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

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Revue de La SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

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The 2023 annual dues notice will appear in your mailbox shortly. The dues will remain the same as 2022. As well, the distribution of *The Canadian Philatelist* will be the same as in 2022. That is, four mailed journals and two PDF-downloadable issues (Mar-Apr and Jul-Aug, as per last year).

COTISATIONS SRPC 2023

Vous recevrez bientôt votre avis de cotisation à La SRPC par la poste. La cotisation demeurera telle qu'elle était en 2022. Par ailleurs, la distribution du *Philatéliste canadien* se déroulera elle aussi comme en 2022. Soit quatre revues acheminées par la poste et deux numéros en format PDF à télécharger (mars-avril et juillet-août, comme l'an dernier).

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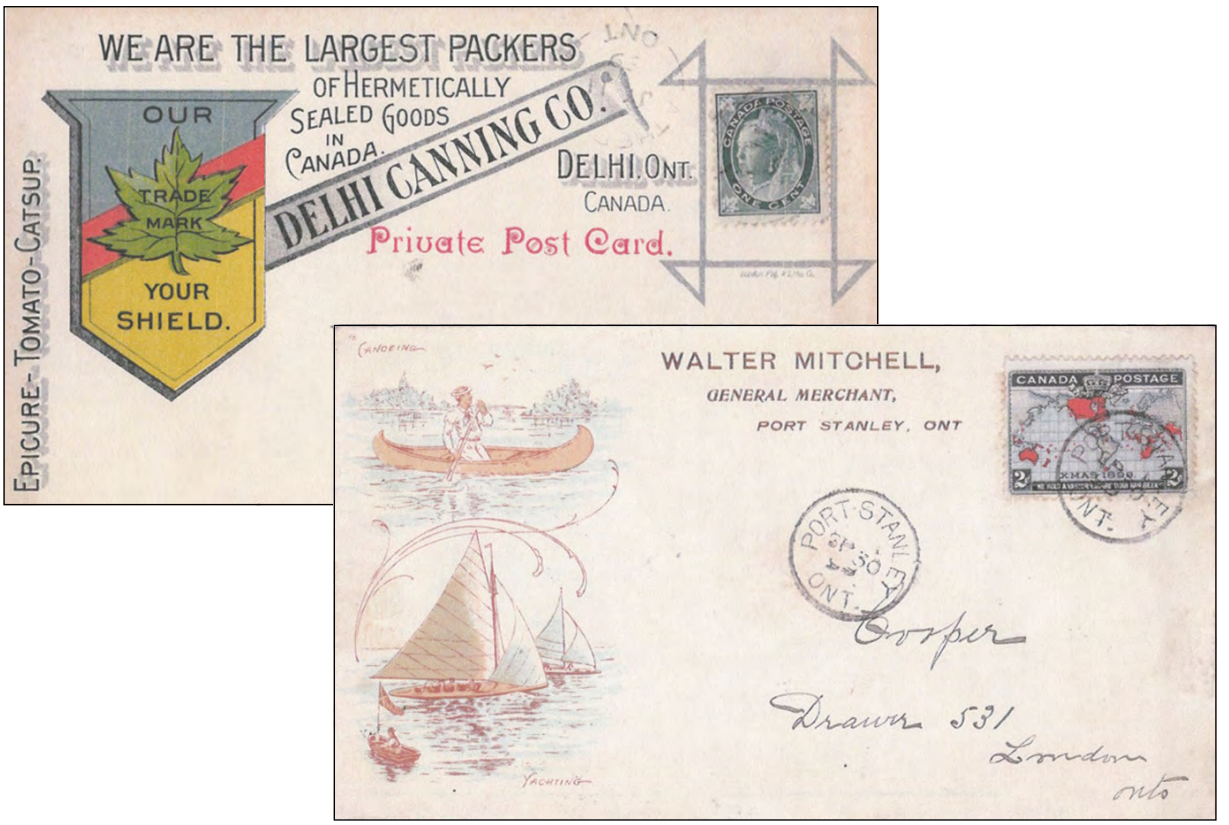
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~ SINCE 1962 ~



PRESIDENT'S PAGE

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

LA PAGE DU PRÉSIDENT

NOVAPEX 2022

This year's Novapex was a national level show for exhibiting/judging and it was held August 19-21 at the East Dartmouth Community Center.

It also marks the 100th anniversary of the Nova Scotia Stamp Club. We (RPSC President and Vice President) were at the show and presented a plaque, on behalf of RPSC, to the club President, Jim Graham, at the palmares dinner to commemorate this important anniversary.

I thank the club for its members taking on important roles in philately and in helping RPSC in many roles, such as Vice President, directors, officers and judges for many years. A record was set when Jane Sodero became director and secretary as it represented the first time in RPSC history that two generations from the same family served as our directors, since Elizabeth Sodero was past RPSC Vice President.

RPSC tries to support every show in Canada with a physical presence, especially if these are national level shows. Five Royal officers or directors were present at Novapex.



RPSC president and vice president, Ken Lemke, presenting the certificate to Jim Graham, president of Nova Scotia Stamp Club.

Le président et le vice-président de la SRPC, Ken Lemke, remettant le certificat à Jim Graham, président du Nova Scotia Stamp Club.

RPSC AWARDS TO VOLUNTEERS

Whenever possible, RPSC tries to participate in the presentation of the Volunteers' pin and certificates to club member recipients at each club's event. At Novapex this year, we were able to present this to John Harvey. This year's other volunteers' pin and certificate recipients from Nova Scotia Stamp Club, who were not present at the presentation at



Presenting RPSC Volunteer pin and certificate to NSSC member John Harvey.

Présentation de l'épinglette et du certificat de bénévole de la SRPC au membre du NSSC John Harvey

NOVAPEX 2022

Novapex de cette année, une exposition compétitive nationale, s'est déroulée du 19 au 21 août derniers au centre communautaire d'East Dartmouth.

L'exposition marquait également le 100e anniversaire du Nova Scotia Stamp Club. Le vice-président de la SRPC, Ken Lemke et moi-même étions au salon et nous avons présenté une plaque, au nom de la SRPC, au président du club, Jim Graham, lors du dîner Palmarès afin de commémorer cet important anniversaire.

Je remercie le club et ses membres qui assument des rôles essentiels en philatélie et qui aident la SRPC dans plusieurs rôles, tels que celui de vice-président, de directeurs, d'officiers et de juges depuis de nombreuses années. Un record a été établi alors que Jane Sodero est devenue directrice et secrétaire. La première fois dans l'histoire de la Royale que deux générations de la même famille ont servi comme administrateurs, puisqu'Elizabeth Sodero, la mère de Jane, a été vice-présidente de notre société.

La SRPC essaie de soutenir chaque exposition au Canada en assurant une présence physique, surtout lorsqu'il s'agit d'expositions de niveau national. Cinq dirigeants ou administrateurs étaient présents à Novapex.

RECONNAISSANCE DES BÉNÉVOLES

Dans la mesure du possible, la SRPC essaie de participer à la remise d'épinglettes et de certificats aux bénévoles des membres de clubs lors d'événement particuliers. Lors de Novapex cette année, nous avons pu présenter en personne cette récompense à John Harvey. Les autres récipiendaires du Nova Scotia Stamp Club de cette année, qui n'étaient pas présents à

Novapex, were Bob Boehner, Dave Harvey and Heather Mackenzie. We just do not thank our volunteers enough for their work towards philately.

PRESIDENTS' ADVISORY COUNCIL OF NEW COLLECTORS

I felt that we were not communicating or were even able to reach or tune into the frequency of "new adult returnees" to the hobby. All we had done in the past was to use our own outdated intelligence and assumed that we could figure out what the newcomers to the hobby might want. Unfortunately, these were not supported by any marketing data, nor had we even asked or surveyed the target audience what they really wanted and how we could even reach into their world.

Fortunately, at CAPEX, I was able to meet up with a group of these adult returnees who had formed into an ad hoc group after meeting each other at the show. The presence of Graham Beck, #extremephilately, also acted as a magnet for this group to congregate. Even before CAPEX, I asked Lisa Tam to begin organising the members of the Advisory Council. After the show, Lisa and two others met with me. For four hours I was educated by them on what they saw were the issues hampering their return to the hobby. After the meeting, each of them sent me multiple pages of suggestions. Then in the August 15 RPSC Stamp Panel Zoom meeting, Lisa Tam, "StampCat Stamps", Lisa Berthin and another panelist from the UK, Jack Preuveneers, shared their experience of how they came into the hobby and also their use of social media. It was great to see international personalities like Graham Beck, #extremephilately, and James Gavin, the Digital Philatelist, also attend the panel and supply a lot of their opinion on how we can advance our effort to recruit and get a younger audience to come into the hobby.

I recommend that we have a complete rethinking of what membership recruiting and membership retention mean to us and how every director and additional outside help will be involved in these processes.

I will report to you in future columns the activities of the Advisory Council.

WALK AROUND AT STAMP SHOW WITH RPSC PRESIDENT

The word "intimidation" was mentioned by many adult returnees. It was intimidating to walk into a stamp show where you did not know anyone. It was intimidating to sit at a dealer's table and one of the first questions they asked you was "how much money do you have to spend?" It was intimidating to be told by a dealer that he/she sold high-end material only and they had nothing for you. It was intimidating to look at rows and rows of exhibits and not really know what one was looking at.

la présentation lors de Novapex, sont Bob Boehner, Dave Harvey et Heather Mackenzie. Nous ne remercierons jamais assez nos bénévoles pour leur travail en faveur de la philatélie.

CONSEIL CONSULTATIF DU PRÉSIDENT AU SUJET DES NOUVEAUX COLLECTIONNEURS

J'avais l'impression que nous ne communiquions pas du tout ou que nous n'étions même pas capables de rejoindre les « nouveaux adultes » qui reviennent au passe-temps. Tout ce que nous avions fait dans le passé était de nous baser sur notre propre intelligence obsolète et de supposer que nous pouvions comprendre ce que les nouveaux venus dans le passe-temps pourraient vouloir. Malheureusement, nous ne nous basions sur aucune donnée marketing; nous n'avions même pas questionné le public cible à propos de ce qu'il souhaitait ou comment même nous pourrions atteindre ces personnes.

Heureusement, lors de CAPEX, j'ai pu rencontrer un groupe de ces « rapatriés » adultes qui s'étaient constitués en groupe ad hoc après s'être rencontrés au salon. Graham Beck (#extremephilately), présent lors de CAPEX, a également agi comme un aimant pour que ce groupe se rassemble. Avant même CAPEX, j'avais demandé à Lisa Tam de commencer à mettre sur pieds un conseil consultatif. Après l'exposition, Lisa et deux autres membres m'ont rencontré. Durant quatre heures, ils m'ont fait part des problèmes entravant leur retour au passe-temps. Après la réunion, chacun d'eux m'a envoyé plusieurs pages de suggestions. Puis, le 15 août, lors de la réunion Zoom du panel de timbres SRPC, Lisa Tam, « StampCat Stamps » Lisa Berthin et un autre panéliste du Royaume-Uni, Jack Preuveneers, ont partagé leur expérience sur la façon dont ils sont entrés dans le passe-temps et aussi leur utilisation des médias sociaux. C'était génial de voir des personnalités internationales comme Graham Beck (#extremephilately). James Gavin, le philatéliste numérique a également assisté au panel et nous a partagé une grande partie de son opinion sur la manière dont nous pouvons orienter nos efforts pour recruter et inciter un public plus jeune à se lancer dans le passe-temps.

Je recommande que nous repensions ce que le recrutement et la rétention de nouveaux membres veux dire et comment chaque directeur et aide extérieur serait impliqué dans ces démarches.

Je vous ferai part dans de prochains bulletins des activités du Conseil consultatif.

PROMENADE AUTOUR DU SALON DU TIMBRE AVEC LE PRÉSIDENT DU RPSC

Le mot « intimidation » a été mentionné par de nombreux philatélistes rapatriés adultes. C'était intimidant d'entrer dans une exposition philatélique où vous ne connaissiez personne. C'était intimidant de s'asseoir à la table d'un marchand, et l'une des premières questions qu'ils nous ont posées était : "Combien d'argent avez-vous à dépenser ?" C'était intimidant de se faire dire par un négociant qu'il ne vendait que du matériel haut de gamme et qu'il n'avait rien pour vous. C'était intimidant de regarder des rangées et des rangées de collections sans savoir ce que l'on regardait.

Les nouveaux venus m'ont demandé de transmettre leurs impressions à l'association des négociants. Je suis d'avis qu'un négo-

The newcomers asked me to relay to the dealers' association about their feelings. I am of the opinion that a dealer is entitled to do and say whatever he/she wants to as they have the right to refuse business and only target themselves to a certain segment of the stamp market. However, I will attempt in my own capacity to lower these negative feelings towards the show and the exhibits. Therefore, starting at Novapex and every show that I am attending, I have offered the show organisers of the event: "Walk around the show (and exhibits) with the President of The RPSC". My initial thought was to target this activity to "new collectors", but as we cannot get onto their frequency, the two dozen who attended the Novapex event were generally not new collectors. Nevertheless, I was able to convey my views of exhibiting using those present.



Walkaround with RPSC president at Novapex. *Photo: Sean Weatherup.*

Promenade avec le président de la SRPC à Novapex. *Photo : Sean Weatherup*

Going forward, I will be doing the same walk around at the National Stamp and Coin show in Mississauga in early September and CANPEX in London in mid-October. Unfortunately, there will be no stamp exhibits at the Mississauga show.

RPSC FINANCES

In the last column, I wrote that The RPSC had been notified by the Canadian Government that the printing subsidiary that RPSC had been counting on would be phased out in the coming years. We have just been given a grant for this year of just below 93% of what we received in past years, so the drop is rather small for this year and we can hold out for another year without having to make any drastic adjustments. The total grant equates to 39% of our annual membership fee that RPSC has collected this year. I will leave it to you, our members, for input as to what we should be doing when the grant is totally removed.

SURVEY(S)

We need to know from our members what RPSC means to them. In the coming months, we will send out a survey (or more) asking our members to convey to us your opinions. Only from your feedback and input can we correctly plan the next steps. Please participate in these survey(s) as these are important to communicating to the directors. ✉

ciant a le droit de faire et de dire ce qu'il veut, car il a le droit de refuser de faire des affaires et de ne cibler qu'un segment particulier du marché philatélique. Cependant, je vais essayer de réduire ces sentiments négatifs envers les expositions. C'est pour cela que depuis Novapex, et pour toutes les expositions auxquelles je participerai, je propose aux organisateurs une: « Balade autour du salon (et des collections) avec le président de la SRPC ». Ma première idée est de cibler cette activité pour les « nouveaux collectionneurs ». Les deux douzaines qui ont assisté à l'événement lors de Novapex n'étaient généralement pas novices dans le domaine. Néanmoins, j'ai pu transmettre ma vision de l'exposition aux personnes présentes.

À l'avenir, je ferai le même type de visite lors du National Stamp and Coin Show à Mississauga au début de septembre et de CANPEX à London à la mi-octobre. Malheureusement, il n'y aura pas de collections exposées au salon de Mississauga.

FINANCES

Dans le dernier bulletin, je vous informais que la SRPC a été avisée par le gouvernement canadien que la subvention pour l'impression sur laquelle nous nous appuyions sera progressivement supprimée dans les années à venir. Nous venons de recevoir une subvention pour cette année d'un peu moins de 93 % de ce que nous avons reçu les années précédentes, donc la baisse est relativement faible pour cette année, et nous pouvons tenir encore une année sans avoir à faire d'ajustements drastiques. Lorsque la totalité de la subvention sera supprimée, le financement total équivaudra à 39 % de nos frais d'adhésion annuels collectés cette année. Je laisse le soin à nos membres de donner leur avis sur ce que nous devrions faire lorsque la subvention sera totalement supprimée.

SONDAGE

Nous devons connaitre ce que la SRPC signifie pour nos membres. Dans les mois à venir, nous enverrons un sondage (ou plusieurs) demandant à nos membres de nous faire part de leurs opinions. A l'aide de vos commentaires nous pourrons alors planifier correctement les prochaines étapes. Merci de participer à ces sondages et de les transférer aux administrateurs. ✉

The Royal Philatelic Society of Canada (RPSC) joins much of the rest of the world in mourning the passing of Queen Elizabeth II. In addition to the Queen's remarkable record of dedicated service and her generosity of spirit, Her Majesty also had a lifelong interest in things philatelic, for which she gained an appreciation from her grandfather, King George V. Throughout her life she regularly showed support for philatelic organizations across the Commonwealth. The RPSC is grateful for the Royal patronage of our organization by Her Excellency the Right Honourable Mary Simon, Governor General of Canada who serves as the representative of King Charles III in Canada. ✉



La Société royale de philatélie du Canada (SRPC) se joint à une grande partie du reste du monde pour pleurer le décès de la reine Elizabeth II. En plus du remarquable bilan de service dévoué de la Reine et de son ouverture d'esprit, Sa Majesté s'est également intéressée toute sa vie aux choses philatéliques, auxquelles elle a été initiée par son grand-père, le roi George V. Tout au long de sa vie, la Reine a constamment apporté son soutien aux organisations philatéliques à travers le Commonwealth. La SRPC est reconnaissante du patronage royal qui lui a été accordé par Son Excellence la très honorable Mary Simon, gouverneure générale du Canada, qui agit à titre de représentante du roi Charles III au Canada. ✉



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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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The rare mineral

CRYOLITE

(Na_3AlF_6, Sodium Aluminum Fluoride)

at the Ivigtût Mine, Greenland



BY JAMES R. TAYLOR P. GEOL., FRPSC FRPSL

INTRODUCTION

The mineral name is from the Greek words κρνος (cryos) = ice, and λιθος (lithos) = stone. The mineral cryolite was first described in 1798 by Danish veterinarian and physician Peder Christian Abildgaard (Figure 1). In 1806 Mineralogist Karl Ludwig Giesecke (Figure 2) discovered the world's largest cryolite deposit, a rare aluminum-bearing mineral, at Ivigtût (now Invigttuut, Figure 3). Figure 4 shows the natural outcrop of the mineral cryolite on a Greenland stamp.[1] The naturally occurring cryolite deposit, sodium aluminum fluoride associated with silver and lead, was mined at Ivigtût from 1799. Ivigtût is now an abandoned cryolite mine site in the Arsuk Fjord; for 130 years. This was a busy mining town until its closure in 1987.



