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The CANADIAN PHILATELIST
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Revue de LA SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA





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This new issue of stamps from Canada Post celebrates two Canadian opera stars, two grand Canadian operas and a great Canadian artistic director. Gerald Finley and Adrianne Pieczonka are internationally acclaimed singers. The late Irving Guttman played a key role in bringing opera to western Canada. *Louis Riel*, composed by Harry Somers based on a libretto by Mavor Moore with Jacques Languirand, was commissioned to celebrate Canada's centennial in 1967. John Estacio's *Filumena* with a libretto by John Murrell premiered in Calgary in 2003. Both operas are being restaged in 2017 to mark the 150th anniversary of Confederation.

Cette nouvelle émission de timbres de Postes Canada rend hommage à deux grandes voix de l'opéra au Canada, à deux belles œuvres canadiennes et à un directeur artistique vedette du pays. Gerald Finley et Adrianne Pieczonka sont des chanteurs de renommée mondiale. Le défunt Irving Guttman a joué un rôle majeur dans le rayonnement de l'opéra dans l'Ouest canadien. *Louis Riel*, composé par Harry Somers d'après le livret de Mavor Moore et Jacques Languirand, est commandé pour célébrer le centenaire du Canada en 1967. *Filumena* du compositeur John Estacio et le librettiste John Murrell est créé à Calgary en 2003. Les deux opéras se retrouvent à l'affiche en 2017 pour souligner le 150e anniversaire de la Confédération.

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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 Website 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 issues of mutual interest with Canada Post Corporation through the National Office.

Join The RPSC!

- **ADVICE ON DISPOSAL OF COLLECTIONS**
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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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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

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ROYALE*2017*ROYAL 100
RPSC Research Foundation 107
RPSC Sales Circuit 120
Saskatoon 74
Sparks-Auctions.com 88
Vance Auctions 85
Vincent Graves Greene Philatelic Research Foundation 77

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Journal of The
ROYAL PHILATELIC SOCIETY OF CANADA

Revue de La
SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

Contents
Table des matières

ARTICLES & INFORMATION

An Invitation to Join / Devenez membre 68
Membership Application / Formulaire d'adhésion 69
Departments and Committees / Services et comités 70
Alphabetical List of Advertisers / Liste des annonceurs 70
Editor's Notes / Notes du rédacteur 72
In The Mailbox / Dans la boîte aux lettres 75
President's Page / La page du président 114
Membership Reports / Nouvelles de nos membres 115
Coming Events / Calendrier 116
In Appreciation /
Nouse désirons exprimer notre reconnaisance 117
Philatelic Website Listings /
Liste de sites Web philatéliques 118
Classifieds / Annonces classées 121
Book Reviews / Ouvrages parus 122
The Last Word / Le dernier mot 126

THE COVER:

This 1754 letter, from a merchant in Bayonne, laments the effect of war on commerce, and is from my own collection. I added the pipe and a contemporary seal (to impress wax on letters) for aesthetic appeal. It was not mailed to an overseas colony, but is very similar to those transatlantic letters in the TNA's intercepted mail collection.

Because the Seven Years War had not yet begun when this letter was written [1754], it would be more appropriate to say that the writer was "lamenting the depressed state of commerce." He would complain even more with the onset of war.

Story, page 89.

PAGE COUVERTURE:

Un marchand de Bayonne se plaignait, dans une lettre de 1754 de ma collection, de l'effet de la guerre sur son commerce. J'ai ajouté une pipe et un sceau contemporain pour une raison esthétique. La lettre ne provient pas d'une colonie d'outremer mais est très comparable aux lettres transatlantiques interceptées conservées dans la collection des The National Archives.

Parce que la guerre de Sept Ans n'était pas encore commencée [1754] lorsque la lettre fut écrite, il serait plus approprié d'écrire que l'expéditeur « se plaignait de la baisse de son commerce ». Il se plaindrait encore plus une fois la guerre déclarée.

Pour en savoir plus allez à la page 89

FEATURES

76 A COLLECTOR'S BIGGEST NIGHTMARE
By Herb Colling

78 AN EXCEPTIONAL DISCOVERY
By Jean-Jacques Tilliard, FRPSC, RPSL

80 DÉCOUVERTE EXCEPTIONNELLE
par Jean-Jacques Tilliard, FRPSC, RPSL

82 STAMP PROMOTION A GOAL FOR 2017
By Herb Colling

84 ST. PIERRE ET MIQUELON:
An Enclave in Canadian Waters
By James Taylor, FRPSC, FRPSL

86 STAMPS: REAL OR FAKE
By Herb Colling

89 TRANSATLANTIC MAIL BETWEEN
FRANCE AND CANADA BEFORE 1760
By Peter Moogk

96 LET'S TALK EXHIBITING
By David Piercey, FRPSC

98 APRIL FOOL STAMP
By Herb Colling

101 A MUCH DESIRED SERIES
By Richard Logan

104 FAVOURITE STAMPING GROUNDS
By Herb Colling

106 CUSTOMIZED CANADIAN POSTAL INDICIA
By Nino Chiavelli

108 HAPPY LIAISON
By Herb Colling

111 WHY YOU SHOULD REVISIT YOUR SURPLUS
By Bill Aaroe

113 VARIETIES
By 'Napoleon'

EDITOR'S notes



notes du RÉDACTEUR

RPSC news *by / par Herb Colling* **nouvelles SRPC**

So, here it is: my first effort editing a magazine. Never thought I'd be doing this at the tender age of 63, but it feels good. A huge number of people are working on this magazine behind the scenes, all striving feverishly to make it happen, and to make sure I don't fall flat. Tony Shaman is still on board, guiding me along, and he'll be providing his usual book reviews, as well as regular articles from time to time. I've mentioned to him that he's winding down. It's rather like his semi-retirement. He won't have to worry about the daily grind, may well be able to relax and enjoy his hobby again, and actually just write about it. I hope that helps alleviate the pressures that he must have endured over the past 15 years.

I must admit, though, there's a certain satisfaction seeing all the articles come together over time. Initially, it seems an organized chaos, getting the original idea, allowing it to evolve, and focus, arranging the visuals, making sure they're appropriate, and then assembling it all in a way that is suitable for publication. That's where the people behind the scenes come in. They bail me out regularly, making recommendations as I pull my hair in frustration. The result, though, is well worth while; as I hope you'll agree with this latest edition.

In this installment, we have a lot of neat and wonderful stuff, and that's what I'm going to strive to continue in my tenure as editor of this publication. I want to 'wow' you wherever possible, make you think about things you've never considered, make you delve into areas of collecting that you never thought possible. I want to open your eyes with childish wonder, just as mine have been opened over the past few weeks, and will continue to be opened in future. I want you to discover new things about philately, and collecting; to understand what motivates us and excites us as collectors.

To that end, we've assembled quite an entourage of reporters in this edition. I'll present several items myself so that you can familiarize yourself with my writing style, get to know me, and find

Ça y est : voici ma première expérience de production d'une revue. Je ne m'attendais jamais à me lancer dans une pareille activité à l'âge tendre de 63 ans, mais cela fait du bien. Un très grand nombre de personnes travaillent fébrilement en coulisses pour cette revue s'efforçant de la mener à bien et de veiller à ce que je ne me casse pas la figure. Tony Shaman est toujours là pour me guider et il continuera à publier régulièrement ses comptes rendus de livres et ses articles. Je lui ai fait remarquer qu'il ralentissait. Mais il s'agirait plutôt d'une semi-retraite. Il n'aura pas à se préoccuper du train-train quotidien, il pourra relaxer, prendre plaisir à son passe-temps et, tout simplement, écrire sur le sujet. J'espère que cela l'aidera à évacuer la pression qu'il a sans aucun doute soutenue ces quinze dernières années.

Je dois cependant avouer qu'il y a une certaine satisfaction à voir les articles arriver les uns après les autres. Au départ, cela ressemble à un chaos organisé : trouver l'idée originale, la laisser évoluer, faire le point, préparer les aspects visuels, s'assurer de leur pertinence et les disposer d'une façon adaptée à la publication. C'est là que les travailleurs des coulisses entrent en jeu. Ils viennent régulièrement à mon secours en me soumettant des recommandations lorsque je m'arrache les cheveux de frustration. Mais le résultat en vaut la peine; j'espère donc que ce premier numéro vous en convaincra.

Vous y découvrirez des articles bien écrits et remarquables, et en tant que rédacteur en chef de cette publication, je veillerai à ce que cela continue. Je veux vous épater autant que possible, vous faire penser à des choses que vous n'avez jamais imaginées, vous faire plonger dans des domaines de collection que vous n'auriez jamais cru possibles. Je veux faire en sorte que vos yeux s'ouvrent avec l'émerveillement de l'enfance, tout comme les miens se sont ouverts ces dernières semaines et le resteront à l'avenir. Je veux que vous découvriez de nouvelles choses sur la philatélie et la collection; que vous compreniez ce qui nous motive et nous passionne en tant que collectionneurs.

À cette fin, nous avons rassemblé un bon groupe de reporters pour le présent numéro. Je signerai plusieurs articles afin que vous puissiez vous familiariser avec mon style rédactionnel, appreniez à me connaître et découvriez ce qui m'allume du point de vue philaté-

out what turns my crank 'philatelically' speaking. I'll also be appealing to you to respond, let me know what excites you, send in articles, letters to the editor, pictures, anecdotes about your collecting habits, and the things that turn your crank, and we'll share your 15 minutes of Andy Warhol fame. I want this publication to be a two-way, rather than one-way communication.

To begin the dialogue, Jean Jacques Tillard will take us to St.-Pierre et Miquelon where he's discovered some new and exciting overprinting on stamps. That's also where Jim Taylor will entertain us with his article about the island outpost. He'll foreshadow a major philatelic conference being held there in June. He'll share his impressions of the romance and history of St.-Pierre et Miquelon.

Then, it's off to London, England, where another stamp conference will convene this fall. No doubt, philatelists will be all abuzz about the latest report on how scientific instruments can determine whether stamps are real, or fake. It's an area of philately that is quickly becoming popular.

While we're jetting between St.-Pierre and England, we'll visit a story about the transatlantic mail, and how it was first delivered to and from the colonies. Peter Moogk will take us back in time, before 1760, to give us a sense of what life was like in the earliest of pioneer days. To propel us along that topic, David Piercey will be by with tips on how to turn a good stamp exhibit into an award-winning venture. The trick is not to just talk about the stamps, but we'll let him take it from there.

Regular contributors, Bill Aaroe, and Dick Logan will also return with some good reasons why you should revisit your stamps, look at them again with fresh eyes, get to know and cherish them as you would old friends. You might discover something new about them, or even about yourself, as you look at your hobby through a different lens with a different perspective. That's the way I feel now as I edit this, my first edition of *The Canadian Philatelist*. It's been an eye-opener, and I'm sure this magazine – and you – will become good friends in future as we explore the world of philately together. ✉

lique. Je vous demanderai aussi de répondre, de me dire ce qui vous passionne, d'envoyer des articles, des lettres au rédacteur en chef, des photos, des anecdotes au sujet de vos habitudes de collection, de me dire ce qui vous anime, et nous publierons vos 15 minutes de célébrité d'Andy Warhol. Je souhaite que la présente publication soit une communication à deux sens et non à sens unique.

Pour ouvrir le dialogue, Jean Jacques Tillard nous amènera à Saint-Pierre et Miquelon, où il a découvert une nouvelle surcharge formidable sur des timbres. C'est de là aussi que Jim Taylor s'entretiendra avec nous dans son article sur l'avant-poste de l'île. Il parlera aussi d'un grand congrès philatélique tenu là-bas en juin et nous fera part de ses impressions sur le charme romantique et l'histoire de Saint-Pierre et Miquelon.

Nous passerons ensuite à Londres, en Angleterre, où un autre congrès philatélique aura lieu cet automne. Nul doute que les dernières nouvelles sur la façon dont les instruments scientifiques peuvent déterminer si des timbres sont authentiques ou faux créeront un grand enthousiasme chez les philatélistes. Voilà un domaine philatélique qui devient de plus en plus populaire.

Pendant que nous volons de nouveau entre Saint-Pierre et l'Angleterre, nous découvrirons un récit sur le courrier transatlantique et les débuts de la livraison dans les colonies et à partir de ces dernières. Peter Moogk nous fera remonter dans le temps, avant 1760, pour nous donner un aperçu de ce qu'était la vie aux premiers temps des pionniers. Et, pour nous propulser dans ce sujet, David Piercey sera là pour nous donner des astuces sur la façon de transformer une bonne collection philatélique en une aventure primée. Le truc est de ne pas parler seulement de timbres, mais nous le laisserons poursuivre sur la lancée.

Nos collaborateurs habituels, Bill Aaroe et Dick Logan nous reviendront aussi avec quelques bonnes raisons de réexaminer nos timbres, d'y poser un regard neuf et d'apprendre à les chérir comme de vieux amis. Vous pourriez découvrir quelque chose de nouveau sur eux ou même sur vous en examinant votre passe-temps sous une optique et dans une perspective différentes. C'est ce que je ressens en rédigeant ce premier éditorial, mon premier dans *Le philatéliste canadien*. Cela a été une véritable prise de conscience et je suis certain que cette revue et vous deviendrez bons amis au fur et à mesure que nous explorerons ensemble le monde de la philatélie. ✉

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Dear Editor,

Why are these catalogued as real issued stamps of Canada?







In 1994, Canada Post developed a pair of Christmas Carolling stamps: a 52 cent stamp for mail within the country, and a 90 cent stamp for mail to the U.S. These rates were suggested to the printers by Canada Post, based on a proposed rate hike. It was anticipated that the Canadian government would approve the increase. However, the request was denied. Canada Post went back to the drawing board, used the same images, but with the lesser rate of 50 and 88 cents.

In the development of a stamp, before it is released, the design is known as an essay, which may be assigned a denomination. Essays are essentially the early development of the issued die proof. The released image is made from the finished die proof. Essays are not intentionally released to the public by the post office.

Somehow, the stamps with the higher denominations escaped the designing room, and entered the marketplace in some quantity. We believe that quantity to be 2,500 52 cent stamps, and a thousand 90 cent stamps. They were snatched up by dealers, and presented to catalogue editors, who lost no time in giving them full catalogue status by assigning them numbers. Right away the stamp collecting public was misled. If the stamps were given numbers in the catalogues, then they must be real! And to be real, they must have been released by Canada Post.

Canada Post denied the release, suggesting that only the 50 and 88 cent stamps were sold through C.P.O. retail outlets. If the two items described were not released by the post office, they cannot be considered as real, or issued, stamps. It is our opinion that they are essays, and essays are not intentionally released to the public by the post office. The major cataloguers have never catalogued essays. They certainly never gave them catalogue status. No reason now to specifically pick these two items, and create such a deliberate and misleading listing. By doing so, it may create a false value for the stamp or 'essay,' to the benefit of the people who bought them in the first place. It creates a demand that may be unwarranted, makes collectors want them to round out their collection. To their shame, we feel that the major cataloguers are doing a disservice to the collecting public. We feel that the time has long past to have these items de-listed so as to remove their false catalogue status. Please do so. Stop misleading collectors.

JOHN M WALSH, FRPSC,
AND JULIAN J. GOLDBERG

Editor's Note: The above stated opinions are those of John M. Walsh, and Julian J. Goldberg, and do not reflect the opinions of TCP. There is some question as to whether the stamps can be considered 'essays', as they were actually printed, and ready for distribution. They went much further than the essay, or design, stage of production.

The two stamps are mentioned in the Scott Catalogue in a footnote, but they were not assigned a number since they were 'unissued stamps.' The Scott reference reads in part, "Examples exist of 52 and 90 cent denominations with the same designs as Nos. 1534 and 1535. These were prepared in advance in anticipation of a rate increase that was not approved. Virtually all were destroyed, but small quantities are known in private hands. None were regularly issued or sold at post offices."

A similar reference is made in the Unitrade Catalogue, but the stamps are designated as 1534ii and 1535ii with designated values commanding hundreds of dollars for very fine stamps never hinged, and for plate blocks. The Unitrade Catalogue suggests that nine million of the stamps were produced but, in the case of the 90 cent denomination, only a thousand are known to exist.]

This letter does raise questions in the mind of the editor, which have not been answered. If Canada Post denies the release of the higher value stamps, how did they make it into the market in the first place? What happened behind the scenes? An answer to those questions may get to the root of the story.



A Collector's Biggest Nightmare

By Herb Colling

In February, Toronto police arrested eight people in conjunction with high-end break-ins that netted over 500 thousand dollars worth of stolen goods. Police say the recovered property includes stamp and coin collections stolen from the homes. The break-ins occurred last fall. Police also seized jewelry, expensive handbags, cash and electronics, as well as two vehicles believed to have been used in the robberies. Police say the heists occurred in both Toronto and Montreal. All eight people have been charged with various offences including break and enter, possession of stolen property and burglary tools.

These latest arrests mirror a similar theft reported late last year in the United States. It was one of the biggest stories to hit the stamp world at the time. That occurrence involved an American dealer who was robbed of over a million dollars worth of stamps. David Cobb, a prominent dealer of U.S. stamps, and the owner of a company in southern California, had just left a stamp show in Las Vegas. He says he left his stamps in his car when he stopped for dinner on his way home. Leaving the restaurant, he discovered that the windows of his vehicle had been smashed, and his main stamp suitcase stolen. Cobb says he lost 95 percent of his high end inventory.

The theft prompted TCP to revisit stamp insurance, safe storage, and protection of stamp collections. Garfield Portch is a stamp collector, and was an insurance broker for over 25 years. He says that collectors and dealers should never let their stamps out of their sight when they're on the road. They should be carried in hand luggage on airplanes, and certainly taken inside when stopping for gas, food, or anything else. Portch says that dealers should have a commercial insurance policy that is specific to a fluctuating inventory, one that covers customer property held in temporary trust, and goods in transit.

When it comes to personal property, including stamps, Portch says, homeowners can be covered under their home insurance for a principal residence. Any loss incurred is subject to the policy deductible. The problem for stamp collectors is in the section entitled: Special Limits of Insurance; where the insurer limits particular types of property. Paragraph four of Portch's own policy states, "We insure manuscripts, stamps, and philatelic property (such as stamp collections) up to a thousand dollars." This means exactly what it says – if your collection is worth more than a thousand dollars, you aren't covered for the extra. Different insurers have different limits in the clause, but few will allow more than five thousand dollars, so read your policy carefully. Many personal property policies restrict coverage to the insured residence. That means, you're not covered for anything taken to an exhibition, or club meeting. You wouldn't be covered for a car theft, for example, unless your car was parked in your driveway.

Under a private personal policy, Portch says, high value items need to be appraised, and scheduled individually, and will be charged individual premiums. There will be no coverage outside the home (in most cases.) Some collectors rely on safety deposit boxes, or fire resistant safes in their homes for high priced items, and will sometimes use portable safes for transferring their property to shows. A home alarm system is also recommended, Portch says, and security cameras may provide some peace of mind. Collectors could also keep a detailed list of what they have, including a description, and its value. With scanners, computers, and digital cameras, it's relatively easy to do, but the records should be kept separate from the collection, and in a safe place.

Portch says the way around the shortfall of property insurance is to take advantage of the philatelic insurance offered as a benefit to members of the Royal. This policy

provides virtually all risk coverage for philatelic holdings, above and beyond that offered by personal property insurance. Unlike personal private property insurance, it also includes coverage for shows and exhibitions. There is also no need to schedule individual items as long as their replacement value is covered under the total policy limit.

Without reproducing the policy here, some advantages include:

- Insurer is a consortium of certain Lloyds Underwriters.
- Coverage is almost "all risk."
- Exclusions are few and extremely reasonable.
- Policy limits are determined by the applicant.
- Coverage is worldwide.
- The group premium rate is quite reasonable.
- The application process is simple.

Portch says the RPSC premium is contingent upon several underwriting criteria, based on questions asked on the application. He estimates that the cost is about 25 percent of the premium for similar coverage on a personal property policy.

As a rule of thumb, Portch says, the amount of insurance needed is the sum of the estimated replacement cost of the stamps, tools, and reference materials, not forgetting the GST or HST. The minimum amount of insurance, offered on the RPSC policy, is 20 thousand dollars.

Portch admits that many people don't want to discuss insurance because they consider it a tough topic. He says some collectors don't want to talk about their collections in public for fear of being targeted. They don't want to attract attention. Portch calls them 'closet collectors' because they can't share their hobby. "They sit in their little rooms, and hug their stamps." Portch says, sadly, they miss a great deal of the enjoyment of stamp collecting, and don't realize that there is more to the hobby than just stamps.

There is really nothing confusing about insurance, or protecting philatelic property. Portch's real message to collectors is that you should carefully read your personal property insurance, and make sure you understand the coverage, and limits of the policy. The laws governing insurance vary by province, or territory. Provincial regulations require insurance providers to be licensed in the province in which they are doing business. Quebec has enacted certain legislation making it difficult for an Ontario-based insurance provider to operate, or offer service, in that province.

