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THE CANADIAN PHILATELIST

September/October 2022 septembre/octobre- VOL. 73 ◆ NO. 5

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.

Pour plus d'information sur la Société, allez à **www.rpsc.org**
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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
September/October 2022 septembre/octobre - VOL. 73 ◆ NO. 5 (Number/Numéro 432)
LE PHILATÉLISTE CANADIEN
Journal of The ROYAL PHILATELIC SOCIETY OF CANADA
Revue de La SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

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CORRECTION

The Jul-Aug *TCP* included a list of 2022 Volunteer Recognition Program honourees on pages 155 and 167. We inadvertently excluded the six North Toronto Stamp Club names in the listing on page 155. Our apologizes for this oversight.

Recipients: Robert Amaron, Leon Matthys, Ernie Nyitrai, John Robertson, Barb Scott, John Wilson

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Britain's First Commemorative Stamps
Part III: Silver Jubilee 1935.....208
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Following the British Empire Exhibition 1924 and the Postal Union Congress 1929 there was no further suggestion for issuing commemorative stamps until the approach of George V's Silver Jubilee.

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par Yves Drolet, AQEP
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For most of us, what we enjoy is displayed on the front of our stamps: the beauty, the detail and the history.

Inflation and the Queen Victoria Diamond Jubilees ...222
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What would today's inflated value be for some of the higher-value older Canadian stamps?

The Cukoo: Survival by Cheating.....224
by Spencer G. Sealy
Among the ~10,000 species of living birds distributed worldwide, about 100 species lay all of their eggs in the nests of other species of birds, leaving incubation and the burden of rearing their young to the hosts, or foster-parents.

Gerald E. Wellburn
– A New Book About the Man and his Hobby 231
by Peter Newroth
Readers of *The Canadian Philatelist* may recall an earlier article: "Gerald E. Wellburn. A Social Philatelist" (January-February, 2004).

Let's Talk Exhibiting - Book Review 236
by Joel Weiner
For nearly a decade Dr. David Piercey, FRPSC has authored a very popular series of articles in *The Canadian Philatelist (TCP)* entitled Let's Talk Exhibiting.

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PRESIDENT'S PAGE

by/par Dr. Sam Chiu, FRPSC | president@rpsc.org

LA PAGE DU PRÉSIDENT

It is an honor for me to serve as your President after serving as Vice President for the past five years.

AGM JUNE 12, 2022

Below is a list of activities that occurred at our AGM:

- the names of RPSC members who have departed us (including The RPSC Past President, Michael Madesker FRPSC) were read and we all stood for a moment of silence;
- the membership present voted to accept a slate of officers serving on the Board for the upcoming year; this included: Dr. Sam Chiu FRPSC, as president; Ken Lemke as Vice President; Jane Sodero as Secretary; John Sharp as Treasurer;
- Ed Kroft FRPSC will stay on the board as Immediate Past President, Second Vice President and Legal Counsel;
- new directors are Peter MacDonald and Gregg Redner;
- director stepping down was Stephane Cloutier FRPSC;
- Geldert Medal for the best article in *The Canadian Philatelist* for 2021 was awarded to Dr. Sam Chiu FRPSC;
- RPSC 50-year membership medals were awarded to 11 members;
- RPSC Volunteers pins were awarded to 23 members;
- RPSC President Medals were awarded to David McLaughlin FRPSC for his work on chairing CAPEX; and to Joe Trauzzi for his work on managing The RPSC *Stamp Talks* and *Stamp Panels* as *Zoom* meetings;
- RPSC Service Medal was presented to Ed Kroft FRPSC for his service on RPSC Board.

RPSC BOOK RELEASE: *LET'S TALK EXHIBITING*, BY DR. DAVID PIERCEY FRPSC

The RPSC's first book was released on opening day at CAPEX. The RPSC wants to thank the many sponsors who had donated varying amounts that made this book project into a reality. It is a must-have book for any exhibitor or those looking into exhibiting. There was an overwhelming support with 40% of the print run sold at the four days at CAPEX. Please show your support for The RPSC and Dr. Piercey by purchasing a copy. Please indicate that you are a member of The RPSC when ordering to qualify for the member's discounted price.

NEW RPSC FELLOWS

At the Fellows meeting at CAPEX, Dr. Joel Weiner and David McLaughlin were both elected as Fellows of RPSC. Both are serving on our current RPSC Board of

C'est un honneur pour moi d'accepter le mandat de président après avoir servi en tant que vice-président pendant les cinq dernières années.

AGA DU 12 JUIN 2022

Vous trouverez ci-dessous une liste des activités qui se sont déroulées à notre assemblée générale annuelle (AGA) :

- les noms des membres de La SRPC qui nous ont quittés (y compris l'ancien président Michael Madesker, FSRPC) ont été lus et nous nous sommes tous levés pour observer un moment de silence;
- les membres présents ont voté l'acceptation d'une liste des candidats qui seront en poste au conseil d'administration (CA) pendant l'année à venir soit, Sam Chiu, FSRPC, à la présidence; Ken Lemke à la vice-présidence, Jane Sodero au secrétariat, John Sharp à la trésorerie;
- Ed Kroft, FSRPC, demeurera au conseil à titre de président sortant, de second vice-président et de conseiller juridique;
- les nouveaux directeurs sont Peter MacDonald et Gregg Redner;
- Stéphane Cloutier, FSRPC, a quitté la direction;
- la médaille Geldert pour le meilleur article paru dans le *Philatéliste canadien* a été accordée à Sam Chiu, FSRPC;
- la médaille soulignant cinquante ans d'adhésion à La SRPC a été décernée à onze membres;
- l'épinglette des bénévoles a été remise à 23 membres;
- la Médaille du président a été attribuée à David McLaughlin, FSRPC, pour le travail qu'il a accompli à la présidence de CAPEX et à Joe Trauzzi, pour sa gestion des exposés philatéliques de La SRPC et des entretiens d'experts lors de visioconférences Zoom;
- la Médaille de service de La SRPC a été remise à Ed Kroft, FSRPC, pour le travail qu'il a accompli au CA.

LANCEMENT D'UN LIVRE DE LA SRPC : *LET'S TALK EXHIBITING*, PAR DAVID PIERCEY, FSRPC

Le premier livre de La SRPC a été lancé lors de l'ouverture de CAPEX. La SRPC tient à remercier les nombreux parraineurs qui ont donné divers montants d'argent pour faire de ce projet une réalité. Cet ouvrage s'avère indispensable pour tout exposant ou quiconque envisage de participer à une exposition. Il a reçu un formidable appui, 40 % de son tirage ayant été écoulé pendant les quatre jours de CAPEX. S'il vous plaît, montrez que vous soutenez La SRPC et David Piercey en achetant un exemplaire de son livre. Quand vous passerez votre commande, veuillez indiquer que vous êtes membre de La SRPC afin d'obtenir le prix privilège.

NOUVEAUX FELLOWS DE LA SRPC

Lors de la réunion des fellows à CAPEX, Joel Weiner et David McLaughlin ont tous deux été élus fellows de La SRPC. Ils servent

Directors. Congratulations to both. Ian Kimmerly FRPSC, who was not able to sign The RPSC Fellows' book since his election as a Fellow in 2019, was finally able to sign the Fellows' book at this meeting.

RPSC ACTIVITIES AT CAPEX

Our incoming Vice President, Ken Lemke, managed all the activities of The RPSC at CAPEX, from finding volunteers to manning the welcoming table to managing the events, etc. Of course, he was assisted by many as well. Raffle tickets were sold for the chance to win a mint never hinged copy of the Bluenose stamp. The lucky winner was Michael Sarra of Ohio. The RPSC wants to thank Sparks Auction for providing a generous donation towards funding of our activities at CAPEX.

I would be remiss if I did not mention the dozens of members who were volunteers, presenters and moderators that made our effort an overwhelming success. Joe Trauzzi managed the presentations, as he had done with The RPSC *Stamp Talk* and *Stamp Panels*. Ken presented, on behalf of The RPSC, to each who participated, a certificate of participation with a mint CAPEX Bluenose souvenir sheet attached. The RPSC thanks everyone who participated and contributed to this success.

RPSC MEMBER RECRUITING AT CAPEX

There were more than forty new members or past members who renewed their lapsed memberships at CAPEX. We offered, just during the duration of the show, a half price membership for a one-year e-Membership for new members. Any new members who joined at the show had one chance to a draw to win a Celestron 5 MP LCD Digital microscope. We congratulate the winner, Duncan Murray from Alberta, and welcome him to The RPSC.

THE CANADIAN PHILATELIST WINS A LARGE VERMEIL MEDAL AT CAPEX

The editor of *TCP*, Robin Harris FRPSC, won a Large Vermeil medal for The RPSC, with our 2021 set of *The Canadian Philatelist* in the periodical category of the Literature Competition at CAPEX. It is important to put this in the correct context. This was the only Large Vermeil medal awarded, and the highest medal awarded, above all the other entries, in this category.

ONLINE SCAMS AGAIN!

The national office has received reports that scammers are using RPSC's name in the text of their message to request our membership list or other information from chapters. Please ignore and delete this type of message and check with our national office immediately. Just as a reminder, no one from RPSC will send you a request to front money. When you receive these messages, just delete, and ignore. Please be careful.

actuellement au conseil d'administration. Félicitations à vous deux! Quant à Ian Kimmerly, FSRPC, qui n'avait pas pu signer le registre des fellows en 2019, il a finalement été en mesure de le faire à la réunion de cette année.

ACTIVITÉS DE LA SRPC À CAPEX

Notre nouveau vice-président, Ken Lemke, a géré toutes les activités de La SRPC à CAPEX, et ce, de la recherche de bénévoles à la dotation en personnel de la table de bienvenue en passant par la gestion des évènements, etc. Et il a, bien sûr, reçu beaucoup d'aide. Des billets ont été vendus pour le tirage d'un exemplaire neuf, sans charnière, du timbre Bluenose. L'heureux gagnant est Michael Sarra de l'Ohio. La SRPC tient à remercier Sparks Auction de son don généreux destiné au financement de nos activités à CAPEX.

Je m'en voudrais de ne pas mentionner les douzaines de membres qui se sont portés volontaires, présentateurs ou modérateurs pour faire de notre contribution un formidable succès. Joe Trauzzi s'est occupé des présentations, comme il l'avait fait pour les exposés philatéliques et les entretiens d'experts de La SRPC. En outre, Ken a offert à chaque participant, au nom de La SRPC, un certificat de participation auquel était attaché un bloc-feuillet Bluenose de CAPEX. La société remercie tous ceux qui lui ont prêté main forte et ainsi, contribué à son succès.

RECRUTEMENT DE MEMBRES DE LA SRPC À CAPEX

Les renouvellements de membres dont l'adhésion était échue et les inscriptions de nouveaux membres pendant CAPEX se sont élevés à plus de quarante. Nous avons offert, aux nouveaux, uniquement pendant la durée de CAPEX, l'adhésion virtuelle à moitié prix pendant un an. Tous ceux et celles qui se sont joints à La SRPC lors de l'évènement avaient une chance de gagner un microscope numérique Celestron 5 MP LCD. Nous félicitons le gagnant, Duncan Murray, de l'Alberta, et nous lui souhaitons la bienvenue à La SRPC.

LE PHILATÉLISTE CANADIEN REMPORTE UNE MÉDAILLE GRAND VERMEIL À CAPEX 22

Le rédacteur en chef, Robin Harris, a reçu une médaille Grand Vermeil pour les numéros de 2021 du *Philatéliste canadien* dans la catégorie « périodiques » en classe littérature philatélique de CAPEX. Il importe cependant de placer la chose dans le bon contexte. Cette médaille a été la seule médaille Grand Vermeil accordée et la plus haute distinction, surpassant toutes les autres candidatures inscrites dans cette catégorie.

ENCORE DE LA FRAUDE EN LIGNE!

Le Bureau national a été avisé d'usages frauduleux du nom SRPC dans des textes dont l'auteur demandait aux sections de clubs de lui fournir la liste des membres ou d'autres renseignements. Veuillez ignorer ou supprimer ce genre de message et en faire part immédiatement au Bureau national. Seulement à titre de rappel, personne de La SRPC ne vous adressera de demandes d'argent. Quand vous recevez de tels messages, ignorez-les et supprimez-les. S'il vous plaît, soyez prudents.

DONATION RECEIVED AT RPSC

The RPSC has received a $5,000 bequest from an anonymous donor.

Permit your President to take a moment to reflect on the financial situation of The RPSC. Since Ed Kroft's presidency, no RPSC directors and officers have spent one-cent of RPSC money on travel or food expenses. Your board, faced with the dire financial situation The RPSC would be in, proactively and painfully decided to move two issues of *The Canadian Philatelist* to digital/electronic copies only, fully knowing the criticism that board members would be faced with. The single largest expense for The RPSC had been, and still is, the delivery of *TCP* to its members. The RPSC had been notified by the Canadian Government that the printing subsidiary The RPSC had been counting on would be phased out in the coming years. Fortunately for The RPSC, with the pandemic, this has been delayed somewhat. Your board had tried to at least balance the budget, but we aimed to do more. It is your donations and sponsorships that will allow The RPSC to do more and stay relevant in this ever-changing environment. Please show your support for your RPSC. ✉

DONS À LA SRPC

La SRPC a reçu un leg de 5000 $ d'un donateur anonyme.

Permettez-moi, à titre de président, un moment de réflexion sur la situation financière de La SRPC. Depuis la présidence d'Ed Kroft, aucun directeur ou responsable de La SRPC n'a utilisé un seul sou de la société pour des dépenses de voyage ou de nourriture. Votre CA, devant la situation financière désastreuse qui attend La SRPC, a pris la décision douloureuse, mais proactive, de publier deux numéros du *Philatéliste canadien* uniquement en format numérique tout en sachant fort bien que les membres du conseil auraient à essuyer des critiques. La seule grande dépense de La SRPC a été et est toujours la livraison du *Philatéliste canadien* à ses membres. Le gouvernement du Canada nous a avisés qu'il mettrait fin, dans les prochaines années, à l'aide sur laquelle nous comptions pour l'impression de notre revue. Heureusement pour nous, la pandémie a un peu retardé les choses. Votre CA a essayé, à tout le moins, d'équilibrer le budget, mais nous tentons de faire davantage. Ce sont vos dons et votre soutien qui permettront à La SRPC d'aller de l'avant et de demeurer pertinente dans un monde en perpétuel changement. S'il vous plaît, accordez votre soutien à La SRPC. ✉



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IN THE MAILBOX
DANS LA BOÎTE AUX LETTRES

Why is Canada Post not interested in their mail business? They have taken away all the Circle Date stamp (CDS) cancels from my local Sidney, BC post office. We used to have nice CDS cancelling devices, a special philatelic cancel for the area, in addition to the small money order cancel. Now there is one HUGE rectangular monstrosity of a cancel, that makes it completely impossible to do nice cancels on a parcel with small stamps (current $0.92, $1.30, $1.94 and $2.71 values). It can cancel a whole souvenir sheet with one whack though.

Stamps are not cancelled properly, no attempt is made to cultivate the business of stamp collectors, and packages arrive scribbled all over by ballpoint pens and black markers, though some have already been cancelled properly. Some even have had attractive philatelic frankings removed in transit (theft!).

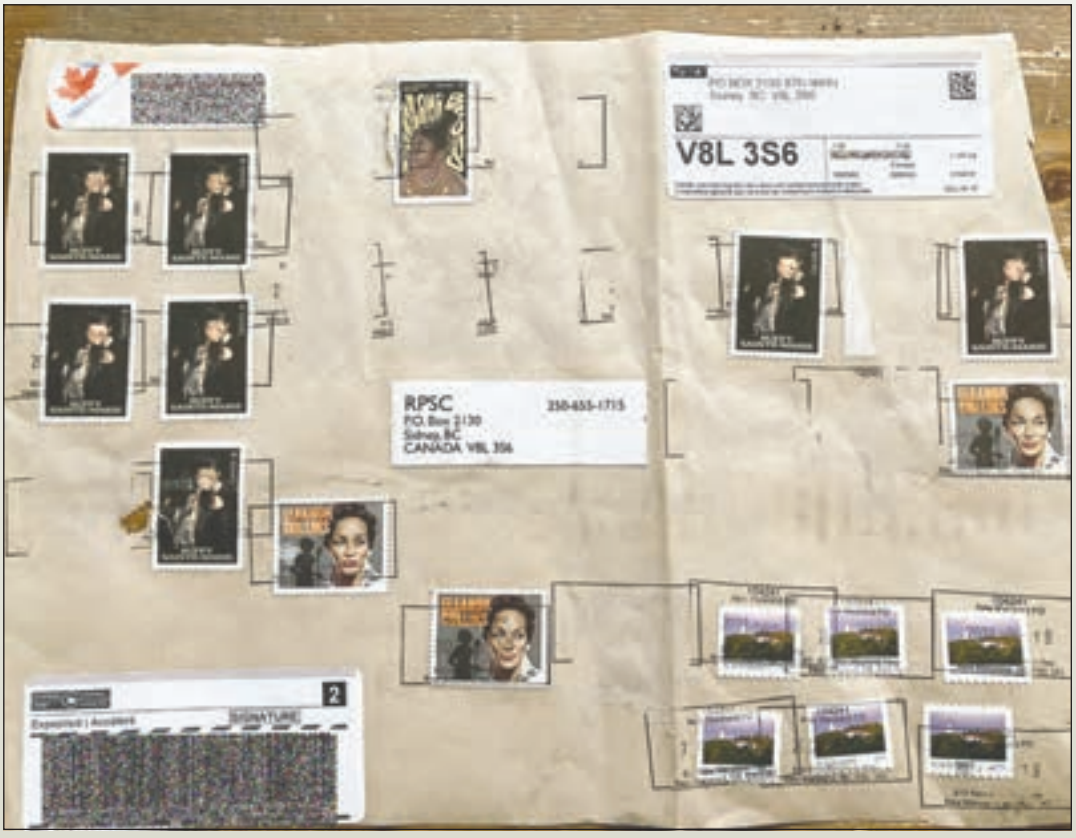
Postal employees here are shown no respect by management. I have high regard for all the staff in Sidney who actually know their jobs. However, pick up and drop off of mail times have recently shifted from twice a day to once a day, with no notice to staff or customers of the change. This will take one of the only two staff in the Sidney main post office away from customers to deal with entering and sorting parcels through the middle of the day, which makes it very challenging for staff to have a bathroom or lunch break, and customer lines will be out the door and down the street once again. This change in timing adds one or two days to shipping, which is critical for many businesses. Mail is now dropped off about 10:20 am (instead of before opening) and picked up at 3 pm, instead of 2 pm and end of the day.

