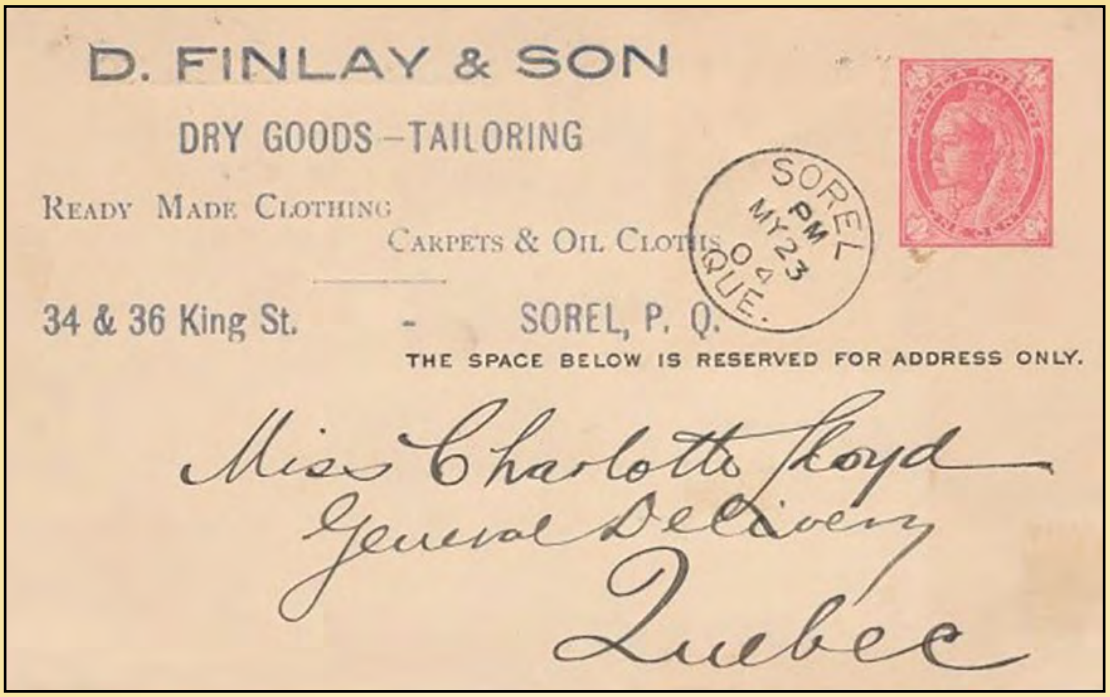
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We acknowledge the financial support of the Government of Canada.

Nous reconnaissons l'appui financier du gouvernement du Canada.

Canada

The Canadian Philatelist (ISSN 00-45-5253) published bimonthly by Philaprint Inc. 10 Summerhill Avenue, Toronto, Ont., M4T 1A8. Printed and produced in Canada by Trajan Publishing Corporation.

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Le Philatéliste canadien (ISSN 00-45-5253), bimensuel publié par Philaprint Inc., 10 Summerhill Avenue, Toronto, Ont., M4T 1A8. Fait et imprimé au Canada par Trajan Publishing Corporation.

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THE CANADIAN PHILATELIST
January/February 2022 janvier/fevrier - VOL. 73 ◆ NO. 1 (Number/Numéro 428)
LE PHILATÉLISTE CANADIEN
Journal of The ROYAL PHILATELIC SOCIETY OF CANADA
Revue de La SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

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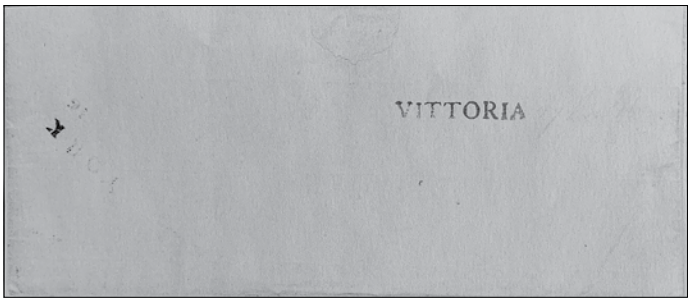
We were saddened to hear of the passing of Michael Madesker, RDP FRPSC FRPSL on December 27. He was a Past President and strong promoter of The RPSC.

(Memoriam to follow in the next issue of *TCP*)

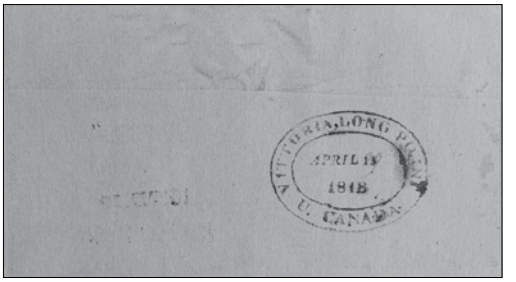


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PRESIDENT'S PAGE

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

LA PAGE DU PRÉSIDENT

We are now in 2022 - a new year which I hope will bring you and your loved ones much joy, good health and many opportunities to enjoy stamp collecting. I have been busy with many things and just qualified as a national philatelic judge in the area of philatelic literature.

2022 is shaping up to be a busy year in philately. The multi-day international stamp exhibition in London, England will be a highlight in February. I am honoured to serve as the Canadian Commissioner and a member of the Jury for this show. CAPEX'22 will then prove to be the Canadian stamp extravaganza of the year. More on that below. I hope we continue to see an increase in club meetings and local shows provided the appropriate health precautions are taken. I expect that virtual meetings will remain a staple for many organizations as we continue to come together to discuss many philatelic topics of interest with people across Canada and around the world.

CAPEX'22 AND THE RPSC

Planning continues for the CAPEX international stamp exhibition in Canada, to be held in Toronto from June 9-12, 2022. Donations may be made to The Canadian Association of Philatelic Exhibitions, a Canadian registered charity. The RPSC appointed Ken Lemke to be its representative/liaison to CAPEX'22 and he has been busy organizing various involvements of The RPSC. We need volunteers to assist with a number of tasks at the show. Please let Ken or myself know if you are interested. The 2022 AGM of The RPSC will occur in Toronto during CAPEX on June 10 at noon. The membership will be appointing some new directors at that time and my six-year term as a director and five years as President of The RPSC will be over.

I tentatively agreed to do a talk at CAPEX on June 10 at 10 am on a topic of interest to me. My talk is entitled "**Politics and Postal Circulars: Lester Pearson's Role in the 1948 Evolution of Postal Relations Between Canada and the State of Israel".** I will be discussing how Canadian foreign policy and politics shaped and significantly influenced the development of postal relations between the two countries. I will show previously censored material obtained from the Canadian Archives which, among other things, demonstrates how Canada would not acknowledge the State of Israel in 1948 postal circulars to suit Great Britain's foreign policy initiatives. Three of Canada's prime ministers (MacKenzie King, Pearson, and St. Laurent) played roles in the development of Canada's 1948 postal policies towards Israel.

Nous sommes maintenant en 2022, une nouvelle année qui, j'espère, vous apportera ainsi qu'à vos êtres chers, beaucoup de joie, une bonne santé et de nombreuses occasions de vous égayer en collectionnant des timbres. J'ai été bien occupé et je viens tout juste de me qualifier en tant que juge à l'échelle nationale dans le domaine de la littérature philatélique.

L'année philatélique 2022 s'annonce chargée. L'exposition philatélique de plusieurs jours qui aura lieu à Londres, en Angleterre, sera un évènement marquant en février. Je suis honoré de servir à titre de commissaire canadien et de membre du jury à ce salon. CAPEX 22 sera le point fort de la philatélie canadienne cette année. J'en parle davantage un peu plus bas. J'espère que nous continuerons d'assister à une augmentation des réunions de clubs et des expositions locales, et ce, dans le respect des mesures sanitaires appropriées. Je m'attends à ce que les réunions virtuelles demeurent importantes pour beaucoup d'organisations et que nous continuions à nous rassembler pour discuter de nombreux sujets philatéliques intéressants avec nos pairs du Canada et d'ailleurs dans le monde.

CAPEX 22 ET LA SRPC

La planification se poursuit pour la tenue du salon international CAPEX au Canada, à Toronto, du 9 au 12 juin 2022. Vous pouvez faire des dons à la *Canadian Association of Philatelic Exhibitions*, un organisme de bienfaisance canadien enregistré. La Société royale de philatélie du Canada (SRPC) a nommé Ken Lemke représentant et agent de liaison pour CAPEX 22. Il est donc occupé à organiser divers aspects de la participation de La SRPC. Nous avons besoin de volontaires pour effectuer différentes tâches liées à l'exposition. Si cela vous intéresse, veuillez vous adresser à Ken ou à moi. L'AGA 2022 de La SRPC se déroulera à Toronto, dans le cadre de CAPEX, le 10 juin à midi. Les membres nommeront de nouveaux directeurs à ce moment-là, et mon mandat de six ans au poste de directeur et de cinq ans à celui de président de La SRPC arrivera à échéance.

J'ai, en principe, accepté de donner un exposé à CAPEX le 10 juin à 10 heures sur un sujet qui m'intéresse. Il s'intitule « **Politics and Postal Circulars: Lester Pearson's Role in the 1948 Evolution of Postal Relations Between Canada and the State of Israel** » (La politique et les circulaires postales : le rôle de Lester Pearson dans l'évolution des relations postales entre le Canada et l'État d'Israël en 1948)**.** Je traiterai de la façon dont la politique étrangère canadienne et le monde politique ont façonné et fortement influencé l'évolution des relations postales entre les deux pays. J'utiliserai des éléments autrefois censurés provenant d'Archives Canada qui, selon les circulaires postales, montrent, entre autres, comment le Canada n'a pas reconnu l'État d'Israël en 1948 afin de s'aligner sur les initiatives de la politique étrangère britannique. Trois premiers ministres canadiens (MacKenzie King, Pearson et Saint-Laurent) ont joué un rôle dans la mise en œuvre de la politique canadienne en matière de poste visant Israël en 1948.

THE RPSC

The RPSC board meets virtually every two months to discuss a variety of topics. Our next meeting is tentatively scheduled for March. My thanks to the volunteer members of the Board and to all who participate in our decision-making. Our last board meeting was held on November 28 at which we discussed a variety of matters. Minutes are published on The RPSC website after their adoption at the next board meeting. Please also visit our website at https://rpsc.org. Please encourage people to become members to obtain the many benefits The Royal has to offer.

2022

I look forward to communicating further with you in 2022. Thanks for all of your messages and suggestions. Even if The RPSC cannot accommodate your wishes, I appreciate hearing your thoughts and will try to respond promptly.

SOME THANK YOUS

I want to thank my fellow dedicated directors of The RPSC and the talented people who help to make the organization strong - including Lee Ann Stewart, Garfield Portch and Robin Harris. Thanks to you our members – and to the dealers who attend national shows. Please keep volunteering to help make our hobby a successful experience for others. Contributions to *The Canadian Philatelist* are always welcome. ✉

LA SRPC

Le conseil d'administration de La SRPC se réunit virtuellement tous les deux mois afin de discuter d'une variété de sujets. Notre prochaine réunion devrait avoir lieu en mars. Je remercie les membres bénévoles du conseil d'administration et tous ceux qui participent à nos prises de décisions. Notre dernière réunion du conseil s'est tenue le 28 novembre et nous y avons discuté de divers sujets. Les procès-verbaux sont publiés dans le site Web de La SRPC après leur adoption lors de la réunion suivante. Je vous invite à visiter notre site Web au https://rpsc.org. S'il vous plaît, encouragez les gens à devenir membres afin qu'ils puissent bénéficier des nombreux avantages que La Royale a à offrir.

2022

J'ai hâte de communiquer davantage avec vous en 2022. Merci de tous vos messages et de toutes vos suggestions. Même si La SRPC ne peut pas combler tous vos désirs, j'aime savoir ce que vous pensez et j'essaie de vous répondre promptement.

QUELQUES REMERCIEMENTS

Je tiens à remercier mes compagnons directeurs dévoués de La SRPC et les personnes talentueuses qui aident à maintenir l'organisation forte, notamment, Lee Ann Stewart, Garfield Portch et Robin Harris. Merci à vous, nos membres, et aux négociants qui assistent aux salons nationaux. S'il vous plaît, continuez de vous porter volontaires pour faire de notre loisir une expérience profitable pour tous. Les contributions au *Philatéliste canadien* sont toujours bienvenues. ✉



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EDITOR'S NOTES

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

NOTES DU RÉDACTEUR

A SAD DAY

Nearly 25 years ago, after publishing five specialized books on Canadian definitives, I received a call from John Jamieson at Saskatoon Stamp Centre, asking if I would like to move my family from Winnipeg to Saskatoon to work "in the stamp business".

Wouldn't any stamp collector like the opportunity to learn from one of the premier stamp dealers in Canada … and get paid for it?

During my four-plus years in Saskatoon, developing a new inventory/accounting database and creating a website, I had the opportunity to 'touch' (with tongs, of course) nearly every Canadian rarity. What a rewarding experience that was, which opened the door for me to much more in the world of Canadian philately.

So, it was a sad day for me when I read in a recent *Canadian Stamp News* that John was retiring from the stamp business after some 56 years in the trade. What a tremendous loss that is for the hobby here in Canada and abroad. The knowledge that he has regarding all facets of Canadian philately will surely be missed.

In today's world of eBay and the near non-existence of in-person stamp stores and the absence of in-person stamp shows due to the ongoing COVID pandemic, it is the stamp collectors that are missing out on being able to talk one-on-one with stamp dealers. True stamp dealers, whose livelihood is the buying and selling of stamps and collections, are the lifeblood of our hobby, and to lose any one of them is a tremendous loss to the hobby.

John's philatelic library, which I wish had been 'willed' upon his retirement to myself, was something to peruse. The auction catalogues, press clippings, full runs of journals, images of stamps and covers sold over the years, philatelic books, etc., etc. was an invaluable resource when it came to researching new finds and purchases that needed proper describing before being offered for sale. If I had the opportunity to own this library I would have needed to add an extra wing onto the house!

John … your presence to Canadian philately will be sorely missed.

CAPEX 22

Canada's most important philatelic event in decades is now just a few months away. Have you made your plans to attend CAPEX 22, being held in Toronto this coming June? As hinted above, being able to meet and talk with your favourite stamp dealer(s) about one's stamp wants and needs, is a very important part of the enjoyment of our hobby. ✉

UN TRISTE JOUR

Il y a près de 25 ans, après avoir publié cinq livres spécialisés sur les timbres ordinaires canadiens, j'ai reçu un appel de John Jamieson du Saskatoon Stamp Centre. Il me demandait si j'aimerais déménager avec ma famille de Winnipeg à Saskatoon pour travailler dans le « commerce des timbres ».

Qui parmi les philatélistes n'aimerait pas saisir l'occasion de s'instruire auprès de l'un des plus importants négociants en timbres au Canada... et d'être payé pour cela?

Pendant les plus de quatre années que j'ai passées à Saskatoon, alors que je mettais sur pied une base de données de comptabilité et d'inventaire, j'ai pu « toucher » (bien sûr avec des pinces) à presque tous les timbres rares canadiens. Quelle expérience enrichissante! Une grande porte m'a ainsi été ouverte sur bien des choses dans le monde de la philatélie canadienne.

Ce fut donc un triste jour pour moi quand j'ai lu dans le *Canadian Stamps News* que John se retirait de son commerce de timbres après environ 56 ans dans le domaine. Quelle grande perte pour notre passe-temps ici, au Canada, et à l'étranger. Sa connaissance de toutes les facettes de la philatélie nous manquera à coup sûr.

Dans notre monde d'e-Bay, de quasi-non-existence de magasins de timbres ou nous pouvons aller en personne, d'expositions où ne pouvons pas aller non plus en raison de la pandémie de COVID qui perdure, les collectionneurs de timbres déplorent le fait de ne pas pouvoir parler face à face avec les négociants. Les vrais négociants en timbres, dont l'achat et la vente de timbres et de collections sont le gagne-pain, constituent la force vive de notre passe-temps et par conséquent, la disparition d'un seul d'entre eux est une perte terrible.

La bibliothèque philatélique de John, que j'aurais bien aimé qu'il me « lègue » en se retirant, était fantastique à consulter : les catalogues de vente aux enchères, coupures de presse, séries complètes de journaux, images de timbres et plis vendus au fil des ans, livres philatéliques, etc., s'avéraient une source précieuse pour décrire correctement nos trouvailles et nouveaux achats avant de les mettre en vente. Si j'étais entré en possession de cette bibliothèque, il m'aurait fallu ajouter une aile à ma maison!

John... ta présence dans le milieu philatélique canadien nous manquera douloureusement.

CAPEX 22

La plus importante manifestation philatélique depuis des décennies n'est qu'à quelques mois de nous. Avez-vous fait des préparatifs pour assister à CAPEX 22 qui aura lieu en juin prochain à Toronto? Comme j'en ai glissé un mot ci-dessus, rencontrer nos négociants préférés et parler avec eux des timbres dont nous avons besoin ou que nous désirons est une facette importante de la joie que nous procure notre passe-temps. ✉

IN THE MAILBOX
DANS LA BOÎTE AUX LETTRES

DEAR EDITOR:

As a new member of The RPSC, I congratulate you on your work as editor of *The Canadian Philatelist* magazine. I particularly enjoyed the article by Michael Peach, *The Bluenose* - A Canadian Icon (Nov-Dec 2021 *TCP*). I live near Lunenburg and actually met Captain Angus Walters when I was a young lass. He owned the Lunenburg Diary, and the *Bluenose* has been an important part of my memories and Lunenburg history.