Figure 1. Danish veterinarian and physician Peder Christian Abildgaard (1740-1801).

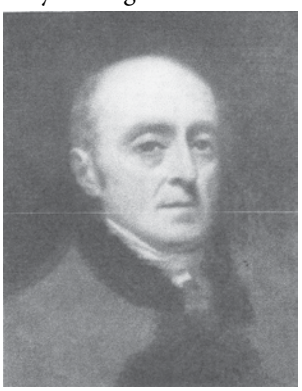


Figure 2. Portrait of Karl Ludwig Giesecke (1761-1833) by Sir Henry Raeburn, ca. 1813. Mineralogist Giesecke discovered the Ivigtût, Greenland cryolite deposit in 1806.

Danish industrial chemist Julian Thomsen (Figure 5) in 1852 perfected a process by which cryolite could be converted into soda, aluminum, and other products. The following year British mining engineer J. W. Tayler opened the first operation in Ivigtût to extract the argentiferous galena found in the contact between the cryolite mineral body and the surrounding granite. The mine closed after six months when Tayler realized that the amount of silver was too low to be economical. Frenchman Deville (Figure 6) invented the first commercial process for making aluminum metal. Molten sodium aluminum chloride was reduced by heating with metallic sodium.[2] The Deville process operated from 1854 to 1890. The Hall-Héroult process superseded it. The Hall-Héroult process was discovered simultaneously in 1886 by the American chemist Charles Martin Hall and the Frenchman Paul Héroult (Figure 7). Hall opened the first large-scale aluminum manufacturing plant in Pittsburgh in 1888.

Kriolit Mine og Handels Selskabet of Denmark was granted a monopoly on cryolite mining at Ivigtût (Figure 8). In 1859, Danish refiners began extracting aluminum from cryolite mined at Ivigtût. Initially, the quarried mineral was hand-sorted because the ore shipped had to contain more than 85% cryolite. In 1864, cryolite was exported under contract to the Pennsylvania Salt Manufacturing Company (Pennsalt) (Figure 9), which used it to create caustic soda,[3] the common name for sodium hydroxide (NaOH), also known as lye, used in lye soap production.



Figure 3. Greenland map showing the location of Ivigtût (now Ivittuut).



Figure 4. Greenland geological outcrop of cryolite at Ivigtût. The rare mineral was mined from 1799 to 1987.

CRYOLITE

The most interesting sulphides are from small spots in polished ore sections (galena is a good indicator mineral!). In cryolite, only pyrite, galena, sphalerite, and chalcopyrite are common. Molybdenite chiefly occurs in the host rock, enclosing the cryolite ore body. Most specimens of cryolite are misidentified, and locations are often erroneous.[4] The Mid-Proterozoic Ivigtût granite pipe enclosed a cryolite deposit of 12.3 million tons with cross-cutting contacts. The deposit was sharply divided into siderite-cryolite, pure cryolite, fluorite-cryolite, and fluorite-topaz units, which overlay a large siderite-quartz unit.[5]



Figure 5. The Danish industrial chemist Julian Thomsen (1826-1909) was honoured with a ship named for him. The ship *Julian Thompsen*, owned by the mining company, was used to ship cryolite from Ivigtût to the United States.

Cryolite is glassy, colourless, white, reddish to grey-black prismatic monoclinic crystals. It has a Mohs hardness of 2.5 to 3 and a specific gravity of 2.95 to 3. It is translucent to transparent with very low refractive indices (RI) of a=1.3385–1.339, b=1.3389–1.339, g=1.3396–1.34. These RI values are very close to that of water, and thus if immersed in water, cryolite becomes essentially invisible.[6]



Figure 6. H. E. St-Claire Deville invented the first commercial process for extracting aluminum metal.

HALL-HÉROULT PROCESS FOR ALUMINUM PRODUCTION

The cryolite mine was a strategically important source of flux for electrolysis of aluminum ores by the Hall-Héroult process, the primary industrial method for smelting aluminum. The 1884 introduction of the Hall-Héroult process, which uses cryolite to improve aluminum extraction from bauxite ore, dramatically increased the Ivigtût deposit's importance. The Hall–Héroult process, applied at an industrial scale, happens at 940–980 °C and produces 99.5–99.8% pure aluminum. It involves dissolving aluminum oxide (alumina), usually obtained from bauxite, through the Bayer process in molten cryolite and electrolyzing the molten salt bath in a purpose-built cell. Picture postcards (Figures 10 and 11) circa 1930 show the town of Ivigtût and the open-pit mine. Figure 12 is a registered cover to Denmark postmarked at Ivigtût in 1939. Because of the limited population and remoteness, covers are scarce.



Figure 7. Henry Paul Héroult developed the primary industrial method for smelting aluminum.

EASTERN ARCTIC PATROL

The Canadian *Nascopie* (Royal Mail Ship, RMS), a designated travelling post office with an official postmaster, was a Hudson's Bay Company supply ship (Figure 13) that made annual trips into Hudson Strait and the Canadian Eastern Arctic from 1912 to 1947. The German invasion of Denmark on April 9, 1940 increased the strategic importance of the Ivigtût mine. The RMS *Nascopie* was used in 1941 under charter



Figure 8. Greenland Ivigtût in 1854.



Figure 9. Pennsalt share certificate.



Figure 10. Picture postcard of the cryolite mining town and port at Ivigtût, Greenland (circa 1930).



Figure 11. Picture postcard of the cryolite mine entrance at Ivigtût. Note the cryolite ore-cars on tracks (circa 1930).

for the war effort. Canada had declared war on Germany on September 10, 1939. A 3.7" naval gun and an anti-aircraft gun were mounted on the *Nascopie* decks, and she was chartered to ship cryolite[7] from Ivigtût, Greenland, to Canada. Figure 14 is a *Nascopie* cover postmarked at Ivigtût. The backstamp in Figure 15 identifies the Eastern Arctic Patrol. The *Nascopie* sailed to the Port-Alfred, Quebec terminal and discharged its cryolite cargo before starting its annual Arctic tour.

AMERICAN OCCUPATION OF GREENLAND

The Germans occupied Denmark on April 9, 1940. In 1941 US Coast Guard cutter Modoc carried the representative of Pennsalt, the cryolite importer, to the mine at Ivigtût. The mine, at the time, was the sole source of cryolite. Germany declared war on the United States on the December 11, 1941. After the German takeover of Denmark, the United States military planners, including President Roosevelt, established bases in Greenland under the Monroe doctrine. During World War II, the American occupation of Greenland prevented cryolite, an essential agent in modern aluminum extraction, from falling into German hands. During The 1939-1945 War, when Germany occupied Denmark, the Allies sent a platoon to Ivigtût to protect the mine because of its importance in wartime airplane production. The US Navy built a base three miles away in Kangilinnguit, and the US Coast Guard built a base across the fjord from Ivigtût. No photographs of Ivigtût were allowed to be taken during the war to protect its location, and no one was allowed to write letters to family or friends for fear that the Germans would intercept them.[8]

When US troops arrived in 1942 at Ivigtût to take over guard duties from the private company that operated the cryolite mine, a United States Army Post Office (APO) number 615 was established. Engineers, a hospital and other support services were also available.[9] APO postmark number 858 from nearby Narsarssuak was used in early July 1942 (Figure 16). APO numbers were removed from postmarks in 1942 for security reasons. A cancellation without an APO number was used at Ivigtût during this period (Figure 17). The APO numbers were restored to postmarks in early 1943. The first APO 615 marking appeared attached to the lower rim of the canceler (Figure 18) from April through July 1943.[10]

MINING

Because of the Greenland climate, mining was limited to the summer months. Miners flooded the large open pit with seawater in the autumn to prevent it from filling with snow. Each spring, they would pump the water out. When the fjord was ice-free between April and October, cryolite was loaded on ships to be delivered to aluminum smelters in Europe, the US, and Canada.[11]

The availability of synthetic sodium aluminum fluoride during the 1930s began to reduce the demand for natural mined cryolite; however, during World War II, the critical need for aluminum demanded vast quantities of both the natural and synthetic cryolite mineral. Production at the Ivigtût mine peaked in 1942 when 85,000 tons of cryolite



Figure 12. 1939 registered cover postmarked at Ivigtût to Copenhagen, Denmark.



Figure 13. RMS *Nascopie* (Ref. 7).



Figure 14. 1941 cover posted from the RMS *Nascopie* from Ivigtût (Ref. 13).

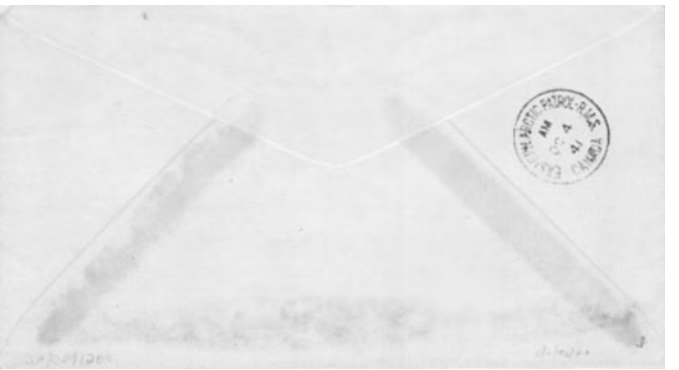


Figure 15. The Back of the cover in Figure 11 with the 1941 Eastern Arctic Patrol circular date stamp.



Figure 16. 1939 registered cover postmarked at US Army Post Office number 615 cover with provisional cancel APO 858 (Ref. 9).



Figure 17. US Army Post Office number 615 cover with APO cancel without the number (omitted for security reasons, Ref. 10).



Figure 18. US Army Post Office number 615 cover with APO number (reinstated) attached to the lower rim of the canceler (Ref. 10).



Figure 20. Wartime aluminum plant opening cover. Aluminum was used for the construction of aircraft for the war effort.

were mined and shipped to aluminum smelters. After the war, the mine workings expanded with a 1,500-foot-long inclined tunnel and workings as deep as 200 feet below sea level. By 1962, when the deposit was mined out, Ivigtût had produced 3.7 million tons of ore at an average of 58% cryolite. Mining ceased, and only small crews remained to clean up the old dumps. In 1987, the Ivigtût site was abandoned.

OTHER OCCURRENCES

Mont Saint-Hilaire and Francon Quarry, Montreal, Quebec, Canada. The Montreal quarry has been inactive since 1981. The island of Montréal is overlaid with limestones that have been intruded by the main Mont-Royal (the type Monteregian Hill) alkaline intrusion and numerous genetically related sills and dikes of varying compositions. The dawsonite-rich carbonatite sills of the Francon quarry have a unique mineralogy not found anywhere else in the region. Notable cryolite occurrences besides the Ivigtût area of Greenland occur at the foot of Pikes Peak at Creede, Colorado, Spain, and Miask, Russia.

Cryolite (Na_3AlF_6, sodium hexafluoroaluminate,[12]) was used as aluminum ore and later in the electrolytic processing of the aluminum-rich oxide ore bauxite (Figure 19). In its pure form, crystalline cryolite melts at 1012 °C. It can dissolve the aluminum oxides sufficiently well to allow electrolysis extraction of the aluminum metal. Separating aluminum from oxygen in the oxide ores is overcome by using cryolite as a flux.

Substantial energy (Figure 20) is still needed for heating and electrolysis, but it is much more energy-efficient than melting the oxides. As presently, natural cryolite is too rare to be used for this purpose; synthetic sodium aluminum fluoride is produced from the more common mineral fluorite.

Pennsylvania Salt Manufacturing Company (Figure 9) used large quantities of cryolite to make caustic soda at its Natrona works during the 19th and 20th centuries. Cryolite is also known in small non-commercial amounts in Brazil, the Czech Republic, Namibia, Norway, Ukraine, and several areas in the United States. Due to its rarity it is possibly the only mineral on Earth ever to be mined to commercial extinction. The Ivigtût cryolite deposit was depleted by 1987.

CONCLUSIONS

Aluminum is a metal that came of age in the twentieth century. Its volume of production has grown from about 1/100th that of copper, lead, and zinc before 1900 to two to four times the volume of these more common nonferrous metals during the last century.[2] While a common element, aluminum does not exist in a pure metallic state in nature. Today the production of aluminum metal begins with bauxite



Figure 19. Bauxite mining from tropical laterite deposits; by 1957, Jamaica had become the leading bauxite producer.



Figure 21. Hydroelectric power supplies energy for the Hall-Héroult process in the Canadian production of aluminum metal. The 14c stamp shows the view of a hydroelectric power station on the St. Maurice River, Quebec.

ore, hydrated aluminum oxide (40% to 60%) mixed with silica and iron oxide. Cryolite is substituted with synthetically produced sodium aluminum fluoride in the Hall–Héroult process, which is still used to make aluminum.

It takes approximately four to five tonnes of bauxite ore to produce two tonnes of alumina. It takes about two tonnes of alumina to produce one tonne of aluminum metal. There are ten primary aluminum smelters in Canada: one in Kitimat, British Columbia, and nine in Quebec. There is also one alumina refinery located in Saguenay, Quebec. No bauxite is mined in Canada. Large amounts of electricity (Figure 21) are required for electrolysis. No electrolysis is required to recycle aluminum; thus, it does not end up in this process. ✉

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Early CHRISTMAS CARDS

BY MICHAEL PEACH, FRPSC

Did you know that the first commercially available Christmas card was produced in Great Britain in 1843? In the early 19th century it was common practice to hand write seasonal messages on calling cards or in letters. After the introduction of the penny post in 1840, the number of Christmas season greetings sent increased considerably among the elite upper middle class. Henry Cole (1808–1882) a senior bureaucrat, known to philatelists as the principal assistant of Rowland Hill, was inundated with Christmas greetings. In Victorian Britain, etiquette required that they should all be answered. What to do?



Cole's first Christmas card.

In 1843 Cole approached his friend John Callcott Horsley, a London graphic artist, after coming up with the idea of a suitable card. The card, a triptych, depicted a family gathering at a table celebrating the festive season, almost certainly three generations of the Cole family in the centre, similar to the present day when some families send annotated photographs of their family. The side panels illustrate feeding and clothing the poor. The ancient Christmas symbols, the holy and the ivy, are seen around the image. The cards were printed by lithography on stiff cardboard, 5⅛ x 3¼ inches, about the size of a lady's visiting card, and were hand coloured. In the centre there was an appropriate message in a sash, *A Merry Christmas and a Happy New Year to You*. At the top the sender could write the name of the recipient and his/her name at the bottom. A thousand cards were published by Henry Cole, using the pseudonym Felix Summerly from 12 Old Bond Street, more than sufficient for the Cole family needs. The remaining cards were offered for sale at one shilling each, now maybe at least $5. These were advertised in the Athenaeum paper: Just published, A Christmas Congratulation Card: or picture emblematical of Old English Festivity to Perpetuate kind recollections between friends. The card was criticized by various temperance groups as it pictured a family, particularly a young girl, sipping wine.

Cole and Prince Albert became acquainted through their association with the Royal Society for the Encouragement of Arts, Manufactures and Commerce. Prince Albert was the group's president, and Cole was a member. Cole became manager of the 1851 *Great Exhibition of the Works of Industry of All Nations*. The exhibition was the impetus for the development of Department of Science and Art at the South Kensington Museum, that later became the Victoria and Albert Museum in 1899. Cole was the first manager of the museum and was knighted by Queen Victoria in 1875.



Second British card, uncoloured.

The next British Christmas card was designed by artist William Maw Egley (1826–1916) in 1848. Its design is similar to the first card with scenes of middle-class festive merriment offset with acts of seasonal charity and a couple skating in the center. It was not a commercial success, probably as it was not coloured.

In 1862, the London printers Charles Goodall & Sons were the first to mass produce Christmas cards. With the introduction of the ½d rate in 1870 for printed matter and unsealed envelopes, the popularity of Christmas cards soared.



First USA card.

The custom of sending Christmas greetings on cards started in the USA in the late 1840s. Richard H. Pease, a merchant in Albany, NY, printed the first Christmas card in America in 1851. The image showed a family enjoying the festive season surrounded by Christmas gifts. It was also not a commercial success. The early cards were very expensive. Cards continued to be imported from England.

In 1875, Louis Prang, a German printer living in Roxbury, Boston who had worked on early cards in Great Britain and was producing quality cards mainly featuring flowers and birds, started production of high-quality Christmas cards. Many more people were able to afford these cards. The picture for a 1878 Prang card is seen on the 1975 USA stamp Christmas stamp. Prang is sometimes referred to as *The Father of the American Christmas card*.



Prang card on 1975 stamp.

It was around 1860-1890 that the now familiar iconography associated with Christmas was established: winter scenes of robins, holly, evergreens, country churches and snowy landscapes; along with indoor scenes of seasonal rituals and gift giving, decorating trees, Christmas dinner, Santa Claus and children playing games.



1878 Compliments of the Season card.



Winter scene on 1881 Canadian card.

Early card production in Canada began between 1870 and 1880. Many of the early Canadian cards depicted wintery scenes. The 1878 card, *Compliments of the Season*, published by G. and W. Clarke, Montréal, shows *Young Canada on Snow Shoes*. In 1881, James Campbell, Toronto, published a card with *A Happy Christmas* at lower right and sightseers are seen taking a sleigh ride near the rapids at Niagara Falls.

There were no religious themes on the early cards. There is a Canadian Christmas Card Collection with many early cards assembled by Kenneth Rowe RDP, at Library and Archives Canada.

Until the end of the First World War, however, most of the cards sold in Canada came from the UK or the USA. ✉



1972 Krieghoff: 50th Anniversary

BY: ANDREW CHUNG, FRPSC AND ROBIN HARRIS, FRPSC



***The Blacksmith's Shop*; issued on the 100th anniversary of the death of Cornelius Krieghoff.**

Classic: *a work of art of recognized and established value*.

