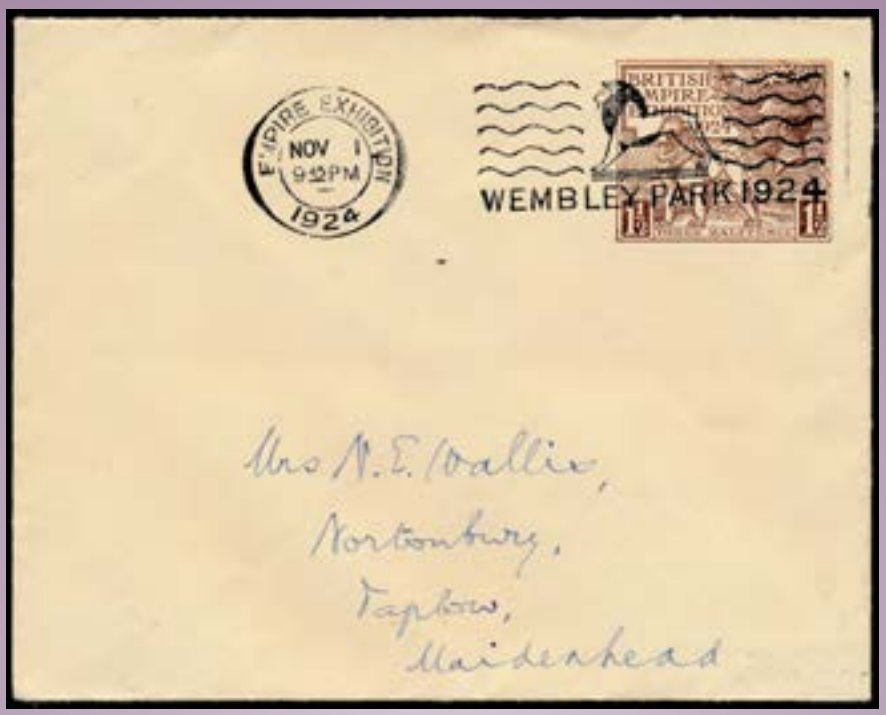
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- L'adhésion vous permettra d'obtenir des articles à collectionner selon vos préférences, d'acquérir de nouvelles connaissances et de bénéficier d'interaction sociale.

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RPSC VIRTUAL AGM HELD JUNE 14, 2021

Our limit of 100 viewers was reached shortly after the meeting started at 5:00pm ET.



RPSC President Ed Kroft, FRPSC


A few of the attendees



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PRESIDENT'S PAGE

by/par Ed Kroft, FRPSC | president@rpsc.org

LA PAGE DU PRÉSIDENT

LOOKING AHEAD - MAINTAINING HOPE, FAITH AND COURAGE

Hello everyone. It's Summer 2021 - 15+ months into the pandemic. We all hope that the pandemic will be behind us soon, even though Canadians still await both vaccinations and the end of lock downs and restrictions. We must remember that there will be light at the end of the tunnel and must not despair. Many of us have seen friends and loved ones suffer during the pandemic as families and friends have been separated for lengthy periods. Virtual platforms have helped many to stay in touch.

Our "stamp world" has kept many of us going in different ways - whether we are collecting, lecturing, exhibiting, writing, trading or just talking about stamps. We must continue to believe that better times are just ahead, including in our "stamp world". Technology and stamp collecting have joined together to perpetuate the hobby.

I mentioned in my last column that various stamp shows in the United States are opening to the public. In Canada we also have stamp events to which we can look forward. I will address a number of items in this column and suggest that Virtual shows, exhibitions and meetings are here to stay even when there is a return to live social gatherings.

CAPEX 22 IS JUST MONTHS AWAY - JUNE 9-12, 2022

The first international show in Canada in over 25 years is less than 12 months away. We are all excited for CAPEX 22. Stamp collectors from around the globe will make their way to Toronto to view one-frame stamp exhibits, patronize many dealers and visit with old friends. Mark your calendars for June 9-12, 2022. The RPSC will be looking for volunteers to help out at the show with the RPSC table, RPSC lectures and an RPSC membership drive. Please contact me as to how you can help.

RPSC ROYAL 2021 ROYALE - JUNE 14, 2021 AND OCTOBER 11-14, 2021

The convention is being held virtually in two parts this year. On June 14, 2021, the 2021 RPSC annual general meeting was held at 5 pm Eastern time. Two Stamp Talks followed - presented by each of Jane Sodero and John Sharp.

REGARDER VERS L'AVANT - GARDER LA FOI, L'ESPOIR ET LE COURAGE

Bonjour à tous. C'est l'été 2021 et nous voilà aux prises avec la pandémie depuis plus de 15 mois. Nous espérons tous la voir bientôt derrière nous, même si les Canadiens n'ont pas encore reçu les deux vaccins et qu'ils attendent encore la fin du confinement et des restrictions. Nous devons toutefois nous rappeler qu'il y aura une lumière au bout du tunnel, il ne faut pas désespérer. Beaucoup d'entre nous ont vu leurs êtres chers souffrir durant cette pandémie alors que familles et amis ont été séparés pendant de longues périodes. Les plateformes virtuelles en ont cependant aidé beaucoup à demeurer en contact.

Notre « monde du timbre » a permis à nombre d'entre nous de continuer à aller de l'avant de différentes façons, que ce soit par la collection, les conférences, les expositions, l'écriture, l'échange ou simplement par des conversations sur les timbres. Nous devons continuer de croire que des temps plus favorables sont à la porte, y compris dans notre « monde du timbre ». Puis, la technologie et la philatélie se sont unies pour perpétuer notre passe-temps.

Dans ma dernière chronique, j'ai mentionné que diverses expositions philatéliques aux États-Unis s'ouvraient au public. Au Canada aussi, des évènements philatéliques se pointent à l'horizon. Dans la présente chronique, je traite d'un certain nombre de sujets et avance que les expositions et les réunions virtuelles sont là pour de bon et qu'elles dureront même après le retour des réunions sociales en personne.

CAPEX 22, D'ICI QUELQUES MOIS SEULEMENT - DU 9 AU 12 JUIN 2022

Le premier salon international au Canada depuis 25 ans aura lieu dans moins de 12 mois et soulève l'enthousiasme. Des collectionneurs de timbres de partout sur le globe prendront la route vers Toronto pour voir une exposition de collections à cadre unique, faire des achats chez des marchands et visiter de vieux amis. Inscrivez les 9 au 12 juin 2022 à votre calendrier. La SRPC cherchera des volontaires pour s'occuper de ses tables, donner des conférences et transporter ses membres. S'il vous plaît, prenez contact avec moi pour me dire comment vous pouvez nous aider.

LA ROYAL 2021 ROYALE DE LA SRPC - LE 14 JUIN 2021 ET DU 11 AU 14 OCTOBRE 2021

Le congrès a été organisé virtuellement et en deux parties cette année. L'assemblée générale annuelle de La SRPC a eu lieu le 14 juin 2021, à 17 heures, heure de l'Est. Deux conférences philatéliques ont suivi, présentées respectivement par Jane Sodero et John Sharp.

On October 11-14, there will be a virtual exhibition of one frame and multi-frame exhibits and additional stamp talks and panels. The folks who ran the successful exhibition at Canpex in April have agreed to partner with the RPSC to put on the exhibition. Details and a prospectus are on the RPSC website.

RPSC STAMP TALKS AND STAMP PANELS

The RPSC has attempted to keep up with the trend towards the integration of stamp collecting and technology. Virtual Stamp Talks and StampPanels, sponsored by Sparks Auctions, will be taking place in English and French over the next few months. Please continue to attend. The speakers have been knowledgeable, engaging and well-prepared. Participation and engagement from the audience has been excellent and appreciated. Please check out the RPSC website for details.

SALUTING VOLUNTEERS - NOMINATIONS ARE NEEDED FOR 2021-2022!

At the 2021 RPSC annual general meeting we saluted volunteers from across the country. We need your nominations. Please send/email/phone them to The RPSC National Office to the attention of Lee Ann Stewart. Thanks to Lee Ann - she does such a great job for The RPSC.

THE RPSC BOARD MEETINGS

The RPSC board met virtually on February 21, March 21 and May 2 to discuss a variety of topics. My thanks to the volunteer members of the Board and to all those who participate in our decision-making. Minutes are published on The RPSC website after their adoption at the next board meeting.

IMPROVED RPSC PRESENCE IN FRENCH CANADA

On May 2, The RPSC board resolved to improve the society's presence in French Canada. Initiatives underway include the creation of a French version of The RPSC website, additional translations of articles and the work of a committee to spearhead initiatives. We are looking for volunteers to assist us in this important endeavour. Thanks to Grégoire Tessyier, Stéphane Cloutier, Jane Sodero, George Pepall and Andre Rondeau to mention a few.

HOCKEY! CHECK OUT *THE CANADIAN PHILATELIST* AND *THE AMERICAN PHILATELIST*

The May-June edition of *The Canadian Philatelist* (TCP) was a joint one with the American Philatelic Society (APS). Both societies published many articles in their journals on hockey and stamp collecting. The articles are very interesting and I hope you will enjoy them. My thanks to Robin Harris, the esteemed editor of *TCP*, the authors of these articles and the folks at the APS. Check out The RPSC website for details!

Keep safe and healthy. ✉

Du 11 au 14 octobre, il y aura une exposition virtuelle de collections à cadre unique et multiples ainsi que des conférences supplémentaires et des tables rondes. Les gens qui se sont occupés de la formidable exposition Canpex, en avril, ont accepté d'être partenaires de La SRPC pour monter l'exposition. Vous trouverez les détails et un prospectus dans notre site Web.

CONFÉRENCES PHILATÉLIQUES ET TABLES RONDES DE LA SRPC

La SRPC s'est efforcée de suivre la tendance visant à intégrer la technologie à la philatélie. Des conférences virtuelles et des tables rondes sur les timbres commanditées par Sparks Auctions auront lieu, en français et en anglais, au cours des prochains mois. S'il vous plaît, continuez d'être présents. Les conférenciers sont compétents, accueillants et bien préparés. La participation et le bon vouloir de l'auditoire sont excellents et appréciés. Veuillez consulter le site Web de La SRPC pour obtenir des détails.

HOMMAGE AUX BÉNÉVOLES - NOUS AVONS BESOIN DE CANDIDATURES POUR 2021-2022!

À l'assemblée générale annuelle 2021, nous avons rendu hommage à des bénévoles de partout au pays. Proposez-nous des candidatures. S'il vous plaît, transmettez-les par courriel ou par téléphone au Bureau national de La SRPC à l'intention de Lee Ann Stuart. Merci à Lee Ann, qui fait du si bon travail pour La SRPC.

RÉUNIONS DU CONSEIL D'ADMINISTRATION DE LA SRPC

Le conseil d'administration de La SRPC s'est réuni virtuellement le 21 février, le 21 mars et le 2 mai pour discuter de divers sujets. Grands mercis aux membres bénévoles du conseil d'administration et à tous ceux qui participent à nos prises de décisions. Les procès-verbaux sont publiés dans le site Web de La SRPC après avoir été adoptés lors de la réunion suivante.

PRÉSENCE ACCRUE DE LA SRPC AU CANADA FRANCOPHONE

Le 2 mai, le conseil d'administration de La SRPC a résolu d'améliorer sa présence au Canada francophone. Les initiatives en cours comprennent la création d'une version française du site Web, l'augmentation de la traduction d'articles et le travail d'un comité pour prendre la tête de ces initiatives. Nous cherchons des volontaires pour nous aider à relever cet enjeu important. Merci à Grégoire Tessyier, Stéphane Cloutier, Jane Sodero, George Pepall et André Rondeau, pour n'en nommer que quelques-uns.

HOCKEY! LISEZ *LE PHILATÉLISTE CANADIEN* ET *THE AMERICAN PHILATELIST*

L'édition de mai-juin du *Philatéliste canadien* était un numéro conjoint réalisé avec *l'American Philatelic Society (APS)*. Les deux sociétés ont publié de nombreux articles dans leurs revues sur le hockey et la collection de timbres. Ils sont très intéressants et j'espère que vous les aimerez. Mille mercis à Robin Harris, estimé rédacteur en chef du *Philatéliste canadien*, aux auteurs de ces articles et aux gens de l'APS. Consultez le site Web de La SRPC pour obtenir des détails !

Soyez prudents et portez-vous bien. ✉



EDITOR'S NOTES

by/par Robin Harris, FRPSC | editor@rpsc.org

NOTES DU RÉDACTEUR

ARTICLES NEEDED

Do you have an interest in writing an article for *The Canadian Philatelist*? The satisfaction and reward of preparing, researching and seeing your words in print can be exciting for many. Of course the main reason for writing an article is to share one's knowledge with others, but certainly seeing your article published is quite rewarding.

The RPSC membership is comprised of a broad assortment of philatelic knowledge, from the novice to the expert. Please share your philatelic knowledge and experiences with our readership – I'm sure all of our readers are like 'sponges' – ready to read and learn about any subject matter.

A stamp collector's appetite for knowledge can always be satisfied with stimulating reading. That is particularly so with the anticipation of receiving *The Canadian Philatelist* on a bi-monthly basis. Can you help satisfy that appetite by submitting an article to share with others?

If you have ever prepared an exhibit, you may consider 'expanding' it by converting it into an article. Sometimes you are restricted in an exhibit to short amounts of text; that is not the case with an article.

Here are answers to the most common questions that I receive with regards to an interest shown in writing an article for *TCP*:

• **Subject matter:** Canadian or worldwide, on any philatelic theme. A discovery of a new find or original research will always be appreciated by our readers. Note that our readers have asked for more Canadian content. [A quick glance through this issue will show quite a range of geographical and subject matter.]

• **Any length:** a page or two, or even a few pages of in-depth research will be most welcome. Longer articles may get split into multi-parts.

• **Language:** English or French. If you are able to send an article in both languages that would be most appreciated as we can publish the 'other' language on the website.

• **Pictures:** a number of high-quality pictures/scans will always compliment a well written article.

For writing guidelines, including scanning tips and suggestions, please see: https://rpsc.org/tcp/writing.htm

Please submit an article at your leisure. The 'supply' of articles available for publication is particularly low at this time. Contact me at: editor@rpsc.org. ✉



NOUS AVONS BESOIN D'ARTICLES

Aimeriez-vous rédiger un article dans *Le philatéliste canadien*? La satisfaction et la gratification qui accompagnent la préparation, la recherche et le fait de lire ses propres mots sur une page imprimée peuvent être passionnantes pour beaucoup d'entre nous. La principale raison d'écrire un article est évidemment de communiquer nos connaissances à d'autres, bien qu'il soit certainement très valorisant de voir nos articles publiés.

