CANADIAN PHILATELIST

JOURNAL of the ROYAL PHILATELIC SOCIETY of CANADA

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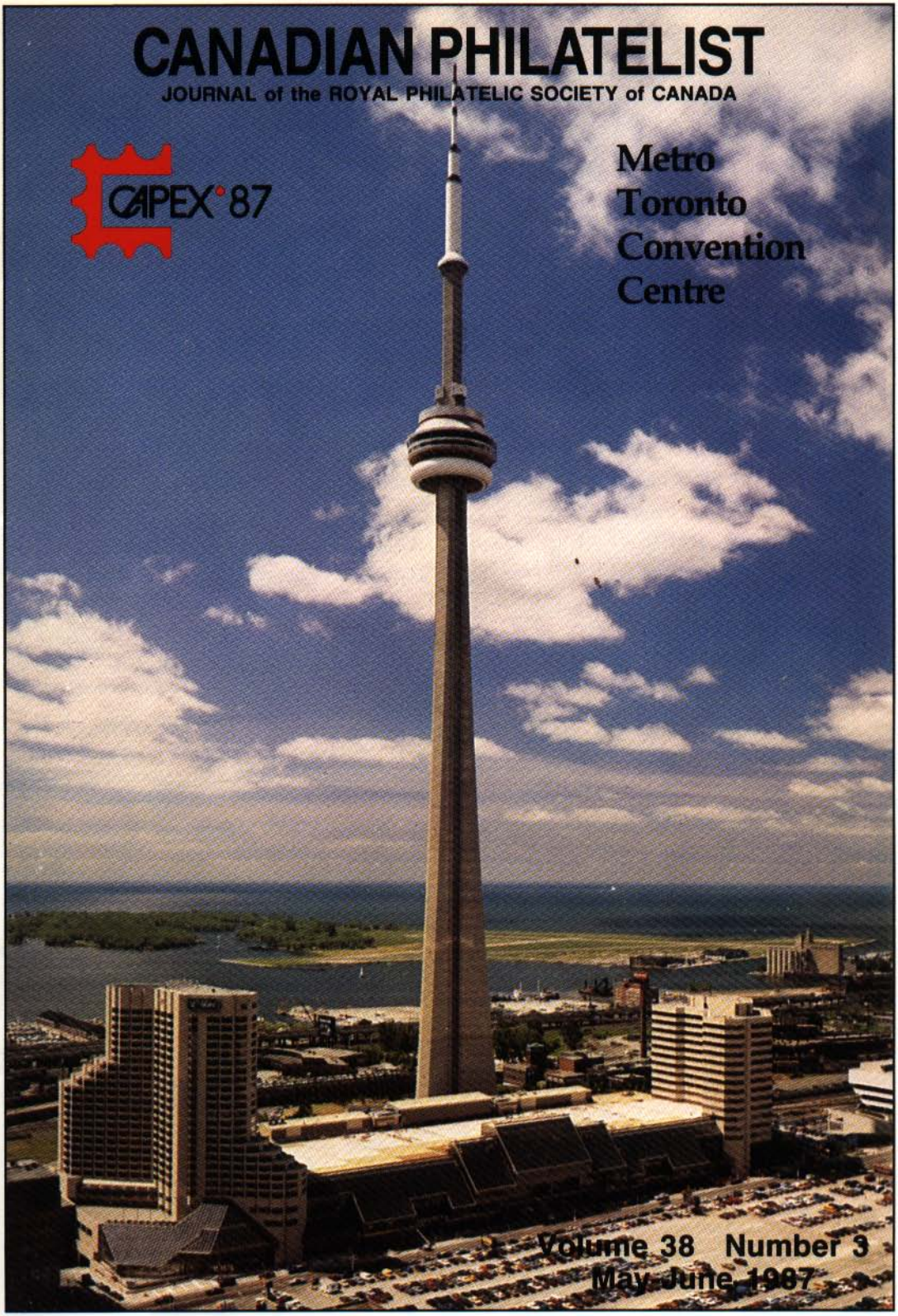

Volume 38 Number 3
May June 1987

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THE CANADIAN PHILATELIST

JOURNAL of the ROYAL PHILATELIC SOCIETY of CANADA

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EDITOR
JIM HASKETT
7 Belcourt Ave.
Barrie, Ont. L4M 4C9

THE ROYAL PHILATELIC SOCIETY OF CANADA
P.O. Box 5320, Station F,
Ottawa, Ontario K2C 3J1

ADVERTISING MANAGER
RICHARD K. MALOTT
16 Harwick Cres.
Nepean, Ontario, K2H 6R1

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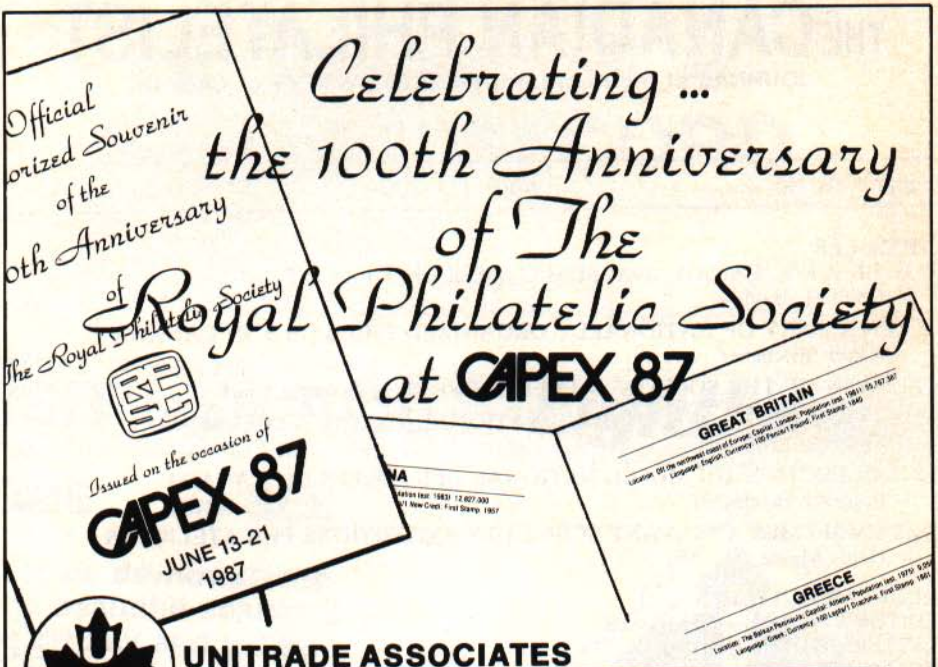

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First Canadian Place
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OFFICERS

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Editor
Jim Haskett
7 Belcourt Ave.
Barrie, Ont. L4M 4C9

FIP Representative for Youth Philately
M. Madesker*

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Insurance Plan Manager
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188 Eglinton Ave. E.
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Judges Accreditation Programme
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Officer, Library Affairs
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Editeur français
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EDITOR'S NOTES

by Jim Haskett

RPSC souvenir cancel will be available for application to souvenir items during all nine days of CAPEX 87.

CAPEX*87

It won't be long until CAPEX*87, Canada's third international exhibition, opens its doors. Running June 13-21 in the Metro Toronto Convention Centre, CAPEX will be 'the' event of 1987 for philatelists in Canada.

As the sponsoring organization, the Royal Philatelic Society of Canada has a big role to play in ensuring the success of CAPEX. We hope Royal members from across the country, in the U.S. and elsewhere will be able to attend and to help make philatelists from around the world feel at home.

For Royal members, there are some special events to take note of, including:

- Saturday, June 13, 7 p.m., CAPEX will hold a reception in honor of the RPSC in the Ontario Room of the Royal York hotel, Toronto. This event is by **invitation** only. Information and invitations will be available **only** at the RSPC booth at CAPEX.
- Tuesday, June 16 is Royal Philatelic Society of Canada Day at CAPEX, paying tribute to 100 years of organized philately in Canada. A special souvenir cancellation honoring the Royal and 100 years of organized collecting will be available for members to apply to souvenir items on that day only.
- Saturday, June 20 at 10:00 a.m. is the annual meeting of the RPSC. It'll be held in the Metro Convention Centre, the site of CAPEX. For official notice of meeting, proxy form etc., see the centre insert in the Jan/Feb 1987 edition of The Canadian Philatelist.

I know I'm planning to go to all nine days of CAPEX. I am looking forward to viewing the thousands of competitive frames and the special displays, to visiting the postal administration booths and the hundreds of dealers (if my cash holds out), attending the auctions and soaking up philatelic stories and information. I'm hoping, too, to meet as many Royal members as possible during the show. If you see me (I'll be wearing a name tag and, as always, my glasses), introduce yourself and say hello!

THANK YOU, TED AND DORIS

CAPEX*87 also marks the final official duties for Ted and Doris Lyon as the RSPC's chapter co-ordinators. As they have at countless exhibitions over the past nine years, Ted and Doris will be manning the Royal's booth (with the help of volunteers) during CAPEX. This Gravenhurst couple has worked tirelessly on behalf of your society and for the many chapters, sending out slide shows, handling requests for exhibition medals etc.

It's quite likely that hundreds of members had their first contact with The Royal through the Lyons at one show or another — I know I was one.

To Ted and Doris, I offer my sincerest thanks for all your work on behalf of the RSPC over the years and best wishes for the future.

AEROPHILATELISTS, TOO

The Royal isn't the only society that has a busy schedule planned for CAPEX. Dick Malott, a director of the Royal and vice-president of the Canadian Aerophilatic Society, forwarded an outline of the CAS's plans for aerophilatelists during CAPEX. They include a welcoming dinner at the Royal Canadian Military Institute on June 13, a reception with Ontario Lieutenant-Governor Lincoln Alexander June 15, a trip to the Royal Ontario Museum and the Yorkdale Shopping Centre

A souvenir card from Canada Post Corp. with an engraving of the 1927 2-cent Confederation anniversary commemorative stamp has been prepared for CAPEX 87.

June 17 and a June 19 trip to the Mount Hope Aviation Museum.

NATIONAL YOUTH SHOW

A National Philatelic Youth Exhibition is scheduled for Toronto Nov. 27-29 during the annual Stamp Marketplace show at the Sheraton Centre.