Dominica (Scott #2057f)

As a part of celebrating 100 years of the *Bluenose*, I am wondering what other countries have placed the *Bluenose* on its stamp issues? I have found three such issues: Domina (Scott 2057f), Djibouti (820f) and Bhutan (795). Would the membership know of any others?

Cheryl Grantham



Djibouti (Scott #820f)



Bhutan (Scott #795)

DEAR EDITOR:

I have a minor quibble with Gregg Redner's otherwise excellent article on the philately of the 1920 games. The inscription "VII Olympiade 1920" on the stamps is not an error. The Antwerp games were the games of the 7th Olympiad. They were not the 7th but the 6th summer games as the 1916 games were cancelled, as the article notes. An Olympiad is a four-year period that begins with the summer games and they are numbered sequentially whether or not the games are actually held (the period from 1916-1920 was the 6th Olympiad even with the cancellation of the Berlin games). Many later issues also simply note which Olympiad was celebrated.

Timothy Baikie



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CAPEX 22 INTERNATIONAL ONE FRAME STAMP CHAMPIONSHIP EXHIBITION

Plan now to attend CAPEX 22, June 9-12, 2022 in Toronto

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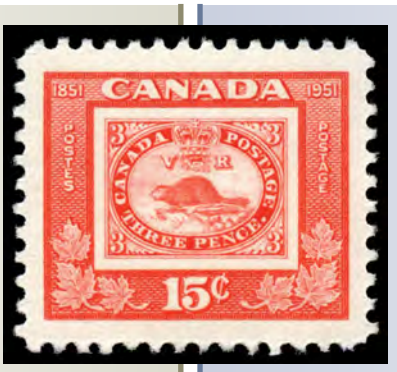
BY/PAR DAVID PIERCEY, FRPSC

CAPEX 22 International One Frame Stamp Championship Exhibition will be held at the Metro Toronto Convention Centre (MTCC) in the heart of Toronto's downtown entertainment district June 9-12, 2022.

This is the first international exhibition to be held in Canada in the past twenty-five years. All five previous Canadian international exhibitions, CAPEX 51, CAPEX 78, CAPEX 87, CAPEX 96, and Canada 82 7th International Philatelic Youth Exhibition have similarly been held in Toronto, our country's largest city, and all have been hosted by The Royal Philatelic Society of Canada (RPSC).

As an international show, it also receives the patronage of the Federaçion Interamericana de Filatelia (FIAF), the umbrella organization for philately in North and South America; and the recognition of the *Fédération Internationale de Philatélie (FIP)*, the world federation for philately based in Zürich, Switzerland, which is responsible for recognizing all international shows worldwide.

Each previous CAPEX has been special. For example, CAPEX 51 commemorated the 100th anniversary of Canada's first stamp, the three-penny beaver





CAPEX 22, la compétition philatélique internationale d'Un-cadre se tiendra au Palais des congrès du Toronto métropolitain, au cœur du quartier des divertissements, dans le centre-ville de Toronto.

Il s'agit de la première exposition internationale organisée au Canada depuis 25 ans. Chacune des cinq expositions internationales canadiennes précédentes, CAPEX 51, CAPEX 78, CAPEX 87, CAPEX 96 et Canada 82, la 7e exposition jeunesse internationale, s'est tenue à Toronto, notre plus grande ville, et a été organisée par la Société royale de philatélie du Canada (SRPC).

En tant qu'exposition internationale, CAPEX est aussi parrainée par la *Federaçion Interamericana de Filatelia (FIAF)*, l'organisation-cadre pour la philatélie en Amérique du Nord et du Sud. Elle est également reconnue par la Fédération Internationale de Philatélie (FIP), la fédération mondiale ayant son siège à Zurich, en Suisse, qui est responsable de la reconnaissance de toutes les expositions internationales à l'échelle de la planète.

Chacune des CAPEX précédentes a été spéciale. Par exemple, CAPEX 51 commémorait le 100e an-



of 1851; CAPEX 78 commemorated the centennial of Canada's entry into the Universal Postal Union; and CAPEX 87 celebrated the 120th anniversary of Canada`s Confederation and the 100th anniversary of The Royal Philatelic Society of Canada.

Each previous Canadian International exhibition has had a range of commemorative postage stamps, souvenir sheets, or other philatelic items issued by Canada Post and other postal agencies. CAPEX 22 will certainly be no exception. Canada Post has already issued a special overprinted souvenir sheet, the very attractive Bluenose issue of 2021, and will issue at least one further overprint issue, and with a stamp launch ceremony, at the show.



CAPEX 22 will be particularly special as it will be the world's first international one-frame exhibition. Never before will have so many one-frame exhibits been collected together in competition for Grand Prix honours. 400+ frames of one-frame exhibits have been entered into competition. One-frame exhibiting is an important advancement in international exhibiting that is drawing attention and creating excitement in the philatelic world. As an exhibiting class, it has only recently been recognized and only recently have international exhibitions started to include this class among the usual multi-frame

niversaire du premier timbre-poste canadien, le Castor à trois pence de 1851; CAPEX 78 commémorait le centenaire de l'entrée du Canada dans l'Union postale universelle et CAPEX 87 célébrait le 120e anniversaire de la Confédération canadienne ainsi que le 100e de La Société royale de philatélie du Canada.

Chacune des expositions internationales canadiennes comportait un ensemble de timbres commémoratifs, de blocs-feuillets ou d'autres articles philatéliques émis par Postes Canada et d'autres agences postales. CAPEX 22 ne fera certainement pas exception. Postes Canada a déjà émis un bloc-feuillet spécial en surimpression, le magnifique Bluenose 2021 et produira au moins une autre émission en surimpression. La cérémonie de lancement de ce timbre se tiendra dans le cadre de l'exposition.

CAPEX 22 sera tout à fait spéciale, car il s'agit de la première exposition internationale de collections d'un cadre. Jamais un si grand nombre de collections d'un cadre n'auront été en lice pour obtenir les honneurs d'un Grand Prix. Les inscriptions au concours s'élèvent à plus de 400. Les expositions de collections à un cadre constituent, par ailleurs, une avancée importante dans le domaine des expositions internationales; elles attirent l'attention et créent l'enthousiasme au sein monde philatélique. De plus, elles viennent tout juste d'être reconnues en tant que classe d'exposition et commencent depuis peu à être incluses aux collections multicadres habituelles. Une exposition philatélique

exhibit types. Never before has there been an international philatelic exhibition devoted exclusively to this exhibit Class.

THE VENUE

The CAPEX 22 dealer bourse and exhibits hall will be located in the 28,000 sq. ft Constitution Hall in the 100 level of the Metro Toronto Convention Centre (MTCC) North Building, 255 Front Street West. This location is central in the city and surrounded by many of the city's most important tourist and cultural attractions.

In the bourse, over 85 booths have been filled with a strong array of Canadian, US and international dealers. CAPEX 22 is the first international stamp exhibition to be held in Canada in over 25 years and many of the top USA and international dealers and auction houses have been eager for the opportunity to return to Canada. This is an outstanding opportunity for Canadian collectors to see as varied a retail stock for sale as anywhere else in the world and to make connections with dealers who hitherto one may have had little previous opportunity to interact with. A full listing of attending dealers will be found on the CAPEX 22 website, https://capex22.org/.



internationale dédiée exclusivement à une telle classe de collection ne s'est jamais vue auparavant.

LE LIEU

La bourse des négociants et la salle d'exposition occuperont le Constitution Hall, une salle de 2601 m², au niveau 100 du Palais des congrès, édifice nord, 255 Front Street West. Le bâtiment s'élève au cœur de la ville, voisin des principales attractions culturelles et touristiques.

Plus de 85 kiosques seront occupés par un groupe impressionnant de négociants canadiens, états-uniens et internationaux. CAPEX 22 étant la première exposition philatélique internationale organisée au Canada depuis 25 ans, les grandes maisons de vente aux enchères et les principaux négociants états-uniens et internationaux sont nombreux à vouloir saisir l'occasion de venir au Canada. Les collectionneurs canadiens auront donc une chance inouïe de voir une marchandise aussi diversifiée que n'importe où ailleurs dans le monde et de rencontrer des négociants avec qui ils avaient sans doute eu très peu d'occasions d'interagir auparavant. Vous trouverez une liste complète de ceux qui sont inscrits sur le site Web de CAPEX 22, https://capex22.org/.





THE NAME AUCTION

The award-winning Canada 1868-1876 Large Queen collection of the late Fred Fawn will be sold by the Toronto firm of R. Maresch & Son at auction on the evening of Friday June 10, 2022 at the CAPEX 22 venue. The Large Queen issue of the classic period were the first stamps printed in Canada and have long been popular among British North America collectors, specialists and exhibitors. Maresch and Son are well known across Canada, and the opportunity to view auction items, attend a live auction and track the bidding on important pieces should not be missed.

CANADA POST

Canada Post will be participating at CAPEX 22 with a large booth in the pre-function area. Canada Post has been an early supporter of CAPEX 22 with the issue of a CAPEX 22 overprint of the Bluenose 100 souvenir sheet issued June 29, 2021 in commemoration of the launching of the storied Bluenose fishing and racing schooner in Lunenburg, Nova Scotia in 1921. Canada Post will also be releasing a new stamp during the exhibition which will be unveiled at a Stamp Launch ceremony.

SOCIETY AND SPECIALIST MEETINGS

Four conference rooms have been set aside for meetings, seminars, and social events throughout the four days of CAPEX 22. Several societies have already booked times and the full schedule of these events is posted on the CAPEX 22 website, https://capex22.org/. Pre-plan your visits to your favourite groups, as attendance will be limited to the seating capacities of each conference room.

KEEPING UP TO DATE

The CAPEX Committee, consisting of 20 distinguished philatelists and well-known philatelic organizers, publishes

MISE AUX ENCHÈRES DE LA COLLECTION FRED FAWN

La collection canadienne primée, « Grande Reine 1868-1876 », de feu Fred Fawn sera vendue aux enchères par la firme torontoise R. Maresch & Son le vendredi soir, le 10 juin 2022, sur les lieux de CAPEX 22. L'émission Grande Reine de la période classique a été le premier timbre imprimé au Canada et a longtemps été populaire parmi les collectionneurs, les spécialistes et les exposants de l'Amérique du Nord britannique. R. Maresch & Son est une maison réputée d'un océan à l'autre. Il ne faut donc pas manquer une si belle occasion de voir des articles vendus aux enchères, d'assister à ces dernières en personne et de suivre les mises annoncées sur des pièces importantes.

POSTES CANADA

Postes Canada participera à CAPEX 22 avec un très grand kiosque. Postes Canada a appuyé CAPEX 22 dès le début en émettant 100 blocs-feuillets Bluenose en surimpression, le 29 juin 2021, afin de commémorer le lancement de la légendaire goélette de pêche et de course, à Lunenburg, Nouvelle-Écosse, en 1921. Postes Canada dévoilera aussi un nouveau timbre au cours d'une cérémonie.

RÉUNIONS DE SOCIÉTÉS ET DE SPÉCIALISTES

Quatre salles de conférences ont été prévues pour des réunions, des séminaires et des activités sociales pendant les quatre jours que durera CAPEX 22. Plusieurs sociétés ont déjà fait leurs réservations et l'horaire complet de ces activités est affiché dans le site Web de CAPEX 22, https://capex22.org/. Planifiez vos visites, car la capacité d'accueil de chaque salle est limitée aux places assises.

RESTEZ À JOUR

Le comité CAPEX, qui compte 20 philatélistes éminents et organisateurs philatéliques de renom, publie CAPEX 22 Nouvelles toutes les deux semaines afin d'informer les éventuels

CAPEX 22 News every two weeks to keep potential attendees informed. Sign up now on the website's "Subscribe for Updates" button to receive this free email bulletin.

TORONTO AND ITS ATTRACTIONS

Those of us who might still remember previous CAPEXes, or indeed any large stamp show in Toronto, are aware of what Toronto has to offer to its visitors beyond philately. Toronto has just recently been ranked the second safest city in the world by the Economist Intelligence Unit, the world leader in global business intelligence. Toronto was also named the most multicultural city in the world by BBC Radio in 2016, as 51% of the city's residents were born outside of Canada, and the city boasts 200 ethnic groups with over 140 languages spoken. Numerous international neighborhoods lie waiting to be explored, including Chinatown, Greektown, Little Poland, Little Italy, and Little India.

There are many attractions immediately adjacent or nearby to the convention site, including the CN Tower, the iconic structure dominating the city's skyline and the tallest free-standing structure in the Western Hemisphere.

Toronto is justifiably famous for its gastronomy and its variety of international cuisines. One can just as easily find local Michelin star restaurants as small delicatessens, ethnic restaurants, market stalls, or local street foods. June is at the start of Canadian summer, and Toronto's outdoor food venues shine throughout this season.

While visiting Toronto, also consider taking the opportunity to explore its many natural areas, parks and neighborhoods. The Toronto area has an abundance of rivers, each with tributaries, creeks, ravines and parkland providing walking and biking trails throughout the city. Toronto Island Park, immediately accessible by a 13-minute ferry ride from the foot of downtown's Bay Street at Queen's Quay, also provides a pleasant natural retreat from the city's bustle and is not to be missed.

Visitors from out of town may choose accommodations from a wide range of major brand hotels, suite hotels as well as boutique hotels in the immediate downtown areas to suite one's personal preferences. Booking early will ensure your stay during CAPEX 22. Interested visitors who also intend to spend some time sightseeing should check out Toronto's tourism website, https://www.destinationtoronto.com/.

Be part of the world's first International One-Frame Stamp Championship Exhibition. ✉

participants potentiels informés. Inscrivez-vous maintenant à l'aide du bouton « Être abonné » pour recevoir ce bulletin gratuit par courriel.

TORONTO ET SES CENTRES D'INTÉRÊT

Ceux d'entre nous qui se rappellent un peu les expos CAPEX précédentes ou n'importe quelle grande exposition philatélique à Toronto savent ce que cette ville offre aux visiteurs outre la philatélie. Elle a récemment été classée deuxième ville au monde pour ce qui est de la sécurité par *l'Economist Intelligence Unit*, chef de file de l'intelligence économique mondiale. Toronto a aussi été nommée ville la plus multiculturelle du monde par la radio de la BBC en 2016, car 51 % de ses résidents sont nés à l'extérieur du Canada et elle est fière de ses 200 groupes ethniques parlant plus de 140 langues. De nombreux quartiers ethniques n'attendent que votre visite : chinois, grec, polonais, italien, indien.

Beaucoup de centres d'intérêt sont immédiatement adjacents au palais des congrès ou à proximité; entre autres, la tour du CN, la structure mythique dominant le ciel de la cité, également la plus haute structure autoportante de l'hémisphère ouest.

Toronto est, à juste titre, célèbre pour sa gastronomie et sa cuisine internationale variée. En effet, il est facile d'y trouver des restaurants récipiendaires d'étoiles Michelin, de même que de petites charcuteries, des restaurants ethniques, des échoppes de marché ou une cuisine de rue locale. Juin marque le début de l'été canadien et les endroits où manger dehors brillent pendant toute la saison.

Alors que vous visitez Toronto, n'oubliez pas d'aller explorer ses nombreux sites naturels, ses parcs, ses quartiers. La région de Toronto comporte beaucoup de rivières avec leurs affluents, des ruisseaux, des ravins, des parcs où l'on peut se promener et des pistes cyclables d'un bout à l'autre de la ville. Le parc des îles de Toronto, un incontournable, est un endroit paisible où se reposer de l'effervescence de la ville. Il est d'ailleurs immédiatement accessible grâce à une traversée de 13 minutes en bateau à partir du quai Queen de Bay Street.

Les visiteurs venant de l'extérieur peuvent choisir de se loger, selon leurs préférences, dans une vaste gamme d'hôtels affichant les bannières les plus connues en plus d'hôtels-avec suites ou d'hôtels-boutiques aux environs immédiats du centre-ville. Si vous réservez hâtivement, vous serez sûrs de trouver à vous loger pendant CAPEX 22. Les visiteurs qui songent aussi à faire du tourisme devraient jeter un coup d'œil au site Web de Tourisme Toronto, https://www.destinationtoronto.com/.

Participez à la première compétition philatélique internationale d'Un-cadre. ✉



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Partagez avec un ami et aidez La SRPC à croître

Do you have stamp-collecting friends who are not members of The Royal Philatelic Society of Canada? Provide their name and address or pass along this copy of The Canadian Philatelist to them. Have them complete and return the information below. Place your name and RPSC member number (found above your name on the address label of this magazine) in the "referred by" area. For every new member you recruit we'll credit your next year's membership with $5.

Avez-vous des amis philatélistes qui ne sont pas membres de La Société royale de philatélie du Canada? Donnez-nous leur nom ou remettez-leur cet exemplaire du Philatéliste canadien. Demandez-leur de remplir et de retourner le formulaire de renseignements qui suit. Inscrivez votre nom et votre numéro de membre de La SRPC (que vous trouverez au-dessus de votre nom sur l'étiquette d'adresse apposée à la revue) dans la case « Recommandé par ». Pour chaque nouveau membre que vous recruterez, nous vous accorderons un rabais de 5,00 $ sur votre prochaine cotisation.