Postal rates with the outrageous (and constantly escalating) fuel surcharge makes it seem that we are required to purchase the entire truck or plane, every time we mail.

Canada Post needs to take a hard look at their business model and decide what they are trying to be.

I urge all collectors to let Canada Post know when these things happen to their mail. I have been getting form letters, saying I will hear a response, but I am still waiting, years later! Customers get little respect either.

Sandra Foss,
Royal Philatelic Society of Canada, Circuits





EDITOR'S NOTES

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

NOTES DU RÉDACTEUR

LITERATURE

What is the most important part of our hobby? If you said "stamps" I would say you are right. Without stamps we really are not a stamp collector, are we?

What else is most important to a stamp collector? As I have said in the past, and I will repeat it here: a good philatelic library. Although we can learn a lot from our stamps by doing original research, there will come a time that a collector will want to have some basic books and catalogues to help these studies progress.

With that in mind, we are doing a bit of 'catch-up' in this issue. There are several book reviews that you will find in these pages. A timely book review is far more useful to the collector than one that becomes outdated.

TCP AT CAPEX 22

The Canadian Philatelist was honoured with a Large Vermeil award at CAPEX 22. Special thanks to Jim Szeplaki at Trajan Publishing for his layout efforts. Also, to François Brisse, George Pepall and Lee Ann Stewart who provide their extra set of eyes during the proofing stages of each issue to ensure that mistakes are not seen by the reader. Of course, thanks are also extended to all of the authors who submit articles for publication – without you there would be no *TCP*.

SECOND REQUEST: PRINTED VS. SELF-MADE ALBUMS?

In my editorial column of the May-June *TCP* I asked for examples of home-made album pages. I suggested that the September-October issue (the one you are now reading) would show off the examples we received. Unfortunately, only a handful of collectors took the time to pass along their home-made examples (thank you so much to those who have submitted something, but the lack of response was disappointing). Quite frankly, we need more examples to make this exercise a useful one!

LITTÉRATURE

Quel est l'élément le plus important de notre passe-temps? Si vous avez dit « les timbres », je vous donne raison. Sans timbres, nous ne sommes pas réellement des collectionneurs de timbres, n'est-ce pas?

Qui a-t-il de plus important pour un collectionneur de timbres? Comme je l'ai déjà dit auparavant, et je vais le répéter ici : une bonne bibliothèque philatélique. Bien que nous puissions en apprendre beaucoup par nos timbres en faisant de nouvelles recherches, vient un moment où un collectionneur souhaitera posséder quelques livres et catalogues de base pour favoriser le progrès de ces études.

Ayant cela à l'esprit, nous faisons une petite « mise au point » dans le présent numéro. Vous trouverez donc plusieurs comptes-rendus de livres dans les prochaines pages. Un compte-rendu de livre récent est de loin beaucoup plus utile à un philatéliste qu'un autre qui est dépassé.

LE PHILATÉLISTE CANADIEN À CAPEX 22

Le Philatéliste canadien a eu l'honneur de recevoir un prix Grand Vermeil à CAPEX 22. Un merci spécial à Jim Szeplaki de Trajan Publishing pour la mise en page. Également à François Brisse, George Pepall et Lee Ann Stewart, qui fournissent des paires d'yeux supplémentaires aux stades de tirages d'épreuves afin que les lecteurs ne puissent pas trouver de fautes dans notre revue. Et bien sûr, nos remerciements s'adressent aussi à tous les auteurs qui soumettent des articles à publier — sans vous le *Philatéliste* n'existerait pas.

DEUXIÈME DEMANDE : ALBUMS COMMERCIAUX OU FAITS MAISON?

Dans ma chronique éditoriale de mai-juin du *Philatéliste*, j'ai demandé des exemples de pages d'albums faits maison. J'avais émis l'idée que le numéro de septembre-octobre (celui que vous êtes en train de lire) contienne les exemples que j'aurais reçus. Malheureusement, seule une poignée de collectionneurs ont pris le temps de m'envoyer leurs exemples d'albums faits maison (un grand merci à ceux qui ont soumis quelque chose, mais le peu de réponses a été décevant). Honnêtement, nous avons besoin de davantage d'exemples pour rendre l'exercice utile.

Let's expand this idea a bit further…

What we would like to see are examples from your collection, whether it be **pre-printed albums** or **home-made album pages.** Please pass along (via e-mail, to: editor@rpsc.org) a scan of a page or two that shows off how you house your collection. If these are from pre-printed albums please include the manufacturer and why you like that particular brand. If self-created, please include 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.

If we receive *more* submissions then we will develop a specially-themed section in an upcoming *Canadian Philatelist* to highlight what collectors are doing to showcase their collections. ✉

Poussons l'idée un peu plus loin.

Ce que nous aimerions voir, ce sont des exemples des supports que vous employez pour vos collections, qu'il s'agisse **d'albums commerciaux** ou de **pages d'albums faits maison.** S'il vous plaît, envoyez-moi (par courriel à : editor@rpsc.org) une page numérisée ou deux qui montre comment vous abritez vos collections. S'il s'agit d'albums commerciaux, veuillez indiquer le nom du manufacturier et la raison pour laquelle vous aimez cette marque en particulier. S'il s'agit d'albums faits maison, veuillez rédiger un court texte sur le logiciel et les autres outils que vous utilisez pour construire vos pages.

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

Si nous recevons *beaucoup* de soumissions alors nous produirons une section dédiée à ce thème dans un numéro à venir du *Philatéliste canadien* afin de mettre en évidence ce que les collectionneurs utilisent pour présenter leurs collections? ✉

COMING EVENTS AND CHAPTER LISTINGS ARE ALWAYS AVAILABLE AT:

WWW.RPSC.ORG





YVES BARIL, ENGRAVER, RECEIVES THE MÉDAILLE DE L'ACADÉMIE

On the occasion of the summer meeting of the Académie québécoise d'études philatéliques (AQEP) at the president's house, the Médaille de l'Académie was awarded to Yves Baril, engraver emeritus retired from the Canadian Bank Note Limited.

The Médaille de l'Académie is presented occasionally to mark an exceptional achievement or for a remarkable involvement in philately. According to AQEP President Cimon Morin, "Yves Baril is recognized for his immense contribution to Canadian philately through the creation of Canadian postage stamps." During his 43 years at the Canadian Bank Note, Yves Baril engraved 146 Canadian postage stamps, six postage stamps for the United Nations and 11 American postage stamps, in addition to banknotes, share and bond certificates and security documents for the Canadian government.

During the presentation of the Médaille de l'Académie, a commemorative envelope was created and distributed to the members present. A copy of this commemorative envelope, autographed by Yves Baril, can be obtained from AQEP. For additional information, contact aqep.net@gmail.com. ✉



Presentation of the Médaille de l'Académie to Yves Baril, engraver (left) by the president of AQEP, Cimon Morin (right) /
Remise de la Médaille de l'Académie à Yves Baril, graveur (à gauche) par le président de l'AQEP, Cimon Morin (à droite)

YVES BARIL, GRAVEUR, REÇOIT LA MÉDAILLE DE L'ACADÉMIE

À l'occasion de la rencontre estivale de l'Académie québécoise d'études philatéliques (AQEP) chez le président Cimon Morin, Yves Baril, graveur émérite à la retraite de la Canadian Bank Note, a reçu la Médaille de l'Académie.

La Médaille de l'Académie est présentée occasionnellement pour marquer une réalisation exceptionnelle ou pour un engagement remarquable dans la philatélie. Selon le président de l'AQEP, « Yves Baril est reconnu pour son apport immense à la philatélie canadienne à travers la création de timbres-poste canadiens ». Au cours de ses 43 années à la *Canadian Bank Note,* Yves Baril a gravé 146 timbres-poste canadiens, 6 timbres-poste pour les Nations Unies et 11 timbres-poste américains, en plus de billets de banque, obligations d'épargne et documents de sécurité pour le gouvernement canadien.

Lors de la remise de la Médaille de l'Académie, un pli commémoratif a été créé et distribué aux membres présents. On peut se procurer un exemplaire de cette enveloppe commémorative, autographiée par Yves Baril, auprès de l'AQEP. Pour toute information, communiquez par courriel à aqep.net@gmail.com. ✉



Souvenir cover issued on the occasion of the presentation of the Médaille de l'Académie to Yves Baril, engraver emeritus of Canadian stamps. /
Pli souvenir émis à l'occasion de la remise de la Médaille de l'Académie à Yves Baril, graveur émérite de timbres canadiens



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Britain's First Commemorative Stamps

PART III - SILVER JUBILEE 1935

BY MARY PUGH

Following the British Empire Exhibition 1924 and the Postal Union Congress 1929 there was no further suggestion for issuing commemorative stamps until the approach of George V's Silver Jubilee.

The idea of producing stamps to celebrate the Silver Jubilee came initially from the Colonial Office. The suggestion being that all parts of the Empire should have an identical commemorative issue to celebrate the first twenty-five years of the King's reign. The General Post Office (GPO) was not very interested as, at that time, they were very busy in the preparation of a new set of definitive stamps. Waterlow's contract for printing the definitives had run out in 1933 so new tenders were being sought and the GPO was anxious that the proposed new issue should be printed in photogravure and the designs modified to take full advantage of this printing process. They were also aware that the King was not in favour of commemorative issues.

In April 1934 the Government proposed a national celebration for the Jubilee and this gave the GPO the opportunity to reconsider a special issue of stamps as their contribution to the festivities. About the same time Sir Edward Bacon, Keeper of the King's collection, reported that the King was" warmly favourable" to the idea of a Jubilee Issue. It was also suggested that the proposed stamps should only be on sale for a limited time and that they should be larger than the normal size.

Rather than having an organizing committee, a group of interested individuals, Sir Donald Banks (GPO general director), Sir Stephen Tallents (GPO public relations officer) and Kenneth Clark (director of the National Gallery) met during June and July. As a result the GPO was ready to issue instructions to artists on July 30. The stamps were to be of four denominations, ½ d, 1d, 1½d and 2½d, approximately the same colour as the current definitive issue and approximately twice the size. As the required photogravure process took advantage of graded tones the artists were to submit their designs in shades of grey. The designs were to contain the dates, "1910-1935", "Silver Jubilee", "Postage" and the King's head, the photo for which to be chosen by the GPO and the subject matter to be "of an appropriate kind".



Figure 1. Unadopted essay.

By the middle of September, 12 designs were received but none of these were considered acceptable so further designs were sought for and the range



Figure 2. Unadopted essay.

of artists expended. It is interesting to look through the submitted designs in the Postal Museum Archives (Figures 1, 2). Of these additional 20 designs only one, by Barrett Freedman, was considered suitable, with some alterations being made to the lettering. Freedman submitted essays in two sizes using the Vandyke portrait of the King and also a rectangular one using both the Mackennal and the Vandyke portraits (Figure 3). The GPO was very anxious to use the Vandyke portrait of the King as it was more suitable to the photogravure process but on submission to the King the rectangular design with the Mackennal portrait was selected. Various adjustments were made during the early months of 1935



Figure 3. Essay of Freedman's 2nd design using the Vandyke portrait.

and it was not until the beginning of April that all the values had been approved. However, there was still some confusion as to which shade of blue should be used for the 2½d. Harrisons, the printer, were also anxious for the size to be settled as they needed to have new perforation boxes made and there was little time left before the Jubilee date of May 6.

The stamps (Figures 4-7) went on sale on May 7, 1935 as the 6th was a public holiday and the post offices would be closed. They replaced the standard definitives until stocks were exhausted. Overprinted versions were released on May 8 for the postal agencies of Morocco and Tangier.



Figure 4. Issued 1/2d stamp.



Figure 5. Issued 1d stamp.

As with the Postal Union Congress (PUC), stamp booklets were issued in two values: 2/- and 3/- (Figures 8 & 9) containing the three lower values of the Jubilee stamps, each page containing four stamps. They could have upright or inverted watermarks chosen at random but unlike the PUC stamps, the watermark can be told from the face of the stamp as they were printed from different plates and there are subtle differences in the shading and thickness of the lines. Thus, the three lower values can be found in three forms: upright watermark from sheets, upright watermark from booklets and inverted watermark from booklets. The 2½d only occurs on sheets with an upright watermark. Freedman was asked to design the booklet covers which would not have any advertising though pages of advertising were inserted. The booklet covers were light coloured card printed in blue 2/- or red 3/- and sewn together with matching thread. Freedman also designed a Jubilee Postal Order available in three values: 6d, 1/- and 2/6.



Figure 6. Issued 1 1/2d stamp.



Figure 7. Issued 2 1/2d stamp.

At this time Harrisons, the printers, were having problems with the new rotary perforating machines. As a result, most of the Jubilee corner blocks can be found with five perforation variations. There are a number of constant small printing flaws, particularly on the 1½d booklet stamps and one major well known printing variety, the 'Prussian Blue' (Figure 10).

Two shades of blue were used when printing the essays: ultramarine, the colour of the current definitive, and turquoise. Although the final approved proof was printed in turquoise the colour was changed to ultramarine. Harrisons printed a number of sheets in turquoise, known to philatelists as 'Prussian Blue'. The mistake was discovered when three sheets were sent to the stores department for inspection. All those remaining at Harrisons were cancelled and destroyed. However, five, possibly six sheets, remained at the stores department and at a time of increase activity four of these were moved inadvertently into the good stock. On June 25 three of these sheets were sent to Upper Edmonton Post Office in North London. They went on sale July 2 and were all sold. Some of these were sold to the secretary of Alexander J. Stavridi. Stavridi, possibly a collector, noticed the different colour, telephoned Stanley Gibbons and was advised to buy the remaining stock, namely 319 stamps. Some he sold at a small profit and others were used up as postage. The first printed record of these stamps is by Hugh Vallenancy in 'Stamp Collecting' September 14, 1935 [(1)]. A little belatedly, Stanley Gibbons notified the GPO of the find, sometime in September.



Figure 8. 2/- booklet.



Figure 9. 3/- booklet.



Figure 10. Prussian Blue.

In Memoriam. King George V died on January 20, 1936. The throne then passed to his son, Edward VIII. There was an immediate call for some sort of a memorial and what better than a stamp for the philatelist King. On January 25 Colonel Banks, secretary of the King George V Jubilee Trust phoned the GPO asking for designs as soon as possible. Harrisons worked over the weekend and produced on Monday essays of the 1½d definitive in the mourning colours of black and purple (Figure 11). Two days later they replaced the wording THREE HALF PENCE with IN MEMORY, changed the border to sprigs of rosemary from dolphins and replaced the Mackennal portrait with the GPO preferred Vandyke portrait (Figure 12). A number of essays were produced in shades of grey and the standard brown. However, after the initial enthusiasm, rejection of the first essays by the King and indecision as to whether the memorial stamps should be a charity issue, the idea was abandoned.



Figure 11. Issued 1 1/2d stamp.

The commemorative stamps issued during George V's reign are noteworthy not only for being the first issued by Great Britain but also for the beauty of the design and quality of the engraving. Harold Nelson's designs for the British Empire Exhibition stamps and the PUC £1, both engraved by J.A.C.Harrison, remain amongst the classics of British stamp design. ✉



Figure 12. Harrison's 2nd Memorial essay.

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PREVIOUS INSTALMENTS:

Part 1 (British Empire Exhibition 1924): Jul-Aug 2021
Part 2 (Postal Union Congress 1929): Jan-Feb 2022

THE DENDERMONDE City Hall Issue

BY GREGG REDNER

The town of Dendermonde as it is known in Flemish or Termonde in French, is in the Belgian Province of East Flanders. The town is located nineteen miles from Ghent on the marshy terrain positioned at the confluence of the Scheldt and the Dender rivers (Figure 1). Dendermonde has a long and storied history.



Figure 1. Postcard showing the Dender River in Dendermonde. Published by Ern. Thill of Brussels. Black and white. Divided back. Ca. 1905-1915.

As early as the 10th century, the strategic importance of the area was recognized by Otto II, Emperor of the Holy Roman Empire, who building a fort there, encouraged further settlement in the area. The town received its city charter in 1233 and following this grew steadily, in great part fueled by the thriving cloth industry. Within a hundred years Dendermonde was the home to a number of cloisters and churches, as well as a fortified defensive wall.

In 1336 a great cloth hall was erected by the Weavers' Guild in the town's market square. Originally used as a store house, the building also housed the town arsenal and weigh-house and later served as the Sheriff's Court. The Cloth Hall is considered a jewel of medieval Flemish architecture and today is home to numerous paintings of the 'Dendermonde School.' The building's tower, now a UNESCO World Heritage Site, was added in 1377-1378 (Figure 2). However, the town's growing prosperity gave rise to an increasingly severe competition with the neighbouring city of Ghent, resulting in a series of plundering raids and attacks. In 1384, the whole area came under the control of the Valois Dukes of Burgundy.

The 16th century saw a decline in Dendermonde's fortunes and the beginning of a period of frequent invasions on the



Figure 2. Postcard showing the Dendermonde Townhall. Published by Vve Legat of Termonde. Sepia. Divided back. Ca. 1915-1920. Stamp: COB 182 - Cancelled in Dendermonde, October 27, 1920.

part of hostile powers. In 1572, Dendermonde was conquered by William the Silent, commander of the Dutch forces during the Eighty Years War. During that same year opposing Spanish troops under Duke Alexander Farnese of Parma took over the city, looting and largely destroying it. In 1667 the French, under Louis XIV, besieged the town with an army of 50,000 men, but were forced to retreat when the townspeople opened the dikes flooding the surrounding countryside. During the War of the Spanish Succession in 1706, allied troops under the command of the Duke of Marlborough, captured the town following a bombardment which lasted for ten days.



Figure 3. Postcard showing the town of Dendermonde following the German artillery bombardment. Published by EDIA: Paris-Versailles. Black and white. Circa 1918-1919.



Figure 4. Postcard showing the Great Square of Denedermonde, including the destroyed Townhall. Published by A. Du Caju-Beeckman, Termonde. Sepia. Circa 1915-1919.