If any member has questions with respect to philatelic insurance, contact the national office of the Royal. Representatives will be happy to discuss your needs, and make recommendations. Please note that, as a retired insurance broker, Portch is no longer licensed to give advice, but he can still express opinions, and he has the experience on which to base those opinions. As he puts it, "I am not always right, but I am never in doubt." It reminds me of the old expression, "Caveat Emptor…. Let the buyer beware." ✉

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AN EXCEPTIONAL DISCOVERY

Saint-Pierre et Miquelon, Unreported 'Five' Overprint of the 19th Century

By Jean-Jacques Tillard, FRPSC, RPSL

I have carefully studied the 19th century issues of Saint-Pierre et Miquelon for over 30 years. Among other fields, I have specialized in manual overprints from 1885 and have acquired many different examples in order to analyze the smallest details.

All collectors of classics from St-Pierre et Miquelon know about the five over four cent lilac-brown on grey from 1885 (*Yvert/Maury* #4 - *Scott* #10, figure 1). This stamp was issued in March 1885, with two overprints in black printed separately - the 'Five' and the 'SPM.'



Figure 1. Normal.

Toward the end of the 1990s, I found an example with the inverted overprints 'Five' and 'SPM' It had a different number 'Five,' figure 2. Other 'Fives' are known to exist, but are often crude imitations by forgers. Moreover, this overprint is one of the most widely imitated in the philately of Saint-Pierre et Miquelon.

When I looked more closely, in order to evaluate this stamp, I realized that it was authentic. This was an incredible discovery for me, especially as this major rarity only appeared over a century after the stamp was first issued! It has a narrower curve at the end and measures 10.3 mm in height instead of nine mm for the normal stamp.

In 1998, I found another new example at an auction, which also had an inverted 'Five,' but with the 'SPM' triple overprinted, which was also inverted, figure 3. This item was sold as a variety of the number four and is another exceptional find. The only slight disappointment is that it is thin in areas and a tooth is missing from the upper left-hand corner.



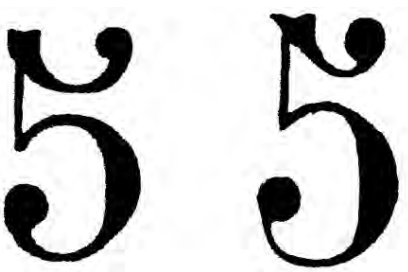
Figure 2. Inverted overprint. Mint. Only known example.

It seemed sensible to wait before having this discovery officially recognized. I wanted to know more about this oddity. In 2005, as I was preparing to make my debut in philatelic competitions, I searched all the continents of the world for SPM overprints on the first issues. One auction featured some extremely interesting covers with classics from the colonies, including four very rare letters from Saint-Pierre et Miquelon. Two of them were said to feature the overprinted five on four



Figure 3. Triple inverted 'SPM' overprint. Mint. Only known example.

Normal 'Five' of nine mm in height.



Unreported 'Five of 10.3 mm in height with narrower curve at the end.

cent lilac-brown on grey, which are rarely found on covers. It became apparent that these stamps (three examples on two covers from 1889 and 1891, figures 4 a, b, and figure 5) are also franked with this unreported 'Five,' but upright. My efforts were therefore rewarded when I found cancelled pieces and, even better, stamps on mail. One interesting envelope bears the letterhead of the Governor's House.

Over 10 years have passed and no stamp had been discovered... until New York, 2016. In fact, while browsing the dealers' stalls at this fine international philatelic event, I stumbled on another example, which was cancelled but isolated.This example, which is heavily inked and misses two teeth, is dated 1888, figure 6.



Figure 4a. 1889 COVER SENT TO VIENNA, CAPITAL OF AUSTRIA-HUNGARY DURING THIS PERIOD.
Three things make this cover interesting - its destination, mixed postage 'colonie générale - SPM' and the presence of two stamps with this unreported 'Five' overprint. Probably the finest cover of the 'SPM' classics.

After looking at hundreds of overprinted five on four cent lilac-brown on grey stamps, only six pieces have so far been found, all of which are included in my 128-page study of 19th century overprints.



Figure 4b. Enlarged copy of the 1891 cover showing the two stamps.

No text in the available archives mentions a different 'Five' stamp. A fire wiped out the archive department and many documents were damaged or destroyed. It is therefore not possible to confirm whether it was also issued in 1885. It should be noted that several issues and reprints were made in December, 1885. It is also highly likely that this stamp came into being at the end of the year.



Figure 5. 1891 COVER SENT TO PARIS BY THE GOVERNMENT. This letterhead is even better evidence of the official issue of this unreported overprint. There was a delay before it came into use. On this example, the letter 'P' in 'SPM' is not printed. Exceptional cover of major interest.



Figure 6. Cancelled in 1888. The number 'Five' is heavily inked. Only known detached stamp.

Further mystery surrounds the 'SPM' overprints on examples cancelled with the local overprint, which are closer together than the inverted overprints on the mint stamps. This leads us to believe that there were two different print runs. On one of these stamps, the letter 'P' is missing from 'SPM.' This variety adds additional interest. This unreported overprint, as it is known, is therefore a major rarity from the French colonies.

Another Saint-Pierre et Miquelon stamp, the 1891 15 cent/35 cent black/yellow-orange, was made at the request of a collector (*Yvert* #15 - *Maury* #16A - *Scott* #17). This overprint with the thin '15' is a comparable example. The only difference is that it has been listed since it was issued. ✉

DÉCOUVERTE EXCEPTIONNELLE

Saint-Pierre et Miquelon, La Surcharge 'Cinq' Non Rapportée du 19ème Siècle

par Jean-Jacques Tillard, FRPSC, RPSL

Depuis plus de trente ans, j'étudie scrupuleusement les émissions du 19ème siècle de Saint-Pierre et Miquelon. Je me suis spécialisé, entre autres, dans les surcharges manuelles de 1885 qui m'ont toujours fascinées. J'ai acquis de nombreux exemplaires afin de les analyser dans leurs moindres détails.

Tous les collectionneurs des classiques de Saint-Pierre et Miquelon connaissent le timbre de 1885, cinq sur quatre cent lilas-brun s/gris (*Yvert/Maury* #4 - *Scott* #10, figure 1.). Ce timbre a été émis en mars 1885 avec deux frappes en noir, apposées séparément, le 'Cinq' et le 'SPM'.



Figure 1: Le timbre avec la surcharge 'normale' cinq sur quatre cent lilas-brun s/gris.

Vers la fin des années 1990, j'ai trouvé un exemplaire avec les frappes 'Cinq' et 'S P M' renversées. Il présente un chiffre 'Cinq' différent, figure 2 - Il existe d'autres chiffres 'Cinq' connus mais ce sont des imitations souvent grossières réalisées par des faussaires. D'ailleurs, ce timbre est l'un des plus imités dans la philatélie de Saint-Pierre et Miquelon.

En regardant ce timbre de très près et en l'expertisant, j'ai confirmé qu'il était authentique. C'est pour moi une incroyable découverte, une grande rareté qui apparaît plus d'un siècle après sa naissance! L'extrémité du 'Cinq' possède une courbe plus étroite, et sa hauteur mesure 10,3 mm au lieu de neuf mm pour le normal.

En 1998, j'ai trouvé dans une vente aux enchères, un autre exemplaire neuf, toujours avec le 'Cinq' renversé, figure 3, mais cette fois avec une triple frappe 'SPM' également renversée. Cette pièce, vendue comme une variété du numéro quatre, est une autre trouvaille exceptionnelle. Seule ombre, le timbre est aminci et une dent manque dans le coin supérieur gauche.



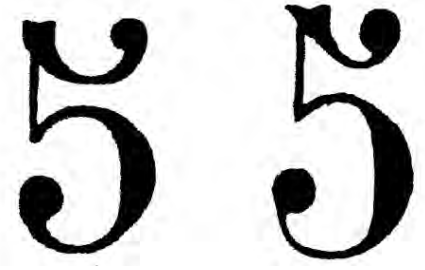
Figure 2: Surcharge renversée. Neuf. Seul exemplaire connu.

Il était prudent d'être patient avant d'officialiser cette découverte. Je voulais en savoir davantage sur cette rareté. En 2005, lorsque je travaillais pour me lancer en compétitions philatéliques, je recherchais sur tous les continents des plis de 'SPM' revêtus des premières émissions. Une vente proposait quelques plis extrêmement intéressants sur les classiques des colonies, dont quatre courriers très rares de Saint-Pierre et Miquelon. Deux d'entre eux étaient annoncés avec



Figure 3: Surcharges renversées avec triple 'SPM'. Neuf. Seule pièce connue.

'Cinq' normal de 9 mm de hauteur.



'Cinq' non-rapporté de 10,3 mm de hauteur. On peut remarquer la différence de la courbe à son extrémité supérieure.

des cinq sur quatre cent lilas-brun s/gris, timbres rarissimes sur plis. Il s'avère que ces timbres (trois exemplaires sur deux plis de 1889 et 1891, figure 4 a, b, et figure 5) sont aussi frappés par ce 'Cinq' non rapporté mais avec, cette fois, la surcharge à l'endroit. Mes efforts avaient donc été récompensés en trouvant des pièces oblitérées, et encore mieux, sur du courier. Une enveloppe de grand intérêt porte un en-tête du Cabinet du Gouverneur.

Plus de 10 années se sont écoulées et aucun autre timbre n'a été signalé... jusqu'à l'exposition New York, 2016.

En effet, durant cette belle et grande manifestation mondiale de la philatélie, en parcourant les stands des marchands, je suis tombé sur un autre exemplaire oblitéré, mais cette fois sur un timbre isolé.



Figure 4a: PLI DE 1889 ENVOYÉ À VIENNE, CAPITALE DE L'AUTRICHE-HONGRIE À CETTE ÉPOQUE.
Triple intérêt pour ce pli : sa destination, son affranchissement mixte 'colonie générale - SPM' et la présence de deux timbres avec cette surcharge 'Cinq' non rapportée. Probablement le plus beau pli des classiques de SPM.

Cet exemplaire très encré, avec deux dents manquantes, est daté de 1888, figure 6.



Figure 4b: Copie agrandie du pli de 1889 montrant les deux timbres.

A ce jour, et après avoir scruté des centaines de timbres surchargés cinq sur quatre cent lilas-brun s/gris, seulement six pièces sont connues.

Aucun texte officiel n'évoque



Figure 5: PLI DE 1891 EXPÉDIÉ PAR LE GOUVERNEMENT VERS PARIS.
Cet en-tête confirme encore mieux l'émission officielle de cette surcharge clandestine. Son usage est tardif. C'est sur cet exemplaire, la lettre 'P' de 'SPM' n'est pas imprimée. Pli exceptionnel et de grand intérêt.

une surcharge 'Cinq' différente dans les archives disponibles - un incendie a dévasté le service des Archives et de nombreux documents ont été endommagés ou détruits - Il est donc impossible de confirmer si cette émission a également été réalisée en 1885. Il faut savoir qu'en décembre 1885, plusieurs émissions et réimpressions ont été fabriquées. Il serait fort possible que cette surcharge ait fait son apparition en cette fin d'année.



Figure 6: Oblitéré de 1888. Le chiffre 'Cinq' est très encré. Seule timbre isolé connu.

Un autre mystère : les frappes 'SPM' sur les exemplaires oblitérés avec la surcharge à l'endroit, sont plus rapprochées et très empâtées par rapport à celles renversées réalisées sur les timbres neufs. Cela laisserait supposer deux tirages différents.

Par ailleurs, sur l'une des frappes empâtées, il manque la lettre 'P' de 'SPM'. Une variété qui ajoute un intérêt supplémentaire.

Cette surcharge non rapportée est dorénavant une grande rareté des colonies françaises.

Le timbre à 15 cent/35 cent noir/jaune-orange de 1891 réalisé à la demande d'un collectionneur. (*Yvert* #15 - *Maury* #16A - *Scott* #17) avec le '15' maigre, est un exemple similaire. La seule différence: il a été répertorié depuis son émission. ✉

STAMP PROMOTION
A GOAL FOR 2017

By Herb Colling

A new philatelic organization is forming in the U.S. that may have an impact for stamp collectors, and dealers, here in Canada. It's the Council on Postal Collectors, and it's designed to address issues of concern to modern philatelists. The council wants to boost participation in stamp collecting as a hobby. It also wants to 'brand' stamp collecting to make it more inclusive and understandable to non-collectors. It wants to bring in new members, as well as reach out to collectors who may not be affiliated with a club or organization. The council was formed last fall, and several organizational meetings have been held since.

The biggest hurdle for the group is bringing new people into the fold, and introducing them to the hobby. Organizers recognize that many people, especially the young, no longer use stamps, and rarely send letters with postage attached. Email and texting have taken over, and many young people aren't even sure what function stamps serve.

Mark Reasoner is the president of the American Stamp Dealer's Association, and he says, "We have to explain what stamps are, and what they're used for." It's no longer a case of touting the benefits of stamp collecting. "It's a different approach from previous generations." Organizers recognize that the daily mail is fast disappearing. Most of it is in the form of bills, flyers, ads, and catalogues that don't require stamps. As one organizer suggested, "Collecting is no longer in our faces anymore." The less stamps are used, the less people think about collecting.

Mick Zais is with the American Philatelic Society, and he reiterated the group's mission statement in progress. He says, "Collectors know much more about history, geography, languages and different cultures. Collectors are more curious, disciplined, have superior organizational skills, and lower stress than non-collectors." So, he concludes, the benefits are real, and it would be better if more people collected stamps.

The idea is to use today's technology: the internet, on line auctions, and social media; to promote stamps, and convince people to collect stamps. Online blogging may be another modern approach to reach a larger audience of potential collectors. Officials with the council feel that, if more individuals can be brought in to develop the hobby, it would help stabilize the number of stamp and postal history dealers involved. Otherwise, dealers may opt out because of declining returns, and that would further exacerbate the decline in the hobby.

Organizers hope to reverse the trend, prompt a regrowth to get people excited about stamp collecting over the next few years. One strategy might be to make stamp shows more accessible, and welcoming to newcomers. As one organizer suggested, in some cases, existing collectors are part of the problem, rather than the solution. "They're participating in the hobby on the internet and are invisible to organized philately." The goal should be to reach those people too.

That prompted organizers to ask why stamp collectors don't join existing stamp organizations and clubs. Why have more men been traditionally involved than women? What brings them in? Does it take a family member to bring potential collectors to shows, and instill in them a love of stamps? When does that happen? Does it have to be youngsters, or could people become collectors in their retirement years for something to do? Now, there is an active women's exhibitor group, how did that happen? These are issues that the new group plans to address.

It was suggested that existing collectors should be writing articles in non philatelic publications, magazines and newspapers, to reach a greater audience, not just the confirmed. Articles could concentrate on topical subjects: collecting train stamps, for example; in magazines that appeal to train enthusiasts. Similarly, sports collecting could be a subject for sports magazines, and stamps with flora and fauna could be featured in nature publications. Stamps with superheroes and Star Wars characters may appeal to young collectors, and generate some interest.

Along those lines, the American postal service was criticized for no longer promoting stamps, and for producing too many, which has turned many people off. Organizers say the service has become product oriented, and there may not be as much value to stamp collecting as there once was. As a result, it's up to enthusiasts within the hobby to make people aware, and focus on collecting.

As organizers pointed out in one report this year, in the past, there was a spokesman/character and regular newspaper articles to keep people involved. "Common, every day interest stories to get people to say, 'hey, I could do that'". The new council is brainstorming to develop a business plan, schedule, and agenda. It's hoped that collectors will support the campaign in the interests of the future of their own hobby. Ultimately, the organization wants to prepare the next generation of dealers to improve the marketplace, and maintain interest in stamp collecting. It's expected that more meetings will be held throughout the year. ✉

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Saint-Pierre et Miquelon:

AN ENCLAVE IN CANADIAN WATERS

By James Taylor, FRPSC, FRPSL

The tri-colour flag of the French Republic flaps proudly in the stiff breeze over the tiny island of Saint-Pierre et Miquelon just south of Newfoundland. The French island territory is 90 square miles at the mouth of the Gulf of St. Lawrence, practically surrounded by Canadian waters. While not considered a top tourist attraction, there is no questioning the charm of the chief town of Saint-Pierre with its French architecture and language, food, drink, romanticism and euro-ambience. Like far away Paris, the area is a treat for the latent connoisseur of the finer things in life. Combine that with the historical context of island philately, and it makes the perfect visit for stamp collectors and dealers this summer.



The Third International Saint-Pierre et Miquelon Stamp Exhibition takes place June 1-4, 2017. The island territory has launched a siren song to 'come visit' its mysterious, enchanted isles so close to Canada, and yet so far away. I've visited there eight times, and the allure is always strong. The rustic venue in the Saint-Pierre municipal hall is a great place to exhibit your award winning collection of Saint-Pierre et Miquelon, or other French themed stamps and collectibles.

The local population is obsessed with stamps, and they welcome displays from Canada, Newfoundland, as well as other parts of the world. A highlight of any visit is the eye-popping appeal of territorial stamp offerings at the main Saint-Pierre post office on the harbour front, or at the outer island branch office in the village of Miquelon. These are the ideal places to start, or add, to your collection of Saint-Pierre et Miquelon stamps. The sites of the now-closed post offices at Langlade, and Ile Aux Marins, are also on the track of dedicated philatelic tourists. Philatelic, and historic collections can also be viewed at the Musée Héritage, Archipélitude Museum and Musée de l'Arche.

For philatelists, the French territory of Saint-Pierre et Miquelon has a legacy of ship wrecks, lighthouses, bootleggers, and wartime intrigue, all highlighted on island stamps. The first use of postage stamps: the classics; date from 1859. The French Colonial Eagles, imperforate stamps of France, and the Colonies Françaises series are extremely collectible. From 1885 to 1891, stamps were overprinted with the country name, or initials, in a number of enticing old time sets.

The colonial 'Navigation and Commerce – Tablet' issue was released in 1892, inscribed with the country name in common with the other French colonies. The first pictorial set of 1909 featured local maritime scenes in a colourful long, and long-lived series that stretched to 43 values, including new values, colour changes, and surcharges that continued into the 1930's. The colony prospered during 1920 to 1932, Les Temps de la Fraude, the time of liquor smuggling.



Paul Talbot, a dealer in Saint-Pierre stamps, notes that, "Virtually all of the whiskey that bootleggers smuggled into America's east coast ports from 'Rumrunner's Row' spent time in warehouses on a small group of islands located off Newfoundland. A little known outpost of



the French empire found itself, by virtue of geography, quenching America's thirst for spirits during prohibition." The repeal of prohibition, in 1933, threw the colony into depression.

The islands participated in the French Colonial (1931, 1937, and 1939) Exposition issues. The 1934 set, commemorating the important arrival of Jacques Cartier in Saint-Pierre in 1534 reflected the poor economic circumstances in the colony. Overprints were used, rather than new stamp designs. The fall of France, in 1940, set the stage for the pro-German Vichy control of the colony. De Gaulle's Free French Naval Forces landed troops at Saint-Pierre on Christmas Eve, 1941. The existing stamp stocks were overprinted to signify the abrupt change in administration of the islands. New definitive and airmail stamps, printed in London, were inscribed: France Libre.

In the 1950's, a number of attractive engraved commemoratives, and airmails, were released in small quantities. The production of Saint-Pierre et Miquelon's stamps for the past 60 years has been of exceptional high quality, prized by Saint-Pierre stamp collectors and exhibitors. New Euro currency stamps were introduced in 2002. Saint-Pierre is the only territory in North America to use the European money, and the small island territory will be open for business this summer, welcoming tourists, and explaining their philatelic history at the third stamp exhibition in June. ✉



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STAMPS: Real or Fake

By Herb Colling

The final report from the 2015 Symposium of the Institute for Analytical Philately is now available online. It was released late last year. The link is: http://analyticalphilately.org/wp-content/uploads/2016/10/IAP_Proceedings_2015.pdf The report was edited by John H. Barwis, and Thomas Lera. The authors of the papers use scientific equipment and processes to analyze computer images, study composition and physical characteristics of stamps and paper to determine if they're real or fake. The report explains that it's a small, but rapidly growing area of the hobby.

Scientific analysis is not new to stamp collectors. As Robert Odenweller explains in the introduction to the report, science has been incorporated into the hobby since 1910 when magnifying glasses, a perforation gauge, and watermark fluid were first used to examine stamps. Then, a UV lamp was introduced, and a microscope was developed to analyze stamps more closely. By the 1950's, some philatelists were using cameras to make slides, which could be blown up and shown on a screen to enhance the magnification. It increased the detail, and allowed collectors to see flaws, and retouches of a stamp.

Odenweller describes using UV light to determine whether a stamp had been regummed, or chemically cleaned. He also used infrared photography to determine whether stamps had been repainted, or cancellations had been retouched. He admits that the process is sometimes expensive, but he determined that the cost was worthwhile. The advent of computers, and scanners, made the whole process easier. For example, he says he was able to determine which first day covers were fakes based on the date of the cancellation mark, or the position of the stamp on the cover. He was also able to determine fakes using X-rays, based on the difference between the ink on the cancelled cover, which didn't match the ink on the cancelled stamp.



