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THE CANADIAN PHILATELIST

May/June 2022 mai/juin- VOL. 73 ◆ NO. 3

LE PHILATÉLISTE CANADIEN

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

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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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Subscription price for members of The Royal Philatelic Society of Canada $30.00 per year. This amount is included in membership fees and the members automatically receive the journal. Non-members $30.00 per year. Changes of address, undeliverable copies and orders for subscriptions should be sent to P.O. Box 69080, St. Clair Post Office, Toronto, ON M4T 3A1. Return postage guaranteed. Publications Mail Registration No. 09828.

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
May/June 2022 mai/juin - VOL. 73 ◆ NO. 3 (Number/Numéro 430)
LE PHILATÉLISTE CANADIEN
Journal of The ROYAL PHILATELIC SOCIETY OF CANADA
Revue de La SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

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by Robin Harris FRPSC and Andrew Chung FRPSC
Canada is about to host the fifth Canadian International Philatelic Exhibition (CAPEX). Previous CAPEX's were held:
- September 21–29, 1951
- June 9–18, 1978
- June 13–21, 1987
- June 8–16, 1996

All were represented with stamps issued by the Canada Post Office/Canada Post. Various other postal ephemera items were also issued for some shows. We illustrate these stamps and items here.

Empress of Japan Mail, 1939-1942 128
by Gray Scrimgeour
The *Empress of Japan* – completed in 1930 – was the largest, finest and fastest ship in the Canadian Pacific's trans-Pacific service. Her last trans-Pacific passenger trip to Vancouver was in September 1939. She was requisitioned by the Admiralty for service as a troop ship on November 21, 1939. On October 10, 1942, she was renamed *Empress of Scotland*. At the end of the war, she was the only ship of the CPR Pacific fleet remaining.

World Philatelic Exhibitions in Canada / La Tenue D'Expositions Philatéliques Mondiales au Canada 130
By the late Ralph D. Mitchener, FRPSC, and Charles J. G. Verge / Par feu Ralph D. Mitchener, MSRPC et Charles J. G. Verge

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The RPSC is pleased to announce the publication of its new book *Let's Talk Exhibiting* by renowned author, exhibitor and judge David Piercey.



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PRESIDENT'S PAGE

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

LA PAGE DU PRÉSIDENT

Hello, everyone, and welcome to the spring of 2022. We all hope that the pandemic is receding and that we can return more regularly to club meetings, shows, visits to friends and loved ones. I have a number of events to report on.

CAPEX 22 AND THE RPSC

We are very close to the commencement of Canada's CAPEX 22 international stamp exhibition, to be held in Toronto on June 9-12, 2022. The RPSC, as the host philatelic society, hopes that you will be able to attend the show. Donations may still be made to The Canadian Association of Philatelic Exhibitions, a Canadian registered charity.

Ken Lemke is The RPSC's representative/liaison to CAPEX 22 and has been very busy organizing various involvements of The RPSC. The RPSC needs volunteers to assist with several tasks at the show. Please let Ken know if you are interested kwlemke@sympatico.ca

NEW BOOK ON CANADIAN EXHIBITING BY DAVID PIERCEY

I am pleased to announce the publication by The RPSC of a new book on exhibiting based on David's columns in *The Canadian Philatelist*. The book will first be on sale at CAPEX and will be sold at a special discounted price (one book per member) to members of The RPSC. My thanks to David, Robin Harris (layout), Mike Walsh (distribution) and to various financial sponsors including The RPSC, Sparks Auctions, R.Maresch & Son, The RPSC Philatelic Research Foundation, The British North America Philatelic Society and the Vincent Graves Greene Foundation. The book will be available from Trajan Publishing after CAPEX with the special discounted price available to RPSC members.

The RPSC is also working towards the production of this book in French. My thanks to Grégoire Teyssier for his initiative to help with the French edition.

THE RPSC ANNUAL GENERAL MEETING (AGM) - JUNE 12, 2022 NOON EASTERN

The in-person meeting will occur at CAPEX but we are planning to extend the meeting virtually as was the case the last two years. Please mark the date in your calendars.

THE CANADIAN PHILATELIST NEEDS ARTICLES

Robin Harris FRPSC advises that our Society's flagship publication needs more substantive articles. Please take some time, if you are able, to write an article. We all benefit

Bonjour à chacun d'entre vous et bienvenue au printemps 2022. Nous espérons tous que la pandémie tire à sa fin et que nous pourrons retourner régulièrement à nos réunions de clubs, à nos expositions et recommencer à visiter nos amis et nos proches. Dans un autre ordre d'idée, j'ai beaucoup de choses à vous dire.

CAPEX 22 ET LA SRPC

Nous sommes tout près du début de l'exposition philatélique internationale CAPEX 22, qui aura lieu à Toronto, du 9 au 12 juin 2022. La SRPC, en tant que société philatélique hôte, espère que vous pourrez y assister. Il est toujours possible de faire des dons à la Canadian Association of Philatelic Exhibitions, un organisme de bienfaisance enregistré.

Ken Lemke, représentant et agent de liaison pour CAPEX 22, est très occupé à organiser divers aspects de la participation de La SRPC. Nous avons besoin de volontaires pour accomplir des tâches liées à l'exposition. Si cela vous intéresse, veuillez en informer Ken, à kwlemke@sympatico.ca.

NOUVEAU LIVRE SUR LA PARTICIPATION AUX EXPOSITIONS PHILATÉLIQUES CANADIENNES PAR DAVID PIERCEY

Je suis heureux d'annoncer la publication par La SRPC d'un nouveau livre sur la participation aux expositions, dont le texte est tiré des chroniques de David parues dans *Le Philatéliste canadien*. Le livre sera d'abord mis en vente à CAPEX et offert à prix privilège aux membres de La SRPC (un livre par membre). Je remercie David, Robin Harris (mise en page), Mike Walsh (distribution) et les bailleurs de fonds, notamment, La SRPC, Sparks Auctions, R.Maresch & Son, la Fondation pour la recherche philatélique de La SRPC, la British North America Philatelic Society et la Fondation Vincent Graves Greene. Après CAPEX, vous pourrez vous procurer le livre auprès de Trajan Publishing. Les membres de La SRPC bénéficieront du prix privilège.

La SRPC prépare aussi une version de ce livre en français. Je remercie Grégoire Tessier pour son aide à cet égard.

ASSEMBLÉE GÉNÉRALE ANNUELLE DE LA SRPC (AGA) – 12 JUIN 2022, À MIDI, HEURE DE L'EST.

La réunion sera tenue en personne à CAPEX, mais nous prévoyons de la diffuser aussi virtuellement, comme nous l'avons fait ces deux dernières années. Inscrivez ces dates à vos calendriers.

LE PHILATÉLISTE CANADIEN A BESOIN D'ARTICLES

Robin Harris, FSRPC nous informe que la publication phare de notre société nécessite un nombre accru d'articles de fond. S'il vous plaît, et si cela est dans vos cordes, prenez un peu de temps pour en écrire un. L'échange de connaissances est profitable à tous. Merci à tous les auteurs

from the sharing of knowledge. Thanks to all of the authors who have previously contributed. We hope that you will continue to do so.

THE RPSC NEEDS YOUR VOLUNTEER NOMINATIONS IMMEDIATELY FOR THE JUNE 12, 2022 AGM

In 2019, The RPSC implemented its volunteers' recognition policy to ensure that our Society signals to the philatelic community in Canada that we must acknowledge those across Canada who promote our hobby in one or more ways - whether at the local, regional or national level. In doing so, The RPSC is trying to promote and encourage volunteerism in "stamp collecting", philatelic exhibiting and philatelic judging. In 2019, 2020 and 2021, we acknowledged the efforts of individuals across Canada who are outstanding volunteers who help to keep our hobby vibrant and who help other collectors. The RPSC thanks local clubs for their nominations and for their holding events to acknowledge the contributions of an honoured volunteer. Please let The RPSC know of persons worthy of such nominations so that they can be acknowledged at the 2022 RPSC AGM. Please do not let a worthy individual go unrecognized for contributions to our hobby during these turbulent times! Lee Ann Stewart will take details of nominations at info@rpsc.org

RPSC BOARD MEETINGS

The RPSC board meets virtually every two months to discuss various topics. Our next meeting will likely be in summer 2022 after CAPEX is finished. My thanks to the volunteer members of the Board and to all who participate in our decision making. At our last board meeting on March 27 we discussed a variety of matters. The 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 also encourage collectors to become members of The RPSC to obtain the many benefits which The RPSC has to offer.

MY SECOND LAST COLUMN AS PRESIDENT

I step down as President at the annual general meeting in June. I will remark further in my President's Report which will be published in the July-August issue of *The Canadian Philatelist*.

Keep safe and the best of the Spring to you all. ✉

qui ont déjà apporté leur contribution. Nous espérons que vous continuerez de le faire.

RECONNAISSANCE DES BÉNÉVOLES : LA SRPC REQUIERT AUSSITÔT QUE POSSIBLE VOS RECOMMANDATIONS POUR L'AGA DU 12 JUIN 2022.

En 2019, La SRPC a mis au point une nouvelle politique de reconnaissance des bénévoles en vue de sensibiliser le milieu philatélique canadien à la nécessité de reconnaître ceux qui, d'un océan à l'autre, font la promotion de notre loisir d'une ou de plusieurs façons, et ce, à l'échelle locale, régionale ou nationale. Ce faisant, La SRPC s'efforce de promouvoir et d'encourager le bénévolat en matière de « collection de timbres », d'exposition et d'expertise philatéliques. En 2019, 2020 et 2021, nous avons salué les efforts de certaines personnes d'un bout à l'autre du Canada, des bénévoles d'exception, qui contribuent au dynamisme de notre loisir et aident les autres collectionneurs. La SRPC remercie les clubs locaux pour leurs nominations et pour les activités qu'ils organisent afin de témoigner leur gratitude à l'égard des services rendus par un bénévole. S'il vous plaît, indiquez-nous les personnes dignes d'une telle attention afin qu'elles puissent être honorées à l'AGA 2022; ne permettez pas qu'une personne valeureuse qui consacre des efforts à notre passe-temps en cette période perturbée passe inaperçue. Lee Ann Stewart consignera les renseignements relatifs aux candidatures : info@rpsc.org.

RÉUNIONS DU CONSEIL D'ADMINISTRATION DE LA SRPC

Le conseil d'administration de La SRPC se réunit virtuellement tous les deux mois afin de discuter de divers sujets. Notre prochaine réunion aura vraisemblablement lieu à l'été 2022 après la conclusion de CAPEX. Je remercie les membres bénévoles du conseil d'administration et tous ceux qui participent à nos prises de décisions. Lors de notre dernière réunion du conseil, le 27 mars, nous avons discuté de sujets variés. Les procès-verbaux sont publiés dans le site Web de La SRPC après leur adoption à la réunion suivante. Je vous invite donc à visiter notre site Web au https://rpsc.org. S'il vous plaît, encouragez aussi les autres collectionneurs à devenir membres de La SRPC afin qu'ils bénéficient des nombreux avantages qu'elle offre.

MA DEUXIÈME DERNIÈRE CHRONIQUE À TITRE DE PRÉSIDENT

J'ai quitté le poste de président à la réunion générale annuelle de juin. J'émettrai d'autres remarques dans mon rapport du président qui sera publié dans le numéro de juillet-août du *Philatéliste canadien*.

Prenez soin de vous! Le meilleur des printemps à vous tous! ✉

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Visit The RPSC website for an on-line application (click the Join The RPSC link on the home page).

Or, call or write The RPSC offices for a paper application. See page 100 of this issue for contact details.

Visitez le site Web de La SRPC pour obtenir une demande d'adhésion en ligne (cliquez sur le lien Joignez-vous à La SRPC sur la page d'accueil).

Ou, appelez ou écrivez aux bureaux de La SRPC pour obtenir un formulaire papier. Vous trouverez les coordonnées à la page 100 du présent numéro.



EDITOR'S NOTES

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

NOTES DU RÉDACTEUR

THIS IS IT!

After a quarter century, CAPEX is back … I'm sure we have all had our calendars marked for this special event in Toronto for June 9-12, 2022.

For many, this will be the first opportunity for us to finally meet at a stamp show *in person* in over two years. What an event it is shaping up to be. Even here, where I sit in the middle of the prairies, the excitement level is building. I can't imagine what collectors in the larger urban centres are experiencing with the build-up to the largest international stamp show that Canada has seen since 1996.

As I write this in mid-March, COVID restrictions are being lifted across the country and things appear to be getting back to a pre-COVID 'normal'. Here is hoping by the time you read this in late-May/early June, and are just making your way to Toronto for CAPEX, that this COVID-thing is essentially behind us and is more like the common cold.

I look forward to meeting many of our membership at CAPEX; please stop me and say 'hello'!

MEMBERSHIP REQUEST: PRINTED VS. SELF-MADE ALBUMS?

Collectors take a number of ways to house their collections.

Some buy stamp albums (such as Lindner, Scott, Minkus, etc., etc.). Others may create their own album pages (particularly since the advent of the computer and word processing capabilities over the last 20 years or more). You may even store your collection in stock pages of some kind which allows for easy movement of material.

It is quite possible that you use all of the different methods noted above for different parts of your collection.

What we would like to see are examples of **your home-made album pages**. A specially-themed *TCP* issue will be put together (September-October of this year) where we will put your creations on display. Please pass along (via e-mail) a scan of a page or two that you have created, along with a brief write-up on what software and other tools you have used to develop your pages.

Everybody's creations will certainly be unique. Let's share our endeavours with other collectors for inspiration.

Deadline for material is July 10, 2022. This special issue will only be possible with many submissions, including yours. ✉

ÇA Y EST!

Après un quart de siècle, CAPEX est de retour… Je suis certain que nous avons tous marqué notre calendrier d'une pierre blanche pour cet évènement exceptionnel, prévu du 9 au 12 juin 2022, à Toronto.

Pour beaucoup d'entre nous, l'occasion est finalement arrivée, après plus de deux ans, de nous rencontrer *en personne,* à une exposition philatélique. Ce sera tout un évènement! Même ici, chez-moi, au milieu des prairies, le niveau d'enthousiasme monte en flèche. Je ne peux m'imaginer l'expérience que vivent les philatélistes des grands centres urbains alors que se concrétise le plus grand salon philatélique jamais vu au Canada depuis 1996.

Comme j'écris ces lignes, à la mi-mars, les restrictions liées à la COVID sont levées un peu partout au pays et les choses semblent revenir à la « normale ». Nous espérons qu'au moment où vous lirez ceci, vers la fin mai - début juin, vous serez en train de préparer votre voyage à Toronto pour assister à CAPEX et que cette histoire de COVID sera derrière nous et ne sera rien de plus que ce que nous pourrions appeler un simple rhume.

Je suis impatient de rencontrer beaucoup de nos membres à CAPEX; s'il vous plaît, si vous me croisez, arrêtez-moi pour me dire « bonjour ».