The Blacksmith's Shop is one of the last works painted by Cornelius Krieghoff. Blurred by falling snow, the winter scene depicts activity around a blacksmith's shop as horse-drawn sleighs arrive.

The stamp became an instant classic with stamp collectors because of the number of constant varieties that were discovered, notably the "broken door frame", which is found on all 10 stamps from the fourth column on every pane of 50 stamps.

Issued November 29, 1972, it was the last of 16 commemorative stamps issued by Canada Post that year.

PRINTER

The post office's PS14 product announcement pamphlet noted that the printer for this issue was British American Bank Note Co., Ltd., Ottawa (BABN). In fact, the printer was Saults & Pollard Ltd. of Winnipeg, an *affiliate* of BABN.

The stamp was printed with four-colour lithography, from plates of 200 subjects divided into four post office panes of 50 stamps.

The vast majority of the print run was untagged stamps. A portion (unknown) of the printing included "general tagged" stamps, with 4mm phosphor tag bars running down all of the vertical perforations.

Untagged stamps were printed with the inscriptions in all four corners of the pane and with the inscriptions "trimmed". The tagged stamps had the inscriptions trimmed so no plate blocks are available for the tagged version.

INSCRIPTION ERROR

One of the first errors reported for this issue was the misspelling of the Krieghoff's name in the plate inscriptions found in all four corners of every pane:



The inscription reads "Kreighoff", transposing the "ie".

CORNELIUS KRIEGHOFF



29TH NOVEMBER 1972

On the 29 November of this year the Canada Post Office will issue a postage stamp to mark the 100th Anniversary of the Death of Cornelius Krieghoff a man who produced more than 700 paintings. One of Krieghoff's famous paintings is "The Blacksmith's Shop" reproduced on this stamp.
Krieghoff's paintings are important both as works of art and as social documents portraying the life and spirit of the province of Quebec.

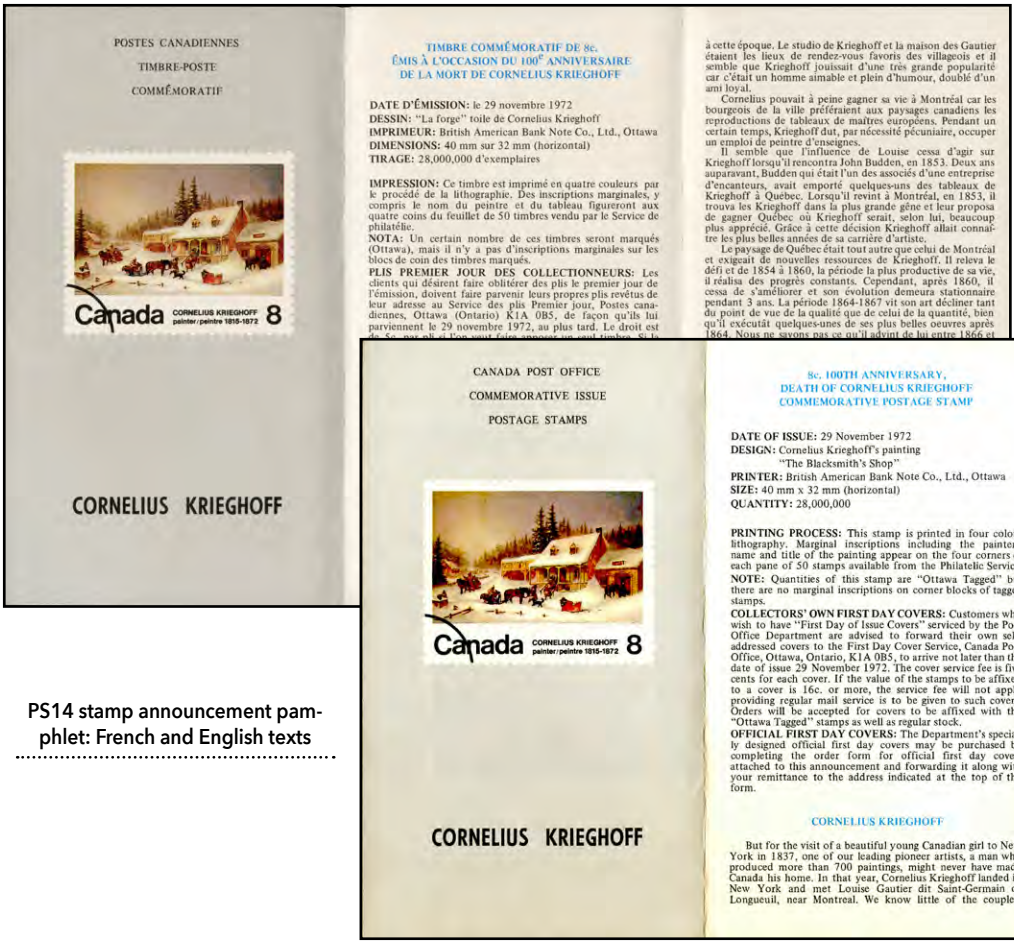
LE 29 NOVEMBRE 1972

Le 29 novembre de cette année, les Postes canadiennes émettront un timbre à l'occasion du centenaire de la mort de Cornelius Krieghoff, auteur de plus de 700 tableaux.
"La forge", l'une des oeuvres célèbres de Krieghoff, est reproduite sur ce timbre. Les tableaux de Krieghoff, sont importants tant comme oeuvres d'art que comme documents sociaux, car ils dépeignent la vie et l'esprit du Québec.

COLLECTORS MAY ORDER THEIR STAMPS AT FACE VALUE THROUGH
PHILATELIC SERVICE
CANADA POST OFFICE
OTTAWA, ONTARIO
K1A 0B5

LES COLLECTIONNEURS PEUVENT COMMANDER CE TIMBRE À SA VALEUR NOMINALE AU
SERVICE DE PHILATÉLIE
POSTES CANADIENNES
OTTAWA (ONTARIO)
K1A 0B5

Stamp Announcement poster (actual size: 9" x 13") [1]



POSTES CANADIENNES
TIMBRE-POSTE
COMMÉMORATIF

CORNELIUS KRIEGHOFF

TIMBRE COMMÉMORATIF DE 8c.
ÉMIS À L'OCCASION DU 100E ANNIVERSAIRE
DE LA MORT DE CORNELIUS KRIEGHOFF

DATE D'ÉMISSION: le 29 novembre 1972
DESSIN: "La forge" toile de Cornelius Krieghoff
IMPRIMEUR: British American Bank Note Co., Ltd., Ottawa
DIMENSIONS: 40 mm sur 32 mm (horizontal)
TIRAGE: 28,000,000 d'exemplaires

IMPRESSION: Ce timbre est imprimé en quatre couleurs par le procédé de la lithographie. Des inscriptions marginales, y compris le nom du peintre et du tableau figureront aux quatre coins du feuillet de 50 timbres vendu par le Service de philatélie.
NOTA: Un certain nombre de ces timbres seront marqués (Ottawa), mais il n'y a pas d'inscriptions marginales sur les blocs de coin des timbres marqués.
PLIS PREMIER JOUR DES COLLECTIONNEURS: Les clients qui désirent faire oblitérer des plis le premier jour de l'émission, doivent faire parvenir leurs propres plis revêtus de leur adresse au Service des plis Premier jour, Postes canadiennes, Ottawa (Ontario) K1A 0B5, de façon qu'ils lui parviennent le 29 novembre 1972, au plus tard. Le droit est

à cette époque. Le studio de Krieghoff et la maison des Gautier étaient les lieux de rendez-vous favoris des villageois et il semble que Krieghoff jouissait d'une très grande popularité car c'était un homme aimable et plein d'humour, doublé d'un ami loyal.

Cornelius pouvait à peine gagner sa vie à Montréal car les bourgeois de la ville préféraient aux paysages canadiens les reproductions de tableaux de maîtres européens. Pendant un certain temps, Krieghoff dut, par nécessité pécuniaire, occuper un emploi de peintre d'enseignes.

Il semble que l'influence de Louise cessa d'agir sur Krieghoff lorsqu'il rencontra John Budden, en 1853. Deux ans auparavant, Budden qui était l'un des associés d'une entreprise d'encanteurs, avait emporté quelques-uns des tableaux de Krieghoff à Québec. Lorsqu'il revint à Montréal, en 1853, il trouva les Krieghoff dans la plus grande gêne et leur proposa de gagner Québec où Krieghoff serait, selon lui, beaucoup plus apprécié. Grâce à cette décision Krieghoff allait connaître les plus belles années de sa carrière d'artiste.

Le paysage de Québec était tout autre que celui de Montréal et exigeait de nouvelles ressources de Krieghoff. Il releva le défi et de 1854 à 1860, la période la plus productive de sa vie, il réalisa des progrès constants. Cependant, après 1860, il cessa de s'améliorer et son évolution demeura stationnaire pendant 3 ans. La période 1864-1867 vit son art décliner tant du point de vue de la qualité que de celui de la quantité, bien qu'il exécutât quelques-unes de ses plus belles oeuvres après 1864. Nous ne savons pas ce qu'il advint de lui entre 1866 et

CANADA POST OFFICE
COMMEMORATIVE ISSUE
POSTAGE STAMPS

CORNELIUS KRIEGHOFF

8c. 100TH ANNIVERSARY,
DEATH OF CORNELIUS KRIEGHOFF
COMMEMORATIVE POSTAGE STAMP

DATE OF ISSUE: 29 November 1972
DESIGN: Cornelius Krieghoff's painting
"The Blacksmith's Shop"
PRINTER: British American Bank Note Co., Ltd., Ottawa
SIZE: 40 mm x 32 mm (horizontal)
QUANTITY: 28,000,000

PRINTING PROCESS: This stamp is printed in four colour lithography. Marginal inscriptions including the painter's name and title of the painting appear on the four corners of each pane of 50 stamps available from the Philatelic Service.
NOTE: Quantities of this stamp are "Ottawa Tagged" but there are no marginal inscriptions on corner blocks of tagged stamps.
COLLECTORS' OWN FIRST DAY COVERS: Customers who wish to have "First Day of Issue Covers" serviced by the Post Office Department are advised to forward their own self-addressed covers to the First Day Cover Service, Canada Post Office, Ottawa, Ontario, K1A 0B5, to arrive not later than the date of issue 29 November 1972. The cover service fee is five cents for each cover. If the value of the stamps to be affixed to a cover is 16c. or more, the service fee will not apply providing regular mail service is to be given to such covers. Orders will be accepted for covers to be affixed with the "Ottawa Tagged" stamps as well as regular stock.
OFFICIAL FIRST DAY COVERS: The Department's specially designed official first day covers may be purchased by completing the order form for official first day covers attached to this announcement and forwarding it along with your remittance to the address indicated at the top of the form.

CORNELIUS KRIEGHOFF

But for the visit of a beautiful young Canadian girl to New York in 1837, one of our leading pioneer artists, a man who produced more than 700 paintings, might never have made Canada his home. In that year, Cornelius Krieghoff landed in New York and met Louise Gautier dit Saint-Germain of Longueuil, near Montreal. We know little of the couple's

movements until the early forties when we find them living in Longueuil with the Gautier family. Louise, their daughter Emily and the rest of the Gautier family appear in a large number of his paintings of this period. Krieghoff's studio and the Gautier home were favourite rendezvous for the villagers and Krieghoff seems to have been very popular for he was an amiable, humorous man and a loyal friend.

Cornelius could barely make a living in Montreal. The bourgeois of that city preferred copies of European paintings to Canadian landscapes. For a period economic necessity caused Krieghoff to find employment as a sign painter.

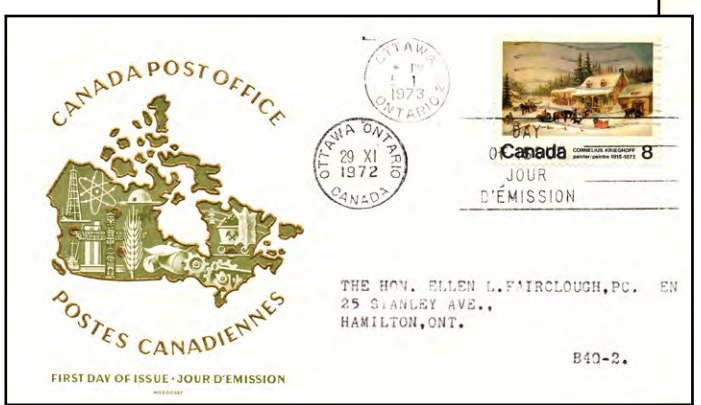
When John Budden entered Krieghoff's life in 1853, Louise seemed to pass out of it as his guiding influence. Two years previously, Budden, a partner in a firm of auctioneers, had taken some of Krieghoff's paintings to Quebec City. Upon his return to Montreal in 1853, he found the Krieghoffs in dire straits and proposed that they move to Quebec City where, he felt, Krieghoff would find a more appreciative clientele. The move to Quebec was the beginning of the most rewarding period of Krieghoff's life.

The Quebec landscape differed considerably from that of Montreal and called for new resources. Krieghoff responded to the challenge and, from 1854 to 1860, his most productive years, he made steady progress. After 1860, however, he ceased to make any great progress and for three years was at a standstill. The next few years, 1864-1867, showed a decline in both quantity and quality, despite the fact that after 1864 he produced some of his finest paintings. What happened to him between 1866 and 1870 is unknown except that he went to Chicago to reside with his daughter and son-in-law. After 1867 a change had come upon him; he no longer felt the urge to work, nor did he possess the same creative energy. He returned to Canada for a visit in 1871. The reunion with his former friends was tinged with sadness. Budden urged him to take up his brushes. Creative energy came back for a while and he painted four or five of his best paintings, among them "The Blacksmith's Shop" which is reproduced on Canada's new stamp. The hearty welcome accorded visitors streaming into the house gives us a glimpse of mid-winter habitant hospitality.

But Cornelius was divided in his affections between his daughter and the adopted country where he had spent nineteen years. He returned to Chicago and shortly afterwards, while writing to John Budden of the happy days in the land he had made his own, he died of heart failure.

Krieghoff's paintings are important both as works of art and as social documents portraying the life and spirit of Quebec. They bubble over with enthusiasm and reflect accurately the work, play, costumes and background of his surroundings.

PS14 stamp announcement pamphlet: French and English texts



CANADA POST OFFICE POSTES CANADIENNES

THE OFFICE OF THE MINISTER
CABINET DU MINISTRE

29 November 1972

Dear Sir:

On the 29th November of this year the Canada Post Office issued a postage stamp to mark the 100th Anniversary of the Death of Cornelius Krieghoff, a man who produced more than 700 paintings.

In 1853 Krieghoff could barely make a living in Montreal so he decided to move to Quebec City. This was the beginning of the most rewarding period of his life. From 1854 to 1860 Krieghoff made steady progress but during the years 1860 to 1867 he showed a considerable decline. What happened to him between 1866 and 1870 is unknown except that he went to Chicago, U.S.A. to reside with his daughter and son-in-law.

One of Krieghoff's famous paintings is "The Blacksmith's Shop" reproduced on this stamp. Krieghoff's paintings are important both as works of art and as social documents portraying the life and spirit of the province of Quebec.

Sincerely,

Jean-Pierre Côté
Postmaster General

Canada Post Office Publicity First Day Cover (above), with letter (right) about the stamp issue signed by the Postmaster General

DIE PROOF

Several years ago Saskatoon Stamp Centre offered for sale a Krieghoff die proof [2] on white glazed paper (110 x 96mm). It included guide lines printed around the stamp, the printer's colour bar at bottom and a pen manuscript 17-7-72.



Krieghoff die proof

FIRST DAY COVERS

Although Canada Post had begun producing their own "official first day covers" in 1971, the Krieghoff issue is still ripe with different first day covers produced by the various cachet makers of the time.

Illustrated on the next couple of pages are several different first day covers [3] produced by the following cachet makers:

- Art Craft (USA)
- Art Wood (Etobicoke ON)
- Artopages Covers (USA)
- British American Bank Note Company, Limited (Ottawa ON)
- Canada Post Office Replacement and Publicity First Day Covers (Ottawa ON)
- Caneco (Canada Envelope Company, (Montreal QC)
- Canadian Bank Note Company, Limited (Ottawa ON)
- John Cochrane (USA)
- Cole Cover (Ottawa ON)
- Grover Stamp Exchange (Windsor ON)
- Kingswood [Fleetwood (USA)]
- Overseas Mailers (USA)
- David C Pritchard (USA)
- Rosecraft Covers (Ottawa ON)
- Schering Corporation Limited (Montreal QC)
- Sterling Offices of Canada Limited (Toronto ON)

CONSTANT PLATE VARIETIES

By far the most popular aspect of the Krieghoff stamp is the study of the various constant plate varieties.

Very early on, the now-called "broken door frame on shed" variety was reported by a D. B. Archer in BNA *Topics* [4]:

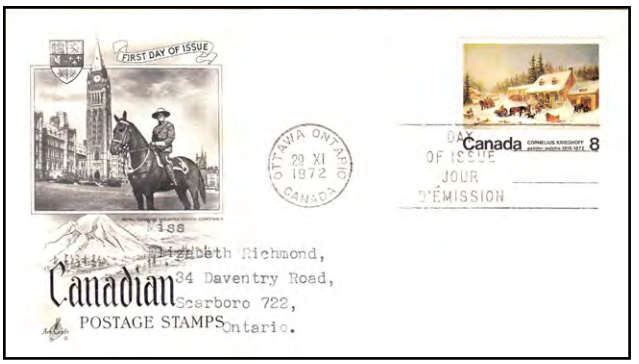
"... It consists of a "door latch" on the right-hand doorpost of the blacksmith shop approximately half way up the post. The door latch consisting of a horizontal black line."

Since then, at least 24 constant vartieties have been reported on this issue. A few of these are listed in the *Unitrade Specialized Catalogue of Canadian Stamps* [5]. Others have been reported in the *Corgi Times* [6], the bi-monthly newsletter of The Elizabethan II Study Group of BNAPS.