Open to youth stamp collectors aged 21 and under, the exhibition is being organized under the auspices of the RPSC's Youth Education Program, its co-ordinator, Denis Hamel, and the RPSC's FIP representative for Youth Philately, Michael Madesker.

There are four age group categories — 14 and 15 years; 16 and 17 years; 18 and 19 years; and 20 and 21 years.

See pages 79 and 80 in this edition of The Canadian Philatelist for entry forms in English and French. (Entry forms may be photocopied).

For additional information, write Denis Hamel at #11-390 Ch. St. Louis, Quebec, Que., G1S 1B6 or Michael Madesker at 157 Clifton Ave., Downsview, Ont. M3H 4L6.

DEADLINES, DEADLINES

The Canadian Philatelist has lengthly deadlines and, unfortunately, already this year I have received a couple of notices for club shows too late for inclusion in an edition in advance of the show. In both cases, the notices were sent initially to the wrong officer of The Royal. By the time they were forwarded to me, they were late. Please remember, notices of coming events should be sent to the editor at least four months in advance of a show. My address is on the index page of every issue.

Deadlines for the remaining issues of The Canadian Philatelist this year are:

May 20 for July/August
July 20 for September/October
September 20 for November/December

IN MEMORIAM

Word has been received of the deaths of two well-known philatelists.

Kenneth Gray (RPSC no. 9317), a longtime member of the Regina Philatelic Society, died Feb. 20 after suffering a heart attack while on vacation in Hawaii.

Mr. Gray operated the Regina hardware store founded by his parents for more than 30 years. A Regina native, he served overseas during World War Two and was wounded a week before the war in Europe ended.

He held several positions in the Regina Philatelic Society, including a stint as president.

"The Regina Philatelic Society has lost a hardworking and faithful member," writes Ken Arnott, the Regina club's co-ordinator. "He will be missed".

Ernest A. (Ernie) Kehr, a philatelic writer and a long-time collector who specialized in Eygptian air mails, died recently.

Well known among aerophilatelists, he worked tirelessly to promote philately at home and abroad.

BELIZE SPECIALISTS

A Belize Philatelic Study Circle has been formed for collectors of Belize and British Honduras. It has issued its first quarterly newsletter. *The Belize Collector,* and intends to promote Belize and British Honduras philately throughout the stamp collecting world.

For information, write:

Peter Bylen
Belize Philatelic Study Circle
P.O. Box 411238
Chicago, Illinois 60641-1238
U.S.A.

BEST AND WORST

A 17p stamp of the nature conservation series featuring a barn owl was voted Britain's favorite stamp of 1986 in the annual poll conducted by *Gibbons Stamp Monthly.*

Runner-up was the 31p wildcat stamp of the same series while the 12p Royal wedding stamp was third and the 17p value (Lord Dowding) of the RAF set was fourth.

Least favorite of the 37 commemorative stamps issued by the British Post Office last year was the 17p value of the Halley's Comet series. It depicted a caricature of Dr. Edmond Halley, the comet's namesake. Second from the bottom was the 34p Parliamentary Conference stamp while the readers' pick as third worst was the 29p sports stamp.

The 1985 winner in the Gibbons poll was the 17p insect stamp.

The Winnipeg Philatelic Society conducts an annual poll of its members for their favorite and least-favorite Canadian stamps.

We hope to publish the results in the next issue.

U.S. slogan cancellations promote the hobby of philately.

PROMOTING THE HOBBY

Illustrated are two recent U.S. cancellations, one from the east and one from the west, that promote philately. The United States Postal Service is well known for its efforts to introduce collecting to young and old.

The British Post Office, in addition to its "Collect British Stamps" cancellation, produces the excellent *British Philatelic Bulletin* each month. The March 1987 edition contains articles on the new Mary Queen of Scots aerogramme, the P & O £5 Prestige Booklet and a history of the 150 year-old P & O Line with special emphasis on its philatelic connections, a profile of Sarah Goodwin, the designer of the Newton commemorative stamp series, a continuing series on the 1887 'jubilee' issue, an examination of the 1979 Christmas series, and a continuing series on British inland airmail services as well as information on new issue commemorative and definitive series.

The British Post Office also heavily promotes stamp collecting to youngsters through its Stamp Bug Club and in British schools.

The Canada Post Corp. could well take note of the successes of the U.S. and British postal services in advancing the hobby and, no doubt, profitable sales to collectors. It's no accident that the U.S. and Britain are two nations that have a very high proportion of collectors.

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Letters to the Editor

PERFORATION VARIETY

Under the title, Rare Canadian Perforation Variety, G.E. MacDonald presented an interesting and informative discussion of the indian red perf. 12½ 3¢ Small Queen in the Jan/Feb 1987 edition of *The Canadian Philatelist*. Additional information about this stamp is found in an article by Keith Elliott. Elliott's article was published in the November 1978 newsletter (Volume 3) of the Small Queen Study Group (British North American Philatelic Society) and has not received wide attention.

Elliott quoted one survey as indicating the existence of 200 single stamps. Now 200 may be too many to be called rare but perf. 12½ 3¢ Small Queens are still scarce (and valuable). A fresh, unused copy sold for $5500 plus 10 percent in the Oct. 23, 1986 Maresch auction.

Elliott's article included a survey of 35 covers. The earliest dated cover on his list was dated January 24, 1870. This cover, ex Jarrett, was sold in the J.N. Sissons auction of March 30, 1960, lot 186. It was lot 411 in the recent S.F. Cohen sale, Cavendish Auctions, Oct. 18, 1986. This cover, postmarked HALIFAX, JA 24 70, is shown in the accompanying figure.

George B. Arfken

STAMP PROPOSED

In 1989, the Hamilton Philatelic Society and the Grand River Philatelic Association will host the annual RSPC convention in Hamilton May 5-7. The Royal '89 Committee has chosen the YMCA and the 100th anniversary of the first permanent YMCA structure in North America as the show's theme. The first permanent structure erected specifically for the Y was located in Hamilton, and was officially opened November 28, 1889.

We have begun a campaign to request that a stamp be issued to honour the YMCA, hoping to have it issued in 1989 to coincide with Royal '89 and the 100th anniversary of the first permanent YMCA structure in North America. We would like the support of RPSC members, and urge them to write their local MPs, the stamp advisory committee and the Honourable Harvie Andre, minister responsible for Canada Post Corporation. If any RPSC members could also contact their local YMCAs and get additional support for this stamp issue, it certainly would be appreciated. The addresses to write to are:

The Hon. Harvie Andre PC MP
Canada Post Corporation
558 Confederation Building

House of Commons
Ottawa, ON
K1A 0A6

Mr. Sylvain Cloutier, Chairman
Postage Stamp Advisory Committee
Canada Post Corporation
Ottawa, ON
K1A 0B1

Mrs. R.L. Maffett, Director
Postage & Product Design
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Ottawa, ON
K1A 0B1

Your local MP
House of Commons
Ottawa, ON
K1A 0A6

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Vern March
Chairman Royal '89

ROYALS IGNORED

Your Vol. 37, Sept.-Oct. 1986 with Mr. McGuire's Part III has just reached me. As an expatriate living overseas for many years, please permit me these observations.

If Canada mourns the death of her monarchs, or commemorates their living, it surely must be the best kept secret of the decade past, philatelically speaking.

Looking over the omnibus issues of Royal events over the past ten years, it is revealing to note a complete absence of such commemoratives by Canada. The last contribution, to the Queen Elizabeth Silver Jubilee series in 1977, was a single stamp, not too complimentary at that.

As far as Royal Visits are concerned, best to forget it. Admittedly, the Queen's last visit followed hard on the heels of His Holiness the Pope; a tough act to follow. On this occasion, while our Post Office rightly commemorated the Papal Visit with a two-stamp issue, the Queen and Prince Philip were displaced by a continuation of the Locomotive series.

Perhaps Mr. McGuire's Part IV could better query: "Does Canada Give a Damn About Her Monarchs"?

James Mowat
Santiago, Chile
□

COMING EVENTS

1987

MAY 15-17 — EXUP XVI, annual exhibition which commemorates the 54th anniversary of the Union Philatelique de Montreal at Centre Saint-Mathieu, 7110 8th Ave., Montreal. Friday: 5 to 9 p.m.; Sat: 10 a.m. to 9 p.m.; Sun: 10 a.m. to 4 p.m. Information: EXUP XVI, 72 De Montbrun, Boucherville, PQ J4B 4T9.

JUNE 13-21 — CAPEX '87, an F.I.P. sponsored international philatelic exhibition celebrating 100 years of organized philately in Canada, at the Toronto Convention Centre. Information: P.O. Box 204, Station "Q", Toronto, Ont. M4T 2M1.

OCTOBER 2-12 — ESPAMER '87 to be held in La Coruna, Spain. Exhibitors interested in obtaining an entry form may write to H. Sutherland, PO Box 100, First Canadian Place, Toronto, Ont. M5X 1B2. (Please note that if you are exhibiting at Hafnia, you will not be able to exhibit the same display at Espamer as there is not time to get the display from one show to the other).

OCTOBER 16-25 — HAFNIA '87, F.I.P. sponsored international exhibition, Copenhagen, Denmark. Canadian Commissioner: R.K. Malott, 16 Harwick Crescent, Nepean, Ont. K2E 6E8.

OCT. 17 — GUELPHEX, the annual exhibition and bourse of the Guelph Stamp Club will be held in St. James High School, 57 Victoria Rd. North, Guelph, Ont. 10 a.m. - 5 p.m. Free admission and parking.

NOV. 27-29 — Royal Philatelic Society of Canada National Youth Exhibition, Shereton Centre, Toronto. For information, write Denis Hamel, No. 11-390 Ch. St. Louis, Quebec, PQ, G1S 1B6 or Michael Madesker, 157 Clifton Ave., Downsview, Ont. M3H 4L6.

1988

AUGUST 26-SEPTEMBER 4 — PRAGA '88 A FIP-sponsored show to be held in Czechoslovakia. Canadian commissioner will be Andrew Cronin, PO Box 5722, Station 'A', Toronto, Ont. M5W 1P2.