DEMANDE AUX MEMBRES : ALBUMS IMPRIMÉS OU FAITS MAISON?

Les philatélistes hébergent leurs collections de bien des façons.

Certains achètent des albums (comme Lindner, Scott, Minkus, etc., etc.), tandis que d'autres créent leurs propres pages d'album (surtout grâce aux capacités que nous offrent l'ordinateur et le traitement de texte, depuis 20 ans ou plus). Il se peut même que vous rangiez vos collections sur certains types de feuilles de classement qui vous permettent de faire facilement des changements.

Peut-être utilisez-vous toutes les méthodes indiquées ci-dessus pour différentes parties de vos collections.

Ce que nous aimerions voir, ce sont des exemples de **vos pages d'album maison**. Un numéro thématique spécial du *Philatéliste* sera réalisé (septembre-octobre de cette année) dans lequel vos créations seront à l'honneur. S'il vous plaît, faites-nous parvenir (par courriel) une page numérisée ou deux que vous avez créée, accompagnée d'un court texte décrivant le logiciel et les autres outils utilisés pour les monter.

Les créations de chacun seront certainement uniques. Faisons part de nos efforts aux autres collectionneurs pour les inspirer.

La date de tombée est le dimanche 10 juillet 2022. Ce numéro spécial sera possible uniquement si nous avons beaucoup de soumissions, dont la vôtre. ✉

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IN THE MAILBOX
DANS LA BOÎTE AUX LETTRES

A DOG NAMED GANDER

Sam Chiu's article on "Canada's C-Force in Hong Kong" (Nov-Dec 2021 *Canadian Philatelist*) was very detailed and interesting. There is another story about this force, not philatelic, but a human interest one.

A Sergeant Major George S. MacDonell had a private publication book printed called *A Dog Named Gander* (now in soft cover, 40 pages, May 2017). George was a veteran of the Hong Kong battle and spent four years in a POW work camp in Japan. On return to Canada he eventually rose as a senior executive in business and was a Deputy Minister in the Ontario Government.



George was a soldier in the Royal Rifles of Canada as part of C-Force. They were training in Gander, Newfoundland and had adopted a large black Newfoundland dog as a mascot, which they named "Gander". When the soldiers departed for Hong Kong they took Gander along, making many stops along the way as the train crossed Canada to Vancouver. This included Winnipeg where the Winnipeg Grenadiers joined the C- Force.

At Vancouver an Australian troop ship named *Awatea* was waiting for them along with a Canadian escort cruiser called HMCS *Prince Robert*. When they set sail on October 27, 1941, a portion of the Royal Rifles of Canada along with Gander were assigned to go on the cruiser. They made stops at Hawaii and the Philippines before arriving at Hong Kong on November 16, 1941.

Gander soon was with the soldiers on the front line, growling an alert of any approaching potential enemy. But the real story was when he was with a group of our wounded soldiers, when a Japanese grenade fell right into the midst of them. Gander grabbed the grenade in his teeth and ran off, only to have it explode safely away from the soldiers but killing Gander.

It took awhile, but on October 27, 2000, Gander was awarded the Dickin Medal, often referred to as "The Animal Victoria Cross". Thirty Hong Kong veterans formed a guard of honor, a military band was there along with many military, diplomatic and political leaders. Also, on August 15, 2009, a Hong Kong Memorial Wall was unveiled in Ottawa near the House of Commons. Etched on the wall are the names of all members of the C- Force who served in Hong Kong … including someone named "Gander".

Tony Manson
President, Maple Leaf Chapter, SOSSI
Director, SOSSI (Scouts On Stamps Society International)

Sam replies:

I know Sargent George McDonnell well and have all his books. Here is a picture of him and myself in 2016.

HI ROBIN,

Michael Somerville created an interesting article in the March-April *Canadian Philatelist* 2022. As an added comment our members might find it interesting to note the difference in the Baden-Powell (B-P) stamps in Figures 8 and 9 where B-P is facing in opposite directions. These B-P stamps were printed in sheets of 12, four columns and three rows. The printer once placed the plate upside down in the frame, and printed one sheet before noticing his error. Thus all 12 stamps became the "Reversed head" variety where both the head and the other graphics were reversed. Somehow, some of those 12 stamps got out. Nine are known to exist, 2 mint and 7 used. Of these, the Royal Collection has 1 mint and 3 used.

Cheers,

Tony Manson
President, Maple Leaf Chapter, SOSSI
Director, SOSSI (Scouts On Stamps Society International)

LONDON 2022 EXHIBITION

The Canadian Philatelist was awarded a Vermeil (83 points) award at the London 2022 International Stamp Exhibition held February 19-26, 2022.

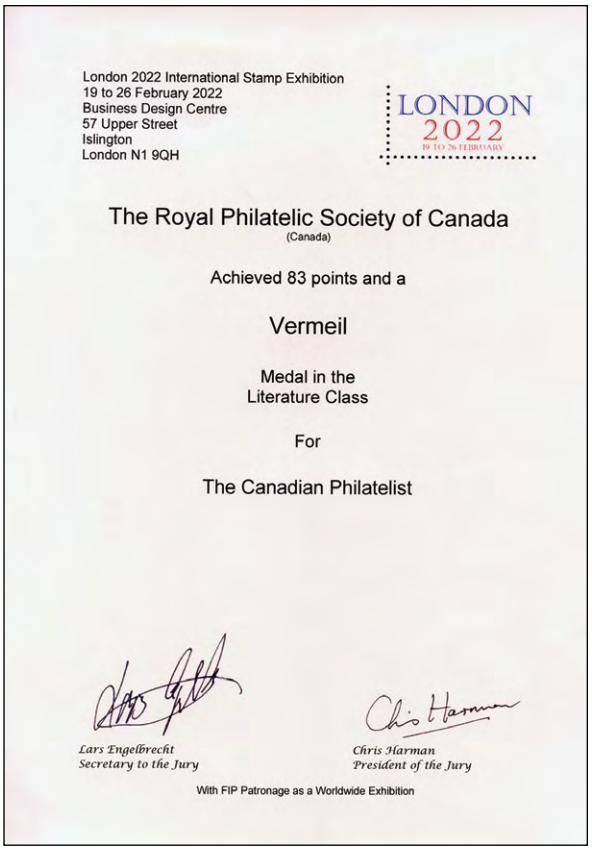
Thanks to the authors who continue to submit articles for publication, our 'proofers' (François Brisse, George Pepall and Lee Ann Stewart) and Jim Szeplaki of Trajan Publication for his layout skills.

LONDON 2022

Le Philatéliste canadien a obtenu un Prix vermeil (83 points) à la London 2022 International Stamp Exhibition, qui a eu lieu du 19 au 26 février 2022.

Merci aux auteurs qui continuent à soumettre des articles pour publication, merci à nos « lecteurs d'épreuves » (François Brisse, George Pepall et Lee Ann Stewart) ainsi qu'à Jim Szeplaki de Trajan Publication pour ses compétences en matière de mise en page.





London 2022 International Stamp Exhibition
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In Memoriam

MICHAEL MOSES MADESKER, RDP, FRPSC, FRPSL

(July 28, 1925 - December 27, 2021)

CHARLES J. G. VERGE, RDP, FRPSC, FRPSL
WITH CONTRIBUTIONS FROM DEBBIE MADESKER WRONZBERG



George Bernard Shaw is credited with the observation that youth is wasted on the young. In philately, we talk a lot about the next generation and frequently pay lip service to youth philately. Michael Madesker walked the talk. Since the early 1950s he spent a lifetime promoting youth philately culminating in his unprecedented 12-year presidency of the Fédération Internationale de Philatélie's (FIP) Commission for Youth Philately (1992-2004). Youth philately matured in the Americas and around the world because of him. However, this is not his only achievement in our hobby.

Lithuanian-born Canadian Michael Madesker was a holocaust survivor. He was born in Vilno (Vilnius), Lithuania, the only child of Ruwin and Mina, the owners of a hardware store. Seeking a better life for themselves upon liberation, Michael and his parents immigrated to Canada and landed in Sydney, NS, in 1947. His thirst for knowledge and desire for education led him to McMaster University in Hamilton, ON, where he completed, on a scholarship, a BA in Biology (1951) and an MA in Philosophy and Russian Literature (1964). His published thesis was titled, *Romanticism and Realism in Pushkin's Evgenii* Onegin.

Between his two stints at McMaster, he attended the University of Toronto but did not complete his studies because his father asked him for help in establishing the family business, R. Madesker & Son, Ltd. The company sold florists' supplies and gift wares and later expanded into ordering products from overseas and importing product for competitors. When the business closed in 1986, Michael joined the TD bank until his retirement in 1994.

A Fellow of The Royal Philatelic Society, London (RPSL) (1979) and of The Royal Philatelic Society of Canada (RPSC) (1979), he was also a signatory of The Roll of Distinguished Philatelists (2000), the seventh Canadian to do so. He served as Senior Fellow of The RPSC from 2006 to his passing. These awards recognized some of his many accomplishments and established him as a tireless, devoted, and knowledgeable member of the international philatelic community. While his personal collecting interests were vast: stamp booklets of Canada; parcel post of German States (1725-1870), the postal history of Venice (1400-1797), etc., his unparalleled passion for youth philately was exceptional in its focus. As a result of his personal experiences, Michael was multilingual, an asset that served him well in the realm of philately. More than a passing interest, his attachment to philately began at the knees of his grandfather, an early postal historian.



Signing the Roll of Distinguished Philatelists (2000).

Between 1960 and 1975, Michael was a frequent guest of Doug Patrick's CBC Stamp Club. During these broadcasts, he had the opportunity to share his knowledge and establish his interest in working with young people. His devotion to youth and humanity was exemplified in the work he did with the handicapped and underprivileged children. Michael's relationship with these groups dated back to 1969. At the invitation of Variety Village, he established seminars and teaching sessions at Bloorview Hospital, serving the handicapped, as well as the Alexandra and Downsview libraries, serving the underprivileged population.

Michael's reputation only grew because of these programmes and therefore he was asked to create a youth programme for The RPSC. As this endeavour spread throughout Canada, so did his name. Under the patronage of the FIP, he was put in charge of both the International Youth Exhibitions held in Canada: Toronto in 1982 and Montreal in 1992—the only two held outside Europe at the time. During his tenure as President of the FIP Commission for Youth Philately, Michael was

asked to initiate a youth movement in Asia, as he had successfully done in Canada. FIP's hope was that the world's youth would one day compete on equal footing, thus attracting more individuals to the hobby. To accomplish this task, Michael established common standards under which all countries could manage their youth philately. His *Guidelines to Judging Youth Exhibits in the Various Philatelic Fields* became the operating manual and was published by the Federation of Inter-Asian Philately (FIAP) in 1996. Since then, the *Guidelines* have been translated into four other languages including French and Spanish.

He named his approach and methodology *Subject-Specific*. To properly disseminate it, Michael went about training existing FIP accredited judges as well as rounding up volunteers to assist youth in preparation of their collections. He created and led many seminars on Youth Philately in Europe and North America before heading to Asia. Beginning in 1994, he spent many weeks in China, Indonesia, Taiwan, and Thailand, often returning many times at the request of the philatelic leaders of these countries. Consequently, most Asian youth exhibitors have a flawless research methodology and, on many occasions, have walked away with the Grand Prix/Award trophies at various Youth and World philatelic exhibitions.

As a result of the success of the *Guidelines* and the seminars, a second volume was asked for. A visual companion was created by Michael to better explain the organizational points of an exhibit. He sought to combine his knowledge and expertise with those of Shi Weilin (Secretary General and Vice-President of the All-China Philatelic Federation) when creating this new publication. As a result of this collaboration the manual was published in 1999. It also has been translated into several languages. In 2001, he translated into English and edited a new edition of *An Introduction to Youth Philately*, originally prepared by the Federation of Swiss Philatelic Societies.

While one would expect Michael's contributions to be limited to that of youth philately, he has also exhibited great interest in the betterment of the whole hobby in Canada and its reputation abroad. He founded and presided over STAMPEX (Canada's National Philatelic Exhibition) between 1977 and 1988. He also was an instrumental partner and incomparable worker on the team that successfully bid for the three World Philatelic Exhibitions held in Canada in 1978, 1987 and 1996.



Madesker and the six Canadian who preceeded him as RDPs. Top row from left, Fred Jarrett, OC (1935), Senator James Alexander Calder, PC (1947) and Gerald E. Wellburn. Bottom row from left, Vincent Graves Greene (1963), Harrys Sutherland, QC (1991) and Kenneth E. Rowe (1995).

His many writings on his areas of collecting interest have brought him many awards including the Geldert Medal for philatelic authorship and the Dubé Medal for philatelic literature.

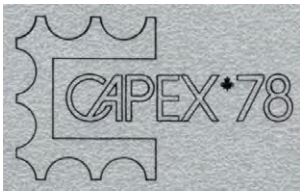
He served as a Director of The RPSC from 1976 to 2000, serving as The RPSC's President from 1989 to 1992. During his tenure he promoted bilingualism in The RPSC and ensured that its magazine had a bilingual name and bilingual content.

Recipient of The Queen's Silver Jubilee Medal, The RPSC's President Medal for Outstanding Philatelic Achievement, the FIP Medal of Service, the Smithsonian Institute's Achievement Award and countless other awards, Michael's philatelic work propelled Canada's philatelic reputation to a higher level than it ever has been. His outstanding leadership, mentoring, superior management and organizational skills, vast knowledge and unrelenting commitment were all traits that reflected well on Canadian and Youth philately.

In 1956 he met Sylvia (Sue) Goldberg on a blind date. They were married a few short months later and are the parents of Arlene, Debbie and Greg. When he became a grandfather, he is reported to have referred thereafter to his children as the "middlemen". His daughter Debbie defines him as, "the consummate gentleman, honest and kind, generous to a fault, stubborn as they come, one heck of a chef, and a joke teller, even if often he was the only one that laughed. He had his own unique fashion, dapper most days, but then there were the Bermuda shorts, knee high socks and sandal days."

To Sue and his family, including his beloved grandchildren and great grandchildren, we offer our most heartfelt condolences. ✉

CAPEX:
Stamps and Postal Ephemera items









BY: ROBIN HARRIS FRPSC AND ANDREW CHUNG FRPSC

Canada is about to host the fifth Canadian International Philatelic Exhibition (CAPEX). Previous CAPEX's were held:

- September 21–29, 1951
- June 9–18, 1978
- June 13–21, 1987
- June 8–16, 1996

All were represented with stamps issued by the Canada Post Office/Canada Post. Various other postal ephemera items were also issued for some shows. We illustrate these stamps and items here.

CAPEX 51



Issued: September 24, 1951
4¢: 49,750,000
5¢: 5,050,000
7¢: 19,900,000
15¢: 54,035,000

Four stamps to mark the postal centennial of the transfer in 1851 of the administration of postal service from Great Britain to British North America[1] were released on September 24, 1951 on *Canada Day* at the most ambitious philatelic exhibition ever held in Canada[2].