Odenweller mentions that, "The Smithsonian National Postal Museum, the Royal Philatelic Society... the Vincent Graves Greene Foundation, and the American Philatelic Society have recently acquired sophisticated scientific devices" to examine stamps and covers. In the U.S., the public can use the equipment at the museum by appointment, but the museum cannot infer anything from the conclusions. The individual stamp collector must make their own determinations, since interpretation can be a challenge for novices as well as experts.

The interpretation of data, Odenweller says, may be the drawback to the new technology. It is still subjective, but that may be solved with scientific developments of the future. "My message today is that technology can be useful, and can add major tools to our bag of tricks as we investigate small bits of paper. Almost as important is the value of sharing information and techniques. As long as we can do that, with knowledge of technology's limitations, we will contribute to the advance of philatelic study."

Of particular interest to collectors of Canadian material, is the chapter on page 115 of the report in which Ted Nixon presented a description, and summary, of how the two cent Large Queen on laid paper can be distinguished as real or fake. An example of the stamp was presented to the Vincent Graves Greene Foundation in Toronto in March, 2013. The report states, "It was not an obvious fake, and considerable analysis was undertaken to determine if it was genuine. If genuine, it would be the third known genuine copy."

Experts made 12 different tests of the paper of the stamp, including a look at the mesh of the paper, which corresponds with the mesh of the paper making machine. It was determined that there was a slight





Two cent Large Queen on laid paper from The Greene Foundation. Printed in 1868, this is the rarest postage stamp in Canada. Only three originals are known to exist.

difference in height between vertically, as opposed to horizontally meshed stamps. This was pointed out in an article by Richard Gratton in *The Canadian Philatelist* in July-August, 2012. To determine a fake, experts could then compare the stamp in question to known stamps that were horizontally or vertically pressed.

Other tests involved the thickness of the paper of the stamp; an analysis of the laid lines in the stamp, which could be seen from the back; and the reaction of the stamp in water. Experts determined that genuine stamps curl in the same way as they are drying, depending on whether they were vertically or horizontally pressed. The stamp in question merely had to be compared with a known original to determine if it were a fake, or genuine. The colour of the paper is also important. The papers of the Large Queen stamps vary in whiteness, as recorded in Gratton's article, but a fake might tend toward a more yellowish hue.

It was recommended that we analyze the stamp by comparing it to two other stamps known to exist. This could prove difficult, however, given the value of the stamps involved. Owners may be reluctant for fear of damage, or loss. They might also be concerned that finding another legitimate stamp may devalue their own. Liability on the part of the analyzers would also be a grave concern. That's why the stamp was analyzed on its own merits with some simple basic tests developed to determine whether it was genuine.

The offshoot of all this is that the submitted two cent Large Queen was determined to be genuine on laid paper on the basis of the tests that were applied. It was determined that it could not have been fraudulently created from another two cent stamp since other printings did not possess the paper characteristics to produce a credible fake. None of this could have been ascertained so definitively had it not been for the scientific implements, which enabled the analysis.

The next international symposium is scheduled to be held in London, England, on October 13–15, 2017. ✉

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TRANSATLANTIC MAIL

Between France and Canada Before 1760

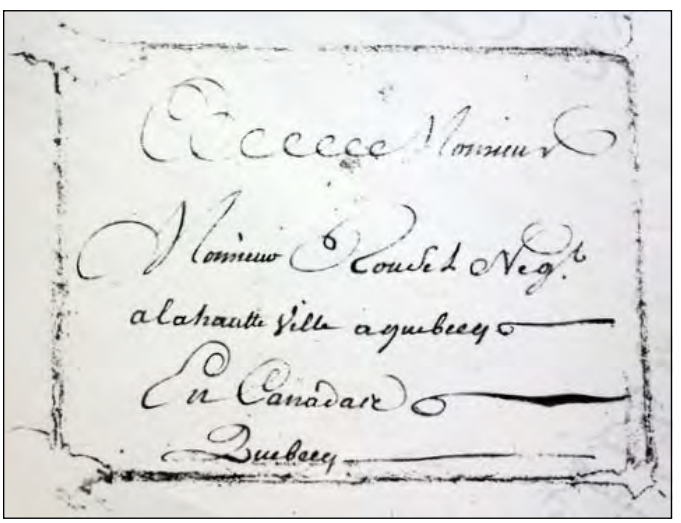
By Peter Moogk*

OFFICIAL POSTAL SERVICES IN FRANCE, AND INFORMAL DELIVERY TO THE COLONIES

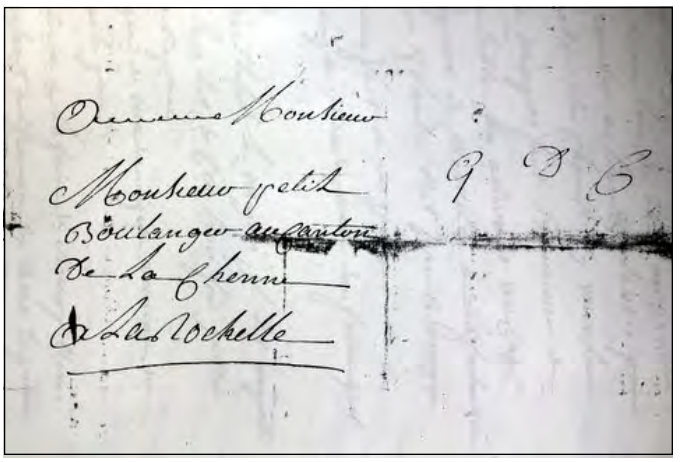
In the 18th-century, the Kingdom of France was the largest state in Western Europe. As such, a communications system was needed to transmit orders and policy directives, send funds, and receive reports and revenues. Since the 1400's, royal messengers carried this vital correspondence on horseback. The couriers travelled up to 100 km a day, and were identified by badges on their clothes, or on their horses' harness. Post houses were established at seven league (20-25 km) intervals along the king's highways to provide fresh horses, and a resting place for messengers. The relay house gave us the French name for mail: 'la poste.'

By the late 1500s, royal messengers were also delivering private letters within France for a fee. Large institutions, including universities, and the Roman Catholic Church, made their own arrangements for delivering written communications. As in England, there were private attempts to create commercial mail services, usually within one city. The French king discouraged competing services, by denying private carriers fresh horses at government post houses. In the early 1600's, mail delivery had become a royal monopoly.

In 1672, the royal monopoly on mail delivery was leased to private contractors, while a government officer administered the service. In Old Regime France, it was customary to rent out government services, and financial entitlements, such as tax collection, to private entrepreneurs or to investors' groups. This practice provided large revenues, and saved the government from running the service. By 1759, there were 900 post offices in France. The royal mail service, however, did not extend to France's overseas colonies.



This is a photocopy of a letter in the British National Archives collection of intercepted mail, captured in the War of the Austrian Succession. Note the phonetic spelling of Quebec and Canada.



This is a letter from the French colonies to France from the TNA collection in Richmond.

To mail a letter in 18th-century France, the sender presented the letter, or package, at an office, which marked its location on the item. The mark, to signify place of origin, could be a straight-line ink stamp, or a manuscript notation. A postal clerk added the amount of postage to be collected, based on the distance to be travelled, and the letter's weight. The rate payable in sols, or sous, would be noted by pen. Fees were set by royal decree, and postage was expensive: up to a third, or more, of a craftsman's daily earnings. The same amount would buy two or three loaves of white bread. Payment, on delivery, was the usual practice. There were very few prepaid (port payé) letters.

The conveyance of mail, to and from New France, and the French colony in North America that encompassed Canada, is largely undocumented. The delivery system, across the Atlantic Ocean, was informal, and there are no postmarks on letters that made the journey. There were only a few government acts on the subject, and most publications about mail in New France rely on these official acts. One, in particular, was a commission, in 1705, that was given to Canada's first letter carrier, who travelled between Quebec and Montreal for the royal administration, and for colonists. In 1734, the completion of the King's

Highway, between Quebec and Montreal, allowed letters to travel by land rather than water.

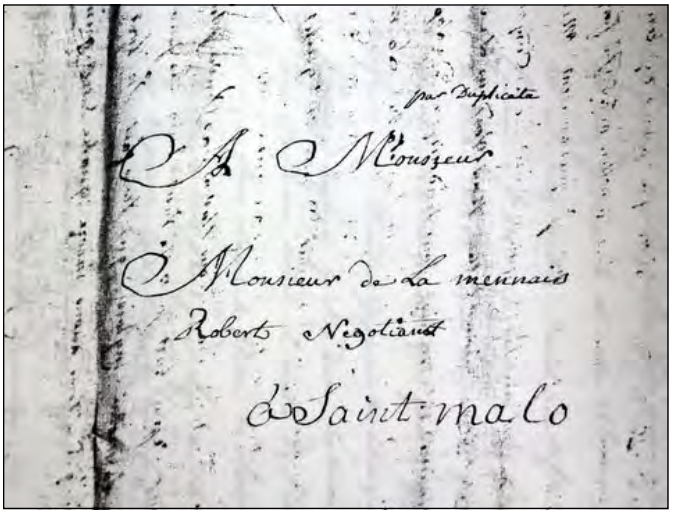
Private letters, still in existence, provide the best evidence of how they passed from writer to recipient. These letters, prior to 1760 New France, are rare, however. Only a few thousand escaped destruction in France's political upheavals, and by fire in colonial Canada. One large series of letters is in the Baby Collection at the Université de Montréal, which includes several missives from Canada. They are much rarer than letters to the colony.

The other big collection is the Intercepted Mails and Papers (High Court of Admiralty 30) series in the National Archives (United Kingdom) (TNA.) This collection contains private correspondence, from the 1740's and 1750's, taken off French trading vessels captured by British warships and privateers in wartime. HCA 30 has only a few score letters from North America. Most of the captured letters are the correspondence of French merchants trading with the West Indies. Mercantile letters outnumber private and personal letters by a wide margin.

THE LETTER WRITING SEASON IN CANADA

Because delivery depended on the arrival and departure of sailing ships, letter writing was a seasonal activity. The St. Lawrence River was ice-bound from November to early May, and there was no mail delivery to Canada from Europe in winter. Even though the port of Louisbourg on Cape Breton was ice-free, winter storms brought a pause in maritime traffic. The first ships from France arrived at Quebec in May. These vessels carried letters, written in France, in the preceding autumn and winter. Replies, to these letters, were sometimes written piecemeal, adding a passage or two as time passed.

The departure of the last vessels for Europe in mid-October, was the final chance to send letters before the St. Lawrence River was frozen. Colonists hastened to pen letters so that they could be taken by departing ships. Canada's



This is a photocopy of the face of a letter, circa 1755, from the TNA collection.



This letter identifies the bearer, Mr. Larmet, who took it to Cape Breton. It also has 'Q.D.C.' inscribed on it. From the TNA collection.

government institutions even had a recess to allow people to write their letters to France. On October 20th, 1687, for example, the Sovereign Council of New France suspended its sessions with the statement, "As is the custom every year, because of the departure of ships for France when everyone needs to write [letters], the council will not meet again until after the ships' departure unless some pressing matter presents itself." Another practical reason for not writing letters in winter was because the ink would freeze in poorly heated buildings.

Since the transatlantic passage by sail took from six to nine weeks, communications between Europe and North America were slow. A single exchange of messages might extend over one year, and the news was months old by the time the letters were read by the recipient. Officials, such as Governor-General Buade de Frontenac (1672-82, 1689-98), used the time lapse to take unsanctioned initiatives before their superiors in France could countermand them.

THE LETTER WRITER'S INSTRUMENTS

Ink and a good quill, cut to serve as a pen, as well as paper, were the basic requirements of the letter writer. A caster, filled with fine sand, was used to speed the drying of the ink. The writer simply sprinkled sand over the freshly-written text. Rag paper was expensive, and was not wasted. The typical letter was written on a folio sheet that was folded over to form four pages. Sometimes writers used smaller sheets. There was no standard size for folded letters. Letters could be tiny. After writing, these pages were folded again with one end inserted in the other – remember that there were no prepared envelopes. Enclosing letter sheets in a separate wrapper raised the cost of postage, and most people did not bother. Two sheets were about as many as one could squeeze into one letter.



This 1704 letter, from La Prairie in New France to Quebec City, comes from my own collection. Typical of domestic mail within the colony, it has no identification of the deliverer or of a rate paid, if any. It may have been carried gratis by a fellow Jesuit or a cleric.

Sometimes, a shorter letter to another recipient was fitted into the principal letter.

The folded letter was secured with sealing wax, imprinted with a coat of arms, a merchant's trademark, or a religious image made by a brass or silver seal or 'signet.' Those who did not own a personal seal used a silver French, or colonial Spanish, milled coin to impress a design into the warm wax. That wax seal protected the letter's contents from unintended readers. If the letter was to be delivered by a friend, or trusted servant, no sealing wax was used in deference to that friendship or trust. The Latin for 'without wax' is sine cera, and so we frequently close a letter with, 'sincerely yours' as part of that tradition of faith.

WRITING A LETTER

Over a third of New France's population was illiterate, so letter writers had status because they had some formal education. As a result, though, surviving letters are selective. They express the concerns and interests of merchants, government officials, and the clergy. These prominent people also had contacts who would deliver letters without cost. Priests, and members of religious orders, could count on a fellow cleric to carry their mail. Government officials, and military officers, were entitled to free delivery of their correspondence. Rare are letters from fishermen, farmers, and labourers, although they could have dictated a letter to a priest or a literate friend.

Almost all letter writers are men. Some women, whose families could afford the tuition, received an elementary education, but higher education was reserved for males. As a consequence, the few letters from women are awkwardly written, and their spelling tends to be phonetic, reproducing words as the writer heard them. One wife, at Marseille, wrote to her husband abroad, "Mon cher espoux, je profitte de la comodite dun baptiman (bâtiment) quil part de cette ville pour te donner de mes nouvelle ... de puis que tu est arivé au cap je ne resus quune letre" (My dear husband, I am taking advantage of a ship leaving this town to give you my news... since you arrived at the Cape I have only received one letter.)

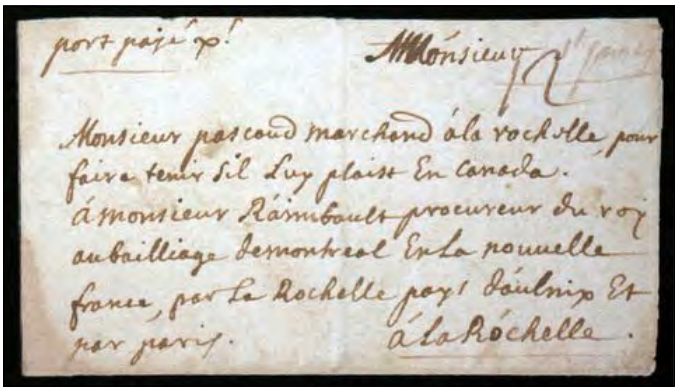
A treasure in the Baby Collection is the correspondence of Mme. de Lavaltrie, of Montreal, with her kin in the 1750's. A cryptographer's skills are needed to decipher the full meaning of her phonetic prose. Dictionaries were rare, so some eccentric spelling was common in all letters. Capital, and lower case, letters were used randomly, and the written accents of modern French were usually absent.

Typically, personal letters began with an expression of concern for the recipient's health and a prayer for that person's well-being. [Le Seigneur te tienne Dans la Santé – may the Lord keep you in good health]. Verbal embraces were sent to family members and friends. Letters received were acknowledged and, if none had been received, the recipient was reproached for not writing. News of recent marriages and deaths might follow. It was common to advise the recipient to accept misfortune with Christian resignation (il faut tousjour Se Soumettre a la volonté Du Seigneur – one should always submit to the Lord's will.) There was a widely-held conviction that whatever happened was by God's will, and to rail against one's fate was blasphemous. Recipients were also reminded of their religious duties ("aime le Bon Dieu et tout te prospera" or "d'aimer et de craindre Dieu sur toutes choses" - love the good God, and you will prosper in all, or love and fear God in all things.) Parents, and elders, were most likely to recommend that readers attend to their religious obligations. "Je vous recommande la crainte du Seigneur (I commend to you the fear of the Lord,)" a mother wrote to her son.

Those left in France by a husband, son or brother employed in the colonies frequently asked for financial aid, making much of their material difficulties. The exile was



This folded letter has been stamped at the Bayonne post office, the writer's location, and has a manuscript rate notation of four sols postage due. From my collection.



This letter has the most detailed delivery instructions I have seen. It was prepaid [ten sols] from Paris to La Rochelle and was entrusted to Antoine Pascaud, a merchant, for delivery to New France. The '12' [sols] notation may be the charge for delivery from La Rochelle to New France. After delivery to Canada, the letter was then forwarded to Pierre Raimbault, Crown Attorney, at Montreal. Courtesy from the Allan L. Steinhart Collection.

often urged to come home. To judge from the letters, permanent resettlement abroad, by a person with needy kin in France, was considered immoral and hard-hearted. In wartime, a prayer for peace ("Dieu bénisse nos armées et nous donne la paix." - May God bless our armed forces and give us peace) was inscribed. Merchants' letters, as one might expect, contained invoices to be paid, bills of lading, lists of requested goods, with observations on prices and market conditions. Merchants were also more likely to report political and military events. These developments affected commerce, and a prudent merchant paid attention to them.

THE RISKS OF SEA-BORNE DELIVERY

Shipwrecks, and capture by an enemy ship, were common hazards of the transatlantic passage. Merchants, mariners, fishermen, and colonists dreaded war. They knew that the French navy could not adequately protect their vessels from enemy warships and privateers. Unescorted vessels were easy prey. When capture was imminent, the bag of private letters, as well as the packet of government correspondence (le paquet de la Cour,) might be thrown overboard to deprive captors of useful intelligence.

The colony of New France knew only one extended period of peace: from 1713 to 1744. Canada was frequently embroiled in wars, and these conflicts disrupted commerce and communications with the mother country. Insurance rates rose to 25%, and even 40% of a cargo's value. Finished goods, such as clothing, shoes, hardware, wine and liquor, were exported to Canada in exchange for furs, and hides, destined for Europe. Some Canadian vessels carried wood products such as barrel staves, flour, and other foodstuffs to Ile Royale (Cape Breton) where fish oil, dried and salted cod took their place in the hold. The fish products were then delivered to the French West Indies where trading vessels were laden with sugar, molasses, coffee, rum, and indigo for France. Each leg of the journey was hazardous. When combat at sea was likely, many sailors preferred to serve on privateers, which was far more lucrative than being a sailor on a merchant ship. Frustrated traders also invested in privateering to replace their losses.

To reduce risk, merchants often wrote duplicate or triplicate copies of the same letter, and consigned them to different sailing ships. One missive was sure to reach the recipient. Extra copies were marked 'par duplicata' or 'triplicat/triplicata' to warn the recipient that more than one copy of the same letter had been mailed. A writer in France consigned his letters for Cape Breton to four different vessels, and two of these ships were captured. Speedy schooners were thought to be the safest carriers of mail. Another precaution, to ensure that messages got through, was to provide an introductory summary, of dispatches already sent, in case they never arrived.

As a convenience, and as a safeguard against losing cash to the enemy, money was transferred overseas by letters of credit payable by an associate at the port of destination. One French trading company advised a client to send his remittances, and his letters, via Holland as, "la voye ... la plus solide ... Les Anglois prennent tous nos Navires (as the surest route ... The English are taking all our ships.)" In the Seven Years War (1756-1763), Dutch and, until 1761, Spanish vessels were used to carry French goods, and correspondence through the British blockade. The possibility of disguising a ship's origins was evident from the 1744 discovery of French and British flags aboard the captured ship *L'Aigle Volant* of Port Louis. Such were the measures taken to avoid capture, and prevent the loss of a vessel and its cargo.

In this pious age, letter writers enlisted supernatural aid to ensure delivery. A common safeguard was to write a prayer for God's protection on the exterior. The conven-



The distinction of this 1751 letter, from the Steinhart Collection, is that it identifies the Amiens merchant who forwarded it to M. La Croix, a merchant on Place Notre-Dame at Quebec.



This letter, from my collection, has a straightline, ink stamp from the originating post office at Honfleur. It was mailed to a spice merchant in Caen, who was charged three sols for delivery.

tional wish was, "Que Dieu conduisse le porteur a bon port, Amen (may God guide the bearer to a safe haven, amen.)" A shorter variant was "que Dieu Conduise Le present porteur." Occasionally the bearer's name was given, as in the notation, "par Mr. (Martin) Larmet q.D.C." and, "par Le Bateaux Le Dauphin, Cap(itai)ne L(aborde) Q.D.C." Q.D.C. may be an acronym for "que Dieu conduise." Eighteenth-century British letter writers followed the same convention of naming the bearer, followed by 'Q.D.C.' In their case, Q.D.C. has been interpreted as shorthand for the Latin text 'quem Deus conservet' (whom God preserves.) Canadian colonists considered Latin -- the language of the Roman Catholic mass -- as a magical tongue that was more effective in obtaining divine assistance than a prayer in French. These devout invocations, alas, did not prevent the letters' capture at sea.

