro de novembre-décembre 2011. Il a également été cité pour sa contribution au numéro de mars-avril du Philatéliste, « Streets of Late Victorian-Era Toronto » (Rues de la fin de l'ère victorienne à Toronto). L'article de Lane Robson figurait parmi 25 articles admissibles au prix 2011. La médaille Geldert n'est remise qu'une seule fois à la même personne.

Lorsqu'il a appris son succès, il a déclaré « Après avoir lu et aimé tant de bons articles dans le Philatéliste au cours des ans, ma première réaction a été une grande surprise ». Une surprise appuyée par « Comment puis-je obtenir une médaille pour une chose qui m'a procuré tant de plaisir »?

Dans une entrevue par courriel avec La SRPC, il a affirmé « L'ère victorienne a toujours été mon principal intérêt philatélique, et ce, depuis que j'ai commencé à collectionner les timbres à l'âge de dix ans. Mon père avait reçu une oblitération en cercle encadré de mon grand-père qui était enseignant à Emerson, au Manitoba. C'est là que ma fascination pour l'ère victorienne a commencée ».

Les lecteurs du Philatéliste sont chanceux que M. Robson, qui est médecin, ait voulu transmettre son enthousiasme. « Au fil des ans, dit-il, j'ai publié des centaines d'articles médicaux, et l'écriture était mon principal passe-temps, le soir, quand mes filles dormaient. » Maintenant qu'il a publié des articles philatéliques, nous pouvons nous attendre à le lire de nouveau.

Le jury Geldert, dont la décision a été unanime, a ajouté des commentaires, comme : « Bien documenté et absolument original »; « Ce doit être le premier article sur le sujet »; « Il est bien illustré et les références sont pertinentes »; « Analyse intéressante et bonne histoire de Peabody »; « De toute évidence, la recherche est originale et bien présentée ».

M. Robson a passé presque quatre décennies à travailler comme spécialiste des reins en pédiatrie. Aujourd'hui, il travaille toujours dans sa spécialité et « ces deux dernières années, il a passé pas mal de temps à faire du bénévolat en tant que pédiatre dans des pays pauvres ». Il s'est entretenu avec nous par courriel, du Nicaragua.

George Pepall, président de La SRPC, a affirmé, « il est important de féliciter les gagnants de la médaille Geldert, car ils sont une source d'inspiration pour les autres et un magnifique exemple pour notre passe-temps ». M. Peppal

impressed with Lane Robson's two articles, especially the Victorian Era Covers to the Boston Institute." He said, "We need more first-time contributors to TCP like him. Their work is well researched, includes references, and is impeccable."

The Geldert Medal was established in 1967 by Phyllis Geldert in memory of her husband Dr. George M. "Mac" Geldert, FRPSC and RPSC president (1958-1967).

The Geldert Medal selection committee consists of RPSC members Michael O. Nowlan, Chair; Cimon Morin and Kevin O'Reilly.

Information on The RPSC is available by: e-mail: info@rpsc.org telephone 1-888-285-4143, website www.rpsc.org, or RPSC National Office, P.O. 929, Station Q, Toronto, ON M4T 2P1.

a été « surtout impressionné par les deux articles de Lane Robson, particulièrement les plis de l'ère victorienne envoyés au Boston Institute ». Il a ajouté « Il nous faut davantage de rédacteurs comme Lane Robson qui, pour un premier article, font de bonnes recherches, incluent des références et présentent un travail impeccable ».

La médaille Geldert a été instituée par Phyllis Geldert à la mémoire de son mari, George M. « Mac » Geldert, FRPSC, ancien président de La Société royale de philatélie du Canada (1958-1967).

Le comité de sélection pour la médaille Geldert est constitué des membres suivants de La SRPC, Michael O. Nowlan, président, Cimon Morin et Kevin O'Reilly.

Vous pouvez obtenir des renseignements sur la SRPC par courriel : < info@rpsc.org >, par téléphone 1-888-285-4143, sur le site Web < www.rpsc.org >, ou au Bureau national de La SRPC, C. P. 929, station Q, Toronto (Ontario) M4T 2P1

QUEEN ELIZABETH II DIAMOND JUBILEE MEDAL AWARD



Our congratulations are extended to Ron McGuire, FRPSC, on being awarded the Queen Elizabeth II Diamond Jubilee Medal in recognition of his significant contribution to the Hong Kong Veterans Commemorative Association and to ensuring that the story of the Battle of Hong Kong continues to be told. The medal was created on the occasion of the Diamond Jubilee of Her Majesty's accession to the Throne as the Queen of Canada. It is a tangible and lasting way to pay tribute to those whose achievements have benefited their fellow citizens, their community, and their country.

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ROYAL MAIL SIGNALS OPENING OF LONDON 2012 OLYMPIC GAMES WITH SPECTACULAR STAMPS

Royal Mail will issue a special mini-sheet of stamps to coincide with the spectacular opening of the London 2012 Olympic Games on July 27.

The sheet of four stamps features a quartet of Olympic sports: Diving, Fencing, Athletics and Cycling 'merged' with four iconic London landmarks: Tate Modern, Tower Bridge, the Olympic Stadium and the London Eye.

To bring out the best of these striking composite images Royal Mail is using one of its widest formats for the mini-sheet which contains two 1st class stamps and two £1.28 stamps.

The two 1st class stamps feature a fencer's lunge meeting the walkway of Tower Bridge, while runners powering round the curve of a track, 'run' into the Olympic Stadium.

The £1.28 stamps show a diver's arrow-like vertical descent mirroring Tate Modern's imposing 325 foot chimney, while the London Eye's iconic Ferris Wheel becomes the front wheel of an Olympic racing bike.

However, once the drama and excitement of the Opening Ceremony is over and the Olympic Flame is burning bright, it's all about the sport.

Some 10,500 athletes from more than 200 different nations will line up to contest 302 gold medals in a total of 39 disciplines across 26 very diverse sports.

Athletics dominates the gold medal opportunities, with 47 medals, but the Olympics isn't all centred on the Olympic Park, with competitors going for gold at 34 different venues across the UK – another great reason to welcome everyone to the greatest sporting event on the planet.

NEW AWARD

On behalf of the British North America Philatelic Society, Peter J. McCarthy, O.T.B., has announced the creation of the William G. Robinson Award for the best Railway Post Office exhibit to be presented at three Canadian national shows annually in addition to the British North America Philatelic Society's annual convention and exhibition. The three shows are: the Edmonton Spring National Show, ORAPEX in Ottawa, and the Annual Convention and Exhibition of The Royal Philatelic Society of Canada.

Further details and judging criteria can be obtained by writing to: Peter J. McCarthy, 210

573 Griffith Street, London, ON N6K 2S5 or by e-mail at: petermccarthy45@sympatico.ca

JULIAN CHAPMAN MEMORIAL SCHOLARSHIP

The Julian Chapman Memorial Scholarship is made available to philatelists, wherever resident, wishing to study Commonwealth stamps or postal history. The scholarship, in memory of Julian Ernest Chapman and administered by The Royal Philatelic Society London, will be a contribution towards research costs, especially travel, accommodation and subsistence for a trip, particularly overseas.

Applications are now welcome for scholarships to be awarded during 2012. They should include: an outline of the subject to be studied and how it relates to the applicant's previous philatelic research; intentions as to publication of the results of the study; an accurate costing of the trip, including places and organisations to be visited, and a short philatelic curriculum vitae (including personal details, collecting interests, previous publications and philatelic achievements).

Potential applicants are invited in the first instance to write for fuller details to: The Julian Chapman Memorial Scholarship, The Royal Philatelic Society London, 41 Devonshire Place, London W1G 6JY. Applications must be submitted by 30 September 2012.

CORRECTION

In our review of Don Fraser's book, *Postmarks of Manitoba Prior to 1900*, appearing in the March/April 2012 issue, we misspelled his last name. We apologize to Don for our oversigh".

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The 5 Cent Registered Letter Stamp
On Letters and Post Cards

By George B. Arfken, FRPSC

INTRODUCTION.

The registered letter stamps, 2 cent RLS, 5 cent RLS and 8 cent RLS, were discussed in the October 1875 *Official Postal Guide* as though they had already been issued [1]. To pay registry fees, the 2 cent RLS would be affixed on domestic letters, the 5 cent RLS (see Figure 1) on letters to the U.S. and the 8 cent RLS on letters to the U.K. The 2 cent RLS was orange, the 5 cent RLS green and the 8 cent RLS blue. This notice of the registered letter stamps was a bit premature. They had not yet been issued.



Figure 1. The 5 cent Registered Letter Stamp. Courtesy of Robert A. Lee Auctions, Lussey collection.

Department Order No. 17, November 8, 1875, included the words:

(The registration stamps) are now ready to be issued for use by the public.

Again the announcement was premature. The 2 cent RLS did not appear until mid December [2]. The earliest cover with a 5 cent RLS is shown in Figure 2.



Figure 2. This is the earliest reported use of the 5 cent RLS, January 12, 1876. The cover was posted in Lachute, C.E. and addressed to Kingston, Ont. The 5 cent RLS was accepted as paying the 2 cent registry fee and the 3 cents postage. Courtesy of Jean and Bill Walton, Horace W. Harrison Collection [3].

Paying the postage was not what the head officials of the Post Office had intended. The registered letter stamps were supposed to be used only for paying a registry fee and not for paying postage. But these head officials had not made this clear. The 1875 documents had said that the registered letter stamps were to pay registry fees but had not said that they were not valid for paying postage. Some Canadians with a freedom-loving, independent spirit, believed that anything not forbidden was permitted. So, in early 1876, they used the registered letter stamps to pay postage! In 1893 the Canadian Post Office recognized the convenience of having one stamp pay both postage and registration and issued the 8 cent Small Queen.

The Post Office caught up with this unintended use of their registered letter stamps a year after the first announcement. In the October 1876 *Official Postal Guide*, there appeared the statement:

Registration stamps cannot be accepted in payment of postage.

This statement remained valid indefinitely. Registered letter stamps were never valid for paying postage.

REGISTERED LETTERS TO THE U.S.

The registry fee on a letter to the U.S. was five cents and the *Postal Guides* said that the green 5 cent RLS should be used to pay that fee. Figure 3 shows an early example of this usage.

Five cent RLS covers to the U.S. in 1876 are rare. Table 33 of *Canada's Registered Mail* [1, 278] lists only five 1876 covers. The earliest reported 5 cent RLS cover to the U.S. is dated MR 6 76. Eleven covers are listed for 1877, still very scarce. From the



Figure 3. Registered to the U.S. at Saint John, N.B., February 22 1877. The postal rate to the U.S. had been reduced to 3 cents / half oz. in February 1875. Note that the registered cds spells out Saint John. Two decades earlier in New Brunswick's pence period the spelling was St. John. Courtesy of Jean and Bill Walton, Harrison Collection [3].



Figure 4. Registered in Windsor, Ont., March 6, 1879, and addressed to St. Louis, Mo., U.S. Courtesy of Jean and Bill Walton, Harrison Collection [3].

John Fretwell collection, the earliest 5 cent RLS letter to the U.S. (March 6, 1876) is illustrated in references [1, 278] and [4].

Department Order No. 7, July 1, 1871, announced Canada's first post card and stated that post cards, like letters, could be registered. Registration of postcards was banned by *Dept. Order No. 26* without any explanation on April 11,1882 but reinstated on May 8, 1889 with a registry fee of 5 cents (like letters) for domestic use. Figure 4 shows an 1879 registered post card to the U.S. before this banned period. The registry fee was 5 cents, the same as for a letter to the U.S.

The message on the back of this card was a request for a catalogue of foreign stamps. *Early Canada Post Cards* [5] illustrates five Canada Post Cards (including the card of Figure 4 here) registered with a 5 cent RLS: one domestic, three to the U.S. and one to England. An upgrade of the transatlantic registered post cards has been published in Maple Leaves [6] listing six post cards: three to England and three to Germany.

REGISTERED DOMESTIC LETTERS.

On May 8, 1889, the registry fee for domestic letters and post cards became 5 cents. However, the 5 cent RLS was not required; the registry fee could be paid with 2 cent RLS and with ordinary postage stamps. Still there were some 5 cent RLS domestic covers. One 1889 5 cent RLS cover is shown in Figure 5.



Figure 5. Registered in Jordan Station, Ont., June 22, 1889, and addressed to Montreal. Courtesy of Robert A. Lee Auctions, Lussey collection.



Figure 6. A registered letter card! Mailed November 7, 1895. The 2 cent Small Queen overpaid the 3 cent postal rate by 1 cent. Courtesy of Robert A. Lee Auctions, Lussey collection.

Canada issued 1 and 2 cent letter cards in October 1895. The 3 cent letter card had appeared a year and a half earlier in February 1893. These letter cards had the privileges of regular letters including registration. Figure 6 shows a registered 2 cent letter card. The message notified the addressee of expiration of insurance.

REGISTERED LETTERS GOING OVERSEAS.

On October 1, 1875, Britain granted Canada a 5 cents per half ounce preferred rate for letters to the U.K. At that time, registration to the U.K. was 8 cents calling for the blue 8 cent RLS. On January 1, 1878, this registry fee was reduced to 5 cents calling for the green 5 cent RLS. An early example of the 5 cent registry fee and 5 cent postal rate is shown in Figure 7.

The preferred rate period ended on August 1, 1878 when Canada adhered to the UPU rates and regulations. Table 38 of *Canada's Registered Mail* [1, 302] lists only two 5 cent RLS covers during this 5 cent preferred rate period. The Figure 7 cover is the second of the two covers listed. Table 38 lists a total of 93 5 cent RLS known covers to the U.K. paying a 5 cent registry fee.

In 1884 a lawyer in Halifax wished to send a registered post card to Liverpool, Figure 8. There were problems, first the registration. Registration of postcards had been banned with-



Figure 7. Registered in Toronto May 1, 1878. The cover was addressed to Edinburgh, Scotland. There is a May 15, 78 backstamp. Courtesy of Jean and Bill Walton, Harrison Collection [3].



Figure 8. A 1 cent post card, converted into a letter with a 5 cent Small Queen and registered in Halifax, March 29, 1884. Delivery in Liverpool failed and the card was returned to the Canadian Dead Letter Office. Courtesy of Jean and Bill Walton, Harrison Collection [3].

out any explanation in April 1882. Legally the ban applied to domestic post cards and not to post cards in international mail. To the best of this writer's knowledge, the Canadian Post Office did not recognize this distinction. A ban was a ban. Second, the post card. The post card rate to the U.K. was 2 cents and this was a 1 cent post card intended for domestic use (and to the U.S.). The lawyer solved both of these problems by pasting a 5 cent Small Queen on top of the 1 cent post card vignette. This converted the card into a letter and paid the 5 cent letter postage. The card/letter went to Liverpool but the addressee was "not to be found" and the card/letter was returned to the Quebec DLO and to the lawyer.

The 5 cent RLS was required on registered overseas letters until January 1, 1894 when the *Postal Guide* dropped the requirement. During this time, 1878 - 1893 inclusive, over 200 5 cent RLS letters have been reported and listed in reference [1]. Of these, 46 were addressed to Germany. One of the 46 is shown in Figure 9. The cover exhibits a remarkable array of registration markings: REGISTERED, Octagonal registered, Crown and curved registered, London oval and Canada's new R in oval. Lussey, a former owner, believed that the R in oval was struck in Hamilton along with the octagon. Lussey [7] noted that this R in oval strike came two weeks before 250 R in oval devices were ordered and suggested that this marking might have been from an experimental device. It's also possible that the R in oval was not on the cover in 1883 but was stamped on several years later. No R in oval markings have been reported from 1884 or 1885. R in oval markings started in general use in early 1886. The earliest, February 3, 1886, is in the Fretwell collection [8].



Figure 9. Registered in Eden, Ont., May 11. 1883, and addressed to Niesky, Prussia. The two 5 cent Small Queens paid a double rate, up to 1 ounce. Courtesy of Robert A. Lee Auctions, Lussey collection.



Figure 10. Registered in Saint John, N.B., February 10, 1892, and addressed to Guatemala, Central America. The cover went by rail to Canada's Frontier Post Office, probably Montreal, rail to New Orleans where the R label was applied and then by ship to Guatemala. The two 5 cent Small Queens paid a double rate, up to 1 ounce. Courtesy of Robert A. Lee Auctions, Lussey collection.

In the 1890s Canadian mail was going almost all over the world. Among the rate destinations was Guatemala. Figure 10 shows a 5 cent RLS cover to Guatemala. A special feature of this cover is that it shows the two alternatives that the Universal Postal Union offered member countries to identify registered letters: a label or a distinctive post mark. The U.S. chose the label. Canada chose the R in oval. ✉

Endnotes

[1] This article was adapted from *Canada's Registered Mail, 1802 - 1909*, Horace W. Harrison, George B. Arfken and Harry W. Lussey, Collectors' Club of Chicago, 2002.

[2] *The Date of Issue of the 2-cent Registered Letter Stamp*, George B. Arfken, Canadian Philatelist vol. 53, p. 184, July-Aug. 2002.

[3] These figures are from scans provided by Jean Walton from *A Reconstruction of the Horace Harrison Exhibits*, Jean and Bill Walton, BNAPS exhibit series No. 30, 2003.

[4] *Registered to the U.S. with a 5-cent Registered Letter Stamp*, George B. Arfken and Horace W. Harrison, Canadian Philatelist vol. 55, pp. 288-289, Sept.-Oct. 2004.

[5] *Early Canada Post Cards*, George B. Arfken, a BNAPS Handbook, 2004.

[6] *A Table of Registered Transatlantic Canada Post Cards - Updated*, George B. Arfken, Maple Leaves vol. 30, pp. 345-349, July 2008.

[7] *Registration Markings and the Registered Letter Stamps*, Harry W. Lussey, BNAPS exhibit series No. 9, December 1998.

[8] *Identification of Registered Letters*, George B. Arfken, Canadian Philatelist vol. 57, pp. 86-88, Mar.-Apr. 2006.

ARTHUR ALLISON BARTLETT

The Remainders Man

By Michael Peach

No, we are not back in elementary school doing simple divisions with remainders. Remainders is the name used for supplies of stamps that are no longer being used for postage and have been withdrawn by the Post Office.

The British North America Act, passed by the British Government united the Province of Canada (now Ontario and Québec), and the colonies of Nova Scotia and New Brunswick to form the Dominion of Canada effective 1 July 1867. Both Nova Scotia and New Brunswick had issued stamps, initially in sterling and subsequently in dollars. These stamps now became remainders. The stamps of Nova Scotia were put in storage. Similarly when British Columbia and Prince Edward Island joined the Dominion of Canada, their stamps became remainders. When Newfoundland joined Canada on 1 April 1949, although no more Newfoundland stamps were issued, they were, and still are, valid for postage.

Arthur Bartlett has two claims to philatelic notoriety. He purchased the remainders of the stock of P.E.I. stamps and, together with Donald King and a syndicate, the remainders of the Nova Scotia stamps. He also produced a letterhead incorporating some of the remainder stamps of Nova Scotia and a P.E.I. one and also a British Columbia stamp.

Arthur Bartlett was born on November 5, 1852 in St. John, N.B., the son of James Bartlett, a United Empire loyalist. In 1882 he married Margaret Scott Rankin, daughter of Neil Rankin, former Mayor of Charlottetown and moved to Charlottetown in 1883. He lived in the Rankin home at 175 Fitzroy Street, or The Hill as the house was known (fig. 1). He eventually inherited the house, which was further passed down to his daughter Mary (Cosh). A family summer photograph in front of the house, probably in 1888, shows Margaret Bartlett with a parasol, her brother, Cowan Rankin, on her left, holding baby Mary, and Arthur Bartlett at the extreme right (fig. 2). The house has now been demolished.

Bartlett was involved with the militia. Margaret's grandfather, C.D. Rankin, came to P.E.I. as a Major in the Highland



Fig. 1 Bartlett home, Public Archives and Record Office of P.E.I.



Fig. 2. Summer group at the Bartlett home, Public Archives of P.E.I.