The Patrick book[1] describes the stamps as follows:

The 4-cent stamp displays trains of the periods 1851 and 1951. The lower portion features an old-fashioned wood-burning steam engine and train. The modern train in the upper half of this stamp is a composite picture of two Canadian trains. One is the first streamlined diesel electric locomotive manufactured in Canada at the Montreal Locomotive Works in April, 1950, for the Canadian National Railways. The other is a train in regular passenger service in 1951 on the Canadian Pacific Railway between Montreal and Vermont.

The 5-cent postage stamp displays the *City of Toronto*, a side-paddle wheel steamship, reproduced through the courtesy of Canada Steamship Lines, Limited. The original drawing was by G.A. Cuthbertson. This steamship, built at Niagara-on-the-Lake, Upper Canada, for the Royal Mail Line sailed from Lake Ontario ports to Prescott on the St. Lawrence River. In the upper half of this stamp a reproduction appears of the Canadian National Steamship, *Prince George*, built in Victoria, B.C. It operated at the time of issue from Vancouver, B.C. to Alaska.

The lower half of the 7-cent postage stamp displays an early stagecoach passing Jordan's York Hotel, King Street East, York (now Toronto, Ontario). In 1814, the Legislature met in this hotel after the destruction of the Government Buildings by invading United States forces in 1813. The upper half of the stamp design features a 1951-type Canadian-built North Star plane in the service of Trans-Canada Airlines.

The central motif of the 15-cent stamp is a reproduction of the 1851 three-pence beaver design stamp designed by Sandford Fleming. This was the first 15-cent denomination since 1908. In 1951 the Department anticipated that the 15-cent denomination would be convenient to prepay postage on airmail letters to the United Kingdom, Ireland, and Europe. The colour approximated the red of the original three-pence stamp.

Next page:
1951 Postal Centennial stamp issue poster, in French
(actual size: 8 in x 13 in)



Le 24 septembre 1951, le ministère des Postes mettra en service les timbres-postes reproduits ci-dessus. Ces nouveaux timbres-poste sont émis pour marquer le centenaire du transfert de l'administration des postes de la Grande-Bretagne à l'Amérique du Nord britannique qui eut lieu en avril 1851.

Les trois premières valeurs de cette émission illustrent le développement des communications par terre, par eau et par air au cours d'un siècle; c'est là un des aspects de l'histoire du Canada qui est intimement lié aux progrès du Service postal. Le quatrième timbre de la série, celui de 15c., reproduit le premier timbre-poste canadien dessiné par sir Sandford Fleming et émis le 23 avril 1851.

Le premier jour de l'émission de cette série de figurines coïncidera avec une exposition philatélique internationale qui sera tenue à Toronto en septembre 1951. Cette exposition est organisée par la Canadian Association for Philatelic Exhibitions dont le Ministre des Postes est président honoraire.

Ces quatre timbres-poste sont une création de la Canadian Bank Note Company, d'Ottawa. Les trois premiers, ceux de 4c., 5c. et 7c., seront des timbres horizontaux de grand format. Ils seront respectivement noir, violet et bleu. Le timbre de 15c. sera de petit format, horizontal et imprimé dans une nuance de rouge qui se rapproche de la couleur originale du timbre de trois pence de 1851.

Publié avec l'autorisation de
l'hon. G.-Édouard Rinfret, C.R., M.P., Ministre des Postes.

CAPEX 78



Issued: January 18, 1978 (12¢), June 10, 1978 (all others)
12¢: 33,000,000
14¢: 31,600,000
30¢: 21,600,000
$1.25: 19,000,000



Issued: June 10, 1978
Souvenir sheet: 3,800,000

Canada's second CAPEX, some 27 years after the first, saw four stamps issued specifically to advertise the show. In addition, Canada's first souvenir sheet was issued on the second day of the show.

The 12¢ value was 'current' for only 2½ months before the first-class rate increased to 14¢.

Canada Post's product announcement brochures described the issue as[3, 4]:

CAPEX 78 will commemorate the centennial of Canada's entry into the Universal Postal Union. ... the Post Office has chosen to issue a stamp-on-stamp design featuring a pair of Canada's classic stamps: the 12-penny Queen Victoria of 1851.

The 14-cent first class letter-rate stamp reproduces a pair of the 10-penny blue Jacques Cartier stamp issued in December 1854.

A pair of the ½-penny rose Queen Victoria issue of July 1857 appears on the 30-cent letter-rate stamp for overseas mailings.

The $1.25 stamp, for the basic registration fee, features a pair of the H.R.H. Albert, Prince Consort stamps issued in May 1851.



CAPEX 78 Stamp Announcement Brochures (at 45%)

The three security printers of Canadian stamps at the time each issued a philatelic exhibition card at the show: Ashton-Potter, British American Bank Note Company and Canadian Bank Note Company. These are illustrated nearby.

CAPEX 87

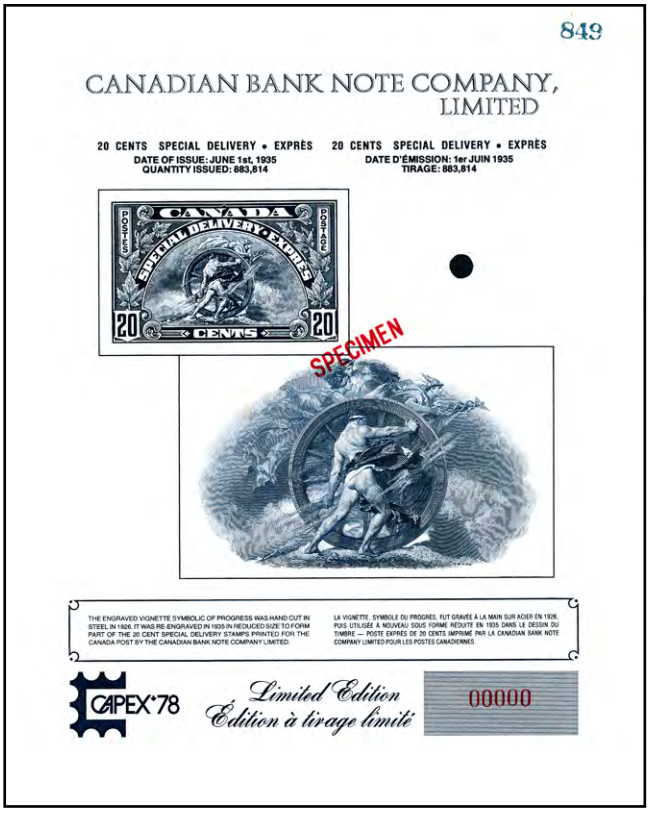


Issued: February 16, 1987 (34¢), June 12, 1987 (all others)
34¢: 15,000,000
36¢: 15,000,000
42¢: 10,000,000
72¢: 10,000,000

Only nine years passed before Canada's next international exhibition.

Another four designs and a souvenir sheet were released. And, once again, one design was issued a few months prior







CAPEX 78 Philatelic Exhibition Cards (at 50%)

to the show while the other designs (and souvenir sheet) were released during the show.

As with the previous CAPEX 78 issue, the first value released (34¢) was only current for 1½ months before the first-class rate increased to 36¢.

This series of stamps featured heritage post offices.[5, 6]

The 34¢ stamp shows Toronto's First Post Office as it appeared in 1987. Built in 1833 to serve the Town of York, it operated within the British postal service until the establishment of the Canadian Post Office in 1851. With the incorporation of the City of Toronto in 1834 it became Toronto's first post office. Today the building serves as a sub post office and museum.

These 36¢, 42¢ and 72¢ designs portray the post offices of Battleford, Saskatchewan, Nelson-Miramichi, New Brunswick, and Saint-Ours, Quebec. The Battleford post office opened in 1913 while the Nelson-Miramichi post office opened in 1926. Both are of standardized architectural designs that appear with a few variations in many communities across the country. The Saint-Ours post office opened in 1940 and is an example of a building specially adapted to the heritage character of its community.

The CAPEX 87 souvenir sheet features all four of the Heritage Post Office stamps. To commemorate CAPEX 87, the souvenir sheet carries the CAPEX 87 logo, including the exhibition's place and dates, as well as text reading, "1887-1987 THE CENTENNIAL OF ORGANIZED PHILATELY IN CANADA". Of interest to



Issued: June 12, 1987
Souvenir sheet: 1,100,000



CAPEX 87 Stamp Announcement Brochures (at 50%)

collectors: the steel-engraved portion of each stamp is printed in the same colour for all four stamps, which is a different colour than the colour used on any of the stamp sheet printings; the Toronto Heritage Post Office has a 36¢ denomination on the souvenir sheet only.

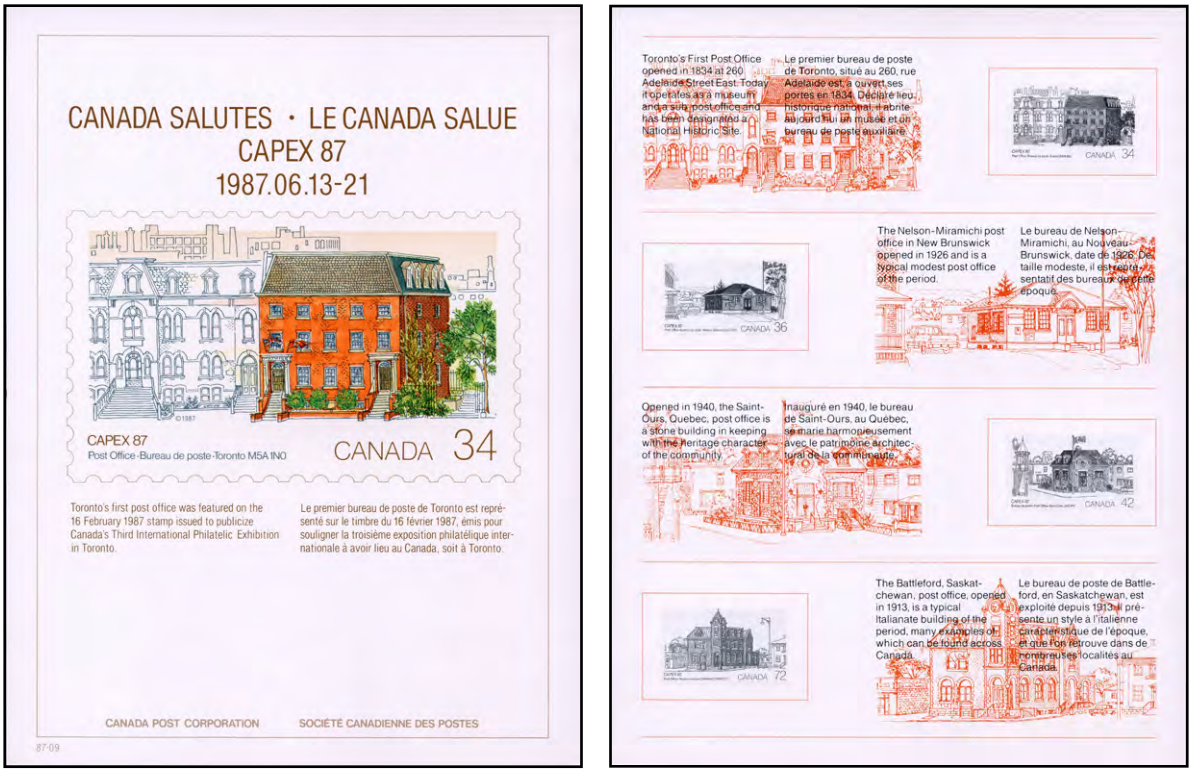
Canada Post produced an international philatelic exhibition card for CAPEX 87. Although this was the ninth such item they issued, it was the first (and only) time for a Canadian show.

In addition, several philatelic exhibition cards were once again produced by the three security printers. Each printer produced two cards. As well, Ashton-Potter Limited overprinted CAPEX 78 cards with a CAPEX 87 logo.

Other items of philatelic interest produced by Canada Post for CAPEX 87 included a set of four post cards and two thematic packs.



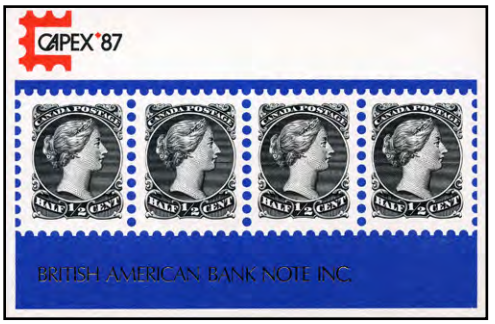
CAPEX 87 Philatelic Exhibition Card – Ashton-Potter Limited CAPEX 78 overprinted card (at 50%)



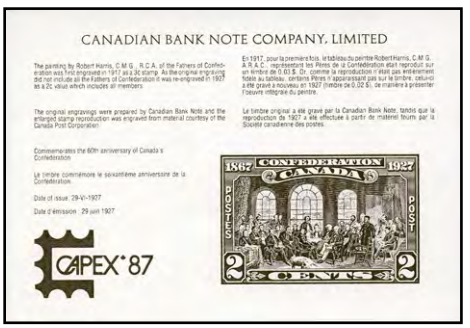
CAPEX 87 International Philatelic Exhibition Card (at 50%)

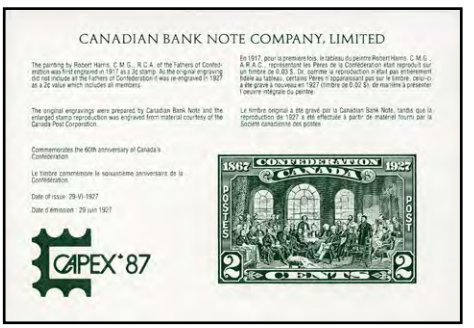












CAPEX 87 Philatelic Exhibition Cards – two each for the three security printers (at 50%)





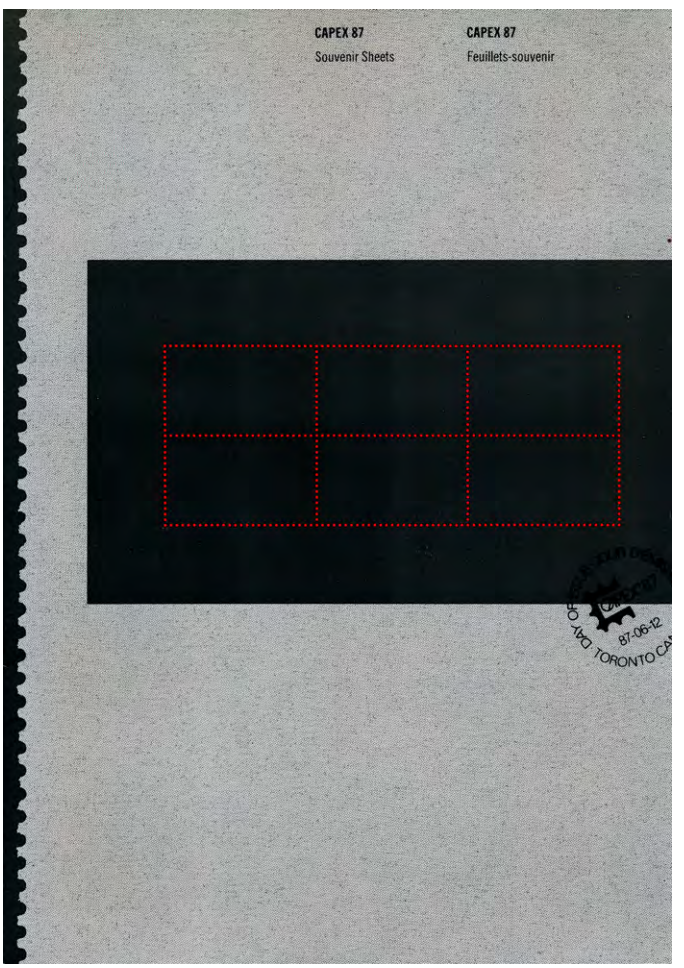




CAPEX 87 Thematic Post Cards (at 50%)

Below: CAPEX 87 Thematic packs (at 50%)





Canada Post released two souvenir sheets with a CAPEX 87 'overprint' logo prior to the show in 1987 to advertise the upcoming international philatelic exhibition.