R.P.S.C. LAPEL PINS

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Since the Royal Philatelic Society of Canada is the national society of philatelists in Canada, many requests for exchange partners are referred to us. As a service to our members, we are pleased to present these names so that those who wish to do so can make overseas contacts. We have no way of checking the credentials of the individuals who write to us asking that their name be published, therefore we urge that caution be taken when answering these requests.

———————————

Roberto Cortes,
3a Avenida 32-00,
Zona 12,
Colonia El Carmen,
GUATEMALA

A stamp collector in Guatemala wishes to exchange stamps with a Canadian collector. Writes in English.

Genadij Macagohsci,
626718 Novyj Urengoj,
UM-49 Trest UTPS,
USSR

A stamp collector in Russia wishes to exchange stamps with a Canadian collector. Writes in English.

Jacek Malecki,
01-581 Warsaw,
KRASINSKIEGO 18/248,
POLAND

A Polish philatelist wishes to exchange stamps with a Canadian collector. Writes in English.

Kerdali Salah,
2 Rue Mohamad Azzoug,
EL MAQUARIA, H-Dey,
ALGIERS, ALGERIE

A stamp collector attending the University of Algiers wishes to exchange stamps with a Canadian collector. Although he writes in English, French is preferred.

Griegorz Giza,
67-100 Nowa Sol,
S.P. 149
POLAND

A 29-year-old Polish collector wishes to exchange stamps with a Canadian philatelist. Writes in English, French, German, Russian and Spanish.

DEMANDES D'ECHANGE

La Royal Philatelic Society ne s'occupe pas normalement des échanges entre philatélistes, mais comme elle est la société philatélique nationale du Canada, on lui transmet de nombreuses demandes de philatélistes désireux de trouver des correspondants pour échanger des timbres. Ainsi a-t-elle décidé, pour rendre service à ses membres, de publier les noms des intéressés d'outre-mer, afin que ceux qui désirent établir des rapports avec eux puissent le faire. Je vous signale toutefois que nous ne savons rien des personnes qui nous demandent de publier leur nom, c'est pourquoi je vous conseille d'être prudent en répondant à ces demandes d'échange.

———————————

Lech Michalak,
17-200 Hajnowka,
ul. LIPOWA 45 B/5
POLAND

A philatelist in Poland wishes to exchange recent Polish stamps for British, West Indies and Canada. Writes in English.

Rudi Hummrich,
Fach 8-07,
DDR-6309,
GroBbreitenbach,
GERMANY

An airmail philatelist wishes to exchange stamps for Canadian, US Olympics and airmails. Writes in English.

Boughenou Med Toufik
14 Rue Abane Ramdane Immeuble
SNNGA 15000 TIZI-OUZOU
ALGERIE

An Algerian collector wishes to correspond and trade stamps with a Canadian collector. Writes in French.

Mithat Hakan Dengiz
P.O. Box 106
BALIKESIR, TURKEY

A 23-year-old collector in Turkey wishes to exchange 1900-1987 Turkish and Northern Cyprus philatelic items (mint and used stamps, blocks, FDCs, postcards and special cancellations) for new issue Canadian stamps and international philatelic exhibition items. Yvert-Michel or Scott catalogues as basis for exchange. Writes in English.

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AMERIPEX '86

PRESIDENT'S PAGE

by

James E. Kraemer

Welcome to CAPEX 87.

What promises to be the greatest International Philatelic exhibition ever held in Canada will take place at Toronto's Metropolitan Convention Centre from June 13th to the 21st. In 1951 we held Capex 51, our first international exhibition. This was followed by Capex 78. The first Internation Youth Exhibition to be held in Canada, known as Canada 82, took place in May 1982. This year the Royal Philatelic Society of Canada is proud to sponsor Capex 87. It promises to be a memorable event that crowns our Society's Centennial. To be a 100 years old is quite an achievement. The first organizational meeting on a national scale took place in 1887.

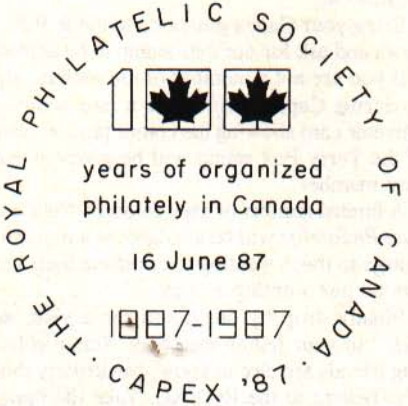
The R.P.S.C. takes great pleasure in extending a warm welcome to our philatelic friends from other countries. May their visit to Canada and Capex 87 be a memorable one. Members of the Royal Philatelic Society of Canada are coming to Capex 87 from all parts of Canada, the United States of America, Central and South America as well as from Europe, Asia, Africa and Australasia. All of you are cordially invited to visit the R.P.S.C. booth, the home of the Royal Philatelic Society of Canada during Capex 87.

Meet Ted and Doris Lyon who are in charge of our booth. Perhaps some of you will volunteer to give them a hand. It would give Ted and Doris a break as well as an opportunity to see the show.

Please sign the register when you visit our booth and pick up a R.P.S.C. Centenary Beaver pin. Wear it for the duration of the show.

Do not forget to claim your Centenary Year Membership certificate. Beautifully designed and produced by courtesy of the British American Bank Note Company of Ottawa, you will want to frame it and display it in your stamp room. A charming engraving of Queen Victoria made in 1872 enhances the design.

Pick up the special cacheted R.P.S.C. envelopes designed by Frank Alusio of Islington



This souvenir cancellation, designed by Frank Alusio of Islington, Ont., celebrates 100 years of organized philately in Canada. It will be available at the RPSC booth for application to souvenir items on Tuesday, June 16 only.

to mark our Centennial as well as 100 years of organized philately in Canada. Use them for the special Canada Post cancellations which change each day. June 16 is the day that the cancellation honours 100 years of Organized Philately in Canada. Envelopes in English or French $1.25 for two or $2 for four, sales tax included.

A limited number of the R.P.S.C. lapel pins, ladies scarves and gentlemen's ties will be on hand. If you don't already have one this will be a good time to purchase one.

You can add to your Philatelic library by securing a set of three collector booklets – *Stamp Collecting for Juniors, Stamp Collecting – An Educational Hobby,* and *Appraising Junior Collectors Work.* These bilingual booklets are useful and of interest to adults as well as junior collectors. More good news: The set formerly sold for $11, the remainders will be offered at $5 for the three. A real bargain and an ideal gift for a junior collector.

The staff at the R.P.S.C. booth will have a cachet with a changeable date for each day of

the exhibition. They will be happy to apply it to your covers on request. On June 16 the day we celebrate our Centennial, a special cachet will be used.

The Canadian Philatelist will have an 80-page Capex issue. Price is $4. Pick one or two up for your non-member friends. Better still, sponsor him or her as a new member and they will receive a copy free when they sign their application.

Bring your Capex passports to the R.P.S.C. booth and ask for our date stamp to be applied.

If you are not a member of the society, sign up during Capex and receive a free bonus. A souvenir card showing the colour process prints of the Terry Fox stamp will be given to each new member.

A limited number of back issues of *The Canadian Philatelist* will be available at a minimum charge to those wanting to complete their year sets or just wanting a copy.

Finally drop by our booth for a visit, say "Hi" to your fellow members. Stamp collecting friends are nice to know, particularly those who belong to the ROYAL. Take the opportunity to thank Ted and Doris Lyon for their dedication to the Royal and to philately. After Capex they are taking their retirement as Chapter Co-ordinators. In the future they will be able to see the rest of the show.

• • •

In the November/December 1986 issue of *The Canadian Philatelist* I mentioned the importance of using Mylar album page protectors to protect your stamps. I am pleased to advise that there is a Canadian manufacturer. Write for information, prices etc., to: Archival Conservation Resources (Canada) Ltd., P.O. Box 2506, Station "B", Ottawa, Ontario, K1P 5W6.

• • •

I am pleased to welcome two new officers who have recently been appointed. They are Ed Beaubien and Cliff Guile, who will serve as Chapter Co-Ordinator and Manager of Membership respectively. On your behalf I wish to extend BEST WISHES to Ted and Doris Lyon for a future filled with happy memories. Thank you Ted and Doris for your work and dedication on behalf of the ROYAL over the past nine years.

See you at Capex 87 □

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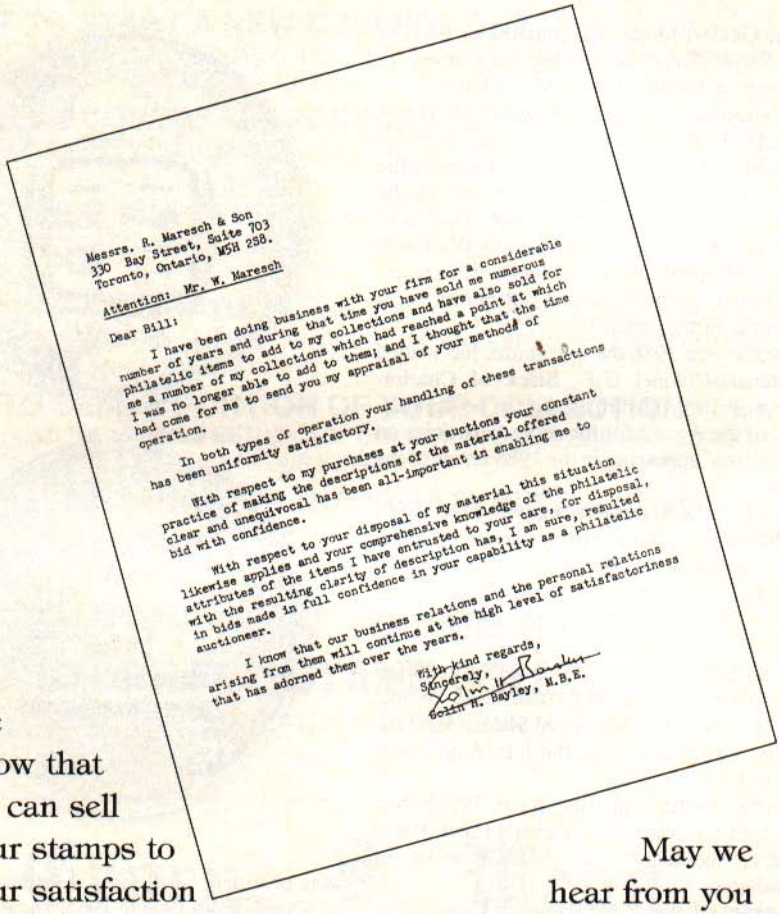

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DEALERS IN RARE STAMPS SINCE 1924

C.F. Black's 'Canadiana' Series Wins Geldert Medal for 1986

by Colin H. Bayley

The Geldert Medal was initiated in 1967 by The Royal Philatelic Society of Canada in memory of the late Dr. G.M. Geldert.