Regiment from the Island of Mull and his father-in-law was a Major in the militia. In 1898 he is listed as Lieutenant A.A. Bartlett in No. 1 Company Charlottetown of the 4th Regiment, Canadian Artillery in Military District No. 12. At the 1902 Royal 21 Gun Salute in Honour of the Peace after the Boer War he is referred to as Captain Bartlett. At the outbreak of World War I he was Officer in Charge of Transportation and Commissariat of the district of Charlottetown in which he lived and had the rank of Major. He was A.D.C. to Lieutenant-Governors MacDonald (1915-19) and Mackinnon (1919-24) (fig. 3). He was for many years secretary of the Provincial Rifle Association.

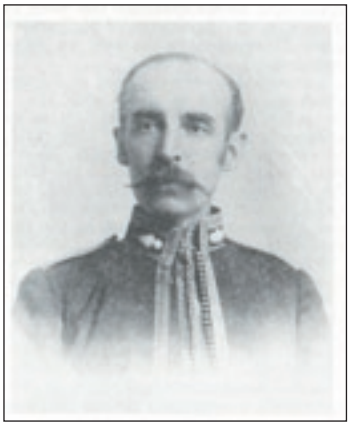


Fig. 3 Major Bartlett

He was the general agent (commercial traveller) in the Maritime Provinces for Mann Byers & Co., wholesale and retail warehousemen, drapers and manufacturers, of Glasgow and other dry goods houses in Glasgow and Manchester. He made regular yearly visits to the United Kingdom. He is listed as one of the passengers on the Cunard Line *R.M.S. Etruria* for the 23 October 1886 westbound voyage from Liverpool, England to New York. Subsequently he went into the insurance business.

He began stamp collecting in April 1888, rapidly building up a superb collection. His collecting interests were Great Britain and her colonies, including rarities, split stamps (bisects) of Nova Scotia, New Brunswick, P.E.I., Newfoundland and Can-



Fig. 4. Bartlett cover to New Zealand, courtesy W.G. Burden



Fig. 7 Transvaal cover to Bartlett, courtesy R. Lunn

ada (pence and cent values). In 1895 he wrote an authoritative article on *Prince Edward Island Stamps*, published in the October issue of *The Stamp News*. This can be viewed on the web at http://www.philatelicdatabase.com/prince-edward-island/prince-edward-island-stamps/. Around 1910 he sold his collection, but not the remainders, in England to Stanley Gibbons for $20,000, a large amount in those days. His P.E.I. collection was offered for sale in 1913 by Stanley Gibbons. Charles J. Phillips writing in the April 1913 *Stanley Gibbons Monthly Journal* stated that this is the finest collection of these stamps in existence. With the $20,000 the family invested in an orange grove in California, as had various other families on the Island. Using the first, and only, dividend of $5,000, the family took a five month trip to Europe. Losses ensued and the orange grove was sold in 1916 for around $4,000.



Fig. 5 Bartlett cover to Philadelphia, courtesy C. Michaud.



Fig. 6 Bartlett cover to Philadelphia, back.

After retiring, Bartlett kept an office in downtown Charlottetown with his stamps. He developed an extensive stamp business with customers worldwide. The cover from Bartlett to New Zealand was mailed from Charlottetown on 16 October 1903 (fig. 4) and the registered cover to Philadelphia (fig. 5) on the back of which his initials AAB can be seen in the wax seal (fig. 6). The registered cover to Bartlett was mailed form Nylstroom on 9 May 1903 via Pretoria and arrived in Charlottetown on 9 June (fig. 7). It has Transvaal stamps.

He was active in the Canadian Philatelic Association, founded in 1887, and is listed as one of the members in 1890. In 1893 he was Vice President, but never became President. There is a brief account of his collection in the January 1893 *Dominion Philatelist*, together with a contemporary photograph (fig. 8). He was a member of the Royal Philatelic Society of London, being member number 47 on the list of members for 1895-96. He was one of the attendees at the 13th January 1905 meeting of the Society.



Fig. 8 Bartlett in the early 1890s.

In 1884 Bartlett purchased the P.E.I. remainders, about 1.6 million stamps of both the second pence issue and the cents issue with a face value of $90,960, for $1,100.[1] The stamps were withdrawn from service on 1 July 1873, but never demonetized. Sales of these were quite slow, and a large number of stamps remained when Bartlett died.

In the mid-1890s, Donald A. King, an employee of the Halifax Post Office, and a great friend of Bartlett, found the long forgotten sheets of the cents issue of Nova Scotia in the attic of the old Parliament building in Ottawa. Bartlett visited the Nova Scotia Premier, William Fielding, in Halifax and told him that the Government of Nova Scotia had something they were unaware of, and for which he was prepared to pay $10,000. He offered a cheque for this amount, but the Premier declined to do business without knowing what he was selling. At length, under promise of secrecy, Bartlett disclosed the existence of the unissued stamps and told the Premier where he could find them, the condition being that when the Premier had investi-

gated the matter he would give Bartlett the first refusal at a price which he would consider fair. Some time later, Bartlett received a letter from Premier Fielding offering him the entire collection for $20,000. On the second visit Bartlett succeeded in getting the price reduced to $18,000, although he had been prepared to pay the $20,000. The stamps were purchased in 1896 by a syndicate with Bartlett as manager, and Donald King as an active partner. The inactive partners were Cowan D. (Tom) Rankin, Bartlett's brother in law and a Charlottetown druggist, W.M. Chase, a big apple grower in Nova Scotia's Annapolis Valley, F. Parker Carvell, a wholesale grocer of Charlottetown, and Sir Louis Davies, later Chief Justice of Canada. This deal has been called the biggest coup on the American continent. It is unclear how many stamps there were, and what their condition was after being in storage for 28 years. An estimate by J.W.Scott,[2] suggests that the face value was approximately $18,500, with a resale value of £89,300 using Stanley Gibbons prices. Another source estimates that there were stamps of face value about $90,000 in storage.[3] Bartlett sold them to *bona fide* dealers in $500 lots comprising 320 each of 1¢, 2¢, and 8½¢, 160 of the 10¢, and 80 of the 12½¢, about eight times face value. There were no 5¢ remainders. Smaller lots were available, in the same proportions. Stanley Gibbons were the sole agents for Europe, Asia, Africa, and Australia, and Scott Stamp and Coin, New York, the agents in America and the West Indies. When he died in 1920, vast quantities of sheets remained, and these were sold by the syndicate to Stanley Gibbons. Later, however, a tin full of remainders was found by Fred Jarrett and Bartlett's daughter, Mary Cosh.

During his time as a stamp dealer he arranged to have some rather ornate stationery printed, showing some of the remainders of Nova Scotia and Prince Edward Island, as well as a British Columbia stamp (fig. 9). The letterhead was printed by a company in Hamburg, Germany. The printing and colours were exceptionally good. The letterhead was printed on two papers with different watermarks. The cost was reported as $750 per 1000. Even in current day terms, this seems to be rather expensive. In Ottawa, the postal authorities were very disturbed, as the stamps were being passed off as genuine. He was taken to court, and in the end he was allowed to keep all that he had produced, but not allowed to print any more.



Fig. 9 Bartlett letterhead

In addition to his commercial pursuits and hobbies, Bartlett had a magnificent library, and was a lecturer of considerable note throughout the Maritime Provinces. At the time of his death, he was President of *The Charlottetown Guardian*, the Charlottetown daily newspaper. He died on Tuesday 14 December 1920 and is interred in the family plot in the Sherwood Cemetery, Brackley, P.E.I.. ✉

Footnote:

The reminiscences of his daughter, Mary Cosh,4 are a valuable resource, as is his obituary in the Charlottetown Guardian5and an article by Dr. Carr.6 The obituary in the Charlottetown Chronicle5 states that the stamps were in Halifax, and the price paid $15,000, while other accounts state that the stamps were in Ottawa, and the price paid was $18,000. 2, 3, 4

Figures 1 and 2 are from the Public Archives and Record Office of P.E.I., Cosh House, accession number HF.72.66.20.27, and Bartlett Home, accession number HF.78.72.21.

Endnotes

1 B.W.H. Poole, *The Postage Stamps of Prince Edward Island,* Severn-Wylie-Jewett Co,
2 N. Argenti, *The Postage Stamps of New Brunswick and Nova Scotia*, Royal Philatelic Society, London, 1962, p. 182 *et seq*.
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Part 2

United Kingdom's PHILATELIC PROGRAMME FOR 2011

By Joseph Monteiro

Part I can be found in the May/June 2012 issue of The Canadian Philatelist



10. *Thomas the Tank Engine* (June 14, 2011): To mark the centenary of the birth of the Reverend Wilbert Awdry, creator of Thomas the Tank Engine™, the Royal Mail released a special issue of six stamps and a miniature sheet. The engines depicted on the stamps (1st, 66p, 68p, 76p, £1.00 and £1.10), as they appear on TV, are named Thomas, James, Percy, Daisy, Toby and Gordon.



These stamps are also accompanied with a miniature sheet containing four stamps (1st, 68p, 76p and £1.00) illustrated with a special border from the popular books drawn by C. Reginald Dalby and John T. Kenney. The stamps feature Thomas the Tank Engine. The design was by Elmwood. The stamp format and size are landscape and 60mm x 21mm. The printer was Cartor Security Printing. The printing process was lithography. The perforations of the stamps are 14.5 x 14.5. The ink used was phosphor all over. The gum used was PVA. The number of stamps per sheet is 24/48. The technical details of the stamps in the miniature sheet are the same as that described above except that the stamp size is 41mm x 30mm and the number of stamps per sheet is four (2x2).

11. *Olympic and Paralympic Games* (July 27, 2011): The third special stamp issue of the London 2012 Olympic and Paralympic Games (II) was released by the *Royal Mail*. This set of beautifully crafted stamps, states writer Ian Cole, has even more



insight into Olympic and Paralympic sports. The set consists of 10 x 1st stamps. Their designs depict the following sports: sailing, field athletics, wheelchair rugby, wrestling, wheelchair tennis, fencing, gymnastics, triathlon and handball. These stamps with their striking design will make a worthwhile addition for thematic collectors. The design was by Studio David Hillman. The stamp format and size are square and 35mm x 35mm. The printer was: Cartor Security Printing. The printing process was lithography. The perforations of the stamps are 14.5 x 14.5. The ink used was phosphor all over. The gum used was PVA. The number of stamps per sheet is: 25/50.



12. *The Crown Jewels* (August 23, 2011): The British Crown Jewels are renowned worldwide for their splendour. To mark the 350th anniversary of the most iconic pieces, the Royal Mail has released a dazzling set of stamps. The remarkable stamps (1st, 1st, 68p, 68p, 76p, 76p, £1.10 and £1.10) depict the Sovereign's Sceptre with Cross, St. Edward's Crown, Rod and Sceptre with Doves, Queen Mary's Crown, the Sovereign's Orb, Jeweled Sword of Offering, Imperial State Crown and Coronation Spoon. While the Coronation Spoon dates back to the 12th Century, the greater part of the Crown Jewels were created in 1661, a year after the Restoration of the Monarchy. These magnificent Crown jewel stamps are symbols of the Monarchy and a "must-have" item for every Royalist. The stamps issued feature the Crown Jewels. The design was by Purpose. The stamp format and size are landscape

and measure 37mm x 35mm. The printer was Cartor Security Printing. The printing process was lithography. The perforations of the stamps are 14 x 14.5. The ink used was: phosphor background screen. The gum used was PVA. The number of stamps per sheet is 25/50.



13. *Aerial Post* (September 9, 2011): To commemorate the Centenary of the first aerial flight, the Royal Mail released four stamps (1st, 68p, £1.10 and £1.10) in the format of a miniature sheet. The day of this historic event was September 9, 1911. It ushered in the age of airmail when Gustav Hamel flew from Hendon Aerodrome to Windsor Castle as part of the celebrations for the coronation of King George V. The event was considered truly momentous as those magnificent men in their flying machines revolutionized the way mail would be delivered in the future. The first stamp (1st) depicts Hamel receiving the first airmail bag; the second stamp (68p) depicts Hamel preparing to leave Hendon; the third stamp shows (£1.10) Greswell's Bleriot at Windsor; and the fourth stamp (£1.10) depicts airmail delivered at Windsor. There is also a prestige stamp book and a stunning press sheet. The stamps issued feature Aerial Post. The design was by Robert Maude and Sarah Davies. The stamp format and size are landscape and 41mm x 30mm. The printer was Cartor Security Printing. The printing process was lithography. The perforations of the stamps are 14.5 x 14. The ink used was phosphor all over. The gum used wasPVA. The number of stamps per sheet is four.

14. *The House of Hanover* (September 15, 2011): As part of the King and Queen series, the Royal Mail released six stamps (1st, 1st, 76p, 76p, £1.10 and £1.10) and a miniature sheet of four stamps (1st, 68p, 76p and £1.00) on the six Hanoverian Monarchs. The Hanover reign began with the controversial accession of George I in 1714. It was a reign of power, madness and scandal, social change and democratic reform. There were the countless wars, the American and Industrial Revolutions and the Great Reform Act. Perhaps, these events were why their reigns lasted so long. Their reign made an indelible mark on the country - and indeed the world - that we know today. The six stamps depict the portraits of George I, George II, George III, George IV, William IV and Victoria. The stamps on the miniature sheet depict Robert Walpole (1721 first prime minister), Robert Adam (1763 Kedleston Hall), Penny Black (1840 uniform postage) and Queen Victoria (1897 Diamond Jubilee). The stamps issued feature Kings and Queens ~ The House of Hanover. The design was by Atelier Works. The stamp format and size are portrait and 27mm x 37mm. The printer was Cartor Security Printing. The printing process was lithography. The perforation of the stamps is 14 x 14. The ink used was phosphor bars as appropriate. The gum used was PVA. The number of stamps per sheet is 25/50. The number of stamps in the miniature sheet is four. The stamp format is portrait. The gum used is PVA.





15. *Post & Go - Birds of Britain 4* (September 16, 2011): The Birds of Britain - Post and Go - series is concluded by the Royal Mail with a set of six stamps (6 x 1st). The final part of this four-part series looks at the wonderful species of birds to be found around the coastline of Great Britain. These lovely stamps feature a puffin, gannet, oystercatcher, ringed plover, cormorant and arctic tern. The stamps have been illustrated by renowned wildlife artist Robert Gillmor. The design was by Kate Stephens. The stamp format and size are landscape and 56mm x 25mm. The printer was Walsall Security Printers. The printing process was gravure. The perforation of the stamps is kiss die-cut simulated. The ink used was phosphor bars. The gum used was self-adhesive. The stamps were not issued in sheet format.

16. *A-Z UK Part I* (October 13, 2011): United Kingdom is home to many beautiful and iconic landmarks - ancient, modern, spiritual and technological. The first part of this 26-stamp odyssey takes one on a sentimental journey around the country presenting twelve famous and treasured sights starting with the letters A to L.



The first twelve 1st stamps depict Angel of the North, Blackpool Tower, Carrick-A-Rede, Downing Street, Edinburgh Castle, Forth Railway Bridge, Glastonbury Tor, Harlech Castle, Ironbridge, Jodrell Bank, Kursaal, and Lindisfarne Priory. The stamps issued feature UK A-Z Part 1. The design was by Robert Maude and Sarah Davies. The stamp format and size are square and 35mm x 35mm. The printer was Cartor Security Printing. The printing process was lithography. The perforation of the stamps are 14.5 x 14.5. The ink used was phosphor all over. The gum used was PVA. The number of stamps per sheet is 30/60.



17. *Christmas 2011* (November 8, 2011): Four-hundred years after the publication of the King James Bible, the Royal Mail celebrates its anniversary on the 2011 Christmas stamps. The King James Bible has been described as "the noblest monument of English prose" which shaped the way people write and speak English. Seven stamps (1st, 1st, 2nd, 2nd, 68p, £1.10, and £1.65) and a miniature sheet containing all seven stamps will be issued which draw on significant events from the Nativity inspired by verses from the Gospels of Luke and Matthew. In addition, the 1st and 2nd stamps are issued in booklets of 12 and a Generic Sheet was also issued. It includes 8 x 1st Class, 8 x 2nd Class, 2 x 68p and 2 x £1.10 stamps. Furthermore, the popular 1st and 2nd Class Madonna and Child stamps, first issued in 2007, are also available. The stamps issued feature Christmas 2011. The design was by: Together Design. The stamp format and size are large 1st and 2nd landscape 30mm x 24mm and the rest portrait (including one 1st and one 2nd) 20mm x 24mm. The printer was De La Rue Security Print. The printing process was gravure. The perforations of the miniature sheet stamps are 15 x 14 with one elliptical perforation on each vertical side near the bottom. The others are kiss die-cut simulated perforations. The ink used was phosphor bars as appropriate. The gum used on the stamps in the miniature sheet was PVA. The gum on the others was self-adhesive. The number of self-adhesive stamps per sheet is 50. The number of stamps on the miniature sheet is seven (one of each of the values) and its size is 115mm x 102mm.

B. Definitives

1. *Tariff 2011* (March 29, 2011): In March 2011, Machin definitives (1p, 2p, 5p, 10p, 20p, 68p, 76p, £1.10 and £1.65) as self-adhesives were issued for the first time by the Royal Mail. The stamps have a micro-text overprint and tamper-proof panels. They have been created using the superb Jeffrey Matthews colour palette. Two new stamps for each of the four UK Home Nations (England, Scotland, Wales and Northern Ireland) were also released. The new designs have the values 68p and £1.10 for each of the four nations with their indigenous symbols.

2. *Arnold Machin Centenary Souvenir Sheet* (September 14, 2011): To mark the Centenary of the birth of Arnold Machin, who created the bas-relief sculpture of Queen Elizabeth II, the Royal Mail has issued a souvenir sheet with ten 1st gold stamps. This sheet includes the famous man's signature in its border.

III. OTHER PRODUCTS [3]

1. Prestige Booklets:

a) *WWF* - The World Wildlife Federation booklet is a must for collectors of nature-lover stamps. It tells the interesting beginnings of the WWF through the text by Peter Denton. Through superb photography, the booklet depicts the stamps and the miniature sheet in four unique panes unavailable elsewhere, including a mixed Machin pane with the WWF logo as a label in the centre.

b) *Morris & Co.* This prestige stamp booklet contains four unique stamp panes that look at the history of Morris & Co. by Linda Parry. One of these lavish panes is the stunning stained glass window released for Christmas in 2009. It is an essential item for everyone with a passion and love for design.

c) *Aerial Post* - The aerial post prestige stamp book with four unique stamp panes tells the story of the origins and extensive organization behind the UK's first Aerial Post. One of these panes features the Windsor Castle 'high-value' stamps printed intaglio (re-issued in 2005). The mixed Machin pane shows the head of King George V as a label in the centre. It is essential for those who collect and study definitive stamps.

2. Booklets:

a. *FAB* - This booklet contains four 1st definitive gold stamps in the centre with two Thunderbird 1st stamps in a special decorative border at the sides.

b. *The British Heart Foundation* - This booklet contains four 1st definitive gold stamps including two Medical Breakthroughs stamps one on each side of the definitive issues.

c. *Thomas the Tank Engine* - This booklet contains four 1st definitive gold stamps in between two 1st stamps of Thomas the Tank Engine shown in the miniature sheet.

d. *Olympic and Paralympic Games No. 5* - This booklet contains four 1st definitive stamps in between two commemorative stamps of WC Rugby and Sailing.

e. *Classic Locomotives of England* - This booklet contains four 1st stamps including two 1st Classic Locomotive stamps one on each side of the definitive issues.

f. *Olympic and Paralympic Games No. 6* - This booklet contains four definitive stamps and two commemorative stamps of Gymnastics and Fencing one on each side.

g. *Christmas* - The two Christmas booklet issued contain 12x1st stamps and 12x2nd stamps. In addition, there were the following:

1. *Large Letter First Class Booklet* - It contains 4x1st Large gold stamps with printer's name removed.

2. *Large Letter Second Class Booklet* - It contains 4x2nd Large blue stamps with printer's name removed.

3. Press Sheets:

a. *Aerial Post* - This stunning press sheet is composed of 21 (7x3) uncut Aerial Post miniature sheets for those collectors interested and intrigued with the format and fine technical details not documented elsewhere. It is a limited edition of 2,011.

b. *The House of Hanover* - The House of Hanover press sheet has been issued containing 21 uncut miniature sheets a must for those fascinated by Royal history. The top of the sheet has the caption "The House of Hanover". The stamps on each miniature sheet depict: Robert Walpole, Robert Adam, Penny Black and Queen Victoria.