The Canadian Lighthouses stamp issue of 1985, and the Exploration of Canada stamp issue in 1986 both had souvenir sheets included in their release.



Issued: October 3, 1985
Souvenir sheet: 700,000



Issued: August 29, 1986
Souvenir sheet: 700,000

CAPEX 96



Issued: August 23, 1993 (at 50%)
Souvenir sheet: 550,000



Issued: August 19, 1994 (at 50%)
Souvenir sheet: 800,000



Issued: May 26, 1995 (at 50%)
Souvenir sheet: 800,000



Issued: June 8, 1996 (at 50%)
Souvenir sheet: 800,000

Nine years later, Canada held its fourth international stamp show: CAPEX 96.

Canada Post began highlighting CAPEX 96 prior to the show by issuing an annual set of "historic land vehicles". Four different souvenir sheets, each with six stamps were released. The six stamps include two each of three different denominations: domestic, USA and international rate values current at the time of issue.

During the show, a very large "souvenir sheet" comprising all 24 designs, plus a new design, was issued. The 24 original designs were issued in 'low-value' denominations (5¢ to 20¢). In addition, an uncut press sheet of three full panes of 25 was offered to collectors.

The Fall 1993 *Details* introduced the new series of stamps[7]:

Topical stamp collectors will be able to add to their "car" collections when a six-stamp souvenir sheet is issued featuring Canadian automobiles on August 23, 1993. It is the first of a four-year series on historic vehicles, highlighting transportation's major role in Canada's development.

The most significant transportation revolution in this century has been the mass-produced automobile. The supply and demand for newer and faster vehicles never ceases as Canadians continue to make innovative contributions to the fascinating story of the automobile.

Vehicles powered by internal combustion engines began to appear in Europe in the 1880s as dozens of inventors strove to develop the automobile. The enthusiasm for self-powered vehicles in Canada was initially hampered by streets better suited to carriages and sleighs, and trains were available to avoid bumpy and slow treks over poor roads. As the advantages became clearer — no fixed itineraries, no time schedules, and the more autos were used —- the better the roads became, car sales boomed.

The first set of six stamps [Personal Vehicles] included[7]:

Henry Seth Taylor Steam Buggy, 1867

Canada's oldest car, a steam-powered buggy, was conceived by Henry Seth Taylor, a skilled jeweller, watchmaker and



Issued: June 8, 1996
Souvenir sheet collection: 1,000,000

inventor. He unveiled his new vehicle at a fair in Stanstead, Quebec in 1867.

Russell "Light Four" Model L Touring Car, 1908

The Russell was the first mass-produced Canadian car with an engine and chassis built in Canada. Rather than evolving from a carriage-making company, the Russell was created by the Canada Cycle and Motor Company, popularly known as CCM.

Ford Model T, 1914

The Ford Motor Company called the "working man's car", the Model T, "The Universal Car", since millions were manufactured in the U.S., Canada and around the world.

Gray-Dort Model 25-SM, 1923

While Ford has become a household name, other early Canadian manufacturers made equally important contributions but did not survive. From 1916 to 1924, Gray-Dort Motors of Chatham, Ontario produced 6,000 mid-priced and luxury cars.

McLaughlin-Buick 28-496, 1928

The McLaughlin Car Company of Oshawa, Ontario has proven to be one of Canada's most successful manufacturers. From producing sleighs in 1867, the company was the leading carriage builder in 1907 when Sam persuaded his father to enter the automobile manufacturing business. A deal was struck with Buick to build a car with a McLaughlin-made body and a Buick engine.

Studebaker Champion Deluxe Starlight Coupe, 1950

The Studebaker, a popular car of the 1950s, was an important example of post-war styling. Studebaker opened a Canadian plant in Walkerville, Ontario in 1909, and manufactured hundreds of cars for Canadian and Commonwealth sale before it closed in 1936. The post-war demand for cars led Studebaker lo open a Canadian facility at Hamilton in 1948. The first car to roll off the assembly line was a 4-door Champion Deluxe. This series included the 2-door Starlight coupe, built from 1948 to 1952.



FROM PRESTAMPED STATIONERY TO PREHISTORIC LIFE IN CANADA

Fall • Automne • 1993
Nº 11

DES ENTIERS POSTAUX À LA VIE PRÉHISTORIQUE AU CANADA

CANADA'S STAMP DETAILS

EN DÉTAIL : LES TIMBRES DU CANADA

NEW SERIES DÉBUTS WITH CLASSIC CARS

Topical stamp collectors will be able to add to their "car" collections when a six-stamp souvenir sheet is issued featuring Canadian automobiles on August 23, 1993. It is the first of a four-year series on historic vehicles, highlighting transportation's major role in Canada's development.

Significant revolution

The most significant transportation revolution in this century has been the mass-produced automobile. The supply and demand for newer and faster vehicles never ceases as Canadians continue to make innovative contributions to the fascinating story of the automobile.

Continued on page 13

UNE NOUVELLE SÉRIE DÉMARRE AVEC DES VÉHICULES HISTORIQUES

Les philatélistes thématiques pourront ajouter à leur collection « *Autos* », un bloc-feuillet émis le 23 août 1993 sur des automobiles canadiennes. Il s'agit du premier volet d'une série quadriennale qui illustre le rôle d'envergure qu'ont joué les transports dans l'évolution du Canada.

Une révolution

Au cours de notre siècle, le domaine des transports connut sa plus importante révolution lors de l'apparition de l'automobile de série. Tandis que l'offre et la demande de véhicules toujours plus rapides se maintiennent, les Canadiens continuent d'apporter des contributions novatrices à la fascinante histoire de l'automobile. Les véhicules mus par des moteurs à explosion virent le jour en Europe au cours des années 1880; des

Suite à la page 13

The historic vehicles souvenir sheet features two domestic-rate, two USA-rate and two international-rate Canadian stamps.

Le bloc-feuillet consacré aux véhicules historiques comprend deux timbres pour le courrier du régime intérieur, deux pour les envois à destination des États-Unis et deux pour le courrier du régime international.

MAIL POSTE
Canada Post Corporation / Société canadienne des postes

Canada's Stamp Details **[Fall 1993 No. 11] (at 40%)**

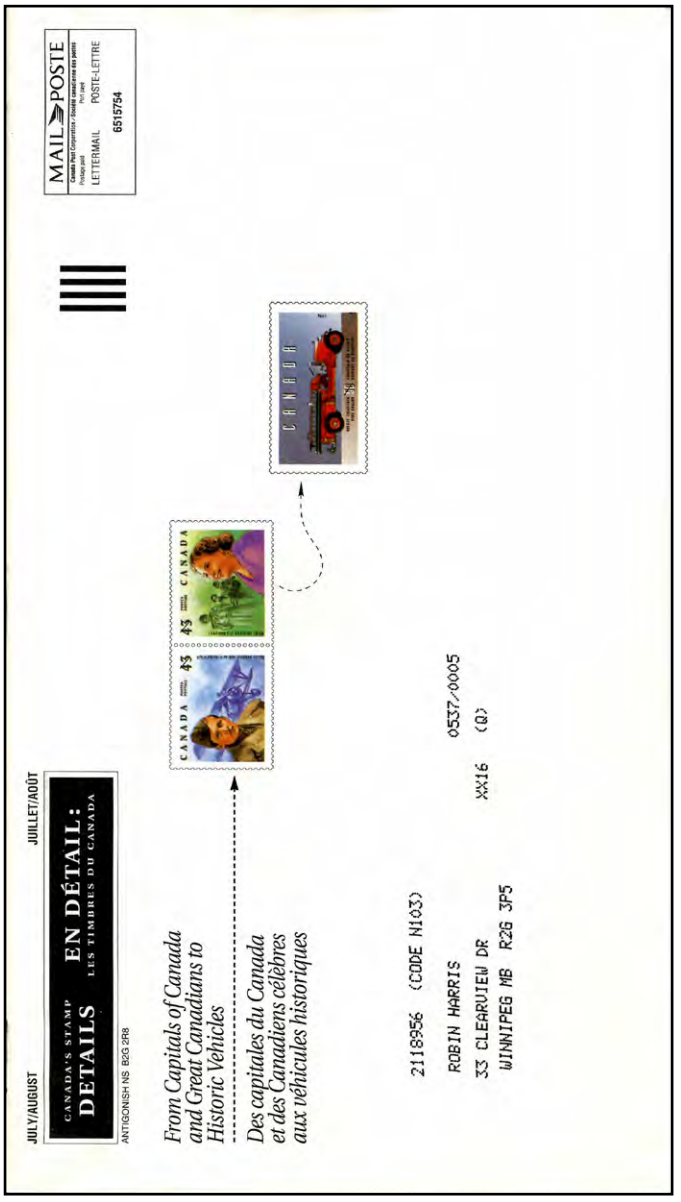
SECOND CAPEX 96 ISSUE [PUBLIC SERVICES VEHICLE], 1994[8]

Ford Model F60L-AMB Military Ambulance, 1942-1943

During the Second World War, Canada produced over 850,000 military vehicles for the Allied war effort. The design and mass production was initially coordinated by the Canadian Army Engineering Design Branch following British War Office specifications. However, major car manufacturers like Ford, General Motors and Chrysler ceased commercial production and retooled their plants solely for military use. Coordinated designs utilized as many interchangeable parts as possible. A Three-Ton truck chassis could carry a dozen bodies including Stores, Wrecker, Petrol Tanker, or Ambulance, made by different body builders.

Reo Speed Wagon Police Wagon, 1925

As cities grew in size, police patrolling on foot, horseback or horse-drawn wagon could not maintain a city-wide presence nor respond quickly to emergency calls. As a result, police purchased cars, motorcycles, ambulances and patrol wagons. Commonly known as paddy wagons, the 1925 Winnipeg patrol wagon was built in two parts. Its body was made locally by Lawrie Wagon and Carriage Co. and then set on an American built Reo Speed Wagon chassis. Reo trucks were noted for excellent engines and reliability with the rated speed of the lV2 ton model reaching 30 miles per hour.



Canada's Stamp Details [July/August 1994 Vol .III No. 4] (at 57%)

Sicard Snow Remover Snowblower, 1927

Arthur Sicard of Montreal sold his first snowblower to Outremont in 1927. His innovative design allowed a single operator to clear and throw snow over 30 meters or directly into a dumptruck, whether it was hard, soft or packed down. The self-propelled Sicard snowblower featured four basic parts: a Four Wheel Drive truck chassis and motor; a snow collection unit; a blower unit with two adjustable chutes; and a separate snowblower motor.

Bickle Chieftain Fire Engine, 1936

Manufactured in Woodstock, Ontario from 1928 to 1939, the Chieftain was a triple combination pumping engine equipped with a fire pump, water tank, hose and ladders. Smaller equipment included fire extinguishers, axes, lanterns, pike pole, and a powerful searchlight. A six-cylinder gasoline engine powered the truck and its rotary pump. These vehicles were distinguished by their classic gabled hood with horizontal louvres and cast-aluminum radiator.

Ottawa Car Company Streetcar Saint John Railway Co. Car #40, 1894

Electric streetcars were developed in the 1890s, replacing the horse-pulled tramcars. Saint John began modernizing its system in 1894 and placed an order for streetcars from the Ottawa Car Company. Car #40 was included in the second shipment and remained in service for 25 years. The Ottawa company ceased production in 1947 when most cities abandoned trams in favour of buses. Today, Toronto has the only regular streetcar service in Canada.

MCI Courier 50 Skyview Motor Coach, 1950

More than 40 years ago, distinctive Canadian-built sightseeing buses appeared in the Rocky Mountains of Alberta. Their curved glass roofs and sleek aluminum styling identified them as products of Motor Coach Industries (MCI) of Winnipeg. They carried 33 passengers, featuring a rear engine and comfortable seating. The first Courier models were built during the war, continuing until 1960, including 30 of the Courier 50. Still the largest highway bus manufacturer in North America, MCI coaches can be found in Banff and every other part of North America.

THIRD CAPEX 96 ISSUE [FARM & FRONTIER VEHICLES], 1995[9]

Gotfredson Model 20 Farm Truck, 1924

Following the First World War, Canadian farmers realized the many advantages of owning a truck, from less expensive Ford models to premium-priced models built by companies such as the Gotfredson Truck Corporation.

Canadian production began in 1920 with a range of commercial vehicles, taxis, fire truck chassis and busses. Customers were impressed by the rugged construction and the cast-aluminum radiators. The trucks also boasted Buda and Hercules engines, Timken and Clark axles and Brown-Lipe

transmissions. The Canadian plant, reorganized in 1929, continued to produce Gotfredson trucks until 1936.

Massey-Harris No. 21 Self-Propelled Combine, 1942

Massey-Harris Company Limited revolutionized harvesting in 1938 with the world's first self-propelled combine - the No. 20. Unfortunately, it was too heavy and expensive for extensive mass production. However, it served as a guide for the building of the lighter and cheaper No. 21, which was tested in 1940 and put on sale in 1941. It was ideal for many farms and being small and compact, could be loaded on a truck, making it possible for operators to follow the harvest from south to north.

In 1944, permission was given to build 550 units above the imposed wartime production quota. They were used by the famous "Harvest Brigade" which achieved records that could not have been matched by using any other machine. The "Brigade" was continued in 1945, and was followed by the "Famine Fighter" program of 1946.

Cockshutt "30" Farm Tractor, 1950

Cockshutt Farm Equipment Limited was founded in 1877 by James G. Cockshutt, who invented a series of implements, including the J.G.C. Sulky Plow. The firm designed tractor pulled implements and offered a line of American-built tractors.