Les membres de La SRPC détiennent un vaste assortiment de connaissances philatéliques, et ce, du néophyte à l'expert. S'il vous plaît, transmettez vos connaissances et vos expériences à nos lecteurs. Je suis certain que'ils sont comme des « éponges », prêts à lire et à se renseigner sur des sujets de tous genres.

L'appétit de connaissance d'un collectionneur est toujours satisfait par des lectures stimulantes. Cela est particulièrement vrai lorsque nous attendons la parution du *Philatéliste canadien* tous les deux mois. Pouvez-vous contribuer à satisfaire cet appétit en soumettant un article?

Si vous avez déjà préparé une collection pour l'exposer, vous pourriez songer à « l'élargir » en la convertissant en article. Dans le cadre d'une exposition, la quantité de texte est souvent très restreinte, ce qui n'est pas le cas pour un article.

Voici des réponses aux questions qui me sont le plus souvent posées par ceux qui démontrent de l'intérêt pour la rédaction d'un article :

• **sujet** –canadien ou mondial, sur n'importe quel thème philatélique. La découverte d'une nouvelle trouvaille ou une recherche originale plairont toujours aux lecteurs. Il est à noter que nos lecteurs ont demandé davantage de contenu canadien (en jetant un coup d'œil rapide au présent numéro, vous verrez toute une gamme de sujets et d'éléments géographiques);

• **longueur** –variée, une page ou deux ou même quelques pages d'une recherche en profondeur seront bienvenues. Les longs articles pourront être divisés en plusieurs parties;

• **langue** –anglais ou français. Si vous pouvez nous remettre un article dans les deux langues, ce serait excellent puisque nous pouvons publier « l'autre » langue dans le site Web;

• **photos** –des photos ou des images numérisées de grande qualité agrémenteront toujours un article bien écrit;

• **directives** –pour obtenir les directives en matière de rédaction, y compris des astuces et des suggestions sur la numérisation, voyez https://rpsc.org/tcp/writing.htm

Soumettez un article à votre guise. « L'approvisionnement » en articles à publier est particulièrement bas en ce moment. Veuillez prendre contact avec moi à : editor@rpsc.org. ✉

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THE ROLL OF DISTINGUISHED PHILATELISTS ANNOUNCE FIVE NEW RDPS FOR 2021

The invitation to sign the Roll is the highest and most prestigious of honours in philately, recognizing achievement, research, publication and service in many areas of philately. The Roll was instituted in 1921 and the signature of His Majesty King George V appears at its head as the first signatory. Its design contains the names of 42 "Fathers of Philately", great philatelists who would have been invited to sign had they been alive at the time. The initial 39 signatures were added at the first ceremony in Harrogate in May 1921.

This year's signing ceremony, on the occasion of the 100th anniversary of the first signatories to the Roll, will take place on September 24, 2021 at the Crowne Plaza Hotel, Harrogate, U.K. during the Philatelic Congress of Great Britain. Attendance at the ceremony is open to all. The new signatories join 85 other current RDPs from 25 countries spread over six continents. More details on the Roll of Distinguished Philatelists can be found at: https://www.abps.org.uk/roll-of-distinguished-philatelists/

The following philatelists have been invited to sign the Roll this year:

- Dénes Czirók, RDP, FRPSL (Hungary)
- Seija-Riitta Laakso, RDP, FRPSL (Finland)
- José-Ramón Moreno, RDP, FRPSL (Spain)
- Henrik Mouritsen, RDP, FRPSL (Denmark)
- Randolph Neil, RDP, FRPSL (USA)



Dénes Czirók, RDP



Seija-Riitta Laakso, RDP



José-Ramón Moreno, RDP



Henrik Mouritsen, RDP



Randolph Neil, RDP

NAMES OF GERMAN AND AUSTRIAN 'FATHERS OF PHILATELY' ADDED TO THE ROLL

2021 is the centenary of the first signing of The Roll of Distinguished Philatelists so the ceremony is deliberately returning to Harrogate, where the first ceremony was held in 1921. To mark the occasion the Board of Election has decided to correct a historic injustice. The Roll was instigated just after the First World War when there was strong anti-German feeling in Great Britain. Germany had been a strong philatelic nation with many eminent philatelists, but when the 42 'Fathers of Philately' were inscribed on the side panels, no German or Austrian names were selected. There were, however, some empty name banners at the bottom of the scroll, four of which were filled in the 1950s, but two remain empty to this day.

The Board of Election, with guidance from Wolfgang Maassen RDP, has selected two eminent philatelists to occupy those spaces, one German and one Austrian. They undoubtedly deserve selection as 'Fathers of Philately' but they also stand to represent many of their countrymen who would also merit inclusion. They are Otto Carl Alfred Moschkau 1848-1912 of Germany and Victor Suppantschitsch 1839-1919 of Austria.

THE GREENE FOUNDATION ELECTS JEAN WANG TO BOARD



The Vincent Graves Greene Philatelic Research Foundation is pleased to announce the addition of Jean Wang as a member of the board of the directors. Jean Wang's volunteer contributions to organized philately are significant. Notably, Jean is a Member of the Canada Post Stamp Advisory Committee, Membership Director of the Philatelic Specialists Society of Canada, and The Royal Philatelic Society of Canada delegate to the FIP Thematic Commission. Jean is editor of several publications and has authored numerous articles, most notably in *The Canadian Philatelist*. As a successful exhibitor of medical philately in the thematic class, Jean has achieved scores up to national Large Gold, as well as regional and national Grand Awards.

The Greene Foundation was created in 1975 by Vincent Graves Greene RDP, FRPSL, OTB with the following mandates: providing Expert Services, maintaining a comprehensive library and archives, and publishing monographs and studies on British North America philatelic subjects. In addition, the foundation also has the shared responsibility of promoting our hobby with the rest of the philatelic community and the larger community involved in historical research, knowledge, and preservation of historical artifacts.

2020 PRATT AWARD

Initiated in 1997, the Collectors Club of Chicago (CCC) *Pratt Award* is named for Col. Robert H. Pratt, of Milwaukee, Wisconsin, the pre-eminent Newfoundland stamp and postal history collector, researcher, and author.

The Pratt Estate bequeathed funds to the CCC for the establishment of an annual award for the best English language article, series of articles, book, or electronic presentation related to Newfoundland's philately.

The award consists of a one thousand dollar honorarium awarded annually in its entirety to one (or pro-rated to two or more) author(s) for articles or other publications related to the philately of Newfoundland as judged by the Pratt Award Committee as being significant and of academic merit. It is awarded in the year following the year in which the best judged Newfoundland philatelic research work was published.

The 2020 *Pratt Award* has been awarded for seven articles published by Anthony B. Thompson [Sweden] (two) and John W. Walsh, FRPSC [Canada] (five) in the 2020 editions of *BNA Topics* or the *Maple Leaves* philatelic journals.

OYEZ! OYEZ! PHILATÉLISTES FRANCOPHONES, UNISSEZ-VOUS!

Chers membres francophones canadiens,

Comme vous le savez, le Conseil d'administration de la Société Royale de philatélie du Canada a récemment reconnu l'importance d'accorder une plus large place au français au sein de notre société nationale. Nous l'en remercions. Bien que par le passé, certains efforts ont été faits, nous considérons que la philatélie francophone au pays mérite plus, et que l'apport du français au sein de notre Société nationale ne pourra qu'être bénéfique pour tous et la fera davantage rayonner à travers le monde.

Un comité formé initialement de Jane Sodero, Stéphane Cloutier, George Pepall, Hugo Deshaye, Mario Chevrette, André Rondeau et Grégoire Teyssier a été mis en place. Ce comité aura la lourde tâche de veiller à ce que, dans un premier temps, tout ce que la Royale publie le soit dans les deux langues officielles du pays, à commencer par notre site Web. La tâche est énorme, mais pas infaisable. Mais pour que notre souhait de laisser une plus grande place au français dans notre Société se réalise et soit pérenne, nous devons viser trois objectifs :

1. Traduire (ou faire traduire) ce qui existe déjà, et en priorité notre site Web.
2. Augmenter le nombre d'articles publiés en français dans *The Canadian Philatélist / Le Philatéliste Canadien.*
3. Rendre le plus possible bilingue le Conseil d'administration de la SRPC.

En ce qui concerne le point #1 - la traduction - nous faisons des demandes d'aide financière auprès de diverses instances gouvernementales, ce qui nous permettrait de pouvoir engager des traducteurs professionnels, car le bénévolat a ses limites. Cela dit, toute aide bénévole sera quand même la bienvenue. Nous sommes certains que parmi vous, plusieurs pourraient se joindre à ce comité en apportant leur aide en traduction-révision.

Point #2 :

« Plus le monde en mange, plus elles sont fraîches, et plus elles sont fraîches, plus le monde en mange » pour reprendre un ancien slogan d'une célèbre marque de saucisses.

Plus il y aura d'articles en français, plus il y aura de lecteurs et de membres francophones, et donc, plus il y aura d'articles en français. Aucune traduction nécessaire. Robin Harris, l'éditeur de notre revue, attend nos articles en français avec impatience! Donc, s'il-vous-plaît, écrivez-lui!

Sur ce point, le dernier numéro de notre revue « Spécial hockey » a suscité quelques plaintes, car aucun article n'était en français. On comprend ces plaintes. Cela étant, il faut dire que l'éditeur avait fait un « appel à tous » pour la rédaction d'articles. Et très malheureusement, il n'a reçu aucun article rédigé en français! On ne peut pas lui en vouloir! Quant à en traduire quelques-uns, oui bien sûr, cela aurait été possible, mais d'une part il faut savoir qu'il en coûte entre 15 cents et 20 cents par mot (une dépense qu'à l'heure actuelle notre Société ne peut pas se permettre malheureusement) et que d'autre part, publier des mêmes articles dans les deux langues est difficilement envisageable à cause des coûts de production papier de notre revue. Donc, les choses sont simples **: si nous souhaitons davantage de contenu français dans la revue : ÉCRIVONS des articles en français!**

Quant au point #3, nous pensons que si les philatélistes canadiens francophones ne s'impliquent pas, les choses changeront difficilement. Le but ici n'est pas d'avoir un conseil bilingue, mais bien d'y avoir suffisamment de ressources dans les deux langues officielles pour que tous y trouvent leur compte et que notre Société reflète la réalité canadienne.

EN CONCLUSION :

« Ne vous demandez pas ce que la Royale peut faire pour vous, mais plutôt ce que vous pouvez faire pour la Royale » pour paraphraser un célèbre Président des États-Unis d'Amérique!

Chers philatélistes francophones, nous avons l'opportunité de faire avancer les choses. Le Conseil d'administration de la SRPC nous en donne les moyens. Si nous nous y mettons tous ensemble, nous y arriverons, mais nous avons besoin de vous! S'il-vous-plaît, manifestez-vous en nous offrant vos services!

D'avance, merci!

Le Comité de francisation de la SRPC ✉



Samuel Allan Taylor.

SAMUEL ALLAN TAYLOR in Montréal 1861-1864

BY MICHAEL PEACH

The first stamp periodical in America, *The Stamp Collector's Record*, was published by Samuel Allan Taylor in Montréal (Figure 1). Samuel Allan Taylor was born in 1838 at Irvine, Ayrshire, Scotland. His mother died while he was still a baby and his father remarried. When his father died his stepmother also remarried. At some point the family had emigrated from Scotland to the USA. He did not get along with his stepparents, and at age 12 was sent to live with an uncle in New York. However, he ended up living with a doctor and his family for three years.



THE STAMP COLLECTOR'S RECORD.

No. 1. MONTREAL, FEBRUARY 15, 1864. PRICE 5c.

To our Readers.

Canada 1c. Newspaper Wrapper Stamps.

Figure 1. Montréal *Stamp Collector's Record*, February 1864

At age 15, Taylor obtained his first job as a messenger with a New York telegraph company. While at the company he became interested in stamps and began to save the issues of the American local posts.

In the early 1860s, to avoid being conscripted for the American Civil War, he moved to Montréal and worked in a drug store. Here he met John Appleton Nutter (1846-1910). Nutter had been collecting stamps for some years and in 1863, at age 17, he started in the stamp business as the Great Canadian Foreign Stamp Depot. To increase his business, he prepared his own local stamps using his own image (Figure 2) for Bancroft's City Express. Bancroft, a friend of Nutter, ran an Express Delivery. At the time, there was some discussion about whether the image was that of President Lincoln. The stamp was engraved and printed from a copper plate and had a value of five cents. [Canadian stamps with values in cents were first issued in 1859; values were previously in pence.] The stamp was available perforated and non-perforated, but was never actually used. He showed it to Taylor. Nutter was not happy with the original design showing his image, and was working on an improved version, when Taylor prepared another five-cent stamp using his own, Taylor's, image (Figure 3). The imperforate Taylor version, also five cents, was printed in shades of blue on a variety of papers.



Figure 2. Bancroft's City Express five cents with Nutter.



Figure 3. Bancroft's City Express five cents with Taylor.

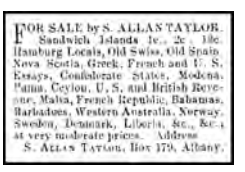
The first edition of *The Stamp Collector's Record*, dated February 15, 1864 was published from Montréal (Figure 1). This was the first philatelic periodical produced not only in Canada, but also the first in the Western Hemisphere. The main contributor to the four-page document/leaflet, was Taylor with many adverts for his stamp business. Only a few copies of edition two were printed. He reissued *The Stamps Collector's Record*, starting again with Volume 1, No. 1 on December 15, 1864 (Figure 4), from Albany. Both Taylor and Nutter had ads in the first Albany edition (Figures 5 and 6). The final issue, Number 44, September 1876 from Boston, was still mainly Taylor's adverts.



Stamp Collector's Record.

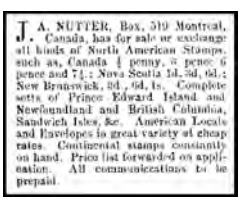
NEW SERIES. ALBANY, N. Y., DEC. 15, 1864. No. 1.

Figure 4. New York *Stamp Collector's Record* December 1864.



FOR SALE by S. ALLAN TAYLOR. Sandwich Islands 1c., 2c., 10c. Hamburg Locals, Old Swiss, Old Spain, Nova Scotia, Greek, French and U. S. Essays, Confederate States, Modena, Parma, Ceylon, U. S. and British Revenue, Malta, French Republic, Bahamas, Barbadoes, Western Australia, Norway, Sweden, Denmark, Liberia, &c., &c., at very moderate prices. Address S. ALLAN TAYLOR, Box 179, Albany.