It is awarded yearly to the author of what is judged to be the best article or series of articles appearing in *The Canadian Philatelist* in the previous year. The judging is carried out by the Geldert Awards Committee which consists of Mr. Colin H. Bayley, Chairman, together with Mrs. G.M. Geldert and Mr. James E. Kramer. A recipient of the Award is not permitted to receive a further award.

For the year 1986 the Committee has named Lieutenant-Colonel C.F. Black of Charlottetown, Prince Edward Island, to be the recipient of the Award for his series of articles on 'Canadiana' appearing in the 1986 issues of the Journal.

Part I of the Series dealing with Discovery, Exploration and Early History appeared in the Whole No. 212 for Jan.-Feb. 1986, followed by Part II, Canada's Centennial; Some International Relationships, in the March-April issue, Whole No. 213.

Part III, Some Canadiana Relating to Shipping, appeared in the May-June issue, Whole No. 214. Part IV, The United States, Aircraft, Sports, was published in the July-Aug. issue, Whole No. 215.

Part V, in the Sept.-Oct. issue, Whole No. 216, Industry, Visitors, A Helping Hand, Postal Maters, concluded Col. Black's series of Canadiana.

Articles relating to the stamps of Canada continue to be published by other countries and it is therefore reasonable to hope, and even expect, that Col. Black will make use of this material in writing further Canadiana articles.

• • •

The Geldert Medal
An award for Philatelic Authorship

The Geldert Medal was struck in honour of the late Dr. G.M. Geldert, F.R.P.S.C., F.R.P.S.L., of Ottawa, Ontario. Dr. Geldert

was president of the Royal Philatelic Society of Canada from 1958 to 1967. During his tenure the Society grew in size and stature. In 1955 Her Majesty Queen Elizabeth II granted the Society the title "Royal". Since that time her representative, the Governors General of Canada, have graciously bestowed their patronage on the Society.

One medal is awarded each year to a R.P.S.C. member for the best article or series of articles printed in the society's official journal, *The Canadian Philatelist*. □

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A Centenary of Nationally Organized Philately in Canada 1887 to 1987

Part One: The beginnings

by Ralph Mitchener

Introduction:

Over a year ago I began what I though would be a few months of part-time research for a review of the history of the development of philately in Canada, with particular reference to the centenary, in 1987, of nationally-organized philately.

I've still got a long way to go. As I became immersed in the subject it became apparent that such an account should include more than just passing reference to some of the personalities and periodicals that helped build our hobby in Canada. It also soon became apparent that location of primary and secondary source material and assessment of its importance and accuracy was more than just a matter of looking into conveniently available philatelic publications.

Despite efforts to check sources that have been available to me, there are bound to be some errors and misinterpretations in this account. There are certainly omissions as well as too much emphasis of some details at the expense of others. There are many known sources I still haven't seen — and certainly some about which I am unaware. New information would be welcomed as would any corrections that should be made.

This first instalment, which I hope to continue in future issues of *The Canadian Philatelist*, stops with the very early days of Canada's first nationally organized philatelic society. This, being the case, the title at the head of this page is misleading in that this instalment stops at the year that the article is supposed to start!

This account is by no means a definitive one. Pages could be written about many of the people, journals and events that are mentioned, as they could be about those that are not mentioned. What follows represents only some of the highlights of part of Canada's philatelic heritage.

I hope that this effort will encourage others to delve more deeply into these and other aspects of that past. It would not be a dull trip.

The history of philately and its practitioners in Canada is a fascinating topic: one that could lead to a number of detailed studies of the people, the periodicals, the clubs and societies, and the albums and other collecting aids that have figured in it.

Studies of that history in specific Canadian localities would be particularly useful in creating a complete picture. In that context, Kathryn Hansuld Lamb's 1985 work, *The Quiet Hobby: A History of Organized Philately in the Grand River Valley, 1895-1985*, can serve as a model for other local histories. I would, though, quarrel with her choice of a title. Philatelists have often been anything but quiet!

A somewhat different approach to local philatelic history is a work by Stan Shantz and Don Demaray, *Philately in London, Ontario, 1825-1967: A Brief History*, published in 1967 by the London Philatelic Society. It includes some London postal history as well as chapters on collectors, dealers and stamp societies.

• • •

Writing about the life of Samuel Allan Taylor in the July 4, 1942 issue of the weekly American periodical *Stamps*, R.A. Jamieson of Almonte, Ont., made a most perceptive com-

STAMP COLLECTOR'S RECORD. The Stamp collector's record. *Montreal, S. A. Taylor*, 1864.

8°. 8½ in. Nos. 1-2, Feb. 15-[? March], 1864.
*** T. K. Tiffany states that S. A. Taylor informed him a no. 2 was printed, but only some five or six copies were circulated and the rest were destroyed. This was the first philatelic journal published in Canada. Wanting no. 2.

STAMP COLLECTOR'S MONTHLY GAZETTE. The Stamp collector's monthly gazette.
St. John, New Brunswick, George Stewart, Jr., 1865-67.

8°. 9 in. 24 nos. in 2 vols.
Vol. I. June 1, 1865-May, 1866. Nos. 1-12.
,, II. ,, 1866- ,, 1867. ,, 13-24.
*** No. 18 is wrongly numbered "No. 17" and there is a supplement of two pages to no. 10 and also one of two pages dated "June, 1867". The work has the combined title-page and index for the two volumes printed by J. W. Scott of New York in April, 1870. A second copy of no. 1 is bound up with the late Miss Fenton's working copies of vols. I.-II. of the "Stamp collector's magazine".

STAMP ARGUS. The Stamp argus.
St. John, New Brunswick, Robert J. Melvin, etc., 1865.

8°. 9 in. Nos. 1-5, July 15-Sept. 15, Nov. 15, Dec. 15, 1865.
*** Nos. 4 and 5 were published by Ridgeway Jones and the whole five numbers were edited by Edward A. Craig.

POSTMAN'S KNOCK. The Postman's knock.
St. John, New Brunswick, The Excelsior Stamp Association, etc., 1866-70.

8°. 7¾ in. and 9¾ in. 21 nos. in 2 vols.
Vol. I. May 1, 1866-April 1, 1867. Nos. 1-12.
,, II. ,, 1, -Nov. 1, 1867, Oct., Nov., 1869, Mar., 1870. Nos. 13-21.
*** Nos. 1-18 measure 7¾ inches and nos. 19-21, 9¾ inches. Mr. Albert C. Killam of Yarmouth, Nova Scotia, was associated in the publication of nos. 1-6, and no. 21 was published by E. A. Craig, who edited the whole twenty-one numbers, and who was the proprietor of the Excelsior Stamp Association. No. 9 has "1866" in mistake for 1867 and no. 16 is dated "Aug. and Sept., 1867". No. 21 has a supplemental slip headed "Errata," and bound up with the journal is a copy of the title-page and index printed for nos. 1-18 by J. W. Scott of New York in April, 1870.

Entries for early Canadian philatelic periodicals from E.D. Bacon's ***1911 Catalogue of the Philatelic Library of the Earl of Crawford, K.T.***

JOHN REGINALD HOOPER.

F. J. GRENNY.

HENRY HECHLER.

These pictures of Hooper, Grenny and Hechler appeared in the February, April and January 1888 issues of ***The Toronto Journal of Philately.*** *The electrotype cuts used for these pictures, and one of Sir Rowland Hill, were the last lot in an auction of some of Hooper's philatelic holdings that took place in New York in 1891. The lot sold for $1.*

ment about the development of philately.

"To know collecting of today we must know some of its background".

Another student of the early history of Canadian philately was A.L. McCready of Cobden, Ont. He, like Jamieson, had a great interest in Canadian philatelic literature. McCready's excellent journal, *Popular Stamps*, which he edited and published from 1941 to 1958, contained informative material on early Canadian stamp publications. Jamieson also wrote for *Popular Stamps* under his own name and under the nom de plume of "Phil Atts".

Their writings, and McCready's 1951 publication, *Canadian Philatelic Literature*, kindled my interest in the early days of philately in Canada. The holdings of the philatelic library of the National Postal Museum in Ottawa, a good deal of which were donated by Jamieson, have kept that interest high.

Two other excellent sources of information on Canadian philatelic literature and, at least indirectly, on early collectors and dealers are E.D. Bacon's *Catalogue of the Philatelic Library of the Earl of Crawford, K.T.*, published in 1911 by the Philatelic Literature Society, London, England, and its 1926 and 1938 supplements; and the 1974 *Philately: A Catalogue of the Collectors Club Library, New York City.*

Although they explicitly exclude material dealing with the development of philately itself, Cimon Morin's *Canadian Philately, Bibliography and Index: 1864-1973* published in 1979 by the National Library of Canada and his *Supplement* to it published in 1983 have been highly useful reference sources for certain aspects of this study.

• • •

Organization of Canada's first national philatelic society, the Canadian Philatelic Association (C.P.A.), began in the spring of 1887. John Reginald Hooper, then a clerk with the Post Office Department in Ottawa and a prolific writer for a number of stamp periodicals, was a prime mover in its establishments.

By the end of 1887, over 90 persons in Canada and elsewhere had applied for membership.

The first election of officers took place early in 1888 through a mail vote. Henry Freeman Ketcheson of Belleville, Ont., who at that time was a railway mail clerk on a run between Belleville and Peterborough - and also a part-time stamp dealer, became the first president. The *Toronto Philatelic Journal* was the first official organ of the C.P.A. Its main philatelic content was edited by George A. Lowe, a Toronto stamp dealer, and its small numismatic department was edited by Joseph Hooper, John Reginald's father. It ceased to be published later in 1888 and was succeeded as official organ by *The Halifax Philatelist.* Henry Hechler, a Halifax stamp and coin dealer and tobacconist, was elected president of the C.P.A. for the 1889 calendar year.