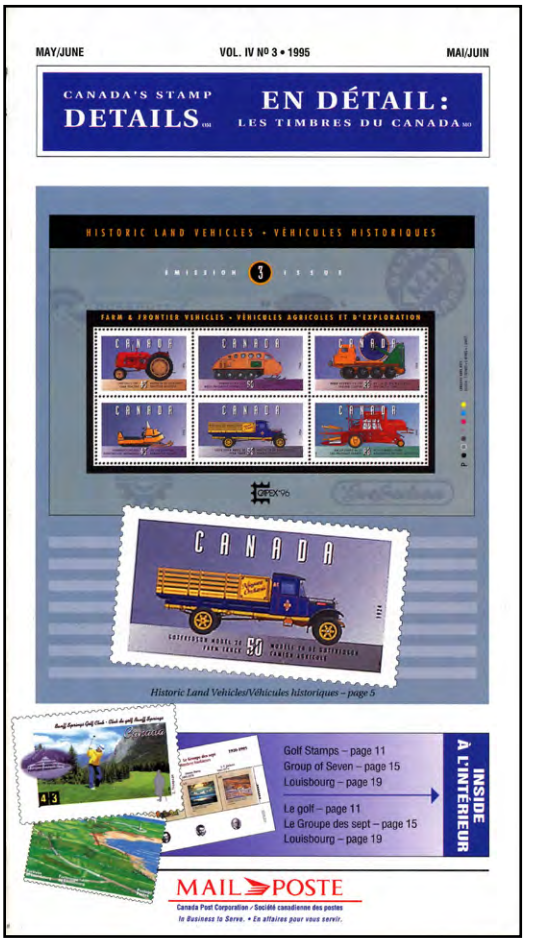
Ending its U.S. agreement, the company decided to design and build its own line of tractors and combines. The result of its intensive development program was the Cockshutt "30" - the first tractor equipped with live power take-off and a live hydraulic system.

The first "30" was produced in Brantford, Ontario, with production increasing from 400 units in 1946 to over 17,000 in 1949. Production ceased in 1956 and the company was sold to U.S. interests in 1962.

Bombardier B-12 CS Multi-Passenger Snowmobile, 1948

The world's first practical snowmobiles were invented by Joseph-Armand Bombardier, and produced in his workshop at Valcourt, Quebec. While today's snow-travelling vehicles are mostly associated with small machines such as the Ski-Doo, the earliest products were multi-passenger vehicles.

Bombardier recognized the demand for even larger vehicles to be used by schools and for transporting workers to mining and logging areas. Introduced in 1942, the B-12 was equipped with an updated track system with independent suspension on each axle. It was easier to drive and gave a smoother ride than its predecessors. Most B-12s were equipped with Chrysler engines and designated as B-12CS.



Canada's Stamp Details [May/June 1995 Vol. IV No. 3] (at 45%)

Bombardier Ski-Doo Olympique 335, Snowmobile, 1970

With his sprocket wheel/track system and winter vehicle experience, Bombardier produced his first light-weight snowmobile in 1959. Mass production capabilities put the firm far ahead of competitors and the name Ski-Doo became synonymous with the term snowmobile all over the world.

The extent of the snowmobile boom between 1962 and 1973 changed winter sport forever. In 1964, the year of Bombardier's death, the Ski-Doo Olympique line was launched. The stylized design took advantage of the increased speed and performance offered by the Austrian made Rotax engine. When the line was discontinued in 1979, over 265,000 units had been sold.

Robin-Nodwell RN110 Tracked Carrier, 1962

The RN 110, the first successful tracked vehicle developed by Calgary inventor and entrepreneur Bruce Nodwell, was designed to carry a five-ton load in harsh off-road terrains and extreme cold. It was built in batches, or on a custom basis. The 110, also known as the Nodwell Tracked Truck, was introduced in 1954. The innovative track was made of spliced conveyer belting which was cheaper and easier to repair than continuous belting. It was widely used by both civilians and the military for a variety of transportation uses.

FOURTH CAPEX 96 ISSUE [INDUSTRIAL & COMMERCIAL VEHICLES], 1996[10]

Still electric van (1899)

Contrary to his name, William J. Still obviously believed in motion. In 1893, realizing that the ideal commercial vehicle should be easy for any driver to handle and repair, he patented a lightweight battery for selfpropelled vehicles, then went on to build Canada's first electric car. In 1899, Parker's Dye Works in Toronto purchased a single vehicle powered by a Still motor and battery, and a new age began. The Electric Delivery Van had a standard carriage body fitted with an eight horsepower motor and a battery of 36 cells, carrying a total weight of 209 kilograms. It had a range of 30 miles and a speed of three to 14 miles per hour - incredible for its time.

Waterous road roller (1914)

A winding trail of mud, rocks and waterfilled holes was all that linked most early Canadian settlements. Travellers often preferred to go by foot or horseback rather than risk being thrown from a bouncing wagon. Eventually, graders hauled by horses pushed or pulled a blade over the roads to cut off

bumps and fill the holes, followed by a roller which compacted and smoothed the earth.

Charles H. Waterous, founder of Waterhous Engine Works, worked towards perfecting the steam roller. Used by Canadian municipalities and leading road builders, the roller was a 12-ton monster that could compact almost any terrain. With its Waterous Steam Pressure Scarifier breaking the surface prior to grading, this industrial giant smoothed the roads in many Canadian provinces.

Champion road grader (1936)

In 1892, when the Copp Brothers of Hamilton, Ontario purchased Canadian rights to manufacture and sell Champion road-making machines from the American Road Machinery Company, they couldn't have imagined that a century later their graders would still be scraping, spreading and smoothing roads in Canada and around the world.

Graders developed from the original horse-drawn devices into diesel and hydraulic models with air-conditioning and power-assisted controls. In 1936, Dominion Road Machinery of Goderich, Ontario manufactured the first hydraulic model. It replaced the old mechanical system of shafts, gears and universal joints and, as contemporary advertisements claimed was the "smoothest... and easiest operating machine of its kind." The Canadian development caught on... and on! In 1993, 101 years after Copp brothers got into business, Canada's Champion Road Machinery was the second largest supplier of motor graders in the world.

International delivery truck (1938)

Planning to distribute its American-made trucks across our Dominion, International Harvester moved into Chatham, Ontario in 1910. But 11 years later, wishing to build vehicles exempt from import tariffs, it began the production of its first Canadian trucks. The Chatham factory became one of the largest truckbuilding operations in Canada and in 1937 set new standards of beauty and dependability for commercial vehicles.

Boasting streamlined styling in each line and curve, International D-35 trucks were designed to look more like the grand cars of the day than the rugged delivery trucks they were. With ergonomically designed seats in a spacious cab, the D-35 indulged the driver with comfort and elegance previously unknown in commercial vehicles.

White tractor-trailer (1947)

It was 1935 and beer advertising was prohibited. The Labatt Brewing Company needed to grab public attention and save on rail costs. Through the White Motor Company, Labatt's commissioned Alexis deSakhnoffsky, designer of the 1933 Nash, to conceive a tractor-trailer that would both haul huge loads and serve as a travelling billboard. He designed four Streamliners, each one better than the last. The 1947 Streamliner's curved corners and horizontal lines were impressive. The vehicles moved beer across Ontario until 1955, when Labatt's sold off its Streamliner fleet and brought an end to an era.

Hayes logging truck (1975)

The Hayes-Anderson Company built its first truck for the B.C. logging industry in 1922. Over time, its successors designed and produced many other trucks and buses but the logging truck had always been the backbone of the company. Paccar took over the firm in 1975, but the last truck built before the change is still on the road.

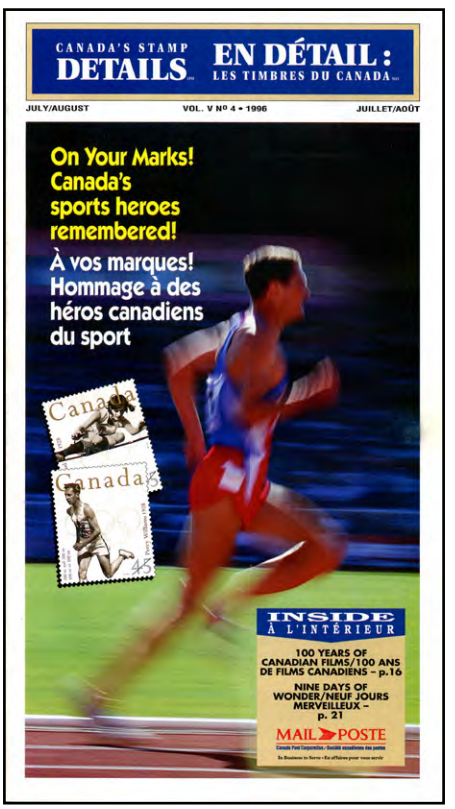
Today, Steve Drybrough of Port Alberni, B.C., drives the Hayes HDX 45-115 logging truck purchased new by MacMillan Bloedel in 1975. Moving worry-free over treacherous mountain roads, he looks down on the clouds from the cab of his 'Angel's Playmate', safe and comfortable. Angel's Playmate, the last truck ever produced by Western Hayes Trucks Ltd., was completed in 1975 for MacMillan Bloedel. Mr. Drybrough has been its only driver.

The Bricklin[11]

Ah, the Bricklin. Few Canadian vehicles have enjoyed such notoriety! Designed to be both sleek and safe, the Bricklin SV-1 featured gull-wing doors and a body of acrylic plastic with the colour molded right into the material. Production on this racy two-seater was halted in a storm of controversy after only 2700 vehicles had been made, but every one of them sold!



Canada's Stamp Details [May/June 1996 Vol. V No. 3] (at 38%)



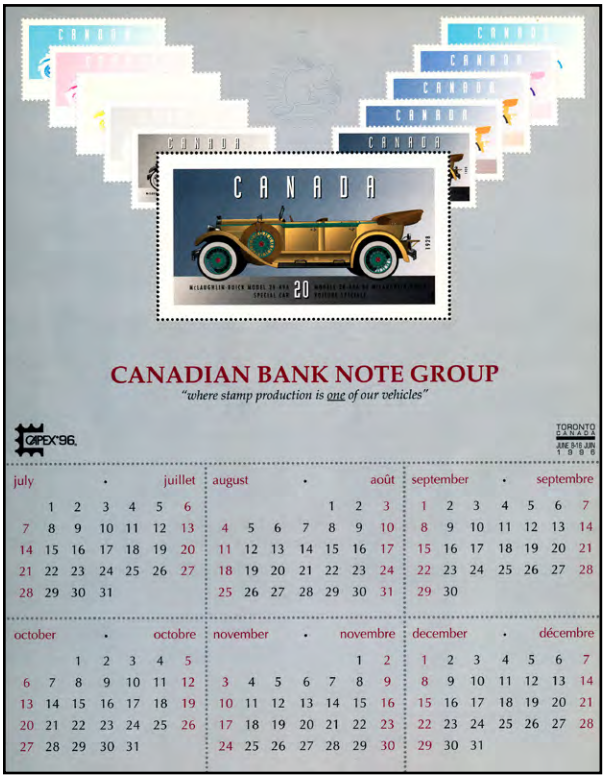
Canada's Stamp Details [July/August 1996 Vol. V No. 4] (at 38%)

Also (picture here and next page)...

CAPEX 96 saw two exhibition cards produced by Canadian Bank Note Company, the printer of the Historic Land Vehicle stamps (one of the cards was a six-month calendar). A thematic pack was sold by Canada Post which included the special pane of 25. A portfolio with all four souvenir sheets and the special pane of 25 was also available.

In addition, an uncut press sheet consisting of three panes of the special pane of 25 stamps was sold. This was only the second time Canada Post had sold an uncut press sheet to collectors.





CAPEX 96 CBN Philatelic Exhibition Cards – card and calendar (at 40%)

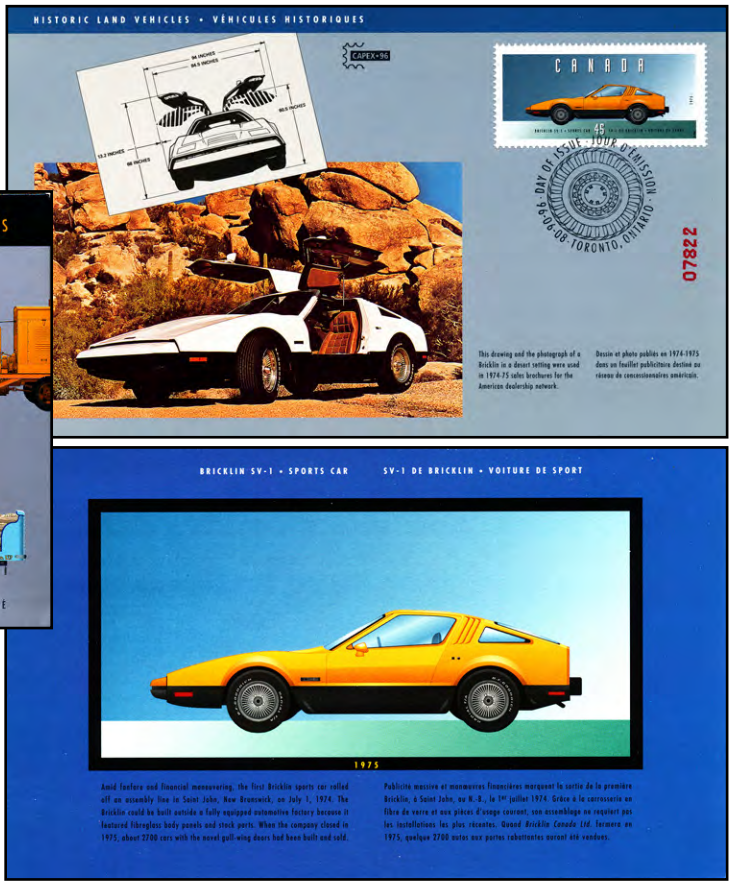


CAPEX 96 Portfolio (all souvenir sheets) (at 40%)

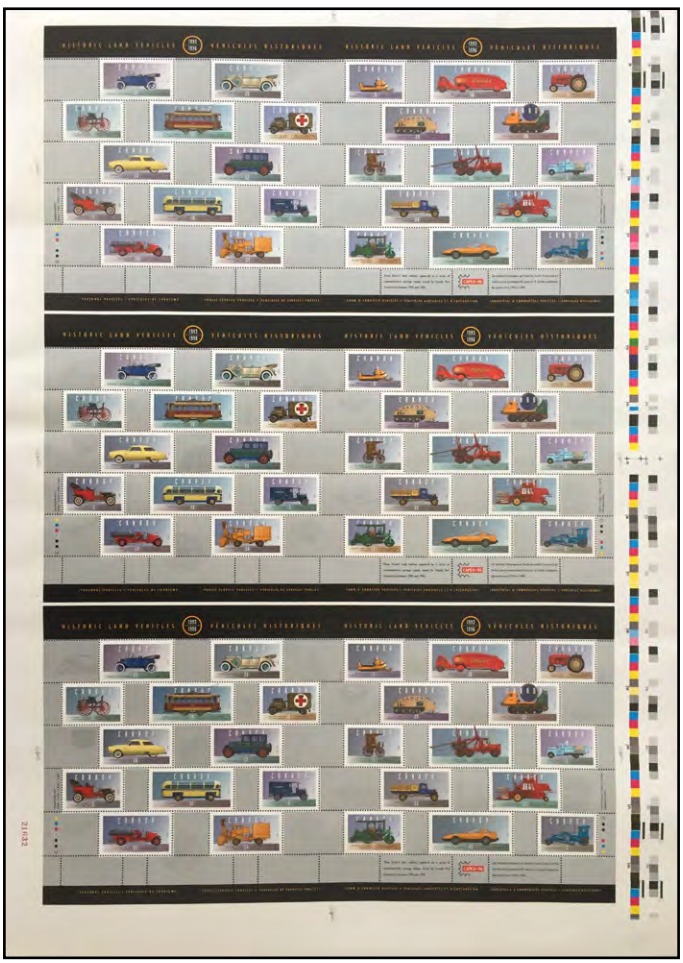


CAPEX 96 Thematic pack (at 40%)