Figure 5. Taylor ad December 1864.



J. A. NUTTER, Box, 519 Montreal, Canada, has for sale or exchange all kinds of North American Stamps, such as, Canada ½ penny, 3 pence, 6 pence and 7½; Nova Scotia 1d., 3d., 6d.; New Brunswick, 3d., 6d., 1s. Complete setts of Prince Edward Island and Newfoundland and British Columbia, Sandwich Isles, &c. American Locals and Envelopes in great variety at cheap rates. Commercial stamps constantly on hand. Price list forwarded on application. All communications to be prepaid.

Figure 6. Nutter ad December 1984.

In Montréal, Taylor started to deal in stamps as a sideline, while continuing to work as a druggist. He produced at least three other sets of bogus stamps. All the early Taylor bogus stamps were imperforate and issued in a variety of colours, suggesting that although the plates had been engraved, he probably printed them himself as singles as no multiple copies have been reported. It was noted later that he had his own printing press and, as a druggist, would have been familiar with preparing various solutions and inks.



Figure 7. Ker's City Post 1 penny red with Great Britain Coat of Arms.



Figure 8. Ker's City Post 3 pence green with Great Britain Coat of arms.

The bogus Ker's City Post stamps, produced by Taylor, with the Great Britain Coat of Arms, one penny (Figure 7) and three pence (Figure 8), and then the slightly larger Fleur de Lys, three pence (Figure 9), were all imperforate. Another Ker's City Post stamp with his image had values two or five cents in various colours, 2¢ blue, 2¢ red and 5¢ red (Figure 10). Around 1864 the imperforate Bell's Dispatch stamp with Montréal's first Coat of Arms had a value of two cents (Figure 11). The stamp was printed in black on a variety of light-coloured papers. The five-cents bogus Utah Postage stamps with Brigham Young's image were prepared in red and violet (Figure 12).



Figure 9. Ker's City Post 3 pence with Fleur de Lys.



Figure 10. Ker's City Post 2 cents blue with Ker



Figure 11. Bell's Dispatch 2 cents pale blue.

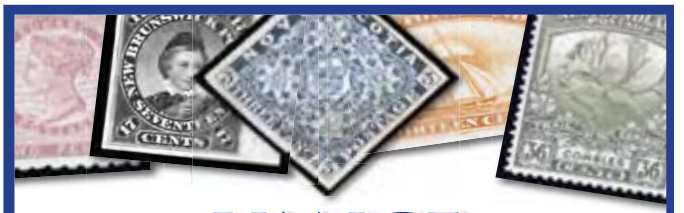
Taylor continued in the bogus stamp business for some years, producing many stamps, but probably ceased in 1872 and retired from the genuine stamp business in 1897. In the USA, he became the leader of a group involved in the bogus stamp business, the Boston Gang.



Figure 12. Utah Postage five cents red.

While in Montréal he met his wife, Frances Mathieson. They had three children but only one survived. Taylor died in the Boston area in 1913. Nutter's Bancroft City Express stamp appears to have been his only bogus stamp. ✉

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LAMBTON COUNTY POST OFFICES

BY RANDY EVANS

THE EARLY YEARS

This is a story of how economics and demographic trends dictated the establishment and, in some cases, the closing of Lambton County Post Offices.

Lambton County is located where the southern end of Lake Huron joins the St. Clair River. The County's largest centre is Sarnia.

The first European to the area was the French explorer La Salle, who, in August, 1679, named the area Les Rapides. However, squatters aside, the area was not subject to European immigration until the 1830s. It was then that one Malcolm Cameron led to the area primarily Scottish settlers from Lanark County in Upper Canada.





By public vote of 26 to 16 the locale was named Port Sarnia on January 4, 1836.[1]

As a measure of the area's progress, post offices were established at Port Sarnia and Errol on February 6, 1837. Postmasters George Durand (Port Sarnia) and A. Toulmin (Errol) turned the initial keys.

Later that year, the Upper Canada authorities granted post offices to the villages of Warwick and Moore with O.W. Cleverly the initial Postmaster at Warwick and James Baby at Moore.[2]

Initial transport of mail in and out of the four offices was problematic to say the least. Lambton County's then topography was basically a combination of dense hardwood forest and swamp. Egress and ingress was only by way of rudimentary pathways. Reportedly, the then local mail carriers were only two men of no doubt strong constitution; namely, Indian Agent Jones 'courier and a gent whose adventures were described as follows:

"The mail correspondence was not very extensive in those days, the whole being carried by a Frenchman on foot, and only once a week. The distance travelled each week was 150 miles, which kept him pretty busy, his daily journeys, exclusive of Sunday, being thus 25 miles. The roads were bad, in many places not cut out, but I have seen him arrive with the legs of his pantaloons nearly torn off from walking in the brush."[3]

Settlement development in the area was initially slow. Accordingly, from the initial aforesaid postal outlets, no new post offices were established during the 1840s.

Eventually, however, the condition of the roads began to improve through the County. Travel through the hinterland became more passable. In turn, the postal service became more efficient – far more than the days of torn pantaloons.

"The work of carrying mail by foot was soon found out to be too severe, and ultimately it was conveyed on horseback."[4]

By the 1850s, this new form of conveyance increased mail delivery to and from the four Lambton County postal offices by three days per week easterly via London (100km), twice weekly southerly via Chatham (74km) and twice per week northerly to the communities, especially Errol along the Huron Lakeshore (24km).

Despite this progress, growth of the County's interior remained slow. Accordingly, only 10 new post offices were established during the next 22 years.

This was about to change in a big way.

1858-1910 POST OFFICES GALORE

In 1858, Lambton County experienced two transformative economic events; namely, the arrival of the railways and the discovery of oil within its borders.

In December of that very significant year, the Great Western Railway arrived in Sarnia via London. Just months later, the Grand Trunk Railway (GWR) came to Point Edward via St. Marys and Stratford.



Two further railway lines entered Lambton County: the Canada Southern Railway into Petrolia and Courtright via St. Thomas (1886) and The Erie and Huron Railroad (1886) running south from Sarnia along the east bank of the St. Clair River.

The railways opened up the County's interior to settlers and the merchants who were willing to supply the commercial needs of the homesteaders. Such need included postal service, so much so that, along the GWR line, no fewer than five new rural post offices were established at the whistle stops en route. Similarly, the Grand Trunk route resulted in seven new country post offices located closely adjacent to the tracks.[5]

Coincidental with the 1858 arrival of the railways, oil was discovered in the area of Petrolea (later renamed Petrolia). That year, J.M. Williams excavated the first North American oil well at Oil Springs. An economic oil boom was born. It would last into the late 1890s.

Lured by the black gold, businessmen, speculators, workers and all sorts of humanity came into the area. Demand for postal service increased substantially. No fewer than 12 new post offices were set up in the area during the period of prosperity. Most of these offices were located in the rural areas.

THE DEMISE OF THE RURAL POST OFFICES IN LAMBTON COUNTY

Up until 1910, the Postal authorities in Lambton County opened more sites than it closed.



However, in a trend reflective of that happening nationwide, the Lambton County rural population began to diminish in percentage size relative to that of the urban areas. The net result was, with the lessening rural population, a corresponding lessening demand for rural postal service. The area's rural post offices began to close in ever increasing numbers.

In the 1910-1914 years preceding the First World War, some 34 Lambton County rural post offices closed. Interestingly, six of the post offices were closed on the same date, namely April 30, 1914.

During the War 1914-1918, the same trend continued with no rural offices opened compared to the 12 which were closed during the years of conflict. People were leaving the country and small hamlets either to go to war or to Sarnia and its well paying war effort jobs.

Interestingly, during the Depression years of the 1930s, just as many rural post offices were opened as closed – three in number.

After the "dirty" Thirties and through the Second World War years, the rural exodus continued. In turn, during that period, one rural office closed while four post offices opened - all openings within the immediate Sarnia area.

Of interest were the new Polymer post office (1943) and Blue Water post office (1944). Polymer was the synthetic rubber plant started during the war specifically to feed the Allied war machine with that highly needed product. Blue Water was the self-sufficient community established at the plant site to house and serve the workers constructing that very same Polymer plant.[6]

SARNIA SUB POSTAL STATIONS

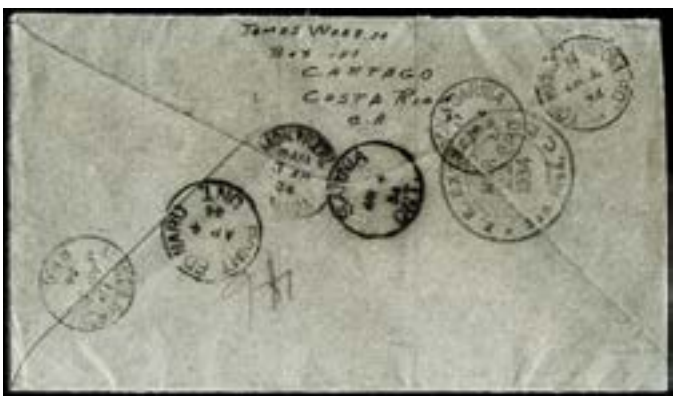
Albeit at different locations from time to time, for 106 years, Sarnia citizens were served by only one post office. That changed on June 15, 1944 when two postal sub stations were established by Postmasters Harold Eddies (#1) and Frank Burwell (#2).

This expansion of urban postal services continued to 1979 at which time 14 postal sub stations were located throughout the City.

NET RESULT



For the philatelist and cancel collector, in addition to split circle cancels, Lambton County has produced notable 2-ring numeral cancels (#34 - Port Sarnia and Sarnia), 4 ring numeral cancels (#28 – Sarnia), Squared Circle cancels (Sarnia, Forest, Petrolea) and 15 different R.P.O.s denoting the name of either Sarnia, Petrolia, Court right, Great Western Railway, St. Clair or Canada Southern Railway.



These are but a few of the cancels used in Lambton County over the years. For, all told, at one time or another, Lambton County had 127 Post Offices plus four Railways involved in the movement of post.

Of these, 107 could be considered as rural post offices located in small hamlets, general stores at remote concession crossings or, indeed in someone's country home.

Initially these remote offices were necessary as rural folks in the 1800s and early 1900s were limited in how far they could travel to obtain goods and services including postal.

But as mobility increased and as people began the steady move from rural to urban settings, the need for the relatively remote post offices diminished. Hence, the often unique names such as Beaver Meadow, Busyville, Jericho, Ladysmith and Terminus ceased to be part of the Canadian postal system.

However, for the philatelist collector of cancels, these names live on.

Remaining today in Lambton County are 36 post offices. ✉

FOOTNOTES

1. Historical dates are from The Streets of Sarnia Project, Tom St. Amand and Randy Evans, 2018.

2. Burwell, Dave for names, opening dates and closing dates of Lambton County Post Offices. Burwell Stamps, Sarnia. For the Postmaster names, Library and Archives Canada / Post Offices and Postmasters .ca

3. Smith, George and Smith and Smith, Leslie K., A History of Sarnia to 1900 at pg. 84. Quoting a Letter to the Editor of the Warwick Times from Anon, Sept. 4, 1857.

4. Smith, ibid at pg. 84.

5. This was a convenient situation for all. An enterprising individual would establish a rural general store near or at the railway stop. In the store would be the post office. The railway would serve the store by not only bringing it stock but also by attending to the post office's incoming and outgoing mail.

6. During World War 2, the Allies were cut off the world's largest supply of natural rubber when the Japanese captured the Dutch East Indies in 1942. In order to compensate for this significant loss, Polymer was established by the Canadian government to produce synthetic rubber for the Allied War effort. In part, because of its already existing oil industry dating back to the mid 1800s, Sarnia was chosen as the plant's location.



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William Spiers Bruce

A British naturalist, polar scientist, oceanographer and pioneer of climate change studies.

August 1, 1867 – October 28, 1921

BY MICHAEL SOMERVILLE

William Spiers Bruce was born in Holland Park, London as the fourth son to a Scottish doctor, Samuel Noble Bruce and his Welsh wife Mary née Lloyd. As a boy he made regular visits to Kensington Gardens and the Natural History Museum, which ignited his interest in life and nature. He completed his education in Norfolk, and in 1887 was accepted into University College London to study medicine. He spent that summer in Edinburgh studying natural science at the Scottish Marine Station at Granton in Edinburgh. Fired by a new-found enthusiasm for oceanography, he abandoned his plans to study in London and became a medical student at Edinburgh University whilst also pursuing his interest in oceanography.



William Bruce and his ship *Scotia*.

In 1892-3 William undertook his first trip to the Antarctic as a member of the Dundee Whaling Expedition, which meant leaving his medical studies. The voyage was not a scientific success, but it gave William a lasting enthusiasm for polar exploration. During 1895 and 1896 he worked at the summit laboratory on Ben Nevis. He followed this with voyages to Franz Joseph Land in the Arctic and made two further voyages to Novaya Zemlya, an archipelago in the Arctic Ocean of Northern Russia and Spitsbergen, the only permanently occupied island in the Norwegian Svalbard archipelago in the Arctic.

In 1899 William tried unsuccessfully to get a place with the National Antarctic Expedition. His proposal to add a second ship to the expedition, mostly using funds that had been promised by the Coats family of Paisley, caused him to fall foul of Sir Clements Markham, the former secretary, and then president, of the Royal Geographical Society. Markham had organized the National Antarctic Expedition and regarded William's scheme as undermining his own plans.



***Scotia* in the ice.**

***Scotia* on Laurie Island.**



Undeterred, William went ahead alone and acquired the Drammen-built barque-rigged steam whaler Hekla, which he had rebuilt at Troon with the frame reinforced, plus heavy timber sheathing and a laboratory added. She was renamed Scotia and with an all Scottish crew under Captain Thomas Robertson as master, they formed what became the Scottish National Antarctic Expedition. They set sail from Troon on November 2, 1902, reaching the South Orkney Islands on February 3, 1903. With the Antarctic summer nearly over, they continued south to chart the Weddell Sea with the ship frequently becoming trapped in the pack ice. During these enforced stops, the scientists skied in pursuit of penguins. On one occasion they had to ski for more than an hour to catch up with the ship, which had broken free and drifted off.



Sledge party plus Russ collecting 100 tons of stones for Omond House, April 20, 1903.



Omond House under construction February 1904.