The second half of the 18th century was a period of general prosperity for Dendermonde, in great part because the beginning of the Industrial Revolution and the development of local cotton industry created great wealth. The modernization of the port facilities after 1800 and the arrival of the first railroad brought Dendermonde into a second golden age, as its weaving and textile industries flourished.

With the onset of World War I in September 1914, the city, like many others in Belgium, entered a period of great suffering. On September 4, 1914, following an extended artillery bombardment (Figure 3), Dendermonde was captured by the Germans, who imposed an enormous tax on the city for refusal to surrender. Unable to pay the levy, the city was set on fire the following day and largely destroyed. Much of the City Hall was damaged during the fire, with only the stone walls of the building surviving (Figure 4). The building as we see it today has been reconstructed.

THE STAMP

It is in this post fire state that we find the Dendermonde Townhall as issued on COB 182 (Figure 5). The stamp was the final issue of a series of definitive stamps produced by the Belgian government in exile between 1915 and 1920. The lower denominations of the series feature King Albert I on definitives, while the higher commemorative issues depict a variety of different subjects. Included in the higher value issues was a series of stamps designed to honour cities that had been devastated by the German onslaught during the war, including Ypres, Dinant, Louvain and Liege. The final stamp issued as part of this series was that for Dendermonde.



Figure 5. 1920 Dendermonde Town Hall issue. 1920.

The idea for a stamp to commemorate what was called 'the martyrdom of Dendermonde' was suggested to the Belgian Minister of the Post by Deputy Oscar Vermeersch. In a letter of July 26, 1919 Vermeersch wrote:

"Some time ago, I already had drawn Minister's attention to Termonde, a town which suffered most from the German invasion, and which has never had the merit of being recognized as one of the most stricken towns of Belgium.

"Both Dinant and Louvain have been honoured by a stamp and Liege, which did not suffer at all, will have the same honour today.

"One should remember Termonde, and the Minister has promised it. One could dedicate to the town a stamp of 20 centimes. For this purpose, I am sending you photographs of the Townhall and the 'Ancienne Boucherie', as suggested subject matter for the design."

Vermeersch's suggestion was accepted by his superior and the Post Office was entrusted with the task of selecting the design. For the production and printing of the stamp the firm of Jos. Enschedé & Sons, of Haarlem, Netherlands was selected. The decision was made to print the 20-centime stamp in two colours, which were to be claret and black.

The project received approval in November 1919 and the production was carried out by Henry Cheffer. However, shortly after the 20c denomination was agreed upon, there came the need for a 65c stamp to be used primarily for Express letter service, but which could also serve to pay the combined registration and postal fees on foreign letters. With this need in mind the denomination of the stamp was eventually changed from 20c to 65c. This decision resulted in the need on the part of Enschedé & Sons to alter the original die.



Figure 6. First issue sheet of Dendermonde Town Hall stamp.

Ten million of the stamps were ordered, but a paper shortage delayed the production of the 100-subject stamp sheets. Because paper of a more limited size was available, the printer produced instead, 8,000 smaller sheets containing 25 stamps, arranged in five rows of five (Figure 6). The stamps were engraved and were recess printed on unwatermarked paper. They are line perforated at 11 ½ x 11 ½, with dimensions of 26 ¼ mm x 22 ½ mm. The small sheets have margins of up to three centimetres in width and have the usual Belgian markings of the period, including a perforated "CC" and the "DEPOT 1920"' handstamp. The central design, picturing the Town Hall, is printed in black while the surrounding ornate frame is printed in claret. The frame shows the 65c in circular discs of colour in each of the four corners. At the top of the frame *Belgique*



Figure 7. Plate marks from first issue sheet showing frame plate III and centre plate 4.

appears and at base *Belgie,* representing Belgium's two official languages: Flemish and French. Both names are printed in uncoloured letters on a ground of crossed lines. Below the central picture, *Termonde* and *Dendermonde* are printed in small capital letters. There are two different plate numbers for the issue, one for the frame and one for the centre illustration, and these appear in the bottom margin beneath the centre stamp. The plates for the centre design plates are shown in Arabic figures, while those for the frame plate are displayed in Roman numerals (Figure 7). There are six plates for the centre and six plates for the frame. All possible combinations of the two plates have been found, except for centre plate 1 with frame plate IV. The first printing was issued on August 5, 1920 in the form of 8,000 miniature sheets.



Figure 8. Reverse of first issue stamp printed on rose paper.

The second printing was in the form of the larger 100 stamp sheets. As with the first printing, the stamps were printed on unwatermarked paper and also line perforated at 11 ½ x 11 ½. However, it is easy to tell the first printing from the second because of the slight change in size of the stamps of the second issue, which measure 27 x 22 mm. There are eight centre plates for the second printing, combined with six frame plates. All combinations of centre and frame plates have been found. The stamps can occasionally be found printed on rose-coloured paper (Figure 8). All in all, 12,802,500 stamps were printed and the issue remained on sale until May 1, 1931.

Because these stamps were in use at the end of World War I, when the regions of Eupen and Malmedy reverted from German control back to Belgium, examples of the issue can be found with those town names, as well as *Allemagne-Deutschland*, overprinted on them (Figure 9).



Figure 9. Dendermonde Townhall issues from the second printing overprinted for use in former German territories.

THE OVERPRINTS

A change in postal rates in 1921 caused the 65c stamp to become less useful, so in November of that year the stamp was overprinted in a unique and unusual manner. Because there was a demand for a stamp with a denomination of 1fr 20c, which could be used to pay the cost of combined postage and registration, the postal authority was faced with the possibility of having to print a new stamp. However, there was little interest in creating a new 60c denomination, so to obviate the issuing of a new stamp for the rate, while at the same time using up the now superfluous 65c value, an unusual method of surcharging was adopted. This involved the Post Office simply surcharging alternate rows of the preexisting 65c Dendermonde issue (i.e. the 2nd, 4th, 6th, 8th and 10th rows) with a new value of 55c (Figure 10). This value was placed twice on the stamp, to the right and left of the tower in the central design. The original value in each corner was obliterated by a series of five paralleled bars. The new value and bars were overprinted in red at



Figure 10. Dendermonde Issue, overprinted with 55c denomination in alternate rows. COB 182a.

the Government Stamp Printing Works in Malines. The surcharge sheets show a series of 65c and 55c stamps side by side resulting in the desired new rate of 1FR, 20c (Figure 10). This unique and convenient solution allowed the postal clerk to simply use two stamps from juxtaposed rows to make up the new rate. The pair of stamps made up the rate for internal express and registered letters of up to 20 grams until November 15, 1923 (Figure 11).



Figure 11. Cover showing the proper use of the combined 65c and 55c to frank a registered letter.

As with all Belgian overprints of this period, there is a wide variety of overprint placements (Figure 12), which results from the sheets being hand placed on the press. These can make for an interesting collection in and of themselves. There is one constant variety which is a shortened top bar on the right lower obliterator.

THE INVERTED CENTRE: BELGIUM'S MOST FAMOUS STAMP

The 65c inverted Dendermonde issue is the only inverted centre in Belgian philately, and it is one of the country's rarest stamps (Figure 13). The story of the stamp is quite interesting. Eight days after the issue was released for sale, a small sheet of 25 stamps with inverted centres was sold at the main Post Office in Ghent. The first few stamps were sold to a hotel bell hop, who was posting a number of letters for hotel guests. One of the customers who had purchased an early invert noticed something unusual about it. After realizing that the stamp was an error, he returned to the window and purchased as many of the remaining stamps as he could - 16 in all - including the last three rows of the sheet. Neither the bookkeeper nor the clerk in charge noticed the error at the time.

The post office might never have known of the error, had not the newspaper "La Metropole" of Antwerp, published a column in



Figure 12. Showing a variety of overprint placements.

"Notules Philateliques' (issue of September 20, 1920) which said:

"It is announced that the post office of Ghent has sold a miniature sheet of 25 copies of the 65 centimes stamp with inverted centre. It is obvious that this will prove to be a most rare variety."



Figure 13. Dendermonde Townhall with inverted centre.

The clerk had to justify himself to his superiors and underwent severe questioning. Below is an excerpt from this enquiry:

"The miniature sheet was among the supply handed to me by the bookkeeper. Neither of us noticed the mistake when examining the stamps, and it is only after having sold about a score, by one or two copies at a time, that my attention was drawn to the peculiarity of these stamps by a hotel groom who bought some of them for stamping the letters some travellers entrusted to him. Nevertheless, I thought I could continue to retail the remainder of the stamps. Most of these irregular stamps (about 18 to 20) were used as payment for special delivery fees on letters to soldier stationed at Camp de Beverloo."

The Ghent Postal Clerk was never punished, but the experience resulted in much closer inspection of all stamps delivered from Jos. Enschedé & Sons.

In a March 1956 article in "The Collector's Club Philatelist', A. De Cock suggests that the clerk's account may not have been completely accurate. De Cock was able to interview some of those involved and agreed that while an additional four stamps were sold from the sheet, it was most likely the clerk who purchased the remainder. In all, 18 of the 25 inverted stamps were sold at the Post Office of Ghent on August 13, 1920. When the invert was finally discovered only seven copies remained. Currently, philatelists believe that there are 17 known copies: 15 unused and two used. The only known cancellation is "Gand 13 August 1920".

In addition to the Ghent sheet, another copy of an inverted sheet was found in January 1921, amongst a later shipment containing a large quantity of half sheets from the second printing. Because this shipment contained only half-sheets, it made sense to assume that the other half of the sheet must still be in Holland, not having yet been shipped to Belgium. Postal inspectors were sent to Haarlem, where they eventually found the remaining half-sheet of fifty stamps, which was destroyed by being put through a grinder. A second half sheet was discovered in Malines, Belgium and these too were destroyed on January 25, 1921 in the presence of a committee of Belgian Postal officials. No further errors have ever been found.

The Dendermonde invert is one of the rarest and most expensive stamps in Belgian philately. The only known cancelled copy of the stamp, found on a cover from Ghent, is currently valued at $205,000CAD. A copy of a mint stamp sold at a recent auction for $132,000CAD. The Dendermonde invert remains an elusive and extremely expensive philatelic treasure, and one which remains responsible for a large number of empty spaces in the albums of Belgian collectors. ✉



Les premières associations philatéliques montréalaises Première partie : La Montreal Philatelic Society (1889-1914)

PAR YVES DROLET, AQEP

Abstract

This article summarizes the history of Montreal's first philatelic club. A detailed account of the activities of early Montreal philatelists can be found in "Organized Philately in Victorian and Edwardian Montreal," a free e-book that can be downloaded from the site of the Académie québécoise d'études philatéliques, aqep.net

La philatélie a eu des adeptes à Montréal dès la première vague de timbromanie qui a déferlé sur le monde au début des années 1860. C'est d'ailleurs à Montréal qu'a paru l'un des premiers périodiques philatéliques du monde, le *Stamp Collector's Record*, en février 1864[1]. Il a toutefois fallu attendre un quart de siècle pour que les philatélistes de la ville se dotent d'un club local.

Le soir du 16 février 1889, sept collectionneurs de timbres montréalais se sont réunis pour créer la *Montreal Philatelic Society* (MPS)[2]. Cette première réunion s'est tenue au *Hope Coffee House*, rue Craig (aujourd'hui Saint-Antoine, entre Hermine et Saint-Alexandre). Fondé en 1881 dans le cadre des efforts visant à décourager la consommation d'alcool, ce café servait des repas bon marché et abritait des organisations de loisirs.

L'hôte de la réunion était le révérend Henry S. Harte (né en 1864), pasteur anglican qui s'était initié à la philatélie pendant ses études théologiques, possédait une collection de 4 000 timbres et s'adonnait au commerce des timbres par correspondance. Les discussions étaient présidées par le docteur Charles Edward Cameron (1861-1937), chirurgien diplômé de l'Université McGill. Le secrétaire de la réunion était John Henry Chapman (1863-1927), propriétaire d'une entreprise de matériel chirurgical et dentaire. La communauté anglophone était aussi représentée par Frank Willard Smith (1871-1951), agent commercial, et Albert Edward Warren (1868-1934), marchand quincaillier.



Illustration 1. Alfred-Eugène-Damase Labelle (1866-1927).

Deux des participants étaient francophones : Antoine-Raymond Vallée, employé du téléphone et marchand de timbres originaire de SaintHyacinthe qui possédait une collection de 8 000 timbres, et Alfred Eugène-Damase Labelle (1866-1927), secrétaire de la minoterie Ogilvie et détenteur d'une collection de 5 000 timbres. Fils d'un marchand et inspecteur des grains, Labelle était capitaine au Royal 65e régiment (devenu le régiment des Fusiliers Mont-Royal) fondé en 1869 pour la bourgeoisie francophone montréalaise; il avait servi durant la campagne du Nord-Ouest contre Louis Riel en 1885[3]. Il logeait rue Saint-Denis, au cœur du quartier bourgeois francophone, chez le juge Louis-Wilfrid Sicotte, son futur beau-père et éminent philatéliste qui possédait une collection de 13 000 timbres d'une grande valeur et échangeait avec des philatélistes européens, sud-américains et africains[4].

Les participants ont chargé Chapman, Harte et Warren de rédiger la constitution et les règlements du nouveau club et de soumettre le document à la prochaine réunion préparatoire fixée à la semaine suivante. Un tel délai peut paraître court pour établir les statuts constitutifs d'une association. Cependant, la tâche des trois rédacteurs consistait à adapter les statuts de la *Canadian Philatelic Association* (CPA), société philatélique nationale créée deux ans plus tôt sur le modèle de l'*American Philatelic Society* (APA) fondée en 1886. Ainsi, suivant l'usage américain, le club allait être dirigé par un conseil bénévole élu annuellement comprenant un président, un vice-président, un secrétaire, un trésorier, un comité exécutif de trois membres, un bibliothécaire, un responsable des achats et un surintendant des échanges, qui faisait circuler des livres de circuit et tenait les comptes. Les règlements prévoyaient aussi que le club tiendrait des ventes aux enchères sur lesquelles il prélèverait une commission de 10 %.

Les conditions d'admission dans l'association étaient strictes, notamment pour que les membres puissent participer en toute confiance aux échanges et aux enchères. Les candidatures devaient être proposées par un membre, vérifiées par le comité exécutif et approuvées par les trois quarts des membres. Il fallait avoir au moins 18 ans (au moins 15 ans par dérogation spéciale) et payer une cotisation annuelle de 25 ¢, à laquelle s'ajoutait un droit d'adhésion de 1 $ qui limitait l'admission aux philatélistes en moyens. Les infractions aux règles de l'association pouvaient entraîner une suspension ou l'expulsion par un vote des trois quarts des membres. La constitution prévoyait que les membres se réuniraient aux deux semaines et qu'au moins cinq d'entre eux devaient être présents pour qu'il y ait quorum. La première réunion de mars servait d'assemblée annuelle lors de laquelle on élisait les membres du conseil.

Bien qu'ils soient partis d'un modèle, les rédacteurs des statuts ont accompli une lourde tâche en une semaine et ont eu droit aux félicitations des participants de la seconde réunion préparatoire tenue le 23 février au *Hope Coffee House*.

En plus des sept participants de la rencontre précédente, neuf autres philatélistes étaient présents, parmi lesquels l'agent d'assurance Edmond William Stanton (1856-1917), possesseur d'une collection de 5 000 timbres, et les frères Charles Stewart Reynolds (18661960), assureur, et Clarence Arthur Reynolds (1869-1931), comptable, qui logeaient à l'hôtel Prince of Wales propriété de leur père rue McGill College.



Illustration 2. Hôtel Prince of Wales, propriété de la famille Reynolds.

La réunion était de nouveau présidée par Cameron, et Warren agissait comme secrétaire. Avec l'appui des frères Reynolds, Chapman a proposé d'exclure les marchands de timbres du club. Malgré l'opposition de Harte et Labelle, la nouvelle résolution réservant l'adhésion aux seuls collectionneurs amateurs a été adoptée. À contrecourant de la tendance alors observée dans les associations philatéliques, dans un contexte où bon nombre de marchands étaient des collectionneurs qui s'adonnaient au commerce des timbres dans leurs temps libres, cette décision allait être lourde de conséquences pour l'avenir de la nouvelle association. Dans l'immédiat, elle a entrainé le retrait des marchands de timbres Harte et Vallée; un autre participant ayant décidé de ne pas adhérer au club, ce sont 13 membres fondateurs qui ont adopté les statuts de la MPS et élu le premier conseil présidé par Cameron.

LA PRÉSIDENCE CAMERON (1889-1890)

De mars 1889 à mars 1890, la MPS a accueilli 17 nouveaux membres, mais en a perdu une dizaine. Le recrutement s'est fait essentiellement dans la classe moyenne supérieure des marchands et des professionnels. On note ainsi l'adhésion des avocats connus Archibald Dunbar Taylor (1854-1942) et John Francis Mackie (1862-1907), de l'homme d'affaires Robert Augustus Baldwin Hart (1852-1903), gestionnaire de la société financière et commerciale fondée par son père issu de la première famille juive de Montréal, et de Paul Sicotte (1874-1894), fils du juge et beau-frère de Labelle. Le seul membre venant d'un milieu modeste était le postier Olivier Clément (1848-1892).

La MPS s'est d'abord réunie dans un local mis à sa disposition par Chapman au siège de son entreprise rue Sainte-Catherine, entre McGill College et Mansfield. À partir d'octobre, à la suggestion de Cameron, les réunions ont eu lieu deux fois par mois, dans un local plus spacieux loué 2 $ par soir dans les bureaux de la *Montreal Medico-Chirurgical Society* au 14 square Phillips. Presque chaque fois, un membre faisait lecture d'un article philatélique, sur des sujets comme la spécialisation, les surcharges ou un timbre canadien de 6 pence coupé en deux pour servir de timbre de 3 pence. On a aussi invité les membres à apporter les timbres contrefaits qui passaient entre leurs mains pour que tous puissent les reconnaître. Cinq ventes aux enchères ont été organisées, et le tirage d'un timbre rare donné par Chapman a rapporté 40 ¢ au club en décembre. Enfin, la MPS a amorcé la constitution d'une bibliothèque en s'abonnant au *Stamp Advertiser and Auction Record*, journal publié à Londres depuis décembre 1889 et devenu le *Gibbons Stamp Monthly* en juin 1890, que le secrétaire faisait circuler parmi les membres.