Name / Nom : _____

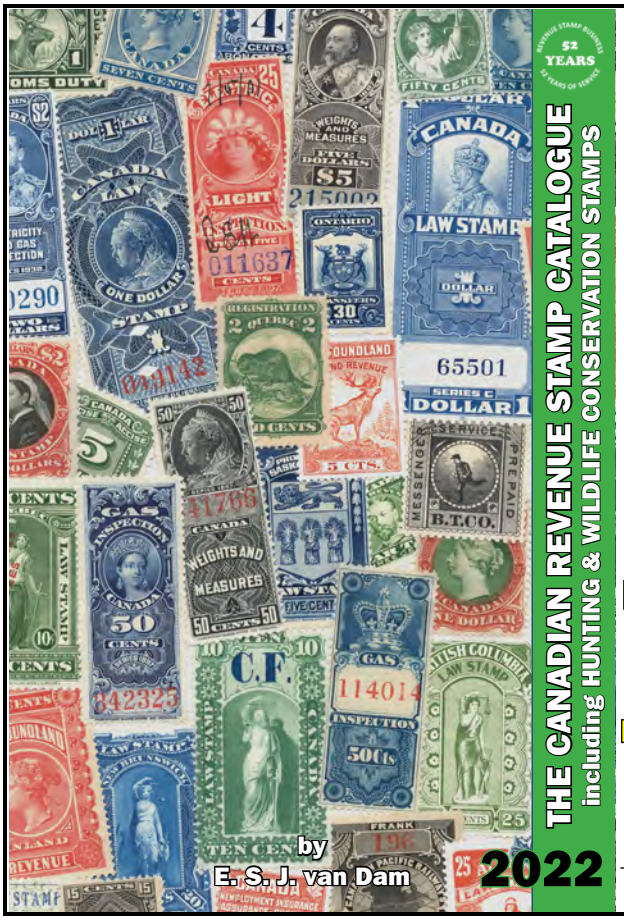
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FIRST ANNIVERSARY OF THE WEB SITE OF L'ACADÉMIE QUÉBÉCOISE D'ÉTUDES PHILATÉLIQUES (AQÉP)

November 1st 2021 marks the first anniversary of the launching of the website of l'Académie québécoise d'études philatéliques (AQÉP).

In this first year, the site had more than 1,000 visitors and 10,000 clicks. Canada had 85% of the visitors, the U.S. 4%, France 3%, China 2%, etc.

The AQÉP website shows an abundant production of very diversified writings from all members numbering more than 50 since its founding in 1982.

The website includes an impressive core of writings from members past and present, but also documents from past conferences, and a selection of collections and texts published in Les Cahiers de l'Académie, AQÉP's official publication. A total of 1,500 documents can be consulted directly online, as well as member's writings published in Philatélie Québec, Philabec and the Bulletin d'histoire postale et de marcophilie. Fifteen specialized collections presented by members can also be found, as well as biographic details and texts about honorary members and former members.

AQÉP currently has 24 members, among whom is Yves Baril, the famous engraver of Canadian stamps. The involvement of members of the Académie is a reflection of the evolution of philately in Québec in the course of the last 40 years and takes very diversified shapes since members have varied fields of interest such as traditional philately, topical philately, cinderellas, fiscal philately and postal history of Québec, Canada and the rest of the world.

The Académie québécoise d'études philatéliques (AQÉP) will celebrate the 40th anniversary of its founding in 2022. ✉

PREMIER ANNIVERSAIRE DU SITE WEB DE L'ACADÉMIE QUÉBÉCOISE D'ÉTUDES PHILATÉLIQUES (AQÉP)

Le 1er novembre 2021 marque le premier anniversaire du lancement du site Web de l'Académie québécoise d'études philatéliques (AQÉP). Dans cette première année, le site a reçu plus de 1 000 visiteurs et 10 000 clics. Le Canada représente 85% des visiteurs, les États-Unis 4%, la France 3% la Chine 2%, etc.

Le site Web de l'AQÉP est le reflet d'une abondante production d'écrits très diversifiés provenant de l'ensemble de ses membres qui sont au nombre de plus d'une cinquantaine depuis la fondation en 1982.

Le site Web comprend un impressionnant ensemble d'écrits provenant des membres actuels et passés, mais aussi les documents de conférences passées, de collections choisies et des textes publiés dans les Cahiers de l'Académie, l'organe officiel de l'AQÉP. Au total près de 1 500 documents sont consultables directement en ligne, ainsi que les écrits des membres publiés dans Philatélie Québec, Philabec et le Bulletin d'histoire postale et de marcophilie. On trouve également 15 collections spécialisées présentées par les membres, ainsi que des détails biographiques et des textes sur les membres honoraires d'honneur et les anciens membres.

L'AQÉP compte actuellement 24 membres, dont le célèbre graveur de timbres canadiens Yves Baril. L'implication des membres de l'Académie est le reflet de l'évolution de la philatélie au Québec au cours des 40 dernières années et prend des formes très diversifiées puisque les membres s'intéressent à des champs variés tels que la philatélie traditionnelle, la thématique, la paraphilatélie, la philatélie fiscale et l'histoire postale tant du Québec que du Canada et du monde entier.

L'Académie québécoise d'études philatéliques (AQÉP) célébrera son 40e anniversaire de fondation en 2022. ✉

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Britain's First Commemorative Stamps

PART II - POSTAL UNION CONGRESS 1929

BY MARY PUGH

The Universal Postal Union was established by the Treaty of Bern in 1874. The treaty provided that
a) There would be a unified price for letter postage throughout all member countries,
b) Postal authorities should give equal treatment to foreign and domestic mail,
c) Each country should retain all the money collected for international postage.

Conferences were held by the UPU approximately every four years to discuss issues regarding International postal services. Following conferences in Madrid (1920) and Stockholm (1924), the 1929 conference was to be held in London. The two previous ones had produced sets of stamps to mark the occasion and provide souvenirs for the delegates. So as early as 1927 there were discussions within the Post Office as to whether a special set of stamps should be produced for the 1929 conference. There was some hesitancy knowing King George V's view on commemorative stamps but by the spring of 1928 the idea was generally accepted.

Three suggestions were put forward

1) To issue a complete set of new stamps,

2) To have a complete issue of the special Congress stamps,

3) Following the Wembley precedent, to have a limited special issue.

As the committee that oversaw the production of the Wembley stamps had been disbanded there was some difficulty in forming a new homogenous committee within the interested parties. Once formed, the Postmaster General's Advisory Committee met on the November 8, 1928 under the chairmanship of Sir Evelyn Murray, Secretary to the Post Office.

It was decided that four low-value stamps would be issued: ½d, 1d, 1½d and 2½d. As these only added to 5½d, not a suitable amount for presentation as a souvenir, a £1 stamp was added, though at the time it had little postal usage and was conceived as exploitation of the philatelic market. Instructions were sent to a limited list of designers and the two printing companies, Waterlows and Bradbury Wilkinson. The stamps were to be the colour and size of the existing definitive stamps, contain the words 'Postal Union Congress' 'Postage', the value and the King's portrait, as used in the current definitives but in an oval frame. The artists could select their preferred printing method, the current letterpress or the newly developed photogravure process. The larger £1 stamp was to be line engraved and of national significance or symbolic of the UPU.

The committee met on December 12th and selected two designs by F.W. (John) Farleigh for the ½d and 2½d [Figure 1] and one design by Ernest Linzell of Waterlows for the 1d and 1½d [Figure 2]. A design by Harold Nelson was chosen for the £1. The King was extremely ill with septicaemia at the end of



Figure 1. ½d, 2½d Early Farleigh Proofs.



Figure 2. Linzell Proof for 1d and 1½ denomination missing.

1928 and so unable to approve the designs; however once there were signs of the King's recovery, Queen Mary approved the designs on His behalf so production could commence.

In early January the approved designs were taken to the Royal Mint, who were to engrave the dies and prepare the printing plates. As some detailed adjustments were needed for the Linzell design, J.A.C. Harrison of Waterlows, regarded as the best engraver of the day, was asked to do it. Farleigh's two designs were engraved at the Royal Mint, the ½d by C.G. Lewis and the 2½d by T.E. Storey. The Royal Mint also had the contract for the printing. Further delays occurred at the Royal Mint with the engraving of the Farleigh designs so it was the end of February before proofs were ready for approval.

Several plates for each value were made in order that sufficient stamps were ready for the Congress opening on May 10 [Figure 3]. The stamps were printed on block cypher watermarked paper and perforated 15x14. They were to be available throughout the country "until further notice." The low value stamps were so popular that the stock was exhausted before the Post Office intended to withdraw them at the end of October. These were also issued in books and available from vending machines, which required special plates to be prepared in a format to be easily divided for the books or coils.



Figure 3. ½d-2½d issued stamps.

STAMP BOOKS

Two requirements were required for the stamp booklets: they should be upright in the booklet in panes of six and there should be a margin in the left hand side for stitching them together. The printing plates had 480 stamps divided in two by a gutter, a dot and no dot side, each containing 20 rows of 12 stamps. Two rows would be arranged, thus [Figure 4] giving an equal number of upright and inverted watermarked stamps.

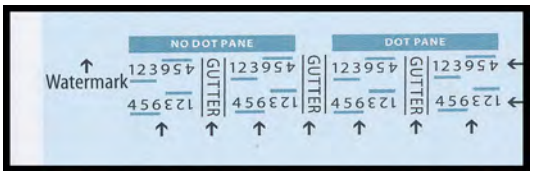


Figure 4. Printing layout for Booklets.



Figure 5. 2/-, 3/- booklets.



Figure 6. Booklet pane from voucher booklet.

The books were available in two values 2/- (two shillings) and 3/- (three shillings) [Figure 5] and contained panes of six stamps in three values ½d, 1d and 1½d. These could have upright or inverted watermarks selected at random. The covers of both books, titled 'Postal Union Congress 1929,' contained advertisements as well as one 1½d pane in the 2/- booklet. Voucher booklets were sent to potential advertisers and stamps in them were overprinted 'cancelled' and punched to prevent their use as postage [Figure 6].

COILS

As the congress stamps were the same size as the current definitive stamps there was no problem issuing them for the current vending machines as there had been for the Wembley stamps (*The Canadian Philatelist* 74/4 p.178). Six plates were made for the production of stamps in rolls, sideways and end delivery for each of the three lowest values. They were printed in continuous rolls and those delivered with the left side first have sideways watermarks.

VARIETIES

A number of printing varieties [Figures 7-9] occur on the low value stamps and because of the number of plates required for printing they do not occur on each plate. The 1829 for 1929 variety occurs on both the 1d and 1½d stamps but not in the same plate position. Most of the common varieties have been plated but there are a few small ones still requiring plating and that is not easy now as few full sheets still exist. Inverted watermarked



Figure 7. Broken wreath variety.



Figure 8. 1829 for 1928 on 1d, 1½d.



Figure 9. Broken O variety from booklet.

stamps occurred in the stamp booklets and from sheets but to distinguish them it is necessary to have the stamps in a format which could not occur in a booklet. Those from 2½d sheets are particularly scarce. There is some variation in the colour of the stamps: the ½d green was also printed in a lighter shade and the 2½d occurs in a lighter and darker shade of blue than the specified one.

PLATES

These can be distinguished by cuts made by the printers in the hard line "Jubilee line" around the outside of the sheet. These occur close to the bottom left corner of the ½d and 2½d stamps and in the top left margin of the 1d and 1½d. Plates can also be distinguished by the Control Numbers which were affixed to the plates before printing. Although the numbers are



Figure 10. Control and plate marking.

the same, either K29 or L29, there is a slight difference in the position that they were attached to each plate [Figure 10].



Figure 11. Souvenir sheet.

As the Conference delegates were guests of the Government everything was provided for them: hotels, meals and excursions. There was special stationery, a post office set up for their use and several special conference date stamps provided [Figure 11].

£1 STAMP

The design by Harold Nelson chosen for the £1 stamp depicting St George



Figure 12. Early drawing for £1.



Figure 13. £1 Issued stamp.

and the Dragon was adapted from one he had submitted for the Empire Exhibition five years earlier. As the £1 was not used for revenue purposes the word 'revenue' in the early design [Figure 12] was replaced by 'one pound' [Figure 13]. The stamp committee decided that it should be recess printed by Bradbury Wilkinson, and that J.A.C. Harrison, currently working for Waterlows, should do the engraving. He was seconded to Bradbury Wilkinson for the duration of the task.

The stamps were to be printed in sheets of 20 on specially watermarked paper giving one watermark centered on each stamp [Figure 14]. Seventeen different colour proofs were printed for the committee to consider, their final choice being black.



Figure 14. £1 watermark.

There is one major re-entry on the £1 stamp occurring on row 2/3 and it is possible to plate the individual stamps from markings on each stamp.

The £1 had little postal use at the time and most of the early sales were to stamp collectors. With the increase of trade and airmail services in following years their use increased. They remained available until 1937 when the George VI High Value issue replaced them. The stamp has come to be recognized as a masterpiece of British stamp design. ✉

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Figure 15. FDC cover to India.

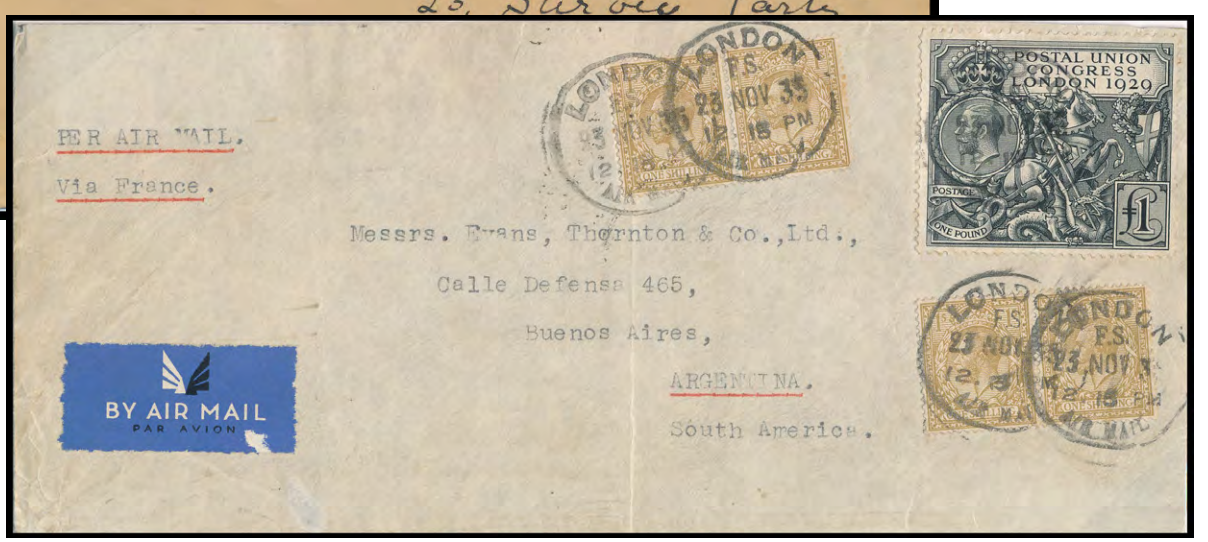
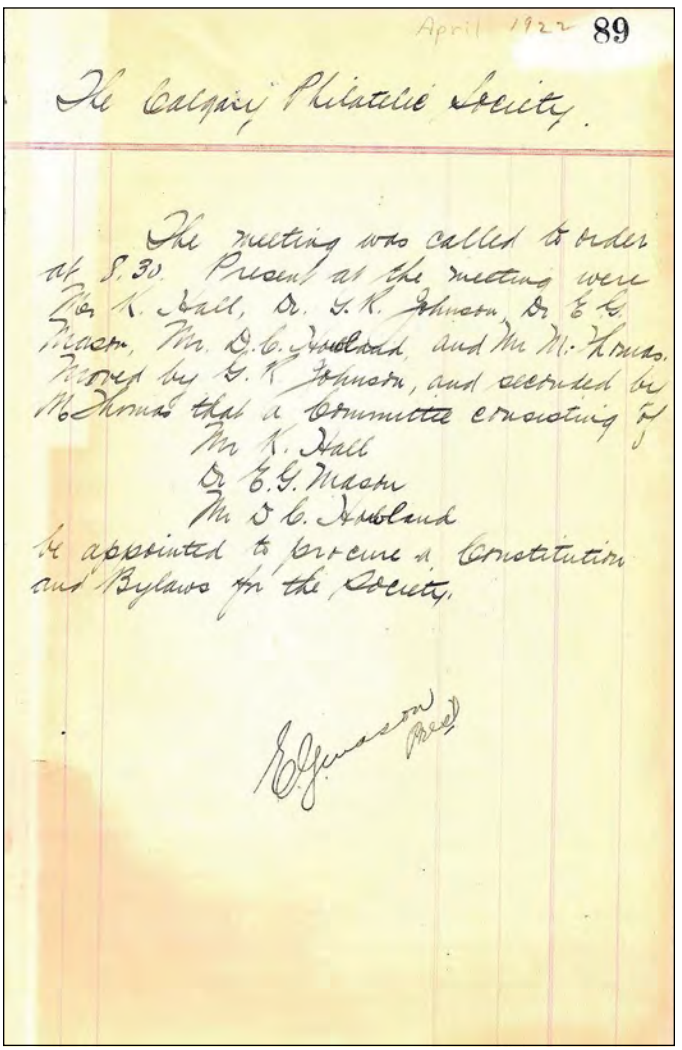


Figure 16. PUC cover to Argentina.