When they returned to the South Orkneys they made a landing on Laurie Island on March 25, 1904 and established a base at what they called Scotia Bay. The base was rather pretentiously named Omond House and a meteorological laboratory set up. The main purpose of the expedition was to survey the area, collect specimens of geology, wildlife and data. For this they used a combination of sledges plus the Scotia and her small ships' boats. A prominent member of the group was a Samoyed dog named Bruce. Samoyed dogs were bred to hunt, haul sledges and herd reindeer. They are extremely friendly, relatively easy to train, stand about two feet at the shoulder, weigh 50-60 lbs and live 12-14 years. They are also champion shedders of fur with a tendency to stray. On one occasion Russ disappeared for several days. Several geographical features were named after members of the crew, William's family and expedition sponsors, including Mount Ramsay, named after the Scotia's chief engineer, who died of heart disease.



Gilbert Kerr with penguin 1904; photo by Bruce.

Whilst the research progressed on Laurie Island, the Scotia sailed to the Falkland Islands and Buenos Aires for stores and a refit. She returned with a new engineer and three Argentinean scientists to run the observatory after their departure. The base, now named Orcadas Base, is still in use by Argentina.



Samoyed dog

They began their return voyage by heading south into the Weddell Sea for further soundings. However, their new inexperienced engineer failed to generate enough reserve of steam to break the ice and they were frozen in for several days. They did sight a new landfall, which they named Coats Land after their main sponsor, the Paisley cotton spinner Coats family.

They reached the Marine Biological Station at Millport on the Firth of Clyde on July 21, 1904. William's attempts for another Antarctic expedition failed because of a lack of support, particularly from the National Geographic Society under Sir Clements Markham, who maintained his feud against William and banned him and his crew from receiving the Polar Medal, which upon their recommendation, was awarded by the King. It was not until 1910 that Sir Clements partially relented, and William received the Royal Geographical Society patron's medal for expeditions in the Arctic and Antarctic.

Between 1909 and 1920, William paid seven visits to Spitsbergen, becoming a leading expert thereon in his researches into coal, iron ore and other minerals. He proved himself to be an ideal leader by his boundless enthusiasm, generosity and unselfish approach. He wrote extensively on his travels and researches, and his collections of books, specimens and apparatus are now housed in the Royal Scottish Museum, which forms part of the University of Edinburgh complex.

In 1901 he married Jessie Mackenzie, a nurse from his father's practice, who bore him a son and a daughter. They eventually lived in Joppa outside Edinburgh. He founded the Scottish Ski Club and was a co-founder of the Edinburgh Zoo. Despite all his efforts, he was unable to obtain financial backing for another Antarctic expedition, and in 1913 he abandoned his quest and gave generous time and advice to Ernest Shackleton for his Imperial Trans-Antarctic Expedition. William died in 1921, aged fifty-four, after a long illness caused by strain and overwork.

The only stamp that I am aware of that was issued to commemorate this remarkable man was issued by the British Antarctic Territory as part of a set of stamps issued in 1980 to celebrate Polar explorers and their ships. William Bruce and his ship Scotia feature on Scott #54 and #54a, with the latter being the same stamp but with a different watermark.

One hundred years after his death it was recognized that William and his crew had laid the foundation of modern climate change studies.

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Gambling Ships

BY DUFF MALKIN

Some people seem to like these wooden and other souvenir mailed forms. Illustrated is a wooden menu from the *SS Tango*, a gambling ship, off the waters of Long Beach, California. It has a 1½ cent United States Harding stamp on it with strict regulations on the back as concerning the fact that the post office would not tolerate written messages on the item.

More of note, to philatelists perhaps, was the fact that the machine cancel on front was undated as it would have been for US mails because it was printed matter only, but, possibly because it went to Canada, it also received a dated 1937 Long Beach cancel, more of which can be seen in a reverse transfer on the back.

However, this item could be something more than a souvenir. It might be interpreted as a bit of irreverent defiance of the law for the *SS Tango* was a La Cosa Nostra run gambling ship that was anchored solidly just off the legal shoreline limits of US territory, and President Harding was apparently known to flout the rules a bit. People took motor launch boats to and from the ship. The voyage cost 25 cents.

The *SS Tango* was owned, at least until it was lost in gambling (game of craps or a cut of the cards) in 1938, by a Tony Cornero, born Antonio Cornero (later Antonio Cornero Stralla), who got his big jump by way of running liquor down from Vancouver, Canada and up from Mexico to the West Coast of the United States.

He was one of the first mobsters to see the benefits of operating gambling casinos and had, in 1930, opened a casino named The Meadows in Nevada, which closed due to being opposed by Salvatore "Lucky" Luciano and being torched when Mr. Cornero refused to yield. Mr. Conero was also later involved in building the Stardust casino.

The *SS Tango* became the *SS Tango* when Cornero bought it in about 1930. It had previously been a German ship which had been interned in Mexico during World War I. Mr. Cornero had just been released from prison after serving time for violations of the Prohibition laws. Soon he came to own three ships, all of which were anchored off shore and was called "The Admiral". The others were the *SS Lux* and the *SS Rex*. He lost the *SS Tango* in a craps game to a Clarence Blazier in 1938.

All of his ships were very good at making money. They could hold as many as 1,000 - 3,000 gamblers at a time. The estimate of funds raised vary with the reports given, but are often in the hundreds of thousands of dollars within short periods. What price was paid for this card, I know not. The ship's logo was the same as that used on the gambling chips used thereon.

Mr. Blazier thought the transfer of ownership so important that he had his name printed on some number of *SS Tango* items. I can't find much about him.

The *SS Rex* could accommodate 2,000 gamblers, had a crew of 350, including waiters and waitresses, gourmet chefs, a full orchestra and a squad of gunmen. According to Wikipedia, its first class restaurant only served French cuisine.

This activity did not go unnoticed, but there were particular troubles. First, gambling was not a federal crime but a state one, and much of the activity, which took a while in getting going, against this kind of action was thus taken on by the State of California, under the aegis of the future Supreme Court justice Earl Warren. He eventually had a fleet of California state boats blockading some of Mr. Cornero's ships in 1939, shortly before World War II began and the ships were taken in or taken over. After the war some of the ships briefly reverted to their gambling roles. The *Tango* was turned into a cargo ship and pressed into military service for the duration. ✉

Howard Hughes Jr.,
THE RICHEST MAN IN THE WORLD

BY JAMES R. TAYLOR FRPSC

In 1901, crude oil gushed high in the air from the wildcat discovery well at Spindletop, near Beaumont, Texas. The gusher blew oil over 150 feet (50 m) in the air at a rate of a hundred thousand barrels per day (16,000 m^3/d) (4,200,000 gallons/d). This discovery and subsequent oil field development (Figure 1) marked the modern petroleum industry's beginning. Howard Hughes' father, Howard Senior, was a South Texas oil well driller. The standard industry "fishtail" drill bit had difficultly drilling through hard-rock formations to get to the oil zones. Howard Senior designed a superior two-cone bit, which made drilling easier, cut costs, and radically changed the oil business. Hughes Senior patented the two-cone technology in 1909. After buying out a partner, he formed the Hughes Tool Company to manufacture the drill bit.



Figure 1. Texas oil well gusher picture postcard circa 1910.



When Howard Senior died in 1924, Howard Junior, an only child whose mother had died two years earlier, inherited the thriving Hughes Tool Company and became an instant millionaire. The 18-year-old Hughes dropped out of university, let others manage the oil-tool business and set out for Hollywood, California, in 1925. A young Howard Hughes is shown on a souvenir sheet from Somaliland in Figure 2.

Figure 2. Somaliland Howard Hughes souvenir sheet of one stamp.

In 1926, Hughes directed his first film, "Hell's Angels," when the initial two directors, hired to work the project, walked off the set after conflicts with the young millionaire Texan. In his quest to make the aerial scenes in "Hell's Angels," an action-adventure about World War I pilots as realistic as possible, Hughes amassed a huge fleet of vintage planes and hired scores of pilots and mechanics (Ref. 1).

Three pilots died in aircraft accidents during film production, and Hughes crashed a plane (Figure 2). He spent $4 million to produce "Hell's Angels," which debuted in 1930 and was one of its time's costliest films. Actress Jean Harlow, Figure 3, stared in the movie. It also was a commercial success in theaters and put Hughes on the map in Hollywood.



Figure 3. Jean Harlow starred in the Hughes' movie Hells Angels.

In 1933, two Hughes Tool Company engineers invented the tri-cone bit (Figure 4), which bored holes straighter and faster. For the 17 years the tri-cone bit patent ran from —1934 through 1951— Hughes's market share for oil well drill bits approached 100 percent (Ref.2). The bit drilled virtually all the oil wells discovered in the glory days of wildcatting and development. Howard Junior became the richest man in the world.



Figure 4. An oilfield tri-cone drill bit.

During the early 1930s, Hughes began to seriously pursue his passion for aircraft and flying (Figure 5). He established the Hughes Aircraft Company in 1932 and set a succession of aviation records. Hughes and a four-person flight crew took off from Brooklyn's Floyd Bennett Field on July 10, 1938,



Figure 5. Howard Hughes in aviation helmet with movie star.



Figure 6. Katherine Hepburn movie star.

on an around-the-world flight. As flamboyant as ever, he dipped the wings of his Lockheed Super Electra over the Connecticut home of his girlfriend Katharine Hepburn (Figure 6). Hughes made refuelling stops in Paris, Moscow, Omsk, Yakutsk, Fairbanks and Minneapolis before landing back to Brooklyn (Figure 7). Figure 8 shows scenes from the record flight.

In Brooklyn, thousands of spectators greeted Hughes (Figure 9), who had circumnavigated the globe, with a record time of three days, 19-hours, and 17-minutes. Hughes was hailed as a hero and honored with a ticker-tape parade in New York City and celebrations around the United States.



Figure 7. July 1938 Hughes around the world flight cover, New York to New York.



Figure 8. Block of four stamps from a souvenir sheet showing Hughes and scenes from around the world flight.

Hughes took control of "TWA" Transcontinental & Western Air (later Trans World Airlines) in 1939. His vision for a new airliner led to Lockheed Aircraft designing and manufacturing the futuristic four-engine Lockheed Constellation airliner (Figure 10).

Hughes's obsession with aviation was not risk-free. He was involved in several accidents during his aviation career. A near-fatal crash in 1946 left Hughes hospitalized with a crushed lung, cracked ribs, and third-degree burns. During his recovery, characteristically, he enlisted his engineers' help to design a new hospital bed.

In 1944, Hughes Aircraft Company won a US military contract to design and construct a massive, flying boat that



Figure 9. Single from a souvenir sheet showing Howard Hughes' plane after New York City landing.

Figure 10. Howard Hughes and Lockheed Constellation aircraft.





Figure 11. Hughes and HK-1/H4 Hercules "Spruce Goose" flying boat

could carry both troops and supplies to Europe's war zone. The Hughes H-4 Hercules (Figure 11) was mainly of wooden construction because of wartime aluminum shortages. It was nicknamed "Spruce Goose" by critics even though it was made of birch wood. The H-4 was the largest aircraft ever built at the time (Endnote 1). The eight-engine prototype flying boat was flown successfully for the first and last time in 1947 (Figure 12). It now sits on display at the Evergreen Aviation & Space Museum in McMinnville, Oregon.

By the mid-1950s, Hughes became disenchanted with celebrity life and being a public figure. He married actress Jean Peters in 1957 and began avoiding public appearances. In 1966 Hughes moved to Las Vegas, where he took an entire floor at the Desert Inn Hotel (Figure 13). When he overstayed his ten-day reservation, the hotel management threatened to evict him. Instead of checking out, Hughes started negotiations to buy the whole hotel. In March 1967, Hughes purchased the resort for $13.2 million in cash and loans. This was the first of several Las Vegas resort properties purchased by Hughes, including the Sands ($14.6 million) and the Frontier ($23 million) and several other Las Vegas hotels and properties. For



Figure 12. Hughes HK-1/H4 Hercules "Spruce Goose" flying boat.



Figure 13. Desert Sands Las Vegas 1960s picture postcard. Hughes bought the hotel when he was faced with eviction.

the next several years, hardly a single person saw him. He had become so reclusive that he rarely left his hotel rooms, where he negotiated his real estate deals (Ref. 3).

In 1970, after Hughes' marriage to Peters ended, he departed Las Vegas. In November, just before Thanksgiving, he was removed from his room on a stretcher and flown to the Bahamas. He then moved from country to country. For the last 10 years of Howard's life, he rarely cut his hair and let it grow to his shoulders, he grew a long beard, was severely underweight weighing only 100 lbs. in his 6'3 3/4" tall frame. His teeth became lose and rotten because he never brushed. Likewise, he never shampooed his hair (Ref. 4). The richest man in the world, ironically, died of neglect in 1976 aboard an aircraft while travelling from Acapulco to Houston (Ref. 5). In his final years, Hughes had become a hermit. Hughes' physical health had so declined that no one was quite sure it was he who had died, so his fingerprints were used to confirm his identity in death.

CONCLUSION

Hughes is remembered for his eccentric behaviours that made headlines and his contributions to the American film industry. A collection of over 200 of Hughes' movies is now part of the Academy of Film Archive. Hughes' extravagant life has been the subject of several films, including "The Amazing Howard Hughes," "Melvin and Howard," and "The Aviator." ✉

ENDNOTE

The Hughes HK-1/H4 Hercules "Spruce Goose" flying boat is no longer the longest or heaviest aircraft ever built. It was surpassed by the Russian Antonov An-225 Mriya in 1985.

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PART THREE

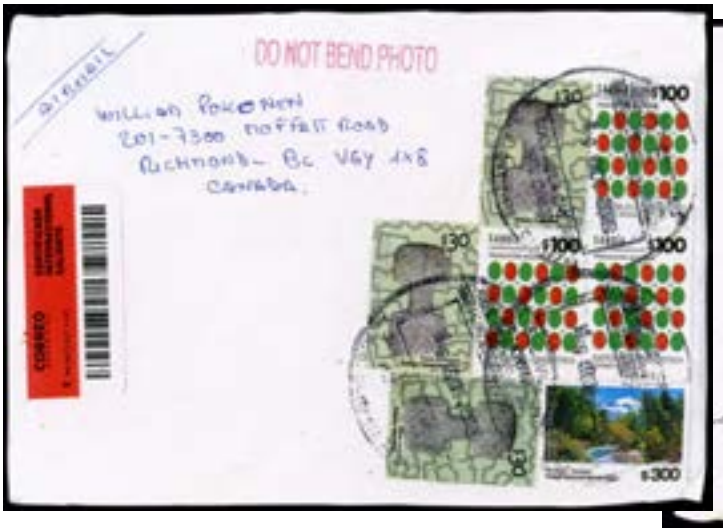
Epidemics, Pandemics and Disinfected Mail

BY BILL PEKONEN

After COVID-19 spread from China around the entire globe during late 2019 and early 2020, the world shut down in an effort to stop the spread of this new virus. The shut down in British Columbia was on March 15, but lasted only a relatively short time. Comparisons were made by local health authorities with the Spanish Flu that similarly affected the whole world 100 years earlier. Using the benefit of hindsight, it is regrettable now that the lockdown did not continue for at least one month. Taiwan was one country that was the exception in those days, and has been able to revive the economy. New Zealand has also been less affected than Canada.