Maximum cards (set of 25); shown at right is the Bricklin SV-1 card (front and back)



Issued: June 8, 1996 (at 20%)
Uncut press sheet: 25,000



Advertisement for a 'Classic Vehicles Poster' (from Summer 1996 ***Collections***)



Issued: March 1, 2022
Souvenir sheet: 40,000



Issued: June 29, 2021
Souvenir sheet: 40,000

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1. *Canada's Postage Stamps*, Douglas and Mary Patrick, Revised Edition 1968.
2. *The Guidebook & Catalogue of Canadian Stamps*, Glenn Hansen, 2nd Edition, 1973.
3. Canada Post stamp announcement brochure for January 18, 1978 stamp issues.
4. Canada Post stamp announcement brochure for June 10, 1978 stamp issues.
5. Canada Post stamp announcement brochure for February 16, 1987 stamp issue.
6. Canada Post stamp announcement brochure for June 12, 1987 stamp issues.
7. Canada Post Fall 1993 No. 11 *Details* magazine.
8. Canada Post July/August 1994 Vol .III No. 4 *Details* magazine.
9. Canada Post May/June 1995 Vol. IV No. 3 *Details* magazine.
10. Canada Post May/June 1996 Vol. V No. 3 *Details* magazine.
11. Canada Post July/August 1996 Vol. V No. 4 *Details* magazine.

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Empress of Japan Mail, 1939–1942

BY GRAY SCRIMGEOUR

The *Empress of Japan* (2)—completed in 1930—was the largest, finest and fastest ship in the Canadian Pacific's trans-Pacific service (Figure 1). Her last trans-Pacific passenger trip to Vancouver was in September 1939. She was requisitioned by the Admiralty for service as a troop ship on November 21, 1939. On October 10, 1942, she was renamed *Empress of Scotland.* At the end of the war, she was the only ship of the CPR Pacific fleet remaining.



Figure 1. Picture post card showing the *Empress of Japan* (2) before her war service.

This article describes a correspondence of five covers from and to J.B. Moores, an electrician based on the *Empress of Japan*. They are shown in order of delivery date.

Figure 2 shows a paquebot cover mailed by Moores at Shanghai, China on June 29, 1939 to his wife in North Vancouver. Note the 5¢ Canadian adhesive. The datestamp is a scarce Shanghai Marine Post Office circle date stamp. The westbound *Empress of Japan* (carrying Moores) had arrived at Shanghai from Vancouver on June 27th.

The second cover (Figure 3) was sent to J.B. Moores by his wife in North Vancouver, B.C. Addressed to G.P.O., London, it was postmarked at North Lonsdale on January 18, 1941. However, the ship had sailed for Freetown, then Singapore. Its letter was probably delivered in May 1941, when the ship was in Glasgow, Scotland.



Figure 2. Cover from J.B. Moores in Shanghai to North Vancouver, posted on June 29, 1939.

Figure 4 shows another cover to Great Britain, mailed at Victoria, Hong Kong on 12 AP, 1941 addressed to J. Moores, Empress of Japan, G.P.O. London. It probably was delivered in Glasgow in May 1941.

To me, Figure 5 is the most interesting of the group. It was mailed at North Lonsdale by Mrs. Moores on September 5, 1941 to J.B. Moores on the *Empress of Japan* addressed c/o Capt. Thomas, Canadian Pacific Steamships, Victoria, B.C. At Victoria, it was re-addressed to Vancouver. The ship had



Figure 3. Cover to J.B. Moores mailed January 18, 1941 in North Vancouver by his wife.



Figure 4. Cover to J.B. Moores mailed in Hong Kong on April 12, 1941.

departed the Clyde on June 3, 1941 and had come across the Pacific Ocean from Singapore to Vancouver, arriving on August 29th. She was drydocked and refitted in Esquimalt, and left for Glasgow via the Atlantic on September 30th. This visit to Vancouver and Esquimalt was the last time a CPR *Empress* was in a British Columbia port.

Figure 6 presents a cover that was in transit for over two years, and seems not to have reached the addressee. It was mailed March 1, 1940 at North Lonsdale by Moores' wife, addressed to J.B. Moores, Electrician, S.S. Douglas [Captain of the *Empress of Japan*], c/o Admiralty, Sydney, N.S.W., Australia.

The *Empress of Japan*, in a convoy carrying Australian troops, had departed from Melbourne, Australia on January 12, 1940, depositing her passengers at Port Said. She then went to Wellington, New Zealand, departing there May 2nd with troops, and joined her second convoy at Melbourne on May 6th and wound up at Capetown on May 26th. She next took Chinese crew members to Hong Kong (June 23rd), then made two trips evacuating women and children from Hong Kong to Manila. She was in Sydney on July 18th, then sailed from Wellington on August 28th to Bombay, Suez and Durban, South Africa.

My cover seems to have avoided the 1940 ports of the *Empress*. The words "Empress of Japan" were added in pencil. The phrase "c/o G.P.O. LONDON E.C. 1." was rubber-stamped on the front, twice. Its letter was censored and the cover postmarked in Cairo, Egypt (10 AUG / 40). RECEIVED FROM / H.M. SHIPS was applied along the way. There is a Liverpool handstamp dated 28 AP/1942 and a boxed NOT ON BOARD/EMPRESS OF JAPAN June 30, 1942. On the front, there is a pale UNDELIVERED FOR REASONS STATED / RETURN TO SENDER. This is probably the last marking applied. Apparently the mail was eventually returned to the sender, after a trip taking two and a half years. This cover illustrates the difficulty in delivering mail to ships during World War II.



Figure 5. Cover mailed on September 5, 1941 at North Lonsdale to J.B. Moores c/o Canadian Pacific Steamships, Victoria (readdressed to Vancouver).



Figure 6. Cover to J.B. Moores at Sydney, Australia mailed at North Lonsdale on March 1, 1940. The cover chased Moores for over two years but seems never to have caught up to him

This group of covers briefly illustrates the roaming role of Allied troopships during World War II. By the end of the war, the *Empress* had steamed over 750,000 km in government service. She carried over 200,000 troops plus other passengers. I am glad to have such nice souvenirs of her wartime work. ✉

Acknowledgements

I thank Sam Chiu for description of the Shanghai datestamp of Figure 2.

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WORLD PHILATELIC EXHIBITIONS IN CANADA

BY THE LATE RALPH D. MITCHENER, F.R.P.S.C.
AND CHARLES J. G. VERGE

Reprinted from the CAPEX '96 show catalogue

CAPEX '96 will be the fourth extensive international exhibition to take place in Canada. In addition, Canada has also hosted two world philatelic youth exhibitions, CANADA 82 in Toronto and CANADA 92 in Montreal, the first occasions such events were held outside Europe. Canada staged a non-competitive winter sports and Olympic philately exhibition, OLYMPEX '88, in Calgary during the 1988 Olympic Winter Games.



CAPEX '51

Held in Toronto, September 21–29, 1951 in the Automotive Building on the Canadian National Exhibition grounds, under the auspices of the Canadian Association for Philatelic Exhibitions (hence the acronym CAPEX). CAPEX '51 marked the 100th anniversary of Canadian postage stamps. Four stamps issued on September 24 honoured the anniversary. They pictured 1851 trains and steamships, a stagecoach and a 1951 airplane – tying them to the CAPEX '96 transportation theme – and the 1851 three penny beaver stamp, Canada's first stamp.

Several prominent Canadian philatelists were in the forefront of the organization including three signatories of The Roll of Distinguished Philatelists: Vinnie Greene, Fred Jarrett and Gerald Wellburn. An international jury evaluated more than 1,500 frames of exhibits, the bulk from Canada, the U.S.A. and Great Britain, and a number of others from the rest of the world. Forty dealers' booths and a dozen society lounges were on the exhibition floor. Eleven postal administrations had displays and selections from the collections of the late King George V and George VI were shown.

CAPEX '78

It was held, June 9–18, 1978, at the same Toronto site as CAPEX '51. This was the first World Exhibition organized in Canada under the patronage of the Fédération Internationale de Philatélie. The year 1978 was chosen because it marked the 100th anniversary of Canada's entry into the Universal Postal Union. Canada Post issued four stamps picturing pairs of early Canadian pence issues – one of

LA TENUE D'EXPOSITIONS PHILATÉLIQUES MONDIALES AU CANADA

PAR FEU RALPH D. MITCHENER, M.S.R.P.C.
ET CHARLES J. G. VERGE

CAPEX '96 sera la quatrième grande exposition internationale à se tenir au Canada. Le Canada a également été 1'hôte de deux expositions philatéliques mondiales de la jeunesse, CANADA 82 à Toronto et CANADA 92 à Montréal, qui pour la premiére fois avaient lieu ailleurs qu'en Europe. C'est aussi au Canada que s'est déroulée OLYMPEX 88, exposition philatélique non compétitive sur le thème des sports d'hiver et des Jeux olympiques, tenue à Calgary durant les Jeux olympiques d'hiver de 1988.

CAPEX '51

Tenue à Toronto du 21 au 29 septembre 1951 au Automotive Building, sur le site de 1'Exposition nationale canadienne, CAPEX '51, parrainée par 1'Association canadienne des expositions philatéliques (CAPEX), a marqué le centenaire du timbre-poste canadien. L'anniversaire fut souligné le 24 septembre par l'émission de quatre timbres illustrant des trains et des navires à vapeur datant de 1851, une diligence et un avion de 1951 (en lien avec le thème de CAPEX '96), et le tout premier timbre émis au Canada, le Castor de trois pence.

Plusieurs philatélistes éminents faisait partie du comité organisateur. Mentionnons entre autres trois signataires du Roll of Distinguished Philatelists: Vinnie Greene, Fred Jarrett et Gerald Wellburn. Un jury international a évalué plus de 1500 cadres d'exposition provenant surtout du Canada, des États-Unis, de la Grande-Bretagne et de plusieurs autres pays du monde. Une quarantaine de marchands de timbres et une douzaine de sociétés philatéliques se partageaient 1'aire d'exposition. Onze administrations postales étaient également présentes et 1'on pouvait admirer certaines des plus belles pieces des collections des rois George V et George VI.

CAPEX 78

CAPEX '78 se déroula du 9 au 18 juin 1978, au même endroit que CAPEX '51. Ce fut la première exposition internationale organisée au Canada sous le patronage de la Fédération Internationale de Philatélie (FIP). On avait choisi 1'année 1978 puisqu'elle marquait le centenaire de 1'adhé-



them the famous 12 penny black – and a souvenir sheet (Canada's first) containing the three other stamps.

There were 3,200 frames of exhibits. The Court of Honour included material from The Royal Philatelic Collection and the unique British Guiana one-cent magenta 1856 stamp which had also been shown at CAPEX '51. Two other items in the 1978 Court of Honour will be shown at CAPEX '96. They are the 1897 Presentation Volume given to George V, then Duke of York, to celebrate the Diamond Jubilee of Queen Victoria, and the Apollo 15 moon landing cover which was cancelled on the moon August 2, 1971.

CANADA 82

The first specialized FIP World Youth Exhibition held in Canada was organized in Toronto May 20–24, 1982. Canada Post released five separate stamps, and a souvenir sheet containing them, for the exhibition. They showed earlier Canadian issues, one being the 1851 three penny beaver and another related to the CAPEX '96 transportation theme, the famous Bluenose. It was also the occasion for the release of the second of Canada Post International Exhibition cards.

CAPEX '87

Organized philately in Canada's 100th anniversary was the occasion for CAPEX '87, held at the new Metro Toronto Convention Centre June 13–21, 1987. This was the first international exhibition that Canada Post philatelically publicized ahead of time. Two souvenir sheets, one issued in 1985 featuring lighthouses and one in 1986 in the Exploration of Canada series, bore the CAPEX '87 logo. In early 1987, a single stamp showing the first Toronto post office was issued. Three other stamps, showing post offices, and also a souvenir sheet representing the

sion du pays à l'Union postale universelle. Pour souligner la tenue de l'Exposition, la Société canadienne des postes (SCP) a lancé quatre timbres illustrant des classiques de la philatélie canadienne, présentés en paires; parmi eux, le fameux douze penny noir. La Société a aussi repris dans son premier feuillet-souvenir les trois autres vignettes.

II y avait 3,200 cadres d'exposition et la Cour d'honneur de CAPEX '78 présentait des piéces de la Collection philatélique royale et une rareté, le un-cent magenta de 1856 de la Guyane britannique, qui fut aussi exposé durant CAPEX '51. Deux autres articles dans cette Cour d'honneur seront en montre à CAPEX '96. Ce sont 1'album offert à George V, alors duc de York, en 1897 pour célébrer le jubilé de diamant de la reine Victoria, et le pli Apollo XV oblitéré sur la lune le 2 août 1971.

CANADA 82

La première Exposition philatélique mondiale de la jeunesse de la FIP tenue au Canada eut lieu à Toronto, du 20 au 24 mai 1982. La SCP a émis pour 1'occasion cinq figurines distinctes et un feuillet-souvenir les regroupant. Les vignettes illustraient des classiques de la philatélic canadienne, notamment le Castor de trois pence de 1851 et, en relation avec le thème des transports de CAPEX '96,1'illustre Bluenose. Ce fut aussi 1'occasion pour la SCP de lancer sa deuxième carte-souvenir d'exposition internationale.

CAPEX '87

CAPEX '87, qui célébra le centenaire de 1'organisation de la philatélie au Canada, eut lieu au nouveau Palais des congrès du Toronto métropolitain du 13 au 21 juin 1987. Ce fut la première exposition philatélique internationale que la SCP annonça à 1'avance grâce à ses produits philatéliques. La Société fit en effet paraître deux feuillets-souvenirs chacun portant le logo de CAPEX, 1'un en 1985 dépeignant des



four stamps, were unveiled during the CAPEX ' 87 opening ceremonies and put on sale on June 12.