En septembre, la MPS a décidé de s'affilier à la CPA pour que tous ses membres puissent profiter du service national d'échange de timbres par livres de circuit de cette association. Un club pouvant devenir une section locale de la CPA dans la mesure où au moins six de ses membres adhéraient à l'association, Chapman et C. S. Reynolds ont accepté de s'ajouter à Cameron, Labelle, Warren et Sicotte au nombre des membres qui payaient la cotisation annuelle de 2 $ à l'association nationale. Désigné surintendant de la section locale, Reynolds était chargé de faire circuler les livres de circuit et de solder les comptes des membres en relation directe avec son homologue de la CPA.

La MPS a tenu sa première assemblée annuelle le 10 mars 1890. Le président Cameron s'est félicité des progrès réalisés durant l'année et le trésorier a fait état de la bonne situation financière du club dont l'encaisse s'élevait à 17,76 $. Les participants ont ensuite élu les membres du nouveau conseil présidé par Chapman.

LA PRÉSIDENCE CHAPMAN (1890-1891)

De mars 1890 à mars 1891, la MPS a accentué sa nature exclusive en haussant la cotisation annuelle à 2 $. Dans ce cadre restrictif, quelques nouveaux membres venant de milieux aisés se sont joints à l'organisation, parmi lesquels John Edward Schultze (1867-1899), fils d'un riche marchand de fourrures et vice-consul honoraire d'Autriche-Hongrie à Montréal, John Clement Badgley (1854-1906), marchand de charbon, et Alfred Augustin Simpson (1870-1903), fils d'un avocat.

En juin et septembre, les réunions ont eu lieu dans le nouvel édifice de la Banque de Montréal, angle Sainte-Catherine et Mansfield. Par la suite, il a été décidé que les rencontres se tiendraient désormais une fois par mois au domicile des membres. C'est ainsi que le club s'est réuni successivement chez Chapman, Schultze, Labelle (désormais voisin de son beaupère) et Clément. Tous les mois, une dizaine de gentlemen se rencontraient dans une résidence bourgeoise pour passer une agréable soirée à admirer la collection de leur hôte et à faire lecture d'articles philatéliques. L'association a renouvelé son abonnement au *Gibbons Stamp Monthly* et acquis une série d'ouvrages publiés par la *Philatelic Society* de Londres sur les timbres de l'Empire britannique, de l'Amérique du Nord britannique, des États-Unis et d'Océanie, ainsi qu'un livre sur les enveloppes préaffranchies américaines.

La CPA ayant décidé de tenir son assemblée de 1890 à Montréal, la MPS a réservé un budget de 25 $ pour accueillir les

visiteurs. L'assemblée s'est tenue le 12 août à l'hôtel de la famille Reynolds. Les Montréalais Cameron, Chapman, Hart, Schultze, Labelle et Sicotte étaient présents à la réunion, en compagnie de cinq autres membres qui logeaient à l'Hôtel Balmoral construit cinq ans auparavant rue Notre-Dame, entre Saint-Henri et Dupré : John Reginald Hooper d'Ottawa, fondateur de la CPA, Henry Freeman Ketcheson de Belleville, marchand de timbres et éditeur du journal officiel de l'association, l'avocat J. S. Robertson de St. Thomas (Ontario), Harrison Locke Hart, propriétaire d'un commerce de chaussures et marchand de timbres à Halifax, et Charles Beamish de Philadelphie, marchand de timbres et membre du comité de littérature de l'APA. Les travaux ont été présidés par Cameron, qui était trésorier de la CPA.

À l'issue de la journée, les congressistes ont été conviés à une réception sous l'égide de la MPS à la caserne du 65e régiment rue Craig en face du Champ-de-Mars. Organisé par Labelle qui venait d'être promu major du régiment, l'événement a été marqué par une exposition des collections de Chapman et de H. L. Hart et par une vente aux enchères organisée par Ketcheson qui a vu un timbre d'un shilling de la Nouvelle-Écosse s'envoler à 21 $ et Cameron acheter pour 150 $ de timbres. La soirée s'est terminée par un banquet. Le lendemain, les participants ont eu droit à une visite guidée de Montréal, avec des arrêts aux rapides de Lachine, au mont Royal, au Musée des beaux-arts et au parc d'attractions Sohmer qui venait d'ouvrir dans l'est de la ville[5].

L'hôtel des frères Reynolds a aussi été le lieu de l'assemblée annuelle de la MPS en mars 1891. Après avoir admiré la collection de leurs hôtes et les anciens timbres canadiens sur plis de Labelle, les membres de ce qui était devenu un club exclusif réservé aux philatélistes les mieux nantis ont élu le nouveau conseil présidé par Smith.

LA PRÉSIDENCE SMITH (1891-1892)

De mars 1891 à mars 1892, la MPS a accueilli huit nouveaux membres, parmi lesquels le comptable William Patterson (1857-1918) détenteur d'une collection de 9 500 timbres, Alexander Thomas Ogilvie (1867-1935), copropriétaire de l'entreprise dont Labelle était secrétaire, Thomas Joseph Workman Burgess (1849-1926), surintendant de l'hôpital protestant des aliénés à Verdun qui possédait une collection de 4 000 timbres, John Wardrop Ross (1870-1946), fils d'un comptable, et Lachlan Gibb (1853-1922), président de l'entreprise de vêtements de luxe créée par sa famille en 1784, possesseur d'une collection évaluée à 25 000 $ et membre de la prestigieuse *Philatelic Society* de Londres à laquelle il a fait admettre Badgley et Patterson.



Illustration 3. Thomas Joseph Workman Burgess (1849-1926).

Signe de l'aisance financière des membres de l'association, un timbre canadien de 6 pence de 1859 a été mis aux enchères par C. S. Reynolds et adjugé à Gibb pour 13 $ à la réunion de novembre, qui a aussi vu d'autres timbres rares changer de main dans le cadre d'une vente privée. En décembre, Cameron a fait un exposé sur les timbres canadiens non dentelés émis de 1851 à 1857 et d'autres membres ont apporté des exemplaires de cette ancienne série, y compris une paire attachée du rarissime 12 pence de 1851 provenant de la collection de Gibb.

À l'assemblée annuelle de mars 1892, 12 des 23 membres de la MPS habitaient dans le Mille carré doré (*Golden Square Mile*), quartier adossé au mont Royal qui était alors le district le plus opulent du Canada. L'encaisse du club s'élevait à 36,31 $ et les membres ont porté Badgley à la présidence.

LA PRÉSIDENCE BADGLEY (1892-1893)

Le nouvel exercice a marqué le début du déclin de la MPS. Plusieurs réunions n'ont donné lieu à aucune discussion faute de quorum, les quelques membres présents rentrant chez eux après une agréable conversation. En novembre, les six membres réunis chez Chapman ont demandé à Schultze de rédiger et de soumettre à un quotidien un article invitant les philatélistes avancés à se joindre à l'association. Si cet article a été publié, il n'a pas eu d'effet puisqu'aucun nouveau membre n'a adhéré à la MPS. Autre signe de désaffection, trois membres importants ont démissionné durant cette période. En novembre, Labelle s'est retiré parce qu'il désirait s'adonner au commerce des timbres dans ses temps libres, ce qu'interdisaient les règlements; les membres ont accueilli son départ avec un profond regret et l'ont remercié pour son apport à l'association. En mars, C. S. Reynolds a démissionné en affirmant abandonner la philatélie et Simpson est parti parce qu'il n'avait plus le temps d'assister aux réunions.

En mars 1893, la MPS ne comptait plus que 18 membres dont seulement six ont assisté à l'assemblée annuelle tenue chez Cameron. Dans le seul rapport du service des échanges qui nous soit parvenu, Cameron a indiqué qu'il avait fait circuler 13 livres de circuit desquels les usagers avaient prélevé pour 165,50 $ de timbres sur une valeur totale de 643,54 $. De son côté, Schultze a fait état d'une excellente position financière avec une encaisse de 66,65 $. Il a cependant qualifié la situation de l'association de décourageante, vu le manque d'intérêt et d'enthousiasme des membres. Sans doute pour encourager les adhésions, les participants ont décidé d'abaisser la cotisation annuelle à 1 $. Ils ont ensuite élu le nouveau conseil présidé par Stanton.

LA PRÉSIDENCE STANTON (1893-1897)

Les réunions du printemps 1893 n'ont pas attiré davantage de participants. En juillet, Marcellus Purnell Castle, vice-président de la société philatélique londonienne, a séjourné chez Gibb qui lui a présenté certains membres de la MPS. Il a été particulièrement impressionné par la collection de son hôte, qu'il jugeait la plus précieuse au Canada, et par celles de Patterson, Cameron et Schultze. De retour à Londres, il a décrit Montréal comme un centre philatélique d'une importance considérable[6].

Passé l'été, la MPS a interrompu ses activités, apparemment par manque d'intérêt de la part des membres, recrutés parmi des gens d'affaires et professionnels très occupés qui s'absentaient souvent de la ville et qui adhéraient à de nombreuses associations sans avoir nécessairement le temps d'y consacrer beaucoup d'attention.

La vie associative des philatélistes montréalais n'a pas cessé pour autant, puisqu'en mars 1893, le révérend Harte, Vallée et Labelle avaient fondé un club philatélique ouvert à la fois aux collectionneurs et aux marchands de timbres, selon ce qu'ils avaient souhaité quatre ans plus tôt. Le nouveau groupe baptisé *Montreal Stamp Collectors' Club* (MSCC) comptait environ 35 membres, parmi lesquels Cameron, Stanton, Patterson et C. A. Reynolds. Par ailleurs, les membres et ex-membres de la MPS demeuraient actifs au sein de la CPA, qui a tenu son assemblée annuelle de 1894 à Montréal, à l'hôtel Queen's qui avait ouvert l'année précédente au coin des rues Peel et Saint-Jacques. L'assemblée n'a réuni que cinq participants, à savoir Burgess, Labelle, Patterson et Sicotte, ainsi que l'Ontarien Ketcheson qui venait d'ouvrir une antenne de son commerce de timbres à Montréal. Labelle, qui était bibliothécaire de la CPA, a présidé la réunion, lors de laquelle Cameron, Schultze et Patterson ont été élus au comité exécutif de l'association nationale, laquelle s'est toutefois dissoute en 1897[7].



Illustration 4. Hôtel Queen's.

En avril 1896, le MSCC a adopté une résolution statuant qu'il allait prendre le nom de *Montreal Philatelic Society* sauf objection raisonnable de l'ex-société. Pour la forme, le secrétaire a été chargé de communiquer cette décision à Stanton, dernier président en titre de la MPS. Ce dernier a convoqué une réunion des membres de la MPS chez Schultze le 11 mai, à laquelle ont assisté Gibb, Chapman, Patterson et Smith. Contre toute attente, et peut-être avec le désir de préserver un espace de sociabilité bourgeoise libre de toute influence mercantile, les participants ont adopté une résolution affirmant qu'ils n'autorisaient pas une autre association à prendre leur nom et décidé de relancer les activités de la MPS. Schultze a transmis la réponse au MSCC, qui a pris acte de la décision et s'est excusé de sa démarche en expliquant avoir cru que la MPS était dissoute. Le MSCC a alors décidé de s'appeler *Montreal Philatelic Association* (MPA).

Après avoir décidé de relancer leur association, les membres restants de la MPS (Burgess, Chapman, Gibb, Mackie, Patterson, Schultze, Smith et Stanton) ont attendu février 1897 pour se rencontrer de nouveau. Lors de cette réunion au domicile de Schultze, ils ont résolu de s'en tenir aux principes fondateurs de l'organisation, ce qui a coïncidé avec le retrait de Stanton qui s'adonnait désormais au commerce des timbres. Ce départ a toutefois été compensé par l'admission d'un nouveau membre, Sylvanus Fraser Chapman (1861-1901), grossiste en médicaments et distributeur des produits vendus par son frère John Henry qui a parrainé son admission à la MPS. Le 2 mars 1897, la MPS a tenu sa première assemblée annuelle en quatre ans. Réunis au domicile de J. H. Chapman, les participants ont élu un nouveau conseil présidé par Burgess.

LA PRÉSIDENCE BURGESS (1897-1898)

Dans un effort de recrutement, les participants ont décidé d'organiser un dîner auquel chaque membre pourrait convier deux invités. La réception a eu lieu plus tard en mars à l'hôtel Queen's en présence de tous les membres et de nombreux invités, sans résultat immédiat toutefois puisqu'aucune autre réunion ne s'est tenue pendant le reste de l'année.

Ce n'est qu'en janvier 1898 que la MPS a vraiment redémarré, avec la réintégration de trois anciens membres (Badgley, R. A. B. Hart et Ross) et l'admission de quatre recrues : William Garie Goodhugh (1857-1908), marchand domicilié à Westmount; Numa Huguenin (1871-1930) et John Gould Snasdell (1835-1918), assureurs à la Sun Life, et André-Charles Roussel (18591906), aide-comptable arrivé de France en 1891. Trois autres philatélistes ont adhéré à l'association durant les mois qui ont suivi : James Sutherland (1851-1924) directeur d'une société d'importation de sel domicilié à Westmount; George Wheeler Cornish (1856-1940), organiste de l'Église Erskine et professeur de piano, et James Cocks (décédé en 1903), commis à l'hôtel St. Lawrence Hall où il logeait rue Saint-Jacques.

Si Goodhugh et Sutherland appartenaient à la même classe sociale que les anciens membres de la MPS, les autres nouveaux venaient de milieux moins nantis. Cette démocratisation, sans laquelle l'association n'aurait sans doute pas pu renaître, a été rendue possible par un assouplissement des conditions d'admission. Tandis que les huit membres de 1897 ont payé la pleine cotisation, ceux qui ont été réintégrés ou reçus en 1898 n'ont eu à verser qu'un droit d'adhésion. De plus, aucune cotisation n'a été exigée en 1899 et 1900.

Dans sa nouvelle mouture, la MPS a tenu trois réunions entre janvier et mars 1898. Reprenant la formule en vigueur avant l'interruption des activités, ces rencontres ont eu lieu au domicile des membres, qui ont fait admirer leur collection à leurs confrères. L'assemblée annuelle de 1898 s'est tenue le 30 mars chez Hart. À cette occasion, Huguenin a accepté de remettre sur pied le service des échanges par livres de circuit et Burgess s'est vu confier le soin de ressusciter le service des achats. Les participants ont élu un nouveau conseil présidé par Patterson.

LA PRÉSIDENCE PATTERSON (1898-1901)

Les membres ne se sont réunis à nouveau qu'en janvier 1899. L'assemblée annuelle a eu lieu le 23 mars 1899 au restaurant de la gare-hôtel Place Viger inaugurée l'année précédente par le Canadien Pacifique. Après avoir reconduit tous les membres du conseil dans leurs fonctions, les neuf participants ont partagé un agréable repas. Le rythme des réunions a ensuite ralenti, avec une rencontre chez Patterson en décembre, durant laquelle il a été fait lecture de la lettre de condoléances envoyée à la famille de Schultze décédé subitement, et une autre chez Snasdell en février 1900, après quoi les réunions ont cessé pendant un an.

Le 25 février 1901, la MPS a tenu sa première réunion en un an et sa première assemblée annuelle en deux ans au domicile du docteur Burgess, dont l'adjoint James Vickers Anglin (1861-1937) a été admis au sein de l'association. Neuf membres participaient à la rencontre (Anglin, Burgess, Chapman, Gibb, Hart, Huguenin, Patterson, Roussel et Smith), à laquelle Labelle et Stanton assistaient également en qualité d'observateurs. Les délégués ont résolu de faire parvenir une lettre de condoléances au duc d'York (le futur Georges V), président de la *Philatelic Society*, pour le décès de la reine Victoria. Ils ont ensuite élu un nouveau conseil présidé par Hart.

L'assemblée a décidé que les membres devraient acquitter leur cotisation en 1901, ce que les neuf participants ont fait sur-le-champ, suivis par Cornish, Mackie, Snasdell et Sutherland. On notera que Roussel est resté membre bien qu'il se soit associé au commerce de timbres de Stanton en 1899, comme si la règle fondamentale de la MPS avait cessé de s'appliquer.

LA PRÉSIDENCE HART (1901-1903)

Il n'y a pas eu d'autre réunion pendant deux ans, et on peut s'interroger sur ce qui motivait une douzaine de philatélistes à cotiser à une association qui se réunissait rarement et dont la principale activité semble avoir été l'envoi de condoléances. Cette volonté de faire vivre la MPS étonne d'autant plus que la majorité de ses membres adhéraient également à la MPA où ils se rencontraient régulièrement. Il est possible que la MPS ait permis aux philatélistes montréalais les plus aisés d'échanger entre eux des timbres trop précieux pour être proposés dans les livres de circuit de la MPA.

Le 18 février 1903, Anglin, Chapman, Gibb, Huguenin, Patterson, Smith, Snasdell, Sutherland et Burgess se sont rencontrés au domicile de ce dernier pour une première assemblée en deux ans. À cette occasion, Labelle a été réintégré au sein du club qu'il avait quitté en 1892, tandis que Goodhugh a été radié de la liste des membres. Les participants ont examiné la collection de leur hôte et une collection de plis postaux du XVIII^{e} siècle appartenant à Snasdell. Ils ont élu un nouveau conseil présidé par Huguenin. L'encaisse ayant baissé à 21,14 $, il a été résolu que les membres devraient acquitter leurs cotisations pour 1902 et 1903.