Canada Post cancelled all mail services to, and from, over 100 countries. Gradually, over the months after March, air and mail services were slowly restored. But 31 countries were still on the no-service list during November 2020 (when this article was written). The interesting development is that all mail, including registered mail, was treated as if it was second class mail instead of first class mail. No receiving dates were recorded by the post office.

Postal history was taking place with little notice by most philatelists. At that time, mail was being delivered from different parts of the world. Many people, including me, did not tumble









onto the fact that there were significant delays in mail service between the countries. It was during May that incoming mail was documented. The following list has been compiled from the mail received (Table 1). This list is not comprehensive as earlier covers were not recorded on the date received.

It is not known how long the mail was being delayed at the Vancouver International Airport Canada Post distribution plant. There are unsubstantiated rumors that the mail was also disinfected by irradiation. Staff shortages also contributed to the delay in mail handling. Manpower scheduling must still be a nightmare for management. The final chapter of this matter may not be known until years later as more information becomes available. ✉

Country of Origin	Date Mailed 2020	Date Received 2020	Days in Transit
Argentina	March 17	May 15	69
"	March 17	May 17	71
"	May 7	July 31	85
"	June 17	April 26, 2021	300
"	Oct 20	April 26, 2021	199
Australia	May 21	July 14	45
"	July 31	August 21	21
Belgium	July 9	July 28	19
Denmark	May 26	June 23	27
Estonia	April 28	June 23	56
Great Britain	May 26	June 30	35
" *(Pre-Covid)*	January 29	February 6	7
"	May 15	August 5	92
Latvia	May 27	June 23	27
"	July 22	August 7	16
Luxemburg	June 6	October 2	118
Netherlands	July 7	July 29	22
"	May 29	June 6	18
Serbia	May 25	July 13	54
"	April 16	June 2	47
Singapore	May 29	June 26	28
"	July 29	August 19	21
"	August 7	September 4	27
"	August 7	September 8	32
Sweden	June 8	June 18	10
Switzerland	June 6	June 12	6
Uruguay	August 4	September 3	30
USA	May 15	June 9	25
USA	May 22	June 6	15
USA	June 2	June 17	15
USA	June 13	July 10	27
USA	August 14	September 3	20

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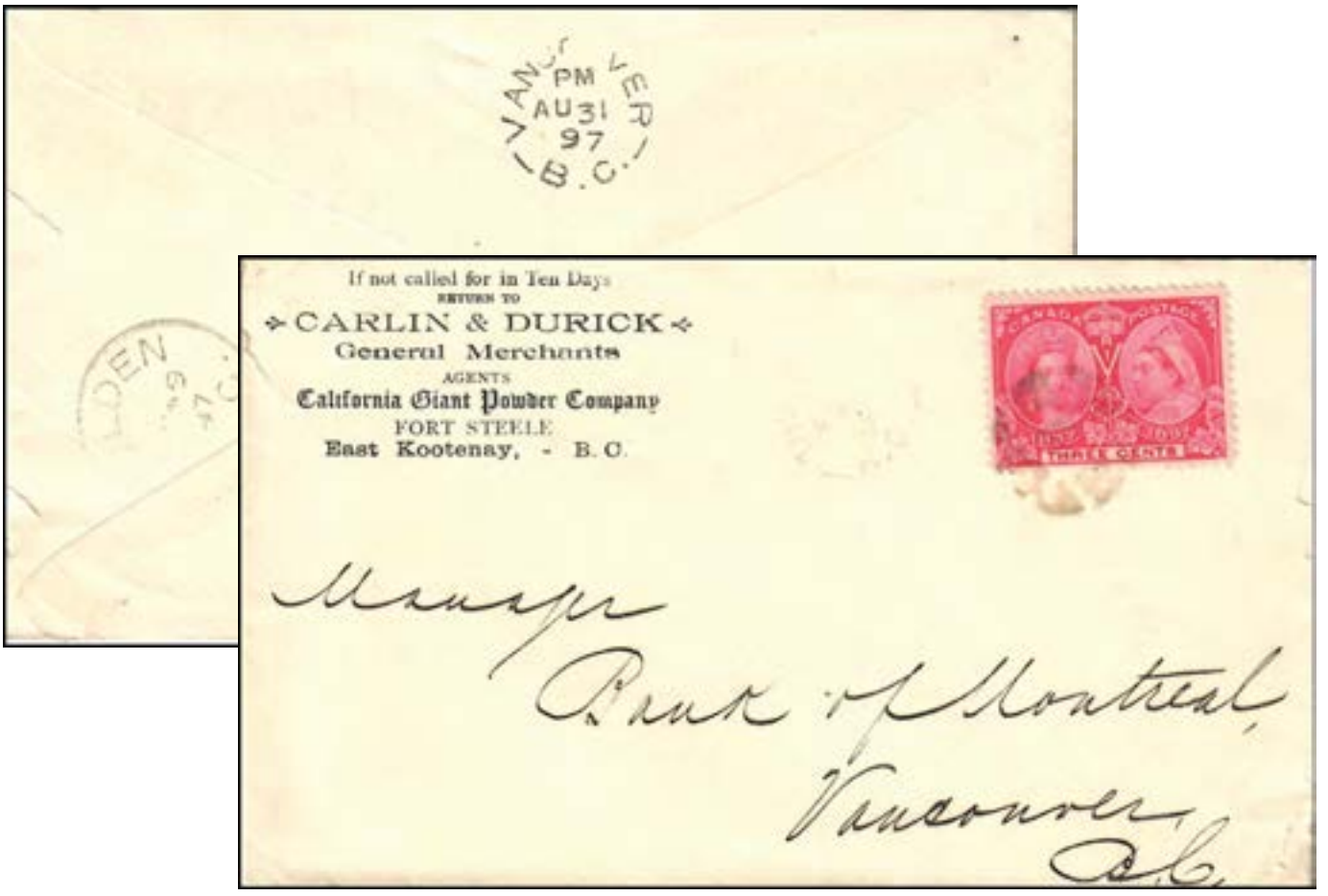
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ONE COVER'S MANY STORIES

BY MORRIS BEATTIE

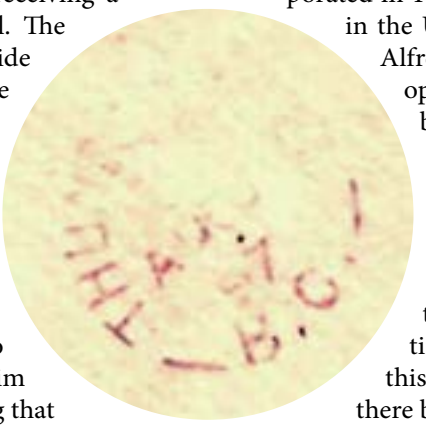
One cover can have many stories attached to it and thereby can open various avenues of research for the postal historian. There are the obvious ones related to postal rates, the routes that the cover travelled and the particular stamp issues used … in this case a very attractive three-cent bright rose Queen Victoria Diamond Jubilee issued on June 19, 1897 to pay the surface letter rate. But there is also the element of what we refer to as "social philately". What stories can it tell us about the businesses related to the cover and the people involved? Why was it mailed in a particular office rather than in one that might appear to be a more obvious choice?

When I first saw the cover shown in Figure 1, I was immediately fascinated by the attractive corner card indicating an origin at Fort Steele, located about 16 km north of Cranbrook, BC. Originally known as "Galbraith's Ferry", it had been founded as a gold rush boom town in 1864 by John Galbraith, who provided a ferry service for a hefty fee to the gold miners heading for the Wild Horse Creek gold workings. It had been renamed Fort Steele in 1886 in honour of Superintendent Sam Steele of the North West Mounted Police (to his objection) after he had mediated some serious criminal and land issues in the region. There never was an actual fort at the location.

One of my main collecting interests is the development of the various Canadian Pacific Railway (CPR) lines and associated postal services in British Columbia as shown by covers and postcards. The main line of the CPR was extended from Alberta through BC to Vancouver over the years 1884 through 1886, passing through Golden, located about 230 km north of Fort Steele, where a post office opened April 1, 1887. The more southern line, known as the BC Southern Railway or Crowsnest Line, was constructed over the period 1897 through 1898. It had been anticipated that this southern route would extend through Fort Steele, resulting in a tenfold increase in population in early 1897 in anticipation of the economic growth that would accompany the arrival of the railway. Following some shenanigans by James Baker, the railway was rerouted through Cranbrook at the last min-

ute. Cranbrook, which was conveniently owned by Baker, was originally known as "Joseph's Prairie" until Baker had renamed it. Cranbrook benefitted from rapid growth at the expense of Fort Steele, which suffered an ongoing decline as a consequence of the railway's re-routing. The changing fortunes of Fort Steele are demonstrated by the post office revenues of that office. The post office at Fort Steele became an accounting post office on July 1, 1897 and had revenues in excess of $2000 that year. Within a few short years that revenue would drop to just a few hundred dollars.

While the cover originated at Fort Steele, it entered the postal service on Aug. 26, 1897 at Thunder Hill, located about 80 km north of Fort Steele, receiving a weak Thunder Hill split ring cancel. The Thunder Hill post office on the SW side of Columbia Lake was open from June I, 1893 to Dec. 31, 1901 and from Apr. 1, 1902 to Aug. 1, 1913, so this cover was posted during its first period of operation.



A post office opened at Fort Steele on Sept. 1, 1888, and so was available at the time that this cover was mailed, but the originator chose to carry or have the cover carried for him to Thunder Hill, presumably believing that using this route would get the cover to its destination more quickly than mailing it at Fort Steele could achieve. There was no direct rail route from Fort Steele to Vancouver at this time with the Kettle Valley Railway not completing the Kootenay to Coast connection until 1915, so if mailed at Fort Steele the cover had limited possibilities for being carried to Vancouver. The BC Southern Railway (Crowsnest Line) was not in operation yet or it could have been routed east to Calgary before eventually heading west along the CPR main line. At this time, F.P. Armstrong of Upper Columbia and Tramway Navigation Company fame, had also just lost the mail contract to carry mail northward to Golden. Tracey Cooper has previously published an in-depth review of the early development of mail services to the Upper Columbia and Kootenay Rivers.

Thunder Hill was at the head of navigation from Golden and so the cover could travel northward from there by water to Golden. It received a Golden CDS back-cancel dated Aug. 29, 1897 and from there will have travelled by the CPR main line to Vancouver where it received a split-ring Vancouver back-cancel dated Aug. 31, 1897, five days after it entered the postal service.

Getting back to the social aspects of the cover, it has a rather impressive corner card for the rustic era in which it originated, which indicates that it was sent by Carlin & Durick, General Merchants. Carlin & Durick came into existence in June 1895 when the two men bought out Carlin & Lake's existing business at Fort Steele. The partnership lasted a relatively short time as James Durick died suddenly at age 34 in May of 1898. The business survived as a highly successful general merchant trading company under the name of Carlin & Durick, selling a wide variety of products including groceries, clothing, shoes, mining supplies and more until 1911 when it became the Fort Steele Trading Company Ltd.

William Carlin had numerous ongoing business interests in the region, including sawmills. The Marysville Smelter near Kimberly, as well as various mining interests, largely left the store operation to his store manager while he pursued these interests.

The cover further indicates that Carlin & Durick were agents for the California Giant Powder Company and the January 11, 1899 edition of *The Prospector*, Fort Steele, BC shows they were in fact the sole agents in the region for this company. The California Giant Powder Company was incorporated in 1867 in San Francisco. It was the first company in the USA to produce dynamite under license from Alfred Nobel. With Carlin's interest in mine development the availability of dynamite would have been of great interest to him, as it would have been to many others engaged in the numerous silver, lead and coal mine development projects that were being undertaken in this mineral-rich part of British Columbia. Thunder Hill itself was also the site of silver quartz mines that would have required explosives, so it is entirely possible that the cover was being sent from this location relative to business being conducted there by Carlin & Durick.

Which of the stories that the cover tells is of most interest to you? The impact of railway development on the movement of mail, the happenings of the business behind the cover, the routing that it took? It does not matter. It is a great cover, that well over 100 years after it was mailed, continues to tell us various stories. ✉

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Nauru at the Olympics

BY PRABIR DATTA

INTRODUCTION

Strip mining of phosphate deposits has left much of the island of Nauru a wasteland and, like other Pacific countries, Nauru is threatened by climate change. And now, the island is at the heart of the controversy over abuses of asylum seekers at its detention centre, which was set up by Australia. They are still struggling with the growth of population since WWII (still around 10,000) and the high rate of diabetes and obesity after traditional island lifestyle and diet was abandoned in favour of imported food. Nauru stands second highest prevalence of diabetes in the world. However, the quest for sports has been intense.

Nauru has been relatively notable for its weightlifting, as one of its participants, Marcus Stephen, served as president of the country after his retirement from the sport. The country has previously won a medal at every edition of the Commonwealth Games it has contested.

BIRTH OF OLYMPICS

After dominating at the Commonwealth Games in weightlifting, the quest to participate at the Olympics rose. But for a "country" to participate in the Olympics, it must have a National Olympic Committee (NOC) approved by the International Olympic Committee (IOC).



Figure 1. Issued on the event of entry into IOC.

Under the leadership of the Hon. Vinson Detenamo, the Olympic movement began in Nauru in the early 1990s. The Olympic Committee was established in 1991 and talks with the International Olympic Committee started in the same year.

In May 1994, Nauru presented its bid to join the IOC, and in September 1994 the nation was accepted, clearing the path for participation in the 1996 games in which Nauru athletes participated for the first time in the Olympics.



Figure 2. Medals given by NOC to atheletes participating in olympics in 1996.