• • •

A history of nationally organized philately in

Canada from 1887 to 1921 is characterized by the ebb and flow of a number of organizations, including two named the Canadian Philatelic Association and one the Canadian Philatelic Society.

From 1921, a direct line to the present Royal Philatelic Society of Canada can be traced from the organization of a third Canadian Philatelic Association in Winnipeg. That association had sprung from a local Winnipeg society formed, or re-formed, in 1919. In 1923 it was renamed the Canadian Philatelic Society.

The antecedents:

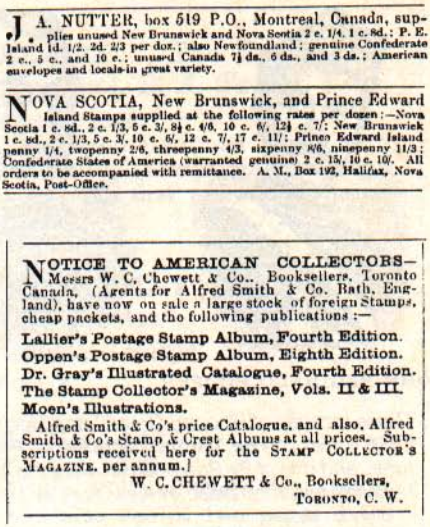
It is impossible to determine when stamp collecting really began in what is now Canada. The hobby was well established in Europe and to a lesser extent in North America in the early 1860s, as evidenced by the publication of albums, periodicals, and dealers' price lists. European and American printed albums must have been in use in Canada in 1863.

It is also impossible to pinpoint the first formal — let alone informal — meetings of stamp collectors in individual cities or towns. There must have been informal gatherings by the mid-1860s in Montreal, Halifax, Saint John and quite likely elsewhere.

By then stamp collecting had taken root in Canada. Montreal and Saint John each had several stamp dealers who advertised in philatelic journals in 1864 or 1865, and certainly had a number of collectors who were not dealers. At that time collectors and dealers were often teenagers, as many were 20 years and more later.

The lead article in the May 1892 issue of the *Toronto Journal of Philately* stated that "the first collector in America was Mr. Geo. Dill of Prince Edward Island, who began a collection in 1859". No documentation was given for this categorical statement. Dill certainly could have been one of the first recorded collectors in North America although there was, I think, some dealer, and therefore collector, activity in New York at that time.

One early collector and stamp dealer in Canada was John Appleton Nutter, who as a young boy in the 1850s had come from the United States with his family to Montreal. Nutter had an advertisement in the first stamp journal to be published in North America, Samuel Allan Taylor's *The Stamp Collector's Record.* The first number, published while Taylor was



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Oppen's Postage Stamp Album, Eighth Edition.
Dr. Gray's Illustrated Catalogue, Fourth Edition.
The Stamp Collector's Magazine, Vols. II & III.
Moen's Illustrations.

Alfred Smith & Co's price Catalogue, and also, Alfred Smith & Co's Stamp & Crest Albums at all prices. Subscriptions received here for the STAMP COLLECTOR'S MAGAZINE, per annum.]

W. C. CHEWETT & Co., Booksellers,
TORONTO, C. W.

Early ads from the Jan. 1, 1864 ***Stamp Collector's Magazine*** *and the November 1866* ***Stamp Collectors Monthly Gazette.***

in Montreal for about three years from 1861 to 1864 before returning to the United States, was dated Feb. 15, 1864. Very few copies — perhaps only four — exist today.

Taylor, who was to have a long career dealing in bogus and forged stamps, seems to have started that career in Montreal. He has been quoted as saying that the first stamp collection he saw — other than his own — was Nutter's. That could have been as early as 1861.

In the November 1891 issue of Ketcheson's *The Dominion Philatelist,* Donald A. King commented on a printed price list of stamps issued by Thomas K. Jenkins of Halifax, Nova Scotia in July 1863. As it was priced in English money, it appeared to be aimed at the English market and one can only assume that the Halifax address was not the English city.

The earliest advertisements by Canadian stamp dealers I have seen to date were in the Jan. 1, 1864 issue of *The Stamp Collector's Magazine,* published in England. Nutter and an "A.M." of Halifax had a variety of quite similar offerings.

John Reginald Hooper, writing under his pen name "Canadensis" in the March 1891 number of *The Quaker State Philatelist,* published in Philadelphia, discussed and reproduced the contents of two covers, written in June and July

J.A. Nutter

George Stewart Jr.

E.A. Craig

These portraits, which appear to have been taken in the 1860s, are from a picture showing 18 pioneer stamp dealers which appeared in the English publication, ***The Stamp Collectors' Annual,*** *1911. The picture originally appeared in the Dec. 15, 1909 issue of the* ***American*** *periodical,* ***The Philatelic Journal of America,*** *edited by C.H. Mekeel of St. Louis.*

1863, that were sent from Yarmouth, Nova Scotia to Charlottetown, Prince Edward Island. The account, headed "The First Canadian Collectors", shows that the sender (J.W.M...) and the addressee (F.H...) exchanged worldwide stamps.

The covers and contents were sold at a March 1891 New York auction of part of Hooper's collection. I wonder if they still exist?

Canada's second stamp journal was *The Stamp Collector's Monthly Gazette,* published in Saint John, N.B. Edited by George Stewart, Jr., its first number was dated June 1, 1865. It ran for two years. Stewart also dealt in stamps.

Born in New York City in 1848, Stewart came with his family, as did Nutter, from the United States. Stewart was 16 when he started the *Gazette* in 1865. It was an excellently written publication and richly deserves to be reprinted, if only for the advertisements and word puzzles it contained.

Stewart retired from what he termed "the timbrophilic profession" in 1867. For a while he was a chemist and a druggist. He went on to have a distinguished literary career in Saint John, Toronto and then Quebec City until his death in 1906. He received honorary doctorates from four Canadian universities and was a charter member of the Royal Society of Canada, Canada's senior learned society, when it was founded in 1882.

John Appleton Nutter advertised in Stewart's journal as did a number of other dealers in Montreal, Saint John, other locations.

An advertisement in the October 1865 issue of *The Stamp Collector's Magazine,* published then by Stafford Smith & Smith's Foreign Stamp and Crest Depot of Bath, England — and in 1886 by Alfred Smith & Co. of Bath — listed booksellers in Montreal, Toronto, Saint John, Halifax and Charlottetown as branch depots. As well as selling the magazine, they all no doubt sold stamps, albums and catalogues supplied by the Bath headquarters. The Toronto outlet, W.H. Chewett & Co., did as it advertised in the October and November 1866 issues of Stewart's *Gazette.*

A number of other Canadian locations were also represented in advertisements and notes in philatelic periodicals of the middle and late 1860s.

Saint John — or St. John as it was then named — was the home of two other stamp journals in the 1860s: *The Stamp Argus* which ran for five issues in 1865 and *The Postman's Knock* which appeared in 1866 and 1867 and then, for its final three of 21 issues, in late 1869 and early 1870. To date, I have not seen all issues of each.

Edward Allison Craig of Saint John was editor of both publications. He also dealt in stamps, advertising in *The Stamp Argus* under his own name and in *The Postman's Knock* using the name of the Excelsior Stamp Association.

That association — the name being merely the business name used — was erroneously cited in James Mackay's 1982 *The Guinness Book of Stamps Facts & Feats* as being one of the first clubs for stamp collectors.

Craig, said to be a law student, suffered from poor health which caused an interruption in publication of *The Postman's Knock* for almost two years. He moved to San Francisco where, according to the Sept. 20, 1870 issue of the *St. John Daily Telegraph and Morning Journal*, he died on Aug. 26, 1870 "in the 25th year of his age".

The catalogue of the Earl of Crawford's library list several Craig price lists. After Craig's death, further editions of the lists were published by A.G. Craig in San Francisco. I suspect that A.G. Craig was a relative.

Impressive-sounding names and impressive-looking advertisements were often used in early philatelic journals in Canada as well as elsewhere.

Andrew D. Robertson of Saint John advertised in Stewart's publication under the name of the New Brunswick Postage Stamp Emporium. Nutter termed his business "The Great Canadian Foreign Stamp Depot".

Two Yarmouth, N.S. dealers advertised their businesses under imposing titles in early numbers of *The Postman's Knock:* A.A. Killam's as The North American Stamp Depot and W.F. Moses' as The Great North American Stamp Emporium. Both left the stamp business late in 1866.

Quebec City was the home of *The Canadian Philatelist* — the first of at least ten Canadian stamp journals with that title — which appeared in 1872. The first series, published by Birt, Williams & Co., ran for three numbers. It was succeeded later in 1872 by another short-lived series — of four numbers — with the same title. The first two issues were published by the International Stamp Company and the final two under the "entire management" of the editor, rather than that of the International Stamp Company which advertised in both issues.

It has been suggested that the editor of the second series, and possibly also the first, of *The Canadian Philatelist* was F.W. Wurtele who in December 1899 became editor of *The Montreal Philatelist* when its founder and former editor, Rudolph C. Bach, left with Canadian troops for South Africa. Wurtele's advertisements for his International Stamp Company, then with a Montreal address, noted that it was established in 1872. I don't know if it operated continuously from that date.

The initial number of the first series of *The Canadian Philatelist*, dated January 1872, had a lead article which deplored the state of philately in Canada. It referred to a "stamp mania" which began — whether in Quebec City or in Europe is not clear — in 1861, but stated that since then "the whole body of collectors are boys; in fact we do not know of more than half a dozen adults who collect stamps, and are acquainted with but one philatelist". Here, then, was an early distinction between amassing and studying stamps.

The article concluded on a hopeful note: "A new era is dawning; we find that collectors are springing up in every town and village".

There is an interesting comment on the extent of stamp collecting in Toronto in the October 1872 issue of the second series of *The Canadian Philatelist*. H. Lovelock wrote that "Stamp Collecting in this city, I am inclined to think has somewhat fallen off during the last few years, but I am pleased to find that at the present moment it is rapidly increasing".