4. Smilers Generic Sheets:

a. *Indipex Exhibition Sheet* - This vibrant sheet contains twenty 1st Union Flag stamps with iconic images relating to both Old and New Delhi.

b. *Philanippon Exhibition sheet* - This fascinating sheet of twenty 1st hello stamps was issued to celebrate the 2011 World Cup Stamp Exhibition in Yokohama and explores many facets of Japanese culture through origami imagery.

c. *350 Years of the Postmark* - To commemorate the first British postmark introduced in 1661 by Postmaster General Henry Bishop. This self-adhesive sheet contains 20, 1st stamps with postmarks over a 350-year- period.

d. *Christmas* - To celebrate the anniversary of Christmas in 2011, significant events from the Nativity inspired by verses from the Gospels of Luke and Matthew are shown on the generic sheet. The design of this sheet also features verses in black letter style within the labels.

5. Commemorative Sheets:

a. *50th Anniversary of E-Type* - This commemorative sheet of ten stamps produced in partnership with Jaguar traces the development and technology of the most iconic 60s sports car.

b. *Prince Philip's 90th Birthday* - This informative commemorative sheet features 10 Union Flag 1st stamps with attached labels of Prince Philip. It tells the story of Prince Philip's fascinating life and includes a host of photos and a charming quote from Her Majesty the Queen.

c. *London 2012 Olympic & Paralympic Games (III)* - This commemorative sheet features the 10 stamps of the Olympic and Paralympic Games (III) plus unique labels explaining each sport. *The top caption of this sheet reads "HIGH HOPES".*

IV. MORE PRODUCTS

Besides the most important philatelic products mentioned above, there are numerous other products. For example, first day covers, first day covers with coins, presentation packs, definitive packs, stamp cards, yearly collections, annual collections, books with fascinating stories, ingots, coin and medal products, pewter pillar boxes, Royal Mail Model Vans, enamel pin badges, magazines, and additional products. They are too numerous to document in detail and usually go beyond just philately.

V. CONCLUDING REMARKS

The United Kingdom has continued to live up to its reputation as a leader for its philatelic issues in 2011. This is not surprising given that it is where the first stamps in the world were printed. The designs and issues are truly fascinating and remarkable. Many of these designs would be enhanced further if it used a combination of printing processes to print its stamps. It would enhance their beauty and appeal to make an excellent product even better. Apart from the Royal Wedding, which captured the world's spotlight, there was a number of very attractive issues such as the FAB The Genius of Gerry Anderson, Morris & Co, Stage Musicals and so on. There were numerous other philatelic products produced as the Royal Mail makes great efforts to please all its philatelic fans. Listing them all would be difficult.

As we enter 2012, the spotlight will once again be on England as it gears up for the Olympic Games, and Her Majesty's Diamond Jubilee. ✉

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Les différents papiers utilisés pour la production de la série des Grandes Reines Victoria de 1868-1876

Deuxième partie

La première partie de cet article a été publiée dans le numéro de mai/juin 2012 du Philatéliste canadien.

Richard Gratton FRPSC, AIEP, AQEP

This article deals with the different papers used to print the Large Queen Victoria issues of Canada.

It is a highly specialized study by a professional paper chemist with 30 years' experience in the development and manufacturing of various fine papers. Mr. Gratton explains the differences between the twelve different papers used to produce this complex series and mentions the various errors that some authors have made in describing these various papers.

Passons donc en revue chaque valeur nominale des timbres-poste de cette série qui a fait tellement couler d'encre et qui constitue malheureusement un véritable casse-tête pour la très grande majorité des philatélistes canadiens!

Je mentionne le type de papier entre parenthèses pour chacun des papiers décrits afin d'indiquer la référence aux tableaux situés à la fin de l'article.

UN DEMI-CENT

Ce timbre de couleur noire (Scott 21) existe en six variétés de papiers bien distincts soit:

le papier mince et peu opaque (**thin**) (# 2),

le papier uni au fini vélin régulier (**regular wove with vellum finish**) (# 3),

le papier uni avec bouffant (**wove with bulk**) (# 4),

le papier Bothwell (**Bothwell paper)** (# 6),

le papier épais, doux et blanc (**thick, soft and white**) (# 8),

le papier opaque et avec bouffant (**opaque with bulk**) (# 10).

C'est ici que les descriptifs de catalogues s'avèrent bien souvent totalement inadéquats. En effet, les catalogues qualifient généralement un papier comme étant mince lorsqu'on peut voir son design à l'endos. Ce qui peut être vrai. Cependant, il est important de savoir distinguer un papier mince d'un papier translucide (semblable au papier calque) d'épaisseur régulière! Il faut donc absolument utiliser un micromètre à papier de bonne qualité afin de pouvoir mesurer la différence.



6. Un demi-cent de couleur noire.

Comme nous l'avons mentionné précédemment, les papiers minces possèdent une épaisseur de .0024 pouce et moins, alors que certains papiers translucides peuvent mesurer jusqu'à .0030 pouce, ces derniers ne pouvant donc absolument pas être considérés comme minces! De plus, certains papiers minces sont très opaques. Sans instrumentation adéquate, il est donc impossible de distinguer le papier translucide du papier mince!

Le papier translucide (# 1) est assez facile à reconnaître car il suffit de regarder à l'endos si l'on peut voir complètement le design du timbre par transparence. Ce papier est aussi toujours plus épais que le papier mince. Le timbre d'un demi-cent a été produit sur un papier mince mais non translucide (# 2). Idéalement, on utilisera un micromètre à papier (manuel ou électronique) pour mesurer le papier mince qui se situe entre .0022 et .0024 pouce.

Le papier mince du demi-cent est peu opaque et ne nous permet pas de voir complètement le timbre par transparence. Cependant, il nous permet d'entrevoir, en bonne partie, le design du verso.

Le papier régulier (# 3) mesure entre .0025 et .0034 pouce et on le retrouve avec des mailles verticales ou horizontales. Le papier épais (# 8) mesure, quant à lui, entre .0035 et .0043 pouce et son fini est ordinairement un peu plus doux. Nous avons déjà décrit le papier Bothwell un peu plus haut.

Lorsqu'on regarde au verso le papier uni de type vélin avec bouffant et opaque (# 10), on remarquera ce que Duckworth décrit de façon erronée comme des nervures diagonales. Il s'agirait plutôt de mailles horizontales très prononcées.

UN CENT

Il existe deux teintes bien distinctes de cette valeur, soit le rouge brunâtre et l'orange jaunâtre.

Examinons d'abord le timbre de couleur rouge brunâtre (Scott 22).

Il existe neuf types de papiers pour cette valeur:

le papier translucide (# 1),

le papier uni au fini vélin régulier (# 3),

le papier uni avec bouffant (# 4),

le papier vergé horizontal de l'émission de 1868 (# 5),

le papier Bothwell (# 6),

le papier mince de couleur ivoire (# 7),

le papier épais, doux et blanc, (# 8),

le papier mince et blanc (# 9),

le papier vélin et opaque avec bouffant (# 10).



7. Un cent de couleur rouge brunâtre.



8. Un cent de couleur orange jaunâtre.



9. Un cent de couleur orange jaunâtre intense.

Le papier régulier (# 3) est du type uni avec un fini vélin avec mailles horizontales apparentes et d'épaisseur variant de .0025 à .0034 pouce. On peut facilement distinguer des mailles (**mesh**) en observant un timbre à l'aide d'une lampe à bonne intensité. Il suffit de l'examiner par transparence et on verra apparaître des petits points (ovales ou ronds) transparents qui laisseront passer la lumière dans le papier (Illustration 10). Ces petits points sont le résultat du drainage des fibres sur la toile métallique de la machine à papier.

Ces petits points transparents peuvent être verticaux (dirigés vers le haut), horizontaux ou plus ou moins définis. Tel que mentionné plus haut, ce n'est pas la direction des mailles qui constitue un critère visant à définir les différents types de papier mais plutôt le sens dans lequel on a coupé le papier issu de la bobine maîtresse de la machine à papier.



10. Papier uni au fini vélin ou lisse avec des mailles verticales.

Le papier épais, doux (non rugueux) et blanc (# 8) mesure entre .0035 et .0043 pouce et est relativement facile à identifier si on compare l'endos avec celui des autres timbres de même valeur. Les différentes épaisseurs de ces papiers sont répertoriées dans le tableau à la fin de cet article. Le timbre de couleur rouge sur papier vergé (**laid**) (Scott 31) possède une épaisseur variant entre .0030 et .0042 pouce.

Le catalogue Unitrade ne répertorie présentement le timbre de couleur orange jaunâtre (Scott 23a) que pour le papier uni de type vélin régulier et d'épaisseur .0025 à .0032 pouce (# 3)

J'ai aussi répertorié un second type de papier plus épais et rigide (**thick and stiff)** pour le Scott 23a. Il mesure .0035 pouce et je le considère comme possédant toutes les caractéristiques du papier # 10.

Selon certaines sources, le 23a existerait aussi sur un papier mince et blanc (# 9) et d'épaisseur de .0024 pouce. On a aussi répertorié pour cette valeur une variété avec un filigrane de couture (**stitch watermark**).

DEUX CENTS

Neuf types de papiers sont répertoriés pour ce timbre de couleur verte.

le papier translucide (# 1),
le papier uni de type vélin régulier (# 3),
le papier uni avec bouffant (# 4),
le papier vergé horizontalement (**laid**) (# 5),
le papier Bothwell (# 6),
le papier de couleur ivoire (# 7),
le papier épais, doux et blanc (# 8),
le papier mince et blanc (# 9),
le papier opaque avec bouffant (# 10).



11. Deux cents de couleur vert intense.



12. Deux cents de couleur verte.



13. Deux cents de couleur vert émeraude.

Certains ouvrages mentionnent à tort que le papier épais, doux et blanc s'apparente à du papier buvard. Le véritable papier buvard absorbe l'eau et les encres. Or, il serait presqu'impossible d'imprimer sur ce type de papier! Pour distinguer le papier épais, doux et blanc des autres papiers, il suffit de mesurer son épaisseur et de l'observer minutieusement à l'endos à l'aide d'une bonne lampe avec une ampoule «lumière du jour de type D65» (**daylight lightning**). On a aussi répertorié des filigranes de couture pour cette valeur.

Imprimés sur un papier uni de type vélin avec mailles (# 3), tous les exemplaires du 2 cents de couleur émeraude (Scott 24i) mesurés se situaient entre .0026 et .0028 pouce d'épaisseur.

TROIS CENTS

Huit différents types de papiers sont répertoriés pour le trois cents de couleur rouge, soit :

le papier translucide (# 1),
le papier uni de type vélin régulier (# 3),
le papier uni avec bouffant (# 4),
le papier vergé horizontalement (**laid**) (# 5),
le papier Bothwell (# 6),
le papier épais, doux et blanc (# 8),
le papier mince lisse et opaque (# 9),
le papier vélin opaque (# 10).



14. Trois cents de couleur rouge.

Ces papiers furent tous décrits précédemment et les épaisseurs typiques se retrouvent dans le tableau à la fin de cet article. On a aussi répertorié des filigranes de couture pour cette valeur.

Le timbre de trois cents de couleur rouge brillant sur papier vergé (**laid**) (Scott 33) possède une épaisseur variant de .0025 à .0032 pouce. Le papier de ce timbre est donc plus mince en moyenne que celui utilisé pour produire le timbre d'un cent sur papier vergé.

Ce timbre a été souvent falsifié en y ajoutant des vergeures (soit par un procédé chimique ou mécanique) ou en ajoutant un nouveau dos fait de papier vergé à un timbre régulier imprimé sur papier uni de type vélin. Un examen des deux côtés du timbre révèle habituellement assez facilement la supercherie. Les deux côtés doivent clairement indiquer les marques de vergeures.



15. Papier vergé horizontalement avec bâtonné.



16. Cinq cents sur vélin avec mailles verticales très apparentes.

CINQ CENTS

Le papier du timbre de cinq cents de couleur vert olive est de loin le plus facile à identifier. Tous les timbres répertoriés se retrouvent sur un papier uni de type vélin avec mailles apparentes (papier #3). Ces mailles sont habituellement verticales mais il peut aussi exister des mailles horizontales. Encore là, rappelons que ce n'est pas la différence d'orientation des mailles dans le papier qui constitue un critère permettant de définir le type de papier utilisé mais plutôt le sens dans lequel l'imprimeur a inséré le papier dans la presse à imprimer.

Tous les papiers produits sur machine à papier avec toile métallique possèdent ce que l'on appelle un grain. Le grain est défini comme étant le sens dans lequel le papier a été produit sur la machine à papier et tous les papiers sont produits avec un sens vertical. Pour obtenir une certaine uniformité dans le produit fini, les imprimeurs préfèrent donc insérer le papier dans le sens des mailles verticales (dans le sens du grain du papier). C'est particulièrement le cas lorsque la feuille est mouillée (**wet printing**) lors de l'impression en taille-douce. À défaut de procéder de cette façon, le produit fini n'aurait pas la stabilité dimensionnelle désirée. Les mesures d'épaisseur du papier utilisé pour la production du timbre-poste de cinq cents varient entre .0025 et .0033 pouce. De nos jours, le papier ne possède plus de mailles car les toiles des machines à papier ne sont plus faites en métal. Ainsi, pour connaître le sens de la production sur la machine moderne, il faut examiner l'orientation des fibres de cellulose.

SIX CENTS

Neuf papiers furent répertoriés, selon Unitrade, pour ces timbres-poste aux diverses teintes de brun (planche un). Ce timbre existerait donc sur tous les types de papiers répertoriés par Duckworth, sauf le papier translucide et le papier vergé horizontalement! Il existe en plus des exemplaires avec filigrane de couture dans le sens horizontal et vertical.

Pour ma part, j'ai examiné des exemplaires de ces timbres sur papier mince, avec filigrane Bothwell, sur papier vélin régulier et finalement sur papier épais blanc et doux.

les papiers # 2, 3, 4, 6, 7, 8, 9 et 10 ont été répertoriés pour cette valeur.



17. Six cents de couleur brun jaunâtre.



18. Six cents de couleur brun rougeâtre.



19. Six cents de couleur brun foncé.



20. Douze cents et demi de couleur bleue sur vélin régulier.



21. Douze cents et demi de couleur bleu intense et sur papier mince

Le timbre de six cents de couleur brune, de la planche numéro deux, a été répertorié seulement sur les cinq papiers suivants : # 3, 4, 8, 9 et 10.

DOUZE CENTS ET DEMI

Le timbre de douze cents et demi est connu avec les six papiers suivants :

le papier mince et peu opaque (# 2),
le papier vélin régulier (# 4),
le papier Bothwell (# 6),
le papier de couleur ivoire (# 7),
le papier épais, doux et blanc (avec les mailles difficiles à observer) (# 8),
le papier vélin opaque (# 10).

Comme nous avons déjà donné les caractéristiques principales de chacun de ces papiers, le lecteur est invité à consulter le tableau à la fin de cet article.

QUINZE CENTS

Les diverses et multiples teintes des timbres de quinze cents auraient nécessité l'utilisation de pas moins de sept papiers différents. Gerald L. Firth a publié un excellent ouvrage (4) sur les timbres-poste de quinze cents de cette série. S. J. Menich a aussi publié un article assez complet dans le BNA Topics portant plus spécifiquement sur la qualité d'impression et la production du timbre de quinze cents (7).



22. Quinze cents de couleur violet verdâtre.

Nous allons classer ces timbres selon leurs trois principales teintes, soit le violet grisâtre, le gris et le violet foncé. Il existe aussi des teintes verdâtres qui ne sont pas encore bien répertoriées présentement. Pour ces teintes plus rares, nous n'avons répertorié à ce jour que les trois différents papiers suivants : le papier vélin régulier (#3), le papier Bothwell (#6) et le papier vélin opaque (#10).



23. Quinze cents de couleur violet grisâtre.



24. Quinze cents de couleur grise.



25. Quinze cents de couleur violet foncé.

Les timbres de teinte violet grisâtre (qui incluent entres autres les teintes pourpre grisâtre, rouge lilas, pourpre brunâtre et pourpre (Scott 29)) sont répertoriés sur les trois papiers suivants :

le papier mince et peu opaque (# 2),
le papier uni de type vélin régulier (# 3),
le papier Bothwell (# 6).

Les timbres de teintes grises (qui incluent les teintes gris verdâtre, gris bleuté, gris ardoise et le violet foncé (Scott 30)) existent sur les cinq différents types de papiers suivants :

- le papier uni de type vélin régulier (# 3),
- le papier uni avec bouffant (# 4),
- le papier uni blanc et épais (# 10),
- le papier filigrané d'Alex Pirie & Sons (# 11),
- le papier très épais (#12).

Le papier avec filigrane d'Alexandre Pirie est un papier assez distinctif pour avoir sa propre catégorie. La plupart des collectionneurs le confondent assez facilement avec d'autres types de papiers car la très grande majorité des timbres de la feuille de quinze cents ne comprennent pas le filigrane de type manuscrit de la papeterie d'Alexandre Pirie & Sons.

Ce papier filigrané est excessivement rare et sa cote au catalogue est très élevée. Sans compter qu'il existe de très nombreuses falsifications. Les faussaires ont aminci et redentelé certains timbres de couleur gris verdâtre sur papier régulier pour les faire passer pour les timbres rares avec filigrane de Pirie. Il s'agit d'un papier relativement opaque et rigide avec des mailles horizontales. Winthrop S. Boggs rapporte des épaisseurs variant entre .0032 et .0042 pouce (3).

Le timbre de teinte violet foncé (Scott 30c) est aussi produit sur un papier unique (qui n'est pas répertorié par Duckworth), soit un papier très épais de couleur blanche et presqu'amorphe (sans traces de mailles très apparentes). Son épaisseur varie de .0038 pouce à .0045 pouce. On peut cependant observer des mailles verticales par suite d'un examen très attentif. Ce papier se différencie entres autres du papier numéro 8 de Duckworth par son épaisseur beaucoup moins variable et généralement plus élevée.

Ce dernier papier a été fréquemment falsifié (plus de 30% des exemplaires des timbres qui m'ont été soumis pour expertise étaient soit falsifiés ou réparés). Il compterait parmi les plus rares de tous les papiers de cette série. D'ailleurs, les différents catalogues lui attribuent une très bonne cote. Il est d'épaisseur variant entre .0038 et .0045 pouce avec une moyenne de .0041 pouce, la majorité des timbres examinés se situant à .0041 pouce.

CONCLUSIONS

Nous espérons avoir réussi à clarifier certains faits qui pourront s'avérer très utiles aux philatélistes intéressés par cette série et ce sujet tout particulier. Il est important de noter qu'à cause de la grande variabilité des épaisseurs de papiers visant la majorité des différents types de papiers, on peut conclure que la mesure exacte de l'épaisseur d'un papier ne peut déterminer, à elle seule, son type. Cependant, une mesure exacte s'avère bien souvent indispensable afin de mieux identifier et catégoriser le papier.

Les tableaux des pages suivantes font le sommaire des caractéristiques des propriétés physiques des différents papiers classés selon leur type, leur épaisseur et leurs différentes valeurs nominales. ✉

***Note** : La quantité examinée ne peut être considérée comme un indice du facteur de rareté car elle est déterminée par la quantité de timbres reçus pour expertise dont beaucoup sont en moyenne sur des papiers plus rares, soit les minces, vergés et sur papier Bothwell.*

Le numéro Scott du catalogue Unitrade (2012) est inscrit dans le tableau.

Les quantités imprimées sont très approximatives et proviennent des principales références suivantes : (2) (3)

* : Ces papiers ne sont présentement pas encore listés par le catalogue Scott – Unitrade

Remerciements et crédits

Je remercie la compagnie de papier Arjowiggins pour la permission d'utiliser les photographies de l'usine de Stoneywood. Un merci tout spécial à madame Johanne Hallé pour la révision de cet article ainsi qu'à monsieur François Brisse pour ses commentaires.

Je tiens aussi à remercier monsieur Robert Cooperman de la compagnie City Stamps de Montréal qui m'a gracieusement prêté pendant près de six mois une collection de référence contenant près de mille timbres-poste de la série des Grandes Reines Victoria.