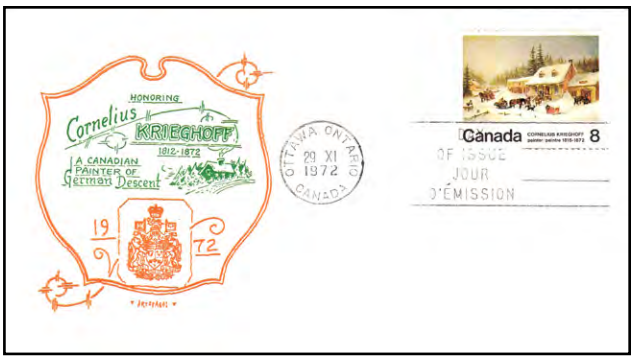
The Krieghoff press sheet consists of 200 subjects, divided into four panes of 50 stamps each. The "broken door frame" variety occurs on all four panes. The other reported constant varieties occur on only one stamp out



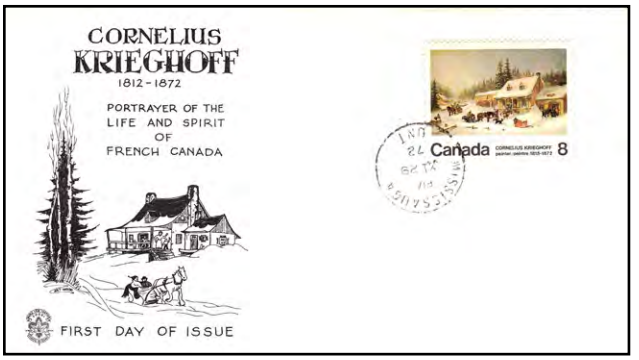
Krieghoff press sheet © Canada Post Corporation 1972.



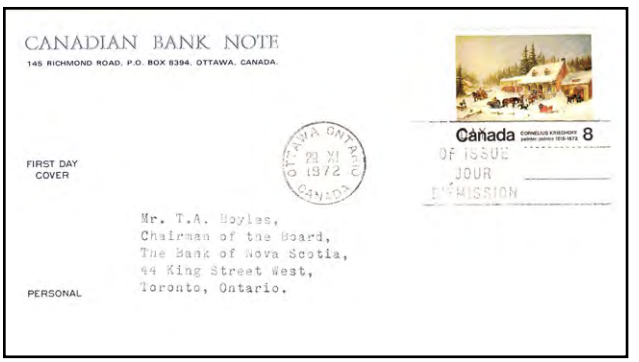
First Day Cover: Art Craft.



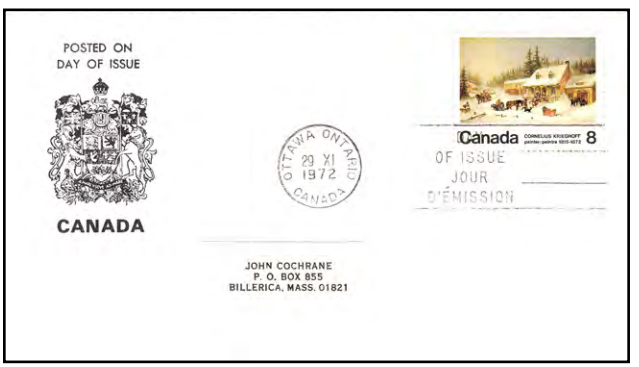
First Day Cover: Artopages Covers.



First Day Cover: Art Wood.



First Day Cover: Canadian Bank Note Company, Limited.

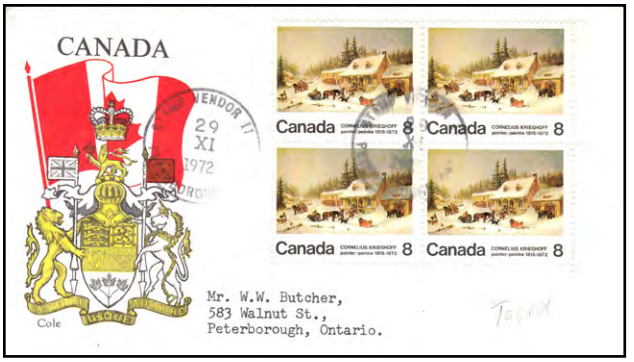


First Day Cover: John Cochrane.

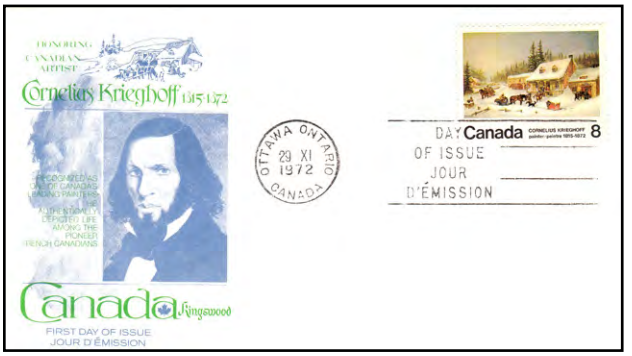


First Day Cover: Caneco, with different addresses on flap.

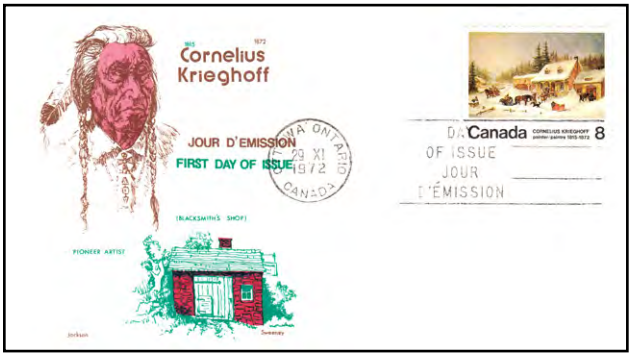
FDC images at 50%



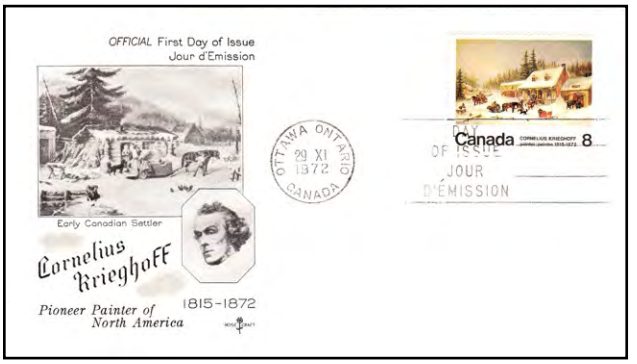
First Day Cover: Cole Cover.



First Day Cover: Kingswood.

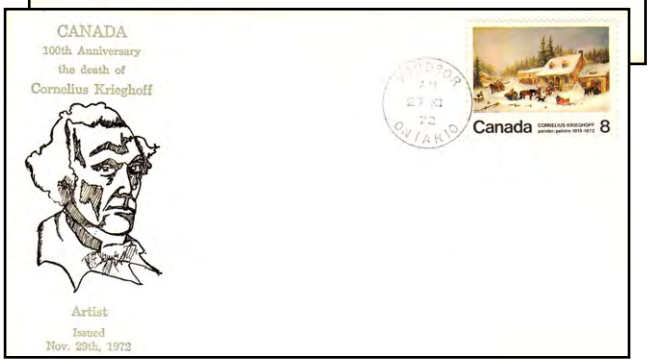


First Day Cover: Overseas Mailers.

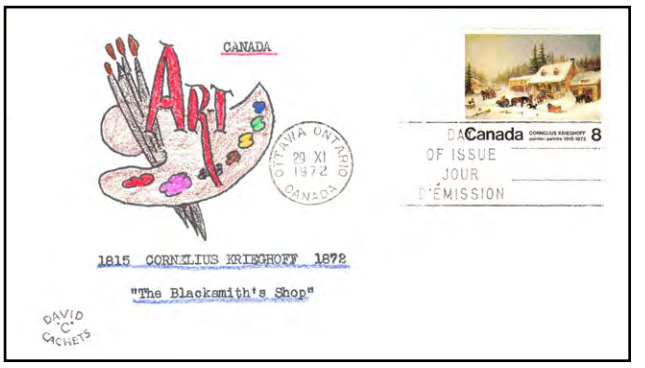


First Day Cover: Rosecraft.

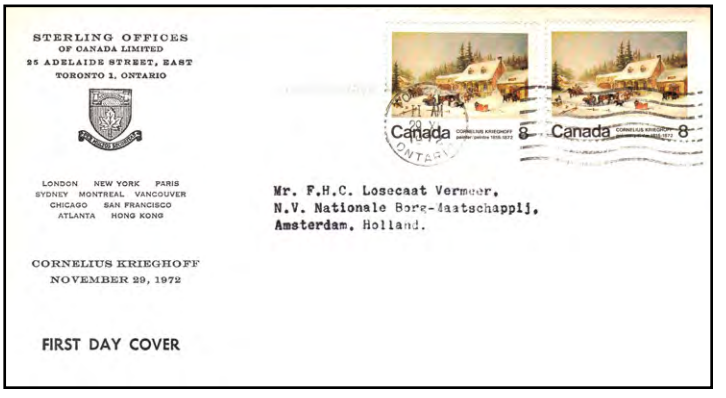




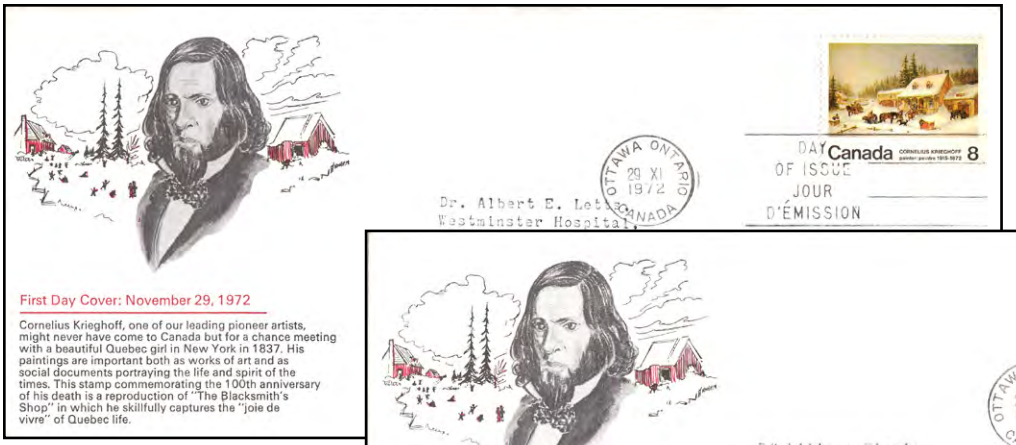
First Day Cover: Grover Stamp Exchange.
(Top) by Lithography, (bottom) by thermography.



First Day Cover: David C Pritchard.

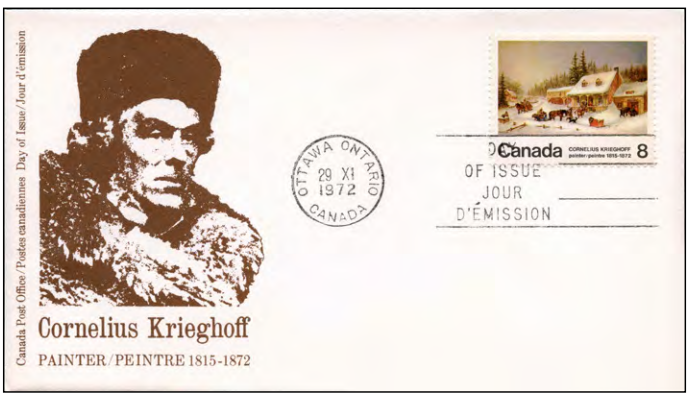


First Day Cover: Sterling Offices of Canada Limited.



English and French cachets.

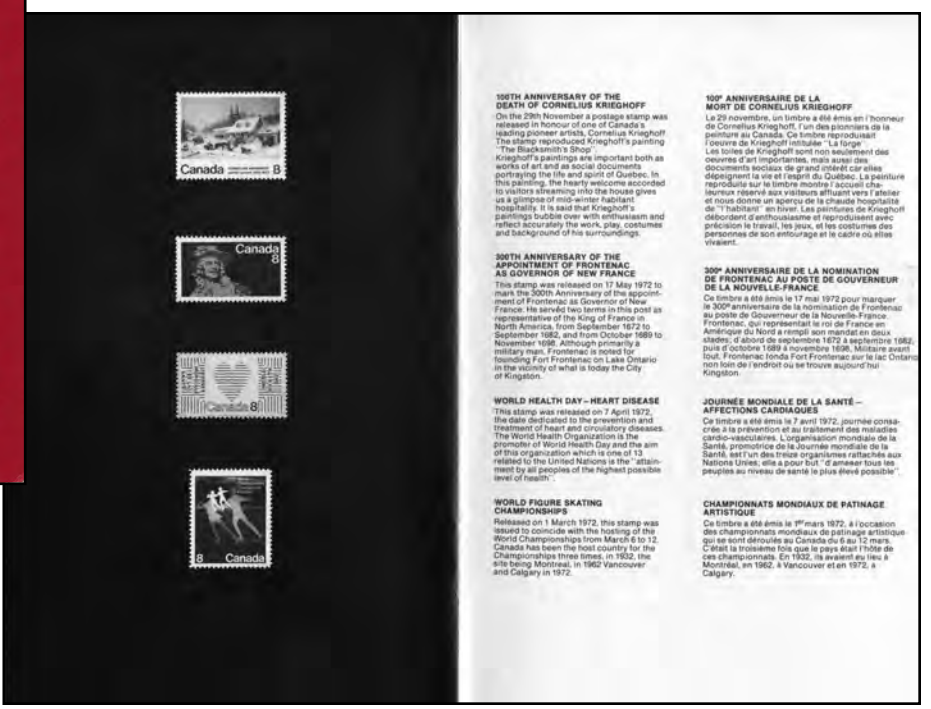




The Canada Post Office "official" first day cover. Cancelled in Ottawa, Ontario. Untagged and tagged versions exist.



1972 Annual Collection.
Image at 45%



of the 200 subjects. Thus, if you have a full pane in hand, you can determine which of the four panes from the press sheet that you have.

Several of the varieties shown on the following pages are the result of studies done by Leopold Beaudet FRPSC OTB and Brian Cannon. In the Jan–Feb 2015 *Corgi Times*, Brian wrote:

A real oddity that has turned up is a variety called the "black and blue dots". I first heard of this when Robin recently passed on a list of Krieghoff varieties begun by Leopold Beaudet. This variety consists of a black dot, along with a smaller blue dot, about 7mm to the left of it, and 2mm below. The strange part is that these two dots appear on at least seven different stamps throughout the four panes! How this can happen, who knows?

SOUVENIR AND PRESENTATION ITEMS

The Krieghoff stamp can be found in several presentation items produced by Canada Post. These include:

- 1972 Annual Collection
- 1972 Commemoratives prepack in cellophane wrapper
- Canada Post Office Presentation Folder ✉

FOOTNOTES:

1 Photo of poster courtesy Andrew Chung, FRPSC

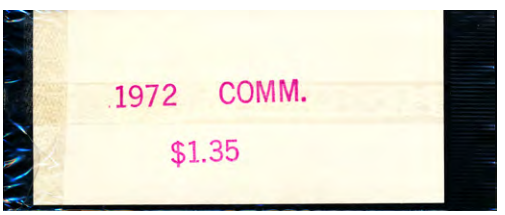
2 Photo courtesy Saskatoon Stamp Centre.

3 First day cover scans courtesy Bob Vogel.

4 Mail from our Members, *BNA Topics*, February 1973, page 49.

5 *Unitrade Specialized Catalogue of Canadian Stamps*, 2022 Edition, Robin Harris, Editor.

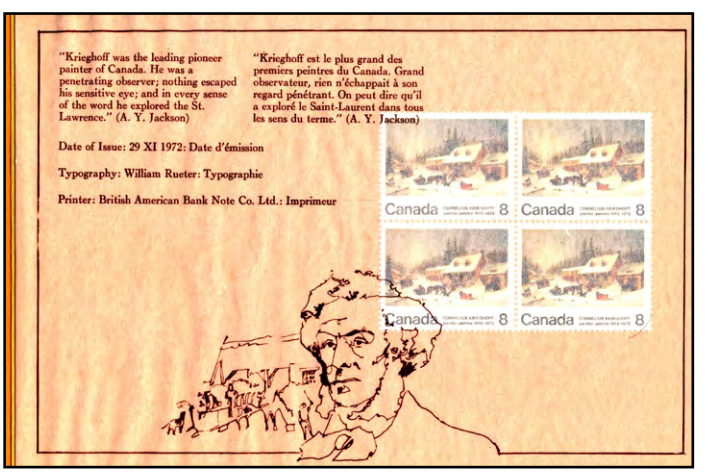
6 *Corgi Times*, Mar–Apr 2014 (pages 70–71), May–Jun 2014 (page 81), Jan–Feb 2015 (pages 60-61), Robin Harris, Editor.