The Court of Honour was replete with spectacular gems of philately from Her Majesty The Queen's collection, the National Postal Museum of Canada and from David Feldman, S.A. Some 340 literature titles joined more than 3,600 frames of competitive exhibits. There were 129 dealers and 97 postal administrations attending. It was also in the 1980s that postal administrations started issuing postal materiel to celebrate their participation in International shows. CAPEX '87 had several, including a postal stationery card issued by Norway to commemorate their military training camp in Canada during World War II: Little Norway.

For the third CAPEX in a row, Vinnie Greene, RDP, chaired the executive committee. He was assisted by the same executive board as was in place for CAPEX '78.

OLYMPEX '88

Held in Calgary, during February and March, 1988, this non-competitive exhibition of winter sports philately had exhibits by collectors and postal administrations from well over a dozen countries. No specific stamps commemorated the exhibition, although 11 Canadian stamps were issued between 1986 and 1988 to honour the 15th Olympic Winter Games. The exhibition was held in conjunction with the Arts and Culture program of this Olympiad.

CANADA 92

This 11th World Philatelic Youth Exhibition was held in Montreal from March 25–29, 1992. Celebrating Montreal's 350th anniversary, it was organized by The Royal Philatelic Society of Canada in conjunction with the Fédération québécoise de philatélie. The attendance at this second world youth show outside Europe was about 30,000 people and reflected the enthusiasm of adults and young people in Québec for philately.

phares, et l'autre en 1986 dans la série Exploration du Canada. Au début de 1987, elle lança également un timbre illustrant le premier bureau de poste de Toronto. Trois autres stamps illustrés de bureaux de poste ainsi qu'un feuillet-souvenir regroupant les quatre illustrations, mis en vente dès le 12 juin, furent dévoilés au cours des cérémonies d'ouverture de l'Exposition.

La Cour d'honneur regorgeait de splendeurs philatéliques provenant de la Collection de la reine, du Musée national de la Poste du Canada et de David Feldman (S.A.). Environ 340 documents philatéliques accompagnaient plus de 3600 cadres en compétition. Quelque 129 marchands de timbres et 97 administrations postales ont pris part à l'Exposition. C'est au cours des années 1980 que les administrations postales ont commencé à lancer des produits philatéliques marquant leur participation à des expositions internationales. CAPEX '87 en a présenté plusieurs, notamment un entier postal émis par la Norvège, rappelant Little Norway, son campement militaire installé au Canada durant la Seconde Guerre mondiale.

C'était aussi le troisième CAPEX de suite que Vinnie Greene assurait la présidence. Il fut aidé par l'équipe qui avait assuré la gestion de CAPEX'78.

OLYMPEX 88

Tenue à Calgary en février et mars 1988, cette exposition philatélique non compétitive ayant pour thème les sports d'hiver a rassemblé des collectionneurs et des administrations postales de plus d'une douzaine de pays. Aucune émission ne marqua la tenue de l'Exposition, mais onze timbres canadiens ont paru entre 1986 et 1988 a l'occasion des XV^{e} Jeux olympiques d'hiver. L'Exposition fut organisée dans le cadre du programme Arts et Culture des Jeux.

CANADA 92

La onzième Exposition philatélique mondiale de la jeunesse s'est deroulée à Montréal du 25 au 29 mars 1992. Soulignant le 350^{e} anniversaire de fondation de Montréal,

Canada Post issued postal stationery and stamps related to CANADA 92. Six postal stationery envelopes in the colonial postage stamp series, released in 1991 and early 1992, featured illustrations of stamps from each of the former colonies that are now part of Canada (New Brunswick, Nova Scotia, Newfoundland, Prince Edward Island, Vancouver Island and British Columbia).

Canada Post also had some of each of the six envelopes printed with cachets related to contemporary philatelic shows, or with corner inscriptions for use by the CANADA 92 organizers. Eleven such special events envelopes were produced. One, to salute PHILANIPPON '91, pictured Vinnie Greene, RDP (1893–1988) who had featured prominently in the organization of all previous international shows in Canada during his lifetime.

On the opening day of the show, March 25, 1992, Canada Post issued four stamps and a souvenir sheet to commemorate not only the show and the 350th birthday of Montreal, but exploration and discovery, in particular the 500th anniversary of the arrival of Christopher Columbus in the Americas. An additional 10,000 souvenir sheets, bearing the engraved signature of the founder of Montréal, Paul de Chomedey, Sieur de Maisonneuve, were only available with the purchase of the show catalogue.

Thirty postal administrations and 24 dealers shared the floor space at the Centre des congrès de Montréal with more than 1650 frames of exhibits. There were 11 entries in the literature class.

CAPEX'96

With experience from previous world exhibitions and with many attractions planned for all – be they collectors or non-collectors – CAPEX '96 organizers have prepared an outstanding show. With a team of veterans of many international exhibitions – visitors, exhibitors, dealers, postal administrators, judges and commissioners are in for a treat at CAPEX '96. ✉

elle fut organisée par La Société royale de philatélie du Canada appuyée de la Fédération québécoise de philatélie. Environ 30 000 personnes ont visité cette deuxième exposition mondiale de la jeunesse à être tenue à 1'extérieur de 1'Europe, ce qui reflète 1'engouement bien réel des Québécois, jeunes et adultes, pour la philatélie.

La SCP a lancé pour 1'occasion des entiers postaux ainsi que plusieurs timbres. Six enveloppes préaffranchies de la série des timbres-poste coloniaux (émis en 1991 et au début de 1992) étaient ornées de répliques de timbres de chacune des anciennes colonies qui font maintenant partie intégrante du Canada : le Nouveau-Brunswick, la Nouvelle-Écosse, Terre-Neuve, l'Île-du-Prince-Édouard, 1'île de Vancouver et la Colombie-Britannique.

Certaines des six enveloppes portaient en plus un cachet soulignant la tenue d'expositions philatéliques récentes ou une adresse de retour dans le coin à 1'usage des organisateurs de CANADA 92. Au total, onze de ces enveloppes spéciales ont été produites. L'une d'elles, en 1'honneur de PHILANIPPON 91, rendait hommage à Vinnie Greene, RDP (1893–1988) qui au cours de sa vie avait participé activement à l'organisation de toutes les expositions internationales teneus au Canada.

Le 25 mars, journée d'ouverture de l'exposition, la SCP a dévoilé quatre nouveaux timbres ainsi qu'un feuillet-souvenir soulignant non seulement l'Exposition elle même et le 350e anniversaire de Montréal, mais également la découverte et l'exploration des Amériques et, plus particulierement, le 500e anniversaire de l'arrivée de Christophe Colomb sur le nouveau continent. En outre, 10 000 feuillets-souvenirs, portant la signature gravée du fondateur de Montréal, Paul de Chomedey, Sieur de Maisonneuve, furent offerts uniquement aux acheteurs de catalogue de l'Exposition.

Trente administrations postales et 24 marchands se partageaient la salle d'exposition du Centre des congrès de Montréal, où étaient exposés plus de 1650 cadres. On comptait 11 participations en classe Littérature.

CAPEX '96

Forts de 1'expérience des expositions mondiales précédentes et ayant prévu de nombreuses attractions pour le plaisir de tous, philatélistes avertis ou simples curieux, les organisateurs de CAPEX '96 ont planifié un événement exceptionnel. Visiteurs, exposants, marchands, administrateurs postaux, juges et commissaires, tous en auront plein les yeux durant CAPEX '96! ✉

CANADIAN WORLD PHILATELIC EXHIBITION PRIZE WINNERS
PRIX REMIS AUX EXPOSITIONS PHILATELIQUES MONDIALES TENUES AU CANADA

	Grand Prix - D'honneur	GRAND PRIX - INTERNATIONAL	GRAND PRIX - NATIONAL
CAPEX '51		Gerald Wellburn British Columbia	
CAPEX 78	Hiroyuki Kanai Mauritius 1847	John Jacob Engellan Denmark	John Foxbridge Bna Imperforate Pence Issues
CAPEX '87	Ryohei Ishikawa The United States, 1847-1869	Hassan Shaida Great Britain	Gerald Wellburn British Columbia



LET'S TALK EXHIBITING

by/par David Piercey, FRPSC

PARLONS EXPOSITIONS

REVISITING THE SYNOPSIS: MCFARLANE'S 'MASTER CLASS'

In previous columns I have regularly mentioned the functions that a Synopsis serves in ensuring that, not only a fuller rationale and explanation of one's exhibit is submitted in advance by the exhibitor, but also that the judges will have a better opportunity to understand, and prepare for, your exhibit before seeing it in the frames. One column, previously written in 2014, was specifically dedicated to preparing a Synopsis, so it is certainly à propos now to re-address the Synopsis topic.

The requirement to submit a Synopsis along with a Title Page on one's exhibit application has been with us for at least the past 15 years, but I continue to notice that some collectors seem to misunderstand the intent of a Synopsis, and may only give it a perfunctory attempt if indeed they choose to submit one at all. My data in support of this comment comes from my recent judging experiences at more than a few Canadian National shows, where a wide range in the quality of the exhibit Synopses became quite apparent.

This is unfortunate, as a well-crafted Synopsis is an important component in how judges are first introduced to one's exhibit. Remember, the Synopsis is a short document you prepare to tell the judges directly what they should expect to see (or not see) when they eventually get to see your exhibit. Judges receive this document in their judging packages in advance of the show, and read it as homework in order to increase their early understanding of your exhibit.

The Synopsis is your opportunity to tell the judges directly what your exhibit is about, and you should take advantage of this opportunity to point out what makes your exhibit special – whether the rarity/scarcity of your material; its difficulty of acquisition and perhaps how long it took you to find the material; what important pieces you are showing that the judges should pay special attention to; and the degree of personal study and research you have brought to the formation, description, and analysis of the material you are showing. In fact, all of the above should be mentioned, however you choose to organize your Synopsis.

Because it is such an important component in the judges' understanding of your exhibit, some exhibitors have learned to go to great pains in preparing their Synopses to maximize not only this understanding, but also to enhance the judges' appreciation, and ultimately the scores they will assign, of your exhibit.

REGARD NEUF SUR LE RÉSUMÉ : LA « CLASSE DE MAÎTRE » DE MCFARLANE

Dans certaines chroniques précédentes, j'ai régulièrement indiqué les fonctions du résumé : faire en sorte qu'une justification et une explication complètes de la collection à exposer soient soumises à l'avance par l'exposant afin que les juges aient une possibilité accrue de comprendre en quoi elle consiste et puissent se préparer avant de la voir montée dans des cadres. L'une de mes chroniques antérieures, rédigée en 2014, portait exclusivement sur la préparation d'un résumé. Il convient certainement de revenir sur ce sujet.

L'exigence relative à la soumission d'un résumé et d'une page de titre accompagnant la demande de participation à une exposition existe depuis au moins les quinze dernières années. Pourtant, je continue de constater que certains ne comprennent pas bien l'objectif d'un résumé et se contentent d'une approximation si tant est qu'ils produisent un résumé. Les données qui appuient mon commentaire proviennent de mes récentes expériences en tant que juge à de nombreuses expositions nationales canadiennes où j'ai remarqué une grande différence en matière de qualité des résumés.

Ce qui est dommage, car un résumé bien conçu est un élément important de la première impression qu'auront les juges de votre collection. Rappelez-vous que le résumé est un court document que vous préparez afin d'informer directement les juges de ce qu'ils peuvent s'attendre à voir (ou non) dans votre collection. Ils reçoivent ce document dans leur trousse d'expertise avant l'exposition et le lisent comme un devoir afin de se faire à l'avance une idée de votre collection.

Le résumé est l'occasion d'expliquer directement aux juges ce en quoi consiste votre collection et vous devriez en profiter pour leur montrer en quoi elle se démarque : la rareté ou la singularité de son contenu; sa difficulté d'acquisition et peut-être le temps qu'il vous a fallu pour l'assembler; les pièces importantes auxquelles les juges devraient porter une attention particulière; le degré d'étude personnelle et de recherche que vous avez mis à la formation, à la description et à l'analyse des pièces que vous exposez. En fait, tous ces points devraient être mentionnés, peu importe comment vous décidez de structurer votre résumé.

Comme le résumé compte pour beaucoup parmi les éléments qui aident les juges à comprendre une collection d'exposition, certains exposants ont appris à ne pas ménager les efforts, non seulement pour que les juges comprennent mieux leur collection, mais aussi, pour qu'ils en fassent une meilleure évaluation et finalement, lui accordent davantage de points.

Synopsis preparation has taken great strides in the past 15 years, so that now there are some exceptional Synopses out there prepared by some very masterful exhibitors. Like exhibits themselves, their craftsmanship has increased to meet the demands of an ever-increasing expectation for quality in exhibiting, and in order to pursue higher award levels.

Case in point: Andrew McFarlane, a highly-accomplished American exhibitor with more than a few World Series of Philately Grand Awards to his credit, published in 2021 his book Creating the Philatelic Exhibit Synopsis – A Master Class, which further develops our understanding of what makes an effective Synopsis.

McFarlane, with over 20 years of exhibiting experience at major US shows, is well-versed in the fundamentals of graphic design, in the intricacies of exhibit page design, in font types and their selection for various purposes and, within the interplay between text, graphics and philatelic material, has an uncanny sense for producing not only good exhibits, but, as we will see here, also effective Synopses pages.

Not satisfied with a Synopsis just following along with topics that directly relate to the Exhibitor Feedback Form, (nevertheless a great starting point for someone thinking about what to mention their first draft of their Synopsis), he instead takes the reader on what he calls a "guided tour" of the exhibit, with an in-depth description of the exhibit, section by section, replete with illustrations of key items, suitably captioned, all to foreshadow what to expect when viewing the frames.


NOJEX 2020
East Rutherford, NJ
October 23-25, 2020

SYNOPSIS OF EXHIBIT

The 1963 Gettysburg Centennial Comemmorative

1ST OPEN DESIGN COMPETITION HELD BY THE U.S. POST OFFICE DEPARTMENT

In January 1961, newly appointed Postmaster General, J. Edward Day, took office and revisited the proposed Civil War commemorative stamp program. In conjunction with the Citizen's Stamp Advisory Committee the program was reduced to five stamps — one for each of the five centennial Civil War years.

Postmaster General Day announced the competition for the design of the third stamp in the series, Battle of Gettysburg, in May 1962. Open to artists and art students in the United States a press release was sent to all newspapers, the philatelic press, as well as specialized society journals. Over 900 entries were received and public and media interest in the competition was high. Eleven designs from ten artists were chosen as finalists with Roy Gjerston's entry being selected as the winner.

Gjerston's final stamp design, along with 299 other designs, traveled to shows as well as postal lobbies though out the country.

Release of the stamp was an important portion of the three-day centennial celebration at Gettysburg in July. Dignitaries present at the stamp dedication included the Postmaster General, the Governor of Pennsylvania, as well as many civic leaders. Over 600,000 first day covers were serviced — many by non-collectors, fueled by the interest that the design competition generated.

Presented is a study of the Gettysburg Centennial Commemorative first day covers. Production methods as well as domestic and foreign usages are shown. A study of cachets and their producers follows throughout the exhibit.