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Papier	1	2	3	4	5	
Type	Uni	Uni	Uni	Uni et avec du bouffant	Vergé horizontal	Nervuré Bot
Filigrane	Non	Non	Non	Non	Non	
Fini de surface	Lisse	Lisse	Vélin	Vélin	Vergeures	Ne
Couleur						
Direction usuelle des mailles	Faiblement verticale	Faiblement horizontale	Horizontale	Horizontale	Verticale	Ver
Opacité	Très peu opaque	Peu opaque	Opaque	Peu opaque	Opaque	Moyennen
Nervures (ribbing)	Non	Non	Non	Diagonales (sic) Non !	Non	Vert
Qualité d'impression	Mauvaise - floue Blurred	Bonne Sharper than 1	Bonne Sharp	Excellente	Mauvaise- floue (Blurred)	0.3 mm (h
Description en langue anglaise selon Duckworth et autres auteurs	Thin Hard (crisp) Semi transparent Somewhat oily Almost pelure	Thin Hard, crisp Less semi-trans than paper 1 Bank note paper	Opaque Horizontal mesh	Stout Yellowish	Laid paper	Vertically some are v
Valeurs nominales répertoriées	1, 2, 3	0.5, 6, 12.5, 15	0.5, 1, 2, 3, 5, 6, 15	0.5, 1, 2, 3, 6, 12.5	1, 2, 3	0.5, 1, 2, 3
Caractéristiques principales selon Richard Gratton	Translucide Très peu opaque Rigide Presque transparent	Mince et peu opaque (Moins transparent que le papier #1) Rigide pour son épaisseur	Vélin souple Légèrement jaunâtre avec les mailles horizontales	Vélin rigide avec un certain bouffant	Papier vergé	Nervuré v et certai filig
Épaisseurs répertoriées à date (pouce) Richard Gratton Incluant moyenne et majorité	Min : .0026 Max : .0030 Moy: .0028 Maj : .0028	Min : .0022 Max : .0024 Moy : .0023 Maj : .0024	Min : .0025 Max : .0034 Moy : .0030 Maj : .0029	Min : .0025 Max : .0034 Moy : .0030 Maj : .0032	1c : .0030 - .0042 Majorité : .0033 2c : Aucune donnée 3c : .0025 - .0032 Majorité : .0026	Min : .0025 Moy : .003
Quantité examinée	65	45	337	342	88	1

Valeur nominale	Quantité approximative Imprimée (moyenne)	Couleur timbre	Papier 1	Papier 2	Papier 3	Papier 4	Papier 5	Papier 6
Principales caractéristiques selon Gratton			Trans-lucide	Lisse et mince et peu opaque	Vélin souple	Vélin Rigide avec bouffant	Vergé	Nervuré avec ou sans filigrane
Épaisseurs selon Gratton			.0026 – .0030	.0022 – .0024	.0025 – .0034	.0025 – .0034	.0025 – .0042	.0025 – .0039
0.5 cent	6,700,000	Noir		21c	21	21		21b & 21vii
1 cent	5,000,000	Rouge brunâtre	22b		22	22	31	22a & 22ii
1 cent	4,000,000	Orange jaunâtre			23	23		
2 cents	10,500,000	Vert	24b		24 & 24i	24	32	24a & 24iv
3 cents	29,300,000	Rouge	25b		25	25	33	25a & 25viii
5 cents	1,000,000	Vert olive			26			
6 cents	10,000,000	Brun foncé		27c	27	27		27b & 27vi
12.5 cents	2,000,000	Bleu		28b		28		28a & 28v
15 cents	2,400,000	Violet grisâtre		29e	29			29c & 29v
15 cents	Voir ci-dessus	Gris (teintes)			30	30		
15 cents	Voir ci-dessus	Violet foncé						

6	7	8	9	10	11	12
& filigrane thwell	Uni	Uni	Uni	Uni	Uni & avec ou sans filigrane de A. Pirie & Son	Uni
Oui	Non	Non	Non	Non	Oui	Non
rvuré	Vélin	Doux	Lisse	Vélin	Vélin	Vélin
	Ivoire	Blanc			Blanc - beige	Blanc
ticale	Faiblement verticale	Difficile à voir - horizontale	Verticale & horizontale	Horizontale	Horizontale	Difficile à voir - verticale
ment opaque	Opaque	Très opaque	Peu opaque	Opaque	Opaque	Très opaque
ticales	Non	Non	Non	Diagonales (sic) Non !	Diagonales (sic) Non !	Non
plus grand haut)	0.3 mm plus grand (haut)	Excellente	Très bonne	Bonne	Un peu floue	Très bonne
ribbed and watermarked	Coarse Thin Ivory color Non transparent	Soft, white as chalk and amorphous, absorbent, fragile felt like texture	Thin White Tissue!	Stout White Wove Opaque	Hard, Toned, Opaque	Thick with a faint vertical & pebbly grain – Carton paper
3, 6, 12.5, 15	1, 2, 6, 12.5	0.5, 1, 2, 3, 6, 12.5.	1, 2, 3, 6	0.5, 1, 2,3, 6, 12.5, 15	15	15
erticalement ns avec un grane	Vélin de couleur ivoire Surface plus rugueuse	Vélin épais blanc et amorphe (sans mailles apparentes)	Mince, blanc, doux et relativement opaque	Vélin opaque avec un certain bouffant	Vélin opaque, rigide avec ou sans filigrane A.Pirie & Sons	Papier très épais, blanc, opaque et rigide
5 Max : .0039 1 Maj : .0030	Min : .0028 Max : .0034 Moy : .0030 Maj .0030	Min : .0035 Max : .0043 Moy : .0034 Maj : .0035	Min : .0022 Max : .0024 Moy : .0023 Maj : .0024	Min : .0025 Max : .0034 Moy : .0030 Maj : .0029	Min : .0032 Max : .0043 Moy : .0037 Maj. : .0035	Min : .0038 Max : .0045 Moy : .0041 Maj : .0041
156	24	90	37	358	15	55

Caractéristiques physiques des papiers répertoriés selon Duckworth

	Papier 7	Papier 8	Papier 9	Papier 10	Papier 11	Papier 12
s	Vélin de couleur ivoire	Vélin, blanc, doux, et épais	Lisse, mince & très opaque	Vélin opaque Avec bouffant	Vélin avec ou sans filigrane	Vélin très épais et rigide
	.0028 – .0035	.0035 – .0043	.0022 – .0024	.0025 – .0035	.0032 – .0043	.0038 – .0045
		*		21		
	*	22i	*	22		
			23 & 23a	23 & 23a		
	*	24iii	*	24		
		25iii	*	25		
				26		
	*	27ii	*	27		
	*	28iii		28		
				29		
				30	30d	
						30c

Tableau récapitulatif des papiers répertoriés selon les différentes valeurs nominales et teintes (12)

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H. G. WELLS

The Father of Science Fiction

By Richard Logan

Science fiction is difficult to define because it includes a wide range of subgenres and themes. However, it is largely based on writing entertainingly and rationally about alternate possibilities in settings that are contrary to known reality. These include a setting in the future; a setting in outer space, or other worlds, or involving aliens; stories that contradict known or supposed laws of nature; and stories that involve discovery or application of new scientific principles. Exploring the consequences of such differences is the traditional purpose of science fiction, making it a literature of ideas.

Without the influence of Herbert George Wells, these staples of the genre might have developed in a very different and far less entertaining fashion. I agree that other writers such as Jules Verne deserve their place in writing history; however, without a doubt, the present mental and physical vigour of the genre is a lasting testament to the original purpose and intelligence of Wells' vision.

The youngest of four children, Wells was born in Bromley, Kent, on September 21, 1866 to parents who tried hard but failed to escape their working class roots. Although never destitute, the threat of poverty always loomed. It was only by a combination of luck and innate intelligence that allowed Wells the opportunity to get away from a dead-end situation.

A the age of eighteen, Wells won a scholarship to the Normal School of Science in Kensington – now the Royal College of Science. There he began a degree in Zoology. This was a period of his life that would have a formative influence on his writing, specifically in the person of T.H. Huxley, his biology teacher. Called "Darwin's Bulldog," he was a noted scientific humanist and a great proponent of Charles Darwin's Theory of Evolution. Coincidentally, Hurley's grandson Aldous was also destined to become a writer of note in the field of Science Fiction, writing *Brave New World.*

An accident at age twenty-one made Wells a semi-invalid and at roughly the same time his interest in schooling hesitated in purpose.

In 1887 he left the Royal College of Science and became a Science teacher. In 1890 he resumed his education and went on to complete a Bachelor of Arts from London University. 1891 saw him marry his cousin Isabel Mary Wells.

By 1893 Wells had made the passage to a full-time writer and had written his first book, the non-fiction *Textbook of Biology.* However, it was not an entirely happy time because his marriage was going downhill and in 1894 he ran off with a former pupil named Amy Catherine Robbins. He married her in 1895. That same year also saw the publication of his first Science Fiction novel, *The Time Machine*. The book had started out as *The Chronic Argonauts,* a three-part speculative series he had written in 1888 for the non-professional publication, *The Science Schools Journal.* Three years later, a second version was published in the *Fortnightly Review*, where the title was *The Rediscovery of the Unique* It was almost printed in the same periodical as *The Rigid Universe;* however, even though it went to galley proofs, it was never actually published. Parts were, however, serialized in issues of *The New Review* for 1894 and 1895.



H.G. Wells: The Father of Science Fiction.

Finally, after this long pregnancy, Wells sold the complete story to the publisher W.E. Henley and *The Time Machine* was born.

He was not the first writer to amuse himself with the idea of a fourth dimension. However, the success of *The Time Machine* served to popularize the concept, with Wells sending his traveller on a fantastic voyage into the future and landing him in the year 802701. One can see the influence of Huxley and Darwin – the traveller discovers that the human race has evolved into two distinct species: the brutal and animal-like Morlocks and the gentle but frail Eloi. Notably, the novel was the first to propose a mechanical method of time travel. It was a leap of imagination that has served as a blueprint for many stories since.

Wells was also a crusader against social injustice using his fiction as a true representation of the inequities he saw in his environment as well as to comment on the dangers of unchecked scientific process. Wells would expand on the latter theme graphically in the 1896 novel *The Island of Dr. Moreau,* telling as it does of a scientist who has surgically altered the beasts of his isolated island into mockeries of the human form or, if you will, vivisection. Successive movie versions of the novel have updated the story to the concept of genetic engineering.



Israel 2000 issue. Wells' image is depicted on the tab of the middle stamp.

In *The Invisible Man,* published in 1897, Wells examined what might happen to a man who is granted a power that sets him above other men and the moral corruption that ensues. The warning is plain – science is capable of infinitely more harm than good.

In 1898, Wells, expanding on the work of Percival Lowell, created one of the most powerful concepts in the field of Science Fiction – what if there were indeed life on Mars, intelligent creatures technologically far in advance of our own planet and what if these creatures were unfriendly?

In *The War of the Worlds,* Wells conceived just such a species. Martians attempt by force of arms to make a home on Earth where they begin a devastating reign of terror using tripod legged war machines. One can see a stark message in the way the Martians are overcome in battle, suggesting as it does that science is not necessarily going to be the saviour of mankind and that, in fact, we would do well to remember that nature at the most microscopic level can be every bit as powerful.

The First Men on the Moon in 1901 was one of the last major works of Science Fiction to be produced by Wells - the introduction of an alien species where cooperation and unity of purpose are the driving force of their society. In it Wells introduced antigravity. A spaceship propelled by Cavorite – a material blocking the passage of radiant energy - is sent to the moon and the crew discover an ant-like society whose guiding principles are socialistic in nature.

Contrary to his writings, Wells really believed that man could achieve a blissful existence on Earth. However, the world of man did not improve in his lifetime and more and more he wrote despairingly of the dangerous use of science in warfare. For instance, *The Land Ironclads*, a short story written in 1903, saw Wells, in a prophetic mood, predicting the coming of tank warfare and in 1908, he wrote of a disastrous aerial war in *The War in the Air*. He lived to see both predictions come true in World War I.

Perhaps his greatest and saddest speculation concerned the use of atomic weapons. Wells lived just long enough to se their use in Japan, dying of unspecific causes on August 13, 1946 at his home in Regent's Park, London, England.

Wells had stated that his epitaph should be: " I told you so. You damned fools." ✉



British stamps honouring H.G. Wells and his work.

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CALGARY EXHIBITION AND STAMPEDE POST OFFICE

By Lane Robson

The first Calgary Exhibition and Stampede was held one hundred years ago in 1912. Several decades of local exhibitions and fairs set the stage for the famous annual event, and notwithstanding the success of the 1912 event, the next Stampede was not held until 1919, and the Stampede only became an annual event after 1923.

Calgary was founded as a North-West Mounted Police post in 1875 and the following year the community was renamed Fort Calgary. The fledgling Calgary business community desired growth, and exhibitions and fairs were established venues to attract investment.

The earliest reported cowboy event was in June 1893 when George Lane organized some "cowboy sports" during a summer fair.[10] John Ware, the drover and legendary steer wrestler, participated in the fair. Ware was born into slavery in South Carolina, travelled to Texas after the Civil War, and in 1882 he drove 3,000 cattle across the border for the North-West Cattle Company. He settled in the Calgary area. At the 1883 fair he won his first steer-wrestling competition and the event set a precedent for what would become a highlight of the Calgary Stampede.[10] Canada Post commemorated Ware with a 61-cent stamp released on February 1, 2012.



John Ware - Drover

The Calgary and District Agricultural Society was formed to promote the town and to encourage farmers and ranchers from eastern Canada to move west. Colonel James Walker presided over the first organizing committee in 1884.[5] The Canadian Pacific Railway was completed in 1885 and by 1886 Calgary was booming with 2000 residents. Colonel Walker persuaded the federal government to sell 94 acres of Crown land on the banks of the Elbow River for $235.[2] The area was named Victoria Park to honour the Queen and the grounds became the home to future Calgary exhibitions and fairs. The Calgary and District Agricultural Society held their first fair in October of 1886. Over a quarter of the residents attended the two day event, which concluded with a fall supper and dance.[5] The Society continued to host an annual event; however crop failures, poor weather, and a declining economy brought the event to an end in 1894.[2] The Society was dormant until 1899 and then reorganized and reactivated under the name Inter-Western Pacific Exhibition Company. The purpose of the company was "to make Calgary's mid-summer exhibition the most prominent, attractive and educational exhibit between Winnipeg and the Coast."[5] A Western Pacific Exhibition was held annually from 1899 to 1903. The name changed to the Calgary Agricultural and Industrial Fair in 1904 and to the Calgary Fair in 1907. The event grew annually and was so successful that the federal government was persuaded to allow Calgary to host the Dominion Exhibition in 1908. The Dominion Exhibition was a federally subsidized event that was first held in 1903 in Toronto and annually thereafter in a different city. The federal government donated $50,000, the province $35,000, and the city $25,000.[5] The money was spent to build six new pavilions and a racetrack at Victoria Park.[3] A parade, rodeo, horse races, and trick rope competition were part of the event.[2] The most outstanding attraction was Strobel's airship, a propeller-driven dirigible that made flights daily in front of the grandstand. The seven-day event was held from July 1 to July 8, with a day off for the intervening Sunday.

There was a grand parade on Dominion Day. The American Day festivities on July 4th were more exciting than originally planned. Just after takeoff, the Strobel airship was caught by a gust of wind and blown against the grandstand where it exploded and burned, fortunately without casualties.[2,5] One hundred thousand people attended the event, which was a huge success since the population of Calgary in 1908 was only 25,000 and the event was held during an economic recession.[2,3] The following year the event was hosted as the Alberta Provincial Exhibition and this was changed in 1911 to the Calgary Industrial Exhibition.



Advertising Cancellation for Calgary Industrial Exhibition 1918.

Guy Weadick, an American cowboy, participated in the 1908 Dominion Exhibition, and the success of the first Stampede and the growth of the event has been largely attributed to his efforts. Weadick was "always on" and a "natural showman."[5] He exemplified the western values of "handshake honesty, neighborliness, and entrepreneurship."[2] Guy envisioned a show with "no representations of old time criminality such as robbing stage coaches."[10] Weadick introduced the "whoooop-ee-eee" cheer that became a Calgary trademark.[5] During the Dominion Exhibition, he approached H. C. McMullen, the general livestock agent of the Canadian Pacific Railroad, with the proposal that they stage a weeklong rodeo in Calgary. Four years later, McMullen and



Stampede Poster 1912 with The Big Four.

Weadick persuaded Patrick Burns, George Lane, A. J. Maclean and A. E. Cross to put up $100,000 to guarantee funding for the event.[2,5] These businessmen were later known as The Big Four. The ranchers delivered their instructions to Guy over a handshake. They asked him to "Make it the best thing of its kind in the world – but everything must be on the square. We don't want to lose money if we can help it, but we'd rather lose money and have it right than make money and have it wrong." [10]

The city built a rodeo arena on the fairgrounds and almost 100,000 people attended the six-day event that opened on Labour Day in September 1912.[5] The event kicked off with a parade that was watched by 60,000 people. [10] Hundreds of cowboys from Canada, United States and Mexico competed for prizes worth $20,000 in gold, five times the value of any prizes previously offered anywhere in the world.[9, 10] The event generated $120,000 in revenue and was considered a success.[2] Notwithstanding, the Big Four decided not to fund a second event in 1913. Calgary already had the Calgary Industrial Exhibition as an annual event and war loomed in Europe.[2,9]

In 1919, Weadick and E. L. Richardson, the general manager of the Calgary Industrial Exhibition, convinced the Big Four to back a "Great Victory Stampede" in celebration of the Canadian soldiers who returned from World War I.[2] The 1919 Stampede was successful, but again, was held as a one-time event. The Calgary Industrial Exhibition continued as a regular event but suffered declining attendance and financial losses over the next few years, which prompted a merger of the Calgary Industrial Exhibition and the Calgary Stampede in 1922, and this union created the Calgary Exhibition and Stampede.

The first combined event was held in 1923. Weadick encouraged the residents of the city to dress in western clothes and to decorate their businesses in the spirit of the wild west.[2] Mayor George Webster closed downtown roads for two hours each morning to accommodate street parties.[2] Chuckwagon racing was introduced and was immediately popular. The attendance was 137,838 and the event generated a profit.[2,5] Over 167,000 people attended the following year and the growth and continued success were such that the Stampede continued as an annual event.[2,10]

The first exhibition post office was established on the grounds during the 1908 Dominion Exhibition.[4] All the mail that was addressed to the Dominion Exhibition Company, exhibitors, and patrons was delivered by postal courier to the Exhibition Administration Building. The exhibition office staff sorted the mail, which was distributed at a general delivery wicket. The staff sold stamps and a drop box was set up for outgoing mail to be posted. This service continued in the same location until the 1921 exhibition when the post office was moved to a booth in the Exhibits Building. A Calgary Post Office employee was placed in charge of the service. In 1931 the post office moved to the east end lobby of the Grandstand Building. The service outgrew this location and in 1935 the post office moved into a log cabin.[4]

Jim Hutchings, Supervisor of the Bow River Forestry area, built the log cabin in 1925.[4] When the province took over management of the area, the log cabin was turned over to the Stampede and used by the Dominion Forestry Branch for their exhibit until 1935 when the log cabin became the home of the Stampede Post Office. The log cabin was located in the southeast corner of the Indian area just east of the Old Timers' log hut. In 1956 the log cabin was moved to a more accessible location inside the Fort Calgary Stockade, just inside the Main Gate. The services continued to increase and necessitated construction of a lean-to on the back and a verandah at the front.[4] The log cabin continued as the Stampede Post office until 1981.[7] The log cabin continues in use as a retail outlet in Weadickville on the Stampede grounds.



Sierra Leone issue for CAPEX '87, Canada's 3rd International Philatelic Exhibition held in Toronto.



Stampede Log Cabin Post Office surrounded by Indian teepees.