When addressing a letter, the intended recipient's geographic location was given in a general way – naming the town or city in which, or near which, the receiver lived. In France, letters sent by the royal mail service were delivered to the official post office in that town. In Canada, where there were no post offices, the routine for distributing overseas mail was variable, except for official correspondence, or merchants' letters, for which there was an established procedure.

In addition to the place name, the sender wrote the recipient's title, name, and then occupation. The occupation, or trade, was considered sufficient identification of the recipient. 'Negociant/Negotiant' (trader) or its abbreviation 'neg't.' was the most common occupation shown on private letters. A letter from France, in 1757, to a carpenter at Louisbourg, shows a typical address: "A Monsieur, Monsieur Bernard Lafitte, m(aître)e Charpantier, A Louisbourg." Another that same year: "M. Vergord Duchambon ... Cap[itain]e de compagnie en garnizon à Quebec, Nouvelle France." The repetition of 'monsieur,' or the receiver's title, was usual in addresses. Phonetic spelling was also customary. Letters written in Basque, the second European language spoken in the colony, were usually addressed in French. For those employed by others, the employer's name would be added or, for boarders, their landlord's name. An epistle to M. Claverie, a tailor at Louisbourg, from his wife in France located his address, "proche du Cartier (du Roi) pour remetre sil Luy La presente au Sieur Jacques Lafitte M(aître)e Charpentier (near the King's quarter to be given to him if he appears at the home of Jacques Lafitte, master carpenter.)" A cursory address worked in a small-scale society, like pre-1760 New France, where there were never more than 70,000 European settlers.

Surprisingly, the same practice, in addressing letters, was followed in France where towns and cities were much larger. The exception was Paris, with half a million inhabitants in 1700. Addresses in Paris included additional geographic reference points, such as a district, street name, or nearby church. One favourite letter in my collection simply provided the recipient's name, and 'Paris' as the destination. This letter could only have been delivered by someone who knew exactly where to find the recipient.

CARRYING MAIL BETWEEN FRANCE AND CANADA

Government correspondence was usually consigned to a warship or transport (la flûte du Roi) of the French navy for delivery to officials in the colony. Well-connected people, including military officers, government officials, or priests, had their correspondence carried without cost on royal ships. Merchant shippers, in addition to carrying government dispatches, accepted letters from influential people who might assist them out of gratitude. Two Protestant traders, at Quebec, François Havy and Jean Lefèbvre, willingly delivered goods, and letters, for the Roman Catholic mother superior of Quebec's hospital. A few of these helpful carriers were identified on a letter's wrapper. Lower ranks depended entirely on the good will of merchants, private ship-owners, and passengers to have their letters delivered.

Wholesale merchants had their own highly-developed communications system because they needed to know local prices, market conditions, and had to take or deliver orders for goods. Thanks to this information-gathering system, merchants were probably the best-informed people in the colony. Ships' captains willingly served merchants, and accepted their letters. Within France, these letters may have been forwarded to the port of embarkation by another person. The Steinhart Collection contained two letters identifying the intermediary in Europe who was to forward the letter to Canada. One letter, from the early 1700s, notes that the sender paid 10 sols to have it delivered to a merchant in the port of La Rochelle, who then was to forward it to a court attorney in Montreal. Letters,

arriving in France from the colonies, entered the government postal system if no private arrangement had been made for delivery. By the 1750s, colonial letters were given a receiving mark at their port of entry in France. The mark for Bordeaux was a crowned letter 'B'.

By comparison, the reception of letters in the colony was casual and disorderly. At Quebec, the administrative capital of New France, impatient people were boarding newly-arrived ships to demand their mail from the captain, or from letter carriers. To put an end to this practice, Canada's intendant decreed, on July 20th, 1732, that all letters were to go to the house of the merchant, or resident, to whom they were addressed. They were not to be given on shipboard to someone who claimed to be the rightful recipient. The town's merchants were permitted to select someone to receive, and distribute, all overseas letters for traders. In the 1720s, it was proposed that post offices be established in the major towns of New France, but nothing came of it.

COMMUNICATIONS WITHIN CANADA

Forwarding letters to the colony's inland settlements became more organized in the 1700s. Some were entrusted to men who travelled upriver on the St. Lawrence. Judging from the grime on the letters, personal hygiene was not a requirement of the job. Reliability, and diligence, were the desired qualities. A Portuguese immigrant at Quebec, Pedro da Silva, delivered government packages, and letters, from Quebec to Montreal in the 1690s and, in December, 1705, he was appointed official king's messenger to deliver letters of the governor-general, and intendant, throughout the colony of New France. Da Silva is remembered as Canada's first official postman. Like the king's messengers in France, he carried private letters too. The rate between Quebec and Montreal was 10 sols. If Trois-Rivières – midway between the two towns - were the destination, five sols would suffice for postage. At this time, 10 sols would have bought four loaves of brown (bis-blanc) bread in Canada. Domestic letters do not bear a Q.D.C., or a prayer for the carrier's safe arrival, indicating that delivery overland was considered much safer than the transatlantic passage.

When the King's Road, from Quebec to Montreal, was completed in 1734, mail carriers had the option of travelling inland by road, yet in warm weather most couriers preferred to make the trip into the interior by canoe or boat. This was the state of the mails before a formal postal service was established under British rule in 1763.

CONCLUSION

The transatlantic delivery, of colonists' mail to and from Canada before 1760, was informal and beset by hazards. It depended on the goodwill of others to ensure



This is a letter to Joseph-Gaspard Chaussegros de Lery, chief military engineer in New France, at Quebec. It came from his widowed sister-in-law, who asked him to use his influence to find a government clerical position for her son - and he did! This is a favour letter that paid no postage and was probably carried on a French naval vessel along with the official government correspondence. Circa 1755, from my own collection.

delivery of private letters. The appointment of a royal messenger, in 1705, was the beginning of a public mail service in the colony, but it was a modest beginning. There wasn't a Canadian post office before 1763. Overseas mail primarily served the upper ranks of society – those who were educated, and enjoyed the favour of government, or the co-operation of ships' captains and wholesale merchants. The French Regime is the first age of Canadian postal history, but it clearly was not a Golden Age for mail delivery. ✉

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Note: I am grateful for the helpful references provided by Gray Scrimgeour of Victoria and by Robert Toombs of Surrey, B.C.

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Judge Louis François Georges Baby (1834-1906) was an antiquarian who accumulated a remarkable collection of original documents that is now kept by the Université de Montréal.

A few personal letters were also found in the HCA 32 (Prize Papers) series. My research was carried out in the Public Record Office on Chancery Lane before the PRO was absorbed by the National Archives in 2003 and its holdings were moved to Kew in Richmond.

Early 19th-century letters from British North America were forwarded to the ice-free port of New York in winter so that they could go to Europe without delay. This option did not exist during the French Regime because New York was in enemy territory and overland travel between the French and British colonies was extremely difficult.

Jugements et Déliberations du Conseil souverain de la Nouvelle-France [1663-1716]. Quebec: Coté & Dussault, 1885-91. 6 vols., Vol.3, p.194.

Surviving writing quills from this period retain only a small portion of the feather. Dramatic recreations of the era often show people writing with full plumes, which would have been both awkward and ticklish.

26 October, 1757, letter of Catherine Achard to "Monsieur magnon, au cap francois ille st. Domingue pour remetre sil luy plait a mr. Achard ay Cap." The National Archives (TNA,) High Court of Admiralty 30 (HCA 30,) box 265, bundle 3, letter 66. Most boxes were not this well organized and most letters were not numbered.

Take, for example, her letter of 26 July, 1751, to her husband, the commanding officer at Fort Niagara: "Jay apri par pomainville votre relache don je suis bien penné etan Inposible que vous ne pu faire bonne choire" - I learned from Pomainville of your inactivity (illness?) which greatly pains me, it being impossible for you to be able to enjoy yourself. Université de Montréal, Collection Baby, No.4408.

In 1756 M. Harismenez at St. Jean de Luz criticized such a hasty action by a panicky captain when his vessel was being pursued. HCA 30, box 264, bundle 7, letter 135. A similar disposal of the mail was reported by Etienne Cabarus at Bayonne in a 1757 letter to his brother Léon at Louisbourg. TNA, HCA 30, box 264, bundle 5, letter 85.

In the Allan Steinhart Collection a 1758 letter – sent during the Seven Years War - was marked 'troisième' on the front, probably meaning that it was one of three copies mailed by various means, rather than a third letter in a series.

HCA 30, box 264, bundle 8, letter 147.

9 May, 1757, letter to M. Ciceron at Moulle Grand Terre, Guadeloupe. TNA, HCA 30, box 232, letter 12.

In 1761, the Spanish joined the French as allies in the war against Great Britain.

TNA, HCA 30, boxes 234-6, papers relating to the sale of L'Aigle Volant in August, 1744.

This full text appears on the wrapper of a letter 28 March, 1757, to Pierre Barrete dit La Hayette, shoemaker at Louisbourg, from his wife Françoise at Ciboure, and a letter on 12 March, 1757, to M. Laborde, trader at Louisbourg, from Jeanne Du Chart. Both are in PRO, HCA 30, box 264. A slight variation is written on a letter, 14 March, 1756, to Arnaud Roux at Cap Français, Ile Domingue, from his wife in Bordeaux. TNA, HCA 30, box 260.

In a letter, 11 March, 1756, to Mère Maillet at Bordeaux from her son, TNA, HCA 30, box 260.

Three letters to Louisbourg, in 1757, bear the notation "par autre main." This likely is a reference to a scribe writing on behalf of the sender rather than an allusion to a carrier.

Rural addresses required more elaboration as in a letter, 23 Feb., 1757, to Widow Gautier "demeurant dans La Riviere du nordais (nordest?) du port Lagris, isle St. Jean (now Prince Edward Island.)" TNA, HCA 30, box 264, bundle 3, letter 55.

One exception is a 1757 letter to Canada whose address reads "Presenteco letra hau errendatuco / Semeari chanpartierri chebecat, Eta harc errendatuco du biter / de farandire edo Bernat de / farandiret anaia bata edo / Berceo Ganati." My ignorance of the Basque language [Euzkara] forced me to overlook several letters in the HCA 30 collection. French Basques were active in the fishery and in the commerce of New France's coastal settlements. The mother of Louis Lahiton, who was in New France, advised him to address all officials in French even if these men were fellow Basques. TNA, HCA 30, box 264, bundle 6, letter 113.

Letter of 4 March, 1757, to M. Claverie at Louisbourg, TNA, HCA 30, box 264, bundle 1, letter 8.

A 1780 letter in my collection is addressed to "Monsieur Cousin, avocat En parlement, Rue du Cimetière, St. André des Arts a1 l'Ancien Collège de Boissy, à Paris"

The exterior bears the notations "port payé x s. (10 sols)" and "12 (sols additional charge.)" It was addressed to "Monsieur pascaud, marchand à la rochelle, pour faire tenir s'il Luy plaist En Canada. A Monsieur Raimbault procureur du roy au bailliage demontreal En La nouvelle france, par La Rochelle pays d'aulnix Et par paris (Mr. Pascaud, merchant at La Rochelle, to take to Canada if he pleases for Mr. Raimbault, King's Attorney in the Bailiff's Court of Montreal, in New France, by way of La Rochelle in Aunis and via Paris.)" This is the most detailed directive for delivery that I have seen.

Archives de la Province de Québec, Inventaire des Ordonnances des Intendants de la Nouvelle-France (1705-59.) Beauceville: l'Éclaireur, 1919, 4 vols., Vol.2: 126.

Inventaire des Ordonnances des Intendants, Vol.1: 8.

let's talk EXHIBITING

David Piercey, FRPSC



DISPLAY EXHIBITS: PART II

This issue's column will look at postal history exhibits that include a range of documents, and the like, to augment the philatelic elements shown. Traditionally, these exhibits consider 'rates, routes or markings,' and generally consist of a preponderance of covers, and only incorporate rate tables, or route maps on an occasional basis.

A display, built on postal history on the other hand, has much greater latitude to go well beyond such supplemental material to develop the story. It can, in fact, incorporate a larger quantity of original documents, and other ephemera, to the point where they may become almost as important as the exhibit's philatelic material. Note, I say 'almost' as this becomes somewhat subjective to each viewer; but the philatelic material should still carry the story line so that we continue to recognize the philatelic importance of the exhibit.

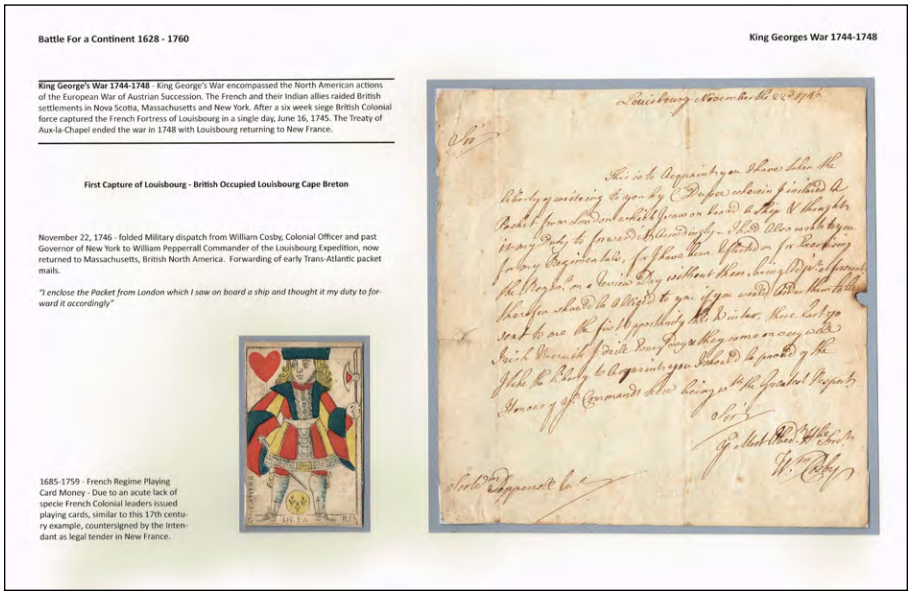
Let's look at this in greater detail. Our exemplar is the exhibit *In Defense of the Border – Canadian Military Mails, 1628-1885,* by David Hobden of Ontario. This eight-frame exhibit won the Grand Award at FILEX 2015 in Boucherville, Quebec, and went on to compete in the A.P.S. Champion of Champions at StampShow last year.

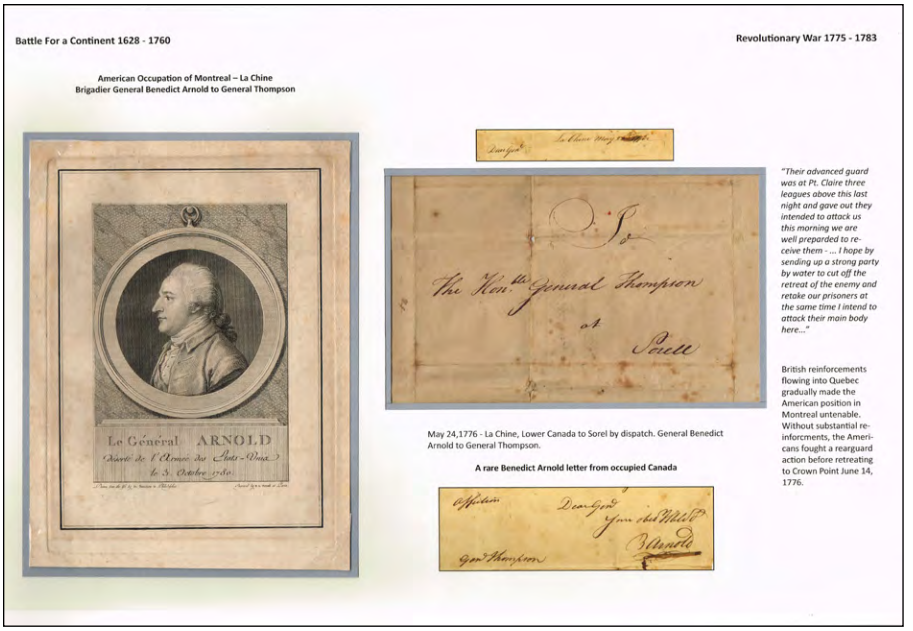
His title gives an idea of what to expect. We should anticipate a significant amount of pre-stamp postal history from the first 200 years of early Canada, with a similar expectation of seeing this mail as it relates to the various wars and military campaigns that occurred on Canadian territory leading up to, and just after, our Confederation. What becomes apparent upon viewing, however, is that he has incorporated much more than just covers carried through the mails – his exhibit includes letters, dispatches, and other documents related to the campaigns: maps; contemporary engravings; and even an example of playing card money, used by the French as script to pay troops in Quebec.

Reading the text leads to an understanding of military material carried by favour, by courier, and by the emerging North American, and Canadian postal systems. His material is from French, British, American, and Canadian troops, or their militias, on various campaigns. Its scope, then, is quite ambitious, though quite necessary in fully developing his story.

The first page (a double-sized 11x17 sheet), from his chapter 'Battle for a Continent, 1628-1760,' and its subsection 'King George's War, 1744-1748,' shows a 1746 military dispatch written at the fortress of Louisbourg (Cape Breton) during its capture and occupation by British troops, and a contemporary example of French playing card money. There's nothing obviously philatelic on the page (a military dispatch carried by courier may not necessarily be a strictly postal item.) The page does demonstrate that an individual page in a display exhibit need not show philatelic items to be acceptable, as long as the full exhibit is primarily philatelic.

The second page, also double-sized, and from the same chapter, shows a portrait and a letter from Benedict Arnold, the American general. (He did not defect to the British until 1780.) Written at 'La Chine' (Lachine), Lower Canada, during the American occupation of Montreal in 1776, the folded letter is augmented with an enlarged reproduction of the dateline indicating place of origin, as well as with an enlarged reproduc-



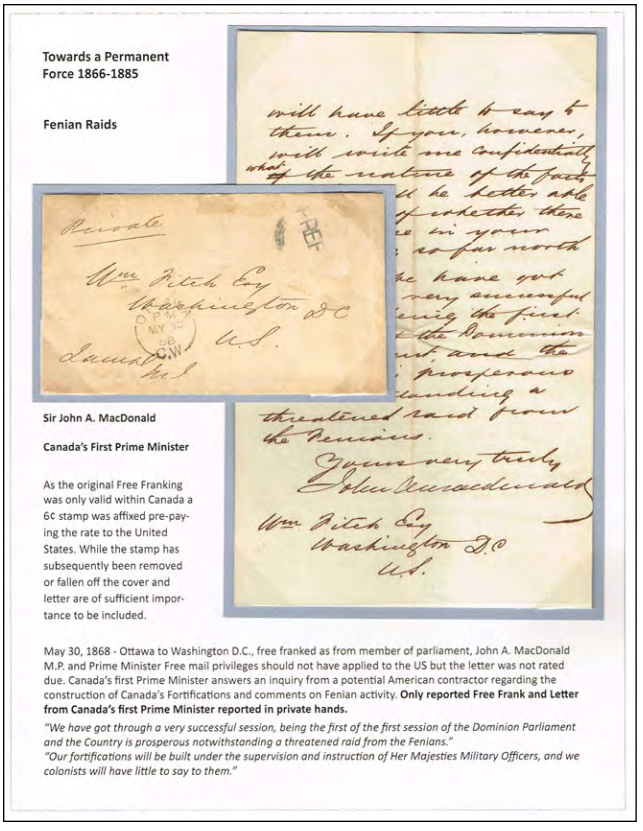


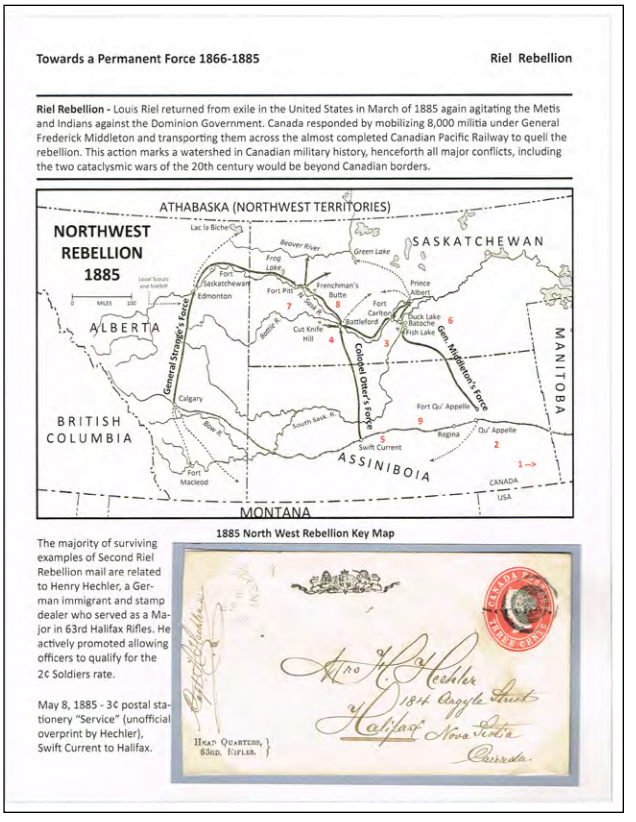
tion of Benedict Arnold's signature contained within the letter. Certainly, the historical importance of this letter, let alone its philatelic importance, should be indisputable.