Calgary Celebrates 100 Years of Stamp Collecting in 2022

BY DALE SPEIRS

The year 2022 will be a celebration for members of the Calgary Philatelic Society, the club having been formed 100 years ago. The April 2022 regular monthly meeting will be a birthday party. On the Labour Day weekend, the CPS will be hosting a national-level stamp show, sanctioned by both The Royal Philatelic Society of Canada and the British North America Philatelic Society.



April 1922 89

The Calgary Philatelic Society.

The meeting was called to order at 8.30. Present at the meeting were Mr. K. Hall, Dr. G.R. Johnson, Dr. E.G. Mason, Mr. D.C. Howland and Mr. M. Thomas. Moved by G.R. Johnson, and seconded by M Thomas that a Committee consisting of

Mr K. Hall
Dr E.G. Mason
Mr D.C. Howland

be appointed to procure a Constitution and Bylaws for the Society.

E.G. Mason Pres'd

Figure 1. Meeting - CPS, 1922-04-22, founding.

The CPS archives have the original records from 1922 to date. Figure 1 is a scan of the page from the minutes book, recording the first meeting. In late 1921, a Calgary stamp collector named Dr. Edward George Mason began advertising to form a stamp club in the city. Announcements were made to likely members and to the press. In April 1922, five men met and decided to go ahead with a formal organization. The minutes of that meeting read as follows:

"The meeting was called to order at 8:30. Present at the meeting were Mr. K. Hall, Dr. G.R. Johnson, Dr. E.G. Mason, Dr. D.C. Howland, and Mr. M. Thomas. Moved by G.R. Johnson, and seconded by M. Thomas, that a Committee consisting of Mr. K. Hall, Dr. E.G. Mason, Mr. D.C. Howland, be appointed to procure a Constitution and Bylaws for the Society. [signed] E.G. Mason, Prest."

Membership fees were set at $2 per year plus an initiation fee of $2. By the end of 1922, the CPS had 14 members. The CPS held its first auction in 1925 and established circuit books that same year. The first public stamp show in Calgary was held on October 22, 1927. Figure 2 shows the exhibits; notice how they are almost entirely stamps.

The Great Depression initially shook the club, but it survived because stamp collecting was an inexpensive hobby for the

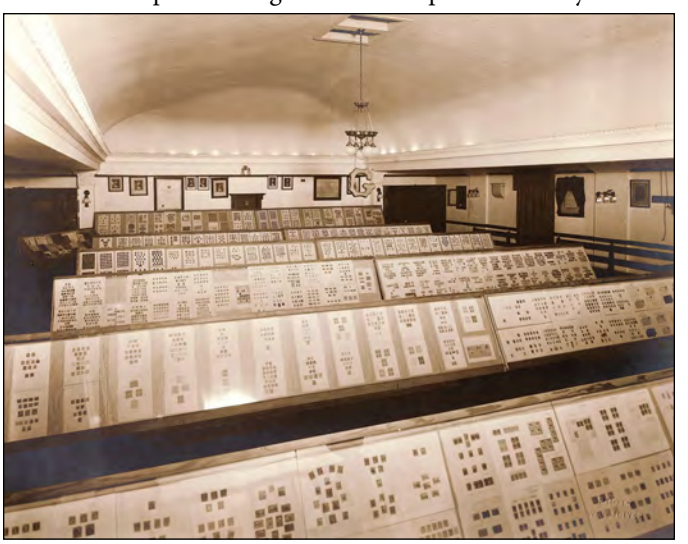


Figure 2. Calgary Philatelic Society first public show (Oct 22, 1927).

times. Figure 3 is a photo of Mason circa the 1930s, reproduced courtesy of his great-granddaughter Beth Saunders of Calgary. World War II also shook the club, as members were lost to the military or civilian war service. Mason died in January 1947 at age 72.



Figure 3. Edward George Mason,circa 1930s, courtesy Beth Saunders.

In the 1950s, the CPS began to recover, and grew steadily through the next several decades. When the COVID-19 pandemic began, the CPS held its monthly meetings via *Zoom* and began an eLetter to supplement the regular newsletter. As a result, the club held its own and remained active through the pandemic.

The CPS has two auctions per month, hundreds of circuit books, an annual autumn show CALTAPEX, and a spring dealer bourse. Membership totals fluctuated over the years with the fortunes of Calgary and now averages about 130.

The CPS publishes a monthly bulletin called the *Calgary Philatelist*. It has a website at www.calgaryphilatelicsociety.com. It is Chapter 66 of the Royal Philatelic Society of Canada, Chapter 1360 of the American Philatelic Society, and Chapter 91 of the American Topical Association.

A full history of the CPS is available as a free pdf from the website. This is a 15 megabyte file about 200 pages long, so it may take a few moments to download. The book covers the history of the club in great detail. ✉

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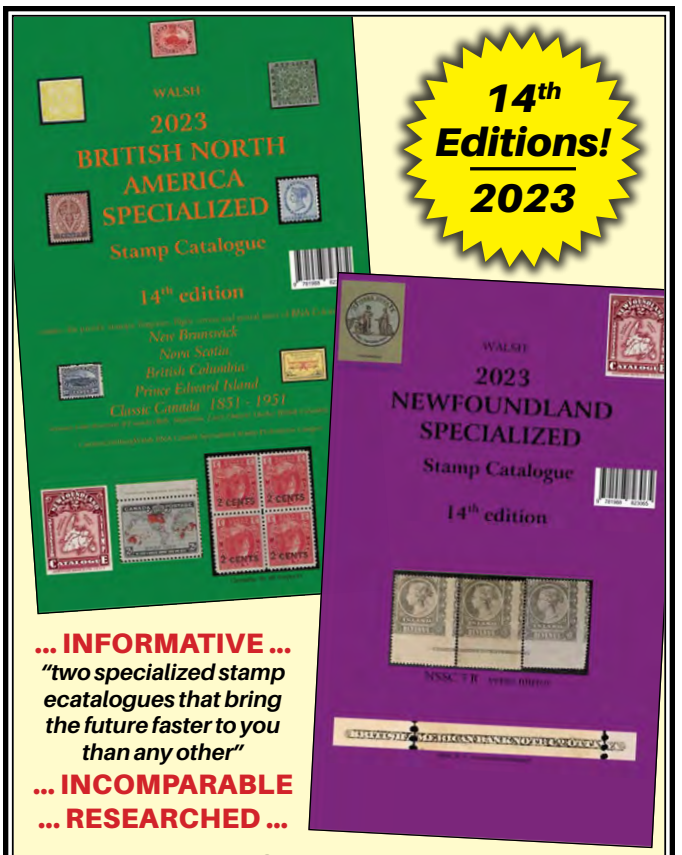
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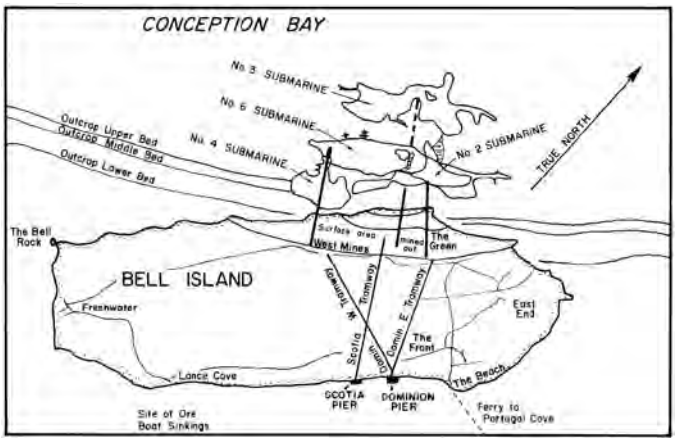


BELL ISLAND

– NEWFOUNDLAND –

BY MICHAEL SOMERVILLE

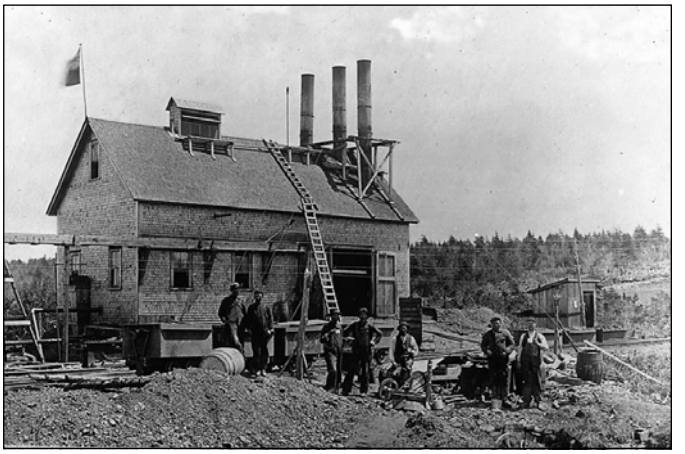
Bell Island has recently been in the news for a belated attempt to remove unexploded ordnance from the torpedoed ore carriers from World War II that lie off its coast. The island is in Conception Bay in the northern part of the Avalon Peninsula of Newfoundland. It measures 9km long, 3km wide with a total area of 34km^2 with mostly sheer cliffs falling to the sea. A rock which resembles an inverted bell can be seen off the northwestern end of the island from which the island gains its name.



Conception Bay.

The first recorded settler was Gregory Normore in 1740. Whilst the island is best known for its iron ore mining, the topsoil is very rich and was likely inhabited by the now extinct Beothuk people. European settlers came in the 18th century, with farming and fishing as their main activities. There are three communities on the island, the largest being Wabana, and there is a daily ferry service from Portugal Cove to St. Philip's that runs across 'The Tickle', as the channel between the island and the main island is known. Portugal Cove is only 14.5km by road from St. John's, the capital of Newfoundland.

In 1578 deposits of iron ore were found by a merchant from Bristol, England. In 1628 members of John Guy`s colony sent samples to England in the hope that they were valuable. The iron ore deposits did not really attract serious attention until the 1890s. By 1892, the Butler family from Topsail acquired a controlling interest in the ore. They brought in agents from the New Glasgow Coal, Iron and Railroad Company, which later became the Nova Scotia Steel and Coal Company ("NSSCC"). Thomas Cantley, the company Secretary, called the mine site "Wabana", which is believed to be an Abenaki Indian word meaning "the place where daylight first appears". Mining began in the summer of 1895.



Wabana compressor house.

The ore was of a very high grade, and with the island only 350 miles from the Cape Breton coal fields, made it convenient to feed the giant steel mills of Sidney, Nova Scotia. Ore was also shipped abroad to the United States, Holland, Belgium and Germany. On March 4, 1899 the Whitney Company (later called Dominion Steel Corporation) purchased the rights for $120,000, from the Butler family to the huge 'lower bed' that lay below the 'upper bed' operated by the Scotia company. Both beds ran beneath Conception Bay, and in 1905 were accessed once the surface deposits were exhausted. By 1911 NSSCC owned some thirty-two square miles of submarine beds and the Dominion Iron and Steel Company owned a further eight and a half square miles. By 1951 miners were working three miles out to sea with ceiling depths from roof to sea bottom varying from 200 to 1,600 feet.

The two original companies were acquired and later failed with their assets being purchased by the Dominion Steel Company ("DOSCO") in 1930.

World War I, followed by the Great Depression, hit the mines hard. A similar problem arose with Germany still being a major customer at the start of World War II. However, in 1942 the island gained a certain grim notoriety by becoming the only part of the North American continent to be subjected to a direct attack from Germany.

1942

Early in World War II, two 4.7-inch guns were mounted on Bell Island. They can still be seen on their mountings. The first attack occurred on September 5, 1942 after the U-boat U513

followed the coal boat the SS Evelyn B into Conception Bay where three loaded ore ships were at anchor waiting to join a convoy. The submarine fired a volley of torpedoes at the SS Lord Strathcona, which passed harmlessly beneath her. Although the gunners on the Evelyn B opened fire and hit the periscope, the submarine then attacked and sank the SS Saganaga. In the confusion, the Lord Strathcona collided with the conning tower on the submarine, which nevertheless still sank her.

The second attack began on October 20 when the SS Rose Castle, a steam merchant of 7,803 tons, was sailing unescorted from Halifax to Bell Island and was struck by the last, and it seems, dud torpedo fired by U-69. Bad weather saved them from an attack by the deck gun and they reached Bell Island. However, her luck had run out, for loaded with 10,200 tons of iron ore, and anchored in Conception Bay waiting to sail with convoy WB-9, she was hit by two torpedoes fired by U-518 and sank, with the loss of 23 lives and 20 survivors. The next vessel lost was the Free French ship, PLM17, which was moored nearby. She had sent up a distress flare and was attacked and sunk. Between the two attacks a total of 69 lives were lost.

As if the recent attacks were not bad enough, on Sunday, November 10, 1942, two ferries collided in the Tickle. It would have been humorous if the outcome had not been so tragic. One was the W. Garland, which did not have a passenger-carrying licence or lifebelts. Their small life-boat had been left behind and only the mast head light and a searchlight were working. Bulbs in the port and starboard lights had blown and not been replaced. There were some paraffin lamps, but the crew did not know how to install them.

At about 5:40 pm the Little Golden Dawn left Bell Island with only the captain and chief engineer aboard. This vessel was licenced to carry freight and passengers and although it had lifebelts, no lifeboat. Visibility was clear and although both vessels could be seen, the captain of the Little Golden Dawn did not check the compass bearings of the W. Garland at regular intervals. Close to Bell Island it became obvious that the two were going to collide. The sound system on the Little Golden Dawn was not working, so no warning was given. Instead the captain probably panicked by turning to port and not starboard as per regulations. The skipper in the W. Garland correctly pulled to starboard and the two collided. Within four minutes of the collision, the W. Garland sank, drowning the captain and twenty-one passengers. Following the collision, the engineer on the Little Golden Dawn shut off the engine, but was unable to restart it. The two men worked to pump out the water flooding into the vessel, which after about 45 minutes was towed to shore, where it promptly sank.

WORKING CONDITIONS

During the 1900s, boys as young as 10 worked above ground doing 10-hour shifts sorting rocks from the ore, looking after the horses and fetching water for the men. Many quit school at grade three and were left with no way to earn a living once the mines closed. Later, the starting ages for boys rose to 11 up to 16.

Until 1943, when the 8-hour day was introduced, the shifts were 10 hours. Until 1911, when carbide lamps were introduced, lighting was by candle or seal oil lamps. In 1935, miners began using battery-powered electric lamps on their hats.

Bathroom facilities were almost non-existent, and the mines were very cold. Until the 1950s, when more modern equipment was introduced, ore had to be loaded into trolley cars by men using shovels. Two men were expected to load at least twenty ore cars in a shift. The cars were hauled to the surface by horses that lived in underground stables.

The pay was pathetic. In 1916 the boys made 10¢ and the men 13¢ an hour. By 1928 boys made 19¢ and men 22¢, which was hardly a living wage by any standards. Mining was extremely dangerous, particularly in the early days. There were so many accidents that in 1906 the government passed its first Mining Act to provide for inspectors to investigate conditions and practices in the mines.

Life was very hard for those families involved with the mines, particularly for those whose husband/father was killed. In 1916 a widow's pension from the government was eight dollars a year with a further fifteen dollars a month from the company with a total cap of fifteen hundred dollars.



No. 2 mine portal and shaft.

CLOSURE OF THE MINES

In January 1950, No. 2 mine was the first of the four mines to close. Even so, the population on the island had risen to 10,291 of which 1,994 were direct employees, with another 7,499 being dependents making up a total of 95% of the island population.

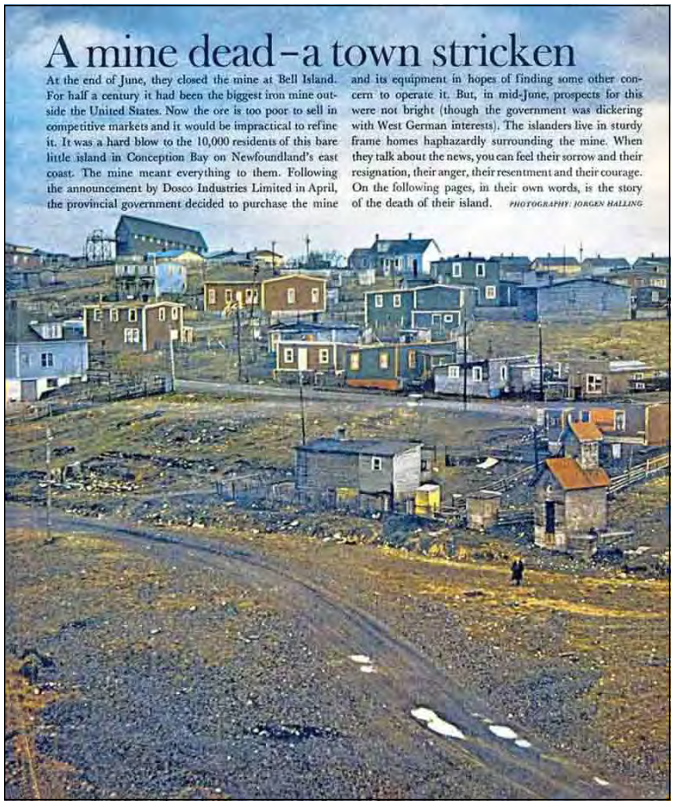


No. 3 mine.