Toronto was a chief publishing centre for Canadian stamp journals in the 1870s. Most were very short-lived and had other than just philatelic content. Some, if not the majority, of these "amateur" papers were produced by teenagers.

Toronto can also lay claim to being the site of an early association of stamp collectors. The November 1876 number, the fifth, of *The Canada Beaver*, which billed itself as an amateur paper and had a good deal of non-philatelic content, had an item headed "Meeting of the Canadian Stamp Association". At the meeting (which may or may not have been the first as this issue of the paper is the only one I've seen) eight members joined the association and an executive was formed.

Attending from Toronto were W.H. Williams (president), John Kelly (vice-president), R. Richardson (secretary and treasurer), J.R. Berryman, R. Rennie, J. Cooper and F. James. John Leslie, of Yorkville, also attended the Oct. 21 meeting.

I do not know the fate of the association and, until further information about it indicates other-

wise, would consider it as a local and not a national group, despite its name.

An advertisement in the same issue of *The Canada Beaver,* from A.G. Craig of 414 Geary St. in San Francisco who wished to buy early Canadian stamps, is an interesting link with the early Saint John dealers and publications.

A disasterous fire razed much of Saint John in 1877. It surely had an effect on philatelic as well as more serious activity there.

In 1877 an early worldwide listing of dealers and collectors was published in Halifax by Richey, Bell & Co., stamp dealers. *The International Stamp Directory* contained the names and addresses of 42 Canadian dealers and 187 Canadian collectors. There was a bit of duplication in the two listings. For collectors especially, the listing must have been incomplete. If not, there must have been intense dealer competition for Canadian customers!

Fifteen Toronto dealers were included. There were three from Halifax, Montreal and Saint John.

Toronto was the address of 54 collectors. Quebec City accounted for 48, followed by Halifax 31, Saint John 9, and Montreal 7. Many of those listed must have been schoolboys. Ten of the Halifax addresses were the Albro Street School! Other addresses seemed to be in care of the father of the person listed.

Most of the names are unfamiliar to me but there are exceptions. One was that of John Hooper of Port Hope, Ont., who, 10 years later when living in Ottawa was the chief organizer and was member number one of the Canadian Philatelic Association.

Another was that of E.F. Wurtele (spelled "Wurtle" in the *Directory*) whose address was care of Mrs. Sabine, Galt, Ont. Ernest Frederick Wurtele was attending school in Galt at the time. Born on Feb. 29, 1860, his home was Quebec City. He was member number nine of the C.P.A. and was its president from 1892-93 to about 1897 when the first C.P.A. had, or had almost, petered out. He was still active in Canadian philately in the 1920s, as was Henry Hechler. Hechler was born in Germany in 1853 and died in Halifax in 1928.

One can never be sure about the relative size of the stamp collecting fraternity in various locales by relying on such lists of its members. From what sources were they assembled? Society membership, when such societies existed, might be a better criterion to indicate the extent of serious collecting although some collectors, for various reasons, might not join societies. Whatever measure is used, though, the locations mentioned do show that each had a core of collectors.

Capt. E.F. Wurtele

The 1877 Richey, Bell & Co. Canadian listing contained no names of persons living west of Ontario. There must have been some collectors in western Canada, especially in the west coast region, in the 1870's, if for no other reasons that there were collectors in the American west at that time and that postage stamps had been issued for both British Columbia and Vancouver Island.

The 1880s saw Halifax and Toronto playing key roles as main Canadian philatelic centres. Contemporary lists of collectors published in Canada and the United States, while certainly not complete and perhaps overemphasizing certain localities, showed high representation from these two cities.

Halifax and Toronto were also the homes of some of the leading stamp journals that appeared in the 1880s. Indeed, as noted earlier, the *Toronto Philatelic Journal* and *The Halifax*

Philatelist were the first two official organs of the C.P.A.

In summary, the very early days of philately in Canada saw an initial impetus from outside, followed by home-grown influences. Montreal, Saint John, Quebec City, Halifax and Toronto seem to have been the chief centres of early philatelic activity, although by 1887 stamp collectors were present in most areas of the country, including western Canada and the Pacific coast region. Young people seemed to account for the majority of the collectors.

The First Canadian Philatelic Association

The creation in 1886 of the American Philatelic Association (A.P.A.) — now the American Philatelic Society — must have acted as a spur for the formation of a similar national society in Canada a year later.

By then, there was a good deal of communication among dealers, collectors and philatelic literature publishers in the two countries.

A few Canadians were among the early members of the A.P.A. By comparison, a much larger proportion of Americans joined the C.P.A. and later Canadian philatelic associations that were international in membership.

A December 1886 listing of 117 A.P.A. members in good standing included the names of two early C.P.A. members, Fred J. Grenny of Brantford, Ont. and Harrison L. Hart of Halifax. Grenny was a post office employee and a stamp and coin dealer. Hart was a boot and shoe dealer and also dealt in stamps. In 1893 it was said that Hart did the largest approval sheet business in the Maritime provinces.

Grenny, born in 1840, was one of the organizers of the C.P.A. and was its first exchange superintendent. Hart was its first treasurer and was also the first treasurer of Nova Scotia Philatelic Association, which had been started in Halifax in 1887.

John Reginald Hooper, secretary pro tem of the C.P.A., wrote about C.P.A. beginnings in the February 1888 issue of the *Toronto Philatelic Journal.*

"I have labored under some difficulties in organizing the association . . . In May of last year I started a paper ostensibly to be a society magazine, *The Gossip,* but the real design of this paper was to reach the first families in Canada, and to work the C.P.A. scheme . . .

"I formed a Board of Organization in June, consisting of Messrs. Grenny, Ketcheson, Leighton, McRae and Niesser".

Notices about the formation of the new association had been sent to a number of Canadian and American stamp journals. Applications for membership were to be sent to Hooper.

Hooper must have felt that the time was ripe to form a national philatelic association in Canada. He claimed to have tried to start one 10 years earlier, when he would have been about 18 years old, but could not get enough support to proceed. Could his attempt have had a connection with the 1876 Toronto association?

Henry Hechler had supported the idea of the formation of an international association of collectors in the April 1882 number of his publication, *The Philatelic Courier and Stamp-Collector's Journal.*

As an aside, both Hechler and Hooper served with the Canadian militia in what is now Saskatchewan during the 1885 rebellion there. Fred Grenny and Ernest F. Wurtele also had military backgrounds.

Hooper was busy in 1887. He had apparently been dismissed from the *Ottawa Daily Free Press* staff because he was a Conservative. He began his work with the Post Office Department on June 15, 1887 after having written to the private secretary of Sir John A. MacDonald, the Conservative Prime Minister, in the hope that "a word from Sir John will secure me something to do". Hooper also had recommendations from two eastern Ontario Members of Parliament.

During the summer when he was just starting his new job, he was publishing *The Gossip* and was busy organizing the C.P.A. Perhaps it was no wonder that in December he was ill and C.P.A. affairs were set back for a month.

The early 1888 mail vote saw 96 of 104 eligible members return ballots. For president, Ketcheson received 58 votes to Hechler's 38. The *Toronto Philatelic Journal* won over *The Halifax Philatelist,* 49 to 40 with a scattering of votes for two other entries, as official organ.

The first identifiable woman member of the C.P.A. was a Mrs. Julia S. Mason of Toronto. She joined late in 1887 as member number 70, was active in Toronto philatelic circles, and was at least a part-time stamp dealer. In 1889 she moved to the United States and in 1890 was expelled from the C.P.A. "for non-payment of dues".

A tabulation of the ages of the first 108 C.P.A. members, made by Hooper early in 1888, illustrates the youthfulness of many of them. Of 103 whose ages were known, 35 were under 20 and 25 were 20 to 25 years old. Only six were over 40.

The first British Columbia resident to join the C.P.A. (and the eighth member to join) was J.H. Todd who at the time was the C.P.R. station agent at Hector, B.C. Hector does not seem to have had a post office. There were also four members from Manitoba, three from Brandon and one from Killarney, in the February 1888 listing of the first 108 members.

Perhaps philately followed the railway to western Canada. It seems to have started in seaports in the east, and its spread inland may have followed as railways and settlement expanded.

To be continued

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Fellows of the Society

Fred Jarrett, 1888-1979

by Beverlie Clark

Always to be remembered as the "dean of Canadian philately", Fred Jarrett, membership no. 168, was born in Huntsville, Ont., March 26th, 1888 and died in Toronto, Jan. 22, 1979. He became the first Fellow of our Society when elected in 1961.

Mr. Jarrett started his collecting habits as a young school boy and was basically a collector throughout his life, collecting a variety of items other than stamps, but his main interests were stamps and friends.

His life was marked by many significant accomplishments. At one time he was Canadian Champion Speed Typist, and wrote a text book on the subject that was used by many of the schools. He was employed by Underwood Ltd. as a representative for Underwood Typewriters, travelling extensively throughout the world. During World War I he was private secretary to Sir Edward Kemp, Minister of Canadian Overseas Military Forces, in London.

Fred Jarrett, F.R.P.S.C.

In 1923, he authored the *Postage Stamps of Canada* and followed this with his monumental work *The Standard British North America Catalogue* which, at that time, was the most comprehensive work on Canadian philately, containing sections on postage and revenue stamps, proofs, essays, airmails, precancels, postmarks, cancellations and postal stationery, along with many other aspects of B.N.A. philately never published prior to that time. Although it is almost 60 years since the publication of this book it is still consulted by collectors today and probably will be for many more decades to come.

He served our society and philately in a number of capacities. He was the first president of our re-constituted society, being elected in 1922 in Winnipeg, as well as being a director for a number of years, and was a president of the Toronto Stamp Collectors Club. Often serving as a judge — but as an exhibitor he was the recipient of many exhibition awards.

His philatelic honours were many. Almost every organization devoted to B.N.A. philately had given him its highest honour. At the time of his death he was the oldest living signatory of the Roll of Distinguished Philatelists, an honour headed by King George V in 1921. He was an Honorary Fellow of the Canadian Philatelic Society of Great Britain. In April 1974, Mr. Jarrett received the Order of Canada from the Governor General, the Right Honorable Jules Leger, C.C. — the first time anyone had received this award for significant achievement as a philatelist.