EXHIBIT PLAN

1. The Design Competition
2. Production and Issuance
3. First Day Use
4. Usage
5. Postscript

1. The Design Competition

The exhibit begins with the May 1962 Post Office Department press release announcing the design competition, how it was published in a specialty journal and the rules booklet sent to interested designers who requested it from the P.O.D.

Of the 958 entries received about 200 were selected as semi finalists and eleven then selected as finalists. Photographs of these were displayed at stamp shows and post offices around the country. A selection of 30 of these entries as well as all the finalists are shown in this exhibit (see sidebar on page 2 to see how to see them all online). All the essays shown in the exhibit were from the display arranged by CSAC member Dr. James J. Matejka of Chicago and a color photograph taken by an amateur

(Continued on page 2)

The Feb. 10, 1963 cover of This Week Magazine depicting six of the finalists in the design competition.

EXHIBIT HIGHLIGHTS

- *POD Photographs of Semi-Finalists and Finalists Artwork From the CSAC Design Competition.*
- *Original Cachet Artwork by Artcraft, Artmaster and Ralph Dyer.*
- *First Cachets by ten different cachetmakers.*
- *Handpainted cachets by Dorothy Knapp, Ralph Dyer, Herman Maul & Frank Urlich.*
- *First Day Uses to Peru, Israel, Egypt, Iceland, Colombia, Argentina and the Philippines.*
- *Plate Blocks Signed by the Designer, Modeler, and Both Engravers.*
- *Use on a Certificate of Mailing and "Educational Matter".*

2020-02-29

Figure 1.

The guided tour then follows his exhibit Plan, with suitable descriptive text for what each chapter of the Plan entails. The illustrations not only specify particular key items he wants to ensure the judges will notice, but also help to break up the text and make the whole Synopsis more readable and visually appealing. He indicates he clearly believes that a visually attractive Synopsis will increase the chance that it gets read, and that the viewer will get drawn in to what he is reading, and so want to read his additional sections and figure captions.

Neither has McFarlane been satisfied with the "two-page rule", which is still maintained as a guideline in the most current version of the Manual of Philatelic Judging and Exhibiting. His book, which includes the full Synop-

La rédaction de résumés a « pris du galon » ces 15 dernières années de sorte que maintenant, certains résumés sont exceptionnels, conçus de main de maître! Le savoir-faire s'est amélioré, tout comme les collections, et ce, pour satisfaire à une demande de qualité sans cesse croissante et tenter de récolter des prix de niveaux supérieurs.

Exemple : Andrew McFarlane, un exposant américain chevronné, qui a plus de quelques Grands prix de la World Series of Philately à son crédit. En 2021, il a publié le livre, Creating the Philatelic Exhibit Synopsis — A Master Class, qui affine notre compréhension de ce qui rend un résumé efficace.

Andrew McFarlane, qui détient plus de 20 ans d'expérience en tant que participant à des expositions majeures aux États-Unis, connaît bien les principes du graphisme et les subtilités inhérentes au montage d'une page de collection, les types de polices et leur utilisation à des fins diverses, compte tenu de la réciprocité entre textes, éléments graphiques et philatéliques. Il a un don spécial, non seulement pour réaliser de magnifiques collections, mais, comme nous le verrons ici, pour rédiger des pages de résumé puissantes.

Il ne se contente pas d'un résumé qui suit pas à pas les idées directement liées à la « Formule d'évaluation des collections » (qui s'avère néanmoins un bon point de départ pour quelqu'un qui se demande de quoi il parlera dans son premier jet). Il amène plutôt le lecteur dans ce qu'il appelle une « visite guidée » de sa collection et en fait une description détaillée section par section, les éléments principaux étant abondamment illustrés et bien sous-titrés; ce qui nous permet d'anticiper le contenu des cadres.

La visite guidée se poursuit suivant le plan d'exposition qui comprend un texte descriptif relatif au contenu de chaque chapitre. Les illustrations mettent en évidence certains éléments particuliers sur lesquels il souhaite attirer l'attention des juges, mais en plus, elles découpent le texte, ce qui le rend visuellement plus attrayant et facile à lire. Il affirme sans ambages qu'un résumé visuellement attrayant a davantage de chances d'être lu et de captiver le lecteur, ce qui l'incitera à lire aussi les autres sections et la légende des illustrations.

Andrew McFarlane ne se satisfait pas non plus de la « règle des deux pages », toujours en vigueur dans la version actuelle du *Manual of Philatelic Judging and Exhibiting*. À la lecture de son livre, qui comprend le résumé complet asso-

ses for each of eight different exhibits of his that he has shown successfully over the past many years, shows that his Synopses typically run to four pages in length. Only once, he reports, has a judge suggested his Synopsis was too long. (He does, however, indicate that, if one were to take out his illustrations and subtexts, that his Synopses often reduce to about two pages of text.)

Let's take a look at one of his Synopses, to see how he prepares them.

Figure 1 is the first page of his four-page Synopsis for his exhibit, "The 1963 Gettysburg Centennial Commemorative", a first day cover exhibit. Immediately obvious is its visual presence – it has been meticulously designed and laid out such that it incorporates sections that he wants to include in a visually attractive package. His exhibit title is prominently displayed and highlighted at the top; he has a small section there too to indicate which WSP show it is being exhibited at; there is a side bar saying "Synopsis of the Exhibit"; a framed and coloured section for his Plan; a section labelled "Exhibit Highlights" with its listing of some of his most important pieces, and even a date at the bottom right (always a good idea to include, especially if you are preparing different versions as the Synopsis evolves).

The textual area is given over to an explanation of the importance of the Gettysburg commemorative issue – that being that it was the first open design competition held by the US Post Office Department. Here he also includes a supporting graphic, depicting a February 1963 front cover of This Week Magazine, a publication of the (Washington DC) Sunday Star, showing some of the design competition finalists' designs. He then immediately launches into his "guided tour" of the exhibit, beginning with the first chapter in his Plan, "The Design Competition".

Figure 2, the second page of his Gettysburg Synopsis, continues with his tour of the Plan, moving into "Production and Issuance" and then "First Day Use". Supporting photos on the page depict two important pieces that will be shown in the exhibit — a unique Dorothy Knapp hand-painted FDC, and a Dyer original artwork cachet design.

The further two pages of his Synopsis (not shown here) give us some more detailed information on the design com-



Figure 2.

cié à chacune des huit collections différentes qu'il a exposées avec succès depuis quelques années, nous constatons que, typiquement, ses résumés couvrent quatre pages. Une fois seulement, dit-il, un juge a laissé entendre que son résumé était trop long. (Il fait cependant remarquer qu'en enlevant les illustrations et les sous-titres, ses résumés se réduiraient souvent à environ deux pages de texte.)

Jetons un coup d'œil à l'un de ses résumés pour voir comment il les confectionne.

La figure 1 est la première des quatre pages d'un résumé qui accompagne la collection à exposer, « The 1963 Gettysburg Centennial Commemorative », une collection de plis premier jour. Ce qui nous interpelle immédiatement, c'est l'impact visuel — le résumé a été méticuleusement monté et comprend les sections que l'auteur a voulu incorporer dans un ensemble attractif. Le titre est bien mis en évidence dans la partie du haut; nous y voyons également une petite section qui indique à quelle exposition de la WSP est présentée la collection; une barre latérale porte la mention « Synopsis of the Exhibit » (Résumé de la collection); une section encadrée et en couleurs comporte le plan; une autre s'intitule « Exhibit Highlights » (Points saillants de la collection) et comprend une liste de certaines de ses pièces les plus importantes et même une date au bas, à droite (toujours une bonne idée, surtout si vous rédigez des versions différentes de votre résumé).

La zone textuelle est consacrée à une explication sur l'importance de l'émission commémorative Gettysburg — importance due au fait que le pli fut créé dans le cadre du premier concours ouvert de design organisé par le Département américain des Postes. Ici, l'auteur a aussi inclus un graphique qui montre la page couverture de février 1963 du This Week Magazine, une publication du Sunday Star (Washington DC), qui représente certaines créations des finalistes. Puis, il se lance immédiatement dans la « visite guidée » de la collection en commençant par le premier chapitre de son plan, « The Design Competition » (Le concours de design).

La figure 2, deuxième page du résumé « Gettysburg », poursuit la visite du plan pour nous amener à « Production and Issuance » (Production et émission) et à « First Day Use » (Premier jour d'utilisation). Sur la page, des photos montrent les pièces importantes qui seront présentées — un pli premier jour de Dorothy Knapp unique et peint à la main ainsi qu'une œuvre originale, un cachet, de Ralph Dyer.

petition, a section on where to find out more information on the proposed designs (both as supplementary but informative text for the reader but also serving the purpose of demonstrating his knowledge and research), and concludes with the final sections of his Plan, "Usages" and "Postscript", and includes a Selected Bibliography.

What McFarlane accomplishes, then, is a comprehensive introduction to his exhibit which attempts to demonstrate to the judges the intent, scope and importance of the philatelic material he will be showing. All of this is accomplished in a visually-engaging package, within a style he has decided upon for the particular exhibit he will be showing.

Looking at his other Synopses, prepared for other exhibits of his over the years, shows that he modifies and individualizes his Synopses depending on what he is showing and what he wants to emphasize. He has experimented too with fonts, colour schemes, and the organization of different sections across the pages.

A careful reading of his text, and an inspection of the 50 pages or so depicting his various Synopses, and reading of the encouragement he gives to other exhibitors to create their own special Synopses, will greatly enhance your own Synopses preparations, however you decide to design them.

McFarlane's book is available for purchase through amazon.ca at a cost of $45, should you decide to purchase it. ✉

Les deux autres pages de son résumé (qui n'apparaissent pas ici) nous fournissent des détails sur le concours de design. Cette section nous livre davantage d'information sur les designs proposés (un texte supplémentaire, instructif pour le lecteur, qui vise également à démontrer les connaissances de l'auteur et les recherches qu'il a faites). Il conclut avec les dernières sections, « Usages » (Utilisations) et « Postscript » (Post-scriptum) et une bibliographie sélective.

Andrew McFarlane réalise alors une introduction complète de sa collection pour indiquer aux juges l'objectif, la portée et l'importance des pièces philatéliques qu'il va présenter; le tout réalisé dans un ensemble visuellement attrayant et dans un style choisi, spécifique de la collection qu'il exposera.

Un examen d'autres résumés qu'il a préparés pour d'autres expositions auxquelles il a participé au fil des ans nous montre qu'il les modifie et les individualise selon les pièces qu'il expose et selon ce qu'il veut mettre en évidence. Il a essayé différentes polices, schémas de couleurs et aménagement de sections dans les pages.

Une lecture attentive de son texte, un examen des plus ou moins 50 pages qui décrivent ses divers résumés, ainsi que la lecture des encouragements qu'il prodigue aux autres exposants afin qu'ils créent leurs propres résumés originaux vous aideront à améliorer l'élaboration de vos résumés si jamais vous vous décidez à en produire un.

Si vous souhaitez vous procurer le livre d'Andrew McFarlane, vous le trouverez en vente chez Amazon au prix de 45 $. ✉

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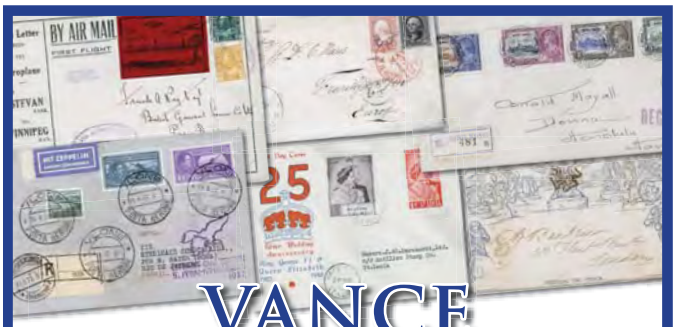
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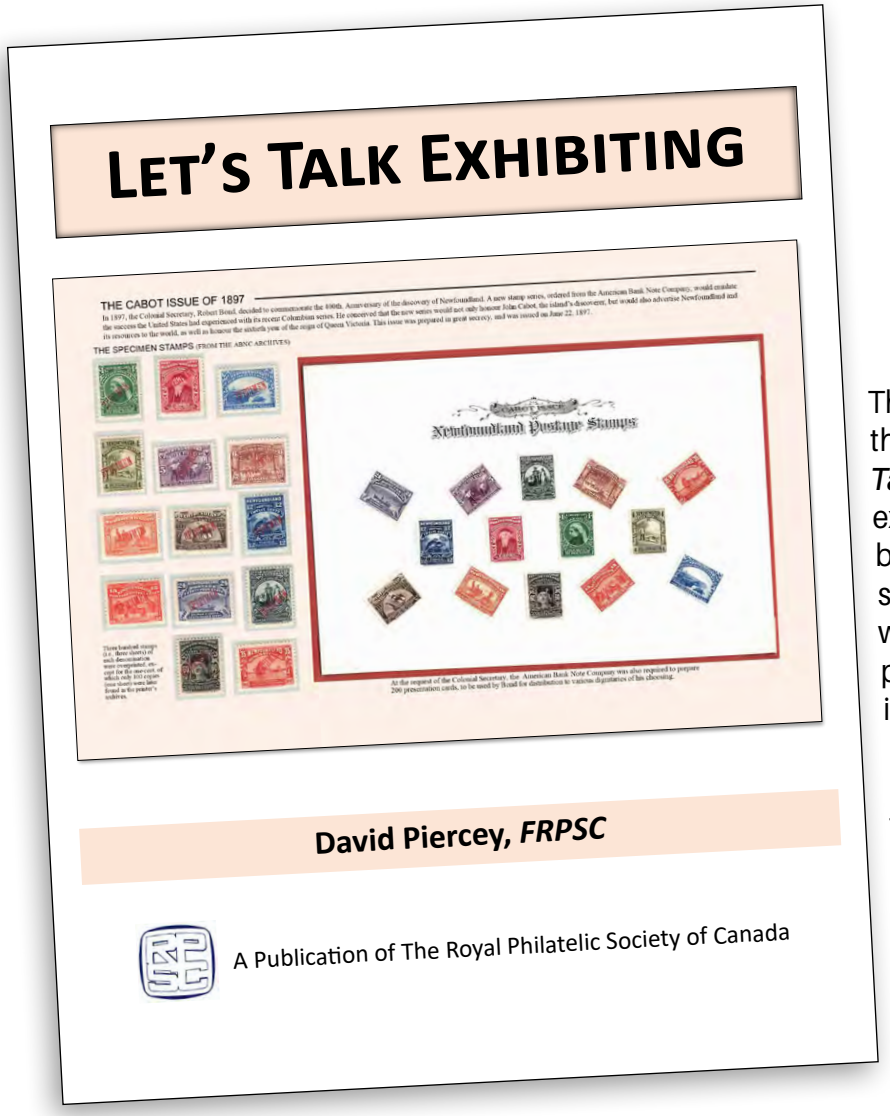
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