No. 3 mine yard.

Between 1950-1956, a total of 22 million dollars was invested in upgrading and modernizing the mines. By 1958 the employment peaked at 2,280. However, the May of the next year, the number 6 mine was closed. The following year shipments from Wabana peaked at 2.81 million tons with a corresponding population increase to 12,281. However, mine No. 4 was closed in January 1962 and shockingly the closure of the last mine No. 3 was announced on April 19, 1966. The last shipment was made on June 30, 1966. Despite the closure, it is estimated that there remains enough ore to last twenty years at an extraction rate of 2 million tons a year.



Wabana, 1966.

It seems that despite the expansions and glowing reports, DOSCO had been buying higher grade non-phosphoric iron ore concentrates from Venezuela and Labrador to reduce costs. Simultaneously supplies of high grade ore from West Africa and South America had hit the international market.

Possibly the prime reason the mines failed was the fact that after mining began, there was no local ownership with a corresponding lack of long term commitment to the operations. In the later years more and more employees were brought in from abroad with their prime objective to reduce costs. Cutting corners resulted in increased accidents and fatalities. There is still plenty of ore, but the Nova Scotia steel mills are gone, and the cost of extraction is no longer economical.

THE BELL ISLAND BOOM

On April 2, 1978 an explosion on the island caused damage to houses, electrical wiring and in Lance Cove, a nearby community, several television sets exploded. The bang was heard 55 kilometers away. Two cup-shaped holes about two feet deep and three feet wide marked the point of impact. After many theories and research, the conclusion was that a "superbolt" of lightning lasting a thousandth of a second was to blame.

On April 23, 2019 a loud bang was heard, and shaking as far away as ten kilometers was felt. This time the cause was a huge section of rock breaking away from the northern part of the island and falling partly onto the land and into the sea.

THE AFTERMATH

Since the mines closed, the population on the island has dwindled, by 2011 it was down to some 3,000. The island still has its churches and schools. The car ferries still run and many residents commute to St. John's. To attract tourism, many buildings have large murals depicting aspects of mining history and Number 2 mine is opened in the tourist season for underground tours.

THE BELL ISLAND HAG AND STAMP

With so many deaths in the mines it is not surprising that there are numerous local ghost stories. One such tale has been immortalized in a Canada Post stamp, issued as one of 15 in a Halloween set of spooky tales, which were issued on September 8, 2016 [Scott 2936].



Canada, Scott 2936.

The story tells of a young serving girl from Upper Island Cove who was one of several who became enamored of the handsome German sailors who worked on the ore ships that came to the island. At the outbreak of World War II, the sailors became soldiers who would sneak inland at the island's wooded western end. The story goes that this young girl spotted some of them, but was captured before she could raise the alarm. The soldiers took her to a swamp near Dobbin's Garden, a piece of farmland used by local families. There they drowned the poor girl in the swamp and her spirit lingers on. It seems that she appears dressed in white. As she approaches her victim she falls to her knees and crawls forward. Her white clothes turn to rags and the flesh peals from her body whilst emitting the most appalling stench, which seems to paralyze those nearby. They apparently experience the sensation of her crawling over them.

"No one came to help me, now no one will help you". She says. "Taste what I tasted. Smell what I smelled."

The victim falls unconscious, to be found hours later reeking of death.

Newfoundland, Scott 264.



The legend has been adapted as a play for the summer and is used in the tourism group's haunted walking tours. The story of the Bell Island Hag was selected as one of 15 winners out of over 1,000 entries.

Newfoundland issued a 24-cent stamp in a 1941-44 definitive series printed by Waterlow and Sons that depicts the loading of iron ore on Bell Island (Scott 254).

IS DISASTER AWAITING THE ISLAND?

In 2015 Peter Young, a retired mining engineer, living in Portugal Cove, told the CBC that he was most concerned about what would happen when – not if – the roof of the mine collapsed.

He claimed that failures were starting in the roof of the tunnels and that the water level in the tunnels was beginning to follow the tidal movement of Conception Bay. Rock pillars were installed when the mine was operating to support the roof of the mine, which is five kilometers long and two kilometers wide. He was concerned that the huge volume of water moving with the tides would weaken the pillars. He reckoned that when the roof collapsed, the water would be forced out of the two open entrances to mines 2 and 4, causing the water level in the bay around the mine to drop, creating the potential for a tsunami, like the one in 1929 on the Burin Peninsula.

Mr. Young suggested that a solution might be to open some entrances at the shoreline where the tunnels are 2-300 feet down to allow for the expulsion of the water in the event of a collapse. I am not aware of any action on this issue. ✉

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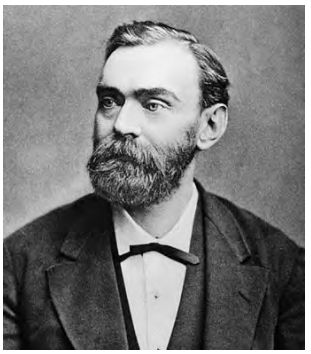
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Alfred Nobel.

Alfred Nobel and his Prizes

BY MICHAEL PEACH, FRPSC

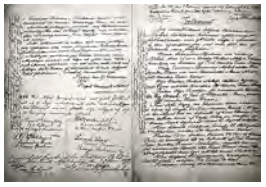


Figure 1. Nobel's will.



Figure 2. Opening Nobel's will.



Figure 3. J.H. van't Hoff.



Figure 4. W.C. Röntgen.



Figure 5. René Prudhomme.

Every year in early October there are announcements about the Nobel Prizes, international awards in six specific areas. Last year, 2021, Canadian born David Card, a professor at the University of California, Berkeley was one of the three joint winners of the 2020 Prize in Economics, for his work on Labour Economics.

Alfred Bernard Nobel (1833-1896), a Swedish businessman, chemist, engineer, inventor and philanthropist was born in Stockholm, the fourth son of Immanuel and Caroline Nobel. When he passed away in 1896, he left behind what was then one of the world's largest private fortunes. Nobel was involved with the explosive compound nitroglycerine, which when combined with other substances such as kieselguhr, a fine sand, gave the stable explosives dynamite, blasting gelatine, ballistite, (a precursor of cordite) - he patented all of these compounds. Besides the royalties on his patents, of which he had 355, he owned more than 90 factories manufacturing explosives and ammunition. He also had a significant number of shares in his brothers, Robert and Ludvig, Nobel Brothers Petroleum Company based in Baku in Azerbaijan. At the time Baku was producing more than 50% of the world's oil.

Nobel's last will and testament (Figure 1) is featured on the combined issue of Germany and Sweden (Figure 2). He had no immediate family and left the bulk of his fortune in trust to establish five prizes in peace, physics, chemistry, physiology or medicine, and literature. The assets were to be invested in a fund consisting of safe securities. The Nobel Foundation, a private organization, was founded on June 29, 1900 specifically to manage the finances and administration of the Nobel Prizes. His total fortune, adjusted for inflation, would be worth over US$250 million today. The current value of each prize is about US$1,100,000.

The prize in Economics was established in 1968 by a donation from Sweden's Central Bank to the Nobel Foundation to commemorate its 300th Anniversary. It is administered by the Nobel Foundation, and although not a part of Nobel's testament, it is generally regarded as the Nobel Prize in Economics. The prize is awarded at the ceremony in Stockholm.



Figure 6. Emil von Behring.



Figure 7. Award being presented to Röntgen.

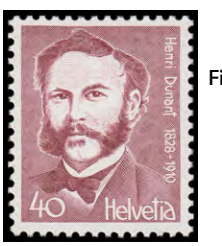


Figure 8. Henri Dunant.

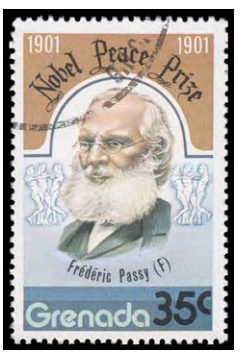


Figure 9. Frédéric Passy.



Figure 10. First prize winners.



Figure 11. Ross discovery centenary.



Figure 12. Theodore Roosevelt.



Figure 13. Frederich Banting.



Figure 14. J.J.R. Macleod.



Figure 15. Ernest Rutherford.



Figure 16. Jan Tinbergen.

THE FIRST PRIZES

On December 10, 1901 the first *Nobel Prizes*, in physics, chemistry, physiology or medicine and literature awarded by the Royal Swedish Academy of Sciences were presented in Stockholm and the peace prize awarded by the Norwegian Nobel Committee in Oslo.

The 1901 winners, all seen on stamps, were Chemistry - Jacobus Henricus van't Hoff (Figure 3), Netherlands, for the discovery of the laws of chemical dynamics and osmotic pressure in solutions; Physics - Wilhelm Conrad Röntgen (Figure 4), Germany, in recognition of the discovery of the remarkable rays subsequently named after him [in English, X-Rays]; Literature - René François Armand Prudhomme (Figure 5), France, poet and essayist whose works showed a rare combination of the qualities of both heart and intellect; and Physiology or Medicine - Emil von Behring (Figure 6), Germany, for his discovery of a diphtheria antitoxin. Röntgen is seen receiving his award from Swedish Crown Prince Gustaf in the Great Hall of the Royal Academy of Music (Figure 7).

The joint peace winners were Henri Dunant (Figure 8), Switzerland, co-founder of the Red Cross and Frédéric Passy (Figure 9), France, economist and pacifist, a founding member of several peace societies and the Inter-Parliamentary Union. The Red Cross has been awarded the prize three more times.

The 1901 winners, all western continental Europeans, are seen together on the Sweden and Norway stamps (Figure 10). The following year the British physician Ronald Ross was awarded the Physiology or Medicine Prize for work on the transmission of malaria, becoming the first British winner. Ross was born in India, the son of a general in the British Indian Army and was the first winner born outside Europe. India honoured him with a stamp in 1997 marking the centenary of the publication of his discovery that malaria can be transmitted between humans by mosquitoes (Figure 11).

In 1906 Theodore Roosevelt won the Peace Prize for negotiating peace in the 1904-5 Russo-Japan war and was the first non-European to win a prize. There are numerous USA stamps showing the former president. The one illustrated is from the series Celebrating the Century 1900s (Figure 12).

The first Canadian to win a prize was Frederick Grant Banting (Figure 13) in 1923, jointly with the Scot J.J.R. Macleod (Figure 14), for the discovery of insulin. Ernest Rutherford (Figure 15) won the 1908 Chemistry prize for research conducted at McGill.

The first Economics prize was awarded in 1969. The winners were Ragnar Frisch, Norway and Jan Tinbergen (Figure 16), Netherlands, both for work



Figure 17. Sweden-USA joint issue.



Figure 18. Centenary stamp Monaco.



Figure 19. North Macedonia centenary stamp.



Figure 20. Norway 2001 Peace Prize winners Alfred Nobel



Figure 21. 2001 Albania stamp Ferid Murad.

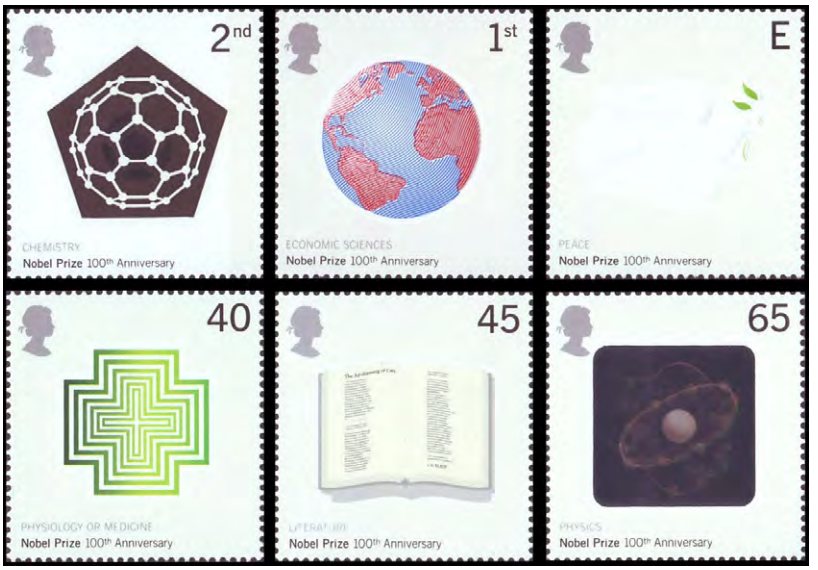


Figure 22. Great Britain Centenary stamps.



Figure 23. Birth house Norrlandsgatan 9.

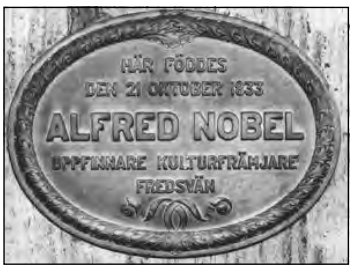


Figure 24. Birth house plaque.



Figure 25. Nobel Museum.



Figure 26. Karolinska Institute bust.



Figure 27. City hall relief.

in economics. Tinbergen is seen in a 1995 Netherlands series of prize winners stamp, but I have been unable to find a Frisch stamp.

CENTENNIAL OF THE PRIZES

The centenary of the prizes occurred in 2001 and was marked by numerous countries. Stamps showing Nobel were issued by Sweden and USA with a joint issue (Figure 17), Monaco (Figure 18), and Macedonia (Figure 19). Norway marked the centenary of the Peace Prize on September 14 with a set of eight stamps showing seven of the winners and Alfred Nobel (Figure 20). Albania issued a series of four stamps, showing previous winners: Doctors without borders (1999), Röntgen (1901), Albanian native Ferid Murad, co-winner of the 1988 prize for Medicine or Physiology (Figure 21), and Mother Theresa (1985).

Great Britain issued a set of six stamps for the centenary (Figure 22), one for each prize.

STOCKHOLM

Stockholm has not forgotten Nobel, although his birth house Norrdlandsgatan 9 (Figure 23) has been demolished. The plaque is now located at the present building Norrlandsgatan 9 (Figure 24).

The Nobel Museum was opened in 2001. It is situated in the former Stock Exchange Building, one of Stockholm's most beautiful 18th-century buildings (Figure 25). A Nobel bust is located at the Karolinska Institute, a research-led medical university at Solna in the Stockholm suburbs (Figure 26). The annual Nobel banquet is held at City Hall and there is a Nobel relief on the outside colonnade down by the water (Figure 27).

Nobel is buried in Stockholm's Northern Cemetery, appropriately on Alfred Nobels Allé, among several Swedish nobles and well-known citizens (Figure 28).

The name Nobel will be remembered in perpetuity as element 102, first identified in 1957, named Nobelium, symbol No. ✉



Figure 28. Nobel's grave.

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MISS CHARLOTTE LLOYD,

Quebec City's first female philatelist

BY LUC FRÈVE

In the early days of mail, the cost for sending a letter was written on the cover by the postmaster. In 1841, Great Britain introduced a major change by releasing a one-penny stamp which was to be affixed on the cover to indicate prepayment. Other countries subsequently adopted that system, including Canada. Our postal authority issued its first stamps in 1851. It did not take long before stamps attracted the interest of collectors. Philately was born. It was promoted through networks of dealers, exchange circuits and dedicated societies.

In 1892, Ernest F. Würtele, a local accountant and then President of the *Canadian Philatelist Association*, initiated the first stamp club in Quebec City. During its short existence, the *Quebec Philatelic Club*, which met on a regular basis, included thirty philatelists, mainly from the bilingual bourgeoisie of the city.[1] Men represented the vast majority of philatelists at the end of the 19th century. Most clubs and societies were restricted to men and, when women were allowed, only a few became members. The *Quebec Philatelic Club* was no different. However, the minutes of the March 1895 meeting show they were ready to include women.[2] Unfortunately, no name is given. As no minutes are known from the following meetings, we do not know if the resolution was passed.

While reviewing old philatelic publications, I found a brief article in *The Canada Stamp Sheet* talking about an unusual happening involving Miss Charlotte Lloyd from Quebec City. According to my research, she was the first woman known to collect stamps in Quebec City. The story begins on Sunday, December 14, 1902 when the Victoria Hotel burned down. This was a major event, related in all major newspapers of the province.[3]

Close to 3:30 PM, the fire started in the basement. After the explosion of a furnace, it quickly reached the main level, preventing anyone from exiting. Clients and employees then moved up and waited at windows to be rescued by firefighters. Unfortunately, not everyone escaped as two employees died in the blaze. Losses would have been greater if the fire occurred at another time of the day as most clients had left the hotel to deal with their business.[4]

Miss Charlotte Lloyd (1840-1930) was in her room when the fire broke out. She was the daughter of Catherine Pozer (1815-1890) and Thomas Lloyd (1803-1885), lawyer and clerk of the Journals of the Legislative Council. From 1884 she had lived in several apartments in the Upper Town.[5] In 1902, she took a room at the Victoria Hotel while in transit between two apartments.

She relates the fire incident: "I had made all arrangements for removal from the Victoria to Henchey's Hotel on Saturday, everything being packed, when I suddenly decided to remain over where I was until Monday morning. Sunday afternoon I went out to see a friend, and on my return to the hotel passed

MLLE CHARLOTTE LLOYD,

la première philatéliste de Québec

PAR LUC FRÈVE

Au XIXème siècle, les hommes constituaient la quasi-totalité des gens qui pratiquaient la philatélie. La plupart des clubs et sociétés philatéliques étaient réservés à la gent masculine et quand la porte était ouverte aux femmes, celles-ci ne participaient pas en grand nombre.