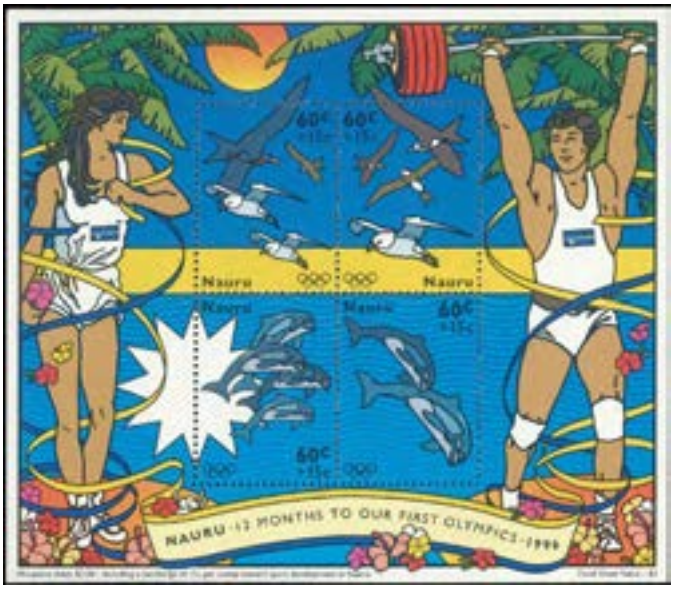


Figure 3. Celebrate first Olympics.



Figure 4. Nauru's first Olympics 1996.

PARTICIPATIONS

1996 (Atlanta, USA)

Nauru participated officially for the first time at the 1996 Summer Games in Atlanta, USA, sending three athletes to represent them in weightlifting. Quincy Detenamo, Gerard Garabwan, and Marcus Stephen were Nauru's first ever Olympians. Most of the Nauruan Olympians are weightlifters. One of these, Mar-



Figure 5. In the honour of visit of IOC President.

cus Stephen, competed for Samoa four years earlier at the 1992 games. As Nauru had no Olympic Committee at the time, he was able to successfully apply for Samoan citizenship and was allowed to compete for Samoa.

LIST OF FLAG BEARERS AT OLYMPICS:

#	Event year	Season	Flag bearer	Sport
1	1996	Summer	Marcus Stephen	Weightlifting
2	2000	Summer	Marcus Stephen	Weightlifting
3	2004	Summer	Yukio Peter	Weightlifting
4	2008	Summer	Itte Detenamo	Weightlifting
5	2012	Summer	Itte Detenamo	Weightlifting
6	2016	Summer	Elson Brechtefeld	Weightlifting



Figure 6. Sydney Olympics 2000.

2000 (Sydney, Australia)

Two athletes, Marcus Stephen and Sheeva Peo (first women athletes to participate in the Olympic), participated at the 2000 Olympics in Sydney. The Olympic torch for the first time was passed through Nauru on May 25, 2000 which was flown from Micronesia to Soloman Islands by Flight West Airlines.



Figure 7. Olympic Torch Flight cover from Nauru to Solomon Islands.

2004 (Athens, Greece)

The three Nauru's athletes at this Olympic games were weightlifters, including 2002 Commonwealth champion Reanna Solomon. The best finish came from Yukio Peter who was ranked 8th, and the other Itte Detenamo who was ranked 14th. Both male athletes were the youngest in their respective classes.

2008 (Beijing, China)

The sole athlete to represent the nation was Itte Detenamo in the weightlifting. He did not earn a medal but finished with a personal best. Nauru could have sent participants in swimming and athletics also, but chose not to as there was no national governing body of swimming, and the nation lacked basic infrastructure and competitive athletes in order to compete in athletics.



Figure 8. Beijing Olympics 2008.

2012 (London, UK)

The delegation consisted of two participants: Sled Dowabobo in the men's lightweight judo contest and Itte Detenamo in the men's super-heavyweight competition. Dowabobo qualified as one of Oceania's highest ranked judo competitors while Detenamo made the Games based on his qualifying performance. Detenamo was the flag bearer for both the opening and closing ceremonies.

2016 (Rio de Janeiro, Brazil)

Elson Brechtefeld, competing in weightlifting, was the Nauru flagbearer. Mr. Uera followed behind. That completed the Nauru Olympic team with two athletes.

Nauru, with a population of around 10,000, was the smallest country to compete at the Rio Games. When its delegation marched into Maracana Stadium for the opening ceremony, you could miss it if you blinked. Team USA, on the other hand, was impossible to miss. It was a teeming and radiant mass of 550 athletes that included global celebrities such as Michael Phelps and Serena Williams. The U.S. Olympic team travelled to Rio with a support staff of 1,500 people. There are team doctors, chiropractors, infectious-disease specialists, massage therapists, cooks, drivers and eight sport psychologists. There is a physical therapist whose only job was to practise cupping – the healing technique that left circular marks on Mr. Phelps – for the swim team.

CONCLUSION

Nauru earns a distinction for being the smallest nation (by population) in the 206 member International Olympic Committee.

Nauru had high hopes for winning its first medal in the Tokyo 2020 Olympics. However, the qualified athletes will need to remain motivated to bring home their first Olympic medal the postponed Games take place. ✉

Britain's First Commemorative Stamps

PART 1 – BRITISH EMPIRE EXHIBITION

BY MARY PUGH

Eighty years after the introduction of the world's first adhesive postage stamp in 1840 the only commemorative item yet issued by the British Post Office was a commemorative card and envelope to celebrate the first 50 years of the Penny Post in 1890 [Figure 1]. The issue of commemorative stamps had been raised on a number of occasions but was always rejected on the grounds that there were sufficient postage stocks on hand. The idea was raised again as preparations for the Empire Exhibition, to be held in 1924, were in the planning stage.

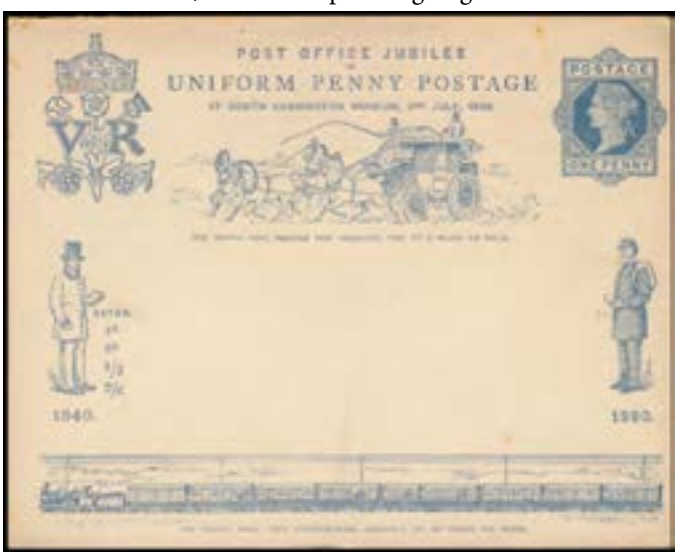


Figure 1. Jubilee of Uniform Penny Postage Post Card.

The holding of an exhibition to promote the resources and manufacturing capabilities of the Empire had been proposed in 1913, but this had to be postponed because of the outbreak of war in 1914. After the war it was suggested again, to celebrate the Empire and promote trade between member countries. The Exhibition would be held at Wembley where a new area would be developed with participating countries providing their own pavilions. In May 1923, the Assistant Secretary to the Post Office, E.A Francis, proposed that a stamped envelope and special date-stamp should mark the Exhibition. Further discussions led to the suggestion that commemorative adhesive stamps should only be available at the Exhibition. In November the idea was referred to King George V, a keen philatelist and past president of the Royal Philatelic Society of London, who was initially against the idea. He was known not to approve of commemorative stamps, as being 'too American'. On consenting, he insisted that the project should be guided by an efficient and well informed committee, and that E.D Bacon, curator of the King's collection, should be on the committee, representing philatelic interests.



Figure 2. Eric Gill's accepted design.

The committee decided to invite eight designers (artists) to submit designs for the proposed stamps and postal stationery. The two stamps, 1d and 1½d, would symbolize the British Empire and be printed in the colours of the current postage. They were to be the size of the current high value stamps and have a space left, either round or oval, for the King's head which would be supplied by the post office. Of the eight invited artists five submitted designs and two, by Eric Gill and Harold Nelson, were accepted. On the recommendation of the King, the design of Harold Nelson was accepted to be used for both stamps [Figures 2, 3].



Figure 3. Nelson's accepted design.

Nelson's design showed a lion, to be later known as the 'Wembley Lion', standing over the ocean with rolling dolphins, the sun rising in the background. This was later changed to rolling hills. The 1½d was proofed first in black and the issued colour; the 1d was worked from it and proofed only in black [Figure 4]. The printing firm of Waterlow and Sons was given the contract for the engraving and printing which was done by recess printing in sheets of 120 stamps in two panes, 10 rows of 6 stamps each, which were separated before being delivered to the post office counters. They were issued on April 23, 1924, fittingly St. George's Day, the opening day of the Exhibition. At first, they were to be sold only to personal



Figure 4. Die Proof of 1d.

buyers at the Wembley Exhibition, but later an order service was available from London [Figure 5].

Waterlow and Son, who had the contracts for printing several of the colonial stamps, were in the habit of numbering the sheets in the top right-hand corner. When it was discovered that the Wembley stamps were so numbered (mistakenly) they



Figure 5. Issued 1d and 1½d stamps (1924).

were withdrawn and destroyed, but by that time a number of sheets had been circulated so it is possible to obtain numbered corners [Figure 6].



Figure 6. 1d with numbered corner.

COIL

The stamps were also available from vending machines within the exhibition. These machines were acquired from the British Stamp and Ticket Automatic Delivery Company and numbered five in total. As there were no stamps specially produced for vending machines, the rolls had to be made up from the counter sheets which were divided into strips and joined every 10th stamp into rolls of 1200 stamps [Figure 7]. Problems arose with dispensing these from the machines as the sheets of stamps were perforated with a line perforator which produced small and slightly irregular holes. These did not engage with the teeth of the vending machines satisfactorily. Thus, the perforation of the sheets had to be changed to comb perforation which is regular in both directions and the holes slightly larger.

ERRORS

Two constant varieties occur on the Wembley 1d stamp. They are to be found on the 4th and 5th stamp of the top row



Figure 7. Coil join pairs. Left: line perf; Middle: comb perf; Right: 1925 issue.

Figure 8. Constant variety: Scratch on Nose.



of the left-hand sheet. The 4th stamp has a small scratch on the nose of the lion [Figure 8] and the 5th stamp a tail on the bottom of the N in EXHIBITION [Figure 9]. The 1d can be found with an imperforate left margin or bottom margin and the 1½d with imperforate left-hand margin, but these are rare. Stamps marked "Specimen" were probably used as colour standards, and those marked "Cancelled" were used as samples by the vending machine company.



Figure 9. Constant variety: Tail on N.

POSTAL STATIONERY

Four types of souvenir stationery were printed and available from the exhibition. All had the Wembley stamp printed on the top right-hand corner. There were two post cards, one with 1d stamp for internal use, and one with 1½d for overseas. There was also a letter card and an envelope with the 1½d stamp, the internal letter postage rate [Figures 10, 11]. These were available only from the exhibition at first, but later by order from the chief post office. The stamps and stationery were available from the exhibition until it closed on November 1, 1924. The telegraph office also produced special souvenir telegram forms for use at the exhibition only.

By popular demand the exhibition was reopened on May 9, 1925, and the stamps and stationery were reissued with a change of date from 1924 to 1925 [Figure 12]. The date was skillfully changed on the master die by the engraver J.A.C. Harrison. The



Figure 10 (top). British Empire Exhibition Post Card.
Figure 11 (bottom). British Empire Exhibition Inland letter.



Figure 12. Issued 1d and 1½d stamps (1925).

two printing varieties (noted earlier) do not occur on the 1925 stamps. The 1½d value sold out the day before the exhibition closed on October 31, 1925.

SLOGAN POSTMARKS

The Post Office produced a slogan postmark [Figure 13] to advertise the exhibition in 1922 until the opening of the exhibition. Once the exhibition was opened there were a number of souvenir cancellations used, both hand- and machine-stamped, as well as cancellations from the individual pavilions.

Most pre-production material is housed in the Royal Collection or in public institutions, but a few proofs are in private hands. Harold Nelson was generous in providing signed copies for his friends and one should be aware of signed, apparently imperforate, copies on card. Many of these are regular stamps with the perforations trimmed off.



Figure 13. Promotional slogan cancel.

"IMPRIMATUR"



Figure 14. 1½d Imprimatur.

The 1925 Imprimatur [Figure 14]. This stamp, stuck on cream card, was discovered in an unsold auction lot in 1996, probably because no one knew of its origin. Some philatelists thought it might be a colour trial. It was sent to the expert committee of the Royal Philatelic Society, London. They replied that it was the missing stamp from the registration sheet which is now in the Royal Philatelic Collection. The stamp had been neatly removed with a sharp blade from the left-hand side of the 7th row without disturbing the margin. This was proved by the fact that the missing stamp has part of the registrar's signature on the back of the stamp, matching the missing portion on the registration sheet. Interestingly, the writer noticed that the matching stamp on the 1924 sheet had also been cut out but had been skillfully replaced.

The issue of Britain's first commemorative stamps was deemed a success, though some had hoped that new designs would have been used for the 1925 issue. It would be another four years before more commemorative stamps were issued by the British Post Office. ✉

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Some Considerations About BNA FORGERIES

Torres and his New Brunswick Fakes

BY GERHARD LANG-VALCHS

INTRODUCTION

My research on the little known, but widely underestimated Spanish lithographer and stamp forger, Plácido Ramón de Torres (1847–1918), has brought to light a lot of surprising things. Some of these have already been published and documented in about 30 articles on different aspects of his work.

He had forged nearly all classic stamps of the 19th century. Most of the articles discovering and describing those fakes were published in magazines of the affected countries. His recently finished biography tries to give an overview.[1] The British North America (BNA) territories were not an exception to the rule, as this article will show.

TORRES' CATALOGUE ILLUSTRATIONS AND "MINOR FORGERIES"

The young Spaniard had grown up in Italy where his talent as a lithographer was discovered in the early 1860s by one of the first Italian stamp dealers, Elia Carlo Usigli (1812–1894). This multi-talented editor, bookseller, antiquarian, etc. became his patron. So, Torres started producing stamp illustrations that Usigli sold to the editors of the emerging illustrated stamp magazines and catalogues. The proofs and leftovers of their fabrication were converted into forgeries by putting them into stamp packets.

Those "minor forgeries", mostly copies of low- and single-values of the recently issued series, can consequently be found and identified through their representations in most 19th century



Figure 1: Genuine New Brunswick 1860 issue.