Year	Theme of Cachet
1937	Stampede log cabin post office, teepees
1938	airplane, covered wagon
1939	Stampede log cabin post office, teepees, mountains, airplane
1940	Stampede log cabin post office, teepees, mountains, Indian, bucking bronco, buffalo
1941	Stampede log cabin post office, mountains, airplane, Indian
1942	soldier, sailor, tank, US and British flags
1943	no image this year
1944	Stampede log cabin post office, V for Victory, eternal flame
1945	no image this year
1946	teepees, mountains, airplane, covered wagon
1947	bucking bronco
1948	chuckwagon
1949	bull riding
1950	steer wrestling
1951	Indian
1952	teepee, Fort Calgary
1953	RCMP, crown
1954	cowboy on horse with rope
1955	bull riding, Alberta's Jubilee year
1956	Indian on horse with bow and arrow
1957	cowboy hat
1958	cowboy boot
1959	Indian on horse with travois
1960	bucking bronco
1961	cowboy on horse
1962	Indian, RCMP, 50th Anniversary of Stampede
1963	bull team
1964	saddle
1965	steer wrestling
1966	bucking bronco, oil well
1967	Indian, Canada's Centennial, Maple Leaf
1968	chuckwagon, Calgary 2, Canada
1969	wagon wheel, Salute to Youth
1970	Project 70, two men with cowboy hat and oil worker hard hat
1971	bucking bronco, eternal flame, Salute to Sport & Recreation
1972	cowboy, Stampede Diamond Jubilee
1973	Salutes RCMP, Canadian flag
1974	chuckwagon, Salute to Aviation
1975	bucking bronco, Calgary Centennial, Calgary Tower
1976	Stampede logo TM '75, trick roper, American Revolution Bicentennial
1977	Stampede logo TM '75, trick roper, Indian dancer
1978	chuckwagon, Commonwealth Games logo
1979	bucking bronco, Stampede logo TM '75
1980	Alberta 75th Anniversary, cowboys restraining Horse
1981	bucking bronco
1982	cowboy
1983	chuckwagon

After the closure of the log cabin post office, a Canada Post outlet was intermittently present in various locations on the grounds. Dale Speirs, a prominent Calgary philatelist, regularly searched for the post office on the grounds. Mr. Speirs reported finding a post office in 1989, 1990, and 1991, but he found nothing thereafter through to 2001 when his investigations were reported in *The Canadian Philatelist*.[13] No post office is planned at the Stampede for the Centennial year.[1]

The Post Office participated in the 1924 parade. The parade entry presented a history of the mail service and included an Indian runner with a letter in a cleft stick, followed by a dog team, canoe, mounted courier with leather saddle mail bags, coach, light horse wagon, automobile and airplane. There were postmen in period uniforms and a float with a large globe that was emblematic of worldwide service.[15]

The Calgary Exhibition and Stampede post office used the City of Calgary Post Office CDS cancellation until 1928 after which a unique stampede cancellation was used. The steel CDS hammer left an impression with a central date and the words Exhibition Post Office – Calgary Alberta around the circle. The CDS hammer was used twice on each cover in most years, once on the stamp and once to the left of the stamp. However, on some covers only a single strike was used and this appeared to be a more common practice in some years, including four consecutive years from 1947 to 1950, and three consecutive years from 1980 to 1982. Perhaps this reflected the personal practice of the employees who staffed the post office during those years. Perhaps the volume of mail was exceptionally high in those years and the single strike was a time-saving device.



Exhibition Post Office CDS, which was in use from 1928 to 1966.

Registered letters from the Stampede Post Office were not common. The use of an Exhibition Post Office registration stamp is reported for 1942 through 1976. A Calgary Post Office registration stamp was otherwise used.[6,11]

An oval rubber date stamp was used in addition to the CDS cancellation from 1935. The oval measured 52 mm x 31 mm and read Exhibition Post Office across the top, Calgary, Alberta across the bottom, and there was a straight-line date in the center. Perhaps this was designed to serve as a cancellation, but the stamp on the cover was also routinely cancelled with the regular CDS. This oval rubber stamp was in common use during 1935 and 1936. Thereafter, there are reports of the oval stamp on either the front or the back of a Stampede cover with the latest reported use in 1966.[7,8,13]



Oval rubber date stamp - in routine use in 1935 and 1936.

The first annual cachet with an image was used in 1937. The cachet was the suggestion of Mr. Ernie Kehr, the Philatelic Editor of the New York Tribune.[4] The first cachet was based on a photograph of the Stampede log cabin post office taken by J. B. Corley, the District Director of Postal Services. Thereafter the theme changed each year. World War II disrupted cachet application for 1943 and 1945 but not for the other years. In 1945, a larger CDS with the words District Director of Postal Services was present in addition to the standard Exhibition Post Office CDS. The themes of the cachets by year are shown in the table.

The cachet ink was usually black. Dark blue ink was used in 1952, 1955, 1965, and 1969, red ink in 1953 and 1973, and yellow or turquoise ink in 1962. The red ink in 1953 and 1973 was appropriate for the RCMP cachet themes for these years. The year was noted on every cachet except the first in 1937. The words Stampede Post Office were a consistent feature until 1983. Thereafter these words only appeared on the 1990 CDS. During the first five years the location designation variously changed from Calgary Alberta to Alberta Canada to Calgary Canada. Calgary Canada became the most common location designation for many years and this eventually gave way to merely Calgary, likely reflecting common acceptance of Calgary as an internationally recognized city.

In 1940, an additional small rectangular stamp, 15 mm by 20 mm, was used on letters as a pre-Stampede promotional cachet, and during the Stampede this image was common on the front or the reverse side of mail from the Exhibition Post Office. The stamp was either in black or red ink and featured a teepee with the word Calgary at the top, Alberta Canada below, Exhibition Stampede at the bottom, and July 8 – 13 1940 in the middle. This was the first time that a cachet showed the dates of the Stampede. Thereafter, the July dates of the stampede appeared on cachets in 1959, 1960, and 1961, and for another three consecutive years in 1969, 1970, and 1971.



A second rectangular cachet with a teepee appeared on the 1940 cover.



1963 cover with special Calgary Philatelic Society Bucking Bronco cachet. The Stampede cachet shows a Bull Team.

The cachet themes were almost always western. The most common theme was a cowboy on a bucking bronco, which was used in 17% of the 47 cachets from 1937 to 1983. These were the consecutive years that the words Calgary Stampede Post Office appeared on the cachet. The frequency of the common themes is shown in the table.

The theme for the 1963 cachet was Salute to Transportation. A. H. Barton, Postmaster, issued a press release for this cachet. The cachet depicted a Bull Team, which was used to transport mail and supplies from Fort Benton, Montana to Calgary during the years 1875 to 1881. A Bull Team consisted of 9 yokes for 18 cattle that pulled two wagons. The lead wagon carried 8000 pounds and the second wagon 5,500 pounds. Seven to 10 teams made up a train. The 400-mile journey took 30 to 35 days. For this year, the Calgary Philatelic Society prepared a "special 6½" x 3½" envelope with a green design of a bucking bronco on the left side.[16]



Non-western military theme in 1942



Non-western RCMP theme cachet in 1953.

The only years when the cachet was not a western theme or did not feature a western image as part of the cachet were 1942, 1953, and 1973. The war issue cachet had a military theme and the other two years featured the RCMP, which is a national rather than a western theme.

Anniversaries were a common cachet theme and included Alberta's Jubilee year (1955), 50th anniversary of the Stampede (1962), Canada's Centennial (1967), Stampede Diamond Jubilee (1972), Calgary's Centennial (1975), RCMP Centennial (1973), American Revolution Bicentennial (1976), and Alberta's 75th anniversary.

Official Stampede postal stationery and letterhead were available from as early as 1945. From as early as 1957, large format covers on official Stampede postal stationery sent from the Stampede Post Office had an imprint that read "From the Stampede Post Office," and in 1961 the imprint read "From Stampede Post Office Not Official." In 1964, the words "Not For Official Business" were stamped on the covers with a blue hand stamp. From 1965 the envelopes had the imprint "Not For Official Use." This designation was presumably to differentiate official Calgary Exhibition and Stampede correspondence, from non-official correspondence when the general public used Stampede stationery. During the 1961 Stampede week, 18,000 non-official Stampede envelopes and letterhead were mailed.[4]



Stampede stationary with "NOT FOR OFFICIAL BUSINESS" in blue hand stamp.

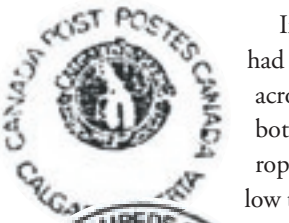


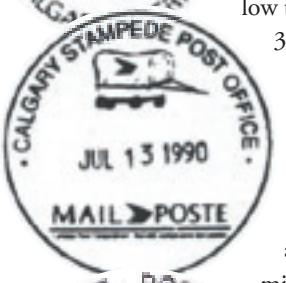


In 1967, when the Stampede was extended from a six- to a ten-day event, a new steel CDS hammer was used with the words Stampede Post Office – Calgary Alta around the outside.

In 1975, a larger CDS appeared and featured a cowboy seated on a bucking bronco with the words Stampede Post office Calgary Alberta around the outside. This cancellation was used until 1982.

The Calgary Exhibition and Stampede trademarked a logo in 1975 with the image of a trick roper. This image appeared on cachets in 1976, 1977, 1979, 1985, 1989, and 1991. In 1987 and 1988, a CDS was used that had the words Philatelic Canada Philatelique across the top, Calgary on the bottom, and a Maple Leaf with the date in the center.







In 1989 and 1991, a CDS was used that had the words Canada Post Postes Canada across the top, Calgary, Alberta across the bottom, and the Stampede trademark trick roper logo in the middle, with the date below the logo. The 1989 CDS was black and 31 mm diameter and the 1990 CDS was red and 30 mm diameter.[13]

In 1990, a black CDS 48 mm diameter was used with Calgary Stampede Post Office across the top, the Mail Poste marque at the bottom, and a chuckwagon and the date in the middle.[13]

In 2003 a CDS was used with the words Canada Post Postes Canada Calgary Alberta around the outside and the words Calgary Stampede written in script with star-shaped spurs at the bottom of the letters "S" and "p."[14] Dale Speirs obtained the sample image below two years after the issue.[14]

The postal employees who worked at the Stampede considered the assignment a perk and seniority was a factor for recruitment.[14] In 1982, the year after the log cabin post office closed, the Stampede hired a retired postal employee to operate a post office on the grounds.[14]

Stampede covers are attractive to collectors. Covers with the Stampede cachet were very popular and collectors from all over the world ordered thousands of the covers, which were mailed out on the first Monday of the Stampede.[4] This service eventually required the services of a staff of eight or nine clerks.[4] The decision by the Stampede Post Office to mail all these souvenir covers on the first Monday accounts for the plethora of covers mailed on that day and the dearth of covers mailed on other Stampede days. The April 13, 1946 issue of The Billboard, a popular entertainment magazine, reported that a stamped and canceled envelope posted to Franklin D. Roosevelt in 1944 from the Calgary Exhibition and Stampede sold for $100 when the collection of the late president was auctioned. Ernest A. Kehr, the stamp editor of the New York Herald Tribune, mailed the cover to Roosevelt.

Cachet Theme	Number	Percent
Bucking bronco	8	17%
Indian	7	15%
Teepee	5	11%
Chuckwagon	5	11%
Stampede Post Office log cabin	5	11%
Mountain	4	9%
Airplane	4	9%
RCMP	3	6%
Steer wrestling	2	4%
Bull riding	2	4%



Stampede cover and FDC for Calgary Centenary issue on July 3rd, 1975, with Fort Calgary cachet. Signed by Walter Petrigo, Calgary photographer, whose photograph served as design for stamp.[12]

Popular Stampede cover collections include covers by year or destination, calendar covers for each day of the event, covers with the various commemorative stamps issued during the event year, and specialty covers such as airmail, registered, or special delivery. Official Stampede postal stationery covers, large or small format, with or without letter inserts, are also popular.



Calgary Stampede Centennial issue released May 17th, 2012.

Canada Post has issued three commemorative stamps with a Calgary Stampede theme. In 1975, to coincide with the Calgary Centennial, Canada Post released an 8-cent grey stamp that depicted a horse and three cowboys who struggled to restrain the horse. The design was based on a photograph by Walter Petrigo.[12]

In 2012, to coincide with the Calgary Stampede Centennial, Canada Post released a set of two stamps with denominations of 61 cents and $1.05, respectively. The former depicted a silver and gold belt buckle and the latter a saddled horse. The buckle and the horse blanket have the distinctive CS "brand" or logo of the Calgary Stampede.

The Calgary Stampede souvenir cachet covers were mailed to every corner of the world every year for three quarters of a century and these covers played an important role in promoting Calgary and the Greatest Outdoor Show on Earth.
Whoooop-ee-eee! ✉

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Collecting Was More Fun When I Was a Youngster:

Recollections of a Collector

By C. R. McGuire, FRPSC, OTB

In September 1949 I began the first grade, and by mid-October I was quarantined at home with measles. It was one of several contagious childhood diseases running rampant throughout Ottawa schools at the time. The doctor told my mother to keep me inside the house and quiet. As I was an outdoors type kid, she knew this was not going to be easy.

Mom remembered how fascinated I was whenever we walked past T.B. George & Co., the local stationery store at 277-9 Bank Street, north of Somerset Street West, a block from where we lived. One section of the store's old-fashioned style double display window had a number of different packages of stamps, albums, and magnifiers along with world globes in different sizes and maps hanging on the wall. I can still recall my mother coming home with a package of 2,000 different world-wide stamps and the common spiral-bound 6"x 9" stamp album with red card covers and text that read: "STAMPS of Many Lands" over a picture of a globe on a pedestal showing North and South America. There was also a country identifier, instruction booklet, tongs and hinges.



As I could not yet read very well, my mom went over things with me and I was suddenly a keen stamp collector! When I returned to school, I discovered that there were many other children that collected stamps. All were boys; I do not remember any girls.[1] Several of my contemporaries were quite advanced, as their fathers or other family members were collectors, often having passed their 'traders' and even their collections on to them. I had no such advantage, but soon found other ways to add to my collection.

My first attempt at acquiring stamps was one of the most common: to pester every relative and family friend to save stamps off their mail for me. Unfortunately, I had some competition from the churches to which some of my sources had been giving their stamps for many decades. I learned that churches sold the stamps to people making packets to sell to collectors, which I thought was fine, but I was horrified when I learned that the Catholic Church had nuns cutting up stamps to make picture images! However, when I saw several of these 'works of art' in a frame and, as picture postcards and greeting cards, I realized that only common stamps had been used and thought that they were quite attractive. Figures 1 to 4 are examples from my collection for readers to judge for themselves. The Canadian 'creations' tended to use post-1920 Canadian stamps which are much scarcer than the more 'common' examples made beginning in the late 1800s in the United States, several European countries, and in the Orient.

Occasionally, an older person would give me a pile of early stamps. I cringe now when I think how many good covers I may have acquired intact had I asked for them. On the other hand, had I been given complete envelopes, it may have resulted in another regret I would have today: that I had cut the stamps off myself.

It was not long before I had more of the same several dozen or so common and current stamps that would last me a lifetime. Eventually, they did become useful when I began acquiring pen pals from around the world. At the peak of this activity, which was once very popular with children and adults alike, I was trading stamps with boys and girls, yes girls, from over twenty different countries. The girl pen pals were mainly from Britain and the colonies and tended to attend private schools where I thought they were encouraged to collect stamps, more so than in public schools.

I really hit the jackpot when my Aunt Monica, who had a friend that was the mailroom supervisor of the branch of the Department of Defence Production concerned with foreign government con-



tracts, began bringing me a large envelope every Friday evening. It was crammed with high denomination stamps from many countries and was the bright spot of my week, along with the prospect of two days off school. My first United Nations stamps to the dollar value began appearing in those weekly envelopes soon after they were issued in 1951. Those UN stamps were some of the few commercially used I can recall seeing to this day, and the majority with high values, as they were taken off large heavy envelopes containing documents. They began what was one of my main collecting interests, until the United Nations got out of control in the early 1970s with the ever increasing number of stamp issues, and now times three, for use in their offices located in New York, Geneva and Vienna. Little did I know then that someday I would spend nearly six years working with Canada's Permanent Mission to the United Nations in New York and actually buy stamps at the UN post office where I had once ordered new issues by mail.



Aunt Monica's sister had access to government mail with 'OHMS' perfins and overprints, which were being phased out and replaced with 'G' overprints. I remember being intrigued by pieces with mixed franking, but never thought about asking for complete covers. I now had a regular supply of a wide variety of desirable 'traders' for after school sessions, at cub meetings and with pen pals. Being a cub scout was a big thing in those days and one of the 'badges' a boy could earn was for stamp collecting. Naturally it was the first badge I earned. The meetings were held Wednesdays from 6:00 p.m. to 7.30 p.m. and I can recall racing home to hear the 'Great Gildersleeve' and 'Our Miss Brooks', my favourite 15-minute radio programmes that were broadcast back-to-back from 8:00 to 8.30 p.m. About 1968, I heard the star of the Great Gildersleeve, Willard Waterman's booming voice in the back of a very crowded elevator in New York. When we got off, we had a chat and I think he was pleased to meet a fan from Canada who recognized him.

The cub leader was a stamp collector and often handed out stamps as prizes for competitions. I still have a set of four 'labels', now a popular thematic known as 'cinderellas', from Australia dealing with their activities in the Antarctica. They set me off on a quest to learn more about that constantly frozen part of the world where many countries had or were establishing research facilities in the 1950-60s. I sent off envelopes to many of them to be returned with their attractive cachets and postmarks, often struck on special stamp issues. It was not long before I was sending covers to be posted from bases in the Arctic, at the other end of the earth. When the Government of Canada was building the DEW line and employing summer students I was tempted to apply but soon decided against it because of the isolated location.

Footnote References:

1) David Giles is very involved in the Ottawa philatelic scene. He is the immediate past president of the Ottawa Philatelic Society [OPS], founded in 1891. David has been a Scout Leader for over twenty-years and promotes stamp collecting by youngsters. For the last five years he has been responsible for the successful operation of the OPS Youth Booth at ORAPEX. During a recent conversation David told me that now, unlike the 1950s, the majority of young collectors are girls, no longer boys, and they tend to collect topical stamps. He is employed at Ian Kimmerly Stamps and in recent years has also observed that collectors in the 18- to 25-year range also are mainly women. Times have changed.

***To be continued in the next issue of* TCP**

WHAT DOES YOUR NATIONAL COMMISSIONER DO ANYWAY?

By Alexandra Glashan

Just what does the Canadian national commissioner do anyway? It is a question that may have occurred to you, as you entrust your valuable exhibit to an international stamp exhibition. Perhaps you heard about travels to exotic places and wondered what commissioners did for you. I will outline the role of the commissioner from Canada as I have seen it.

My experience began as the person accompanying John McEntyre, who was the Canadian commissioner in March 2007 to New Zealand. I accompanied him again in June 2007 to Russia, to the Czech Republic in 2008, China in 2009 and South Africa in 2010. When he was apprentice international judge in Israel 2008, Continental F.I.P. judge in Italy in 2009, judge in St Pierre & Miquelon in 2011, an exhibitor in London 2010, EXFIME 2011 in Columbia, and to many shows in the United States, I was there getting a glimpse of what goes on behind the frames.

I became commissioner to INDIPEX 2011 in Delhi in February 2011 and to PHILANIPPON 2011 in Yokohama in July 2011. International exhibitions generally run for a full week. The honour of being selected as commissioner from Canada to an international exhibition provides fantastic new learning experiences and numerous intangible rewards. The exhibitor, the commissioner, assistant commissioner and the commissioner's accompanying person all represent Canada in far-away places and must put their best foot forward. This article gives an idea of what commissioners do through a yearlong, or longer, exercise on behalf of Canadian philatelists.



Seated beside Steve Schumann (foreground) of the U.S.A. in the Commissioners Room is Canadian Commissioner Alexandra Glashan.

BEING CHOSEN

At least a year ahead of the date of the show a name is put forward for recommendation to The Royal Philatelic Society of Canada by the Canadian International Liaison representative to F.I.P. The candidate is contacted and if he or she accepts the position, then an official letter is sent from The Royal Philatelic Society of Canada to the organizing committee of the exhibition with the name of the national commissioner and one to the new commissioner. The commissioner now becomes the contact person between Canada and the international exhibition. The national commissioner communicates with the Commissioner General of the exhibition about all aspects of the exhibits and with the Organizing Committee about everything else.