En 1892, la Ville de Québec s'est dotée d'un club de philatélistes sous l'impulsion d'Ernest F. Würtele, un comptable alors président de la *Canadian Philatelist Association.* Au cours de son existence, le *Quebec Philatelic Club* a réuni en son sein une trentaine de philatélistes issus principalement de la bourgeoisie bilingue de la ville, tous des hommes.[1] Toutefois, le procès-verbal de mars 1895 du club mentionne qu'on voulait y admettre les femmes mais n'indique pas le nom de celles-ci. [2] Comme aucun compte-rendu des activités du club n'a été publié par la suite, nous ignorons si les femmes ont finalement été admises dans le club et leurs identités.

N'eut été d'un fait divers décrit en 1903 dans *The Canada Stamp Sheet*, je n'aurais jamais connu Mlle Charlotte Lloyd, celle qui serait la première philatéliste recensée de la ville de Québec. L'histoire débute le dimanche 14 décembre 1902 alors que brûlait l'Hôtel Victoria. Ce fut un évènement majeur relaté dans les journaux de l'époque.[3]

Vers 15h30, le feu a débuté au sous-sol. Après l'explosion d'une fournaise, il s'est propagé extrêmement rapidement aux étages empêchant ainsi les clients et les employés de sortir. Ceux-ci se sont dirigés vers le haut, se postant surtout aux fenêtres en attendant que les pompiers viennent les secourir. Malheureusement, tous n'ont pu être sauvés et on déplora deux victimes. Si l'incendie s'était produit à un autre moment de la journée, le bilan aurait pu être pire car plusieurs clients avaient alors quitté l'hôtel pour vaquer à leurs occupations.[4]

Mlle Charlotte Lloyd (1840-1930), une philatéliste de Québec, se trouvait être à l'hôtel lorsque l'incendie s'est déclaré. Elle est la fille de Caroline Pozer (1815-1890) et de Thomas Lloyd (1803-1885), avocat et greffier des journaux du Conseil législatif. Depuis 1884, elle logeait dans divers appartements de la Haute Ville.[5] En 1902, elle avait quitté son logement du 22 des Jardins pour prendre temporairement une chambre à l'Hôtel Victoria.

Elle raconte sa mésaventure : « La veille (samedi), j'avais fait tous les arrangements pour que mes biens soit déménagés à l'Hôtel Henchey. Tout était emballé lorsque j'ai soudainement décidé de prolonger mon séjour jusqu'au lundi. Dimanche après-midi, j'ai rendu visite à un ami et je suis ensuite revenue à l'Hôtel. J'ai demandé à un commis de me remettre mon album de timbres qui était conservé dans le coffre-fort. Je suis ensuite montée à ma chambre avec l'intention de le ranger dans mon coffre

through the office, and asking the clerk for my large stamp album, which I invariably kept in the safe, I took it up to my room intending to lock it in my trunk with other valuables for removal next morning.

I had been but a short time there, and wanting something I rang for a maid, who after attending to the message left the room, returning almost immediately with a terrified face and the news that the building was on fire. I caught up my album, which lay on the bed, and rushed out into the passage which was already filled with thick black smoke. Seeing that there was no chance of exit by means of the stairs, I was for a moment bewildered as to what to do, when suddenly I thought of a window in an adjoining room from which a back roof might possibly be reached. Finding the door locked, I threw all my weight against it and the panels gave way.

A couple of girls, who were almost suffocated and had given themselves up for lost, seeing my action followed me through the panel, and between us we managed to break open the two sashes of the window. Whether I was slower in my movements than the other two I cannot now say, but in any case they managed to escape the fire and get out before me. As I climbed over the window sill the flames rushed out, making me lose hold of the album which tumbled back into the room, and badly scorched my face and neck. I then fell on the roof where several others had already escaped, and after the lapse of half an hour we were rescued with the rest and taken away.

Although my loss is an irreparable one, and has grieved me very much, I feel that my providential escape from a cruel death amply compensates for all. Outside of the album referred to I had packed in my trunks two other albums filled with Canadian revenues and post cards, not to speak of thousands of loose duplicate stamps, stamp literature, etc. So far as I can remember, the most valuable single stamp of my collection was the Twelve Pence Canada, which Scott catalogues at five hundred dollars."[6]

Other than this sad event, little is known about Charlotte Lloyd's philatelic activities. Her name was not found in any member list of philatelic associations active in those years. It seems that she began collecting stamps around 1887 and built an impressive collection valued at $15,000 in 1902,[7] which represents $450,000 in today's dollars!

Only one item remains today of her philatelic activities prior to the fire - a letter-card sent to her in 1896 (Figure 1). A letter-card is a small piece of thick paper folded so a short message can be written on the inner face. The sender can seal it and write the recipient's address on the front. The recipient opens the letter-card by detaching the sides along the perforations. The cost of sending a letter-card was the same as an ordinary letter which, in 1896, was one cent for local delivery or three cents for mail between one place and another in Canada.[9]

As a one-cent letter-card was sent from Rat Portage to Miss Lloyd, there was a deficiency of two cents. Following the *Canada Official Postal Guide* directives, the postmaster charged double the deficiency to the recipient (noted with "Due 4¢"). With no message written inside the letter-card, we presume the card was used to send thin objects such as stamps.

avec les autres objets de valeur qui allaient être déménagés le lendemain matin.

J'ai sonné pour le service et, après m'avoir laissée, la femme de chambre est immédiatement revenue me voir avec un visage terrifié pour m'informer qu'il y avait un incendie. J'ai pris mon album qui était sur le lit et je suis sortie dans le corridor enfumé. Constatant que je ne pourrais pas sortir par les escaliers, j'ai hésité. Puis je me suis rappelée d'une fenêtre dans une chambre adjacente qui me permettrait peut-être d'atteindre un toit derrière le bâtiment. La porte étant verrouillée, j'y ai mis tout mon poids pour l'ouvrir.

Quelques femmes au bord de la suffocation m'ont rejointe et nous avons réussi à ouvrir les panneaux de la fenêtre. Étais-je plus lente que les deux autres, je ne peux dire mais elles réussirent à sortir avant moi. Alors que je grimpais sur le rebord de la fenêtre, les flammes ont surgi. J'ai alors échappé mon album et je suis tombée à l'extérieur sur le toit d'où nous avons été rescapés dans la demi-heure suivante.

Même si mes pertes ont été énormes et m'ont grandement peinées, je considère que d'avoir échappé à une mort cruelle compense amplement mes pertes. En plus de l'album dont je vous parlais, mes malles contenaient deux autres albums remplis de timbres de revenu du Canada en plus de cartes postales, sans parler des milliers de timbres en double, de littératures, etc. Je me rappelle que le timbre le plus précieux de ma collection était le 12 pence que le catalogue Scott évalue à cinq cents dollars. » (trad. lib).[6]

Outre ce triste événement, on en connaît peu sur les activités philatéliques de Charlotte Lloyd. Une revue des membres de différentes associations philatéliques de l'époque n'a pas permis de localiser son nom. Elle aurait commencé à collectionner les timbres vers 1887 pour accumuler une collection impressionnante évaluée à 15 000$ en 1902,[7] soit au moins 450 000$ en dollars d'aujourd'hui!

Seule une carte-lettre qui lui a été envoyée en 1896 (Figure 1) subsiste aujourd'hui de ses activités philatéliques antérieures précédent l'incendie. La carte-lettre est une pièce de carton pliée en deux qui permet l'inscription d'un court message à l'ntérieur. L'expéditeur scelle ensuite la carte-lettre et inscrit les coordonnées du destinataire sur le devant. Le destinataire ouvre la carte-lettre en détachant les trois côtés le long des perforations. L'usage des cartes-lettres est tarifé comme une lettre ordinaire. En 1896, il en coûtait trois cents pour envoyer une lettre entre deux localités.[9]

Comme l'expéditeur a envoyé une carte-lettre de 1 cent à Mlle Lloyd, il y a donc un affranchissement insuffisant de deux cents. Tel que prescrit par le *Guide officiel du service postal canadien,* le double du manque, soit quatre cents, a donc été noté sur la carte-lettre et devait être payé par la destinataire. Comme aucun message n'a été inscrit à l'intérieur de la carte-lettre, on peut présumer que celle-ci a servi à envoyer un objet mince, probablement des timbres.

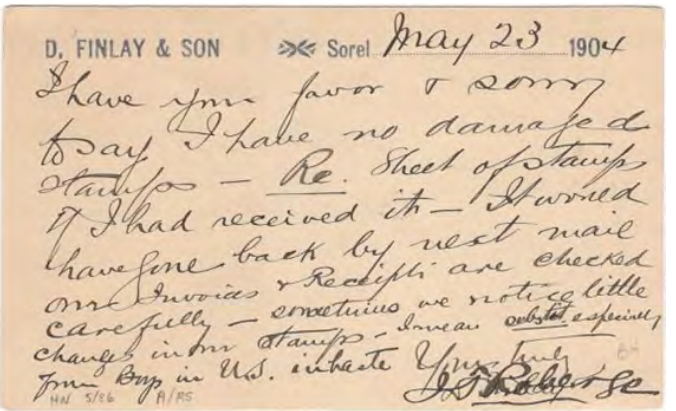
La perte de sa collection dans l'incendie de l'Hôtel Victoria n'a pas découragé Mlle Lloyd car nous savons qu'elle



Letter-card sent to Miss Charlotte Lloyd from Rat Portage (Ontario) and received on April 19, 1896 (author's collection).

Carte-lettre envoyée à Mlle Charlotte Lloyd de Rat Portage (aujourd'hui Kenora, Ontario) et reçue le 19 avril 1896 (collection de l'auteur).





G. Roberge's postcard sent to Miss Lloyd on May 23, 1904 (author's collection)
Carte de G. Roberge envoyée à Mlle Charlotte Lloyd le 23 mai 1904 (collection de l'auteur).

The loss of her collection in the fire did not discourage Miss Lloyd as we know she continued collecting. In 1904, G. Roberge, a philatelist from Sorel, sent a postcard to Charlotte Lloyd. From what can be deduced from the message, she has had a previously bad experience with an American dealer and Roberge is confirming the receipt of a page of stamps in good condition from that dealer (Figure 2). Two years later, in 1906, it seems that she stopped collecting stamps as she donated a Canadian stamp collection to the *Literary and Historical Society of Quebec*.[8] She was then 66 years old.

However, Charlotte Lloyd remained active in exchanging postcards via the Universal Correspondence Club (U.C.C.) evidenced by a 1911 postcard sent to Spain (Figure 3).

a repris ses activités philatéliques. Selon ce qu'on peut déduire du message que lui a envoyé en 1904 G. Roberge, un philatéliste de Sorel, il semble que Charlotte Lloyd ait vécu un désagrément auprès d'un marchand de timbres américain car Roberge lui confirme la réception en bon état d'une page de timbres d'un marchand (Figure 2). Finalement, deux ans plus tard, en 1906, alors âgée de 66 ans, elle a abandonné la philatélie quand elle a fait don d'une collection de timbres du Canada à la *Literary and Historical Society of Quebec*.[8]



Postcard sent in 1911 by Charlotte Lloyd to her correspondent in Spain (author's collection).

Toutefois, Charlotte Lloyd est demeurée active dans des échanges avec des correspondants du Universal Correspondence Club (U.C.C.) tel que le démontre une carte postale envoyée en Espagne en 1911 (Figure 3).



Carte postale envoyée en 1911 par Charlotte Lloyd à son correspondant en Espagne (collection de l'auteur).

We believe Miss Lloyd was amongst the candidates when opening its membership to women was contemplated by the Quebec Philatelic Club in 1895. As a representative of Quebec City's bourgeoisie, Charlotte Lloyd surely was in contact with members of the Club. Also, the importance of her collection represented a major asset if the Club wanted to increase its prestige.

In these years, few women were members of philatelic associations or regional club. In the Province of Quebec, we note that Jane Ross Geddes from St. John was a member of the Dominion Philatelic Association for three months only in 1898.[10] In 1900, we can trace in Montreal four female philatelists: Mrs. C. Bale is listed in May as a member of the Canadian Philatelic Club;[11] Mrs. Elvira Oughtred joined the League of Canadian Philatelist in June[12] while Mrs. Léda Gaudry and Mrs. F. Gough were registered in the Dominion Philatelic Association in November.[13] However, we do not know when they began collecting or the size of their collections. To have begun collecting stamps in 1887 qualifies Miss Charlotte Lloyd as a pioneer of Canadian philately. She was the first woman known to be a philatelist in Quebec City and possibly in the province of Quebec. ✉

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[2] *The Dominion Philatelist*, Vol. VII, no. 75, March 1895, Peterborough, pp. 45-46.

[3] "Incendies de l'hôtel Victoria, à Québec", *La Presse*, December 15, 1902, available at : http://bilan.usherbrooke.ca/bilan/pages/evenements/20752.html.

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[5] BOULANGER T. L. et E. MARCOTTE, *L'indicateur de Québec & Lévis, Québec, Boulanger & Marcotte, 1887-1892 to 1901-1902*.

[6] Cited in Rockmaple, "Quebec Jottings", *The Canada Stamp Sheet*, Vol IV, no. 6, March 1, 1903, Toronto, p. 189.

[7] *The Quebec Daily Mercury*, op. cit.

[8] In the 1906 Librarian's Report for the Annual General Meeting, Frederick C. Würtele wrote: "A fine collection of Canadian postage stamps has been offered to the Society, on certain conditions, by Miss Charlotte Lloyd", "Literary and Historical Society of Quebec, Annual General Meeting, 9th January, 1907", Transactions: Sessions of 1906-07, No. 27, 1908, p. 7.

[9] *Canada Official Postal Guide*, Ottawa, 1896, available at: https://www.postalhistorycanada.net/php/Library/references/POD1896-01-00COPG.pdf.

[10] *The Philatelic Advocate*, Vol. 5, no. 4, whole no. 26, October 1898, Berlin, p. 47; and Vol. 6, no. 1, whole no. 29, January 1899, Berlin, p. 35.

[11] *The Jubilee Philatelist*, Vol. I, no. 8, 20 May 1900, Smith Falls, p. 59.

[12] *The Montreal Philatelist*, Vol. 2, no. 12, June 1900, Montreal, p. 151.

[13] *The Philatelic Advocate*, Vol. 9, no. 5, whole no 51, November 1900, Berlin, p. 70.

Tout porte à croire que Mlle Lloyd faisait partie des candidates considérées par le Quebec Philatelic Club lorsqu'il envisageait accueillir des femmes en 1895. Faisant partie de la bourgeoisie de Québec, Mlle Charlotte Lloyd a surement côtoyé des membres du club. Aussi, l'importance de sa collection représentait un attrait majeur pour rehausser le prestige du club.

À cette période, peu de femmes étaient membres d'associations philatéliques ou de club locaux. Dans la province de Québec, on note que Jane Ross Geddes de St. John (Québec) a été membre de la Dominion Philatelic Association pour seulement trois mois en 1898.[10] En 1900, on retrace à Montréal la présence de quatre philatélistes féminines : madame C. Bale apparaît en mai dans la liste des membres du Canadian Philatelic Club,[11] madame Elvira Oughtred s'est inscrite à la League of Canadian Philatelist en juin[12] tandis que Léda Gaudry et madame Gough ont adhéré à la Dominion Philatelic Association en novembre.[13] On ignore toutefois en quelle année ces femmes ont débuté leur collection et l'envergure de celle-ci. Avoir débuté sa collection en 1887 fait de Mlle Charlotte Lloyd une précurseure de la philatélie au Québec. Elle est la première femme philatéliste recensée dans la ville de Québec et peut-être de la province du Québec. ✉

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[9] *Guide officiel du service postal canadien*, 1896, disponible au : http://www.bac-lac.gc.ca/fra/decouvrez/patrimoine-postal-philatelie/publications-officielles-sur-la-poste/Pages/liste.aspx?-Year=1896&DocumentTypeFr=Guides+postaux&.

[10] *The Philatelic Advocate*, vol 5, no 4, 26, octobre 1898, Berlin, p. 47 et, vol 6, no 1, 29, janvier 1899, Berlin, p. 35.

[11] *The Jubilee Philatelist*, vol I, no 8, 20 mai 1900, Smith Falls, p. 59.

[12] *The Montreal Philatelist,* vol 2, no 12, juin 1900, Montreal, p. 151.

[13] *The Philatelic Advocate*, vol 9, no 5, 51, novembre 1900, Berlin, p. 70.

DOUBLED G OVERPRINT

BY DAVID BILTEK

Sometime in the spring of 1952 one of the printing machines in the Canadian Bank Note Company shops "hiccupped", "stuttered" or in some manner caused a printing error that resulted in a rare variety in the 20-cent gray Pulp and Paper stamp of 1952. The stamp with this error is shown in Figure 1.



Figure 1. 20-cent gray Pulp and Paper with Overprinted G doubled.

This variation or error is not listed in any current catalogue or in any old issues of Wrigley's, or Bileski's *Basic Catalogue*. An extensive literature search reveals nothing about the possibility of this variety.