Fred Jarrett was truly a great Canadian philatelist. □

The Collection of Canada's National Postal Museum

by Francine Brousseau
Curator, Works of Arts
National Postal Museum

Artifact selection by: Ken Johnson, Philately; Susan McLeod O'Reilly, Material History, Cimon Morin, Library; and Francine Brousseau, Works of Art.

• • •

Excerpts from National Postal Museum Acquisitions Ledger:

983.183 Cover salvaged from the **Empress of Ireland** shipwreck, 1914.

986.76.1 Mailbag rack, tubular metal construction, made to hold approximately four bags.

986.78.1 Rural mailbox, apple-shaped, pole-mounted, used in the province of Quebec.

986.126.3 Drawing of a cachet to commemorate the 75th anniversary of Winnipeg.

986.140 Postmaster's desk, Loch Garry, Ontario.

986.145.1 First day cover and commemorative stamp, Expo 86 - USSR pavillion.

987.1 Nine covers illustrating mistakes made by users of the pre-coded matrix for the Christmas '86 "Greet More" program.

Everyone knows that the National Postal Museum collects stamps, first day covers and postal markings. But a postal museum is much more than this, as the above excerpts reveal. We invite you to take a journey with us in the following pages through the unique collection of the National Postal Museum.

MISSION

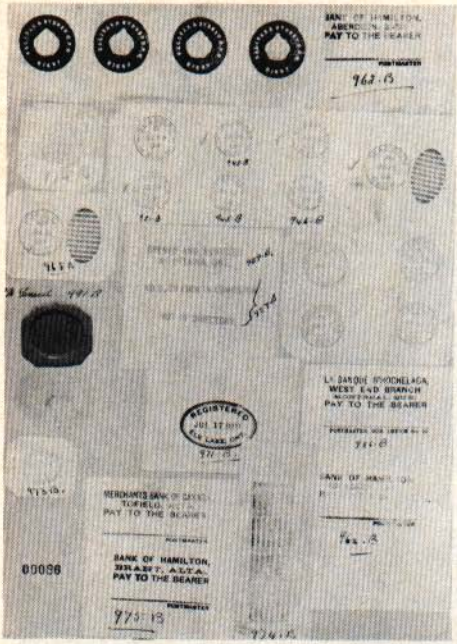
The National Postal Museum is responsible for collecting, preserving and studying those artifacts* which constitute the heritage of postal communication in Canada. This heritage is the material evidence of the social bonds linking Canadians to one another and to the rest of the world. The National Postal Museum is an institution of Canada Post Corporation. The word "national" in the title refers to the Museum collection; it does not imply that the Museum is a subsidiary of the National Museums Corporation. As the repository of a national public heritage, the Museum has a mandate to display and interpret its collections to all Canadians for the purposes of education and enjoyment.

HISTORY AND BACKGROUND

On October 19, 1971, the Honourable Jean-Pierre Côté, Minister for the Post Office Department, announced the establishment of a National Postal Museum in Ottawa. In 1974, the Museum opened its doors in the Sir Alexander Campbell Building, site of the Department's Head Office. It contained exhibit halls and a philatelic sales counter. The library opened in a nearby building in 1977.

The collections grew rapidly and in 1979 the Museum moved to new quarters at 180 Wellington Street where the space occupied by the

(*"Artifact" is defined as any object created by mankind which testifies to the operation of the human mind at the time it was made or used. The term refers to all items collected by the Museum).



Page from the March 1908-April 1912 Proof Impression Book. Copies of this and other Proof Impression Books are available for examination in the Philatelic Library.

Une page du cahier d'épreuves pour la période entre mars 1908 et avril 1912. Des copies de ce cahier et d'autres peuvent être consultées à la Bibliothèque philatélique.

exhibits, philatelic sales counter and library would be larger. Because of its proximity to the Parliament Buildings, the Museum also became more accessible to the public.

In February 1985, the Museum moved from its quarters in the House of Commons building, several months later relocating at 365 Laurier Avenue West. Here, one will find today the library and philatelic sales counter, and part of the philatelic collection on display. Since these are only temporary quarters, no thematic exhibits are shown, and both the collections storage and much of the staff are situated elsewhere in the city.

Since 1985, the Museum team has been working to develop a global Museum concept which will do justice to the richness of the collection. The target date of 1990 has been set for the reopening of the Museum in larger premises designed to answer the needs of a modern museum. There, the visitor will discover, understand and appreciate the artifacts in the collection through a program of exhibits and services such as educational programs, a resource centre and research centre. The concept of this new, permanent Museum includes a nation-wide extension program designed to give a greater number of Canadians access to the collection. To this end, travelling exhibits will be circulated to different parts of the country. And by consulting computerized data banks available at many Canadian libraries, researchers will have access to the information stored in both the Museum's library and research centre.

Currently, the Museum's permanent staff consists of museologists, librarians, administrative and clerical staff. Additional staff is hired on contract for special projects such as the cataloguing of artifacts, historical research, and the development of exhibits.

THE COLLECTION

The National Postal Museum collection comprises four areas: philately and postal history; material history; works of art; and the library. In the early years of the Museum, emphasis was placed on the development of the philatelic collection.

Nevertheless, acquisitions in all four areas have been made ever since the Museum's founding.

Three pence essay proof (1851). Design by Sir Sandford Fleming.

Épreuve préliminaire de timbre de trois pence de 1851. Le timbre furent conçus par sir Sanford Fleming.

Unique mint corner marginal pair of the twelve pence postage stamp (1851).
La paire de coin du timbre de douze pence, 1851, une pièce unique à l'état neuf.

PHILATELY AND POSTAL HISTORY

The philatelic and postal history collection consists of printed matter used in postal communication; this includes postage stamps, hammer proofs, postal markings, and postal stationery.

The curators are currently developing the Canadian section of this collection. Although some treasures of Canadian philately are still not represented in the collection, the Museum takes pride in a number of rare items it does possess. Among these are the mint marginal corner pair of the twelve pence black issued by the Province of Canada and the one shilling orange on laid paper issued by the Dominion of Newfoundland. The collection also includes several examples of Canadian stamps with design errors. The most sought-after is the 1959 commemorative issue of the St. Lawrence Seaway with inverted centre.

What distinguishes the Museum's collection from that of other Canadian collectors are the essays, proofs, dies, rolls and plates which correspond to the various stages of stamp production. Colour proofs and sheets of unperforated or ungummed stamps are of equal interest to the philatelist.

The library's unique collection of proof books contains over 5,000 pages of post office cancellation proofs covering the period from 1839 to the present.

The philatelic collection contains items representative of the different administrative periods of postal history. These include covers and postal markings used in ocean, railways, air and military mail.

Another aspect of the collection are the personal philatelic collections which have been acquired from private sources and are based on a special theme or item type. The H.E. Guertin and R.F. Webb collections contain military postal items; the R. DeL. French collection contains postal stationery; and the F.G. Stulberg collection contains steamboat mails.

Lastly, the Museum has built up a sizeable collection of postage stamps from all over the world, acquired through an exchange program with members of the Universal Postal Union and other countries. The collection, which grows with each new stamp issued abroad, is a true international collection held on behalf of all Canadians.

These cancelling devices represent but a small fraction of those in the Museum's collection. They are set against a backdrop of a 19th century leather mail bag and modern canvas zipper pouch.

Ces oblitérateurs constituent un mince échantillon de ceux que le musée possède. A l'arrière plan, on peut voir un sac de courrier en cuir datant du 19e siècle et un sac moderne en toile, muni d'une fermeture éclair.

During the 1960s plastic mail boxes replaced the angular metal boxes which had been in service, some since the early 20th century. Plastic boxes were themselves replaced by a new design of metal box in the 1970s.

Au cours des années soixante, les boîtes aux lettres en plastique remplacent les boîtes angulaires en en métal qui étaient utilisée, dans certains cas, depuis le début du 20e siècle. Ces boîtes en plastique ont été remplacées à leur tour, dans les années soixante-dix, par des boîtes en métal de conception nouvelle.

ART

As the Museum keeps submissions to the Canadian postage stamp design program, the major portion of the Museum's art collection is directly related to Canadian postage stamps. The collection consists mainly of works submitted since 1950. During the 50's, the Post Office Department began soliciting designs from the artistic community, rather than simply from the Banknote companies which printed the stamps. The establishment of the Postage Stamp Design Advisory Committee in the late 1960s formalized the process so that now most of the designs submitted to the stamp program are created by artists and designers in the private sector.

Once the stamp has been issued the Museum receives the artwork related to it, as well as all of the unsuccessful designs submitted by other artists to the Committee. As a result, the art collection includes works unknown to the public in addition to those that have been reproduced millions of times on stamps and seen by vast numbers of people. Counted among these works are the canvases of well-known Canadian artists Robert Bateman, Jean-Paul Lemieux, Antoine Dumas, as well as those of lesser-known artists who will gain public exposure through future Museum exhibits.

The Museum collection of artwork produced for stamps prior to 1950 is incomplete. Most of the designs either were based on existing works of art or were produced by artists employed by the Banknote companies. Today, the Museum's curators add to the art collection by acquiring items on the open market or from private sources.

Not all of the works of art which have appeared on postage stamps are in the Museum's collection. The works of artists such as Marc Aurèle de Foy Suzor-Côté, Paul-Émile Bor-

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Con vn diſcorſo delle ſette Chieſe di Milano,
molte coſe per numero ſettenario; diuotio-
ni, & altre coſe curioſe di detta Città.
Con la maniera di ſriuere à ogni parte, & la
Fiera ancora.
D'OTTAVIO COTTOGNO.
IN MILANO, Per Gio. Battiſta Bidelli. 1623.
Con licenza de' Superiori, & Priuilegio.

The ***Compendio delle Poste,*** *which dates from 1623, is one of the earliest examples of postal guides published in the world. The guide describes the postal routes linking several parts of the 17th century world, including America.*

Le ***Compendio delle Poste*** *datant de 1623 est un des exemples les plus anciens de guides postaux publiés dans le monde. Le guide explique quelles étaient les routes postales entre plusieurs parties du monde au 17e siècle y compris l'Amerique.*

duas, Emily Carr and James Wilson Morrice were borrowed from other museums or private collectors in order to be reproduced.