First off, together with a welcome letter from the Organizing Committee comes a request for a photo to go on the show website, in Bulletin #1 and in the catalogue. I thought it best not to try an older photo that would render me a young version in print, but with more wrinkles, in person. This is the same for men who may have experienced some alopecia between the original photo and today's appearance. So, a recent photo it was.

Then the national commissioner awaits the avalanche of communications from the Commissioner General and the Organizing Committee by e-mail and by post. Individual Canadian exhibitors do not communicate directly with the international show officials. They are required to go through their national commissioner.

DRUMMING UP BUSINESS

Even before the paper copies of the Exhibit Application Forms arrive by mail at the commissioner's home, the commissioner contacts as many qualified Canadian exhibitors as possible and suggests they try their hand at exhibiting internationally. This is done mostly by a friendly 'phone call and or a gentle e-mail. Encouraging first timers is a way to make sure there is a good supply of new exhibitors. It is time to promote new faces on the world stage. In Canada the commissioner does not charge a fee to send exhibit applications abroad so it costs nothing to apply. Each country which is part of F.I.P. has an official quota of exhibits for which qualified applications should be sent. The quota for Canada is seven. Worldwide, there are generally more applications received than accepted so it is a good idea for each country to send more than the minimum number of applications to demonstrate there is a robust philatelic community willing to exhibit at the international level.



Canadian Commissioner Alexandra Glashan makes certain that the exhibits in her charge are safe at all times. Note the steel trunk on the cart.

Experienced international exhibitors need no coaching to apply to exhibit. They have been bitten by the bug and readily return their completed Exhibit Application Forms. All the information an interested applicant needs is available on the show web site in Bulletin #1. Bulletin #1 includes the theme for the exhibition, presents photos of the organizers and of each national commissioner and has information about the show dates, venue and hotels. Bulletin #1 clearly states the specific regulations (IREX) and the general rules for exhibiting in international exhibitions (GREX). A completed Exhibit Application Form plus a title page (introductory page) or synopsis in one of the F.I.P. official languages needs to be sent to the commissioner for each exhibit. A Literature Application Form is required for philatelic literature. Starting with WSC INDONESIA 2012 in Jakarta a new Promotional Class of exhibits is available to encourage collectors of modern philatelic material, issued in the last 20 years, to exhibit three frames at the highest level. Qualified Canadian applicants must be members of The Royal Philatelic Society of Canada who have generally been awarded a vermeil medal at a national level show. Exceptions are for philatelic literature and for some youth classes. The deadline imposed by the Organizing Committee for receipt of applications is usually six to seven months ahead of the show date. The commissioner is wise at this early stage to ensure that the applications contain notice in the introduction or synopsis of any changes in response to Expert Team scrutiny from previous shows, mentioning items replaced, deleted or new certificates included. Applicants do not want to jeopardize their chances by not showing how the exhibit has been altered in response to previous expert team recommendations. Knowing early in the process will make the job of the commissioner much easier should questions arise during the show (and they can arise). The commissioner signs each form certifying each applicant is qualified to exhibit and then all the forms are sent together by Canada Post and by e-mail to the Organizing Committee in time to meet their deadline. Canada sent more than twice the required number of applications to INDIPEX 2011 and to PHILANIPPON 2011, truly excellent for a country our size.

THE CHOSEN ONES

Once the applications are sent off, the waiting period begins. Which F.I.P. accredited international level judges and apprentice international level judges have been chosen for the upcoming show will be announced on the show website. The Organizing Committee with the advice of the F.I.P. consultant has the authority to accept or reject entries without specifying the reason. It may take one or more months for notice of accepted and rejected applications to be sent to the commissioner. The commissioner handles calls and e-mails from anxious philatelists. Once notified, the commissioner immediately informs applicants of their status. Some applicants are very unhappy to be shut out and need to be reminded that shows are generally oversubscribed, meaning that many are rejected. Of course, now happy exhibitors can really get to work polishing up their exhibits.

The Organizing Committee also asks each country to donate a prize. Many countries and philatelic organizations send prizes. Individuals do so as well. I wrote to my Member of Parliament in Ottawa after being told that prizes were not available from either The RPSC or Canada Post. My Member of Parliament did not even give me the courtesy of a reply. Not very encouraging. No prize from Canada was given last year at either international exhibition. The Organizing Committee wants to know the dates of arrival and departure, airline flight numbers for the commissioner and the name of the accompanying person. They might even ask about dietary restrictions and health issues. The commissioners with their precious cargo need to be met at the airport so coordinating arrival and pick-up for about 150 people in a few days is a challenge. If visas are required it is the responsibility of the commissioner to obtain the forms, fill them out and pay for them. The show organizers do send the commissioner an official invitation to the exhibition, making it easy to get a visa. Generally, Canadian passports must be valid for six months, so having a proper passport is another item to check off on the 'to do' list. It is a good idea to take care of as many of these chores early as it may take weeks to get a visa issued, during which time you are without your passport. It also takes time to get any vaccinations, choose an airline, dates of travel and get a good airfare. While trying to use up airline points may be one option, it is just as likely that it will be necessary to join a new airline plan. This leads to the topic of money. ✉

***To be continued in the next issue of* TCP**

ROYAL *2012* ROYALE



Lieutenant Governor of Alberta, Donald Ethell (holding picture) recognizes Hannah Chetney with a certificate as the 2012 Alberta Youth Stamp Design Contest winner in the Grades 1-3 category.



Lt. Gov. of Alberta, Donald Ethell, welcoming guests to ROYAL*2012*ROYALE prior to the unveiling of the Queen Elizabeth II Jubilee stamps.



President George Pepall extending greetings from The Royal to fellow members, guests, visitors, and dignitaries at the Friday morning opening ceremonies.



Alberta Lt. Gov. Donald Ethell (left) and University of Alberta Librarian Merrill Distad cutting the ribbon to the room displaying a small sample selection of the Sam Steele exhibit including family papers and postal history items.



David Piercey, Convention Chair of ROYAL*2012*ROYALE at the Friday morning stamp unveiling.



Directors and Officers of The Royal at their all-day meeting following the opening ceremonies. The meeting continued Saturday afternoon with a full agenda of Society business and issues requiring attention.



Keith Spencer, a past president of the Society, chatting with Joseph Smith of Hinton, AB, aboard the replica Christopher Columbus flagship *Santa Maria* at the President's Reception. At left is Past President Charles Verge. In background is Frank Alusio.



Not all is work at a Royal convention. Roy Houtby showing off his skills stacking miniature rum bottles much to the delight of fellow conventioneers.



Dealer Bill Longley of Waterdown, ON, does not look at all certain if he is going to make a sale to Bill Pawluk of Calgary, AB.

June 1-3 • Edmonton, AB



Judy Kuester of the Edmonton Stamp Club helping Sanna, one of the youngsters visiting the Juniors' Stamp Room, pick out stamps for her collection.



Members of the judging panel, Rob Lunn, Dickson Preston, Robert McGuinness and Sam Chiu awaiting the announcement of exhibit winners to present the awards.



Charles Verge watches as Bill Pawluk, elected a Fellow of the Society in 2009, signs the the Roll of the Fellows. Kevin O'Reilly is seated in the background at right.



Keith Spencer, Master of Ceremonies, in his Klondike Days outfit, congratulates Dr. Earle Covert of Rayond, AB, on his exhibit award at the Saturday evening Awards Banquet aboard the *Edmonton Queen*.



After dinner speaker, Merrill Distad, relates how the Sam Steele collection was obtained by the University of Alberta and its partners following years of negotiations with members of the Steele family in Great Britain.



Newly elected Fellow Kevin O'Reilly signing the Roll of the Fellows of The Royal Philatelic Society of Canada.



Sam Chiu, right, head of the jury, presenting the Reserve Grand award to Jim Taylor. David Piercey in background.



Sam Chiu congratulating Kevin O'Reilly, right, winner of the Grand Award, for his entry "Postal History of Labrador Before Confederation."



Your executive, Treasurer David Oberholtzer, acting Secretary Ken Magee, President George Pepall and Vice President Frank Alusio conducting the Saturday morning Annual General Meeting.

The POSTAL HISTORY SOCIETY OF CANADA

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Chris Green

P.O. Box 562, Station B, Ottawa, ON K1P 5P7 Canada

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Contact: **David G. Jones, Secretary**
184 Larkin Drive
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e-mail: shibumi.management@gmail.com
website: http://www.bnaps.org

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A warm welcome to
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Founded 70 years ago to promote and study all aspects of philately in British North America (Canada and its Provinces), the Society offers its members:-

- *A quarterly award-winning magazine, 'Maple Leaves'*
- *Two auctions a year with many hundreds of lots*
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- *Two exchange packet circuits*

For more information or membership details visit our website at www.canadianpsgb.org.uk or write to the Secretary: John Hillson, Westerlea, 5 Annanhill, Annan, Dumfriesshire DG 12 6TN

Our 2012 convention will be held in Scotland
September 19th-22nd, Bridge of Allan, Stirling

by "Napoleon"

GERMANY EAGLE FEATHERS

Germany's 1935 issue for Nuremberg [Nazi] Party Day contained two stamps, a 6 pf green and a 12 pf red. Both stamps have a variation in which the four outer rows of feathers of the wing on the right side of the stamp lack shading. The location is within the white outline on the full-stamp illustration.





Normal shading.



Missing shading.

"Values:" dividing the variety value by the value of the ordinary stamp will create a multiple the reader can apply to prices from any other catalog. For example, if the ordinary stamp has a used price of 100 euros, and the variety has a used price of 350 euros, multiply the Scott™ price for the used stamp by 3.5 for an approximate value for the variety.

The 6 pf stamp normally is 7 euros mint never hinged (MNH) and 0.4 euros used. The 12 pf stamp is 13 euros MNH and 0.4 euros used. For the 6 pf, the variety catalogues at 60 euros MNH and 30 euros used. The 12 pf stamp variety has a MNH catalogue value of 80 euros and a used value of 35 euros. Detailed illustrations show both the normal shading and the missing shading.

Multiples probably don't change much over time. Thus no matter what the exchange rate is between the euro and the dollar, the MNH variety of the 6 pf stamp probably will still be about five times as valuable as the normal stamp, and the 12 pf MNH variety still will be around seven times more valuable than whatever price Scott™ gives for the stamp. It is, however, appropriate to be cautious when using multiples with small divisors. Michel gives 0.2 euros as its minimum value, so the 0.4 euros for the used stamp is not the somewhat meaningless minimum, but use the 6 pf multiple of 75 (30/0.4) and the 12 pf multiple of 87.5 (35/0.4) with some skepticism.

After you finish looking at the front of the stamps, check the watermark. Both denominations were printed on some sheets of paper with the legs of the swastika in the watermark circling to the right rather than to the left. With the different watermark, the non-variety 6 pf catalogues for 1,600 euros MNH, 180 euros used and the 12 pf for 600 euros MNH and 150 euros used. Those differences would pay for a lot of watermark fluid. ✉

As usual, colour images are available to those who e-mail me with requests (napoleon3rd@sbcglobal.net).

RPSC PHILATELIC RESEARCH FOUNDATION

SRPC FONDATION DE RECHERCHE PHILATÉLIQUE

Donations to the RPSC Philatelic Research Foundation

The RPSC Philatelic Research Foundation operates a charitable program whereby collectors may donate philatelic material to the Foundation and receive a charitable receipt equal to its appraised replacement value for income tax purposes.

The objectives of the Foundation are to use the proceeds from donations to promote youth philately and to encourage philatelic research leading to the sharing of information through literature and other media forms with collectors.

Potential donors should contact the Foundation President, Robert S. Traquair, directly (416-921-2077) or call the RPSC National Office (1-888-285-4143) or in writing at 10 Summerhill Ave., Toronto, ON, M4T 1A8, to discuss the type of material intended for donation and the process for receiving a charitable donation receipt.

Dons à la RPSC Philatelic Research Foundation

La RPSC Philatelic Research Foundation (Fondation de la SRPC pour la recherche philatélique) gère un programme de bienfaisance qui accorde aux collectionneurs qui lui font un don, un reçu aux fins d'impôt sur don de charité équivalent à sa valeur de remplacement évaluée par un expert..

L'objectif de la fondation est d'utiliser le produit de ces dons en vue de promouvoir la philatélie jeunesse et d'encourager la recherche qui permettra la circulation d'information philatélique par le biais de publications et d'autres formes de médias.

Les personnes intéressées à faire un don peuvent s'adresser au président de la fondation, Robert S. Traquair, directement au 416-921-2077 ou au Bureau national au 1-888-285-4143, ou par écrit au 10 Summerhill Ave., Toronto, ON, M4T 1A8, afin de discuter des articles à donner et de la démarche à suivre pour obtenir un reçu pour don de charité.

PRESIDENT'S page



la page du PRÉSIDENT

RPSC news

by / par George Pepall, FRPSC

nouvelles SRPC

It's been three years now since a management committee of The RPSC presented for membership approval a new Strategic Plan and By-laws to go with our existing Letters Patent that govern our Society. It seems appropriate at this time to look at how the changes have enabled us to accomplish what we have.

For all those three years, the Executive have met bimonthly over agendas that routinely cover two dozen issues, many of them thorny and complex. That means fifteen meetings in various places in southern Ontario on the time and at the expense of our faithful and hardworking executive officers: Frank Alusio, V-P; David Oberholtzer, Treasurer; Peter Butler, Executive Secretary; and Garfield Portch, PR Officer and Membership Secretary. I want to pass along to each of these gentlemen on your behalf my sincerest thanks for their time and achievements. Well done! We are all fortunate that you have made your special contributions, so vital to the future of The RPSC.

Most important of all, we can now claim to be a grass roots organization. We are proud of our international philatelic achievements and involvements, and various awards that are used to recognize excellence in Canadian philately. However, we are essentially a service-oriented organization, whose focus is always to support, stimulate and encourage its individual and chapter members in their enjoyment of our hobby. That's why I'm very pleased this year that we have upgraded our website drastically, thanks primarily to the work of Webmaster Robin Harris, and found ways to use the site to support membership renewal. An article in the March/April issue of *The Canadian Philatelist (TCP)* explains the changes and their advantages.

OTHER KEY STEPS FORWARD THIS PAST YEAR:

We are now posting all our Records of Decisions from Executive meetings on the website, as a result of a suggestion at the AGM in 2011.

We have purchased through TAPE new exhibit carrying cases, for ease and protection of exhibits in the hands of our international commissioners

Il y a maintenant trois ans que le comité de gestion de La SRPC a soumis à l'approbation des membres un nouveau plan stratégique et de nouveaux règlements qui accompagneront les lettres patentes qui gouvernent notre société. Le moment est venu d'examiner la façon dont les changements nous ont permis de nous rendre là où nous sommes.

Pendant ces trois ans, la direction s'est réunie tous les deux mois pour discuter d'un ordre de jour couvrant habituellement deux douzaines de sujets, dont beaucoup étaient épineux et complexes. Cela signifie quinze réunions à divers endroits du sud de l'Ontario aux frais de nos fidèles et laborieux directeurs qui ont aussi donné de leur temps. Frank Alusio, V.-P.; David Oberholtzer, trésorier; Peter Butler, secrétaire à la direction et Garfield Portch, agent de relations publiques et secrétaire aux adhésions. Je souhaite transmettre en votre nom, à chacune de ces personnes, mes remerciements sincères pour leur temps et leurs réalisations. Bravo! Nous sommes tous heureux que vous ayez fait ces contributions spéciales, si vitales pour l'avenir de La SRPC.

Le plus important, c'est que nous pouvons maintenant affirmer que nous sommes une organisation populaire. Nous sommes fiers de nos réussites et de nos participations philatéliques internationales ainsi que des prix variés qui servent à reconnaître l'excellence de la philatélie canadienne. Cependant, nous sommes essentiellement une organisation axée sur le service dont l'objectif est toujours d'appuyer, de stimuler et d'encourager ses membres individuels et ceux des sections de clubs à bien profiter de leur passe-temps. C'est pourquoi je suis vraiment heureux cette année de la grande amélioration de notre site Web, que nous devons tout d'abord à notre webmaître, Robin Harris; et je me réjouis que nous ayons trouvé des moyens d'utiliser le site pour le renouvellement des adhésions. Un article du numéro de mars-avril du *Philatéliste canadien* explique les changements et leurs avantages.

AUTRES PAS IMPORTANTS FRANCHIS L'ANNÉE PASSÉE :

Nous affichons maintenant les comptes rendus des réunions de la direction sur le site Web, tel que cela avait été suggéré à l'AGA de 2011.

Nous avons acheté de nouveaux coffres de transport des collections par l'entremise de la T*oronto Association of Philatelic Exhibitions (TAPE)* afin que nos collections soient protégées et faciles à transporter lorsqu'elles sont entre les mains de nos commissaires internationaux.

We are learning to make more effective use of our charitable wings that can grant income tax deductible receipts TAPE and the RPSC Foundation.

We have settled on an approach to suggest to exhibitors planning on crossing the border into the USA, based on past experiences of past exhibitors.

We have hired an ad manager for *TCP*, and have reapplied for the government subsidy for small periodicals that was revoked in 2010.

We have gratefully received a variety of gifts, in cash or in philatelic material, and done our best to recognize them.

A display has been set up through the GTAPA, The RPSC and the V. G. Greene Philatelic Research Foundation at Pearson Airport in Toronto that illustrates philately attractively to thousands of travellers and passersby.

Both through our national office and in person we have responded to many dozens of inquiries about our hobby and our organization: a real PR opportunity!

We have established a 125th anniversary committee to celebrate that number of years of the formal existence of our hobby in Canada. Those who were in Edmonton saw plenty of evidence of it. ✉

Nous apprenons à faire bon usage de nos volets caritatifs qui peuvent accorder des reçus aux fins d'impôt, la *TAPE* et la Fondation de La SRPC.

En nous inspirant d'expériences passées, nous avons mis au point une façon de procéder que nous suggérons aux exposants qui prévoient traverser la frontière pour se rendre aux États-Unis.

Nous avons embauché un gestionnaire de la publicité pour le *Philatéliste canadien* et avons de nouveau posé notre candidature au Fonds du Canada pour les périodiques. Elle avait été refusée en 2010.

Nous sommes reconnaissants des cadeaux variés que nous avons reçus, en argent ou en produits philatéliques, et avons fait de notre mieux pour en témoigner.

Un présentoir a été installé à l'aéroport Pearson de Toronto dans le cadre des activités de la GTAPA, La SRPC et la V. G. Greene Philatelic Research Foundation afin de présenter une image attrayante de la philatélie aux milliers de voyageurs et de passants.

Tant à notre bureau national qu'en personne, nous avons répondu aux nombreuses douzaines de questions sur notre passe-temps et notre organisation : une véritable opération de relations publiques!

Nous avons mis sur pied un comité du 125e pour célébrer autant d'années d'existence officielle de notre passe-temps au Canada. Vous en verrez les nombreuses retombées à Edmonton. ✉

MEMBERSHIP report / Des nouvelles de nos **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 MEMBERS / MEMBRES À TITRE PERSONNEL

I-29265 • Peter Orlick
Canada mainly, Germany and what-ever

I-29266 • Richard Rosenthal
Canada, Great Britain, U.S., Vatican & Baseball

I-29267 • Paul Hager
Canada, particularly the Centennials, Nepal, C. Slania engravings, Birds on stamps.

I-29268 • Jeffrey Hesselson
Aerophilately, Machins, South Africa

I-29269 • Robert Graham
Worldwide at present

I-29270 • Brian Murphy
Canadian Covers, especially to overseas destinations

I-29271 • Pashalis Giore

I-29272 • William Hanley
BNA

I-29273 • Matthew Gaiser
Canadian

I-29274 • John Wiens
Newfoundland-#183-confederation-mint and used and all varieties, New Brunswick-cents issue-mint, used and proofs, Canada-Manitoba Cancels and covers(closed post offices), Canada-Mammal issues #1155 to #1183 mint and used and covers.