LA PRÉSIDENCE HUGUENIN (1903-1910)

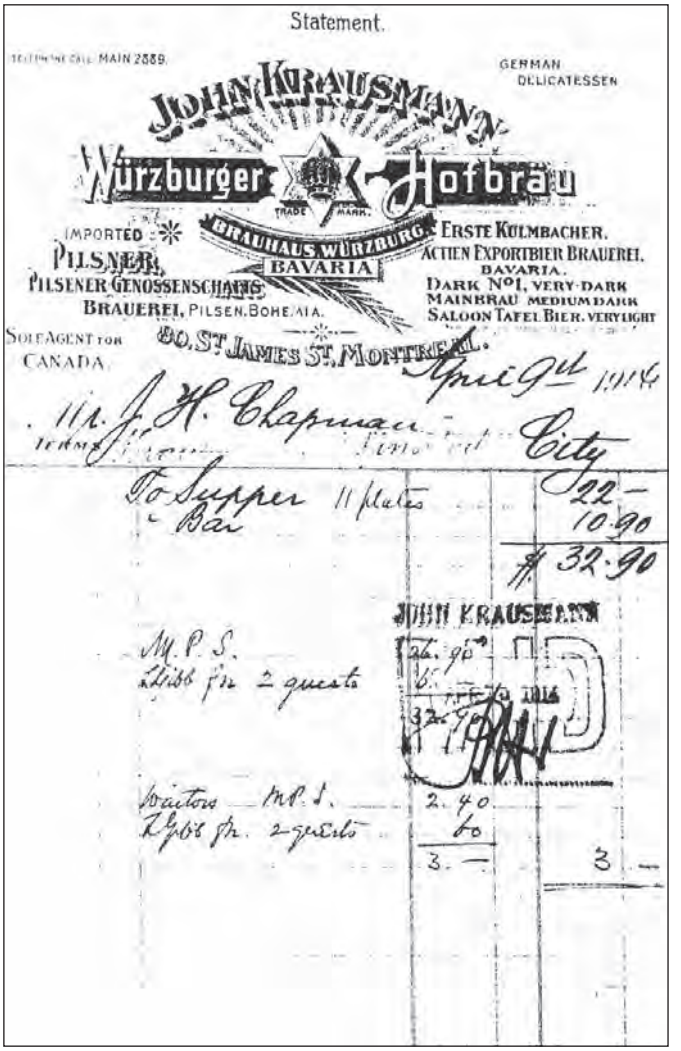
Le 29 octobre 1903, Burgess, Gibb, Huguenin, Patterson, Roussel et Snasdell se sont réunis au domicile de ce dernier, dont ils ont admiré la collection d'enveloppes et de cartes postales canadiennes. Ils ont résolu de transmettre leurs condoléances à la veuve de l'ex-président Hart.

Il a fallu attendre le 19 mars 1907 pour que la MPS tienne une autre réunion. Chapman, Gibb, Patterson, Snasdell et Burgess se sont rencontrés au domicile de ce dernier. Ils ont admis un nouveau membre, John Pitblado (1865-1946), directeur de la succursale montréalaise de la Banque de Nouvelle-Écosse domicilié à Westmount. L'encaisse s'élevant à 43,91 $, aucune cotisation n'a été exigée pour les années 1904 à 1907. Gibb a fait lecture d'un communiqué annonçant que la société londonienne s'appellerait désormais *The Royal Philatelic Society*, puis les participants ont examiné un essai d'un timbre canadien d'un shilling de 1851 représentant un castor apporté par Patterson; il s'agit sans doute de l'exemplaire qui a abouti dans la collection Dale-Lichtenstein et qui a été acquis par Bibliothèque et Archives Canada en 1977[8].

La MPS ne s'est réunie de nouveau que trois ans plus tard. Le 29 mars 1910, Chapman, Gibb, Huguenin, Patterson, Smith, Snasdell et Burgess ont tenu une assemblée annuelle au domicile de ce dernier. Après avoir résolu d'écrire au prince de Galles (le futur Georges V) pour lui demander de devenir président d'honneur de la société qui fêtait ses 21 ans d'existence, les participants ont pu admirer la collection de timbres belges de leur hôte, présentée comme l'une des plus importantes en Amérique du Nord, et examiner un entier postal australien d'une valeur de 1 000 $ appartenant à Smith. Ils ont aussi décidé d'inviter les jeunes philatélistes à soumettre leurs timbres douteux à Huguenin pour une expertise gratuite. L'encaisse s'élevait à 51,20 $ et un nouveau conseil présidé par Chapman a été élu.

LA PRÉSIDENCE CHAPMAN (1910-1914)

Gibb et Snasdell ont été chargés d'organiser un dîner pour les membres et leurs invités à l'automne. Ce dîner a eu lieu le 6 décembre à la Brasserie Krausmann au 80 Saint-Jacques en présence de Burgess, Chapman, Cornish, Gibb, Patterson, Smith et Snasdell et de trois invités : Arthur Edward Gibb


Statement.

JOHN KRAUSMANN

GERMAN DELICATESSEN

Würzburger Hofbräu

IMPORTED PILSNER, PILSENER GENOSSENSCHAFTS BRAUEREI, PILSEN, BOHEMIA.

BRAUHAUS WÜRZBURG BAVARIA

ERSTE KULMBACHER, ACTIEN EXPORTBIER BRAUEREI, BAVARIA.

DARK No1, VERY DARK MAINBRAU MEDIUM DARK SALOON TAFEL BIER, VERY LIGHT

SOLE AGENT FOR CANADA

80, ST JAMES ST, MONTREAL.

April 6th 1914

Mr. J. H. Chapman

City

To Supper 11 Plates 22 —

Bar 10.90

$ 32.90

JOHN KRAUSMANN

M. P. S.

Gibb for 2 guests 32.90

Visitors M. P. S. 2.40

Gibb for 2 guests 60

3. — 3 —

Illustration 5. Facture du repas de la MPS à la Brasserie Krausmann, 1914.

McArthur (1878-1938), neveu de Lachlan Gibb qui lui avait confié la gestion de l'entreprise familiale, Louis Pinsonneault (1875-1960), gestionnaire, et un dénommé Whippel. Le repas a été précédé d'une réunion durant laquelle on a fait lecture de la réponse du roi Georges V à une lettre de condoléances que la MPS lui avait envoyée pour le décès de son père Édouard VII.

Tant l'envoi de cette lettre en mai 1910 que l'existence du poste de surintendant des échanges et l'offre d'Huguenin aux jeunes philatélistes montrent que la MPS était active en dehors de ses réunions. D'ailleurs, 11 membres ont payé leur cotisation pour 1911 : Burgess, Chapman, Cornish, Gibb, Huguenin, Patterson, Smith, Snasdell, Sutherland, Labelle et Pitblado. Ces deux derniers n'ont toutefois pas renouvelé leur adhésion par la suite et l'association comptait neuf membres en règle quand elle a tenu sa première réunion en près de quatre ans le 9 avril 1914. Comme en décembre 1910, cette assemblée a eu lieu à la Brasserie Krausmann. L'encaisse s'élevait à 52,11 $ et les membres ont élu un conseil présidé par Sutherland. Les archives de la MPS ont conservé la facture du repas qui a suivi la réunion. La note s'élevait à 35,90 $; la MPS a acquitté 29,30 $ pour ses neuf membres et Gibb a payé 6,60 $ pour ses deux invités, à savoir son gendre John Gibb Carsley (1876-1961), avocat, et Victor Albert Edward Goad (1887-1938), ingénieur.

LA PRÉSIDENCE SUTHERLAND (1914)

La réunion de 1914 a été la dernière de l'histoire de la MPS. L'absence d'un surintendant des échanges dans le nouveau conseil fait penser que ce service avait définitivement cessé d'exister. C'est toutefois le départ de Gibb, parti à la retraite en Angleterre, qui semble avoir précipité la fin de la vénérable association montréalaise. Secrétaire-trésorier depuis 1898, il appert que c'est lui qui tenait à bout de bras ce club sélect aux rencontres épisodiques. Son successeur ne paraît pas avoir pris la relève et l'organisation s'est dissoute sans bruit. ✉

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On the Far Side

BY: BILL AAROE

For most of us, what we enjoy is displayed on the front of our stamps: the beauty, the detail and the history. To the extent we consider the stamp's back it is usually limited to watermarks, paper types and gum varieties. Being out of sight and so, perhaps out of mind, it's natural that we discount the backs of our stamps as some area of little or no interest. This article will explore what can be found on the back of the stamps through two generalized areas: producer-originated and owner-originated. While I am sure my list of examples is not exhaustive, it will serve as a primer. I am not aware of any specific term for items found exclusively on the back of stamps but it seems the term 'underprinting' is occasionally generalized for all features found on the back of stamps; although, if so, I would suggest that usage is only correct for producer-intentional features. The three factors I mentioned - watermarks, paper types and gum varieties - have been amply discussed and will not be touched on here.

Within the family of items which are 'producer originated', some are intentional and some are not. The oldest intentional example I am aware of is an experiment in 1881 in Great Britain with Pears Soap advertising applied to the back of two values. Although not truly rare, examples are uncommon given the experiment was very short-lived. New Zealand's postmaster, Sir Joseph Ward, perhaps saw value in the British experiment as he approved advertising for the back of their stamps from 1893 to 1897 (Figure 1). Advertising can be found on the 1d, 2d, 2 1/2d, 3d, 4d, 5d, 6d, 8d and 1sh stamps in mauve, brown, red and green; with a total of 20 million stamps imprinted by the Government Printing Office in Wellington. For someone wanting a new area to explore this could be an interesting study with much of the material easily and affordably found, yet with some varieties much more challenging. The program supposedly came to an end because users objected to licking both glue and ink, but it would seem to me that this is not the likely reason. Rather, I suspect the advertisers soon realized that there was little benefit to the fleeting impression the user would get as they moistened the stamp and applied it to the envelope.



Figure 1.

Next to Spain (Figure 2), where 'Control Numbers' were printed on the back of each stamp with a number unique to each sheet as a security device to allow identification in the event of theft. Introduced in 1901 and used by Spain until 1932, they continued to be used on colonial stamps with Spanish Morocco ending their use in 1955. For those who enjoy a particular challenge, finding stamps with the coding 'A 000,000' may serve as this code is found only on sheets of specimen stamps.



Figure 2.


Figure 3.

In the early 1960s the British Post Office experimented with an electronic mail-sorting system which required electro-conductive graphite lines to be printed on the backs of stamps (Figure 3). Five stamps of the 1957-1960 Wilding series were used; some with two lines to identify fully paid first class mail and some with one line for second class mail. The first machine was installed at Southampton. Its scanners would detect the graphite lines, cause the letter to be rotated (if needed) so that the stamp was always in the top right corner, cancel the item and sort it by class.

In the 1970s the USPS occasionally printed on the backs of stamps a brief explanation of what or who was being honoured. Figure 4 is the Haym Salomon stamp for the USPS's 1975 'Contributors to the Cause' issue. I believe the first such production was the 1973 'Postal Service Employees' issue on which each stamp had the USPS emblem, the phrase "People Serving You" and a statement related to the stamp's image. The USPS had these printed on the stamps prior to gumming, but used a 'water-soluble ink' so care must be used if you want to preserve these markings on used stamps.


Figure 4.


Figure 5.

Figure 5 is an example of the underprinting on recent Canadian definitive stamps. Underprinting is anything printed on the stamp paper before the stamp is produced and is intended as a security measure. An article by Robin Harris in *The Canadian Philatelist* is probably the definitive story of this feature on recent Canadian stamps. Beginning in 2012, Canada Post has printed wording ('Canada 150' on this stamp) on the back of its definitive issues, whose orientation can make it possible to identify a single stamp's issue format.

Next I will illustrate what perhaps can be classified as accidental producer items. Both are on Canadian definitive stamps. The first (Figure 6) is a King George V Arch Issue of 1930 stamp with what was described as 'offset inking', the result of a still-wet sheet being accidently folded upon itself, thus transferring a bit of the image of the sheet's corner stamp onto the back of other stamps. This being a random occurrence it would be considered an 'oddity' in the hobby. The next item (Figure 7), on one of the Queen Victoria surcharged stamps of 1899, was


Figure 6.



Figure 7.

also billed as an offset inking, but on close examination, the image aligns perfectly with the surcharge, which I believe is improbable, if accidental. In this case I think the explanation is either the stamp's paper was slightly more porous or the inking slightly heavier than needed, allowing the surcharge's ink to seep thru to the back of the stamp.

My final 'producer' item is a forgery (Figure 8) of an American Letter Mail Co stamp of 1844. In this case the creator had enough integrity to mark his fakes with 'Facsimile' and '1974' (presumably its production date) in a non-soluble ink. The problem is that similar fakes have been produced with the notation printed on the gum or with water-soluble ink that can be removed. While specialists are probably not fooled, more naive or less careful collectors could be tricked.



Figure 8.



Figure 9.

Moving onto owner produced features I'll start (Figure 9) with two 'owners' marks. In my experience, ownership marks are most common from before WWI. On these two Zululand stamps, one has a typical pair of initials 'HV' and on the other the name 'WS Gregory' and a '99' possibly referring to 1899. I can think of three reasons why they may have been applied. First, as a security device; second, as guarantee of genuineness, and third, for advertising.

In Figure 10, the Dominion Bazaar Stamp Company marked an inexpensive Canadian half-cent Queen Victoria Small Queen stamp which the dealer may have given away as a premium. The firm operated in Toronto up until about 1880. Their mark has been found on the face of at least one stamp, which was likely accidental as printing over the Queen's face would have been considered disrespectful. In Great Britain the one-penny stamps of 1865 were approved by the Post Office for printing on the stamp's back by the Oxford Union Society (Oxford University's debating club). This was probably a security mechanism as the stamps were given to members for use.



Figure 10.



Figure 11.

Figure 11 is a Belgium semi-postal stamp with a catalogue number (B193) and presumably a value (5 cents?). I will admit that in my younger years I was a repeat offender who always wrote the Scott number on the back side of the stamp (used only!) as I was mounting it into my collection. I have turned 180 degrees in my thinking and now feel that this is an act of vandalism. Pencil marks can be difficult to remove, catalogue numbers can change and how is someone to know which catalogue you used? A librarian at the American Philatelic Research Library provided these examples. The US $1 Airlift stamp Scott Specialized 1341 is listed as 754 in Stanley Gibbons, as 946 in Michel and as 648 in a 1975 Minkus. From my own collection I recently discovered an example of a stamp whose catalogue number had changed. South Africa's 20-cent Durban Beach stamp of October 1983 I had marked when mounting as Scott 602, but when recently updating my collection I discovered that it is now listed as Scott 623. It's Scott number changed at some point when additions were made to a contemporary definitive issue. As an aside this leads me to a comment about covers. I simply do not understand why anyone adds notes, prices or catalogue numbers to their front. If you must add something use the back, but better yet write them on a slip and put it inside the cover!

Figure 12 is something which may look, to a less informed collector, to be an example of offset inking, but in reality it's owner caused from poor storage. Two stamps, a US NATO stamp and a Czechoslovakian communist era definitive were in a mixture together. The Czechoslovakian stamp's gum softened enough, from heat and/or humidity, to cause the US stamp to adhere. When afterwards pulled apart, a layer of the US stamp remained, ruining the stamp.



Figure 12.



Figure 13.

The last item (Figure 13), while a cover, has an interesting marking on its back side that fits into this discussion. It is a variation of an ownership mark but one I will refer to as a 'Providence Marking'. As I am sure all of you will remember, President Franklin Roosevelt was a lifelong stamp collector. After his death the family used H.R. Harmer in NYC to sell his collection. The firm realized that even common items from FDR's collection would command a premium due to their association with him. Thus, this marking was used to attest to this relationship. While it is doubtful this particular cover had much more than passing consideration by Roosevelt, it is fun to think I have something in my collection that he probably handled at some point.

So welcome to the far side. Remembering what is 'behind' our stamps can have a story to tell as well. ✉

INFLATION AND THE QUEEN VICTORIA DIAMOND JUBILEES

BY DOUGLAS A. HILL

What would today's inflated value be for some of the higher-value older Canadian stamps? No doubt the highest inflated value today would be that of the $5.00 olive green stamp from the 1897 Queen Victoria Diamond Jubilee set.



The total inflation (the total rise in the consumer price index) over the 124 years from its June 1897 issue date until December 2021 was calculated in two steps. First, the inflation over the 107 years from 1914 to 2021 was calculated at the Bank of Canada inflation calculator web page[1]. That calculation showed that $1 in 1914 would be worth $23.60 today. Conveniently, the site also shows that this is an average rate of 3.00 %.

The second step in the calculation is to go back the final 17 years, from 1914 (the earliest year allowed by the calculator) to 1897. With nothing better to go on, we assume the same long-term interest rate (3.00%) applies, so that the total inflation over 124 years is a factor of $(1.03)^{124}$ or 39.08. In general, $39 today buys what $1 did in 1897. Multiply by five and we see that the $5 Jubilee of 1897 would have a purchasing power today of $195.

That $5 Diamond Jubilee must have been rarely used, and only for the biggest mailings. In the *Unitrade 2022 Specialized Catalogue of Canadian Stamps*[2], the footnote to this stamp says "Used blocks of the three highest values ($3-$5) exist with magenta Winnipeg cancels recording payment for bulk mailing of Winnipeg Free Press newspapers." An article by Arfken and Pawluk gives the details of a Toronto Globe bulk newspaper stamp receipt book which also records payments for bulk mailings of that newspaper [3]. Their Figures 2 and 9 show the use of the $5 Jubilee to pay for the mailing of 500 pounds of newspapers.

Pierre Ethier's article on the set[4] confirms this point, noting that the Canadian Post Office reported "second class matter (newspapers and periodicals) at the bulk rate of 1¢ a pound regularly passed through Toronto franked with $10 to $20 of stamps."

Ethier also pointed out that a complete set of mint jubilees would cost $16.21. This should be compared to annual salaries in 1900, as reported in the May 1901 census of Canada. Some of these annual working salaries for my own family members are: printer at the Globe ($750); upholsterer ($600); shoemaker ($500); and jeweller maker at a factory ($400). For an average annual income of about $600, the $16.21 cost of the set would represent earnings for a week and a half, the same as Ethier's "inside of 2 weeks."

How big a parcel can one mail, in Canada today, for $195? Canada Post has limits on what can be mailed by parcel post. At page two of [five] we find a weight limit of 66 lbs and size limits on the length (24") and the total of length plus girth (118") which corresponds to a parcel size of 24x24x23". Canada Post's web page for calculating the cost of mailing any parcel of known dimensions and weight between two locations of known postal code is found at [6]. Let's price a cross-Canada mailing, from the Halifax city hall (B3J 3A5) to the Vancouver city hall (V5Y 1V4). Entering the maximum dimensions and weight, and choosing the cheapest option (*Regular Parcel* with no collection or signature on delivery, and no insurance), the cost is $88.59 (regular cost + fuel surcharge + tax). So for $195, one could mail two such maximum parcels across Canada with nearly $18 left over.