Figure 2: Torres' illustration in Moens' catalogue.

catalogues.[2] In the case of New Brunswick, only the 2 cents value of the 1860 issue was published in the Belgian magazine *Le Timbre-Poste* as early as 1864.[3] [Figure 2] The illustrations of the whole issue (except for the 10 cents) were used for the first time in Moens' 1877 catalogue and then in Torres' own album/catalogue two years later. However, and in contrast to other countries, I have not yet been able to find any of these "minor forgeries". Nor could I find mocks, "error", or fantasy stamps, results of the very particular understanding of part of his forging activities.[4]

NOTHING BUT SPIROS?[5]

During years of research on Torres, I had not been able to identify his "major forgeries". I had first to learn that he not only forged stamps, but lots of cancels as well, and that some of those cancels were the clue for the identification of the said items.[6] Two years ago, when I started revising the so-called Spud Papers,[7] I found some of these strange cancels applied to the originals of the supposed exclusively represented Spiro-facsimiles they bore affixed to their pages.[8] However, none of the presented samples of the two New Brunswick issues showed the well-known Spiro cancel. On the contrary, I found on the Spud Papers' 3-pence diamond of the 1860 issue one of those strange cancels known to be made and used by Torres. [Figure 3]



Figure 3: Spud Papers' 3-pence diamond.

I call this cancel a "mutilated spider" because it's a copy of the original Spanish (araña = spider) cancel, but with its peaks wanting. The original was only used in Spain during the very first years after the introduction of adhesive stamps. [Figure 4] Torres used his own particular version indistinctly on various South American coun-



Figure 4: Spanish spider cancel (araña).



Figure 5: 3 Torres' fake cancels on Venezuela forgery.

tries' forgeries, as well as on those of other countries worldwide. [Figure 5]

The design of this diamond-fake is characterized by an unmistakably distinct position of the ciphers of the corner value labels, compared with the original. Each of the four ciphers shows a 90-degree rotation in relation to the previous and following one. Certainly, changings of the design in the imitation, like the described, are part of the strange or even weird mania of Torres, to make some of his copies unique pieces, hybrids between fakes, mocks, error or fantasy stamps. [Figure 6] From this forgery, and as well from the sample that is generally considered to be a Spiro sample, [Figure 7] only the 3 pence value is documented.



Figure 6: Torres forgery (VF-cancel).



Figure 7: Supposed Spiro forgery.

THE 1860 ISSUE

About half a year ago, I acquired in an auction a lot of forgeries of British colonies' stamps. The 1860 New Brunswick issue was complete, with even some samples repeated. All were clearly Spiros, identified by their typical cancel, except for one of the 2 cts items that was a different type, [Figure 8] but I had no further way to determinate its origins. A look at the corresponding samples presented in the Klaseboer CD-ROM catalogue showed another unexpected cancel on fakes of the same issue, known as well from Torres forgeries of other countries.

This discovery motivated further research. I made a comparison of all Spiros and possible Torres' fakes of this issue. The following paragraphs will show that they are nearly all close, or even very close, types of forgeries, difficult to distinguish one from another. I'll, nevertheless, try to give a description that will enable everyone to distinguish both fakes with a minimum of effort.



Figure 8: 2 cents: Spiro and Torres forgeries, side by side.

1 CENT

In the first sample, [Figure 9] the background is composed of horizontal lines crossed by transverse lines trending from top left to the right. Figure 10 shows a different background with not really straight, horizontally and vertically crossed lines. This example bears one of the most typical Torres' cancellation: the VF-cancel (because of its eye-catching centre characters of 'VF'). You can find it on his forgeries of more than 30 countries or territories [Figure 11].



Figure 9: Spiro forgery.



Figure 10: Torres forgery.



Figure 11: Torres' VF-cancel on Finland forgery.

2 CENTS

The differences between the two types [Figure 8] are more clearly visible in the lower part of the stamps. The background of the lower value labels distinguishes the Spiros from the Torres forgeries. It is composed of fine crossing lines whereas it seems to be solid in the latter. The lettering is different. There's no space between "TWO" and "CENTS", and the "O" and the "C" show a quite different shape. The same happens with the lower adornments, quite different in their details.



Figure 12: 5 cents: Spiro and Torres forgeries side by side.

5 CENTS

In this value, the distance between their left outer and inner frame lines marks the most facile way to differentiate between the two types [Figure 12]. The width in the Spiro sample is double that in the Torres forgery.

10 CENTS

A comparative look at the photo of our 10 cts gallery reveals a common feature with the 5 cent value we have just seen. The left outer frames of this type shows a different width.



Figure 13: 10 cents: Spiro and Torres forgeries side by side.



Figure 14: 10 cents: Torres forgery.



Figure 16: 10 cents: Spud Papers sample.



Figure 15: 10 cents: Spiro forgery.

That's not all though. On the example [Figure 13, left] with the sure Spiro cancel there's a thick dot before and after the lower inscription of the medallion. The samples where we can't find this dot are Torres' fakes and the second dot, after "CENTS" has a different position in those items, closer to the middle of the space that separates the upper and lower inscription [Figure 13 right, 14 and 16]. It is clear that we are looking at two different types. Furthermore, the Torres samples have a uniformly designed background pattern, whereas the area surrounding the left upper value tablets of the Spiros shows a shading that differs from the rest of the stamp [Figure 15].

12½ CENTS

It is nearly impossible to find differences between Spiro and Torres 12½ cents fakes [Figure 17, 18] without a magnifying glass. Even with a high resolution scan you can hardly find significant differences at the rigging of the ship and the waves of the sea. The only easily detectable difference is probably a white spot above the "W" of "NEW" that represents an extremely foamy wave. The shading of the skies around the foremast let the clouds appear less dark in this area. I think it would carry things too far, comparing and enumerating the different inclination angles of certain characters of the inscriptions, in order to present more distinguishing features.



Figure 17: 12½ cents: Spiro forgery.



Figure 18: 12½ cents: Torres forgery.

17 CENTS

Figure 19 shows the difference in printing and reproduction quality between the lithographic copies (two left examples) and engraved samples (right stamp). I think I need not explain that 95% of the 19th century forgeries were lithographs, a difference an expert eye should therefore perceive immediately. The samples also show the different facial expression of Prince Edward in each sample. The viewing direction is different also. In the Spiro sample [Figure 19, left] he looks towards his left; in the Torres-version nearly directly towards the viewer [Figure 19, middle]. The more strongly shaded background of the upper part of the Spiro sample is another distinctive feature.



Figure 19: 17 cents: Spiro forgery, Torres forgery, Genuine.

A BY-PRODUCT

The aim of this article was to present the Torres forgeries of the New Brunswick issues. I only focussed on the differences between the Spiro and Torres samples. I did not note that only two of the four forged samples affixed to the pages really were Spiro forgeries. I only mentioned the "diamond". The attentive and critical reader has surely seen that the 10-cent sample presented in the Spud Papers' article (Figure 16) is not a Spiro facsimile either. If you compare figure 10 to 16, you will realize the differences and coincidences described in the short analysis above. That means that the author(s) did not realize they had acquired two different types of forgeries of the same issue offered on the contemporary philatelic market, obviously made by two different forgers, claiming, however repeatedly in their articles to present, name and shame exclusively Spiro facsimiles.

FINAL CONSIDERATIONS

Two considerations should be made. The first is about the Spud Papers and their affixed original fakes. The results of my analysis casts doubt about the reliability of the Spiro attribution of the fakes of the Spud Papers, corroborating previously obtained results worthy to be considered.[9]

The second is, that having found relatively close forgeries of two different types and forgers among the New Brunswick forgeries, we should suppose that we will find the same or at least a similar situation among the fakes of other BNA territories as well. ✉

Continued on Page 186



LET'S TALK EXHIBITING

by/par David Piercey, FRPSC

PARLONS EXPOSITIONS

PRESENTATION AND STYLE IN THEMATIC EXHIBITS

One of the benefits of being an accredited judge is that one has the opportunity to view so many different philatelic exhibits and hence see the variety of styles different exhibitors adopt in choosing how to display their material.

While there is no one style over another that exhibitors should emulate in composing their own exhibits, one still needs to be mindful of 'Presentation' – the overall aesthetic appearance of one's exhibit that affects how viewers may react to your exhibit. Your intent here should be to, within the limits of your artistic sensibilities, create a consistent layout page by page that is visually interesting and attractive, and otherwise with no distractions that detract from your treatment of your material.

That being said, styles vary, and are as subjective as there are different exhibitors and viewers. One person's Rembrandt is an-

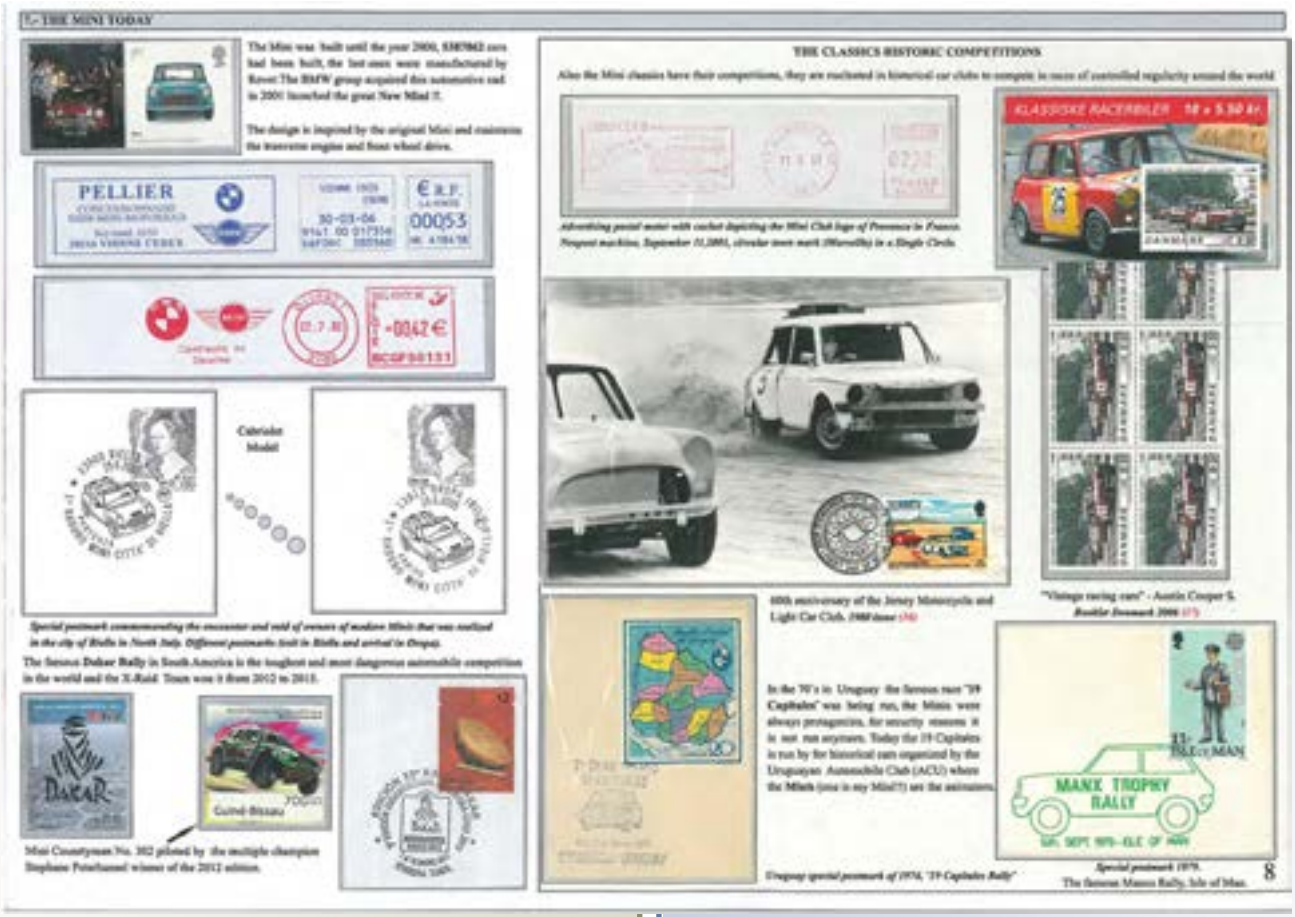
PRÉSENTATION ET STYLE DE LA COLLECTION THÉMATIQUE

L'un des avantages d'être juge agréé est la possibilité de voir beaucoup de collections philatéliques différentes et par le fait même, la variété de style que les divers exposants adoptent pour monter les collections qu'ils exposent.

Bien qu'aucun style ne soit à privilégier, il faut porter une attention particulière à la « présentation », c'est-à-dire, à l'esthétique générale de la collection qui influe sur la réaction de l'observateur. Votre intention devrait être, dans les limites de votre sensibilité artistique, de créer page par page, un montage visuellement attrayant et intéressant sans éléments distrayants qui pourraient affaiblir le traitement de votre matière.

Cela étant dit, les styles varient et sont aussi subjectifs qu'il y a d'exposants et d'observateurs. Le Rembrandt d'une personne est, pour ainsi dire, le Picasso d'une autre. Quoi qu'il en soit, pour la





other person's Picasso, so to speak. However, for our discussion here I would like to showcase one general type of style that has gained a certain prominence in thematic exhibiting.

Thematic exhibits, whether single- or multi-frame, often 'look' quite different than other General Class exhibits, primarily because many thematic exhibitors have adopted the practice of placing as much material onto each page as the page size allows. Such a practice can make the exhibit seem cluttered and crowded, unless each page is carefully laid out and composed to minimize such distractions.

Easier said than done, of course, but our exemplar here, a one-frame exhibit recently shown at CANPEX 21 in London, ON by the Uruguayan exhibitor Enzo Bellini, and titled "The Mini – The Little Giant", won both a Large Vermeil medal and, significantly for our discussion here, the AAPE Creativity Award.

The AAPE Creativity Award may be awarded by the jury to "the most creative exhibit" on the floor. That leaves any jury the discretion to award it by however it feels 'creativity' has been demonstrated. Bellini's exhibit was given the Creativity Award by the CANPEX jury in recognition of how effectively his material was arranged on the pages without becoming overwhelming or seeming particularly overcrowded.

Bellini's exhibit gives us a detailed look at the history of the British motor car the Mini, from its precursors through its iconic appeal during Britain's Swinging Sixties, through to its present incarnation.

Look at the two pages from his exhibit shown here. The Title Page includes the sort of preliminary text we all expect to see as introduction to the topic, and also manages to include several pages from a Greek prestige stamp booklet that picture the Mini motor car, whether on the covers, the stamps, or the booklet's

présente discussion, j'aimerais mettre en évidence un type général de style qui a acquis une certaine importance en matière d'exposition de collections thématiques.