I-29275 • Hugh Quinlan
Canada & US stamps and postal history

I-29276 • E. Frances Hanson

I-29277 • Candida Quinn
Canadian stamps

I-29278 S. Pellow

I-29279 • Edmund Goldshinsky
Queen Victoria - George V

I-29280 • Kelly Liusz Moser

I-29281 • Donald MacLeod

I-29282 • Darren Gilland
Canadian and British Stamps

I-29283 • Robert Champagne

RESIGNED MEMBERS / MEMBRES DÉMISSIONNAIRES

I-13598 • Peter Zwart
I-22367 • Bernhard Range
L-23270 • Frederick J. Bull

DECEASED MEMBERS / MEMBRES DÉCÉDÉS

HL-4464 • William O. Buchanan
HL-7019 • Roger W. Johns
L-10331 • Benson T. Rogers
I-15005 • Leslie Frank Bence
L-19810 • Richard C. Ekholm
I-21576 • John E. Beattie
I-26492 • Henry Sweatman
I-26596 • Gibson Stephens
I-28061 • Percy Clifton Green
I-28939 • Norbert Miersch

CHANGE OF ADDRESS?
Changes can be made on-line at www.rpsc.org "Members Login" or by contacting the National Office.

VOUS CHANGEZ D'ADRESSE? Effectuez le changement en ligne à www.rpsc.org "Members Login" ou en prenant contact avec le Bureau national.

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 416-921-1282 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 416-921-1282 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

AUGUST 11 AOÛT, 2012:
KINEX 2012 Stamp Show and Bourse sponsored by the Kincardine Stamp Club, will be held from 10 am to 4 pm at the Davidson Centre, 601 Durham St., Kincardine, ON. Exhibits, 8-9 dealers, silent auction, kids table, door prizes and lunch booth. Free admission. Information from John Cortan (519) 395-5817 or Andrew Lunshof (519) 396-5910.

AUGUST 18 AOÛT, 2012:
MUSPEX 2012 the annual exhibition and bourse of the Muskoka Stamp Club will be held from 9:30 am to 4:00 pm at the Muskoka Riverside Inn, 300 Ecclestone Drive, Bracebridge, Ont. Door prizes and club table. Admission and parking are free. For more information contact Bruce Hughes at brucestamper1@sympatico.ca.

SEPTEMBER 8 SEPTEMBRE, 2012:
Brunpex 2012 sponsored by The Fundy Stamp Collectors Club will be held from 10 am to 4 pm at the Rotary Lodge Centennial Park, St. George Blvd., Moncton, NB. Dealers and silent/live auctions. Free admission. For more information contact: info@fundystampclub.ca. or visit the website at http://www.fundystampclub.ca.

SEPTEMBER 22 SEPTEMBRE, 2012:
COPEX 2012 sponsored by the Cobourg Stamp Club will be held from 9 am to 3 pm at the Salvation Army Citadel, 59 Ballantine St., Cobourg, ON. Member stamp displays, 8 dealers, consignment sales, food court and door prizes. Free admission and parking. For more information Contact Harold Houston at hhouston@cogeco.ca.

SEPTEMBER 28-29 SEPTEMBRE, 2012:
VANPEX 2012, the annual exhibition and bourse of the British Columbia Philatelic Society will be held on Friday from 10 am to 5 pm and Saturday from 10 am to 4 pm in the Community Room of the West Burnaby United Church, 6050 Sussex Avenue, Burnaby, BC. Free admission and parking. More information from Derren at verdraco@uniserve.com or www.bcphilatelic.org.

SEPTEMBER 29-30 SEPTEMBRE, 2012:
UKRAINPEX 2012 sponsored by the Ukrainian Collectibles Society Toronto, will be held on Saturday from 10 am to 6 pm and on Sunday from 9 am to 4 pm at the St. Demetrius the Great Martyr Church, 135 la Rose Ave., Toronto, ON. Ukrainian stamps, coins and collectibles exhibition and bourse. For more information e-mail ucst@upns.org.

OCTOBER 6 OCTOBRE, 2012:
The Sarnia Stamp Club's LAMPEX 2012 show and bourse will be held from 9:30 am to 4:30 pm in the OPTIMIST HALL at the Point Edward Arena (under the Blue Water international Bridge betweenSarnia and Port Huron Michigan). Displays, 10 dealers, snacks. Free admission and parking. More information from John Armstrong at sarniastampclub@cogeco.ca or the website at http://www.sarniastampclub.ca.

OCTOBER 6-7 OCTOBRE, 2012:
VICPEX Stamp Exhibition and Bourse sponsored by the Vancouver Island and Greater Victoria philatelic societies will be held on Saturday from 10 am to 5 pm, and Sunday from 9:30 am to 4 pm at the Comfort Inn, 3020 Blanshard St., Victoria, BC. Admission by donation and free parking. More information from Don Shorting at docdon@shaw.ca.

OCTOBER 20 OCTOBRE, 2012:
The Barrie District Stamp Club's 2012 Annual Show and Dealer Bourse will be held from 10 am to 4 pm at the Army, Navy & Air Force Veterans in Canada Club, 7 George St., Barrie, ON. Club member exhibits and 20 dealers. Free admission and parking. Information from Michael Millar, FRPSC, (705) 726-5019 or mmillar@apexia.ca. or after August 1st see website at http://www.barriedistrictstampclub.ca

OCTOBER 20 OCTOBRE, 2012:
GRVPA 18th Annual Club Fair will be held from 10 am to 4 pm at the United Kingdom Hall, International Village Dr. Cambridge, ON. Will have 12-14 clubs, 450+ club circuit books, 2 silent auctions (300+ lots), youth area, snack bar. Free parking and admission with draw tickets being sold to cover costs. For more information contact Stuart Keeley at stuart.keeley@sympatico.ca or visit the website at http://www.grvpa.com

OCTOBER 27-28 OCTOBRE:
50th Annual Saskatoon Coin and Stamp Show sponsored by the Saskatoon Stamp Club will be held from 9 am to 5 pm on Saturday and 10 am to 4 pm on Sunday, at the Ramada Hotel, 806 Idylwyld Drive North, Saskatoon, SK. Show has 21 dealers from across Western Canada. Contact is Martin Schofield at douglasmichaelsmith@shaw.ca or see http://www.saskatoonstampclub.ca.

NOVEMBER 3 NOVEMBRE, 2012:
KENTPEX 2012 stamp bourse and exhibition hosted by the Kent County Stamp Club will be held from 9:30 am to 3:30 pm at the Active Lifestyle Centre, 20 Merritt Ave., Chatham, ON. Free admission, free parking, and draw prizes. Lunch and snacks on site. For more information contact Paul V. McDonell at (519) 354-1845 or pvmcdonell@sympatico.ca

NOVEMBER 9-11 NOVEMBRE, 2012:
The CSDA's National Postage Stamp Show will be held in the Queen Elizabeth Building, Exhibition Place, Toronto, ON. Dealers from across Canada, the UK, and the USA, plus Canada Post. Free stamps for kids, club and society information, and much more. Show hours Friday 11 am to 6 pm, Saturday 10 am to 5 pm and Sunday 10 am to 4 pm. Further information from director@csdaonline.com.

NOVEMBER 17 NOVEMBRE, 2012:
Middpex 2012 sponsored by the London Middlesex Stamp Club, will be held from 10 am to 4 pm at the Westview Baptist Church, 1000 Wonderland Road, just north of Southdale Road on the east side of London, ON. Exhibits, 20 dealers, draws, lunches, wheelchair accessible, free stamps for beginners. Free parking and admission. Information from Patrick Delmore at patrickdelmore@hotmail.com.

JANUARY 19 JANVIER, 2013:
64th Cathex, sponsored by the St. Catharines Stamp Club will be held from 10 am to 5 pm at the Grantham Lions Club, 732 Niagara St., St. Catharines, ON. Exhibits, 12 dealers, club circuits, beginners table, lunch counter. Free admission and parking. For more information contact Stuart Keeley at stuart.keeley@sympatico.ca or visit the website at http://www.stcatharinesstampclub.ca.

NATIONAL EXHIBITIONS / EXPOSITIONS NATIONALES

AUGUST 31-2 SEPTEMBER, 2012/ AOUT 31-2 SEPTEMBRE, 2012:
BNAPEX 2012 CALTAPEX sponsored by the British North America Philatelic Society and the Calgary Philatelic Society will be held from 10 am to 6 pm on Friday, 10 am to 6 pm on Saturday and 10 am to 3 pm on Sunday at the Hyatt Regency hotel in downtown Calgary. Exhibits, dealer bourse, national and regional level meetings, study group meetings. Open to the public. More Information from bnapex2012@shaw.ca. or at www.bnaps.org/bnapex2012.

SEPTEMBER 28-30 SEPTEMBRE, 2012:
Novapex 2012 sponsored by the Nova Scotia Stamp Club will be held from 2 pm to 9 pm on Friday, 9 am to 5 pm on Saturday and 9 am to 3 pm on Sunday at the Dartmouth Sportsplex, Dartmouth, NS. Dealers bourse, 150 frames of exhibits, youth table, club table and awards banquet. Free admission and parking. More information at www.NSStampClub.ca or from John Hall at (902) 434-6529.

MAY 4-5 MAI, 2013:
ORAPEX 2013, Ottawa's National Level Stamp Show, the 52nd Annual Stamp Exhibition and Bourse with over 40 dealers and 150 frames of exhibits will be held from 10 am to 6 pm on Saturday and 10 am to 4 pm on Sunday, in the RA Centre Curling Rink, 2451 Riverside Drive, Ottawa, ON. Free admission and parking. Dealers please contact Stéphane Cloutier at cloutier1967@sympatico.ca. Exhibitors please contact Brian Watson at brian150@sympatico.ca. General information is available from Robert Pinet, Publicity Coordinator at (613) 745-2788 or pinet.robert@gmail.com or from the website at www.orapex.ca.

MAY 3-4 MAI, 2014:
ORAPEX 2014, Ottawa. Details to follow at a later date.

MAY 2-3 MAI, 2015:
ORAPEX 2015 Ottawa. Details to follow at a later date.

INTERNATIONAL EXHIBITIONS / EXPOSITIONS INTERNATIONALES

NOVEMBER 2-4 NOVEMBRE, 2012:
IPHLA 2012 an International Exhibition for Philatelic Literature, including digital media and websites, will be held in Mainz Germany. Infomation and entry forms at www.iphla.de or from Wolfgang Maassen at w.maassen@aijp.org or +49 2163 49760.

AUGUST 2-14 AOÛT, 2013
THAILAND 2013, a World Stamp Exhibition under the Patronage of HRM Princess Maha Chakri Sirindhorn organized by Thailand Post Company Ltd with collaboration of the Philatelic Association of Thailand at the Royal Paragon Hall Exhibition and Convention Centre, Bangkok, Thailand. The exhibition obtained patronage of FIP and auspices of FIAP. Canadian Commissioner: Sammy G. Chiu, FRPSC, P.O. Box 1108, Station "B", Willowdale, ON, M2K-3A2, Tel. (416) 845-3382, and email: chiusam@hotmail.com.

ANDREW CRONIN (1925 - 2012)

Andrew Cronin died on March 23, 2012. He is survived by a brother in Australia, and by correspondents in many countries. Andy, a retired pharmacist, was born in Australia, and was awarded his degree in Pharmacy there. He earned a Masters degree in Electrical Engineering at Wayne State University in Detroit, and worked in New York for Western Union Engineering before coming to Canada in 1956. Andy never married. Although he was a gregarious person, he went for many years without a telephone. He was fluent in almost all European languages. He was a life member and Fellow of the RPSC and a life member and Fellow of the Royal Philatelic Society London (only five Fellows have been members longer). He was an international-level philatelic judge (traditional, postal history, and literature) and was Canadian Commissioner at numerous international exhibitions.

Andy's other memberships included the Canadian Society of Russian Philately, the British Society of Russian Philately, the Rossica Society of Russian Philately, the Union of Philatelists of Russia (Honoured Member), the Hellenic Philatelic Society of Athens, and the Philatelic Specialists Society of Canada.

Andy published more than a hundred articles in the philatelic press. He was Editor of The Post-Rider (the journal of the Canadian Society of Russian Philately) and of the Rossica Journal of Russian Philately. He was a member of the International Association of Philatelic Experts (AIEP) since 2000. For this organization, he issued certificates in the areas of his specialization: Russia, Carpatho-Ukraine and Mongolia.

His exhibit titled "Postal History of Carpatho-Ukraine" won Gold at both STOCKHOLMIA '86 and ESPAMER '87. At POLSKA '93, his exhibit "Postal History of Macedonia" was awarded a Large Vermeil.

One of Andy's proudest achievements was the 1996 award of the RPS London's Tapling Medal for his publication "Yugoslavia: Macedonia. The 1944 Surcharges for the Vardar Region." in The London Philatelist.

Andy encouraged many relatively new collectors (including the two of us) to exhibit when their material reached international level. As Canadian Commissioner, he vouched for collections that brought new material to the exhibiting scene. He travelled to countries whose material he collected, such as Mongolia, Tannu Tuva, and Carpatho-Ukraine. He took the Trans Siberian Railway, making stops to visit along the way. He regularly read the New York Times Sunday edition, enjoyed classic films, and went to folk music concerts. Some three years ago, when he sold his collections in New York, they attracted a wide following. We will miss his smile, his twinkling eyes, and his bow tie. ✉

By Bill Liaskas and Gray Scrimgeour, with information from the Philatelic Specialists Society of Canada.



Andrew Cronin at the Washington 2006 World Philatelic Exhibition (courtesy of the PSSC).

PHILATELIC WEBSITE LISTINGS / LISTE DES SITES WEB PHILATELIQUES

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CANADA 1870-1897 SMALL QUEEN ISSUE BY J. EDWARD NIXON.

Published by the British North America Philatelic Society, 2012. Spiral bound, 146 pages, 8½ x 11 inches. ISBN 978-1-897391-97-6 (colour)$64.00; ISBN 978-1-897391-98-3 (b&w) $39.95 Canadian funds; Credit card orders (Visa, MasterCard) will be billed for exact amount of shipping plus $2 per order. For payment by cheque or money order, please contact Ian Kimmerly Stamps. Applicable tax will be charged on orders for delivery in Canada. BNAPS members receive a 40% discount. Available from: Ian Kimmerly Stamps, 62 Sparks Street, Ottawa, ON K1P 5A8, Canada. Phone: (613) 235-9119. Internet orders can be placed at www.iankimmerly.com/books/

J. Edward Nixon's award-winning exhibit Canada 1870-1897 Small Queen Issue is the 64th publication in the British North America Philatelic Society's exhibit series. An outstanding exhibit, it has taken top awards at the national and international levels, including a gold medal at PHILEXFRANCE in 1999 and a Gold and the Reserve Grand Award at ROYALE*2001*ROYAL in Montreal.

It did even better at Bogota, Colombia in 2007 where it garnered a Large Gold medal and the Grand Award Traditional. Earning one of the top awards at each outing, its most recent award was a Gold medal at ORAPEX 2011 in Ottawa.

The exhibit is vintage Nixon: it surpasses what one would normally expect to see in an exhibit of Small Queens. It covers the entire collecting spectrum from essays and un-issued dies to covers addressed to rare destinations showing unique franking. A 5-cent UPU rate, including a 5-cent surtax to India, franked with the 10-cent denomination, is a typical example of what readers can expect to see included in this exhibit.

Each of the eight values comprising the Small Queen issue is treated separately. Introductory remarks including a brief biographical sketch about the exhibitor, a short outline of the awards earned by the exhibit, a table of contents, synopsis and an illustrated section devoted to essays, complement the main body of the exhibit.

A review such as this cannot begin to do justice to the plethora of seldom-seen material in the exhibit, such as the specimen overprint and the eight-stamp gutter block of the ½-cent denomination. Or, how about an example of a die proof on wove paper of the 2-cent value? Lest readers think that the exhibit excels in pre-production material and stamps only, it is equally remarkable for its covers.

For example, one of the many overseas covers in the exhibit shows the rare, 5-cent UPU rate to Spain during the Small Queen era. It is prepaid with a combination single 3-cent and a pair of 1-cent values. Equally scarce is a 3-cents postal stationery cover augmented with a pair of 1-cent values to prepay the UPU rate to Uruguay.

The exhibit has recently been broken up and dispersed at auction. For anyone with an interest in the Small Queen issues, the price of the publication, depicting the material in true-to-life full colour, is money well spent.

Tony Shaman



CANADIAN PATRIOTICS – J.C. WILSON & COMPANY BY LARRY R. PAIGE.

Published by the British North America Philatelic Society, 2012. Spiral bound, 80 pages, 8½ x 11 inches. ISBN 978-1-897391-00-6 (colour)$49.00; ISBN 978-1-897391-01-3 (b&w) $34.95 Canadian funds; Credit card orders (Visa, MasterCard) will be billed for exact amount of shipping plus $2 per order. For payment by cheque or money order, please contact Ian Kimmerly Stamps. Applicable tax will be charged on orders for delivery in Canada. BNAPS members receive a 40% discount. Available from: Ian Kimmerly Stamps, 62 Sparks Street, Ottawa, ON K1P 5A8, Canada. Phone: (613) 235-9119. Internet orders can be placed at www.iankimmerly.com/books/

The late Larry Paige's exhibit of mainly J.C. Wilson patriotic stationery earned a Silver Medal with Felicitations of the Jury at BNAPEX 1984 in San Francisco. It also took the Ed and Mickey Richardson Award presented annually to the exhibit that best reflect criteria such as original research, originality, innovativeness and presentation of material. It was the first time that the Richardson Award was presented.

Reproduced in this book is a considerably smaller exhibit than the one shown in San Francisco in 1984 which consisted of nine frames, according to the synopsis. This considerably smaller entry, shown at BNAPEX 1996 in Fort Worth, Texas, also earned a Silver medal. And, like its larger predecessor, it again garnered the Felicitations of the Jury award.

A table of contents included in the publication allows readers to navigate its pages with ease. It shows readers at a glance where to find a specific card or cover. Additionally, it gives a brief description of the item. Inclusion of the Contents Table is doubly important as readers might be confused by the synopsis and title pages that were apparently prepared for the

much larger 1984 exhibit. Readers may find the inclusion of a synopsis applicable to a previously shown nine-frame exhibit somewhat puzzling. The title page too refers to a "six frame" exhibit, which is misleading as the exhibited items pictured in this book consist of 75 pages, which is insufficient material to fill five frames, let alone six. Presumably, the title page, like the synopsis, was also prepared for the exhibit shown in San Francisco, rather than for the exhibit depicted in this publication.

That having been said, patriotic stationery, particularly items produced by J.C. Wilson & Company, is a perennial favourite with collectors and Paige's colourful exhibit is a feast for the eyes. Shown, for example, is a Jubilee card that may possibly be the first one produced by J.C. Wilson not intended as a postcard but as a promotional item: the entire reverse of the card is devoted to advertising company products. There is no space for a written message on the reverse of the card and no indication for the placement of a postage stamp on its front.

Contrasting this Jubilee promotion card is the only reported commercial postcard produced for a private company: Royal Oil Co. of Toronto. The company name and address is printed on the obverse side of the card with the message side left blank. Both cards use the same design: a prominent Union Jack in the top left corner that encompasses about one-quarter of the card.

No significant J.C. Wilson & Company stationery is missing from this colourful exhibit. Prominently featured are two British Ensign "The Flag that Braved" cards postmarked with a Bickerdike Type 8 flag cancel and a Type 1 squared circle hammer, respectively. Besides the rich display of postcards, the exhibit is replete with covers, printers imprint examples and an array of "Rule Britannia" envelopes and "Old Glory and the Main" cards. Also included is a rich assortment of "What We Have We'll Hold" cards featuring the familiar bulldog image.

The text would have benefited from fewer grammatical and punctuation gremlins but these minor distractions do not materially affect the outstanding material displayed in the exhibit. Anyone with an interest in patriotic stationery, particularly that produced by the Wilson Company, will be thrilled to own this colourful publication.

Tony Shaman



ANNAPOLIS ROYAL, NOVA SCOTIA: COMMUNICATIONS OF THE 1700S AND POSTAL MARKINGS OF THE 1800S BY HUGH RATHBUN.