The third page, from his chapter 'Towards a Permanent Force, 1866-1885,' shows an 1868 free frank cover with its enclosed letter sent from Ottawa by Sir John A. MacDonald, Prime Minister of Canada. The letter comments briefly on the Fenian raids at the time. The Fenian connection makes this cover, and its letter, quite legitimate to include within the topic of his display exhibit; and Hobden's comment, that it is the, "only reported free frank and letter from Canada's first Prime Minister in private hands" certainly adds to an appreciation of its rarity and difficulty of acquisition.

Finally, the fourth page shows an 1885 Hechler 'Service' postal stationery cover, sent from Swift Current to Halifax while Hechler was serving as a major during the second Riel Rebellion in Western Canada. Hobden also includes a map to give us a better appreciation of the extent of the Canadian militia's campaigns out west.

Taken together then, these four pages serve to illustrate the variety of philatelic and related material that can be included within a display, which is still based on the postal history of a particular topic. The collateral material simply complements the philatelic material. What Hobden does, to great effect, is to integrate important historical documents to develop and support his exhibit's story line. He was fortunate to find, and incorporate that important archival material; but one doesn't necessarily need that exotic information. Exhibitors need only use their intuition, ingenuity, and ability to determine what congruent collateral material to include, demonstrating their collecting interests, and that should put them in good stead. Ultimately, it could result in a prize-winning display. ✉

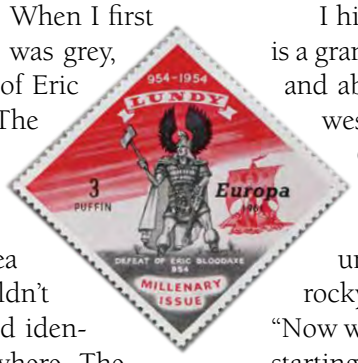




April Fool Stamp

By Herb Colling

It was like being on the receiving end of an April fool joke the day I bought a stamp from Lundy. I'd been at a stamp club meeting that evening, and it came with a batch of other stamps that I wanted. When I first saw it, I had no idea what it was. It was grey, black, red and white with a picture of Eric Bloodaxe on the front, 954 – 1954. The stamp was described as the Millenary Issue, Europa, 1961.



I scratched my head, and looked in the Scott Catalogue. I had no idea where the stamp was from, and couldn't find it in the index, or the illustrated identifier. Lundy wasn't mentioned anywhere. The stamp was visibly confusing because I thought of 'Millenary issue,' and decided that it must have something to do with women's wear, and hats. Eric Bloodaxe was wearing an elaborate Viking helmet, but that couldn't be the link. The stamp also bore the denomination: three puffin; and I wondered what cute little sea birds had to do with a Viking, or women, for that matter.

"When all else fails, hit the internet," I told myself. On line, I read about Eric Bloodaxe, and figured I was on to something. Eric Haraldsson was a 10th Century Norse ruler, who may have enjoyed short terms as King of Norway, and of Northumbria. He ranks fairly highly in Nordic sagas, especially with regard to Viking raids in Anglo-Saxon England. The epithet, 'Bloodaxe' evidently derived from his ruthless attempts to solidify his rule of Norway by slaying his half-brothers, a common practice at the time. It could also be attributed to his violent raids on England. The nickname immediately made me think of Eric the Red, but that's another saga altogether.

I thought my treasured little stamp might be from Norway, so I looked to references in the *Scott Catalogue*



again, but with no success. I immediately thought of England, and looked there, but found nothing. No reference. Nada.

I hit the internet again, and found that Lundy Island is a granite outcrop 400 feet in elevation, half a mile wide, and about three miles long, which lies 12 miles northwest of Devon, and just south of Wales in the Bristol Channel. I figured I might be on to something. 'Lundy,' in Norse, means puffin, and the island has long been an unspoiled natural preserve for unique flora and fauna, including the puffin. The rocky crags are home to the bird's breeding grounds. "Now we're getting somewhere," I thought. "Everything is starting to connect."

Lundy Island is one of only three national marine preserves in Britain. It is home to a herd of wild ponies, first brought to the island in 1928, which now run freely over the rocky terrain. It is also home to another seabird: the Manx Shearwater; 90 percent of which nest off the islands of Britain and Ireland. By 2000, the population was being decimated by black rats, and the birds were down to a few hundred nesting pairs. Threatened with extinction, a rat eradication project began, and the shearwater population increased within 10 years to number in the thousands.



Once privately owned, Lundy Island has always been open to tourists who come to this fragile eco-system every year on nature pilgrimages. From March to October, the island is accessible by ferry, and day-trippers flock from the mainland, or come for short stays in the 23 bed and breakfast, or holiday properties that dot the island. The small enclave is home to 28 residents, including a warden, island manager and farmer, as well as bar and house-keeping staff who now derive their livelihood from tourists.

The earliest recorded date for any kind of postal service on the island was March 3, 1887, but it was not until 1929 that a private postal service was established. In 1928, the General Post Office closed its sub-office on the



island. Martin Coles Harman, who owned the island at the time, initially carried the mail free of charge until he introduced Lundy stamps. It was his way of defraying increased costs, and boosting revenues. He developed his stamps each year with specific themes of the local heritage. The first series was issued on November 1, 1929, and featured the famous puffin.



Private stamps could not be placed on the address side of postal items, so they had to be put on the back, much like any other sticker. In 1962, consent was given for Lundy stamps to be placed on the address side of postcards as long as they were set away from the U.K. stamp. In 1992, this arrangement was amended to include all mail. At first, the Lundy stamp charge, or puffinage, only covered mail between the island and the mainland. Since 1974, the Lundy puffinage has incorporated the U.K. charge, and a separate U.K. stamp is no longer required.

Harman also minted his own coins for use on the island, displaying his own head in place of the British Monarch. He was taken to court on the charge that he had 'unlawfully issued as a token for money a piece of metal … contrary to Section Five of the Coinage Act, 1870.'



He was obliged to withdraw them. Puffin coins are now quite rare, but limited numbers are available through the Lundy Shop as collector's items.

Since 1929, 350 Lundy stamps have been issued. Some are fairly rare and even somewhat collectible. About 40 thousand pieces of mail are sent from the island every year and Lundy considers itself the oldest private postal service operating in the world today. Lundy stamps and coins can be ordered by post from The Lundy Postal Service, Lundy, Bristol Channel, EX39 2LY, or by email lundypostalservice@lundyisland.co.uk.



For the most part, Lundy stamps don't seem to be worth much. Batches of them are available on eBay for a British pound, or two, especially if they're mint. Brian Cutler, a stamp dealer in Essex County, president of the Essex County Stamp Club, and R.P.S.C. member, says cancelled Lundy stamps may actually command a higher price. Letters, or first day covers with cancelled stamps, may sell up to 75 dollars especially if they portray a significant island event.

In 1991, the Lundy Island Philatelic Archive was donated by the Island Landmark Trust to the British Library to be included in its philatelic collection. It consists of art work, essays, proofs, and stamps issued from Lundy since 1969. The collection includes 48 hand stamp postmark devices dating from 1929 when the postal service was first introduced. It also includes black and white photos of cancels (franking marks), over printing marks, and postage labels. The collection was once owned by Barry Chinchen, who was a philatelic agent for the lessees of the island. Chinchen also published a catalogue of Lundy Island stamps, complete with his estimate of values. Talk to residents of Lundy Island, and you'll find that they take their stamps seriously, all joking aside. ✉



A METTRE SUR VOTRE CALENDRIER
FOR YOUR CALENDAR

ROYALE*2017*ROYAL

La Société royale de philatélie du Canada tiendra sa 89e Convention et Exposition à Boucherville, Québec les 26, 27 et 28 mai 2017
Organisée par l'Association des numismates et des philatélistes de Boucherville, Inc. et avec l'appui de la Fédération québécoise de philatélie.







The 89th Convention and Exhibition of the Royal Philatelic Society of Canada will take place in Boucherville, Quebec, May 26, 27 and 28, 2017.
Hosted by the Association des numismates et des philatélistes de Boucherville, Inc. and the support of the Fédération québécoise de philatélie.

Evénements qui seront marqués durant ce week-end
The following events will be highlighted during the weekend

150e anniversaire de la Confédération canadienne
The 150th anniversary of the Canadian Confederation







Le 350e anniversaire de la fondation de Boucherville par Pierre Boucher ainsi que le 375e de la ville de Montréal.

The 350th anniversary of the founding of Boucherville as well as the 375th anniversary of Montreal.







Nous vous attendons avec plaisir: Pour toute autre information (Formulaires et règlements) sur Royale*2017*Royal visitez: http://royale2017.com
*We look forward to seeing you there: For more details (Application forms, rules and regulations) about Royale*2017*Royal consult:* http://royale2017.com

A Much Desired Series

By Richard Logan

On August 16th, 1924, the Royal Swedish Post issued two special series of stamps, one of which celebrated the Golden Jubilee of the Universal Postal Union; while the other commemorated the 8th Universal Postal Congress, which was held in Stockholm, Sweden, from July 4th to August 28th, in conjunction with the jubilee. The jubilee series (*Scott* 213-228), and the congress series (*Scott* 197-212), are each made up of 15 denominations.



UPU Congress series of 1924.





UPU Jubilee series of 1924.

The establishment of the postal union, and the congress, is significant. Initially, the 'General Postal Union' was formed in Bern, Switzerland, on October 9th, 1874. Four years later, it became the 'Universal Postal Union,' or U.P.U. What this organization did was to establish a means of cooperation between postal services of almost all countries involved with the United Nations Organization, of which there are now 193 members.

Prior to the establishment of the U.P.U., each country had to negotiate separate postal treaties with other nations. The agreements had separate fees, and conditions for shipping mail; and that required letter writers to pay separate rates for letters that went through two, or more, different countries. Sometimes, they also had to find people to forward the mail in a third country if there was no direct route. So, the postal union simplified that whole complex procedure.

The Universal Postal Congress, as the most important body, amends the acts of the U.P.U., including the constitution, general regulations, convention, and Postal Payment Services Agreement. The congress also serves as a forum for participating members to discuss a broad range of issues, including market trends, which impact international postal services. The congress normally meets every four years – although both World Wars caused cancellations.

The artwork for the two stamp issues was the result of a countrywide competition held in Sweden in 1923. The winner was Johan Adolf Ture Tideblad, 1889-1967, who painted mostly landscapes and urban views for building interiors. He drew the Stockholm picture for the congress series, and the post rider and seaplane motif for the jubilee series. Gustav "Olle" Hjortzberg, 1872-1959 -- another competitor -- created the original stamp design on the congress series, using a portrait of Gustav V, 1907-1950, drawn by Emil Osterman, 1870-1927. Hjortzberg also created the Carrier Pigeon over a globe, with a train and a ship, on the jubilee series.



Ture Tideblads proposed drawings

The master dies were engraved by the firm of Jacob Bagge Bank Note Company, and the secondary dies by the firm of A. B. Hasse W. Tullberg in Stockholm. The ore denominations were engraved by Paul Wilcke, 1864-1938, and







Proposed drawings by Axel Wallert







Proposed drawings by Einar Forseth









Proposed drawings by Ruben Hellman

the kroner denominations by Max Mirowsky, 1858-1939. Denominations and colours were the same for both series: five ore, red brown; 10 ore, green; 15 ore, dark violet; 20 ore, rose red; 25 ore, deep orange; 30 ore, deep blue; 35 ore, black; 40 ore, olive green; 45 ore, deep brown; 50 ore, gray; 60 ore, violet brown; 80 ore, myrtle green; one kroner, green; two kroner, rose red; and five kroner, deep blue. All values were issued in sheets of 40 stamps.

The stamps were printed `recess` in the post office stamp printing complex on a Stickney Rotary Web Press – two curved plates joined on the machine to make the plate cylinder. One plate, from each corresponding value from each of the two series, was fastened on the press cylinder at the same time to produce 80 stamps.





Proposed drawings by Axel Wallert.

The congress series of stamps, issued on July 4, 1924, omitted the name of the country, normally SVERIGE, which was used since the first Swedish issue in 1885. Omitting the country name was a tradition started in 1900 by Switzerland with their U.P.U. issue of three stamps (*Scott* 98-100). Spain did the same thing in 1920 for the 7th U.P.U. Congress in Madrid (*Scott* 318-330).

The following table shows the quantity issued for both series.

DENOM.	JUBILEE QUANTITY ISSUED	CONGRESS QUANTITY ISSUED
5 ore	1,862,000	3, 094,000
10 ore	3, 000,000	2, 936,000
15 ore	3, 101,000	3, 102,000
20 ore	514,000	506,000
25 ore	390,000	383,000
30 ore	550,000	540,000
35 ore	395,000	392,000
40 ore	309,000	302,000
45 ore	342,000	347,000
50 ore	348,000	288,000
60 ore	313,000	311,000
80 ore	315,000	287,000
1 Kroner	245,000	225,000
2 Kroner	221,000	197,000
5 Kroner	187,000	186,000
NO WATERMARK	PERFORATION 9 3/4	PERFORATION 9 3/4



UPU Postcard with ARE cancellation.

• Some of the 10 ore value, in each series (*Scott* 212 and 228), were printed on watermarked paper – widely spaced wavy lines across the pane of stamps with two lines on each stamp.
• One printing of the 30 ore value, in each series, produced a greenish blue colour (*Scott* 202a and 218a)
• Swedish Postal Museum archival sheets, of the joined series, reveal plate cracks between the join.

The total face value of the series – 24.20 kroner – was high in 1924, and it was not easy to sell them – especially the higher values. Their large size – 48.5mm x 31.25mm ± 1/10 mm – was also a factor, and was considered impractical on certain postal formats.



Figure 1.

There were 12 different cancellations used during the congress. The cancellations, with the text "STOCKHOLM VIII e CONGRES POSTAL UNIVERSEL 4/7—28/8" and "STOCKHOLM CONGRES POSTAL UNIVERSEL" (Figure 1) respectively, were used at a specially set up post office in the Parliament Buildings where the congress was held. When the congress was opened on July 4, 1924, and when the jubilee was celebrated on August 16, 1924, a cancellation, with the following text, was used in the Town Hall: "STOCKHOLM STADSHUSET" (Figure 2).



Figure 2.

On various day trips made by congress participants around the country, special cancellations were used at the following places: MARIEFRED (16 July); STRANGNAS (16 July); SUNDSVALL (24 July); SOLLEFTEA (24 July); OSTERSUND (25 July); ARE (26 July); RATTVIK (27 July); FALUN (28 July); and ALFKARLEBY (28 July). In addition to the place, all these cancellations have the following text: CONGRES POSTAL UNIVERSEL (Figure 3).

The *Scott's Standard Postage Stamp Catalogue*, 1926, placed a value of the two series' at $24.30 U.S. In 1948, Erik Swartling, the director general of the Royal Swedish Post announced that the remainder of the U.P.U. 1924 congress and jubilee series would not be sold, and *Scott* revalued the series at $92.65 U.S. for mint, and $83.50 for used copies. Ten years later, the *Scott* value was $377.15 U.S. mint, and $325.70 for used copies. Today's value sits at about $1,471.00 U.S. mint, and $1,997.00 for used copies. Both series are in great demand by collectors of classic Swedish, and U.P.U. topical stamps. ✉



Figure 3.

SOURCES

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The American Philatelic Research Library

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FAVOURITE
Stamping Grounds



By Herb Colling

So, what's your favourite stamp? *The Canadian Philatelist* is looking for collectors with stories to tell. It doesn't have to be hugely detailed. You don't have to go on at great length. Just let us know what turns your philatelic crank, and why. It might be a stamp with a lovely design, with graphic merits that you emulate as an artist; an historical figure that you admire, or that elicits a personal memory; a beautiful geographic picture, maybe one that you've visited on your travels; or it could be an humorous stamp that tickled your funny bone, or that piques something quirky in your character.

Here's a personal example to give you an idea of how to proceed. I have a lot of favourite stamps but, by way of illustration, I thought I'd start with a series of stamps from Australia that I particularly like. I have a penchant for all things military. I don't know why. Maybe, it's just the uniform. Possibly, it's because I collect lead soldiers, and enjoy the pomp and circumstance, the romance of military life, certainly not the blood and guts, the atrocity of war.

Anyway, the series to which I'm referring includes five 33 cent Australian stamps, issued in 1985. They commemorate the formation of the New South Wales Lancers, a contingent sent to the Sudan in 1885 as the first Australian fighting force to serve overseas, the Royal Victorian Volunteer Artillery, the Victorian Mounted Rifles, and the Western Australian Pinjarrah Cavalry. These stamps do not command a high price, nor do the stamps you select as favourites need to have any particular monetary value. Money is not the issue. The provenance, or the personal story behind the stamps, is what matters; all those things that are important to you as a collector.

In the military example, the stamps illustrate the uniforms used by regiments of the Australian armed forces, circa 1885, prior to the turn of the last century. Those uniforms have changed significantly over the years. Starting in 1854, the first Australian military units were volunteer. Their uniforms varied widely, often either green, or gray. Distinctly Scottish units wore highland dress, the Irish wore green, and the English regiments wore red. That changed partially in 1884 with the introduction of full-time troops, and a part-time militia, both paid.

Even then, though, individual units enjoyed particular distinctions. Note the emu plumes in the hats of the New South Wales Lancers; the white pith, or sun helmets of the Western Australian Pinjarrah Cavalry; the blue of the Royal Victorian Volunteer Artillery. The New South Wales contingent wore the traditional red tunics, as shown, until they actually arrived in the Sudan, where they quickly changed to khaki. The practical condition of war necessitated a move from bright colours to more drab camouflage; although the British tradition of a scarlet uniform was somewhat practical in that it didn't show the blood, so as not to demoralize the troops on the firing line.

In 1885, the Victorian Mounted Rifles were the first to wear the wide-brimmed slouch, or Akubra hats



The stamp series, with one highlighted.



Squadron commanders at Parramatta, February 20, 1899. Second lieutenant, S. F. Osborne, Colonel Porter, Captain C.F. Fox, and Lieutenant W.J.S. Rundle.

for which the Australian forces are widely known. They were considered practical, and sensible in the hot sun. At first, the brims were turned up on the right side, but then all units adapted the practice on the left side so soldiers could 'shoulder arms.' On one of my last visits to Australia, I purchased one of the Akubra hats, and added the traditional rising sun hat badge, which is distinct to the Australian armed forces. I purchased it from a local antique shop. Hat in hand, while boarding the Qantas airliner to go home, one of the stewards looked at my hat, and said with a grin, "I had one of those once, but I got out."

In 1901, the Commonwealth government assumed responsibility for military defence in Australia, and the colonial armies were merged to form the Commonwealth Military Forces. At that point, the uniforms of the territorial units became... well, more uniform.

As a colony of Britain, prior to World War I, Australia followed the style of the British army, but were later influenced by American, and then distinctly Australian designs, reflecting local traditions and trends. Initially, there was only one uniform per soldier, but later there were two types: one for battle dress, every day working and fighting use; and a full-dress uniform for parades and ceremonial occasions. I think I prefer the flash and dash,



The Lancers' regimental band in front of Lindon House, the regimental headquarters and museum in Parramatta, Australia.

the chivalry of the old style uniforms; even though they're not suitable for modern warfare.

Such is the story of one of my favourite series of Australian military stamps, which shows the soldiers in various active poses. In one image, a sergeant is attending a ship that is bound for the Sudan, with another soldier kissing his lady goodbye in the background. Another shows lancers riding into battle, while a third illustrates an artillery officer, giving the order to fire. A check with the local library, or even a visit on-line through your favourite search engine, might reveal a wealth of information about the subject. (Be wary of the latter as a means of research, however. There's a lot of misinformation on-line that should be avoided. Make sure your source is reliable.)

So, think of your own favourite stamps, and remember: Your story should detail the stamp, but also include some provenance, maybe a personal anecdote, or two, a bit of history or geography, general interest, design insight, or to demonstrate a quirk in your own collecting, and perhaps eclectic personality. The most important thing: have fun doing it, and let us know the result. High resolution pictures, or graphics, would be welcome. There's no monetary reward, but you may see your name in print for your Andy Warhol 15 minutes of fame.