We present a number of comparisons in this table:

Jubilee Stamp:	Scott # Denomination	53 **3¢**	65 **$5**
Number issued[4]:		20,000,000	16,500
Inflated value of stamp	Denom. x 39	$1.17	$195
Current Catalogue Value, Mint	NH Fine	$20	$2,400
	Hinged VG	$2	$600
Current value of investment	Growth for 124 yrs @ 5%	$12.70	$2,120

Consider the 3¢ bright rose stamp first. Since it was the then-current first class rate, a full twenty million copies were printed, almost ten times as many as for any other denomination. The inflated value of that stamp is $1.17. Considering the 127-year timespan, this is very close to the current domestic rate of 92 cents.



Our investment calculation assumes that money invested for the very long run in a mixture of stocks and bonds would have earned about two percent more than inflation (based on many investment articles). So if the 3¢ stamp (or

more realistically, several panes of 100 three cent stamps) had been retained in MNH fine condition, those stamps would have done well, even compared to the investment markets ($20.00 *vs* $12.70).

As far as the $5.00 value is concerned, it had a print run of 16,500 – the third lowest for this set. If preserved in MNH Fine condition, it would have also been a good investment, with its current catalogue value ($2400) being much more than its equivalent purchasing power ($195), and slightly more than our nominal investment ($2120). ✉

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the Cuckoo: Survival by Cheating

Common Cuckoo (*Cuculus canorus*). Photo credit: Oldřich Makulica.

BY SPENCER G. SEALY

INTRODUCTION

Among the ~10,000 species of living birds distributed worldwide, about 100 species lay all of their eggs in the nests of other species of birds, leaving incubation and the burden of rearing their young to the hosts, or foster-parents. One of the most familiar of the avian brood parasites is the Common Cuckoo (*Cuculus canorus*; hereafter, Cuckoo), a migratory species that ranges during the breeding season from Ireland to Japan, and winters in sub-Saharan Africa.[9,11] The Cuckoo's identity as a parasite has been recognized for hundreds of years[4,11], but its hosts, and how they are parasitized and with what success, befuddled naturalists until ornithologists photographed all aspects of the Cuckoo's behaviour and placed model "Cuckoo eggs" of varying size, colour and pattern in nests of potential hosts to record the "hosts'" reaction to their manipulated clutches, whether to accept a matching egg or eject it if it looks different.

THE CUCKOO'S LIFESTYLE

At nests that are unfortunate enough to receive a Cuckoo's egg, the host rears only the Cuckoo's young. During the act of parasitism, the Cuckoo flies directly to the intended host's nest, grasps a host's egg in its bill and replaces it with one of her own.[13] This maintains the original volume of eggs in the nest that would normally be incubated by the host, therefore, increasing the likelihood hosts will not desert the nest, as the resulting change in egg volume is less likely to be perceived.

Following parasitism, the Cuckoo carries the host's egg away from the nest (Figure 1) to a spot on the ground or to a perch on a branch and swallows the egg whole or eats it piece-meal. It is not surprising that early naturalists believed that Cuckoos laid their eggs on the ground, picked them up in their bills and carried them to the hosts' nests. They actually observed Cuckoos carrying hosts' eggs from nests just parasitized![10] The entire process of laying takes only a few seconds, just enough time to allow the Cuckoo to sneak into the nest, lay its egg and fly away.



Figure 1. Common Cuckoo holding an egg in its bill that it removed from the nest of a Reed Warbler (*Acrocephalus scirpaceus*) that was parasitized a few minutes earlier. Photo credit: Oldřich Makulica.

Most species are parasitized by a Cuckoo whose egg matches the host's eggs closely enough to trick the host into accepting the foreign egg, as shown in the photograph of a parasitized nest of the Great Reed Warbler (*Acrocephalus arundinaceus*) in Hungary (Figure 2). This is an example of egg mimicry, and involves Cuckoos that specialize on a single host species, for example, Reed



Figure 2. Nest of Great Reed Warbler parasitized by the Common Cuckoo, Hungary. The matching Cuckoo's egg is to the right of the four warbler (host) eggs. Photo credit: Csaba Moskát.

Warbler-Cuckoo, Meadow Pipit-Cuckoo, Redstart-Cuckoo, and so on. When researchers placed a model of a non-mimetic egg in a nest, such as a white egg, hosts generally ejected it because it looks different.[5] This scenario ensued during the historical interactions between hosts and the Cuckoo. Cuckoos' eggs, which initially differed in colour and pattern from their potential hosts' eggs, were ejected by the hosts, thus forcing Cuckoos to seek other hosts or develop mimetic eggs. Back and forth over time, arms races played out between hosts and the cuckoo, with many hosts losing the race, at least for now.



Figure 3. Common Cuckoo nestling evicting an egg of the Great Reed Warbler, Italy. The Cuckoo chick has maneuvered the host's egg on to its back and is in the process of hoisting it over the side of the nest. Photo credit: Daniela Campobello.

The Cuckoo usually hatches first and pushes the host's eggs and young over the side of the nest, one by one (Figure 3), until only the Cuckoo chick remains. Not surprisingly, birds do not want to be parasitized, because once duped, hosts can only watch as the Cuckoo evicts all of their reproductive output for that year. Edward Jenner, creator of the small pox vaccine, generally has been credited with the first observations of Cuckoo chicks evicting host eggs and nestlings, but overlooked were observations of this behaviour made coincidentally by Anton Joseph Lottinger in France[12], also in the late 1700s.

That most host species are smaller than the Cuckoo is shown on the 60h stamp of Czechoslovakia, issued in 1972, which depicts a Barred Warbler (*Sylvia nisoria*) bringing an insect to feed the much larger Cuckoo that has left the host's nest. Depending on the species of host, the Cuckoo is fed for several weeks before it becomes independent, the stage of the Cuckoo's life cycle depicted on the 80h stamp (Figure 4). These are the only stamps in which the Cuckoo's parasitic lifestyle has been highlighted.



Figure 4. The 60h stamp of Czechoslovakia, issued in 1972, depicts a Barred Warbler (Sylvia nisoria) feeding a much larger Common Cuckoo that has left the host's nest but still depends on the host for its nourishment. The 80h stamp, also issued in 1972, shows a fledgling Common Cuckoo now independent of its host.



Figure 5. Often the smaller host species, in this case a Reed Warbler, perches on the Cuckoo's back to feed it. Photo credit: Oldřich Mikulica.

The picture of a tiny warbler feeding a much larger Cuckoo appears comical to some observers, particularly when the warbler perches on the Cuckoo's back to feed it (Figure 5). The disparity in size between host and Cuckoo also is notable in another species of warbler, the Redstart (*Phoenicurus phoenicurus*), which is shown on a postcard printed in Finland that features a female Redstart feeding a Cuckoo that will soon fend for itself (Figure 6) and begin its southward migration to the wintering grounds in Africa, a destination to where the adult Cuckoos migrated a month earlier. The Redstarts will migrate independently of the Cuckoo, to which they devoted all of their efforts as parents that year.

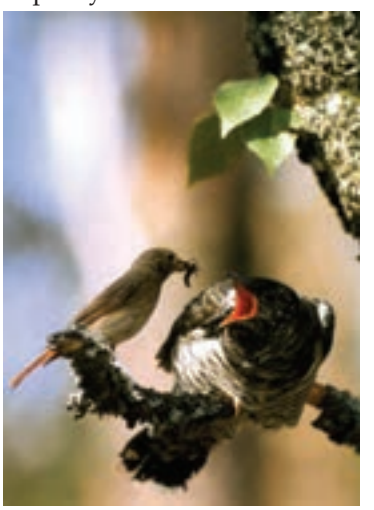


Figure 6. Postcard printed in Finland showing a female Redstart feeding a Common Cuckoo that will soon become independent. Inscribed on the back are local names of the Cuckoo: Käki (Finland), Gök (Sweden) and the scientific name, *Cuculus canorus*.

BLUE HOST EGGS

Among the main hosts of the Cuckoo are two species that lay plain (immaculate) blue eggs, the Dunnock (*Prunella modularis*), or Hedge Accentor, and the cavity-nesting Redstart. Cuckoos that specialize on the Dunnock lay a non-mimetic egg, one that is spotted instead of a matching blue egg, but it is still accepted (Figure 7). The



Figure 7. Parasitized set of Dunnock eggs, with four blue eggs of the host and one non-mimetic Cuckoo egg. Courtesy of the Natural History Museum of Ireland, Dublin. Egg collections that were amassed by oologists more than 100 years ago are important sources of information on the hosts used by avian brood parasites.

Dunnock's acceptance of the non-mimetic egg puzzled ornithologist Nick Davies of Cambridge University and prompted him to dub this host species "a glaring exception to egg mimicry among the main hosts of the Cuckoo", because the Cuckoo's egg is the wrong colour and it has spots.

Results of controlled experiments in which differently coloured and patterned model eggs were placed into Dunnock nests, all with the same result – acceptance – suggested that the Dunnock is alone among major Cuckoo hosts in showing no egg discrimination. Davies has suggested that its acceptance of the non-mimetic Cuckoo's egg may be uniquely costly[4]. The blue eggs of Redstart-Cuckoos, on the other hand, match the host's eggs almost perfectly (Figure 8) [7,8], which provides a remarkable example of egg mimicry. But mimicry apparently does not always end with matching eggs.

Once alone in the host's nest, the single Cuckoo chick plays a part in brainwashing its foster parents into bringing it more food, essentially the amount equivalent to that which the hosts would provision four of their own young in an unparasitized nest. But it is not just the large size of the Cuckoo chick that stimulates the hosts to work harder, the Cuckoo's loud begging calls fool the unsuspecting foster-parents, as the calls sound like a whole brood of the host's young[6].



Figure 8. Five blue eggs of the Redstart matched by two blue eggs of the Common Cuckoo. The Cuckoo's eggs are slightly larger than the Redstart's eggs. Photo credit: Oldřich Mikulica.

STAMPS

Several European countries have featured adult Common Cuckoos on stamps (Figure 9), generally of the more common gray phase, gray above with white underparts and barring on the breast that is most apparent on stamps



Figure 9. The Common Cuckoo is depicted on stamps of several European countries.

issued by Albania, Belgium, Bulgaria, Finland, Great Britain and Jersey. Some Cuckoos are of the rufous ("red") phase, barred above and below, but this phase has not been depicted on a stamp.

Several birds have been featured on Irish stamps, but not the Cuckoo. A survey of Cuckoo hosts in Ireland revealed that the species most frequently parasitized is the Meadow Pipit (*Anthus pratensis*)[11]. At the far eastern extent of the Cuckoo's range, in Japan, four species of cuckoo co-occur during the breeding season. Although the Common Cuckoo has received the most study in Japan[9], the Asian Lesser Cuckoo (*Cuculus poliocephalus*) has been featured on three stamps (Figure 10).



Figure 10. Asian Lesser Cuckoos (C. *poliocephalus*) on stamps of Japan, issued (from left) in 1954, 1971 and 1988.

Finland commemorated the Cuckoo on stamps issued in 1999 and 2003 (Figure 11). The Cuckoo in flight is one of a collection of five species of nighttime songbirds that was designed by professor Erik Bruun in the series, *Birds in the Summer Night*, the fifth issue with a bird motif by this designer. The issue was highlighted in *Canadian Stamp News*, with the notation, "… [o]f all the night-time singers, the best known is the Cuckoo ... It is a popular belief that the number of the Cuckoo's calls reveal the number of years one has left to live, or the years until one's wedding. Besides its unique song, the Cuckoo is well-known for its habit of laying eggs in other bird's nests. The Cuckoo can be heard from early May until June. It thrives in all types of forests, and is common both in Finland and all over Europe."[1] Those and other quaint myths involving the Cuckoo have generally faded away as the secrets of its lifestyle have been uncovered, in no small way due to studies of the Cuckoo and its Redstart host in Finland by Jarrko Rutila and his collaborator, Tomáš Grim of the Czech Republic .[7,8]



Figure 11. Cuckoos on stamps of Finland, issued in 1999 (left) and 2003.

Birds were not depicted on stamps of Great Britain until a set of four, all 4d, was issued in 1966. Since then Britain has depicted birds on several stamps, and in 1985, the first of two Cuckoo stamps was issued (Figure 12). It featured a Cuckoo adapted from the poem, *On Hearing the First Cuckoo in Spring*, which was composed by Frederick Delius, an English composer, in 1913. It is not surprising, however, that a Cuckoo was featured on another British



Figure 12. FDC commemorating the Delius Festival held in Yorkshire, England on May 14, 1985. The Cuckoo is depicted on the stamp second from the right.

stamp, in 2017 (Figure 13), as people are familiar with the Cuckoo throughout the countryside, and to many it is a harbinger of spring, as highlighted in Delius's poem more than 100 years ago, and is readily detected by its song although less frequently observed. Several studies of the Cuckoo and its relationships with hosts have been conducted in Britain, but among the earliest was Edgar Chance's pioneering observations and famous photographs of Cuckoos parasitizing nests of the Meadow Pipit. Chance published his seminal work in *The Cuckoo's Secret* (1922) (Figure 14) and provided additional observations made over several years in *The Truth about the Cuckoo* (1942)[2,3], in which some of the Cuckoo's secrets were first uncovered, among them that the Cuckoo lays its egg directly and quickly in the host's nest.



Figure 13. The Cuckoo on a stamp issued in Great Britain in 2017.

More on this fascinating species and how the details of its interactions with the hosts have been uncovered over the centuries can be found in a recent historical account of the Cuckoo's lifestyle. The authors summed up the interest in this species, stating that "The brood parasitic habits of the [Cuckoo] have excited wonder, disbelief and speculation since the fourth century BC"[10]. ✉

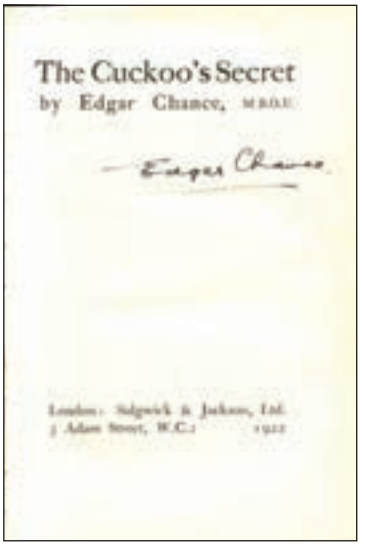


Figure 14. Title-page of Edgar Chance's first of two books on the Cuckoo, *The Cuckoo's Secret* (1922), signed by the author. Chance describes and presents photographic evidence that confirms that the Cuckoo lays directly in the host's nest, in this case nests of the Meadow Pipit, one of the Cuckoo's main hosts in England. Chance was a member of the British Ornithologists' Union.

Acknowledgements

I am indebted to Daniela Campobello (Italy), Oldřich Mikulica (Czech Republic) and Csaba Moskát (Hungary) for sharing their stunning photographs of the Cuckoo and its hosts, and for permitting me to use them in this article. James P. O'Connor and Patrick O'Sullivan hosted my visit to the Natural History Museum of Ireland to examine egg-sets of hosts parasitized by the Cuckoo.

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LET'S TALK EXHIBITING

by/par David Piercey, FRPSC

PARLONS EXPOSITIONS

TOPICS IN PRESENTATION AND STYLE - EXHIBITING STAMPLESS MAIL

Collectors of BNA material are indeed fortunate that the book department of the British North America Philatelic Society (BNAPS) continues to publish books on BNA-related exhibits that have won high awards at national stamp shows, or at BNAPEX, so that collectors can appreciate the merits of these exhibits. Not only are these 'Exhibit Series' books valuable in forming a comprehensive record of successful BNA exhibits (there are now about 113 titles in print), exhibitors can analyze any exhibit of interest to glean pointers on how perhaps to improve their own exhibits by looking at how other exhibitors have managed to successfully handle their material.

So, the topic of interest for this column's instalment is "exhibiting stampless mail" from the perspective of creating interesting, informative and visually appealing exhibit pages for stampless material. I will use as exemplars here a couple of pages from Robert Leigh's exhibit "The Western District of Upper Canada: The Development of Postal Communications and Postal Markings 1800-1850", recently published as a BNAPS 'Exhibit Series' book.

Stampless mail is, as the name implies, mail handled by a postal system without the requirement of using postage stamps to indicate prepayment. Most commonly, stampless mail predates a country's introduction of postage stamps, and will have some marking or markings indicative of paid or unpaid postal charges allowing it to be properly transported by a postal system.

Yet such covers (and folded letters) are, in some sense, visually unappealing and perhaps uninteresting when viewed by a casual observer in an otherwise well-organized and researched postal history exhibit. Such covers, as well as they have managed to survive from perhaps 200 years ago, are often in a condition that makes one notice their faults – their often-wrinkled appearance, minor tears, additional paper folds, weakly inked or faded postal markings, nearly illegible manuscript markings, and even the nature and legibility of the handwriting by which the sender has addressed the letter.

Truth be told, however, exhibits of stampless material very regularly win the highest awards, unhandicapped by their apparent condition, and are otherwise appreciated by informed juries for their difficulty of acquisition, the study and research brought to bear, and the treatment and development shown by the exhibitor in explaining their topic.

PRÉSENTATION ET STYLE – SUJETS; EXPOSER DU COURRIER SANS TIMBRES.

Ceux qui collectionnent des timbres et produits philatéliques de l'Amérique du Nord britannique (ANB) sont vraiment chanceux, car la section des livres de la British North America Philatelic Society (BNAPS) continue d'en publier sur les collections afférentes à l'ANB qui ont remporté de grands prix à des salons philatéliques ou à la BNAPEX. Les collectionneurs peuvent ainsi apprécier la qualité de ces collections. Ces livres de « l'Exhibit Series » sont précieux, non seulement pour compiler un dossier complet sur les collections ANB qui ont eu du succès (environ 113 titres imprimés), mais aussi pour trouver des conseils pratiques sur la façon d'améliorer ses propres collections en examinant comment les autres s'y sont pris pour réussir.

Le sujet de la présente chronique est donc « l'exposition de courrier sans timbres » et sera présenté sous l'angle de la création de pages de collection de courrier sans timbres informatives et visuellement attrayantes. À titre d'exemple, je vais utiliser quelques pages de la collection de Robert Leigh intitulée « The Western District of Upper Canada: The Development of Postal Communications and Postal Markings 1800–1850 », récemment publiées dans un livre de « l'Exhibit Series » de la BNAPS.