Les collections thématiques, qu'elles soient à cadre unique ou multiple, sont souvent d'aspect très différent de celles de la classe générale. Premièrement, parce que les exposants ont pris l'habitude de remplir la page autant qu'ils le peuvent. Ce qui risque de créer une impression de fouillis et d'encombrement, à moins que chaque page ne soit soigneusement mise en place selon une composition permettant de réduire ce genre de distractions. e

Plus facile à dire qu'à faire, évidemment! Cependant, la collection à cadre unique intitulée « The Mini – The Little Giant » de l'Uruguayen Enzo Bellini, qui nous sert d'exemple ici, et qui a été exposée à CANPEX 21 à London, Ontario, a remporté une médaille Grand Vermeil et, en ce qui concerne notre discussion, le prix de l'American Association of Philatelic Exhibitors (AAPE) pour la créativité.

Le prix de l'AAPE pour la créativité est décerné par un jury à « la collection la plus créative » parmi celles exposées. Ce qui laisse au jury la liberté de l'accorder conformément à ce qu'il estime être une démonstration de créativité. La collection d'Enzo Bellini a récolté ce prix en reconnaissance de l'efficacité avec laquelle il a organisé ses pages sans les encombrer.

Cette collection se penche en détail sur l'histoire de la petite auto britannique Mini - de ses précurseures à l'engouement qui l'a propulsée au rang d'idole, à l'époque yéyé des années soixante en Grande-Bretagne, jusqu'à sa forme actuelle.

Jetez un coup d'œil aux deux pages reproduites ici. La page titre comprend le genre de texte préliminaire auquel nous nous attendons pour introduire le sujet. L'auteur a réussi à inclure plusieurs pages d'un livret grec de timbres de prestige qui montrent la Mini sur des plis, des timbres ou simplement sur l'une de ses pages, le

inside pages, all carefully laid out and overlapping to show the distinctive 'Mini' parts of the booklet.

The other page shown here, the last page of Bellini's exhibit, shows material related to both today's BMW-built modern Mini and, separately, material related to classic Mini-racing competitions. Thirteen different items are mounted on the page – stamps, special event postmarks, and meter marks – and Bellini has had to make use of all the space available on the page to fit it all in.

What makes his pages seem to work without seeming overwhelming or overcrowded, and where his creativity emerges, is in the mix of elements of different sizes, their placement on the pages, and the way his write-up blends into the whole while still giving prominence to the philatelic material. These pages show his style, and we see its consistency through each of his pages.

There is always a question whether this style, as adopted within many thematic exhibits, can also be used in more traditional exhibits, where we exhibit many fewer types of elements, and instead show simply stamps or covers on each page. The answer is probably "yes", as there are some very successful traditional exhibits using this style as well, and which minimize white space by filling more of each page. But, this style seems to work best when one has a range of different-sized pieces, and where one has to jig-saw them into place on the page to tell your story.

However, I leave it up to you to decide if this sort of style would help showcase your material to its greatest effect or would, instead, detract from its presentation. As always, you, the exhibitor, should be the final arbitrator here. ✉

Previous columns in this series may also appear on the RPSC website at http://www.rpsc.org/exhibiting.htm. Readers are encouraged to use any of them to facilitate further discussion at club meetings, and to promote novice exhibiting at local and regional levels. The author can also be reached at dpiercey@telus.net for further discussions about exhibiting.

tout soigneusement disposé et agencé afin de mettre en évidence les parties du livret portant sur la Mini.

L'autre page, la dernière de la collection, présente des éléments relatifs à la Mini moderne construite par BMW et séparément, d'autres éléments concernant la Mini classique et la course automobile. Treize articles différents figurent sur la page : des timbres, des marques postales d'évènements spéciaux et des marques d'affranchisseuse. Enzo Bellini a dû utiliser tout l'espace possible sur la page afin d'y intégrer le tout.

Ce qui fait que ses pages sont efficaces sans avoir l'air congestionnées et ce qui révèle la créativité de l'auteur, c'est le mélange d'éléments de tailles différentes, leur position et la façon dont le texte se fond avec l'ensemble tout en laissant la priorité au contenu philatélique. Elles révèlent son style et chacune fait preuve de cohérence.

La question se pose toujours à savoir si ce style, adopté pour bien des collections thématiques, peut aussi être utilisé pour des collections traditionnelles où moins d'éléments de types différents sont exposés et où chaque page contient simplement des timbres et des plis. La réponse est probablement « oui » et ce style a été employé pour d'excellentes collections traditionnelles où les blancs de chaque page ont été réduits, car bien remplis. Il semble toutefois être à son avantage lorsqu'un ensemble de pièces de tailles différentes est déployé et qu'elles sont structurées, comme celles d'un casse-tête pour raconter une histoire.

Je vous laisse toutefois le soin de décider si un tel style vous aiderait à créer un effet maximal pour vos collections ou si vous préférez vous en abstenir. Comme toujours, c'est vous, l'exposant, qui êtes l'ultime arbitre. ✉

Les articles précédents de la présente chronique sont maintenant accessibles dans le site Web de La SRPC au http://www.rpsc.org/exhibiting.htm. Nous invitons les lecteurs à les utiliser pour animer les discussions aux réunions et encourager les débutants à participer aux expositions locales et régionales. Vous pouvez également joindre l'auteur à dpiercey@telus.net si vous voulez poursuivre la discussion sur les expositions.

FAKES... Continued from Page 183

Acknowledgements

Kenneth Pugh was so kind to share his images for comparison and publication, as was Evert Klaseboer, author of the Klaseboer CD-ROM Catalogue, who allowed me to use his photos.

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CHAPTER CHATTER

by/par David Piercey, FRPSC

PARLONS DES CHAPITRES

INTERNATIONAL ONE FRAME STAMP CHAMPIONSHIP EXHIBITION JUNE 9-12, 2022 TORONTO

Members of our chapters will have the opportunity to attend Canada's next big international stamp exhibition, CAPEX 22, the world's first International One Frame Stamp Championship Exhibition, to be held, June 9-12, 2022 at the Metro Toronto Convention Centre in downtown Toronto. This is our first CAPEX since CAPEX 96, and will be held in the same venue as the last, although CAPEX 22 will occur in the 100 level of the north building instead of the 300 level. Major nearby attractions, including the Hockey Hall of Fame; the ScotiaBank arena, home of the Toronto Maple Leafs and Raptors; the CN Tower; Ripley's Aquarium; Roundhouse Park and the Toronto Railway Museum; and Rogers Centre, home of the Toronto Blue Jays baseball team, are all within a 5 to 10-minute walk from the CAPEX 22 venue.

Collectors will have the opportunity to visit over 75 Canadian and international stamp dealers, many of the latter coming to Canada for their first time since 1996. Canadian exhibitors will compete in a single-frame international stamp championship with 400+ frames on the exhibition floor, judged by teams of international judges. Exhibition attendees may attend special seminars and other specialist society presentations of their interest throughout the four days.

Collectors may choose to pre-register for the full four days, though daily admissions will also be made available. Registration program information will soon be announced.

The CAPEX 22 website, https://capex22.org/, provides the full range of necessary information for show attendees and potential exhibitors. It's "What's New" section will keep you up to date with current announcements throughout the next 12 months, as will the CAPEX 22 Facebook and Twitter postings. Check back regularly for all the exciting news. For exhibitors interested in entering CAPEX 22, the IREX (prospectus) is on the CAPEX 22 website and exhibit entries and uploading of title and

COMPÉTITION PHILATÉLIQUE INTERNATIONALE D'UN-CADRE DU 9 AU 12 JUIN 2022, À TORONTO, ONTARIO

Les membres de nos sections de clubs auront la possibilité d'assister à la prochaine grande exposition de collections de timbres, CAPEX 22, la première compétition philatélique internationale d'Un-cadre, qui aura lieu du 9 au 12 juin 2022 au Palais des congrès du Toronto métropolitain, dans le centre-ville de Toronto. Ce sera notre première CAPEX depuis CAPEX 96, qui a eu lieu au même endroit au niveau 300, alors que CAPEX 22 se tiendra au niveau 100 de l'édifice nord. Les principales attractions à proximité, soit le Temple de la renommée du hockey; l'aréna Banque Scotia, domicile des Maple Leafs de Toronto et des Raptors; la Tour CN; l'aquarium de Ripley; le parc Roundhouse; le musée ferroviaire de Toronto et le Centre Rogers, domicile de l'équipe de baseball Blue Jays de Toronto, sont toutes à cinq ou dix minutes de marche du Palais des congrès.

Les collectionneurs pourront visiter plus de 75 négociants de timbres, canadiens et internationaux, dont beaucoup viendront au Canada pour la première fois depuis 1996. Les exposants canadiens participeront à la compétition philatélique internationale d'Un-cadre disposée sur au-delà de 400 cadres. Les collections seront jugées. par des équipes de juges internationaux. Pendant quatre jours, les visiteurs auront l'occasion d'assister à des séminaires extraordinaires et à d'autres présentations de sociétés spécialisées, selon leurs centres d'intérêt.

Les visiteurs peuvent choisir de s'inscrire à l'avance pour les quatre jours bien que des admissions quotidiennes soient aussi disponibles. L'information sur le programme d'inscription sera bientôt annoncée.

Le site Web de CAPEX 22, https://capex22.org/, fournit tous les renseignements nécessaires aux visiteurs et aux exposants potentiels. Sa rubrique « Quoi de neuf » vous tiendra informé avec les annonces courantes tout au long des douze prochains mois, tout comme les messages Facebook et Twitter de CAPEX 22. Consultez-les régulièrement pour recevoir toutes des nouvelles passionnantes. Ceux qui aimeraient exposer au championat trouveront le prospectus IREX dans le site de CAPEX 22. Les inscriptions des collections ainsi que les pages de titre et de résumé peuvent aussi être téléchargées dès maintenant et remplies à l'aide du formulaire d'inscription en ligne.

synopsis pages can also be done now through the on-line application form.

Throughout the remainder of 2021 there will be additional CAPEX 22 announcements as the full program of events and activities is finalized. Be sure to subscribe for regular updates using the button on the CAPEX 22 website home page. Also be sure to contact us with any questions about CAPEX 22 using the contact button at the upper right corner of the home page.



Chapters may find it convenient to organize their own group transportation to the exhibition for members' convenience and what with the sorts of personal expenses that may otherwise be incurred by individual members. This would be a great opportunity for a chapter to make a grand "field trip" to the show and make it a special social event for its members.

Plan to attend CAPEX 22 in Toronto. Be part of the world's first International One Frame Stamp Championship Exhibition. ✉

Pendant le reste de l'année 2021, des annonces additionnelles sur CAPEX 22 seront publiées au fur et à mesure que le programme complet d'évènements et d'activités sera finalisé. N'oubliez pas de vous abonner aux mises à jour régulières à l'aide du bouton situé sur la page d'accueil du site Web de CAPEX 22. Aussi, ne manquez pas de communiquer avec nous si vous avez des questions sur CAPEX 22 en utilisant le bouton de contact dans le coin supérieur droit de la page d'accueil.

Les sections de clubs trouveront peut-être commode d'organiser leur propre groupe de transport à l'exposition pour accommoder les membres compte tenu des dépenses personnelles de toutes sortes que chacun doit aussi assumer. Une section pourrait ainsi saisir la chance de se lancer dans une grande « expédition » à l'exposition et d'en faire un évènement social hors du commun pour ses membres.

Projetez votre visite CAPEX 22, à Toronto. Participez à la première compétition philatélique internationale d'Un-cadre ✉

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BOOK REPORTS

by/par Tony Shaman, FRPSC

THE CAMEO AND CENTENNIAL POSTAL STATIONERY OF CANADA

by Earle L. Covert, published by the British North America Philatelic Society, 2020. Spiral bound, 114 (234 single) pages, 11 by 17 inches. ISBN: 978-1-989280-12-6 (colour edition.) Member price $43.00 Canadian funds, plus shipping and handling. Available from Longley Auctions, P.O. Box 620, Waterdown ON L0R 2H0.

In addition to showing all the changes of the Cameo and Centennial postal stationery images over their lifetime, the purpose of this exhibit is also to illustrate the many different postal stationery envelopes in use over the years. This outstanding exhibit is featured in the 109th publication of the British North America Philatelic Society's exhibit book series. It is also the 3rd BNAPS exhibit volume to be published in 11x17 inch landscape format.



Following a 1½-page introduction, where we learn what we can expect to see in the exhibit, is a specimen and several essays of No. 8 and No. 10 envelopes imprinted with the 3-cent and 4-cent denominations. Following these essays, the exhibit continues with regular issue envelopes showing the Cameo stamp with the Queen's dotted hair style. Initially, the Queen's hair was depicted as dots, which on subsequent depictions was changed to lines. All printings use the identical printing method although the size of the stamps was increased with subsequent printings. It is clear that efforts were continually made to improve the appearance of each subsequent printing.

The exhibit is presented in two major sections: Cameo designs from 1963 to 1966 and the Centennial postal stationery from 1967 to 1973. Examples of printing errors are included in the section of the exhibit showing the regular issue envelopes with the Cameo dotted hair. Scarce items, and there are many, are highlighted. Because of the numerous printing errors, they are not individually identified as such, but they include double envelopes, dark prints, light prints, offsets, printing inside envelopes and mismatched stamps on some envelopes.

Also displayed are private order envelopes, election envelopes, regular issue postcards, private issue postcards and a variety of post bands.

Following the introduction of the second section of the exhibit, the Centennial postal stationery section, readers are treated to a selection of regular issue envelopes and print errors, including the only known 6-cent orange double and single preproduction items printed on card stock. Other outstanding items include 6-cent revalued on regular 5-cent envelopes shown on both No. 8 and No. 10 envelopes as well as on envelopes depicting the second Karsh issue. Also included in the exhibit are official envelopes including election envelopes as well as regular issue and private order postcards.

The extensive section of private order postcards includes examples from the Canadian National Railway, Canada Pacific Railway, T. Eaton Company cards, Town of Beausejour – Water Department and Ontario Hydro Electric Power Commission.

Then there are revalued spacer cards, private order self-mailers, and seldom seen private order multiple forms, both 6-cent and 8-cent values. And, where else would you see an Alaska Highway private order multiple form?

There can be no doubt that this exhibit will appeal to cover collectors and postal historians with a special interest in Canada's postal stationery. It includes what may well be the best selection of this stationery ever assembled. More than likely, this onetime collection will not be duplicated elsewhere any time soon. Nowhere else can the material be viewed with less effort and expense than in this volume. ✉

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