Once your story is done, submit it by contacting, your editor, Herb Colling at hacolling@cogeco.ca. ✉

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BNAPS – *The Society for Canadian Philately*

CUSTOMIZED
Canadian Postal Indicia

By Nino Chiovelli

Indicium: the stamp impression of a postage meter or the imprint on postal stationery (as opposed to an adhesive stamp,) indicating prepayment and postal validity. Plural: indicia. Several examples of the customized Canadian postal indicia illustrated in the January and February 2016 issues of the Edmonton Stamp Club *Bulletin* drew my interest. Over the past three years several of these items were received at our residence and like many other stamp collectors I kept them.

Doing a bit of research on the Internet, I found the knowledge that Canada Post authorized the use of customized indicia effective May 5, 2013. Without a doubt, that action created a new and interesting specialty category in the field of philatelics. Those of us who kept these items out of curiosity may even be drawn into that specialty, simply because the artwork is extremely interesting and should be preserved.

The long road of promoting business has taken Canada Post from officially implementing precancelled stamps in 1889 to generic indicia, then onto introducing the modern concept of customized indicia. Apart from invigorating some veteran stamp collectors, this pleasant promotional initiative may serve to draw new blood into the field of philatelics.



Clockwise, from top left: Mustard Seed indicia issued in 2014 and 2015 respectively. The machine cancel on top of the left indicium indicates that the letter was delivered to a wrong address and re-mailed at a letter box. An indicium from a number 10 envelope mailed from the Scarborough, Ontario, Air Miles customer care department.



The question is: how will this new area be handled? Will some collectors keep the entire advertisement as a cover, or will they cut the customized stamps to place them in an album? There are two methods for cutting indicia to fit into albums, if you don't want to collect the covers. The first is to cut a strip the entire width of the cover so that the indicia and the mailer's address will show. The second method is to neatly cut the indicia only. All three of these choices may be acceptable and will certainly lead to interesting debates.

Collecting 'customized indicia' will also foster sub categories such as national, provincial, regional, commercial and charity specializations.

Clockwise, from top left: a Canadian Cancer Research Society indicium, a TELUS indicium (Note: the diagonal hairline break midway through the photo. Murphy strikes again and errors will always keep philatelists on their toes!), a Province of Alberta local authorities pension plan indicium. Should one decide to mount the indicia only, it would be necessary to identify same with an album notation as in the case of the TELUS and LAPP indicia.

Those who wish to keep the entire covers will encounter items ranging from number 10 envelopes to folders measuring 22.75 cm wide by 15.25 cm deep (nine inches wide by six inches deep) and other variations. Initially the odd sized covers may present a problem for album storage. The resourceful philatelic community will soon devise an effective album page to display the odd sized material.

Specializing in collecting custom indicia will be challenging as they cannot be purchased at a postal outlet. The only way a collector can obtain these items is through the receipt of mail at his/her residence, by asking friends to donate their mail, or perhaps from a stamp dealer who may decide to carry these items as a sideline. Beyond that, it will be necessary for a national philatelic organization to take this specialty area under its umbrella as cataloguing and other information will be required to keep collectors up to date in this field. ✉

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Customized Canadian indicia examples form part of the author's collection.

Customized Canadian indicia history: from the Canada Post Website.

Precancel historical information courtesy of the *Precancel Handbook*.



The above example shows a cutaway version of the entire width of an Air Miles cover ready for mounting.

RPSC PHILATELIC RESEARCH FOUNDATION — SRPC FONDATION DE RECHERCHE PHILATÉLIQUE

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The two objectives of the Foundation are to promote youth philately, and to encourage philatelic research by sponsoring its publication and distribution. These objectives are achieved through donations of cash, or of philatelic material from collectors and philatelists. Donations of collections receive a charitable receipt for income tax purposes equal to the appraised fair market value.

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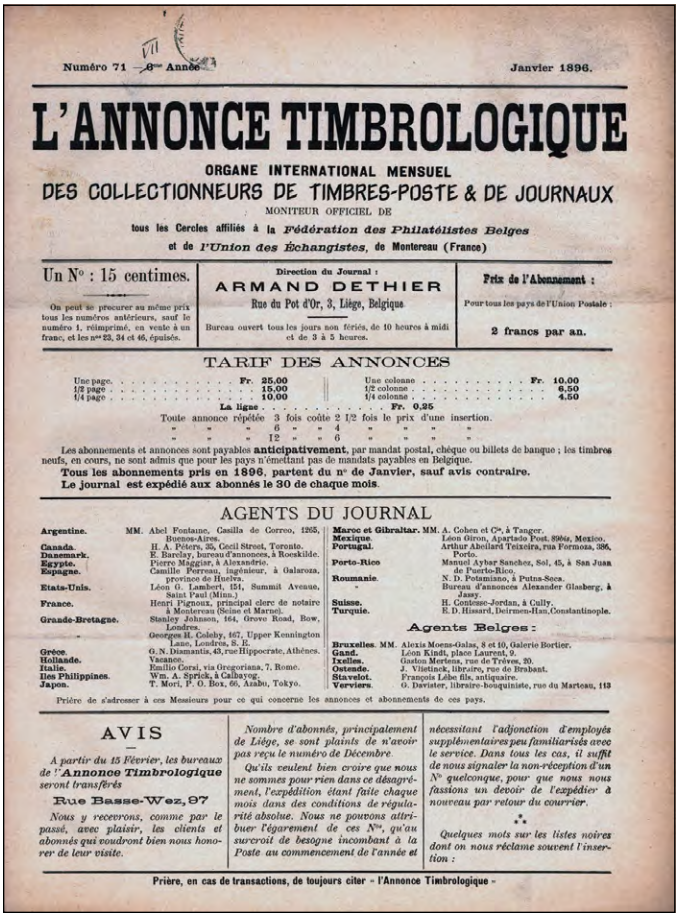
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Happy Liaison

By Herb Colling. Photos Courtesy of the American Philatelic Research Library

The American Philatelic Research Library is now richer with help from Library and Archives Canada (LAC), and the Vincent Graves Greene Philatelic Research Foundation. On Friday, January 13, 2017, a truck from Canada delivered 14 boxes of philatelic journals and auction catalogues to the APRL in Bellefonte, Pennsylvania. The shipment included 900 major philatelic serials issued by foreign publishers, some from the early 1800's to the early 1900's. Officials say it's a happy story of international library cooperation.

Individuals with APRL say the material will fill gaps in their foreign and domestic journals, such as *Postas Argentinas*, Buenos Aires; *L'Annonce Timbrologique*, from Liège, Belgium, circa 1890 to 1909; and *Avion Constellation*, Paris, 1948 to 1949. It also includes material from 700 auction houses from companies in the U.K. and British Commonwealth, including Cavendish Philatelic Auctions, Cornish Stamp Company, and Treasure Hunters Limited of Hong Kong. Tara Murray is with the organization, and she says the APRL is committed to preserving and providing access to these materials.



Numéro 71 — 8me Année — Janvier 1896.

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Tous les abonnements pris en 1896, partent du n° de Janvier, sauf avis contraire.
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Verviers.	G. Davister, libraire-bouquiniste, rue du Marteau, 113

Prière de s'adresser à ces Messieurs pour ce qui concerne les annonces et abonnements de ces pays.

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Qu'ils veulent bien croire que nous ne sommes pour rien dans ce désagrément, l'expédition étant faite chaque mois dans des conditions de régularité absolue. Nous ne pouvons attribuer l'égarement de ces N°s, qu'au surcroit de besogne incombant à la Poste au commencement de l'année et nécessitant l'adjonction d'employés supplémentaires peu familiarisés avec le service. Dans tous les cas, il suffit de nous signaler la non-réception d'un N° quelconque, pour que nous nous fassions un devoir de l'expédier à nouveau par retour du courrier.

∴

Quelques mots sur les listes noires dont on nous réclame souvent l'insertion :

Prière, en cas de transactions, de toujours citer « l'Annonce Timbrologique »



The American Philatelic Research Library is the largest public library in the world dedicated to stamp collecting and postal history. It serves as the research library for the American Philatelic Society's 30 thousand members, and also provides reference, scanning, photocopy and interlibrary loan services worldwide. Murray says it relies heavily on donations to build its collections.

Sheila Moll is the chief librarian with the Greene Foundation, Canada's equivalent, and she says, "You will be happy to know that the Greene has not missed out on any materials which would have enhanced our collection." About three years ago, Moll says, "We received over 80 boxes of Canadian philatelic literature from LAC." In that shipment were duplicate copies of some items, and also books that the foundation already owned. Since then, LAC has sent lists of the material they do not want to keep, and librarians at the Greene have picked what they need from those lists. "We are currently working on our fifth list of this type," Moll says. "We expect a shipment of over 25 boxes from the current list containing serials and auction catalogues which we need for our collection."

Helen Apouchtine is with Library and Archives Canada, and she was referred to the APRL by the Greene Foundation. Apouchtine says, over the years, LAC's collection policy has evolved. It is now acquiring titles published in Canada, or by Canadian authors if published abroad, or with substantial Canadian content. Moll says the items LAC is dispersing are duplicates from their collection. "The Greene takes what we need and then, as we



EL ANUNCIADOR FILATELICO

DE VENEZUELA

PERIODICO DE NOTICIAS, INTERESES GENERALES Y ANUNCIOS

Organo de los coleccionistas de estampillas postales

AÑO I MES I Caracas: (Venezuela) Enero 30 de 1892 NUMERO 1

CONDICIONES

Este periódico se publicará una vez al mes por ahora, prometiéndonos hacerlo quincenalmente tan pronto como se le permita la protección de los coleccionistas.

SUSCRIPCION

1 año..... Pts. 6
6 meses..... „ 4-25

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Eugenio H. Lugo | DIRECTORIO | EUGENIO H. LUGO

suggested, LAC sends the lists to APRL to see if there is anything that they could use, and it looks as if they've found quite a lot!"

As Moll put it, some of the material may be Canadian information that the Greene doesn't need. Some may be material that does not fall within the Greene's mandate. "The important thing is," Moll says, "We did know that LAC had this material, and was prepared to ship it to us." Anything that went to the APRL was surplus to the Greene's needs, but can be used by another philatelic library. "I hope this makes you feel that it is indeed a happy story." ✉



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Why you should
REVISIT YOUR SURPLUS

By Bill Aaroe

Recently, I was looking through my surplus stock, and came across the items pictured. After revisiting them, I decided to find a place for them in my collection.



They originally came from mailings that I sent to the head office of the company I worked for in 1995. I was fortunate because the staff saved all of the envelopes that came in for me. I always looked them over whenever I travelled to Toronto for meetings; saving some as entire envelopes, some (such as these) 'on piece,' and reducing the balance to stamps-only for soaking later on. Knowing they would come back to me, I tended to use 'nice' stamps on my mailings.

The item, dated Wednesday, April 19, 1995, was posted at the Retail Postal Outlet located at Pearl Cleaners in the Surrey Place Mall, in Surrey, B.C. It includes POCON #089036, the Post Office Computer Number, which is unique to every post office and postal outlet. The Surrey Place Mall was the head office location of our largest client in Western Canada, and it was my habit to send paperwork off immediately, rather than hold onto it, particularly when approaching deadlines at the end of the month. It was also my habit to ask the staff at the post office, or outlet I was using, if they had anything new in stock. I probably purchased a full mini-sheet of 16 stamps for these mailings to support the extensive international correspondence I had at the time. At that point, the $0.88 face value was the rate to countries other than the U.S.A.

The next day, Thursday, the 20th, I sent off another package to head office. This time, it was mailed from the Retail Postal Outlet located at the People's Drug Mart at the time, POCON #656585, in Port Coquitlam, B.C.; the city where I lived. From the reference material, I cannot identify the specific rates involved, but I didn't overpay, so I assume that both rates represent different weight increments for 12" x nine" (30x22.5 cms) envelopes. Expedited service was probably also involved.



So, what is special about these two items? Well, they're both attractive, and they were both used before the First Day of Issue of the 'Floraison' art stamp, adapted from a painting by Alfred Pellan (1906-1988), whose release date was Friday, April 21, 1995. Now, after 21 years, I discovered them in my own surplus inventory. They're a couple of interesting items that I didn't know I had, and never would have found, if I hadn't revisited my own surplus. So, what will you find if you take another look at all those extras you have salted away? You just never know. ✉

Scholarship Helps Book Research

There's good news for collectors of Australian stamps. A British researcher has received a scholarship to research his forthcoming book The Pre-U.P.U. Mail of Queensland. The Julian Chapman Memorial Scholarship of 25 hundred pounds is administered by The Royal Philatelic Society of London. The money helped author Ben Palmer defer his travel expenses to Australia.

While there, Palmer visited the Queensland Museum to view L' Estrange Collection of Queensland Stamps and Postal History. Some 44 images of material, never before reproduced, have now been supplied for illustration in the book. While in Brisbane, Palmer also visited the State Library of Queensland to consult Government Gazettes, Almanacs and other Post Office publications.

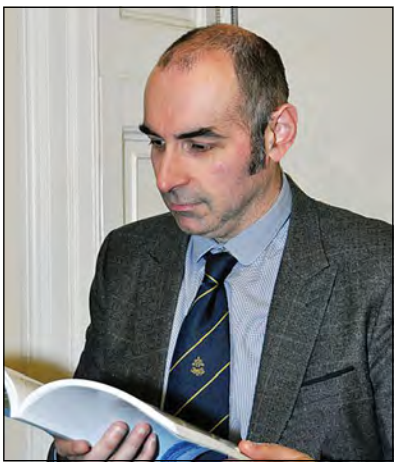
The one penny sideface, and one penny bisect, for example, has been in the L' Estrange Collection at the Brisbane Museum since 1950. It covered triple the postage to send newspapers to Britain via Brindisi. The postage was for newspapers not exceeding four ounces. Half penny overprints on the one penny issue were hastily prepared, but were not readily available when the ship set sail on January 28, 1880.

What makes the bisect so unique is that the rate was only valid for less than two months between January and February. An article in *The Australian Philatelist* in 1894 provides the quote of the day, "On asking how, in the absence of a half-penny stamp, it was possible to pay the exact postage, we were told by the assistant postmaster to cut a penny stamp in half diagonally." The postage was passed by the authorities.

Palmer also spent one week at the Collectors Club of New York as a member of that organization. "I am extremely grateful to the scholarship for its assistance in



The One Penny Bisect.



Ben Palmer. 17 January 2017

funding… It has certainly reduced the financial burden… The cost of reproducing images from the Queensland Museum in Brisbane was also reimbursed."

Julian Ernest Chapman was born in England in 1952, but went to Australia with his parents in the 1960's. In 1973, he obtained a degree in economics from the University of New South Wales, after which he became a teacher, and then a financial administrator. His philatelic interests included British Africa, Gibraltar, the Faroe Islands, Iceland and Greenland, and the postal history of Lundy Island. He became a member of the Royal Philatelic Society London in 1975, and was elected a Fellow in 1987. He died at the age of 42 in September, 1994. His mother bequeathed the money for a memorial scholarship.

The scholarship has a Canadian connection. Doctor Peter Newroth of Victoria B.C. was the first to win the prize in 2001. Newroth was the author of a series of philatelic articles about the Gold Coast, which appeared in *The Canadian Philatelist*, and for which he also won the Geldert medal. His on-line publications include *The Gold Coast Colony Post Office*, concentrating on the Victorian period circa 1875 to 1902. Much of his research, helped by the Chapman Scholarship, involved documenting the carriage of mail from West Africa to the U.K. on Elder Dempster line ships. He also used Chapman support for research on the postage stamps of New Brunswick, an area he collects.

The Julian Chapman Memorial Scholarship is available to philatelists world-wide who wish to study Commonwealth stamps or postal history. The scholarship assists with costs for research overseas. More details are available from www.rpsl.org.uk or by writing to The Julian Chapman Memorial Scholarship, The Royal Philatelic Society London, 41 Devonshire Place, London W1G 6JY, providing an email address, if possible. ✉

by "Napoleon"

BADEN 1858 THREE KREUZER

I recently found an article covering two printing varieties on the 1858 three Kreuzer black-on-blue from Baden.



The full-stamp image is Baden 1858 three Kreuzer with 'location of variety' outlined in white.

But neither of those two involved the top outer frame line, so let's use an available illustration and see what Michel (Deutschland-Spezial 2003) has in the way of pricing information. The full-stamp image has the location of the variety outlined in white.

The normal three Kreuzer black-on-blue of 1858 has a reasonably modest used price of 40 Euros. (The mint-hinged price is 1,800 Euros.) Michel 8 plate flaw III is, however, priced at 120 Euros used, a nice three-digit number, albeit a multiple of only three. (The stamp is not listed mint-hinged.) The second image is an enlargement of the break in the top frame line. ✉



The partial-stamp image is a detailed view of the broken frame line.

As always, copies of the images are available from napoleon@voyager.net.

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PRESIDENT'S page



la page du PRÉSIDENT

RPSC news *by / par George Pepall, FRPSC* **nouvelles SRPC**

Like many stamp collectors I make a sincere effort to promote stamp collecting with people new to the hobby - young or not so young. Often, I start with a shoebox or bag of random, inexpensive stamps, sometimes torn off mail or dug out from long forgotten auctions and accumulations. I put them in front of newcomers or children, and encourage them to dig in.

When we do this are we putting our best foot forward? In an era of short attention spans and once-over-lightly consideration of traditional collectibles like ours, we likely have only one chance to sow the seed of curiosity, to intrigue a young eye with the uniqueness of colour, design, subject, lighting, perspective, symbol, shapes and engraving that likely played a big part in catching our interest when we started.

My first and lasting experience of seeing classic stamps up close occurred when I was young in a traditional stamp store where dozens of eye-catching stamps, both sets and singles, lay temptingly under glass on a counter just millimetres from my young hands. I had my own stamp collection at the time, but not like these. No words were needed. It was better than the proverbial first experience of an ice cream parlour!

The magic of that first visit to a stamp store is still present in my mind's eye. Exactly what I was looking at has faded from memory, so I can only speculate on the basis of the impressions of the subjects and colours and deep images that I do retain. My guess, though, is that there were sets of British Colonies in bright but tasteful colours - line engraved and laid out in balanced, complementary sets; blocks of the U.S. 1934 National Parks imperforates; mint copies of the oversized orangy-red Canada Special Deliveries and deep brown airmails; blocks of the Mozambique giraffes, tigers and the rock python; Costa Rican triangular airmails showing a plane flying over the still-active Poas volcano. (The attractions of postal history came later!)

My list goes on, and so does yours, I'm sure. (How is it that so many stunning stamps from around the world came out in the 1930s, when

Beaucoup d'entre nous, collectionneurs de timbres, font des efforts sincères pour faire la promotion de la philatélie auprès des nouveaux venus dans notre passe-temps, qu'ils soient jeunes ou moins jeunes. Nous commençons souvent avec une boîte à chaussures ou un sac rempli de timbres variés et bon marché habituellement prélevés sur le courrier ou provenant d'encans ou de lots oubliés depuis longtemps. Nous déposons tout cela devant les nouveaux et les encourageons à fouiller dans le tas.

Mais est-ce vraiment la meilleure chose à faire? Dans un monde où il est difficile de retenir l'attention de quelqu'un et où on ne se donne pas beaucoup la peine d'examiner les articles de collection comme les nôtres, nous avons vraisemblablement qu'une seule chance de semer la graine de la curiosité, d'intriguer un jeune regard par le caractère unique des couleurs, de la conception, du sujet, de l'éclairage, de la perspective, des symboles, des formes et des gravures qui ont à coup sûr grandement contribué à capter notre intérêt du début.

La première fois que j'ai pu observer de près des timbres classiques, ce qui a été une expérience marquante, a eu lieu lorsque j'étais très jeune, dans un magasin de timbres conventionnel où des douzaines de timbres accrocheurs, tant des ensembles que des timbres uniques, étaient étalés sous verre de façon invitante, sur un comptoir, à quelques millimètres seulement de mes jeunes mains. J'avais ma propre collection de timbres à ce moment-là, mais rien de tel. Dès l'abord, les mots étaient inutiles. J'étais plus heureux qu'un gamin dans un magasin de bonbons.

La magie de cette première visite dans un magasin de timbres est encore présente dans un coin de mon esprit. Je n'ai plus trop en mémoire ce que je regardais exactement et par conséquent, je ne peux que spéculer à partir d'impressions des sujets, des couleurs et des images bien enracinées que j'en retiens. Je crois cependant qu'il y avait des ensembles des colonies britanniques de couleurs brillantes, mais de bon goût, gravés au trait et disposés de façon harmonieuse en groupes complémentaires; des blocs de timbres dentelés des parcs nationaux des États-Unis de 1934; des exemplaires neufs des timbres rouges-orangés surdimensionnés pour les livraisons exprès de Postes Canada et des bruns foncés pour la poste aérienne; des blocs de girafes du Mozambique, de tigres et de pythons de Séba; des timbres triangulaires de la poste aérienne du Costa Rica représentant un avion volant au-dessus du Poas, un volcan toujours en activité. (L'attrait pour l'histoire postale est arrivé plus tard!)