Le courrier sans timbres, comme le laisse entendre son nom, est une forme de courrier traité par un système postal qui ne nécessite pas l'usage de timbres-poste pour indiquer un prépaiement. En général, le courrier sans timbres est antérieur à l'avènement du timbre-poste dans un pays et porte un genre de marques ou des marques indiquant que des frais postaux ont été payés ou non, ce qui lui permet d'être transporté de façon appropriée par un système postal.

Cependant, ces plis (et lettres pliées) ne sont, en un certain sens, pas très attirants visuellement et s'avèrent peut-être même inintéressants pour un observateur occasionnel qui les voit dans une collection sur l'histoire postale bien organisée ayant fait l'objet de solides recherches. De plus, comme ils ont réussi à survivre depuis peut-être 200 ans, ils sont souvent dans un état qui attire plutôt l'attention sur leurs défauts : papier froissé, petites déchirures, pliures additionnelles, encre délavée, marques postales affadies, marques manuscrites presque illisibles et parfois même, c'est l'écriture de l'expéditeur qui a adressé la lettre et sa lisibilité qui laissent à désirer.

À vrai dire, cependant, les collections de courrier sans timbres remportent régulièrement les plus grands prix en dépit de leur condition apparente et sont estimées par les jurys avisés pour leur difficulté d'acquisition, l'étude et la recherche mises à contribution ainsi que le traitement et le développement auxquels l'exposant a eu recours pour expliquer son sujet.

Nevertheless, there are ways to make a stampless exhibit more attractive and visually informative to the viewer, all evolving around how such letters are embedded on each page and how the use of all the components of each page - whether their philatelic descriptions, use of supplemental maps or postal rate tables, salient information needed to identify the postal markings, or the rates or routes each cover was sent by – come together as a whole.

Let's look at a couple of pages. Our first example shows an 1839 freight letter from the town of Amherstburg, one of the Canadian settlements along the Detroit River. Leigh begins this page by depicting a proof strike of the town's postmark, information on the ERD and LRD of the marking, and shows a clear rendition of the "Paid British American" exchange rate marking which appears on the cover, all to set us up to introduce us to the strikes on the cover. We then see the cover, and a photo-reduced rendition of its reverse, and below that a further photo-reproduction, enlarging an important manuscript marking indicating that the steamer freight letter rate had additionally been paid. He uses discrete arrows to show us where on the letter the poorly legible steamer charge rate is to be seen. His text at the bottom of the page indicates his analysis of the postal charges the letter incurred along its route from Upper Canada to New York and then for onward transit to the addressee in Great Britain. Particularly of additional visual interest, he uses two coloured text boxes enclosing bolded information on his personal study and research around the cover's rarity, and this is supplemented by a small red triangle beside the cover to indicate it is one of the key items he wants us to notice in his exhibit. All this is the style by which he has chosen to display his covers within, and it is repeated in much the same fashion on all his exhibit pages.

The next page depicted here shows how Leigh introduces us to the varying postal rates charged during the period his exhibit covers. It is an 1821 cover from Sandwich, which is on the Canadian side of the Detroit River and across from Detroit. In earlier pages he has introduced us to the Sandwich straight-line postal marking (no need to show it to us again for reference), but this time it is the LRD of this strike, shown in full size on the back of the cover, and legible enough for us to easily make it out. The front of the cover, shown photo-reduced, addressed to


I. The Detroit River Settlements — I.3 Amherstburg

'1839 Type' or B2s
30 mm diameter

ERD: NOV 7 1839
LRD: 1874
exists only with typeset date

proofstrike

BRITISH / AMERICAN exchange rate marking applied at Amherstburg

7 Nov. 1839 to 23 Apr. 1840

Freight money letters from Amherstburg had the rate annotated on the reverse of the cover.

reverse, 85%

7 November 1839
Amherstburg to London UK
Freight money letter (steam)

earliest recorded use of Amherstburg B2s postmark

The earliest of four recorded freight money letters from Amherstburg.

Steamer's Charge 1/3d paid

Prepayment of 11d cy to Queenston exchange office plus 25¢ US to New York (converting to 1sh3d cy). Prepayment of freight money steamer's charge of 1sh3d (25¢ US) noted on reverse. Arrived in New York Nov. 18, too late for the *Great Western* steamship, which had left two days earlier. Put on the Black Ball Line sailing packet *New York* for Liverpool on Nov 19. Rated 1sh in UK for incoming ship fee (8d) plus 4d **uniform inland fee** to London, arriving Dec 16.

The uniform inland fee was in effect from only Dec 5, 1839 to Jan 10, 1840, just prior to the introduction of the universal penny post.

23

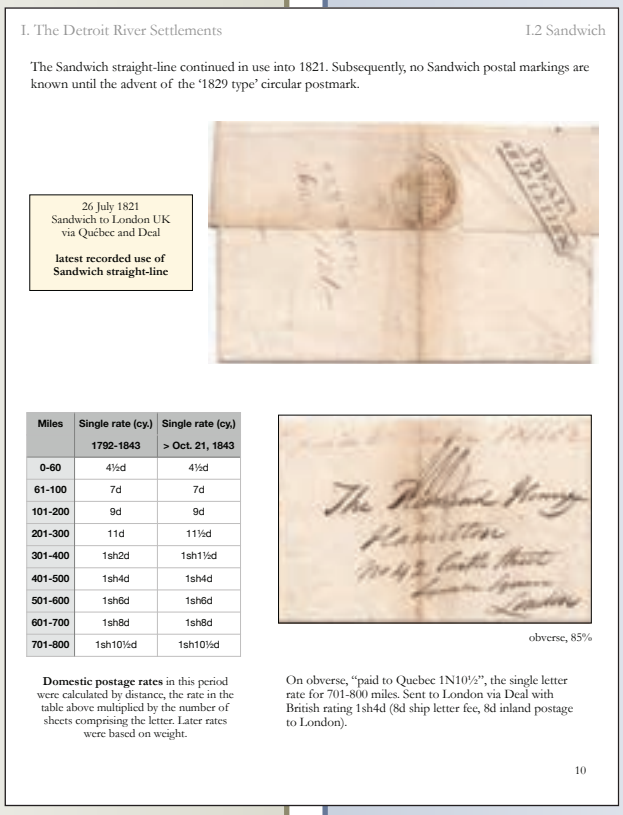
Il existe donc des façons de faire attrayantes et visuellement informatives pour l'observateur. Elles tournent toutes autour de la manière dont les divers éléments ont été placés sur chaque page. Aussi toutes les composantes de chaque page, qu'il s'agisse d'une description philatélique, de l'emploi de cartes géographiques additionnelles ou de tables de tarifs postaux, de faits saillants nécessaires à l'identification des marques postales, de tarifs ou de routes sur lesquelles chaque pli a été acheminé, doivent former un tout.

Jetons un coup d'œil à quelques pages. Notre premier exemple montre une lettre expédiée par bateau à vapeur en 1839 de la ville d'Amherstburg, l'une des colonies canadiennes de peuplement en bordure de la rivière Détroit. Robert Leigh commence la construction de sa page en décrivant une épreuve de la marque postale de la ville, il ajoute de l'information sur la première et la dernière date connues et donne un rendu net de la marque du taux de change « Paid British American » figurant sur le pli, tout cela à titre d'introduction aux marques apposées sur ce pli. Nous voyons alors le pli, ainsi qu'une réduction photographique de son endos et plus bas, une autre reproduction photo, celle d'un agrandissement de l'importante marque manuscrite indiquant que le tarif de la lettre expédiée par bateau à vapeur a aussi été payé. Il emploie également des flèches discrètes pour nous montrer l'emplacement, peu lisible, du tarif du bateau. Le texte qu'il a écrit au bas de la page nous dévoile l'analyse qu'il a faite des frais postaux encourus par la lettre pendant son trajet du Haut-Canada à New York et ensuite, lors de son transit jusqu'à son destinataire en Grande-Bretagne. Un autre aspect, particulièrement visuellement intéressant, c'est que l'auteur utilise deux zones de texte colorées contenant de l'information en caractères gras sur son étude et sa recherche personnelles relatives à la rareté du pli. De petits triangles rouges sur le côté sont dirigés vers les éléments importants de sa collection sur lesquels il veut attirer notre attention. Voilà donc le style qu'il a choisi pour présenter ses plis, un style qui se répète de façon cohérente dans toutes les pages.

La prochaine page que je vous présente ici montre comment l'auteur nous donne un aperçu des divers tarifs postaux appliqués durant la période couverte par sa collection. Il s'agit d'un pli de 1821 originaire de Sandwich, du côté canadien de la rivière Détroit, face à la ville de Détroit. Dans les pages précédentes, il nous a déjà parlé des marques postales en ligne droite de Sandwich (inutile de les montrer à nouveau en référence), mais cette fois, il nous fait voir la dernière date inscrite sur cette marque. Elle figure en pleine grandeur à l'endos du pli et est assez li-

London, includes the manuscript postal marking "Paid to Quebec 1N10½", indicating the amount of domestic postage paid in the letter's conveyance. Significantly, he includes beside it a table of postal rates, so that we can indeed verify that the 1sh10½d paid the rate for the distance from Sandwich to Quebec City, somewhere between 701-800 miles. The incorporation of this postal rate table, appearing quite early on within the pages of his exhibit, serves to anchor the postal rates he will later report for subsequent covers on subsequent pages.

I will make a final point about mounting of stampless covers within an exhibit, and that is that the use of coloured mattes can be used to effect in showing off such material. The reddish-coloured matting behind the accompanying figure of an 1859 Saint Pierre and Miquelon stampless cover, here used to indicate a key item in an exhibit, also can serve to "pull" such an item off the page and draw attention to it. However, if one chooses to use mattes, they should be used consistently for all covers throughout the exhibit, and generally be of a pastel shade that subtly frames each cover in an unobtrusive manner. A visit to a paper supply house, or a stationery store with extensive paper stocks, should give the exhibitor a range of choices to consider. Remember too, though, such paper as used for matting should also be acid-free so as to safely preserve your material. ✉



I. The Detroit River Settlements I.2 Sandwich

The Sandwich straight-line continued in use into 1821. Subsequently, no Sandwich postal markings are known until the advent of the '1829 type' circular postmark.

26 July 1821
Sandwich to London UK
via Québec and Deal

latest recorded use of Sandwich straight-line

Miles	Single rate (cy.) 1792-1843	Single rate (cy.) > Oct. 21, 1843
0-60	4½d	4½d
61-100	7d	7d
101-200	9d	9d
201-300	11d	11½d
301-400	1sh2d	1sh1½d
401-500	1sh4d	1sh4d
501-600	1sh6d	1sh6d
601-700	1sh8d	1sh8d
701-800	1sh10½d	1sh10½d

Domestic postage rates in this period were calculated by distance, the rate in the table above multiplied by the number of sheets comprising the letter. Later rates were based on weight.

obverse, 85%

On obverse, "paid to Quebec 1N10½", the single letter rate for 701-800 miles. Sent to London via Deal with British rating 1sh4d (8d ship letter fee, 8d inland postage to London).

10

sible pour que nous en ayons une bonne idée. Le devant du pli, affiché en format réduit, est adressé à Londres et comporte la marque postale manuscrite « Payé à Québec 1 N10½ » indiquant le montant des frais postaux intérieurs payés pour le transport de la lettre. De façon pertinente, un tableau des tarifs postaux est placé à côté, ce qui nous permet de vérifier que le tarif de 1 sh 10½ d a défrayé le coût de la distance de Sandwich à Québec, soit environ 701 à 800 miles. L'incorporation de ce tableau des tarifs postaux dès les premières pages de la collection sert de référence pour les tarifs postaux dont il sera question à l'égard des plis exposés sur les pages suivantes.

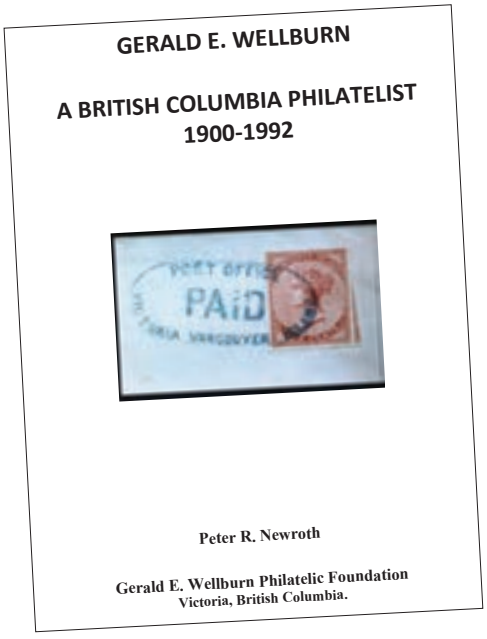
Voici ma dernière remarque sur le montage de plis sans timbres dans une collection à exposer : l'utilisation de cartons colorés peut faire un bel effet avec ce genre d'articles. Un carton rougeâtre a été utilisé derrière un pli sans timbres de Saint-Pierre-et-Miquelon de 1859 pour indiquer qu'il s'agit d'un élément clé de la collection. En outre, il « propulse » le pli hors de la page et attire l'attention sur lui. Toutefois, si quelqu'un décide d'utiliser ce genre de cartons, il devrait maintenir une continuité pour tous les plis de sa collection et employer des couleurs pastel qui encadreront chaque pli de façon subtile et discrète. Une visite dans un magasin qui vend ce genre de cartons ou dans une papeterie bien garnie devrait procurer à l'exposant toute une gamme de cartons qu'il pourra examiner. N'oubliez pas que ces cartons doivent être sans acide afin de préserver le bon état de vos articles. v ✉



WELLBURN PHILATELIC FOUNDATION BOOK

Gerald E. Wellburn - A NEW BOOK ABOUT THE MAN AND HIS HOBBY.

BY PETER NEWROTH



Readers of *The Canadian Philatelist* may recall an earlier article "Gerald E. Wellburn. A Social Philatelist" (January-February, 2004).

Gerry Wellburn RDP, FRPSC is again remembered as 2022 marks the 30th Anniversary of his death and establishment of the Gerald E. Wellburn Philatelic Foundation. A new book (the first for the Foundation) was published to contribute expanded details about Gerry and his impacts on British Columbia and Canadian philately.

With CAPEX 22 in mind, research for this book began with my collections of philatelic fragments - correspondence and exhibition pages prepared by Gerry Wellburn. He won Grand Awards at CAPEX in 1951 and 1987.

Major sources of information included archived newspaper files and *The Guideline*. This newsletter recorded monthly meetings of the Vancouver Island Philatelic Society (VIPS) beginning in the early 1940s. Gerry joined this group in 1931, the founding year. As a VIPS supporter for 60 years, Gerry made over 40 philatelic presentations. These were not repeated, and he covered a vast scope of British, Canadian and British Columbia philately.

The book covers Gerry's early days, details about his collections and exhibits and concludes with a display.

More details about this book appear on the Victoria Stamps website: www.vicstamps.com. ✉

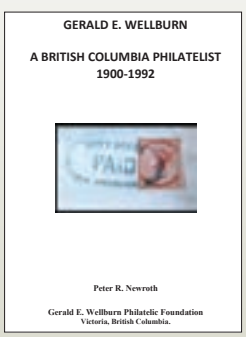


BOOK REPORTS

by/par Tony Shaman, FRPSC

GERALD E. WELLBURN A BRITISH COLUMBIA PHILATELIST 1900-1992.

Published by the Gerald E. Wellburn Philatelic Foundation 2022. ISBN-978-1-7781622-0-6; Victoria, BC. Laminated soft cover, 56 pages, 276 x 215 mm. Retail price: $25.00 including postage if mailed in Canada. Books can be ordered from www.vicstamps.com Webmaster Hugh Armstrong at: hughvic2@yahoo.com



Many readers will associate the name Gerry Wellburn with philately although he was much more than a stamp collector and postal historian. His various collecting interests extended far beyond the hobby he shared with fellow philatelists. He had a real passion for classic cars and steam locomotives and his backyard at Dearholme on Vancouver Island housed a milelong steam railway layout.

His collection of logging related items, in excess of 5,000 artifacts, took up another portion of his property which consisted of six hectares where he was able to enjoy his various outdoor collecting passions. Given his keen interest in locomotives and railways, it is no wonder that he formed a world class railway post office stamp collection. It was auctioned off by Robson Lowe in 1988.

This slender volume by Peter R. Newroth is divided into five short chapters, an introduction, table of contents, a two-page list of references and sources, and three appendices. Appendix I includes a colour photo of Wellburn at CAPEX 1987 where his entry of British Columbia and Vancouver Island took the Grand Prix National Class award. The contents of Appendix III, prepared for CAPEX 22, the recent international one-frame championship stamp exhibition in Toronto, is replete with colourful photos from his early days in the lumber business and also includes examples of his talents as an amateur draughtsman, as illustrated by the exhibit pages from his many award-winning philatelic entries.

Wellburn was an innovator and pioneer in crafting his exhibits. They included examples of papyrus, parchment and ancient coins long before material besides stamps and philatelic covers became acceptable or even fashionable as we now see these items in our Display Class exhibits. Because stamp collecting is a visual hobby, Wellburn made a point of ensuring that his stamp pages were candy for the eye. He received many plaudits, we learn, from numerous fellow collectors. Judges would reward his exhibits not only for his outstanding material, but for his artistic sketches, boxes and frames around covers and for his news clippings, maps and place names without detracting from the philatelic material itself.

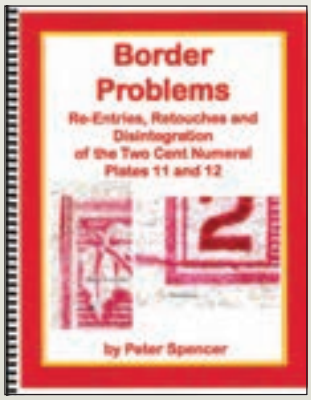
Few philatelists were more generous with their time and knowledge than Wellburn. He was a speaker much in demand and freely shared his gift as a story teller.

Chapter 3 covers Wellburn's many years as a stamp collector, particularly his early years in the hobby. It expounds on the many medals his various entries earned in Canada, the United States and Great Britain. He won the Tilleard Medal twice. The coveted medal is awarded by the Royal Philatelic Society London at its annual meetings in recognition of the best presentation.