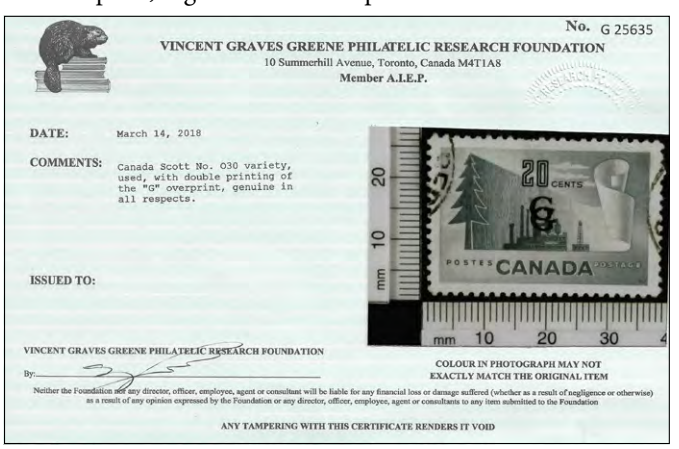
Although issued on April 1, 1952 and overprinted shortly thereafter, the above stamp did not make another "public" showing until April 2020 at the Daniel Kelleher Stamp Auction where it was purchased by a Canadian Stamp dealer who subsequently sold it to the current owner.

Is this authentic?

When the two leading expertization services in Canada agree that it is, the likelihood is that yes, this stamp is authentic.

On March 14, 2018, the Vincent Graves Greene Philatelic Research Foundation issued a certificate (Figure 2) which stated:

"Canada Scott number O30 used with Double printing of the "G" overprint, is genuine in all respects"


No. G 25635

VINCENT GRAVES GREENE PHILATELIC RESEARCH FOUNDATION
10 Summerhill Avenue, Toronto, Canada M4T1A8
Member A.I.E.P.

DATE: March 14, 2018

COMMENTS: Canada Scott No. O30 variety, used, with double printing of the "G" overprint, genuine in all respects.

ISSUED TO:

VINCENT GRAVES GREENE PHILATELIC RESEARCH FOUNDATION
By:

COLOUR IN PHOTOGRAPH MAY NOT EXACTLY MATCH THE ORIGINAL ITEM

Neither the Foundation nor any director, officer, employee, agent or consultant will be liable for any financial loss or damage suffered (whether as a result of negligence or otherwise) as a result of any opinion expressed by the Foundation or any director, officer, employee, agent or consultants to any item submitted to the Foundation

ANY TAMPERING WITH THIS CERTIFICATE RENDERS IT VOID

Figure 2. The Vincent Graves Green Philatelic Research Foundation certificate.


Pugh Expertization Services
Chilliwack, B.C.
kpugh@shaw.ca
604-858-0544

Mar 14, 2021

Client - A Sanford

Cert KP 2021-03-14-9

O30v 1951 Pulp and paper issue, double G overprint.

It is my opinion the O30v illustrated above is genuine. It is a double print, and not a "kiss' print indicated by the equal intensity of the black ink on the front, and equal relief impressions on the reverse. There is a noted inking anomaly observed with the serifs. The first impression (top) has slightly more ink making it appear thicker. This is not consistent throughout all areas of the "G", but could be explained by the more intricate structure of the serif area more likely to trap surplus ink than other areas of the overprint. This has often been observed in single impressions, and is normal.

K. Pugh

Figure 3. Ken Pugh certificate.

And in March 2021, Ken Pugh issued a certificate (Figure 3) wherein he commented:

"It is my opinion the O30v…is genuine. It is a double print, and not a "kiss" print as indicated by the equal intensity of the black ink on the front, and equal relief impressions on the reverse. There is an inking anomaly observed with the serifs. The first impression (top) has slightly more ink making it appear thicker. This is not consistent throughout all areas of the "G", but could be explained by the more intricate structure of the serif area more likely to trap surplus ink than other areas of the overprint. This has often been observed in single impressions and is normal."



Courtesy of K. Pugh.

How did this happen?

The following is speculative but is based on what is known with similar varieties: the 1-cent Cameo doubled G overprint and the missing Gs on the 2-cent Cameo.

The stamp was printed in sheets of 200 composed of four pane of 50. It was then overprinted with a G and finally perforated. There were 3,300,000 overprints issued.

Here are two scenarios:

Likely, as the sheet was printed, it was not discharged all the way through the press, leaving perhaps the last row or two rows still in the printing area. The plate printed again, but in slightly different areas on these last one or two rows.

It is suggested that this only happened to one or two rows which could explain why the error was missed by inspectors.

The sheets so overprinted were perforated, bundled and sent to the Post Office without the error being noticed.

At the Post Office, the bundles were unpacked, separated into the 50 stamp pane, and sent to various government departments depending on requisitions, and to the Philatelic Bureau. Clearly the sheets/panes with the error were not sent to the Bureau, where the error would have been more likely to have been noticed.

At the department level, the stamps were received, again with no one noticing the error, placed in the stamp drawer or box and subsequently used.

At that time 20-cent stamps were mostly used for:

Domestic Registration
Some AR cards
International Registration
International airmail

Given these uses it is quite possible that most of the stamps with the error were sent overseas or to larger departments where the envelopes were trashed. However, one such stamp was used for airmail or registration to the USA, where a collector saw the stamp, rescued it and added it to his collection as an "oddity". If the collector was not knowledgeable about Canadian official stamps the nature of this error may have been missed until that collection ended up at The Kelleher Auction previously mentioned.

The second scenario sees the sheets being perforated first and then separated into pane of 50 stamps, after which the pane are overprinted with the G. A different press is used, and the ink is also different, but as in the first scenario there is a printing error, which results in a whole pane being double overprinted. Again, the inspectors miss this and send stamps to various departments.

In one of these departments, one or more of the stamps are put on an envelope and mailed. Someone at the receiving end recognizes the oddity, takes the stamp home and puts it in their collection, but since they do not collect Canadian stamps, do not recognize it as a significant error. Meanwhile, back in the department someone recognizes the error and returns the stamps to the post office.

No doubt more speculative stories can be created and it would be instructive to hear these, as well as theories about the stamp, observations, or questions ... all of which would be welcome.

To further the speculation, one prominent Canadian dealer reports: "…having seen this stamp floating around for a couple of years. I think it is owned by some British fellow ..." It may be that there are more examples, or that this one somehow made its way to the Kelleher auction.

There is also the possibility that the stamp is an amazing forgery, but given the assessments by the VGG and Ken Pugh, it would need to be an astonishing one. It is more likely to conclude this is an authentic variety, and further, that it may be unique or one of very, very few. ✉

THE BRITISH NORTH AMERICA PHILATELIC SOCIETY

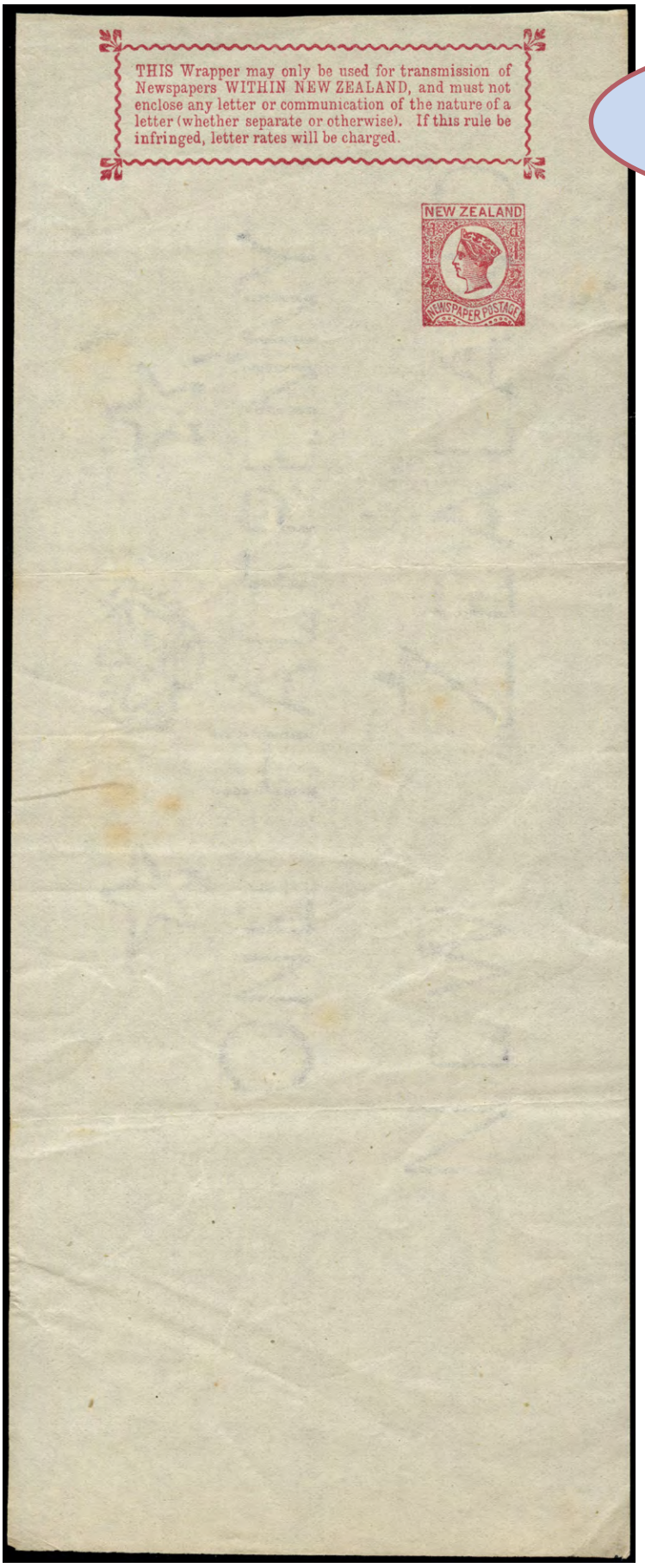
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NEW ZEALAND'S ½d Newspaper Stamp

BY JIM MEASURES



Unused wrapper.



New Zealand ½d Newspaper stamp (block of 4).

Canada has never issued a stamp specifically to use when mailing newspapers, but New Zealand has. In 1873 such a stamp was issued, and used, until 1900 when regular postage stamps were authorized for that purpose.

There is only one design, inspired by the then current, Great Britain ½d stamp. However, there are many varieties to look for. Scott Publishing lists three varieties in their basic catalogue, while *The Campbell Paterson Specialised Catalogue of New Zealand* lists eight, all distinguished by the colour, (shades of pink), perforations and the watermarks, or lack of a watermark. Some of these are fairly common; however, there are some that I have never seen in over 50 years of looking through various dealer's stock and sales circuits.

Robert Samuel's *New Zealand Postal Stationery Catalogue* lists four varieties of wrappers using the same design, and a variety of inscriptions concerning possible misuse of the wrapper.

The watermark on the wrapper is large, approximately 5½ inches long and printed vertically in the centre of the wrapper. The wrappers are even more difficult to find, especially used in good condition. If you find one consider yourself lucky.

The newspaper stamp is just one of the many things that make New Zealand and New Zealand stamps unique. ✉

NEWSPAPER STAMPS



Queen Victoria — N1

Wmk. 59

1873, Jan. 1	**Typo.**		***Perf. 10***
P1	N1 ½p rose	140.00	47.50
a.	Perf. 12½x10	160.00	75.00
b.	Perf. 12½	210.00	75.00

The "N Z" watermark (illustrated over No. 27) is widely spaced and intended for larger stamps. About a third of the stamps in each sheet are unwatermarked. They are worth a slight premium.

For overprint, see No. O6.

1875, Jan.	**Wmk. 64**		***Perf. 12½***
P3	N1 ½p rose	25.00	5.00
a.	Pair, imperf. between	800.00	500.00
b.	Perf. 12	70.00	12.50

1892	**Wmk. 62**		***Perf. 12½***
P4	N1 ½p bright rose	11.00	1.50
a.	Unwatermarked	20.00	10.00

Listing from Scott 2009 Classic Specialized Catalogue of Stamps & Covers



Four used singles (Top row): Jan 1875; May 1892 (bright rose); (Bottom row): May 1892 (dull rose); May 1892 (different watermark).



Used wrapper.



Watermark found on wrapper.



LET'S TALK EXHIBITING

by/par David Piercey, FRPSC

PARLONS EXPOSITIONS

DISPLAY, THEMATIC AND TOPICAL EXHIBITS EXPLAINED IN NEW BOOK

Display, Thematic and Topical exhibits are increasingly popular and are seen with great regularity at stamp shows throughout North America. Last year's virtual 'Royal 2021 Royale' in fact, included 18 such sorts of exhibits, both single-frame and multi-frame, among the 60 or so adult exhibits shown.

The medals awarded to these exhibits ranged from bronze to gold, testifying to the fact that some were deemed more medal worthy than others, depending on each exhibitor's skill at articulating and demonstrating a Plan, a coherent Treatment, a logical Development, a demonstration of Thematic and Philatelic Knowledge, and wrapped up into an appealing Presentation.

Exhibitors who choose to form exhibits of these sorts face a task perhaps more difficult than in forming exhibits of a more traditional sort, simply because there are greater considerations than just philately to work with, and one must decide from the start whether the exhibit will be Thematic, Topical or Display. There is a certain fuzziness in our current understanding of the difference between these three types of exhibits which can lead an exhibitor to make the sort of mistakes that result in less than optimal awards for the efforts expended.

Yet there is increasing clarity to be found. Dr. Edwin J. Andrews, a senior American Philatelic Society judge and exhibitor, has recently published his book, *Award Winning Philatelic Treatment and Presentation: A Guide to Display, Thematic and Topical Exhibits for Exhibitors, Collectors and Judges,* which goes into great detail how each of these kinds of exhibits should be shown. Andrews himself has regularly won Grand Awards for his Thematic and Display exhibits at WSP shows, so he writes from experience and authority in these matters. Andrews was also the General Editor of the most recent APS *Manual of Philatelic Judging and Exhibiting*, the MOPJE7, so has a unique history in the articulation of our current exhibiting and judging standards.

In separate chapters, Andrews describes and illustrates in great detail the differences between each of these three sorts of exhibits, and the sort of material ("elements") that can be included in each. Just one of several examples, and on the topic of "hats", he shows us the same exhibit page specifically for 'hard hats' first in a Display presentation, next in a Thematic presentation, and finally in a Topical presentation.

PRÉSENTATIONS, COLLECTIONS THÉMATIQUES ET PAR SUJET EXPLIQUÉES DANS UN NOUVEAU LIVRE

Les présentations et les collections thématiques ou par sujet sont de plus en plus populaires et s'affichent régulièrement aux salons philatéliques partout en Amérique du Nord. L'exposition virtuelle « Royal 2021 Royale » de l'année dernière comptait 18 collections de ce genre, à un ou plusieurs cadres, parmi les près de soixante collections de catégorie adulte exposées.

Les médailles accordées à ces collections se classaient de bronze à or, ce qui montre que certaines d'entre elles étaient plus méritoires que d'autres, et ce, en fonction du talent de l'exposant à élaborer et à mettre en évidence un plan, un traitement cohérent, un développement logique, ainsi que des connaissances thématiques et philatéliques, le tout intégré dans une présentation attrayante.

Les exposants qui décident de monter ce genre de collections ont peut-être une tâche plus difficile à affronter que ceux qui optent pour un style plus traditionnel, simplement parce qu'ils ont plus d'éléments à prendre en compte que les seuls éléments philatéliques. En outre, ils doivent décider à l'avance si la collection sera thématique, par sujet ou s'il s'agira d'une présentation. Il existe un certain flou dans notre compréhension actuelle de la différence entre ces trois types de collections, ce qui peut amener l'exposant à faire le genre d'erreurs qui l'empêcheront de recevoir une récompense optimale pour les efforts qu'il a fournis.

Les choses doivent donc être clarifiées. Edwin J. Andrews, un juge expérimenté de *l'American Philatelic Society (APS)*, également exposant, a récemment publié le livre *Award Winning Philatelic Treatment and Presentation: A Guide to Display, Thematic and Topical Exhibits for Exhibitors, Collectors and Judges,* qui explique en long et en large comment chacun de ces types de collections devrait être présenté. L'auteur a lui-même remporté régulièrement le Grand Prix pour ses collections thématiques et ses présentations aux expositions de la World Series of Philately (WSP). C'est donc en personne d'expérience faisant autorité qu'il traite ces sujets. Monsieur Andrews a par ailleurs été rédacteur en chef du plus récent *Manual of Philatelic Judging and Exhibiting* de l'APS, le MOPJE7. Il a par conséquent une expérience unique des normes actuelles en matière de collection et de jugement.

Dans des chapitres distincts, il décrit et illustre avec force détails les différences entre chacun de ces trois types de collections et le genre d'éléments pouvant y être inclus. Dans l'un de ses exemples sur le sujet des « chapeaux », il nous montre la même page en utilisant l'élément « casque de protection », premièrement dans une présentation, ensuite dans une thématique, puis en tant que sujet de collection.