Ma liste continue de s'allonger, tout comme la vôtre, j'en suis sûr. (Comment se fait-il que tant de timbres aussi

most of the western world was cast down in economic depression?)

Why do we opt to offer only definitive kings and queens and presidents when classic stamps in full sets are tucked away in our own collections - many available even today at insignificant cost? Why do we hide the light of our most beautiful stamps between the musty pages of our most prized albums and stock books? Let's get out our best stuff, and let its magic work on the first-time viewer. I suspect the response will be extremely positive.

"These are a few of my favourite things." ✉

extraordinaires de partout dans le monde aient été émis dans les années 30, alors que la plus grande partie du monde occidental était plongée dans une dépression économique?)

Pourquoi choisissons-nous d'offrir seulement des timbres courants de rois, de reines et de présidents alors que des timbres classiques en séries complètes dorment dans nos collections et qu'il est possible de se procurer nombre d'entre eux à un prix insignifiant, même aujourd'hui? Pourquoi dissimulons-nous l'éclat de nos plus beaux timbres dans les pages poussiéreuses de nos albums et classeurs les plus précieux? Sortons nos meilleurs timbres et laissons-les opérer leur magie sur les néophytes. J'ai l'impression que la réaction sera très positive.

« Ce sont quelques-unes de mes choses favorites. » ✉

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 69080, St. Clair Post Office, Toronto, ON M4T 3A1.

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. 69080, St. Clair Post Office, Toronto, ON M4T 3A1) d'ici 30 jours, les adhérants seront acceptés comme membres.

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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. 69080, St. Clair Post Office, Toronto, ON M4T 3A1. Les détails peuvent être faxés au 416-921-1282 ou par poste-électronique à info@rpsc.org. Aucune information ne sera acceptée par téléphone. Veuillez transmettre vos renseignements au moins 12 semaines avant la date de l'exposition. CECI EST UN SERVICE GRATUIT DE LA SRPC. Vous pouvez aussi afficher votre exposition dans notre site Web en visitant le https://www.rpsc.org/shows.php

REGIONAL EVENTS / ÉVÉNEMENTS RÉGIONAUX

MARCH 11 MARS, 2017:

Oakville Stamp Show, sponsored by the Oakville Stamp Club will be held from 10:00 am to 4:00 pm, Saturday March 11 at St. Pauls United Church, 454 Rebecca Street, Oakville, ON. Free admission and parking. Dealers, exhibits, youth booth, table auctions and circuit books. Refreshments will also be available. For more info please contact Bernd Duddeck (905) 845-2326, bpduddeck@cogeco.ca

MARCH 11 MARS, 2017

WINPEX 2017, sponsored by the Essex County Stamp Club will be held on Saturday, March 11 from 10:00 am to 4:40 pm at the Caboto Club, 2175 Parent at Tecumseh, Windsor, ON. Free admission, free parking, 14 dealers, youth area with free stamps for school aged children, free door prizes. For more info contact Brian Cutler (519) 966-2276, cutler@mnsi.net or visit http://www.essexcountrystampclub.com.

MARCH 18 MARS, 2017

OXPEX/OTEX 2017 sponsored by the Oxford Philatelic Society, will be held from 9:30 am to 4:30 pm at Woodstock Christian School, 800 Juliana Drive, Woodstock, ON. Exhibits, dealers, youth gift bags, club circuit books, lunch and snack bar. Free draws, free parking, free admission. For more information contact Russell Smith at 519-539-2221, e-mail viking37@rogers.com or visit http://www.oxfordphilsoc.com.

MARCH 31 – AVRIL 2

The Lakeshore Stamp Club's LAKESHORE 2017 annual exhibition will be held March 31-April 2, 2017 at the Sarto Desnoyers Community Center, 1335 Lakeshore Drive, Dorval, QC. Free admission and ample free parking. Wheelchair accessible. Lunch counter on premises. Hourly door prizes. Competitive exhibition with over 100 frames of exhibits. 25 dealers and club bourses. Show covers with commemorative postmarks and picture-postage stamps. Youth activity center with the Fédération québécoise de philatélie. Hours: Friday and Saturday: 10 a.m. to 5 p.m.; Sunday: 10 a.m. to 4 p.m. Information: Gary Misener, P.O. Box # 1, Pointe-Claire/Dorval, H9R 4N5. Email: gmisener@sympatico.ca / L'exposition philatélique annuelle LAKESHORE 2017 se tiendra du 31 mars au 2 avril 2017 au Centre communautaire Sarto Desnoyers, 1335 Bord-du-Lac, Dorval, QC. Entrée et grand stationnement gratuits. Accès aux personnes handicapées. Cafeteria. Tirage de prix de présence toutes les heures. Exposition compétitive de plus de 100 cadres. 25 négociants et bourses du club. Plis souvenirs, oblitérations commémoratives et Timbres-photos. Centre d'activités pour les jeunes avec la Fédération québécoise de philatélie. Horaire: Vendredi et samedi: 10:00h à 17:00h, dimanche: 10:00h à 16:00h. Renseignements: François Brisse, C.P. #1, Pointe-Claire/Dorval, QC, H9R 4N5. Courriel: fsbrisse@sympatico.ca

APRIL 1 AVRIL, 2017:

Lonpex125, sponsored by the London Philatelic Society will be held from 9:30 am to 4:00 pm, Saturday April 1 in the Churchill Room at the Ramada Inn, 817 Exeter Road, London, ON. Free admission and parking. Exhibits, 12 dealers and draws. For more info please contact Don Slaughter (519) 472-0206, donslau@execulink.com or visit http://londonphilatelicsociety.com

APRIL 1 AVRIL, 2017

Fredericton Spring Stamp Show and Sale sponsored by the Fredericton District Stamp Club will be held from 10:00 am to 4:00 pm at the Fredericton High School Cafeteria, 300 Prospect St, Fredericton NB. Dealers from Maritimes, exhibits and displays, youth table with free stamps, door prizes, silent auction and raffle. Free admission and parking. For more info contact Ron Smith (506) 453-1792, rsmith0225@rogers.com.

APRIL 22 AVRIL, 2017

KAPEX 2017, sponsored by the Kawartha Stamp Club will be held from 9:30 am to 4:30 pm at the Evinrude Centre, 911 Monaghan Road, Peterborough, ON. The Kawartha Stamp Club invites the public to their 61st annual stamp show and exhibition. This is the only regional stamp for the Peterborough area. There is lots of free parking, and is a free entry event including wheelchair accessible, with a free gift for every child who attends. There will be up to fifteen stamp dealers from around Ontario, Canada Post, raffles, draw prizes, table auctions, stamp exhibits, a snack bar and a special limited edition Show Cover (envelope) to commemorate the 150th Anniversary of Confederation. Everyone is welcome to this annual all ages event. For more info please contact Rick Stankiewicz (705) 295-6158, stankiewiczr@nexicom.net or visit www.rpsc.org/chapters/kawartha/.

APRIL 22 AVRIL, 2017:

STAMPFEST sponsored by the Kitchener-Waterloo Philatelic Society will be held from 10 am to 4 pm at St. John's Lutheran Church, 22 Willow Street, Waterloo, ON. Competitive exhibits with trophy awards, light refreshments, youth instruction and starter materials ("an ocean of stamps"), 18 dealer bourse, sales circuit, lucky draws. For more info contact David Oberholtzer 519-886-0486, daoberholtzer@gmail.com or visit http://www.kwstampclub.org.

APRIL 22 AVRIL, 2017:

Sudbury Stamp and Coin Show, sponsored by the Sudbury Stamp Club and Nickelbelt Coin Club will be held on Saturday from 10:00 am to 4:00 pm at the YMCA, 140 Durham Street, Sudbury, ON. One day stamp and coin show in downtown Sudbury. Many coin and stamp dealers along with Canada Post. Free underground parking and free admission. For information contact Biff Pilon at 705-560-1274, stampless1@hotmail.com.

APRIL 28-29 AVRIL, 2017:

Hamilton 2017 Springpex, sponsored by the Hamilton Stamp Club will be held from 5:00 pm to 10:00 pm, Friday April 28 and 10:00 am to 4:00 pm Saturday April 29 at the Bishop Ryan Secondary School, 1824 Rymal Road East, Hamilton, ON. Ample free parking. There will be a large silent and voice auction Friday evening with viewing at 5:00 pm. 20 dealers, youth booth and silent auction from 10:00 am to 4:00 pm on Saturday, GRVPA club circuit sales books both days. There will be light food and refreshments available. For more info please contact Steve Forten (905) 807-1798, southont@cogeco.ca or visit http://www.hamiltonstampclub.com.

APRIL 29-30 AVRIL, 2017:

Calgary Spring Bourse, sponsored by the Calgary Philatelic Society will be held from 10:00 am to 5:00 pm, Saturday April 29 and 10:00 am to 4:00 pm, Sunday April 30 at 1173-7th Avenue SW, Calgary, AB. Free parking. Dealer tables, club tables and an auction. Refreshments will also be available. For more info please contact Erika (403) 701-5261 or visit http://www.calgaryphilatelicsociety.com

APRIL 30 AVRIL, 2017

Stamp Coin Show, sponsored by the Ajax-Pickering Stamp Club will be held on Sunday from 9:30 am to 3:30 pm at the Pickering Recreational Complex, 1867 Valley Farm Road, Pickering, ON. Stamp and coin dealers, club and youth tables. Free admission and parking. Lunch available. For more info contact John Roberts (905) 619-3197, roberts.jhr@rogers.com or visit http://www.ajax-pickering-stamp-club.com.

MAY 5-7 MAI, 2017

Stampshow 17, sponsored by the Winnipeg Philatelic Society will be held on Friday May 5 from 1:00 to 6:00 pm, Saturday May 6 from 10:00 am to 6:00 pm and Sunday May 7 from 10:00 am to 4:00 pm at the Sunova Centre, 48 Holland Road, West St. Paul, MB. Show Theme: "Space". 50 frames of competitive and non-competitive exhibits, 8-10 coin and stamp dealers, plenty of free parking, wheelchair accessible. Free admission. For more info please contact Robert Zacharias (204) 582-1334, robertzacharias@shaw.ca or visit http://wps.mb.ca.

SEPTEMBER 30 SEPTEMBRE, 2017

Copex 2017, sponsored by the Cobourg Stamp Club will be held on Saturday from 9:00 am to 3:00 pm at the Salvation Army Citadel, 59 Ballantine Street, Cobourg, ON. Eight dealers with a wide selection of stamps and supplies. Member stamp displays, club consignment sale and silent auction. Food court, door prizes and free parking. For more information contact H. Houston and M. Pacey (905) 885-0075, hhouston@cogeco.ca.

OCTOBER 28-29 OCTOBRE, 2017

Saskatoon Coin & Stamp Annual Show, sponsored by the Saskatoon Stamp Club and Saskatoon Coin Club will be held on Saturday from 10:00 am to 5:00 pm and Sunday from 11:00 am to 4:00 pm at the Ramada Hotel and Golf Dome, 806 Idylwyld Drive North, Saskatoon, SK. Adult admission is $5.00 – Children 12 and under are free. Stamp and coin dealers, bank notes and postcards. For more info contact Mark Reineke at 306-374-7209, mikadoate@sasktel.net or visit www.saskatoonstampclub.ca.

NOVEMBER 18 NOVEMBRE, 2017:
GRVPA Club Fair, sponsored by the Grand River Valley Philatelic Association will be held from 10:00 am to 4:00 pm, Saturday November 18 in the U.K. Hall, 35 International Drive, Cambridge, ON. Free admission and parking. Represented by 15 member clubs of the GRVPA. 450+ circuit books and 2 silent auctions. A snack bar will also be available. For more info please contact Stuart Keeley (905) 227-9251, stuart.keeley@sympatico.ca

NATIONAL EXHIBITIONS / EXPOSITIONS NATIONALES

MARCH 25-26 MARS, 2017
EDMONTON SPRING NATIONAL 2017, sponsored by the Edmonton Stamp Club, will be held from 10 am to 5 pm Saturday and 10 am to 4 pm Sunday, March 25-26, at the Central Lions Recreational Centre, 11113-113 Avenue, Edmonton, Alberta. The only national stamp show in Western Canada, and conveniently located to the downtown and all its amenities, including airport transportation, visitors will be welcomed to a venue with about 20 dealers and 100+ frames of competitive exhibits. Our site includes free parking, free admission, an on-site cafeteria, and is fully wheelchair accessible. Entrance is via the north doors. A Wine and Cheese awards reception, and a BNAPS breakfast, are available at minimal cost. Mail in exhibits are welcome. All exhibit categories are accommodated, and judging is by RPSC judges using the new Manual of Philatelic Judging and Exhibiting. Eight levels of RPSC medals are awarded, as well as the APS Medals of Excellence, the AAPE awards, and a variety of specialist society awards. As in all Canadian National shows, the Grand Award winners (multi and single-frame) are invited to compete in the APS annual C of C competitions. Further information, including the Prospectus and Exhibit Entry Forms, may be found on our website, www.edmontonstampclub.com, or contact the exhibit co-chair, David Piercey, dpiercey@telus.net; alternatively, Edmonton Stamp Club, PO Box 399, Edmonton, Alberta, Canada T5J 2J6. Come enjoy our western hospitality.

MAY 5-6 MAI, 2017
ORAPEX – Ottawa's National Stamp Show, sponsored by the RA Stamp Club, Ottawa Philatelic Society, Amicale des Philatélistes de l'Outaouais, will be held on Saturday from 10:00 am to 6:00 pm and Sunday from 10:00 am to 4:00 pm, at the RA Centre, 2451 Riverside Drive, Ottawa, Ontario. One of Canada's largest dealer bourses, a fascinating array of exhibits and a packed schedule of study group meetings and philatelic gatherings. ORAPEX 2017 will offer something for every collector. One of Canada's few national-level stamp shows, and part of the American Philatelic Society's World Series of Philately. The ORAPEX 2017 theme is "Ships and Ship Mail – Building a Nation". Free admission and free parking. For more info contact Mike Powell (613) 421-3576, info@orapex.ca, or visit http://www.orapex.ca.

MAY 26-28 MAI, 2017
ROYALE*2017*ROYAL, organisée par l'Association des Numismates et Philatélistes de Boucherville (ANPB), en collaboration avec la Fédération québécoise de philatélie (FQP), cette exposition nationale aura lieu du 26 au 28 mai à l'hôtel Mortagne de Boucherville (1228 rue Nobel). Au programme du 89e congrès de la Société Royale de Philatélie du Canada: 45 tables de bourses, conférences, exposition compétitive nationale, assemblées annuelles, rencontres philatéliques, animation jeunesse, plis souvenir, banquet et autres. Voir le site http://www.royale2017.com/
ROYALE 2017 ROYAL, sponsored by the Association des Numismates et Philatélistes de Boucherville (ANPB) and the Fédération québécoise de philatélie (FQP) will be held from May 26 - 28 at the Mortagne Hotel in Boucherville (1228 Nobel street). The Royal Philatelic Society of Canada's 89th Annual Convention will offer various activities such as : 45 bourse tables, conferences, National Philatelic exhibition, annual assemblies and meetings, youth program, souvenir covers, Palmares banquet, etc... Visit our web site: http://www.royale2017.com/

SEPTEMBER 1-3 SEPTEMBRE, 2017
BNAPEX-CALTAPEX 2017 will be held from 10 am to 5 pm on Friday, 10 am to 5 pm on Saturday and 10 am to 3 pm on Sunday, at the Hyatt Regency, 700 Centre Street SE, Calgary, Alberta. Dealers, Club tables, Youth table, Auction late on Saturday, Sept 2, Competitive Exhibits, Free Admission. For more info contact Erika Peter (403) 701-5261 or visit http://www.calgaryphilatelicsociety.com.

OCTOBER 14-15 OCTOBRE, 2017
CANPEX 2017, sponsored by the Middlesex Stamp Club, will be held from 10 am to 5 pm Saturday and 10 am to 4 pm Sunday, October 14-15, at the Hellenic Community Centre, 133 Southdale Road West, London, ON. CANPEX is the acronym for CAnadian National Philatelic EXhibition and is a celebration of "Stamp Collecting Month." CANPEX is one of a few national Level exhibitions and stamp marketplaces held annually in Canada. It is sanctioned by The Royal Philatelic Society of Canada and is part of the American Philatelic Society's "World Series of Philately". CANPEX is an event where collectors can gather to purchase stamps and postal history, view an impressive array of exhibits, and renew old acquaintances. The highlight of the weekend is the awards reception. It's a great chance for everyone to socialize after the exhibits have been judged. For more information please contact John Sheffield (519) 871-7637, info@canpex.ca; or visit http://www.canpex.ca.

INTERNATIONAL EXHIBITIONS / EXPOSITIONS INTERNATIONALES

FIP PATRONAGE EXHIBITS OPEN FOR ENTRIES

AUGUST 3-7 AOÛT, 2017
BANDUNG 2017—INDONESIA
Trans Studio Convention Center. Website: www.bandung2017.org. "Specialized" FIP Entries are restricted to: Traditional Philately, Postal History, Postal Stationery, Thematic, Youth Philately, Modern Philately, One Frame Exhibits and Literature classes. Canadian Commissioner - Jim Taylor FRPSC FRPSL, 2335 Paliswood Road SW, Calgary AB. Email: miquelon@shaw.ca. Phone +1 403 238-3698 [Mountain Time].

JUNE 1-4 JUIN, 2017
EXPO-SPM 2017— ST. PIERRE, ST PIERRE & MIQUELON
Webpage: http://www.clubphilatelique.com/. A Continental FIAF sanctioned Philatelic Exhibition without FIP recognition. Canadian Commissioner: Jim Taylor FRPSC FRPSL, 2335 Paliswood Road SW, Calgary AB. E-mail for information: Jim Taylor miquelon@shaw.ca.

OCTOBER 24-29 OCTOBRE, 2017
BRASILIA 2017 BRAZIL
Guimaraes Convention Center, Brasilia City. Website: www.stampbrasilia2017.net.br. "Specialized" FIP Entries are restricted to: Traditional Philately, Postal History, Postal Stationery, Thematic, Literature and Brasilia Championship Classes. Canadian Commissioner Charles J. G. Verge, FRPSC, FRPSL, PO Box 639, U, Toronto, ON M8Z 5Y9. Email: cjgverge@rogers.com. +1 613 851-2770 (cell) +1 647 346-6973 (home) [Eastern Time].

APRIL 14-20 AVRIL, 2018
TEL AVIV 2018—Tel Aviv, ISRAEL
FIP Patronage, Details TBA

AUGUST 15-18 AOÛT, 2018
PRAGUE 2018—Prague, CZECH REPUBLIC
Clarion Congress Hotel, Prague, TR & PH. Specialized: Traditional, Postal History. FIP Patronage, Details TBA. Website: PRAGA2018.org [under construction]

The International Exhibitor Newsletter an update of FIP, FIAF & RPSC International Exhibition News for Canadian Philatelic Exhibitors is now available to RPSC Members by email from Jim Taylor the RPSC International Liaison Officer. Send your name and email address to miquelon@shaw.ca .

In Appreciation…
…and with thanks to the following members who made a donation to The RPSC in 2016.

Nous désirons exprimer notre reconnaissance....
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www.bnaps.org
andy_ellwood@rogers.com

CANADIAN STAMP NEWS
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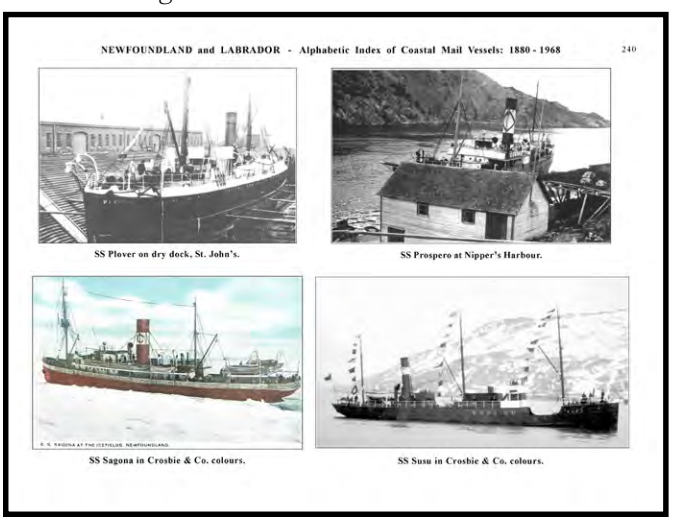
By Brian T. Stalker. Published by the British North America Philatelic Society, 2016. Spiral bound, 132 pages, 8½ by 11 inches. ISBN 978-1-927119-74-7 (some colour) $47.00

The second edition of this popular catalogue, edited by Ross Gray, is a study of the travelling post office postmarks in use throughout Newfoundland & Labrador. Ross Gray's *Catalogue of Canadian Railway Post Office Cancellations and Related Railway Postmarks Including Selected Waterway Postmarks*, released in 2015, excluded the postmarks of Newfoundland and Labrador, hence the need for this new catalogue.