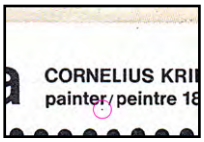


1972 Commemoratives Prepack.
Image at 45%





Canada Post Office Presentation Folder.
Image at 45%



Pos. 2
Black dot under r



Pos. 5
Black and blue dots



Pos. 14
Black and blue dots



Pos. 22
Hole in roof



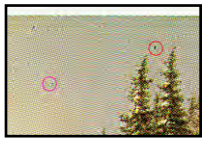
Pos. 28
Black rock in snow
below red sleigh



Pos. 31
Black stick in snow
below blue sleigh



Pos. 44
Black and blue dots



Pos. 48
Black and blue dots



Pos. 50
Branch under sleigh
(Unitrade 610v)



Pos. 12
Dot above u



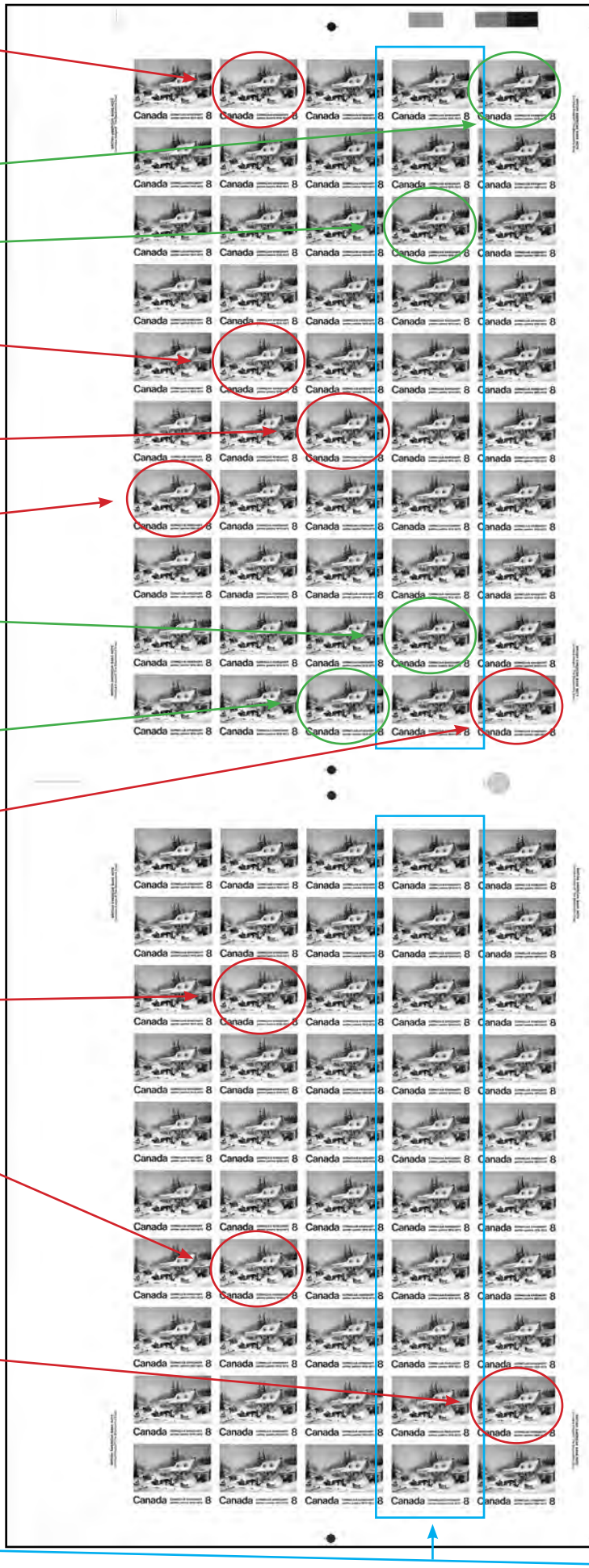
Pos. 32
Broken sleigh, red
mark to right

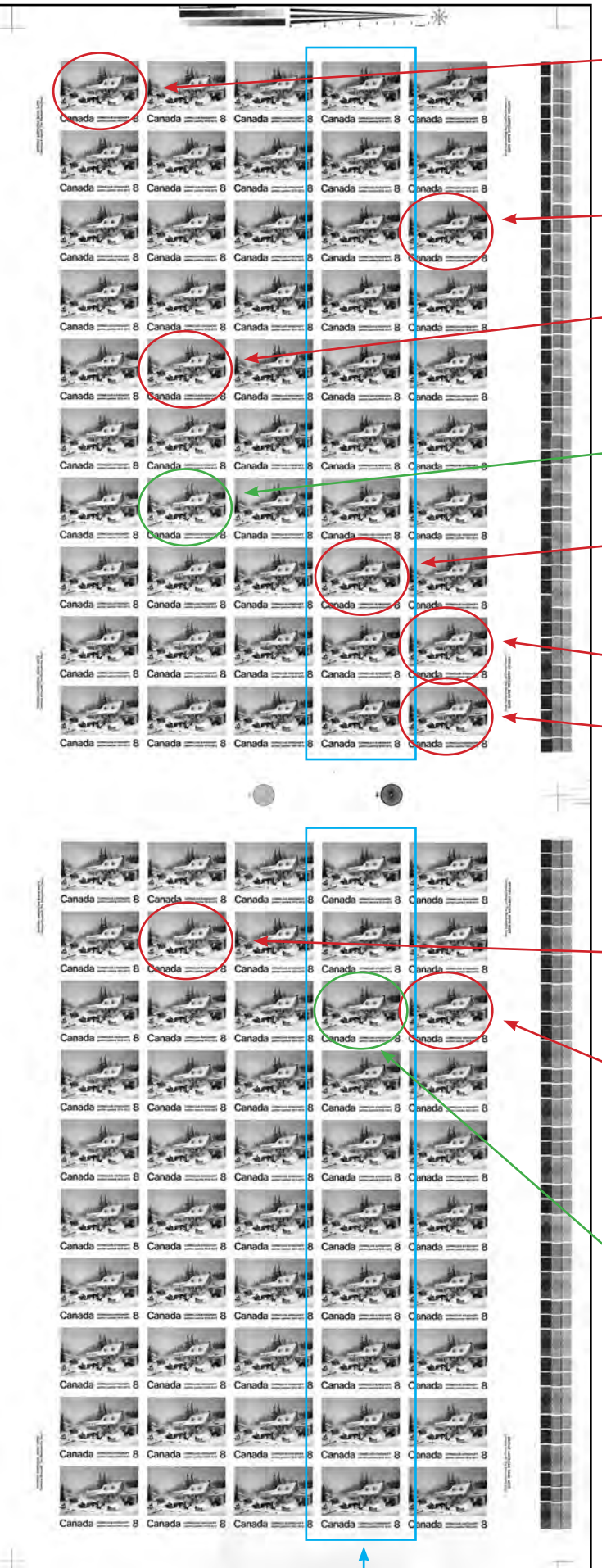


Pos. 45
Blue hole in roof



4th column (all panes)
Broken door frame
(Unitrade 610i)







Pos. 1
Rock in snow



Pos. 15
Extended 1 in 1872
(Unitrade 610iii)



Pos. 22
Red line on roof



Pos. 32
Black and blue dots



Pos. 39
Extra log in snow
(Unitrade 610ii)



Pos. 45
Icicle on roof
(Unitrade 610iv)



Pos. 50
Black hole in roof



Pos. 7
Dot at fence



Pos. 15
Dot above 'na'



Pos. 14
Black and blue dots

Santa's Expanded 2021 Stationery Line-up



BY TONY SHAMAN FRPSC

Collectors of Canada Post's H0H 0H0 Santa stationery may recall that in 2009, Santa's letter-writing team in Ottawa introduced the alpha-numeric symbols EB1, EB2, and EA (English After) on its English-version stationery and FB1, FB2 and FA (French After) on the corresponding French letter versions. In other words, Canada Post produced two different letters to be sent to children before Christmas and a "late" letter for kids who were tardy sending their letters to Santa and who could not reasonably expect a reply from the jolly old elf before Christmas.

Three years later, in 2012, it introduced an EA and FA postcard to replace the EA and FA letters. This practice carried on until 2014 when it introduced its EB3 and FB3 letters. At that point we had three "before Christmas" letter versions and one "after Christmas" postcard.

During all those years, we also had a varied number of letters sent to schools - the so-called "Classroom" letters - as well as the introduction of a special "international" letter intended for Santa fans living in foreign countries. Also in the current Santa

stationery line-up is a "sympathy" letter for children who have undergone a loss, or experienced some kind of a family crisis. But those letters are a story for another time.

Things carried on with this stable of stationery until 2021 when Santa added a second EB3 and FB3 letter version, to give us another type of EB3 and FB3 letter. Canada Post never explains its reasons for making changes and additions to it stationery line-up, so we are left to our own devices to figure out why it makes these changes. One reason may be that the Santa team does not want two (or more) siblings in one family receiving identical EB3 or FB3 letters. Although that is mere speculation. In any case, this is the first time since 1983 that we have more than three versions of a "before Christmas" letter.

The addition of these new English and French version - three letters are not the only major changes in Santa's 2021 stationery line-up.

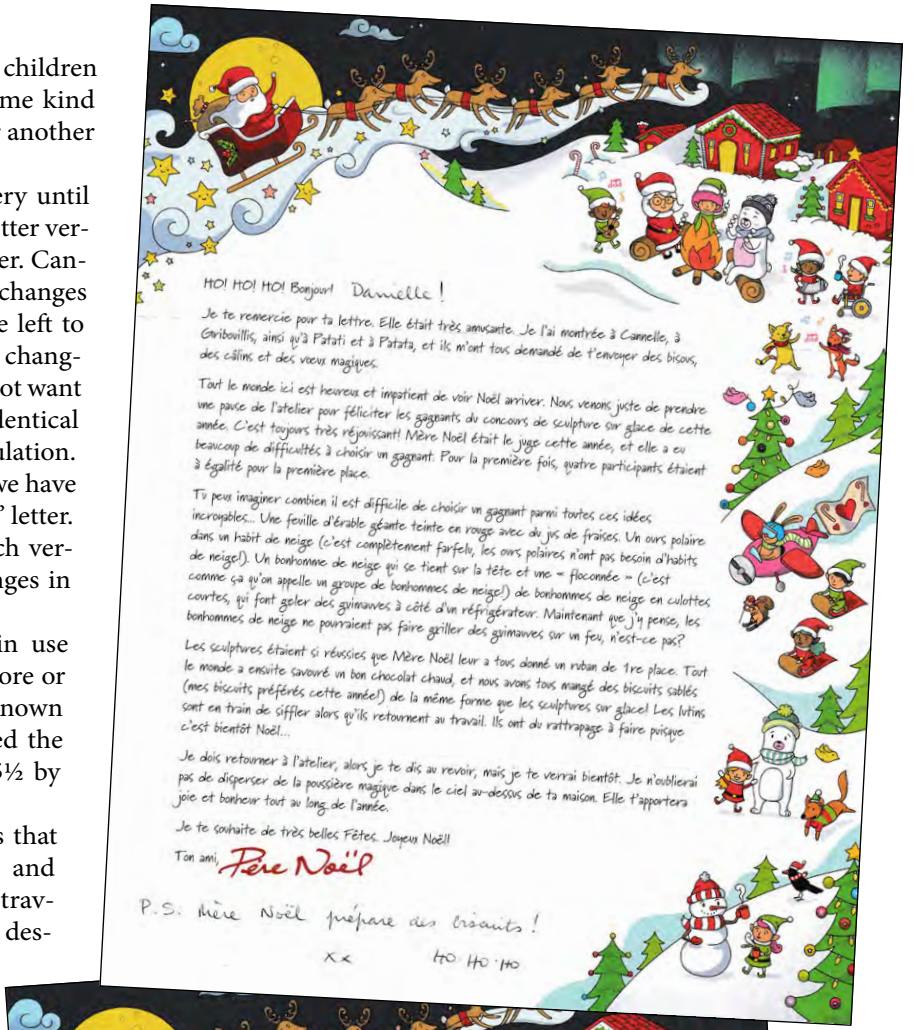
Canada Post's "after Christmas" postcards, in use since 2012, measure 4 by 6 inches, which is a more or less standard size for postcards. For reasons known only to members of Santa's team, they increased the size of the 2021 postcard to measure roughly 5½ by 8½ inches, almost double its predecessor's size.

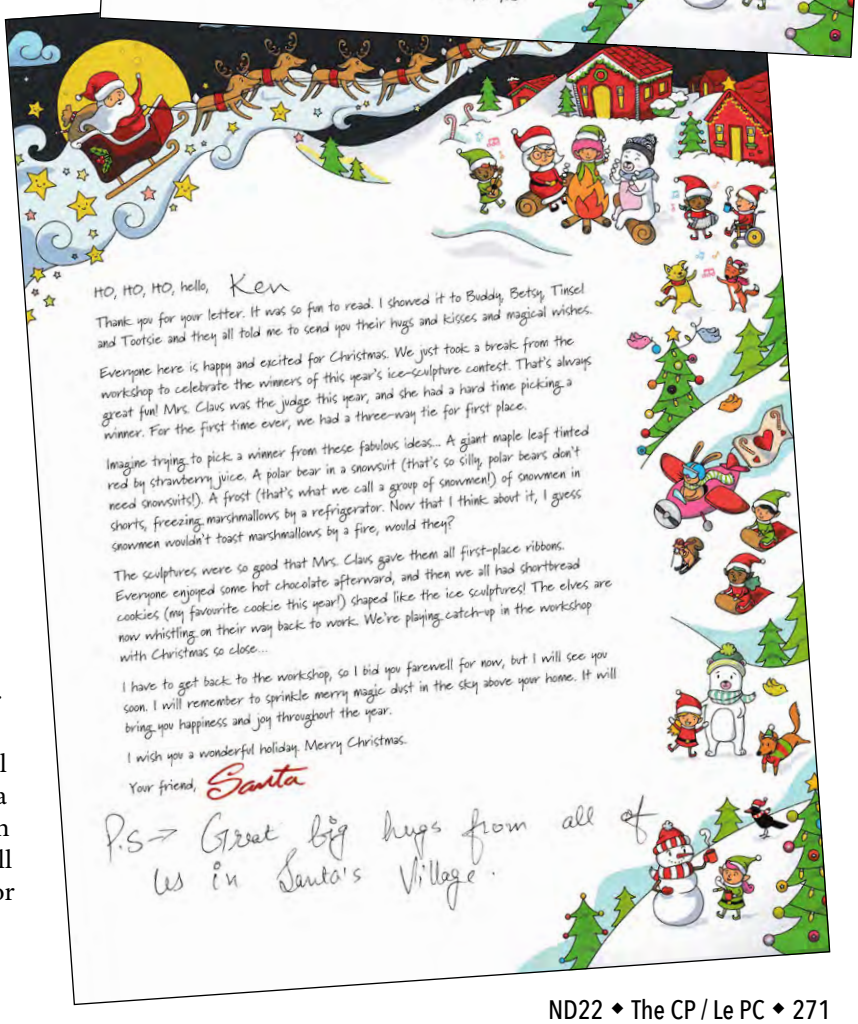
Santa's message on this new postcard tells us that for their annual post-Christmas vacation, he and Mrs. Claus flew to the Antarctica via Chicago, travelling over Canada and Europe to reach their destination. The picture side of the postcard shows Santa, Mrs. Claus and a penguin with a camera, each sitting in a canoe and ostensibly being welcomed to the Antarctic by a whale, a herring gull, a pair of penguins and several fish.

As was the case a year ago, this year's school class letter again did not contain the usual packet of sunflower seeds for students to plant. This is understandable, given the stubborn COVID 19 pandemic and the need for social distancing. We will have to wait to learn if the Santa team will reintroduce some kind of seed planting project for students once the pandemic is over for good.

However, Santa did update students with two news items from the North Pole: 1) Rudolph had grown bigger and stronger over the summer months and 2) Mrs. Claus won the "Most Promising Engineer in the Northern Hemisphere Award." Long-time collectors of the Canada Post H0H 0H0 Santa stationery might recall that Mrs. Claus has been the Chief Toy Engineer at the North Pole for the past several years.

H0H 0H0 Santa stationery collectors are well aware that the members of Santa's team in Ottawa continue to be innovative with their introduction of new or additional stationery each year. It will be interesting to see what the team has in store for collectors next year. ✉





COWTOWN COLLECTORS
CELEBRATE CENTENNIAL

BY DALE SPEIRS



Figure 1. CPS centennial party – April 6, 2022, Mason descendants.



Figure 2. Calgary Spring Bourse April 2022.

CALGARY PHILATELY AND THE CORONAVIRUS

On March 11, 2020, the World Health Organization declared that the spread of COVID-19 was a pandemic. The world went into lockdown, public gatherings ended, masks had to be worn, and, in the philatelic community, local clubs shut down. The Calgary Philatelic Society (CPS) was one of those affected.

Ironically, the CPS had been founded in April 1922 by Dr. E.G. Mason just after the 1918 influenza pandemic ended. The club celebrated its centennial in 2022 as the current pandemic ended, an interesting symmetry.

Unlike many local stamp clubs which shut down completely, and some of which are still closed, the CPS scrambled to find alternatives. The executives and committee members recognized that communication and continued operations were the key to survival of the club. The policy worked well enough that, as I type this in August 2022, the club not only survived but increased its membership.

The Calgary Regional Group of BNAPS held its first online meeting via Zoom on June 10, 2020. The CPS began holding its monthly general meetings via Zoom in October 2020. The club bulletin, *Calgary Philatelist*, had been published seven times per year prior to the pandemic. It went to a monthly publication to keep members informed and still does.

Because the annual stamp show CALTAPEX was cancelled over the next two years, an online stamp show called CalVirt was held. It proved successful, allowing exhibitors to test their work in anticipation of a return to normality. CalVirt also included Zoom seminars and there were PDF show catalogues.

The CPS started an e-letter to members with email addresses. This was supplemented with occasional email blasts from the

executive for fast-breaking news. The CPS website (www.calgaryphilatelicsociety.com) was regularly updated with news.

The club circuit books went to curbside service and thus kept the books moving and stamps selling. The monthly CPS auction was on and off depending on the ever-fluctuating government rules but did manage to hold a few events, albeit everyone wearing masks and sitting two metres apart from each other in a room with the windows wide open.

Having survived the worst disaster to the human race since World War Two, Calgary philatelists now face the future with confidence.

TIME TO PARTY HEARTY!

The Jan-Feb 2022 issue of *The Canadian Philatelist* had a brief history of the CPS. The centennial birthday party was held on April 6, 2022, marking one hundred years to the month of general meetings. Descendants of Dr. Mason were able to attend, there were birthday cakes, and the party marked the beginning of a return to normality.

Figure 1 shows four direct descendants of Dr. Mason posing in front of the birthday cakes. The trophy is one of the CPS's annual awards, the Dr. E.G. Mason Long Service Award. From left to right are great-granddaughter Beth Saunders, her sister Carol Irwin, and Beth's daughters Jennifer and Shannon.



Figure 3. CPS 2022 BNAPEX – Global TV interview, Jan Brookes.