Published by the British North America Philatelic Society, 2012. Spiral bound, 78 pages, 8½ x 11 inches. ISBN 978-1-897391-04-4 (colour)$50.00; ISBN 978-1-897391-05-1 (b&w) $35.95 Canadian funds; Credit card orders (Visa, MasterCard) will be billed for exact amount of shipping plus $2 per order. For payment by cheque or money order, please contact Ian Kimmerly Stamps. Applicable tax will be charged on orders for delivery in Canada. BNAPS members receive a 40% discount. Available from: Ian Kimmerly Stamps, 62 Sparks Street, Ottawa, ON K1P 5A8, Canada. Phone: (613) 235-9119. Internet orders can be placed at www.iankimmerly.com/books/

One of the user-friendly ideas included in this publication, the 67th and most recent in the British North America Philatelic Society exhibit series, is the table of contents for the 68 pages comprising this four-frame exhibit. Interspersed throughout the exhibit are illustrations to highlight the postal history of Annapolis Royal. For example, some of these Annapolis Royal images are contemporary with the stationery pictured in the exhibit while others are relative to a specific letter or post office location.

The exhibit reproduced in this volume is a consistent Gold medal winner and has automatically qualified to be published as part of this series when it took a Gold medal and was selected as the recipient of the American Philatelic Society Research Award in 2011. Earlier awards at the national level were a Gold medal at NOVAPEX 2006 and the Philatelic Specialists Society of Canada Specialization Award. It was also a Gold medalist with Felicitations of the Jury at BNAPEX 2008 in Halifax.

As indicated by its title, the exhibit is divided into two main sections: items consisting of written instruments from the 1700s and items showing postal markings of the 1800s. Postmarks displayed in the exhibit end with the official name change of the post office from Annapolis to Annapolis Royal in 1903, which also coincided with the end of the Victorian era.

Seventeen pages are devoted to items dating back to the 18th century, including a document listing expenses for materials to repair the bridge in the fort and for repairs on the ramparts. A grand piece of local history is brought to life with an ordnance receipt for gunpowder, dated Aug. 29th 1720. The document is signed by Captain John Henshaw. Also shown in the exhibit is the third earliest reported, privately held, letter originating in Nova Scotia addressed to a foreign country. It is dated February 12, 1751.

Another outstanding piece of early postal history in the exhibit is the earliest known letter in private hands to pass through the Annapolis post office. It is hand-stamped "Way" and dated 29th of May 1789. Rated at 1 shilling and 8 pence - for the distance between 700 and 800 miles - to Salem, Massachusetts, it bears the straight-line, red BOSTON receiving mark and a 16 JU datestamp. Letters from Nova Scotia dating back the 1700s are rare and the exhibit is remarkable for its inclusion of some of these scarce pieces.

Material dating from the 19th century is relatively more plentiful and Rathbun has accumulated some noteworthy examples for his exhibit. Included are letters that predate the introduction of postmarks at the Annapolis post office such as straightline, manuscript and paid handstamps, for example. Other pre-confederation markings include: double circle "POST OFFICE"; manuscript "Ship"; Star; double split rings showing "PAID"; manuscript "Registered" and "O.H.M.S.", among others.

Some of the noteworthy post-confederation handstamps in the exhibit include split rings and circular date stamps, registration handstamps, fancy cancellations, duplex and roller cancels.

Mail sent by sea and land routes, including railways, are not overlooked. Attractive covers with railway strikes are amply represented, as are covers carried by steamer.

The exhibit captures the essence of the early history of Annapolis Royal. Anyone with a passion for history, the geographic region of Annapolis or an interest in the postal history of the oldest continuously inhabited European settlement in North America north of St. Augustine, Florida, will be thrilled to own this publication.

Tony Shaman



"TIL DEATH DO US PART" – USAGES OF THE CARIBOU REVENUES IN THE LIVES OF NEWFOUNDLANDERS

By Peter de Groot. Published by the British North America Philatelic Society, 2012. Spiral bound, 88 pages, 8½ x 11 inches. ISBN 978-1-897391-00-6 (colour)$49.00; ISBN 978-1-897391-01-3 (b&w) $34.95 Canadian funds; Credit card orders (Visa, MasterCard) will be billed for exact amount of shipping plus $2 per order. For payment by cheque or money order, please contact Ian Kimmerly Stamps. Applicable tax will be charged on orders for delivery in Canada. BNAPS members receive a 40% discount. Available from: Ian Kimmerly Stamps, 62 Sparks Street, Ottawa, ON K1P 5A8, Canada. Phone: (613) 235-9119. Internet orders can be placed at www.iankimmerly.com/books/

The late Peter de Groot's revenue exhibit, now available in printed versions in either black-and-white or colour, is the 66th in the British North America Philatelic Society exhibit series. It earned the Wilmer Rockett Award for the best revenue stamp exhibit at BNAPEX-2009-SEAWAY in Kingston, Ontario, where it took a Vermeil medal with Felicitations of the Jury. A year later, at ORAPEX 2010 in Ottawa, it was also awarded a Vermeil medal together with the Best Researched BNA Award from the British North America Philatelic Society and the Best Presentation Award from the American Association of Philatelic Exhibitors.

A well laid out and thoughtfully planned exhibit, it will, as with other volumes in this series, prove to be a useful tool to assist philatelists intent on improving their chances of earning a higher award at national and international levels of competition.

With the relatively small population of Newfoundland during the era when revenue stamps were in use, the need for legal documents were limited, as were the value of transactions and estates. People's incomes were generally on the low side in the colony, as well as in the province after Confederation in 1949, which further limited the need for the high value stamps. These combined factors affect the quantity of revenue stamps that have survived for collectors. Despite these difficulties, de Groot has managed to assemble a remarkable collection, as illustrated in this exhibit.

The exhibit shows the three Caribou Inland Revenue stamp issues in use between 1938 and 1986.

Due to the "Blitzkrieg" by Nazi Germany, the first issue printed by Perkins, Bacon Limited London, England, released in 1938, had a short life when wartime bombing destroyed the firm's printing facilities in 1941. The second issue, produced by Bradbury, Wilkinson & Co. Ltd., with the dies salvaged from the bombed out Perkins, Bacon Limited plant, was released in January 1942. Finally, the third issue was in use from late 1966 until the end of 1986 when Newfoundland terminated its use of revenue stamps.

Fifteen of the exhibit's 82 pages are devoted to stamps. Included in this section are examples of the 50-cent- denominated left and right panes of the Bradbury, Wilkinson & Co. third issue. The balance of the exhibit consists of stamp-affixed documents such as birth and death certificates, letters of guardianships, affidavits, mortgage deeds, leases, subpoenas, writs, promissory notes, divorce decrees, powers of attorney, letters probate, letters of administration and similar legal papers that required revenue stamps.

A highlight in the exhibit is one of the only two reported documents bearing a pair of the 1938, $20 value stamps. Another historic piece is the latest known document registered in the Registry of Deeds office only three working days before revenue stamps were discontinued. However, the pièce de résistance of the exhibit is undoubtedly the only known letters probate document with multiples of the $100 value, the $50 value and the two highest values of the King Edward and King George V revenue predecessors.

An introduction to the author, the synopsis, contents page and the exhibits' plan page complement the publication.

This work is everything that a first-rate exhibit should be, and will serve as a primer on how to prepare an award-winning entry for any level of competition.

Tony Shaman



EASTERN CANADIAN SHIP WAY LETTER CANCELLATIONS AND RELATED SHIP POSTAL MARKINGS

By William Topping, 2011. Spiral bound, 63 plus xi pages. ISBN 978-0-9783489-6-0. $20.00 plus postage. Available from the author at 7430 Angus Drive, Vancouver, BC V6P 5K2

After a considerable amount of prodding from collectors, William Topping, the author of Wes*tern Canadian Ship Way Letter Cancellations,* released in 2010, has produced a companion work listing ship way letter cancels for eastern Canada. It is very much a work in progress, according to the author. He admits that, unlike the western Canadian ship way letter cancels that he has been collecting and researching for 40 years, he is not an authority on east coast ship covers. Most of the listings assembled in his new volume come from longtime collectors such as Brian Stalker, Robert Parsons, David Sessions, Kevin O'Reilly and other collectors who wanted to see this listing come to fruition.

Like its companion publication that listed the western ship way letter strikes, this latest catalogue also lists the mail markings alphabetically by ship names as opposed to grouping these ship markings by the names of shipping companies as Lew Ludlow had done in his *Catalogue of Canadian Railway Cancellations.* Cross-references to the Ludlow identification numbers are given.

Although it is a slim volume, there is more to this publication than a mere listing of handstamps that take up just under 58 pages. In addition to the handstamp listings, Topping includes information dealing with postal regulations governing mail sent aboard ships. The section deals specifically with letters mailed at sea on private vessels, "Round the World" letters, warships of the world and Canadian government ships. Topping repeats the three-page illustrated appendix of the major types of cancels that appeared in his Western ship way letter publication. Although this duplication is questionable, collectors that do not own the previous volume will find these illustrations useful.

In his Preface, Topping discusses his rationale for assigning rarity factors to the strikes despite a body of listings that may not reflect the actual number of strikes in existence. Due to what the author describes as "sketchy information," it may well be that an excessive number of examples are assigned an E rarity factor rating, which is the highest rating and applies to examples where fewer than five examples have been reported. Therefore, for the time being, collectors will need to take these rarity factors in the spirit in with they are offered.

Despite any perceived shortcomings of this work, the real value of the publication is in the listings that are now available to collectors in one place.

Ship markings are listed as follows: Eastern Coastal and Inland Waterways; Cruise Ship and Trans-Atlantic/Pacific Mail; Deep-Sea Ships; Naval Ships - East Coast and West Coast; and Canadian Government ship mail.

As this is a work in progress, with new reports continuing to be made, the author could make a real contribution to this collecting specialty by providing purchasers of his catalogue with an up-to-date supplement that lists the latest reports. Collectors would undoubtedly be grateful.

Tony Shaman



COLLECT BRITISH POSTMARKS,

Published by Stanley Gibbons Ltd. 8th edition, 2011 ISBN 10:0-85259-759-2 and ISBN 13:978-0-85259-759-0. Glossy soft cover, 378 plus ix pages, 240 X 170 mm; Retail price 29.95 British pounds. Orders can be placed by telephone: +44(0)1425 472 363 or by e-mail:orders@stanleygibbons.com Also available from the publisher at 7 Parkside, Christchurch Road, Ringwood, Hants, BH24 3SH or from www.stanleygibbons.com

Collect British Postmarks, 8th edition, is the first time that Stanley Gibbons has published this seminal work. Previous editions were produced by several different publishers, including the British Postmark Society, which published the previous two issues released in 1993 and 1997.

The current work, much of it compiled by leading experts in their respective areas of expertise, was edited by Bill Pipe, a member of Britain's leading postal history societies and several other specialist societies. The editor's vast knowledge about the various postmarks in use since the introduction of the Bishop Marks in 1661 is evident throughout the publication.

Included in this newest edition are postmark illustrations along with advice that will be helpful for new and longtime collectors alike. The book has been completely redesigned with a layout, along with the use of some colour, that is user-friendly. Listed prices reflect current market conditions.

A foreword by the editor, a two-page table of contents, introductory remarks, a list of abbreviations, postal rates from 1638 to 2011 and an extensive bibliography complement the postmark listings.

The main body of the work is divided into 30 sections, beginning with the posts to 1839 that cover details of the early stages of the postal system and the General Post Office, London. Bishop marks, subsequent date stamps, early receiving marks, stamp

impressions of receiving houses, foreign office date stamps and early instructional markings, all amply illustrated and fully priced, complete section 1. Section 1a pictures and describes the free franks of England, Wales, Scotland and Ireland.

As one might expect from a work of this calibre, all of the commonly used postmark types, such as the numeral, spoon and duplex hammers are listed and illustrated, as are the cancels of the more highly specialized areas, such as newspaper, parcel, registration, express and triangular markings. Of course the various machine cancels are not overlooked, nor are railway, military and maritime cancellations.

It is a thorough work that will satisfy the needs of general postmark collectors. For the benefit of specialists, additional references are listed, where applicable.

A handbook such as this, consisting of fewer than 400 pages, obviously cannot list the myriad of British handstamps in existence. For example, the section dealing with squared circle hammers cautions readers to consult the 1987 publication Collecting British Squared Circle Postmarks by Stanley Cohen, M. Barette and D.G. Rosenblat, together with three supplements released in 1990, 1993 and 1996. Each of the three supplements lists updated information as reported by study group members and collectors of squared circle postmarks.

Although a publication of this type cannot be "all things to all people" or include every different postmark used on mail originating throughout the British Isles, the extensive bibliography will go a long way in assisting collectors specializing in specific postmarks.

With the assistance of his many contributors, the editor has done a remarkable job bringing to postmark collectors a work that they will find invaluable. Serious collectors cannot afford to pursue their postmark specialties without this handbook at their fingertips.

Tony Shaman



COMMONWEALTH STAMP CATALOGUE FALKLAND ISLANDS,

Published by Stanley Gibbons Ltd, 5th edition, 2012. ISBN 10:0-85259-843-2; ISBN 13:978-085259-843-6; (7 Parkside, Christchurch Road, Ringwood, Hampshire, Great Britain, BH24 3SH). Laminated soft cover; 80 plus xxxii pages, 240X168 mm. Retail price 15.95 British pounds. Orders can be placed by telephone:01425-472 363 or by e-mail:orders@stanleygibbons.co.uk or Internet:www.stanleygibbons.com

Stanley Gibbons continues its One-Country catalogue series with the 2012 Falkland Islands edition. Listed in this most recent price list are the stamps, postage dues and stamp booklets of the Falkland Islands, its Dependencies, Graham Land, South Georgia, South Orkneys, and South Shetlands. Also listed are the stamps and booklets of British Antarctic Territory, and the stamps and booklets of South Georgia and South Sandwich Islands.

Prices for stamps issued up to 1970 were taken from the Stanley Gibbons 2012 *Commonwealth and British Empire Stamp Catalogue;* subsequent stamp releases were specifically priced for this new publication.

Because the catalogue also doubles as a retail price list for stamps sold by Stanley Gibbons Ltd., it includes a four-page section of philatelic information and guidelines for the benefit of stamp purchasers.

Prices as outlined under the publisher's sales terms and conditions are for stamps "in fine condition for the issue concerned." Only mint and used stamps are priced, and users of the catalogue should be aware that prices are subject to change as dictated by market conditions. A useful set of numeric factors at the beginning of each section's stamp listings, where applicable, can be applied to the listed prices of used stamps to determine the approximate value of stamps on cover to 1945.

Substantial price increases are noted in this new edition, especially for the older issues but also for many of the more recent issues; for example,the Falkland Islands 1933 Centenary set of used stamps is up from 4,700 to 5,500 pounds.

Prices for stamp errors and varieties also show significant increases, as do many other issues of the last dozen or so years. A mint copy of the 1998 1p definitive British Antarctic Territory with error inscription (SG290a), which rose 83% in value from 150 pounds in the 2008 price list to 275 pounds in the 2010 catalogue saw another price jump to 325 pounds in the current catalogue.

Also included in this new publication are plate flaws, watermark varieties, shades and major printing errors.

An International Philatelic Glossary consisting of four pages of the hobby's terminology in English, French, German, Italian and Spanish gives the publication a worldwide appeal and makes it more user-friendly for non-English-speaking collectors. The two-page Features Listing, or checklist, provides users with a quick overview of information about the extensive offering of Stanley Gibbons catalogues.

One-Country and Commonwealth catalogues such as this continue to enjoy favour with collectors as they provide a substitute for the more comprehensive publications that include lists of countries that prospective purchasers do not collect. Thus, they offer excellent value for the money. Anyone collecting Falkland Islands, or any of the stamps of the area, cannot afford to be without this latest and up-to-date work.

Tony Shaman



COMMONWEALTH STAMP CATALOGUE SOUTHERN AND CENTRAL AFRICA

Published by Stanley Gibbons Ltd. 1st edition, 2011. ISBN 10:0-85259-823-8 and ISBN 13:978-0-85259-823-8. Glossy soft cover, 362 plus xxvii pages, 240 X 167 mm; Retail price 29.95 British pounds. Orders can be placed by telephone: +44(0)1425 472 363 or by e-mail:orders@stanleygibbons.com Also available from the publisher at 7 Parkside, Christchurch Road, Ringwood, Hants, BH24 3SH or from www.stanleygibbons.com

Commonwealth Stamp Catalogue Southern and Central Africa is a new title in Stanley Gibbons' stable of One-Country or regional catalogues. It combines the contents of the former *Southern Africa and Central Africa* catalogues into a single publication. A second major change for this all-new, first edition catalogue is a reduction in overall dimensions from the previous 220 X 297 mm footprint to a handier 240 X 167 mm size.

The combined catalogue lists the stamps of present-day Botswana, Lesotho, Malawi, Mozambique (from 1995 on) Namibia, South Africa, Swaziland, Zambia and Zimbabwe. It is a professionally produced, all-colour, publication that the collectors of the stamps of these countries will be proud to own.

Also included in this reworked edition are the stamps of the earlier postal administrations of Basutoland, Bechuanaland, British Central Africa, British South Africa Company, Cape of Good Hope, Criqualand West, Natal, Northern Rhodesia, Nyasaland, Orange Free State, Rhodesia, Rhodesia and Nyasaland, South West Africa, Southern Rhodesia, Stellaland, Transvaal and Zululand. Listed also are Boer War provisional issues for Mafeking and for several other towns and the Homelands of Bophuthatswana, Ciskei, Transkei and Venda.

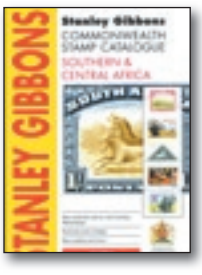
Listed under the South Africa section are the stamps of Great Britain that were used, and consequently cancelled, by the British Army Field Offices during the South African War, 1899-1902. Transvaal Republic stamps used in Swaziland are also listed and priced.

Newly discovered plate flaws not listed in previous editions include the 2d Airship and 6d Molehill varieties from the South Africa pictorial definitive issue. As collectors might expect from a catalogue of this caliber, it lists watermark varieties, shades, plate flaws, major errors, postage due stamps and booklets. All are priced to reflect current market conditions.

Exceptional price increases include the Rhodesia SG34b now listed at 3,750 pounds, up from 2,500; the increase in the listed price for Nyasaland SG2e is even more astounding: an increase of 4,000 pounds, from 2,500 to 6,500 pounds.

Priced at a reasonable 29.95 pounds, this publication is a good investment for collectors specializing in the stamps, postmarks and covers of the countries and postal administrations of Southern and Central Africa. It will also be of interest to philatelists looking to expand their collecting interests.

Tony Shaman



CHANNEL ISLANDS AND ISLE OF MAN STAMPS

Published by Stanley Gibbons Ltd. 27th combined edition, 2012. ISBN 10:0-85259-827-0 and ISBN 13:978-0-85259-827-6. Glossy soft cover, 348 plus v pages, 240 X 167 mm; Retail price 27.95 British pounds. Orders can be placed by telephone: +44(0)1425 472 363 or by e-mail:orders@stanleygibbons.com Also available from the publisher at 7 Parkside, Christchurch Road, Ringwood, Hants, BH24 3SH or from www.stanleygibbons.com

As one might expect, the 27th combined edition of Stanley Gibbons newest *Channel Islands and the Isle of Man* catalogue includes the wartime occupation issues of Guernsey and Jersey, the British Post Office Regional issues and the stamps of the independent postal administrations of Guernsey, Jersey and the Isle of Man. But it includes so much more. It will satisfy the needs of the vast majority of collectors of the stamps of these islands.

Included, for example, are postage dues, regional issues from 1958 to 1969, and stamp booklets for Guernsey and Jersey. A listing of stamp booklets for Alderney are also included, as are the regional issues of the Isle of Man (1958-1971), souvenir postal stationery postcards, Manx Postal Museum Postcards, postage due stamps and its stamp booklets.

In addition to the listings of first day covers, presentation packs, and year packs the catalogue also provides collectors with information on the stamps' designers and its printers, plate and cylinder numbers, sheet sizes and stamp layouts as well as withdrawal and invalidation dates for the various issues. Prices are given for all known printing errors and paper changes. Nothing has been left out that most collectors look for in these issues.

More than 250 new stamps, mini-sheets and stamp booklets have been added since the release of the previous edition in 2010. New listings include releases up to November 2011.

Channel Islands and Isle of Man Stamps is a reliable publication that collectors can use with confidence as they go about adding the stamps and stamp booklets of these islands to their collections.

Tony Shaman

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