Figure 4-18A: Display treatment of the hard hat

Note the mix of philatelic and non-philatelic elements supporting the story

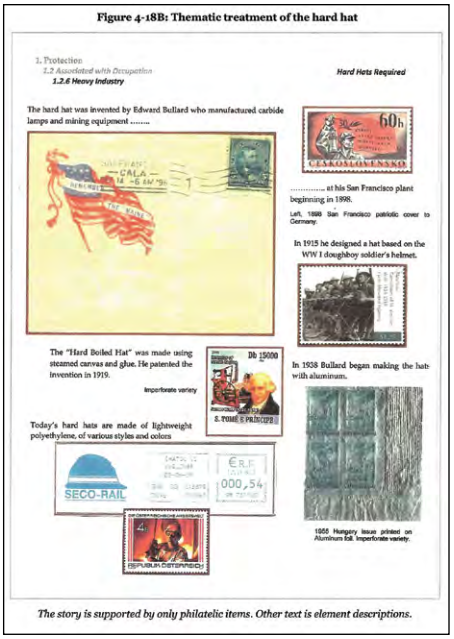


Figure 4-18B: Thematic treatment of the hard hat

The story is supported by only philatelic items. Other text is element descriptions.



Figure 4-18C: Topical treatment of the hard hat

There is no story, only a brief sentence describing the type of hat. Other text gives brief descriptions of elements, all of which show the hat image.

Although each exhibit page seems to consist of much the same material, there are the necessary differences which define each sort of exhibit type. The Display exhibit page includes non-philatelic elements (in this case a poster stamp and a photograph) in additional to its philatelic elements. The Thematic exhibit page includes only philatelic elements (thus being fully consistent with ATA and FIP thematic rules). And the Topical exhibit page shows only elements which picture a hard hat (since a topical exhibit must only show elements which actually picture one's chosen topic).

In addition to these sorts of clarifying illustrations, Andrews carefully covers the basic considerations of creating an appropriate Synopsis and Title Page for each exhibit type, how to end with an Epilogue for each exhibit type, and helpful tips and warning traps for exhibitors for each exhibit type.

For exhibitors wishing to review their mounting and presentation skills, he concludes with an informative chapter on "Advanced Mounting and Presentation Techniques" which is worth reading in its entirety for his tips here too.

Books on exhibiting are relatively few, so any addition to our limited set is welcomed. Andrews' book is a useful reference for anyone developing any sort of exhibit, not just Display/Thematic/Topical exhibits, as its many tips easily apply to all other forms of exhibit types as well. His book may be purchased on Amazon.ca. Cost: $50. ✉

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 be reached at dpiercey@telus.net for further discussions about exhibiting.

Si toutes les pages semblent contenir des composantes similaires, des différences essentielles définissent cependant chaque type de collection. Ainsi, la page « présentation » comporte des pièces non philatéliques (dans le cas présent, un timbre-vignette et une photo) en plus des pièces philatéliques. La page « thématique », quant à elle, n'affiche que des éléments philatéliques (ce qui est en tous points conforme aux règles de *l'American Topical Association* et de la Fédération internationale de philatélie). Et la page « sujet de collection » ne montre que des éléments représentant un casque de protection (puisqu'une collection portant sur un sujet doit montrer seulement des pièces qui représentent le sujet choisi).

En plus de fournir ce genre d'illustrations explicatives, l'auteur se penche méthodiquement sur les critères de base de création d'un résumé et d'une page de titre convenant à chaque genre de collection. Il montre, comment terminer par un épilogue, éviter les pièges et offre des conseils utiles pour chaque type de collection.

Pour ceux qui veulent passer en revue leurs aptitudes en matière de montage et de présentation, il conclut avec un chapitre instructif sur les techniques avancées de présentation et de montage *(Advance Mounting and Presentation Techniques)* qui mérite d'être lu d'une page à l'autre pour les astuces qu'il contient.

Il existe relativement peu de livres sur les expositions. Dès lors, toute addition à notre panoplie limitée est bienvenue. Le livre d'Edwin J. Andrews s'avère donc une référence utile pour quiconque veut mettre sur pied une collection et l'exposer qu'il s'agisse ou non d'une présentation, d'une thématique ou d'un sujet puisque ses nombreux conseils peuvent facilement s'appliquer à d'autres types de collections. Vous pouvez acheter son livre chez Amazon.ca. Coût : 50 $. ✉

Des articles précédents de la présente chronique sont 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 joindre l'auteur à dpiercey@telus.net si vous souhaitez poursuivre la discussion sur les expositions.



BOOK REPORTS

by/par Tony Shaman, FRPSC

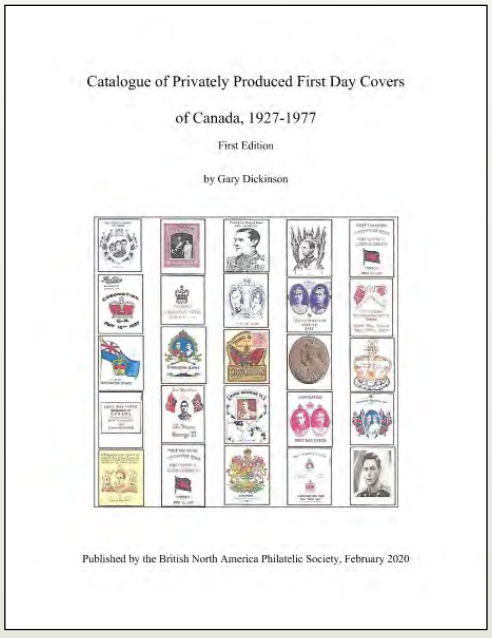
CATALOGUE OF PRIVATELY PRODUCED FIRST DAY COVERS OF CANADA, 1827-1977

By Gary Dickinson, published by the British North America Philatelic Society, 2020. Spiral bound, 220 pages, 8½ by 11 inches. ISBN: 978-1-989280-05-8 (colour edition). Member price $44.00 Canadian funds, plus shipping and handling. Available from Longley Auction, P.O. Box 520, Waterdown, ON L0R 2H0.

Dickinson's most recent publication, his 17th BNAPS volume, is a 1st edition catalogue listing all reported and known privately produced first day covers. Official Canadian first day covers are not included in the listings as they are adequately dealt with, according to the author, in publications such as The New Specialized Catalogue of Canada Post Office First Day Covers by Andrew Chung and R.F. Narbonne, published by Unitrade Associates in 2015.

For ease of reference Dickinson included a Table of Contents and an extensive Introduction in his catalogue.

Included in the catalogue listings are covers dating from the first day cover introduced in 1927 to the last of the privately produced first day cover released in 1977. To keep the size of the volume to a manageable level, back-of-the-book items, air mails, special delivery stamps, semi-postals, official stamps and Newfoundland stamps issued prior to 1950 were not included. Several other types of first day covers were also excluded - among them uncacheted covers - although colour varieties are included so long as they differ from other cachets for the same stamp.



In a further effort to save space and reduce redundancies, the author also decided to avoid reproducing the entire covers, opting, instead, to show the cachet portion of the cover only. Therefore, to identify the various covers, the listings follow the Scott numbering system starting with #141 and ending with #751. Each stamp issue year is shown in larger, bold type along with the scan of the stamp or stamps for each cover entry. This space-saving idea is a stroke of genius by the author.

The catalogue is divided into five main sections by decades, beginning with 1927, plus a general-purpose cachet section. Each of the 8,800 different first day cover cachets is scanned or cross-referenced to a general purpose cachet. A total of 537 different stamps are scanned in colour, or about 16 first day covers per stamp.

In explaining how he arrived at prices for the various covers, the author goes into some detail.

First, Dickinson makes clear that listed prices reflect the actual and recent selling prices of covers by dealers. Because quality and quantity of privately produced covers vary tremendously from cover to cover, unlike Canada Post's official covers, their prices can range from less than $1.00 to over $100. Minimum prices apply to common covers produced by commercial manufacturers such as Rosecraft, ArtCraft, Cole and H&E Jackson. As would be expected, covers with greater artistic merit command higher prices, such as those produced by Ralph Dyer, Dorothy Knapp and others. Essentially, a cover's price comes down to quantity produced, the aesthetic merit of its cachet, reputation of the maker and the relevant connection of the cachet to the postage stamp.

Unlike postage stamps, where the precise number issued is known, that is not the case for privately produced first day covers. Perhaps the most reliable information as to the value of a specific cover comes from eBay listings, the author informs readers.

A minority of covers are miniature works of art and these command a correspondingly high price. Some United States cachet makers produced small quantities of high-quality first day covers back in the 1940s and for those reasons their covers are held in high esteem, as are the makers themselves. Multiple stamps on a cover will generally also command a premium over single franked covers, as will covers franked with high value stamps.

Some companies, such as ArtCraft and British American Bank Note Company, among others, relied on using general purpose cachets for extended periods of time for their first day cover productions. Their prices reflect their lack of scarcity and shown list prices range from $1.00 to $15.00, with most in the $2.00 to $4.00 range.

Although this catalogue is comprehensive and as complete as current information allows, it remains a work in progress and the author solicits collectors to provide scans of any unlisted covers they have in their collections.

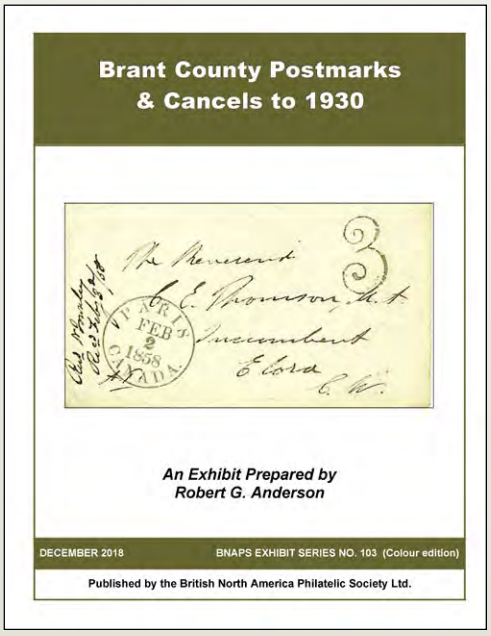
Without question, this first edition fills a void and needs to be on the bookshelves of all first day cover collectors.

BRANT COUNTY POSTMARKS & CANCELS TO 1930.
An exhibit prepared by Robert G. Anderson published by the British North America Philatelic Society, 2018. Spiral bound, 134 pages, 8 ½ by 11 inches. ISBN: 978-1-927119-97-6 (colour edition). Member price: $56.00 Canadian funds, plus shipping and handling. Available from Longley Auctions, P.O. Box 620, Waterdown, ON L0R 2H0.

Publishing county postmark exhibits books is not an area where BNAPS has been particularly active, so Robert Anderson's recently published volume entitled Brant County Postmarks & Cancels to 1930 will serve as a primer for collectors thinking about entering their own county collection in competitive exhibiting. As a proven top-award winner, Anderson's exhibit qualifies as a model of how to go about mounting and writing up an exhibit that has the potential to do well at the national level and beyond.

In addition to having earned several vermeil awards, the exhibit has also taken three gold awards: Orapex 2005; Royal 2015; and BNAPS 2015. Additionally, it has been awarded a number of other top prizes such as the St. Lawrence Seaway Regional Group Best BNA Award, the APS Research Medal, the Best Researched BNA Exhibit Award, the PHSC Best Postal History, among others.

This volume is the 103rd publication in the British North America Philatelic Society Exhibit Series.



Postmarks and cancels are illustrated from 48 of the county's one-time 56 post offices; no markings from the other eight offices are known or have been reported. This is a common occurrence across Ontario due to the small number of people living in rural areas at the time and also because of the brief periods that many of these small post offices were in operation.

The exhibit is divided into nine sections, by type of postmarks, or other cancellations, beginning with an example of the early, and scarce, straight-line handstamps. The earliest item in the exhibit is an 1825 folded letter carried by favour from Walsingham in Norfolk County to the then newly opened Brantford post office. Shown also are straight-line manuscript markings on folded letters with early Brant County postmarks, including Burford, Rosebank, and St. George.

Double circle postmarks and double split-ring strikes - the latter with both serif and sans serif - are amply illustrated. Other markings in this section of the exhibit include money letters, including a folded letter with a most unusually large, red manuscript M (abbreviation for Money), FREE and PAID handstamps as well as an assortment of manuscript dates and rates.

The somewhat later split-ring section of the exhibit includes several folded letters prepaid with 3-pence and 5-cent Beaver postage stamps. Also illustrated are official postcards with imprinted postage, picture postcards with divided and undivided backs, and other eye-appealing material. Many of the items are either earliest or latest reported dates of use. A private postcard mailed at Cainsville, and franked with a 1-cent Medallion issue, is struck with a fancy cancel 'diamonds' handstamp.

Just over a dozen exhibit pages are devoted to a variety of duplex cancels. As might be expected, with Brantford being, by far, the largest city in Brant County, most of these covers were mailed in Brantford, although a fair number were mailed from Burford and Paris, with a sole example mailed in St. George. Shown also are registered, postal stationery and special delivery covers, as well as a selection of post cards. What makes this section particularly outstanding are covers with the earliest and latest reported dates of use.

Circular date stamps (CDS) include examples of the different CDS handstamps used at Brant County post offices. One particularly attractive cover struck with a large circle hammer from the Paris, Ontario, post office is rated 3-pence collect addressed to Elora. Although official post cards abound throughout the exhibit, the Brantford Soap Works Co. private post card boasts a tri-coloured corner card and adds to the exhibit's eye appeal.

Squared circle strikes are not overlooked. There are four post offices in Brant County that made use of squared circle hammers: Brantford, Burford, Paris, and Paris Station, and each is represented in the exhibit.

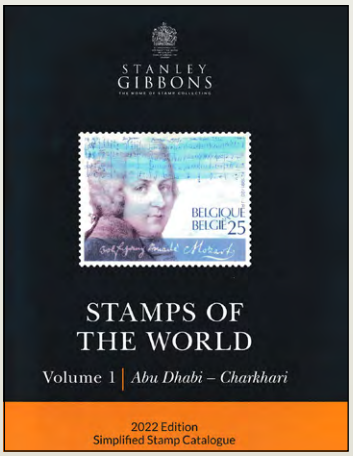
Machine cancels first came into use in Canada's larger cities in the late 1890s. Brantford, as a small city, obviously was not among them. However, it did use both the International and Imperial machines somewhat later and some of the machines' earliest cancellations on post cards are included in the exhibit. For example, a domestic rate, private post card addressed to London, Ontario, shows a cancellation date of June 29, 1907, and is denoted as being the earliest reported date of use. A latest reported date of use is also illustrated, as are examples of slogan cancels of various kinds and blank dater hubs.

The exhibit ends with two pages of mail cancelled with parcel handstamps. Interestingly, these items span the gamut from a paper cut-out of a parcel, a sleeve containing printed matter, a pair of registered covers, one domestic, the other cross-border.

This volume likely contains all the information needed by collectors thinking about assembling a competitive exhibit, or by established exhibitors wanting to improve their chances of obtaining a higher award level. Anyone interested in postal history will want to have ready access to this work.

STAMPS OF THE WORLD VOLUMES 1-6 SIMPLIFIED STAMP CATALOGUES

Published by Stanley Gibbons Ltd. 2022. ISBN 978-1-911304-80-7; (7 Parkside, Christchurch Road, Ringwood, Hampshire, Great Britain, BH24 3SH). Laminated soft covers, 225 x 290 mm. Retail price: 299.99 British pounds. Orders can be placed by telephone: +44(0)425-472 363 or by e-mail:orders@stanleygibbons.co.uk or internet:www.stanleygibbons.com



This popular family of catalogues, originally published in 1934, has been updated annually since 1950 except for 2020. Because of that break in updates, many more new stamps than usual, as would be expected, have been added to the 2022 editions.

In addition to the many newly added issues, each of the six catalogue editions for 2022 has been redesigned to give users a more enjoyable experience: the listings are easier to navigate, pages are more colourful, and a wealth of new information has been added.

Prices for Great Britain and all Commonwealth countries up to 1979 have been carefully reviewed and updated.

As collectors might expect, the listings include more than the basic definitive, commemorative and airmail stamps. For example, catalogue users will find that listings include postage dues, parcel post, official issues, express and special delivery stamps and on and on - too many varieties to enumerate in a brief review such as this. It is, perhaps, easier to list what these six new reference works do not include rather than what they include. Not included – these are after all simplified versions of their more comprehensive cousins – are fiscals or revenues, locals, carriage and private local issues, telegraphs, bogus items, railway letter fee stamps, perfins, labels, and cut-outs.

Each pictured stamp is accurately identified and described and, as such, the catalogues will meet the needs of general collectors. Each individually depicted illustration includes a description of relevant historical, geographical and similar information.

Bound in linen-look laminated covers, the volumes are durable and with ordinary use will outlast their useful and relevant reference lifetimes by many years. As with all Stanley Gibbons publications, these catalogues are a quality product that collectors will be proud to own.

The six individual catalogues are divided into alphabetical order by countries as follows: Volume 1, Abu Dhabi to Charkhari, #2, Chile to Georgia, #3, German Commands to Jasdan, #4, Jersey to New Republic, #5, New South Wakes to Singapore, and #6, Sirmoor to Zululand. Each of the six volumes contains a complete index of the listed countries in alphabetical order, as well as cross-references to countries listed in each of its companion volumes.

Complementing the stamp listings are a contents page, an introduction and five pages of "Information for users." Included in the four-page International Philatelic Glossary are the English equivalents of commonly used philatelic terms in Arabic, French, German, Spanish and Italian.

The six volumes are available only as a "package" deal and are not sold individually. They are double-boxed in a pair of sturdy cardboard boxes.

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