Before the pandemic (there's a phrase we will be using for decades to come) the CPS held a Spring Bourse on the last weekend in April and a full show called CALTAPEX on the weekend after Thanksgiving. After two years without, the Spring Bourse was revived as a live event April 23 and 24. Figure 2 shows one of the dealers, Peter Fleck, smiling at the camera. He is

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Figure 4. CPS 2022 BNAPEX - dealer.

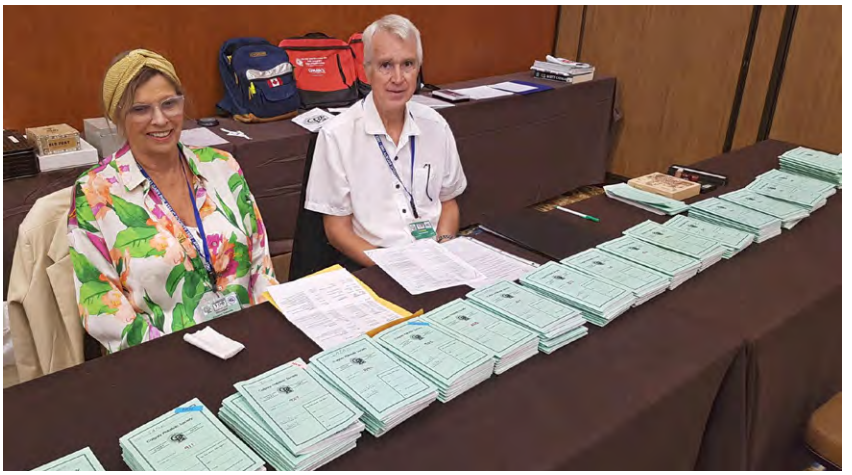


Figure 5. CPS 2022 BNAPEX - CPS circuit books, Elizabeth and Larry Tweedale.

a Past-President of the CPS and now lives in Red Deer, Alberta.

Instead of a local show CALTAPEX, the club held a national event called CPS 2022 BNAPEX on the Labour Day weekend. This show was sanctioned by both the British North America Philatelic Society and The Royal Philatelic Society of Canada, with 182 frames entered in the exhibits.

Two radio stations interviewed CPS President Murray Bialek. Global TV came out and interviewed Beth Saunders and several CPS committee members. Figure 3 shows Janice Brookes, an apprentice RPSC judge, talking with the reporter. Standing behind them at the right was Bialek.

Figure 4 shows part of the dealer bourse. Since 1925 the CPS has operated its own circuit books. Figure 5 shows Elizabeth and Larry Tweedale with the club books in the bourse.

Four different Picture Postage™ stamps were produced for the show by Dave Bartlet, available as booklets or on cover, as seen in Figures 6 to 9. The cover in Figure 6 was produced by Peter Fleck and the other three by Dave Bartlet. They were cancelled with three different show cancels supplied by Canada Post. ✉

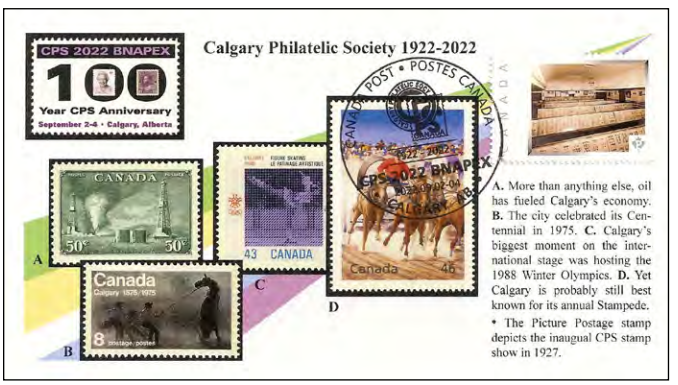


Figure 6. Calgary, CPS 2022 BNAPEX, club centennial.

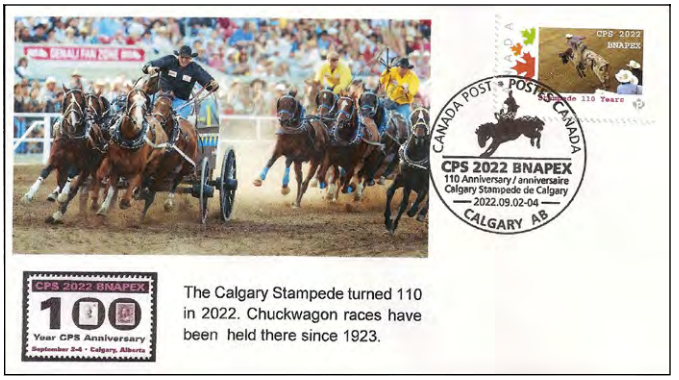


Figure 7. Calgary, CPS 2022 BNAPEX, Calgary Stampede 110th anniversary.

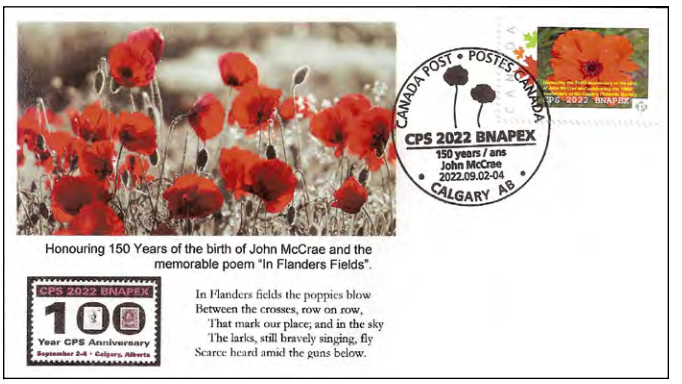


Figure 8. Calgary, CPS 2022 BNAPEX, John McCrae 150 year birth anniversary.

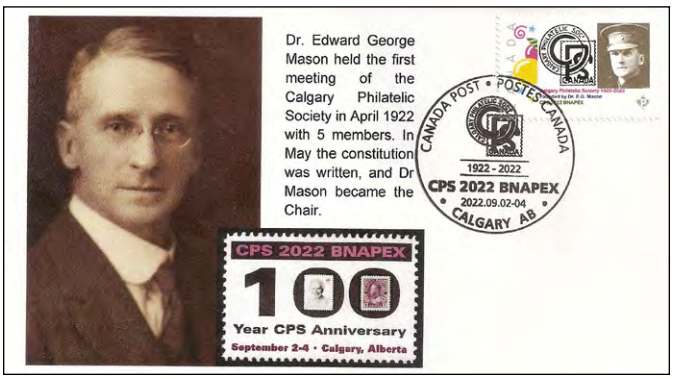


Figure 9. Calgary, CPS 2022 BNAPEX, Dr. E.G. Mason.

ASTRONOMY IN PHILATELY:

Happy 30th Anniversary Roberta Bondar!



Figure 1. Dr. Roberta L. Bondar.

BY: RICK STANKIEWICZ

Even in uncertain times and during pandemics there can be occasions to celebrate, and now is one of those occasions. This year marks the 30th anniversary of when Dr. Roberta L. Bondar (Figure 1) became only the second Canadian, the first Canadian woman and the world's first neurologist in space. This extraordinary Canadian is not only an astronaut and physician, but a scientist, photographer, pilot, writer, speaker and champion for the environment. Witnessing the Earth from space tends to have this effect on people.

Bondar's groundbreaking space flight is one for the history books and is documented on the silk cachet "Day of Launch" cover seen in Figure 2, using a stamp from the 1991 United States Postal Service (USPS) series on "Space Exploration" (Scott 2575), which depicts the Voyager 2 spacecraft flying by Uranus. The cancel was applied January 22, 2022, where lift-off occurred (LC-39A), at the Kennedy Space Center, Florida, to mark the successful launch of space shuttle Discovery STS-42 and its crew of seven astronauts, into low earth orbit. On board was a payload that included the first International Microgravity Laboratory (IMT-1).

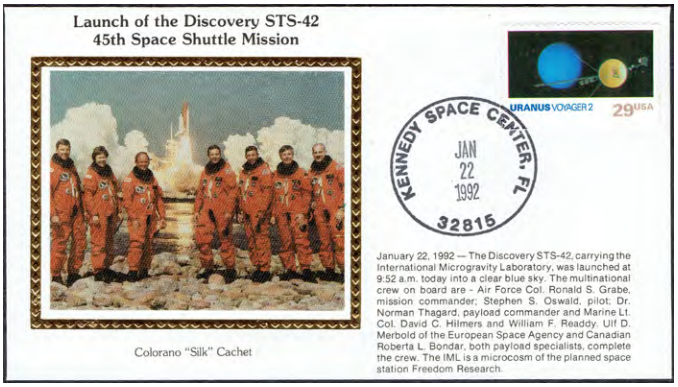


Figure 2. Discovery STS-42 Day of Launch cover.

The cachet on this envelope is an official National Aeronautics and Space Administration (NASA) image of this international crew (L to R) Stephen Oswald (Pilot), Roberta Bondar (Payload Specialist 1, CSA), Norman Thagard (Mission Specialist 1), Ronald Grabe (Commander), David Hilmers (Mission Specialist 3), Ulf Merbold (Payload Specialist 2, ESA-West Germany) and William Readdy (Mission Specialist 2). This was only the second shuttle mission to carry astronauts from three nations.

Nine days later this "Day of Return" cover (Figure 3) is canceled January 30, 1992, as the Discovery craft landed (Runway 22) at Edwards Air Force Base, California, completing a successful mission. During the mission the space shuttle averaged an altitude of 299 km (187 mi) and completed 129 orbits while traveling over 5.4 million km (3.4 million miles). Bondar con-

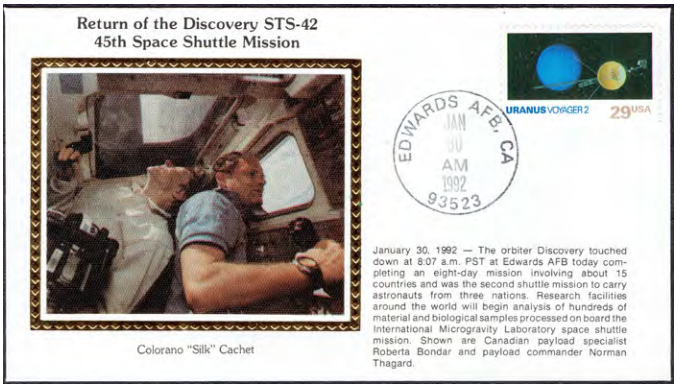


Figure 3. Discovery STS-42 Day of Return cover.

ducted over forty scientific experiments in space, including the effects of microgravity on the human body and its ability to recover. The cachet on this cover depicts Bondar and Thagard during the mission.

One of the easiest ways to identify which space mission an astronaut is associated with is by their Mission Patch. There is a tradition of Mission Patches being created for every NASA mission since 1965. They are typically designed by the crew members themselves, which makes every Mission Patch unique to that crew and their mission. For STS-42, the design (Figure 4) shows the space shuttle Discovery in orbit with an open cargo bay exposing the Spacelab module, which would have included the IML-1. Around the perimeter are the last names of all seven crew members. Five of the crew members were from the USA, but Bondar is noted as Canadian by the maple leaf and Merbold as from the European Space Agency by the ESA insignia. The white stars on either side of the shuttle represent the "4" and "2" of the STS-42 delineation. The gold star on the far right is in memory of astronaut Captain Manley "Sonny" Carter, who was slated to have been a Mission Specialist on this mission, but was killed in a plane crash eight months earlier.

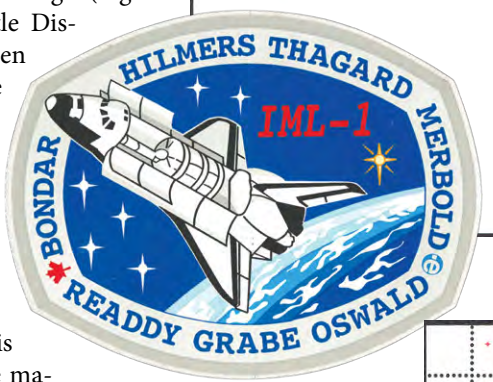


Figure 4. Official Mission Patch decal for Discovery STS-42 IML-1.



Figure 5. Roberta Bondar Personal Mission Patch for Discovery STS-42 IML-1.

On the other hand, the Personal Mission Patch (Figure 5), which would have been designed solely by Bondar, embodies the many elements of her mission, from the year (1992) to the mission purpose (IML-1). Also included is the caduceus, to represent her medical credentials and background. The red maple leaf mirrors the orientation of the space shuttle in a quiescent, tail-to-Earth position, floating over the Great Lakes, oriented in such a way that Bondar's hometown of Sault Ste. Marie is centrally located.

Not every astronaut that goes into space has a postage stamp issued for them, but Canada Post was quick to recognize Bondar's and other Canadian accomplishments in space, with a setenant pair of postage stamps issued on October 1, 1992 (Figure 6). This issue celebrated "Canada in Space", through some achievements up to that point, like Marc Garneau's trip to space in 1984, but the most current was Bondar's trip to space just eight months earlier. The timing was right for recognizing her contributions and accomplishments. The stamp showing the space shuttle flying over Canada (Scott 1442) was Canada's first use of a holographic stamp design.

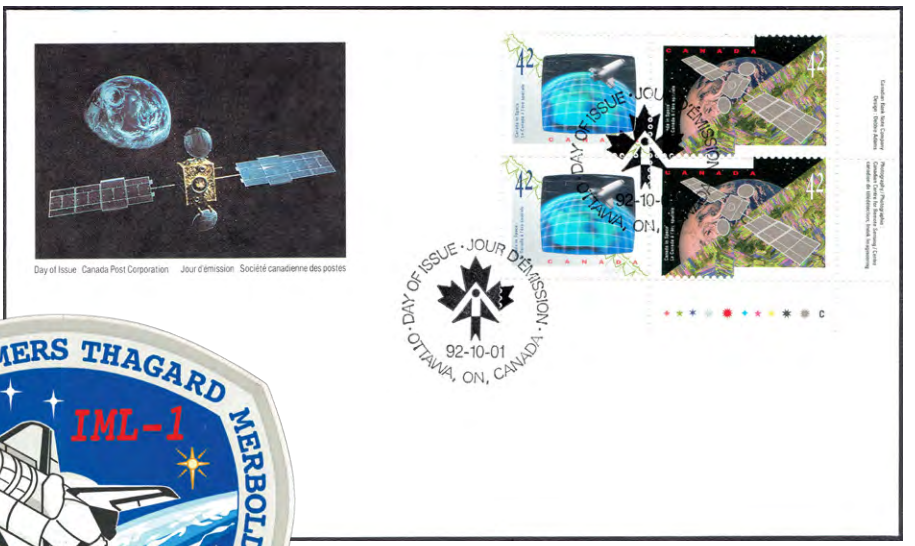


Figure 6. Canada Post Official First Day Cover for Canada in Space issue.

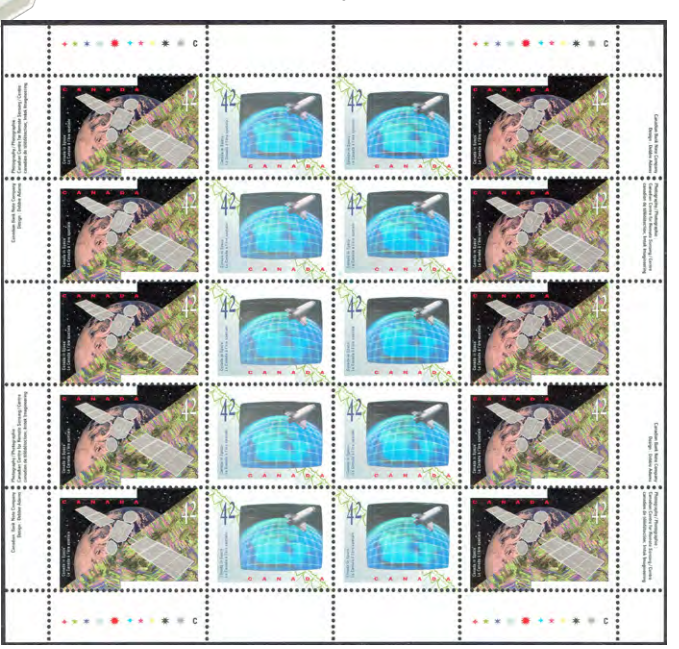


Figure 7. Canada in Space issue, pane of 20 Scott #1441-2.