Stalker dedicates his work to the memory of two railway post office pioneers, Lewis M. Ludlow and Lionel F. Gillam. He also acknowledges the contributions of the late William G. Robinson, past chairman, secretary and treasurer of the RPO Study Group and editor of The *RPO Newsletter* for 15 years.

In addition to the main section of the publication listing and illustrating the postmarks, it includes a preface, explaining the rationale for a separate Newfoundland & Labrador catalogue, a list of acknowledgements, the bibliography and contents page, a list of RPO definitions, and a page outlining the efficacy of "chordal" measurements to help identify the various, but similar appearing postmarks. Robert Lane outlines a new approach to rarity factors and, finally, four pages dedicated to explaining the different types of postmarks. An all-colour, eye-appealing map of Newfoundland and Labrador complements this section of the publication.

The listing section of the catalogue is divided into six, with Part One covering the railway postmarks. It takes up 43 pages, each chock-full of information including catalogue numbers, dates of use, indicia type, rarity factors, former catalogue numbers and historical data.

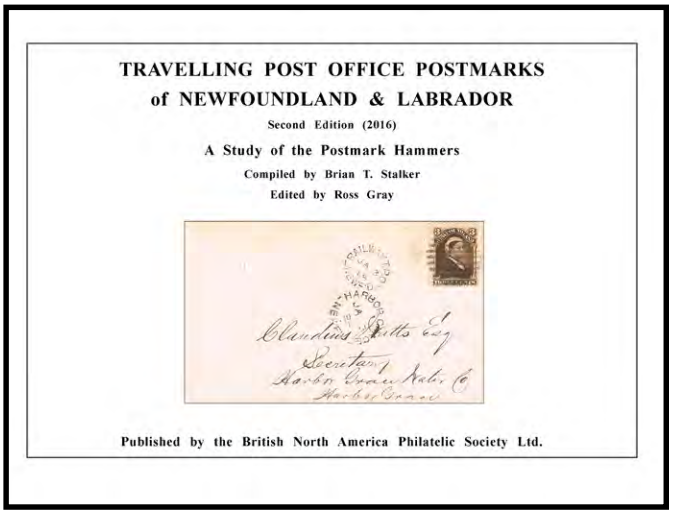

NEWFOUNDLAND and LABRADOR - Alphabetic Index of Coastal Mail Vessels: 1880 - 1968 240

SS Plover on dry dock, St. John's.

SS Prospero at Nipper's Harbour.

SS Sagona in Crosbie & Co. colours.

SS Susu in Crosbie & Co. colours.


TRAVELLING POST OFFICE POSTMARKS
of NEWFOUNDLAND & LABRADOR
Second Edition (2016)
A Study of the Postmark Hammers
Compiled by Brian T. Stalker
Edited by Ross Gray

Published by the British North America Philatelic Society Ltd.

Part Two is dedicated to the Newfoundland and Labrador Waterway postmarks. This section is heavy going because many people were provided with coastal mail service. A full page of explanatory notes may help readers quite a bit.

Part Three, entitled The Newfoundland Post Office Mail Assorting Office, North Sydney, Nova Scotia, includes a section discussing the assorting office – essentially a railway station office - in North Sydney. During World War II, this facility also served as a "Mail Censorship Office." Readers may enjoy three historic photographs of the North Sydney facility along with its staff, circa 1907 and 1946.

Part Four, devoted to Newfoundland and Labrador Railway Ticket Stamps, is a fairly short section consisting of eight pages. It explains why ticket stamps were issued, and their function in cancelling stamps that were used to pay the duty on Bills of Lading. Ticket stamp cancels are illustrated and listed along with a postcard postmarked in Robinson on May 30, '39 and a cover postmarked in Crabbes on Sept. 18 '35.

Part Five looks at mail steamer ticket stamps and datestamps. A mere five pages, it is much expanded from Ludlow's original listings and includes images of two proof impressions.

The conclusion consists of miscellaneous date and hand-stamps of emergency, freight & fiscal; and centennial train cancels. Completing this last section is a list of rail and water straight-line hand-stamps of which only proof strikes are known.

With about 300 strike updates, together with Ron McGuire's newly added Mail Assorting Office section, RPO aficionados will undoubtedly find this new publication to their liking. Working on their collections without it would mean an uphill battle. There is much that is new in this catalogue, and it belongs in the library of every collector of traveling post office postmarks.

Tony Shaman, FRPSC

TRAVELLING POST OFFICE POSTMARKS OF NEWFOUNDLAND & LABRADOR – COMPENDIUM

By Brian T. Stalker. Published by the British North America Philatelic Society, 2016. Spiral bound, 384 pages, 8½ by 11 inches. ISBN 978-1-927119-75-4 (some colour) $78.00

This new publication, edited by Ross Gray, is the companion catalogue of the *Travelling Post Office Postmarks of Newfoundland & Labrador*, 2nd edition, 2016. Ross Gray, as many readers know, is the doyen of Canadian railway postmarks.

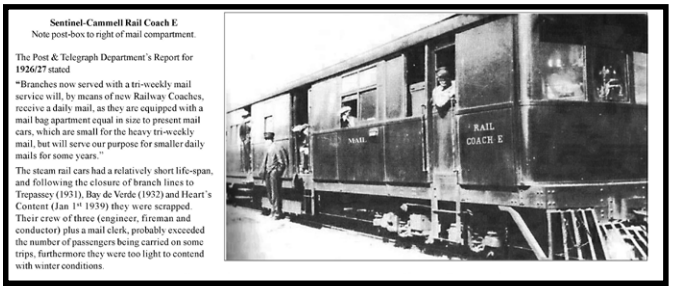
Stalker dedicates this new publication to the love of his life, his wife Freda, and to the many brave and knowledgeable individuals who processed, distributed, and personally delivered the mail with which they were entrusted. Although this catalogue is a wide-ranging publication, Stalker does an excellent job presenting readers with information that was difficult to assemble in a format that readers can readily comprehend.

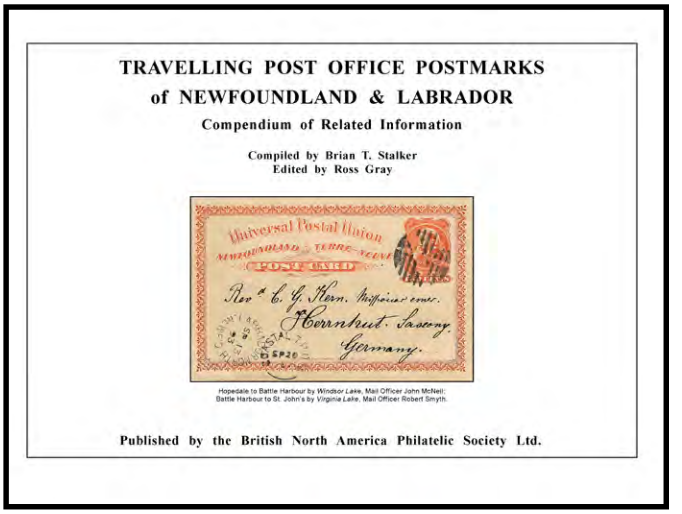
Due to the types of postmarks discussed in the catalogue, Stalker has opted to use an extensive table of contents in place of the usual index. Included in the table of contents are 14 different collecting areas covering such topics as Newfoundland's railway systems, its mail cars and mail contracts. Also included is information under the headings of Newfoundland's Coastal Mail Steamer Travelling Post Office Contracts; its South-West Coast 'Water Services' and Mail Services Between Newfoundland and the French Colony of Saint-Pierre & Miquelon; Newfoundland & Labrador's 20th Century Motor Boat Mail Service and its Newfoundland & Labrador Coastal Mail Steamer Route Map.

At least 74 pages are devoted to a summary of travelling post office vessels. Timetables and schedules, taking up 60 pages, covers the period from 1880 to 1968, and includes the Labrador Travelling Post Office.

Mail subsidies are not overlooked and this section of the catalogue delves into areas such as mail subsidies for various carriers from pre-1898 to 1968. Stalker concludes his study with an alphabetical listing of railway mail clerks and coastal mail officers; late letter fees relating to RPO and TPO services for the period from 1880 to 1949; and examples of registered mail on railway and coastal mail steamers TPOs.

For collectors wishing to go beyond the extensive data, dates, and other information forming part of this study, Stalker lists the archival material that he consulted, including the National Archives in the United Kingdom, the Moravian Church Archive and Library in London, England, the Library and Archives in Ottawa and a couple of sources in Newfoundland.





To clarify terminology used throughout the catalogue, Stalker provides readers with a list of definitions and abbreviations such as RPO & TPO, OPK, proof strikes, facing slips and other terms that collectors need to be familiar with if they are to pursue this highly specialized area of philately.

The bibliography contains the names of many well-known collectors, and each cited work adds useful information. Consulted works number no fewer than 30 from philatelic and non-philatelic publications.

A detailed chronology of Newfoundland's and Labrador's railway system makes for informative reading. It begins with the first excursion train to Harbour Grace Junction on October 11, 1883, and ends with the official abandonment of the Newfoundland Railway more than 100 years later on October 1, 1988.

Historic photos of railway cars, ships, maps, advertising material, and covers add to the visual appeal of the publication. Some photographs are reproduced in colour.

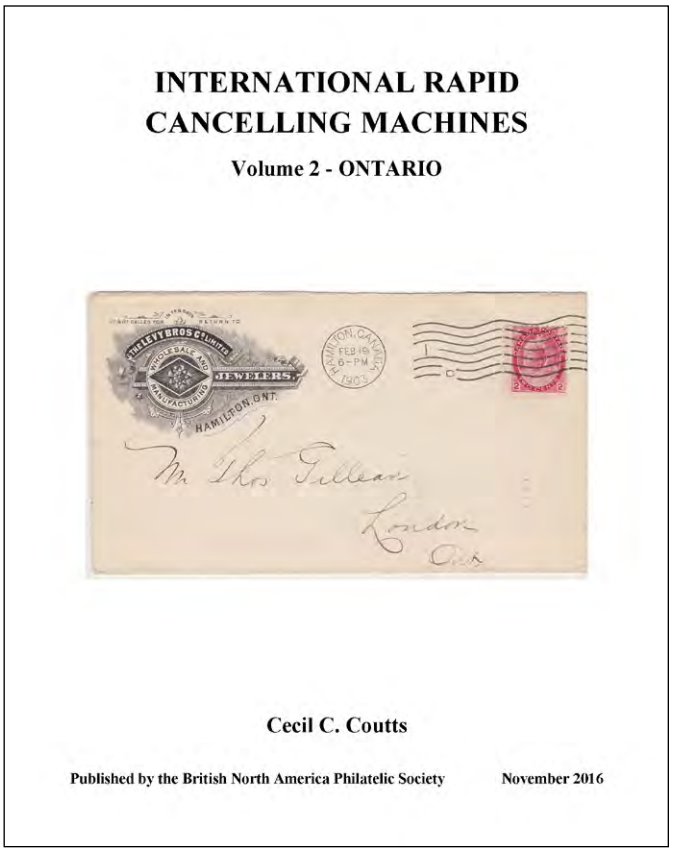
Throughout the 384 pages, extensive information is outlined by Stalker in a clear, thorough fashion. It's as complete as can reasonably be expected. This work must surely have been a labour of love by both the compiler and editor.

Tony Shaman, FRPSC

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INTERNATIONAL RAPID CANCELLING MACHINES VOLUME 2 –ONTARIO

by Cecil C. Coutts. Published by the British North America Philatelic Society, 2016. Spiral bound, 159 pages, 8½ by 11 inches. ISBN 978-1-927119-72-3 (colour) $68.00

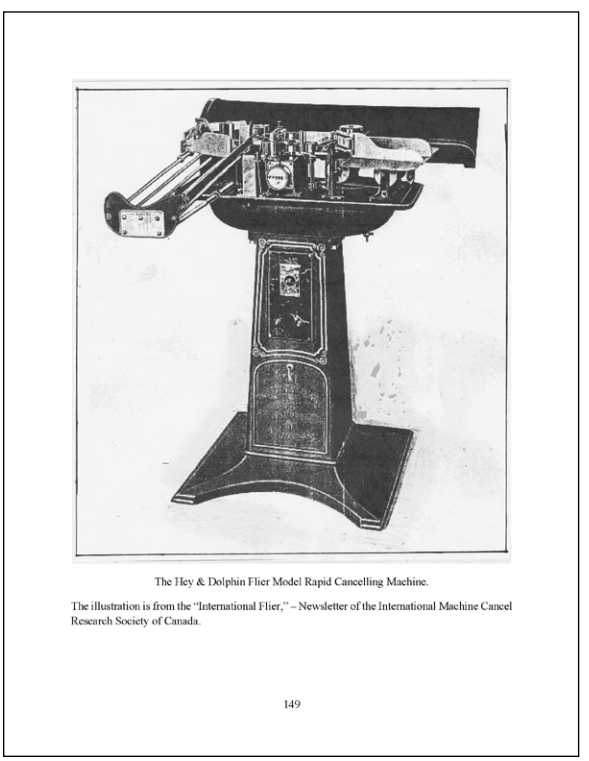


This latest work by Cecil Coutts looks at the cancels of Ontario produced by electrically powered cancelling machines manufactured by the International Postal Supply Company of New York. The work is the second of a planned trilogy, with the final publication investigating international rapid cancelling machines located in post offices in Quebec, the Maritime provinces and Newfoundland.

Of three models that Canada Post rented from International Postal Supply, one was named the Flier. It is pictured in the book, courtesy of the International Machine Cancel Research Society of Canada. Electrically powered, the Flier could cancel up to 600 letters per minute. The cancel impression measures 2¼ inches in length.

The post office's two other rented models were the Model S machine, capable of cancelling 100 letters per minute, and the Model L, originally a hand-operated machine, which is believed to have been converted eventually to electric power.

In addition to colour illustrations of covers and postcards struck with the International machine obliterators, the author also provides a table of contents, acknowledgements, source references, an introduction, glossary, a description of the three machines, a list of the earliest known usages for the various post offices where the machines were in use, and their duration of use. Also provided is an illustrated list of international machine date hubs and international obliterator dies, courtesy of David Sessions.



The list of pictured covers and postcards consists of 34 Ontario towns and cities beginning with Belleville in Hastings County, and ending with Woodstock, Oxford County. Images include an informative caption providing details such as dater and obliterator types, period of use, die spaces, information about the slogan and where it was used, scarcity of particular slogans, slogan number, earliest and latest dates of known use and similar technical data. We learn, for example, that Toronto was the first post office in Canada to have an international cancelling machine. A hand-operated machine, its earliest reported date of use, the sole known first day cancel, was February 4, 1902. The author suggests that the machine was transferred to postal station B in Toronto where it remained in operation until 1907.

Covers with flag cancellations, from post offices which used them, are also illustrated.

Postcard aficionados, believed to be a significant group among stamp collectors, will enjoy the many eye-appealing postcards, nearly all in colour, illustrated throughout the publication.

The real value of this latest publication is in the detailed information that the author has uncovered for his readers. Collectors of Canada's International rapid cancelling machine strikes will save countless research hours by owning a copy of this comprehensive work. Why duplicate the work done by this knowledgeable author when, for a modest outlay, one can take advantage of work already done?

Tony Shaman, FRPSC

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The LAST WORD



Le DERNIER MOT

A BIT ABOUT ME

I have a confession to make as the new editor of *The Canadian Philatelist*. I'm a stamp collector, not a philatelist. I've been collecting stamps since I was a kid. My mom got me into it. I've since inherited her collection. I don't know that much about stamps. I just like them. I like their history, geography, the sense of the world and its people, art, and culture, learning something about which I know virtually nothing. I don't have much technical expertise, but I expect that will change as time goes on.

When I went to university years ago the stamp collection stayed home. I got married, developed a career, and a life, and visited the stamp collection sporadically. It was like renewing an acquaintance, reconnecting with an old friend. I'd visit for awhile, look at the stamps of my favourite countries, the ones I liked best, catch up with them, and then move on. Only when I retired, did I actually begin again in earnest.



Of course, I always purchased the annual Canadian stamp album collection; answering a hidden desire to own all of the mint Canadian stamps since I was born in 1953. I'm still involved in that quest. I've also purchased annual albums, or collections of stamps, from the various countries I've visited over the past 40 years, or so. That collection is quite extensive, although rather eclectic. It is full of memories, and something that I love to reconnect with time and again.

I've been developing my collection over the past 10 years, or so, and recently, I joined the local stamp club in my area. That's where I learned of the opening for this position, and thought: what a great chance to develop and learn about my hobby. I'm determined to expand my knowledge of stamps, and all things connected with them, as I develop and grow your magazine.

My eight year old daughter, Sophie, has also expressed an interest in stamps. I've taken her to a couple of meetings of the stamp club, and I hope

JE ME PRÉSENTE

En tant que nouveau rédacteur en chef *du Philatéliste Canadien*, je dois vous faire une confession. Je suis un collectionneur de timbres et non un philatéliste. Je collectionne les timbres depuis mon enfance. C'est ma mère qui m'y a initié. Et depuis, j'ai hérité de sa collection. Je n'en connais pas trop sur les timbres. Je les aime tout simplement. J'aime leur histoire, leur géographie, le sens du monde, de ses peuples, de l'art et de la culture qu'ils nous transmettent; j'aime apprendre des choses dont je ne sais pour ainsi dire rien. Je ne possède pas beaucoup d'expertise technique, mais cela devrait changer avec le temps.

Quand je suis allé à l'université, il y a des années, la collection de timbres est restée à la maison. Je me suis marié, j'ai bâti une carrière, fait ma vie et me suis plongé dans ma collection de timbres sporadiquement. C'était comme faire à nouveau connaissance, renouer avec un vieil ami. J'y passais un certain temps, à regarder les timbres de mes pays préférés, ceux que j'aimais le plus. Je me mettais à jour puis, je passais à autre chose. Ce n'est qu'à ma retraite que j'y suis revenu sérieusement.

Bien sûr, j'ai toujours acheté la collection-souvenir annuelle canadienne en réponse à un désir caché de posséder tous les timbres non oblitérés canadiens depuis ma naissance en 1953. Je poursuis toujours cette quête. J'ai aussi acheté les albums annuels ou des collections de timbres dans les divers pays que j'ai visités au cours ces 40 dernières années environ. Cette collection est assez vaste, mais plutôt éclectique. Elle est pleine de souvenirs et est une chose à laquelle j'aime me reconnecter de temps en temps.

J'ai enrichi ma collection au cours de ces dix dernières années, environ, et récemment, je me suis joint au club philatélique local de ma région. C'est là que j'ai entendu parler du poste de rédacteur en chef du Philatéliste et que j'ai pensé: quelle belle chance de développer mon passe-temps et d'en apprendre sur le sujet! J'ai la ferme intention d'étendre ma connaissance des timbres et de tout ce qui s'y rattache à mesure que je développerai notre revue.

she'll learn to love the hobby as much as I do. I'm quite excited by the prospects, and hope you will be too as time goes on. I hope that you will help me through letters to the editor, suggestions for articles, and expressions of your areas of interest, as well as criticisms that may develop as I work into this position. I hope that I will soon become a philatelist as many of you are. I hope that my love of stamps will grow, and that I will develop an expertise, while still maintaining my original awe and delight of the subject. I hope that I can instill in you that same sense of awe, and excitement, through the choice of articles and subjects covered in this magazine as it evolves in future. My goal through this new venture is to be transformed from a stamp collector to a philatelist, and I hope you will stay with me through that fascinating journey.



Should you be interested in sharing your stories, they would be more than welcome. Please contact me, Herb Colling, hacolling@cogeco.ca. ✉

Ma fille de huit ans, Sophie, s'intéresse elle aussi aux timbres. Je l'ai amenée à quelques réunions du club et j'espère qu'elle apprendra à aimer ce passe-temps autant que moi. Tout cela m'enthousiasme beaucoup et j'espère qu'il en sera de même pour vous aussi au fil du temps. J'espère que vous m'aiderez par vos lettres au rédacteur en chef, en rédigeant des articles, en vous exprimant sur vos centres d'intérêt et en formulant les critiques que vous pourriez avoir sur mon travail à ce poste. J'espère que je serai bientôt un philatéliste, comme beaucoup d'entre vous. Et j'espère que mon amour des timbres grandira et que j'acquerrai une expertise tout en conservant l'émerveillement et le plaisir du début. J'espère pouvoir vous insuffler le même sens d'émerveillement et d'enthousiasme par le choix des articles et des sujets traités dans cette revue tout au long de son évolution future. Mon objectif dans cette aventure est d'être transformé de collectionneur de timbres en philatéliste et j'espère que vous demeurerez avec moi tout au long de ce fascinant voyage.

Vos histoires sont les bienvenues, n'hésitez pas à nous les transmettre si vous en avez envie. Veuillez prendre contact avec moi, Herb Colling, hacolling@cogeco.ca. ✉

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