Wellburn was a giant in our hobby. All serious philatelists owe him a vote of thanks for saving from the scrap heap some of British Columbia's scarce postal history material. His collections were world class and this slim volume does an excellent job in highlighting the accomplishments of a truly outstanding philatelist. It is a publication that collectors will be proud to own.

BORDER PROBLEMS RE-ENTRIES, RETOUCHES AND DISINTEGRATION OF THE TWO CENT NUMERAL PLATES 11 AND 12

By Peter Spencer, published by the British North America Philatelic Society, 2021. Spiral bound, 200 pages, 8½ by 11 inches. ISBN: 978-1-989280-24-9 (full colour edition.) Member price $48.00 Canadian funds, plus shipping and handling. Available from Longley Auctions, P.O. Box 620, Waterdown ON L0R 2H0.



As you might guess, Peter Spencer's book title, Border Problems, has nothing to do with Canada-United States border crossing restrictions due to COVID-19: the book's contents are strictly related to issues dealing with re-entries, retouches and normal wear and tear of the printing plates used to print the Two-Cent Numeral denomination. The author identifies four distinct states of the stamps' border areas printed from plates 11 and 12. (In total, 22 printing plates were used to produce the entire output of the 2-cent values although this study is restricted to stamps printed by Plates 11 and 12 only.)

Spencer is an experienced writer and he immediately catches readers' attention with his use of ancient historic place names to describe the border repairs of the plates used to print these stamps such as "Hadrian's Wall," "Limes Arabicus," and "Limes Tripolitanus." Or, what better descriptive phrase than "transgendered border repair" to describe a change from a border repair where the number of lines making up the border changes from four lines to three.

The photographs of illustrations throughout the book are outstanding. Furthermore, each illustration is sufficiently large for readers to easily discern the repairs made on the printing plates.

For clarity, and to assist readers to more easily navigate through the illustrations, the author first shows readers how to recognize and identify each of the four different states of Plates 11 and 12. He then proceeds to illustrate the most noteworthy varieties which he has uncovered from each state.

Pages 1 through 12 in the book are dedicated to the detection and characteristic descriptions of the four states, identified as A, B, C, and D, of Plates 11 and 12. For example, most obvious for Plates 11C and 12C is the four-line border instead of the previous three, alluded to earlier in this review. Additionally, on Plates 11C and 12C, there are usually traces of previous re-entries from Plates 11B and 12B.

The remainder of the book, pages 13 through 193, is divided among the four different plate states with each section illustrating and describing the most noteworthy varieties uncovered by the author.

Admittedly, the subject matter covered in this new publication is somewhat technical, but it will reward individuals making the effort to follow the author's clearly described and illustrated examples with a deeper understanding of another fascinating aspect of our great hobby. For collectors whose interests extend to the minutia of printing details on postage stamps, including plating the various stamp issues, this is one publication they will not want to be without.

GREAT BRITAIN CONCISE.

Published by Stanley Gibbons Ltd. 2022. ISBN-13:978-911304-95-1; (7 Parkside, Christchurch Road, Ringwood, Hampshire, Great Britain, BH24 3SH). Laminated soft cover, 608 pages, 240 x 170 mm. Retail price: 39.95 British pounds. Orders can be placed by telephone: +44(0)425-472 363 or by e-mail:orders@stanleygibbons.co.uk or internet:www.stanleygibbons.com



Collectors will be pleased with the ongoing expansion of the Machin definitive listings in the 2022 catalogue, the 37th edition of this iconic publication. The index at the beginning of the Machin definitive section will undoubtedly be of use to and appreciated by collectors. Also new is the inclusion of PO pack numbers for the Collector Packs and New Year Packs.

Included in this most recent edition are Britain's definitive and commemorative stamps, regional issues, postal fiscal stamps, print errors, watermark varieties, major errors, plate flaws, on-cover prices to 1911, first day of issue covers, booklets, booklet panes, post office telegraph stamps, First Day covers, specimen overprints and post office label sheets. Listed also are gutter pairs, presenta-

tion packs, Year Packs, 'Smilers' sheets and yearbooks. Listings are complete from the first Penny Black, issued May 6, 1840, to the commemorative issues released April 30, 2022.

Users of this latest edition will benefit from the expertise of Machin specialist John Deering, who has edited the "U" series security Machins, "Post and Go" sections, and was also instrumental in the introduction of a "V" series for the new barcode Machins.

Collectors will be particularly interested in the proposed Royal Mail "Swap Out" scheme. How this scheme will eventually affect Machin prices remains to be seen.

Stamp listings in this new publication have been revised and updated. Also appreciated by Machin enthusiasts will be the year and source code tables and the fully priced "Security and Barcode" Machin definitive issues.

The commemorative and miniature sheet design index lists the topics depicted on stamps issued from 1953 to April 2021; the decimal currency issues listed in the index cover the stamp release dates from 1971 to 2022.

As one might expect, this latest edition includes the wartime issues of the Channel Islands. Post Office stamp booklets are listed up to February 2022.

Clearly, a book review such as this cannot touch all aspects of the extensive philatelic items listed and priced in this latest catalogue. Suffice to say that it fully meets the needs of all but the most specialized collectors of the stamps and postmarks of Great Britain and related collecting areas. Given the catalogue's many updates and the most current additions, it is a work that serious collectors will want to have on hand for ready reference.

THE CANADIAN FISCAL WAR TAX STAMPS OF WORLD WAR ONE

By John Hall, published by the British North America Philatelic Society, 2021. Spiral bound, 40 double-width pages, 11 by 17 inches. ISBN: 978-1-989280-22-5. Member price $28.00 Canadian funds, plus shipping and handling. Available from Longley Auctions, P.O. Box 620, Waterdown ON L0R 2H0.



When World War I broke out in 1914, federal income tax in Canada did not yet exist so the Canadian government had no ready means to finance its war expenditures. To address this problem, the government introduced the fiscal war tax stamps, the topic of John Hall's exhibit, as illustrated in this current BNAPS publication. The exhibit has taken gold awards at BNAPS 2006, CAPEX 2017, and at The ROYAL in 2019.

The author included a copy of his entry synopsis in the book so that readers might get a better understanding of what all is included in the exhibit. Included, for example, are financial instruments such as cheques, drafts, promissory notes, overdrafts, cash tickets, demand loans and so on, all bearing the applicable fiscal stamps. Also taxed were luxury items and alcoholic beverages such as wines, champagnes and beer. Even everyday items such as matches, playing cards, sporting goods, cutlery, footwear and fountain pens were taxed. Balls for kids were not taxed although baseballs over $2.00 were subject to a 15% tax; jewelry under $5.00 was taxed at 10%; if over $5.00 the rate for jewelry jumped to 15%.

War tax was introduced in February 1915 and the exhibit covers the period from its introduction until the early 1930s. By that time the set of ten fiscal war tax stamps from the 1-cent to the 50-cent value had become more or less irrelevant because they had become "severely undervalued to meet the new tax rates and were no longer printed," according to the author.

Frame 1 of the 5-frame exhibit shows examples of the different 10 values from the 1-cent to the 50-cent individual denominations. Stamps in blocks and booklets are also amply illustrated.

Frame 2 includes coil stamps, lathework, re-entries, official cancels, samples and precanceled stamps.

Frame 3 shows perfins and tax rates from 1915 to 1918.

Frame 4 displays the tax rates from 1920 to 1922.

Frame 5 includes the rates from 1923 to 1932. A couple of pages in this last frame illustrate the declining use of war tax stamps and the replacement of these stamps with the then new excise tax stamps. These were issued in much higher denominations. However, the lower value war tax stamps continued in use to make up the required rates along with the new excise stamps. For example, a customs receipt in the exhibit shows the use of some of the then new excise stamps. Shown on the receipt are cancelled $100.00 denominated stamps as well as several $10.00, $5.00 and $4.00 values.

From the last page of this impressive exhibit, entitled Epilogue, we learn that the war tax stamps were not demonetized and were continued in use until the war tax was repealed. The final double page in the exhibit shows cancelled war tax stamps on luxury items including watches, a dish, a clock, a vase and several ornaments. This audited page from a gift shop showing these items was signed by an auditor on April 19, 1950.

Although this exhibit might not be the last word on the topic of fiscal stamps, it is a work that merits our attention. It is an important publication by BNAPS on war tax stamps and deserves a place on the bookshelves of more than just postal historians and philatelists. It deserves a wider audience and I would not hesitate to recommend this well researched work to anyone with an interest in Canadian history.

FIRST DAY COVERS OF THE 1942 CANADA KING GEORGE VI WAR ISSUE

By Donald J. LeBlanc, published by the British North America Philatelic Society, 2021. Spiral bound, 330 pages, 8½ by 11 inches. ISBN: 978-1-989280-25-6 (colour edition) Member price $64.00 Canadian funds, plus shipping and handling. Available from Longley Auctions, P.O. Box 620, Waterdown ON L0R 2H0.

This new monograph delves into the various First Day covers of the King George VI 1942-43 Canada War issue stamps. The study encompasses an extensive field of collecting and takes up more than 300 pages in this publication to picture the many covers, despite all of them being reproduced at a reduced size.

Depicted in the book are first day covers prepaid with the 14 different war issue stamps released on July 1, 1942 as well as an additional five stamps released in 1943. As one would expect in times of war, most cachet makers chose to produce a patriotic theme for their covers, although the odd one deviated somewhat with their designs. Noteworthy are the vivid colours, which some of the manufacturers used for their creations.



This latest monograph dealing with first day covers includes a one-page preface, a brief introduction, the names of the designers of the postage stamps, and whatever little information is available about the cachet makers themselves.

Two pages of the book are devoted to details about the stamps released in 1943 to generate funds to help finance World War II, which broke out in 1939. For collectors who may have wondered about the reason for the existence of two red cent definitive King George VI war issue stamps (the 3-cent and 4-cent denominations) when traditionally a red coloured stamp paid the letter rate, the author provides the explanation. His explanation also clears up the reason why we have two 3-cent definitive stamps with an identical design depicting King George VI, the then reigning monarch.

Prices are provided for the various covers and the author's rationale for these amounts. For example, we learn that, with the exception of covers without cachets and for the generally more common Rosenbaum envelopes, many of these covers are quite scarce. Reasons given are that many post offices were closed on the first day of issue, July 1, thus preventing collectors from producing their own covers; covers were also produced in much smaller quantities than the preceding Royal Visit cachets. Quoted prices for covers affixed with the 1942 issues range from $5.00 for the low denominated envelopes to $150.00 for covers with the $1.00 Destroyer stamp. Covers bearing the 1943 stamp issues range in price from $15.00 to $100.00.

Covers pictured in the book are separated into ten different categories, with each one assigned a range of catalogue numbers. For example, King George VI covers are assigned catalogue number 249-262.100 to 149: The first part of the number, 249-262 denotes the individual stamps' Scott catalogue number while the numbers 100 to 149 identify the individual cachets. Although only 28 different cachets for this particular category are currently known, the additional unused numbers, according to the author, can be used if and when more cachets are discovered without having to come up with a new numbering system.

Additional cachet categories listed in this monograph include those produced by J.C. Rosenbaum; Patriotic Covers; Miscellaneous; Predominantly Text; Hand-drawn; 1943 Rate Increase Stamps; General Purpose; War Savings & Victory Bonds; and Business Cornet Cards. Not surprisingly, patriotic covers are the most numerous with 133 different cachets reported, while the scarcest are War Savings & Victory Bonds with only three examples reported.

The author invites collectors to report any unlisted examples and tells readers that they will be included in a future book should one be printed.

Anyone with an interest in Canadian first day covers will want to have this publication in their philatelic library. Collectors who own other publications dealing with first day covers should also have this latest work in their possession as it nicely rounds out what we currently know about this popular aspect of Canadian philately.

MEMBERSHIP REPORT / DES NOUVELLES DE NOS MEMBRES

NEW MEMBERS /NOUVEAUX MEMBRES

The following applications were received and are herewith published in accordance with the constitution. If no adverse reports are received within 30 days of publication, applicants will be accepted into full membership. Any objections should be sent to the National Office, P.O. Box 69080, St. Clair Post Office, Toronto, ON M4T 3A1.

Les demandes d'adhésion ci-dessous ont été reçues et sont publiées en conformité avec la constitution. Si aucun commentaire n'est communiqué au Bureau national, (C.P. 69080, St. Clair Post Office, Toronto, ON M4T 3A1) d'ici 30 jours, les adhérants seront acceptés comme membres. (M) minor - activity guaranteed by parent or guardian / mineur - activités philatéliques garanties par un parent ou un tuteur.

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E-30138 Edward C. Pieper

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British Empire (1925 - 1962)

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E-30142 Chris Robinson
GB to 2004, Canada to 2004, British Commonwealth 1936-1962, Maps, Minerals, Bolivia

E-30143 Alan Barasch
Nova Scotia, PEI, New Brunswick

E-30144 Ross Towle

E-30145 James Coldwell
Canada / Sweden

I-30146 Mark Scott Johnson
Post-Confederation Canada, Hawaii, Danish West Indies, Greenland, airmails, domestic cats

E-30147 Kenneth Pugh
BNA fakes & forgeries

E-30148 Alexandre Fortier
Montreal Postmark, Duplex, Denmark, Iceland, Hong Kong

E-30149 Thomas Volk
Olympics, Canada, Mexico

E-30150 Philip Watkins
Canada Mint

I-30152 Kyle Wise
modern Canada

E-30153 Milagros Beaudoin
Stamps worldwide, thematic: Princess Diana, rabbits, bates (animal)

E-30154 Lisa Tam
General collector with particular interest in stamps with cancels in the design; stamps of small size; micronations; Saint-Pierre et Miquelon; other countries depicting Canada. I draw cachets to accompany pictorial cancels (mostly) and first day covers (rarely).

E-30155 John Beddows
Dealer

E-30156 Paul Sarjeant
Great Britain Line Engraved issues (1840-1880) Plating of Penny Black and Red issues

MN-30157 Jean-Guy Breault
Used Canada, Faroe, Greenland, Iceland Europa mint nh and used MNH - Birds, Movies, Fairy tales, Insects, Fruits and vegetables, Chinese new year, Sharks, Warships, Frogs

I-30158 Sebastien Crete

E-30159 Philip Ghosh
map stamps / cartophilately

I-30160 Jeff Slemin
New Zealand & dependencies, King George VI-era Commonwealth

DECEASED MEMBERS / MEMBRES DÉCÉDÉS

I-24265 Ron R. Brigham FRPSC

I-13295 Dan L. Daniel

MN-12501 Maurice Roett

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Let's Talk EXHIBITING

BOOK REVIEW BY JOEL WEINER

For nearly a decade Dr. David Piercey, FRPSC has authored a very popular series of articles in *The Canadian Philatelist (TCP)* entitled ***Let's Talk Exhibiting.***



Now, to promote exhibiting and CAPEX22, Piercey has updated and organized all 46 articles into a new publication from The Royal Philatelic Society of Canada (RPSC) that will be of great interest to novice and experienced exhibitors and those collectors thinking about entering the exciting sphere of philatelic exhibitions.

Let's Talk Exhibiting is organized into six logical parts: Getting Started in Exhibiting, Understanding the Basics, Understanding the Evaluation Criteria, Deepening Understanding, Exhibit Classes and Types, Exhibiting Around Us. Piercey, in a very clear and readable style, covers just about everything a novice, intermediate or experienced exhibitor needs to get started or to improve their exhibit. The initial part of the book covers the essential basics of exhibiting including Getting Started, the Anatomy of the Exhibit Page, the Title Page and Synopsis and the Exhibit Plan. This is followed by detailed chapters allowing the exhibitor to tackle more complex issues such as following the story line, research, importance, presentation and technical issues including cover placement, double-sized pages and minimizing white space. Exhibits are awarded points for treatment, importance, philatelic knowledge and research, rarity and condition of the material on display and presentation. Points awarded are reflected in the medal level achieved by the exhibit: from bronze to large gold in eight levels. The score is provided to the exhibitor in the Exhibitor Feedback Form (EFF). Piercey was instrumental in developing the point system and the EFF and he describes each category in detail along with suggestions to help the exhibitor maximize their score in each category.

Piercey describes all the exhibiting classes including popular ones such as traditional stamp exhibits, postal history, aerophilately, thematics and One Frame exhibits. Piercey also provides guidance on exhibiting Cinderellas, topicals, modern subjects, preparing display exhibits and literature. Postcard exhibiting, which is growing in popularity, is thoroughly covered. Most chapters are accompanied by selected pages from award-winning Canadian exhibits that help to illustrate the messages conveyed in each chapter. Further, green highlighted boxes summarize the "take-home" lessons of the chapter and yellow highlighted boxes identify key points that help an exhibitor improve a competitive exhibit. For those who have never organized their collection into a regional or national exhibit, the book provides clear directions. In total, these articles provide an outstanding handbook that will be useful to beginning, intermediate and advanced exhibitors. The book is accompanied by a bibliography of useful handbooks on exhibiting for those who want to read further.

The book is 174 pages and measures 8.5 x 11 inches. This allows sample exhibit pages to be reproduced with only a slight reduction, so they are clear and readable. Even double-sized pages reproduce well. Robin Harris, editor of *TCP*, has done the layout resulting in a high-quality publication. On some pages, photos from the exhibition floor are used to fill some white space. Unfortunately, some of the photos are a bit too dark and fuzzy, but overall the production is great.

The book begins with a forward by Ed Kroft, FRPSC, President of RPSC who explains the role of RPSC in Canadian philately and the impetus for the publication. Piercey has written a preface describing his role in leading The RPSC Exhibit and Judging Committee for over 12 years and the important role he played in developing the EFF and its implementation in Canada and the US. This extensive experience led to the initiation of *Let's Talk Exhibiting* in *TCP*.

Most chapters are accompanied by selected pages from award-winning Canadian exhibits that help to illustrate the messages conveyed in each chapter.

Thanks to the financial support of major Canadian auction houses, Trajan Publishing, the V.G. Greene Foundation and the British North America Philatelic Society (BNAPS) the book is being made available at a very reasonable cost, ensuring wide availability. To entice non-members of RPSC to join Canada's national philatelic organization, the book contains information on obtaining a discounted digital membership. In recent years, Piercey's *TCP* articles have been published in *TCP* in both English and French and it is hoped that a full translation of all the articles will be available soon. ✉

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classifieds / annonces classées

CANADA FOR SALE / CANADA À VENDRE

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