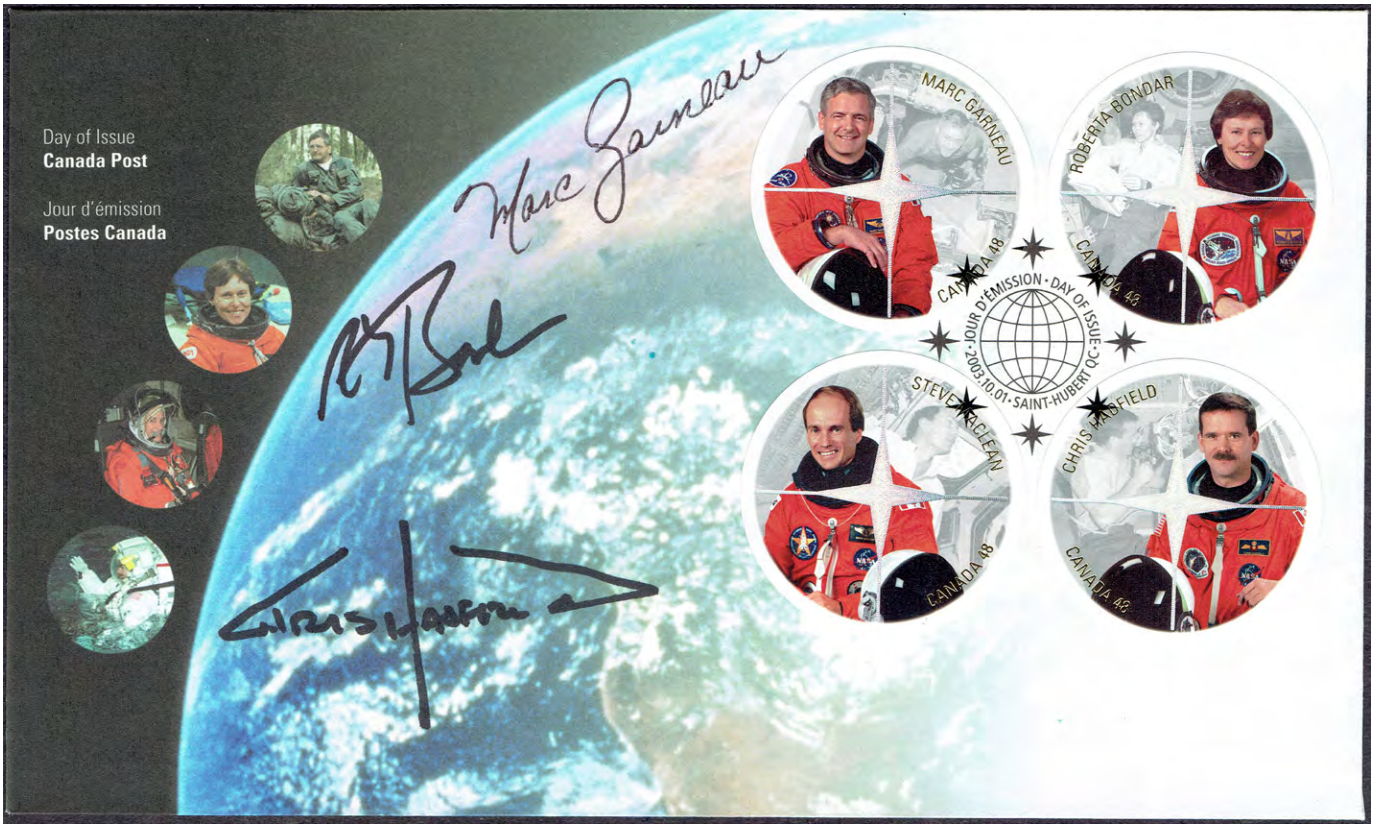


Figure 8. Canada Post Canadian Astronauts autographed Official First Day Cover.

The space shuttle stamp is known for having issues with the image shifting within the window framing it is found in. What is known as "high orbit" and "low orbit" varieties are known to occur. This pane of twenty stamps (Figure 7) shows the nose of the shuttle within 1 mm of the upper frame, which is a high shift compared to normal positioning, but it would not qualify as a "high orbit" unless the nose is cut off by the frame (Scott 1442iii). The other stamp in this set (Scott 1441), and the design of the First Day of issue Cover (FDC) cachet, illustrate the ANIK E2 satellite, to represent Canada's history and lead in communications technology.

Many countries have recognized individual astronauts and cosmonauts on postage stamps. However, it was not until October 1, 2003, that Canada Post released a set of postage stamps to celebrate "Canadian Astronauts". Each of the eight stamps carries an image of one of our Canadian heroes. The FDC shown here (Figure 8) is the first half of the set (Scott 1999 a-d), which includes arguably most of Canada's famous astronauts (Marc Garneau, Roberta Bondar, Steve MacLean and Chris Hadfield) and autographed by three of them (Garneau, Bondar and Hadfield). The stamp design combines a coloured foreground image of each astronaut from an official Canadian Space Agency (CSA) portrait and the backgrounds are black and white images from each of their respective NASA missions. The cancellation is shown as Saint Hubert, QC, which comes as no surprise, given that it is home of the CSA. The set is numbered and presented in the chronological order that each astronaut traveled into space. This was the last commemorative stamp issue to celebrate our Canadians in space.

Years later, after hanging up her spacesuit, Dr. Bondar created "The Roberta Bondar Foundation", a registered not-for-profit charity in 2009. The Mission Statement for the Foundation sums up Bondar's love of the environment and her care for humanity.

"The Roberta Bondar Foundation connects people to the natural world, inspiring curiosity, respect for and conservation of the environment while building healthier lives."

She was clearly inspired by not only her flight in space, but also her love of photography and concern for the environment. She is a very accomplished woman with many honours bestowed upon her over the years but this year is special for the mark she has left in the history books and the world, the same one she circled 192 times back in 1992. Happy 30th Anniversary Roberta Bondar!

Keep looking up…to one pretty amazing Canadian!

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LET'S TALK EXHIBITING

by/par David Piercey, FRPSC

PARLONS EXPOSITIONS

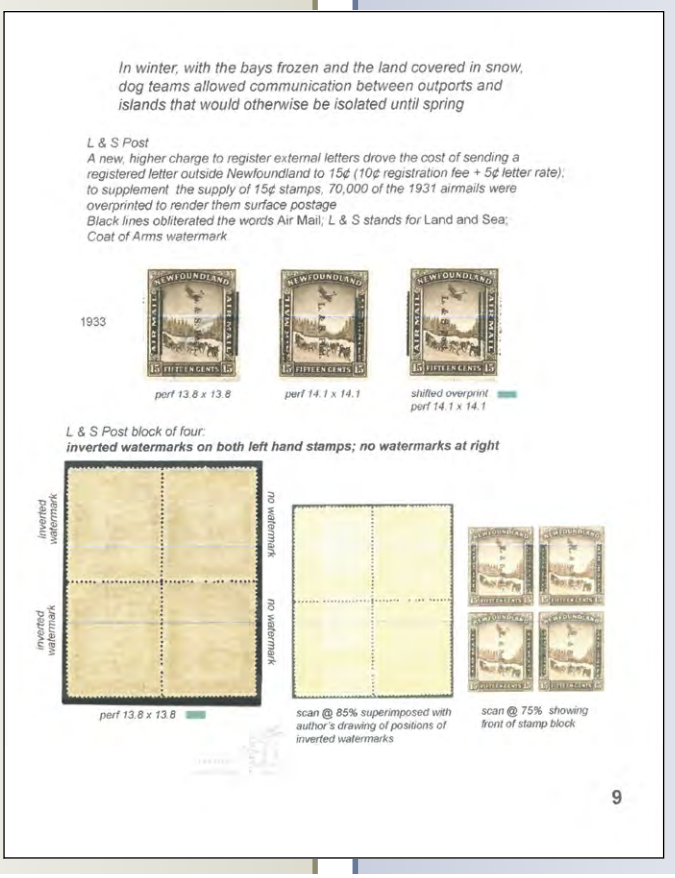
TOPICS IN PRESENTATION AND STYLE - DEMONSTRATING PHILATELIC KNOWLEDGE: SHOWING WATERMARKS

Collectors in many different specialized areas often attempt to also collect the watermark varieties in a stamp or stamp series of interest as most catalogues will list and price such watermark varieties. Indeed, such varieties, whether, for example, inverted, reversed, or sideways inverted left or right, often command significant premiums over the same stamp or stamps issued with the 'normal' intended position of the watermark.

As exhibitors, we may have difficulty showing such watermark variations to their best effect, as they are but variations in paper thickness laid down as a design on the dandy roll during paper production and might even be hard for a viewer to see when displayed in the frames. It's one thing to indicate "watermark reversed" when showing the stamp's watermark variety; but harder for the exhibitor to actually show the watermark, even when resorting to flipping a second copy of the stamp over to exhibit it more clearly.

Sylvia Ficken of Conception Bay South, NL has developed a novel way (at least to me) to so indicate the inverted watermarks in her exhibit "*Dogs of Newfoundland – Newfoundland Postal and Revenue Material 1887-1944*" which was shown in the Open Class at CAPEX 22 in Toronto earlier this year, and which received a commendable total point score of 88 points.

Remember, 'Open Class' is the term used at FIP international exhibitions; in North America we use 'Experimental' to indicate the same thing – namely an exhibit which combines philatelic elements from more than just a single exhibit type. In Fickens' case, she combined the postal and revenue issues



PRÉSENTATION ET STYLE : DÉMONTRER SA CONNAISSANCE PHILATÉLIQUE EN EXPOSANT DES FILIGRANES

Dans bien des domaines spécialisés, les philatélistes essaient de collectionner aussi les variétés de filigranes d'un timbre ou d'une série de timbres d'intérêt. D'ailleurs, la plupart des catalogues en dressent des listes et affichent des prix. En effet, de telles variétés, par exemple, les filigranes inversés, tête-bêche, inversés latéralement à droite ou à gauche, ont souvent une valeur supérieure à celle du même timbre ou de ceux comportant un filigrane en position « normale ».

En tant qu'exposant, il se peut que nous ayons de la difficulté à montrer de telles variations de filigranes sous leur meilleur jour, car elles ne sont rien d'autre que des différences d'épaisseur du papier sur lequel est reproduit un motif installé sur un rouleau filigraneur au moment de la production. Un visiteur pourrait donc facilement les manquer lorsqu'ils sont exposés dans un cadre. C'est une chose d'indiquer « filigrane tête-bêche » lorsque vous exposez une variété de filigrane, mais c'est une autre paire de manches de le rendre apparent, même à l'aide d'un timbre normal placé en sens inverse à titre de comparaison.

Sylvia Ficken de Conception Bay South, T.-N.-L., a mis au point une nouvelle façon (du moins pour moi) de désigner les filigranes inversés dans sa collection « *Dogs of Newfoundland—Newfoundland Postal and Revenue Material 1887–1944* », *exposée en Classe ouverte* lors de CAPEX 22 à Toronto, plus tôt cette année, ce qui lui a valu un total très honorable de 88 points.

N'oubliez pas que « Classe ouverte » est le terme utilisé par la FIP aux expositions internationales tandis qu'en Amérique du Nord, nous employons « Expérimentale » pour désigner la même classe, soit une collection qui combine des éléments philatéliques provenant de plus

of Newfoundland which pictured either the Newfoundland dog breed, the Labrador Esquimaux breed, or various sled dogs, with a showing of their postal usages, and with a good variety of early picture post cards that depicted such dogs as well. I show here page 13 of her 16-page exhibit to give you a flavour of how she combines the postal and picture post card elements, and how her philatelic knowledge is reflected in the variety of philatelic elements she has chosen for the exhibit.

Shown next is the fifth page of her exhibit, a page on sled dogs, which includes a specialized study of the 15-cents airmail stamp of 1931, and with its watermark variety included. Note how she shows the inverted watermark. First, she shows the back of a stamp pair variety (one having, and one not having a watermark). It is difficult to easily make out the watermark in this illustration of her exhibit page, and probably even more so when it is displayed in the frames at a stamp show, often in notoriously poor lighting conditions. Her novel (at least to me) solution is to then show a photo-reduced copy immediately beside it, enhanced with her *drawing* of the watermark superimposed on the photo-reduced copy to show where on the stamp the inverted watermark can actually be found. And, to enhance our understanding of why the watermark is inverted, she shows us using another of her drawings, near bottom right of the page, how the regular watermark otherwise would appear on the normal stamp (of course, she also includes a photo-reduced copy of the stamp pair, to assure us that she is showing that particular stamp pair.)

d'un type de collection. Sylvia Ficken, quant à elle, a combiné des timbres postaux et fiscaux de Terre-Neuve représentant les races de chiens Terre-Neuve, esquimau du Labrador ou divers chiens de traîneau avec l'utilisation postale de ces timbres ainsi qu'une bonne variété d'anciennes cartes postales représentant aussi des chiens. Je montre ici la page 13 de sa collection de 16 pages afin de vous donner un avant-goût de la façon dont elle a agencé les éléments postaux avec les cartes postales. Vous verrez aussi comment sa connaissance philatélique transparaît à travers la variété d'éléments qu'elle a choisi d'exposer.

Ensuite, nous avons la cinquième page, une page sur les chiens de traîneau, qui comprend une étude spécialisée du timbre de 15 cents de 1931 de la poste aérienne ainsi que sa variété de filigrane. Remarquez comment elle met en évidence le filigrane inversé. Premièrement, elle montre l'endos d'une paire de timbres (l'un avec et l'autre sans filigrane). Le filigrane de cette illustration n'est pas facile à repérer et le serait probablement encore moins dans un cadre suspendu dans une salle d'exposition, où, de façon notoire, l'éclairage est souvent déficient. Sa solution novatrice consiste à placer juste à côté du timbre une reproduction photographique réduite sur laquelle elle a *dessiné* le filigrane inversé pour nous montrer l'endroit exact où il se trouve. En outre, pour nous aider à mieux comprendre pourquoi ce filigrane est inversé, elle ajoute un autre de ses dessins, près du coin inférieur droit de la feuille qui nous indique comment le filigrane habituel devrait apparaître sur un timbre normal (elle inclut bien sûr une copie-photo réduite de la paire de timbres pour nous montrer qu'il s'agit bien de la paire en question).





Page 9 of her exhibit then repeats her method of showing the same inverted watermark variety on the 1933 "L and S" overprint issue of this airmail stamp intended for regular, non-airmail use instead. Laid out as the back of the block of four, then the reduced scan of the back superimposed with her drawing and placement of the inverted watermarks, and ending with the reduced scan of the front of the stamp block make it very clear once again that this is indeed the inverted watermark variety of this overprint issue we are looking at.

In conclusion, Ficken has been able to communicate, to good effect, her philatelic knowledge of the stamp issues from Newfoundland that depict dogs. Combined with her inclusion of examples of other philatelic elements – e.g., engraved vignettes, die proofs, plate proofs, perforation varieties, and postal usages of these few issues – and her inclusion of picture post cards as a supporting element, she has taken her topical theme on Newfoundland dogs into a strong Experimental, but still essentially *philatelic*, competitive exhibit. ✉

À la page neuf, elle répète la méthode déjà employée, cette fois, avec la variété inversée de 1933 comportant un « L » et un « S » en surimpression indiquant l'emploi de ce timbre de la poste aérienne pour un usage ordinaire, non aérien. On voit d'abord le verso du bloc de quatre, puis sa numérisation où elle a superposé un dessin à l'emplacement des filigranes inversés et pour terminer, une numérisation du recto du bloc de timbres. L'ensemble nous montre donc clairement que ce que nous voyons est vraiment la variété inversée en surimpression.

En conclusion, Sylvia Ficken a réussi à communiquer efficacement sa connaissance philatélique des émissions de timbres de Terre-Neuve représentant des chiens. En incluant des exemples tirés d'autres éléments philatéliques, par exemple : vignettes gravées, épreuves de poinçon, planches complètes, variétés de perforation, usage postal de ces quelques émissions en plus des cartes postales qu'elle a ajoutées en tant qu'élément de soutien, elle a fait de son thème, « Les chiens de Terre-Neuve », une collection expérimentale forte, mais essentiellement *philatélique*, une collection compétitive. ✉

COMING EVENTS AND CHAPTER LISTINGS ARE ALWAYS AVAILABLE AT:

WWW.RPSC.ORG

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CHAPTER CHATTER

by/par George Pepall, FRPSC

PARLONS DES CHAPITRES

The fall National Postage Stamp & Coin Show (NPSC) took place in September and caught some of us off guard in doing so. I think that's because many of us were just relaxing over the summer, taking a break from our regular meetings to absorb new acquisitions into our collections and to review the achievements of the CAPEX 22 show in June. Those achievements have been well reviewed elsewhere in our journal, but I just want to take a few words to thank those members of local clubs who took the time and expense to enjoy some of the benefits of our own international show, and maybe even to give some time to volunteering to put up and/or take down at the show. You know who you are. Thank you!

At the NPSC September show we heard some of our peers in coin collecting noting the same kinds of difficulties in getting the new season started that we face because of a shortage of energetic younger faces among the long-time collectors. In an effort to meet that need, it may be worthwhile to review the basics of chapter strength:

- a well maintained website: this is well worth the time and expense
- setting a date for an annual show and/or bourse
- contacting by phone members who haven't been seen for a long time.
- a simple e-newsletter, ideally with some philatelic content; i.e., show and tell items
- ensuring member support for chapter leaders

I can understand that someone reading these basics could say, "easy for you to say." Well, I wouldn't say it if I didn't see them in place in my own local club. And I do.

THE MOST BEAUTIFUL STAMP OF THE YEAR

Still on the topic of the fall NPSC show, it's important to recognize that The RPSC represented itself, and its members like you, with new handouts on membership benefits and an energetic welcome at our table. The number of new members recruited was small, which is understandable after the all-out membership blitz at CAPEX 22 that brought us 40 new members; but the society keeps a profile on a regular basis at most national shows. An RPSC presence like that one could take place even with smaller clubs almost anywhere in Canada with enough advance notice. It could include an audio-visual presentation or a live speaker. ✉



Le Salon national du timbre-poste et de la monnaie (National Postage Stamp & Coin Show – NPSC) de l'automne a eu lieu en septembre et a pris certains d'entre nous de court. Je crois que c'est parce que beaucoup avaient profité de l'été pour se détendre, faire relâche de nos réunions habituelles, se concentrer sur de nouvelles acquisitions pour leurs collections et repasser les moments forts de l'expo CAPEX 22 de juin. Comme ces moments forts ont tous été récapitulés ailleurs dans notre revue, je souhaite seulement remercier en quelques mots les membres des clubs locaux qui ont dépensé temps et argent pour avoir le plaisir de profiter des avantages de notre exposition internationale et qui ont peut-être même donné bénévolement de leur temps pour monter ou démonter cette exposition. Vous vous reconnaissez. Merci!

Au salon NPSC de septembre, nous avons entendu des collègues de la numismatique parler des mêmes difficultés que les nôtres au lancement de notre nouvelle saison, difficultés causées par un manque de nouveaux visages jeunes et pleins d'énergie aux côtés de ceux des collectionneurs de longue date. Pour nous efforcer de combler ce besoin, il s'avère pertinent de passer en revue ce qui fait la force d'une section de clubs :

- un site Web bien entretenu — ce qui vaut largement les dépenses et le temps investis;
- le choix d'une date pour une bourse ou un salon annuel;
- des appels téléphoniques aux membres que nous n'avons pas vus depuis longtemps;
- une infolettre simple comportant idéalement du contenu philatélique et des témoignages;
- le soutien des membres envers les dirigeants de leur section.

Je comprends qu'en lisant ces critères de base, un lecteur puisse penser « facile à dire ». Bien, je n'en parlerais pas si je n'avais pas vu cela, chez moi, à mon club local. Mais, je l'ai bel et bien vu.

LE PLUS BEAU TIMBRE DE L'ANNÉE

Encore une fois, au sujet du salon NPSC de l'automne, il est important de signaler que La SRPC y a été représentée et par le fait même ses membres, comme vous, aussi. À sa table, de nouveaux documents sur les avantages de l'adhésion étaient offerts ainsi que des souhaits de bienvenue enthousiastes. Le nombre de nouveaux membres recrutés a été assez bas, ce qui se comprend après la campagne éclair de CAPEX 22 qui nous en a rapporté 40. La Société est régulièrement présente à la plupart des salons nationaux. Elle pourrait pareillement être présente aux activités de petits clubs presque partout au Canada en étant informée suffisamment d'avance. Il pourrait y avoir une présentation audiovisuelle ou un conférencier sur place. ✉

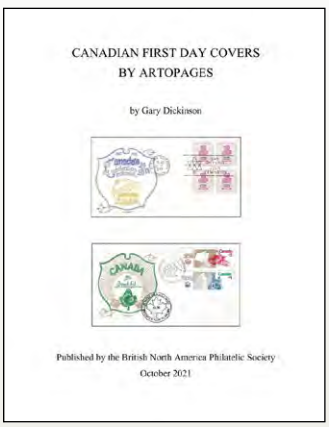


BOOK REPORTS

by/par Tony Shaman, FRPSC

CANADIAN FIRST DAY COVERS BY ARTOPAGES

By Gary Dickinson, published by the British North America Philatelic Society, 2021. Spiral bound, 60 pages, 8½ by 11 inches. ISBN : 978-1-989280-27-0 (colour edition.) Member price $27.00 Canadian funds, plus shipping and handling. Available from Longley Auctions, P.O. Box 620, Waterdown ON L0R 2H0.



Gary Dickinson's latest BNAPS book tells the story of three individuals instrumental in producing the Artopages first day covers for about 10 years, circa 1967 to 1977.

Alfred (Tag) Boerger, born in 1911, was an entrepreneur from a young age: he delivered newspapers at the tender age of seven, became a bicycle messenger at age 15 and began a part-time mail-order postage stamp business while still in high school. In 1945 he opened a retail stamp store with his father and added first day covers to their inventory.

Alton (Al) Weigel was born in Tiffin, Ohio, in 1893 and earned extra money drawing cartoons, trademarks, ads and signs. In 1958 Weigel joined the Boerger staff as a designer. His first cachet was produced for the July 4, 1960 United States 50 Star Flag stamp. During his lifetime, he designed close to 1,000 cachets although, sadly, had to stop drawing in 1978 because of ill health.

Jim Novotny was born in the small Ohio town of Clay Centre in 1936. He joined with Weigel in forming the partnership in 1964 and at the time this publication was released in October 2021, he was contemplating an imminent retirement due to age and poor health.

Divided into five chapters, augmented by a short preface, the publication also contains a one-page listing of references plus an extensive appendix consisting of 31 illustrated checklist of special purpose Artopages cachets.

In chapter 1 we learn about the firm's genesis and the contributions of the three individuals that were instrumental in the success of the business: Boerger, Weigel and Novotny.

Chapter 2 delves into the Boerger Artopage antecedent covers such as his general-purpose designs, the St. Lawrence Seaway covers, as well as some additional cover examples by Boerger.

In chapter 3 we are definitely into the emergence of the Artopages such the general-purpose cachets and examples of the early special-purpose cachets.

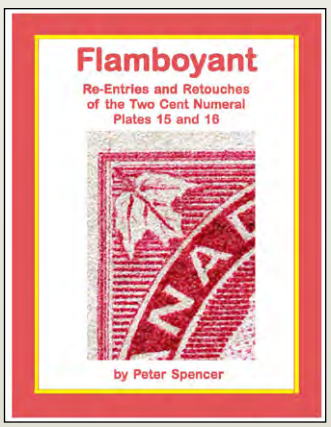
Chapters 4 depicts the special purpose cachets bearing definitive and commemorative adhesives and semi-postal stamps. Other covers in the chapter are illustrated with Christmas cachets or special events, generally referred to as special event covers. Several of the depicted examples are postal stationery covers.

Chapter 5 is devoted to general purpose cachets which the author describes as "first group" and "second group." Both types are amply illustrated. Also depicted in chapter 5 are what he calls "knockoffs." These are examples of covers of which private individuals have availed themselves, usually with the aid of a photocopier. Two examples are shown. Also illustrated in this last chapter are four examples of Christmas cachets. Two are entitled "Holy Night" and the other two "Joy to the World."

This slight volume is a well-thought-out publication that anyone with an interest in first day covers will want to own. As with all Dickinson first day cover catalogues, its cost is money well spent.

FLAMBOYANT RE-ENTRIES AND RETOUCHES OF THE TWO CENT NUMERAL PLATES 15 AND 16

By Peter Spencer, published by the British North America Philatelic Society, 2021. Spiral bound, 198 pages, 8½ by 11 inches. ISBN: 978-1-989280-17-1 (full colour edition.) Member price $47.00 Canadian funds, plus shipping and handling. Available from Longley Auctions, P.O. Box 620, Waterdown ON L0R 2H0.



This publication is Peter Spencer's most current volume on plating Canada's Queen Victoria Numeral issue. Because of the issue's overall numerous re-entries and retouches, the author selected the 2-cent denomination for his study and specifically the issues printed by Plates 15 and 16.

What is remarkable about this publication are the large and clear photographs of all the stamp varieties pictured throughout the book.

These expansive and crisp images go a long way in clarifying for readers how they can easily follow the author's descriptions of the various varieties as he takes them on his journey exploring the many plate repairs which he has identified for Plates 15 and 16. He begins his study picturing three multiple pieces

from the left pane of Plate 16: a horizontal strip of three stamps showing the state A, or 1st state variety, of stamp number 6, identifies as 16 L 06. The re-entry shows two slashes across the bridge of the Queen's nose and is described as "a fireworks pinwheel "C"."

The second state, or B state, is shown on the stamp from a horizontal strip of five stamps and it illustrates what the author describers as "an almost fizzled out pinwheel "C"." The re-entry shows one slash across the Queen's nose. Finally, the third image consists of a plate block of eight stamps and the re-entry, state C, or the third state, shows a "finished pinwheel "C"," and a weak single slash across the Queen's nose.

Images on the following pages of this colourful publication depict additional re-entries along with descriptions of the varieties of the different states. For the benefit of readers, Spencer cautions in bold print: "The numbers on the many scans are to help group the scans, *not* an attempt to show plate position."

As a retired physics teacher, it should not come as a surprise that Spencer's work should manifest itself as a pedagogical endeavour: the images throughout the book clarify what the author intends his readers to see and understand about re-entries and retouches. Because the pictures in the book are a major tool in his teaching tool kit, there is need only for minimal text throughout the volume. For example, how does one determine if a stamp was printed from Plates 15 or 16? Spencer uses a mere half dozen sentences to explain the procedure. Three images augment and illustrate his textual explanation.

Spencer divides his book into six main sections plus a list of credits essentially acknowledging the illustrations provided by Library and Archives Canada.

The Plan, part three in the book, outlines the number of possible stamp varieties printed from Plates 15 and 16. Of the possible total number, the author has identified 780 varieties which he has unearthed over the past several years. Where varieties are faint and, therefore difficult to see, he has added blue arrows to assist readers.

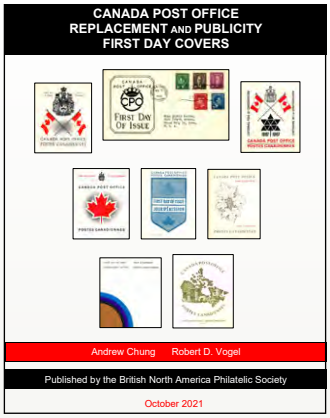
Largest section of the book, by far, pictures the B and C state re-entries and retouches - some 180 pages of images. Pictures of Plates 15A and 16A varieties take up another six pages of the volume.

If the minutia of stamp collecting is your collecting niche, this publication is for you. For anyone with an interest in plating a Canadian issue, or how to learn more about this fascinating aspect of philately, the money spent for the acquisition of this book with its eye-appealing photographic variety images will prove to be a worthwhile investment.

CANADA POST OFFICE REPLACEMENT AND PUBLICITY FIRST DAY COVERS

By Andrew Chung and Robert D. Vogel, published by the British North America Philatelic Society, 2021. Spiral bound, 120 pages, 8½ by 11 inches. ISBN : 978-1-989280-26-3 (colour edition.) Member price $36.00 Canadian funds, plus shipping and handling. Available from Longley Auctions, P.O. Box 620, Waterdown ON L0R 2H0.

The philatelic team of Andrew Chung and Robert D. Vogel have again joined forces to author another BNAPS publication. Their latest work augments an earlier catalogue dealing with replacement and presentation first day covers. Because *The New Specialized Catalogue of Canada Post Official First Day Covers (Fourth Edition)* published in 2016 fully prices its listed covers, the authors have decided to forego pricing the covers in their current publication.



Included in this new work is a short biographical sketch about the two authors, a detailed table of contents, a one-page preface, a dedication to Bruce McCallum, a well-known postal stationery and postal historian, an acknowledgement of contributors and a list of abbreviations and symbols.

The book is divided into seven chapters with chapter 1 devoted to replacement first day covers issued from 1949 to 1975. Pictured are cachets depicting Canada's Coat of Arms, a Centennial Year design, a Stylized Maple Leaf design, and a Maple Leaf Sprig, among others. An introduction to the Canada Post Office Replacement first day covers by Ralph Mitchener and edited by Chung, opens the chapter. Included in this opening chapter of the publication are examples of fake covers, a sample apology insert as well as some other unusual replacement first day cover inserts.

Chapter 2 looks at publicity first day covers from 1960 to 1975. It includes an article by Charles J.G. Verge, FRPSC, FRPSL, edited by Chung, which was originally published in October, 2010 in *Scott Stamp Monthly* dealing with first day covers that were "designed for influential people abroad." Also included in this extensive chapter, among other items, is a first day aerogramme, examples of Rosecraft cachets, other cachets picturing Canada's Coat of Arms and Flag Design, Centennial Year design, Stylized Maple Leaf design, the Group of Seven design and a Sprig of Maple Leaves design. The chapter concludes with a two-and-a-half page detailed listing of official first day covers.

Chapter 3 illustrates first day cancellations from 1949 to 1974. Pictures include examples of Canadian first day cancellations from the Pitney-Bowes era as well as typical day of issue cancels. Illustrated is a day of issue cancel type 20 essay.

Chapters 4 through 7 take up a mere 16 pages of the 120-page reference catalogue. The envelope watermark types of chapter 4 illustrate examples of a pair of paper mills based in the Province of Quebec: Rolland Paper Co. Ltd and Howard Smith Paper Mills Ltd. Both manufactured the fine quality papers that were used to produce replacement and publicity first day covers.

Chapter 5 pictures examples of first day covers presented by the Canadian postmaster general. Covers of Postmasters General include William Hamilton, 1957-1962; Ellen Fairclough, 1962–1963; John Nicholson, 1964-1965, and Joseph-Julien-Pierre Côté, 1965-1968.

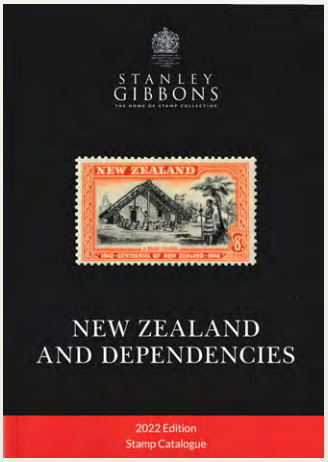
Chapter 6 lists first day covers affixed with either definitive or commemorative postage stamps issued between 1977 and 1980. These stamp-launch official first day covers bear a single stamp, an inscription block, or a combination of the two.

Finally, Chapter 7 depicts and lists event covers. These events include philatelic exhibitions held in Canada or in the United States. It is a rather short list and readers are informed that while it is an incomplete list so far, it is an "eventful start."

First day cover collectors will welcome this latest joint effort by Chung and Vogel for their up-to-date listing of Canada Post's replacement and publicity first day covers. At an affordable price of $36.00, serious collectors of first day covers will find this publication dealing with a lesser-known aspect of philately a valuable reference guide to have on their philatelic bookshelves.

NEW ZEALAND AND DEPENDENCIES

Issued by Stanley Gibbons Ltd. 2022. ISBN-13:978-1-911304-92-0 (7 Parkside, Christchurch Road, Ringwood, Hampshire, Great Britain, BH24 3SH). soft cover, 232 pages, 240 x 170 mm. Retail price: 29.95 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 familiar with this catalogue, now in its seventh edition, will appreciate the many updates and additions that the publisher has incorporated into this latest volume. Stamp prices have also been updated to reflect current market conditions. Although some of the more modern issues have declined in price, Victorian and Edwardian issues have seen substantial increases.

This latest volume lists the stamps of New Zealand from 1855 to May 2022, along with the stamps of the Antarctic Expeditions, Ross Dependency to September 2021, the Tokelau Islands to November 2020, Cook Islands Protectorate to 1965, Aitutaki to 1927, Niue to 1974, Penrhyn Island to 1929, and Western Samoa to 1958. New Zealand Occupation, League of Nations Mandate and the United Nations Trust Territory listings complement the Western Samoa section of the catalogue.

Also priced and fully illustrated are New Zealand booklets, express delivery issues, Life Insurance Department stamps, major printing errors, plate flaws, postal fiscals, stamp shades, postage dues and watermark varieties.

The 2022 edition of this popular catalogue continues to see improvements year after year. For example, the editors have added many never-before-listed errors and varieties. Also new in this latest edition are new and expanded notes to assist collectors in the identification of their stamp varieties. For the first time, notes have been provided on counter coil pairs and the early postal fiscal issues have been relisted.

A four-page International Philatelic Glossary of commonly used philatelic terms, in addition to English, include French, German, Spanish and Italian.

For collectors of topical and thematic stamps of New Zealand, the six-page design index is a useful addition that will assist these collectors to enhance their collections.

A one-page Condition Guide is of particular importance for beginner collectors as some might not fully appreciate the importance that a stamp's condition plays in our hobby. It is imperative, especially for novice collectors, to fully realize that quoted prices throughout the catalogue are for stamps in fine condition with no faults of any kind.

Given the newly added listings in this latest catalogue and its expanded notes and price changes, collectors interested in keeping current with the most recent information dealing with New Zealand and its dependencies stamps will want to own this popular publication. It is a comprehensive publication that will appeal to novice and experienced collectors alike.

ITALY AND COLONIES

Published by Stanley Gibbons Ltd. 2022. ISBN-13:978-911304-91-3; (7 Parkside, Christchurch Road, Ringwood, Hampshire, Great Britain, BH24 3SH). Laminated soft cover, 454 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

Stanley Gibbons has released an all-new catalogue listing the stamps of Italy, San Marino and Vatican City. Apart from these stamp-issuing countries, this first edition publication also lists the stamps of Libya, Somalia, Italian States, Corfu, Trieste, the Austrian Territories acquired by Italy, Italian Colonies, Italian East Africa, Italian Post Offices in the Turkish Empire, Eritrea and Ethiopia along with the stamps of an uncounted number of additional Italian-acquired territories and related collecting areas such as the stamps of Allied Occupation and Free State of Fiume. Any postage stamp connected or related to Italy is likely listed in this new publication.

New stamp listing updates are as follows: Italy and San Marino to September 2021 and Vatican City to November 2020. Stamp prices have also been fully revised to reflect current market conditions. Historical notes have been fully updated.



Also included in the listings is a revised and updated section of booklets released by Italy, San Marino and Vatican City.

Listed also are all major stamp varieties, including print flaws and errors, major shades, machine labels, postage dues and perforation changes.

Included in this first edition publication is a four-page International Philatelic Glossary of commonly used philatelic terms in five languages: English, French, German, Spanish and Italian. This feature will undoubtedly appeal to non-English speaking collectors.

Given this latest edition's extensive philatelic listings, it should fully satisfy the collecting needs of general and specialist collectors alike.

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STAMPS FRANCE
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mail@stampsfrance.com

classifieds / annonces classées

CANADA FOR SALE / CANADA À VENDRE

2023 Walsh NEWFOUNDLAND Specialized Stamp eCatalogue 14th edition, Colour; 933 pages. www.nfldstamps.com

2023 Walsh British North America Specialized Stamp eCatalogue 14th edition, Colour; 783 pages. www.nfldstamps.com *v73n06*

EUROPE / L'EUROPE

ZIMO OFFER ALDERNEY: VF NH Complete sets, Scott 2022 $50.00, All different for only $20.00. Alderney pricelist included. Zimo, Box 810, Lanoraie, Qc, JOK 1E0 *v74n02*

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COLORANO FDC: Canada 1972-1994, USA 1975-1995, France 1970-1990. Free price list. Alfred Lemay, Box 325, St-Liboire, QC J0H 1R0. *v72n03*

CANADA POST Official FDC: 1971-2008. Singles, pairs, blocks, imprint blocks, combo.Also tags and varieties. Free price list. Alfred Lemay, Box 325, St-Liboire, QC J0H 1R0. *v72n03*

FREE PRICE LISTS for Canada FDC: Fleetwood, HDE, GINN, CANECO, Canadian Banknote, British American Banknote. Alfred Lemay, Box 325, St-Liboire, QC J0H 1R0. *v72n03*

MAXIMUM CARDS for France, Great Britain, Guernsey, Jersey, Man, Liechtenstein, and Vatican. Free price list. Alfred Lemay, Box 325, St-Liboire, QC J0H 1R0. *v72n03*

ROSE CRAFT FDC 1957-1974. Ottawa and local cancels. Also tags and varieties. Free price list. Alfred Lemay, Box 325, St-Liboire, QC J0H 1R0. *v72n03*

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