The major portion of the collection is made up of works on paper, including water colours, drawings and collages. Most artists use one of these methods to produce an illustration for a stamp, although other methods are employed on occasion.

The collection also includes works of art in which the subject or the medium has been inspired by the postal service. This category includes what has come to be known as Mail Art.

Mail Art, an international network for the exchange of works of art through the mail, was born in the fifties. Mail Art is expressed through a variety of media but its creators, in addition to using the mail to circulate their artwork, often use mail-related media. They produce photostamps and postcards, draw on envelopes, create stamps and collages, and use rubber stamps. Mail Art could not exist without the postal service.

Mail artists have made the postal system a vehicle for art. By collecting Mail Art, the National Postal Museum has added a dimension not found in the collections of conventional art museums.

Architecture adds a further dimension to the art collection. The Museum collects architectural elements from post office buildings and from post offices located inside buildings. Because the post office itself is the heart of the postal system, and often the heart of the community, too, our collection would not be truly representative of postal history without the fixtures and furnishings typical of a post office.

The architectural section of the collection is composed of wickets, counters, lock boxes, mailchutes and decorative features. The massive doors and decorative components from the old Besserer Street Post Office in Ottawa are featured elements of this collection.

MATERIAL HISTORY

The material history collection comprises objects used in the processing of the mail. In addition to philatelic items and postal markings, the Museum acquires a wide range of artifacts that are the material evidence of postal operations. Most obvious of these are the mailboxes, cancelling hammers, mailbags and scales; but the inventory also includes signs and public notices, counter equipment, uniforms and

THE
STAMP COLLECTOR'S RECORD.

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

To our Readers.

IN presenting the first number of this miniature sheet to the public, devoted as it is to such a peculiarly unique pursuit as the collection of Postage Stamps, we would beg leave to appeal to those who are pleased to term the collection of Postage Stamps a "mania," a juvenile ridiculous amusement, and other delicate and complimentary designations, that this is not by any means the first organ dedicated to the promotion and extension of the aforesaid (so called) mania, which has yet appeared. Upwards of a twelvemonth since a Journal devoted to the business made its appearance in England, and since that time various others have sprung up, and we are not aware that any of them have as yet, become defunct; on the contrary some of them appear to be in a highly prosperous condition, and look likely to adhere their defunction, a result which, we trust all Stamp Collectors will fervently pray for. Of course, the foregoing remarks are not intended for collectors. Those interested in the business will we trust favor us with that patronage and support which we shall endeavour to deserve, in an humble way. We shall be happy to receive original articles on the subject of Postage Stamps, and we shall also be glad to offer any assistance in our power to Collectors, through the medium of the column devoted to correspondence. We shall devote our attention more particularly to the region of matters of more direct interest to Collectors on this side the Atlantic than in Europe, but we shall duly notify our readers of all new issues which may be chronicled in the European Publications. In conclusion we trust our patrons will favor us with that support, which will enable us to publish the only medium at present available to Canadian Stamp Collectors, and trusting that our hopes in that direction may not be in vain, we boldly take our stand in the ranks of the Journals of Canada, and we would respectfully state for the particular benefit of the Ministry, the Opposition and the G. T. R., that our influence may not be purchased either through fear, favor, affection, or hope of reward.

Canada 1c. Newspaper Wrapper Stamps.

This Stamp is entirely fictitious, no such Stamps ever having been issued by the Government of Canada. We are at a loss to understand why any person should have interested themselves in manufacturing such a Stamp, and that too before the collection of Postage Stamps became general in Canada. As only one or two specimens are known to exist, we presume the Stamp is hopelessly obsolete. It is a poorly engraved imitation on wood block of the present 1c. Stamp, and having the words "Newspaper Wrapper" irregularly engrav'd across the face of the Stamp.

New Brunswick 2c. Yellow.

This Stamp made its appearance about December 1st, it is in the corresponding style of the 5c. and 10c. of that Province, and was intended like the Nova Scotia 2c. for the convenience of soliciters letters. It was engraved we believe by the American Bank Note Company, New York.

Answers to Correspondents.

J. K., Kingston.—The only Stamp used in British Columbia is the 5d.

A. L. D.—The Danish Envelope Stamps have not yet appeared in America.

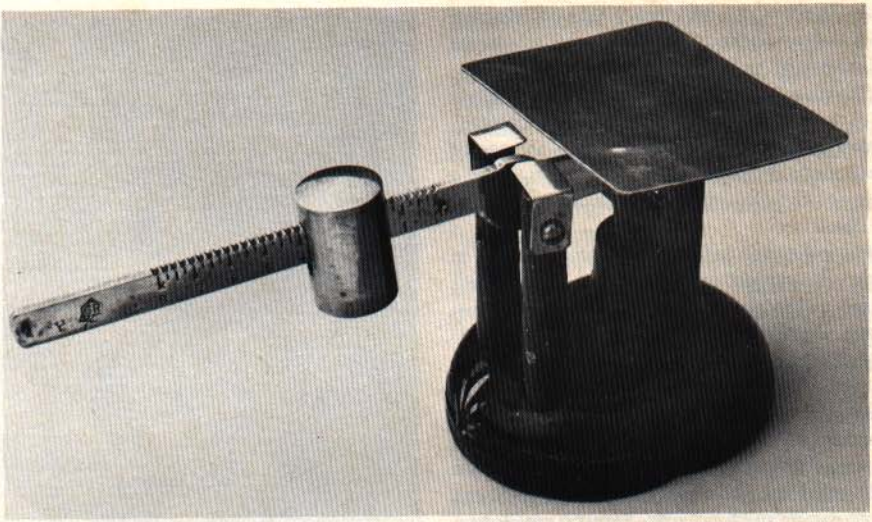
There are only five known copies of the ***Stamp Collector's Record,*** *Canada's first philatelic journal.*

Il n'existe que cinq copies connues du ***Stamp Collector's Record,*** *le premier journal philatélique au Canada.*

uniform accessories, ledgers and forms, sorting equipment, and post office furniture. Among the more unusual items are ice grippers, which are cleats that attach to letter carriers' boots; and a dog stopper, which is an umbrella designed to ward off aggressive dogs.

Included in the collection's mandate are contemporary machines used to send electronic mail and to process mail, reflecting the automation of postal operations. These items will be sent to the Museum when they become redundant or surplus, but in the meantime, the Museum strives to collect the operating manuals. And although the collection's mandate also includes vehicles used for transporting the mail, only scale models have been collected so far because of budget and space restrictions.

Because the written message itself underlies the role and importance of mail in society, the Museum collects letters, greeting cards and other forms of messages sent through the mail. The Museum has a keen interest in objects us-



The polished brass beam, poise and letter plate, along with the gold-painted motif on the base, contribute an air of elegance to this early 20th century scale. Manufactured by Gurney-Hamilton, the scale operates on unequal arm "steel yard" principle.

Le fléau, le plateau à lettres et les poids en laiton poli de même que le motif peint en doré sur la base, confèrent à cette balance du début du 20e siècle une apparence exquise. Manufacturée par Gurney Hamilton, elle opère selon le principe de la balance romaine, à fléau inégal.

ed to create these messages; items such as writing instruments, inkwells, stamp boxes, writing paper, portable desks and seals.

The material history collection has an international flavour provided by mailboxes and uniforms from various countries. The items were acquired through an exchange program with foreign postal administrations.

The number of artifacts in the material history collection, and in the two preceding collections described, has grown through contributions from within Canada Post Corporation. The Museum is currently establishing procedures that will enable the various divisions of the Corporation to provide the Museum with examples of the everyday objects used by postal employees at work. These contemporary items are gradually augmenting the core collection begun in the 1950s — long before the Museum was established — by a group of employees interested in preserving our postal heritage. Early examples of post office equipment not available from within the Corporation are acquired by the Museum's curators on the open market.

LIBRARY

The library of the National Postal Museum houses Canada's largest collection of reference materials on the subject of philately and postal history. Canada post transferred to the library upon its founding a collection of relevant holdings, followed by a transfer from the National Library of Canada of a large and important collection of philatelic literature. The library has received several donations from institutions in Canada and the U.S., as well as from individuals. Finally, many works have been acquired through purchase.

The collection is made up of printed and audio-visual documents on philately and postal history from around the world such as books, periodicals, catalogues, leaflets, official publications, photographs, posters, circulars, maps, audiotapes, films and videos. The more frequently consulted works include the complete collections of the official post office guide published regularly since 1875; the annual report of the post office published since 1852; the instructions for postmasters issued from 1801 to 1900; and *Linn's Stamp News* (since 1938) and *Stamp Collector* (since 1926), two periodicals popular with philatelists.

The library also possesses approximately 10,000 photographs related to Canadian postal history.

The library's mandate includes the acquisi-

tion and conservation of philatelists' private archives. As a result, the library is a repository for research reports and for documents collected by philatelic researchers. Among the records acquired are those of the philatelic journalist Douglas Patrick which include correspondence and interviews with philatelists between 1950 and 1980. Some of the features of the George Marler collection held by the library are his studies of the Admiral and Edward VII stamp series.

The library systematically acquires all documents published worldwide on philately in English and French, as well as significant documents in other languages. The collection of audio-visual and archival documents stress Canadian content only.

COLLECTION THAT FORMS A WHOLE

Although the Museum's many artifacts are divided intellectually into four areas, in fact, they form a single collection. In its entirety, the collection reflects all aspects of Canadian postal history: the administrators who have overseen the development of the postal system; the workers who have processed and forwarded the mail; and the users who have continually expressed their needs and thereby ensured the continuity of the postal service.

It is sometimes difficult for a curator to decide exactly to which of the four areas a specific artifact belongs, proving that all the items do, indeed, represent a single collection of postal artifacts. A Valentine card and envelope would be at home in more than one area of the collection: the message content and the social custom implied in the sending of the card suggest material history; the drawing by the artist (amateur though he or she may be) makes it a work of art; the stamp and postal marking are of philatelic interest; while the postal history information contained in the cancellation marking justifies a place in the library's research centre.

There is no doubt but that the greater the number of angles from which an artifact can be examined, the greater its appreciation; and hence, at the National Postal Museum, the greater the artifact's ability for enabling the visitor to understand the importance of the postal service to society. □

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Maria M. Botman.

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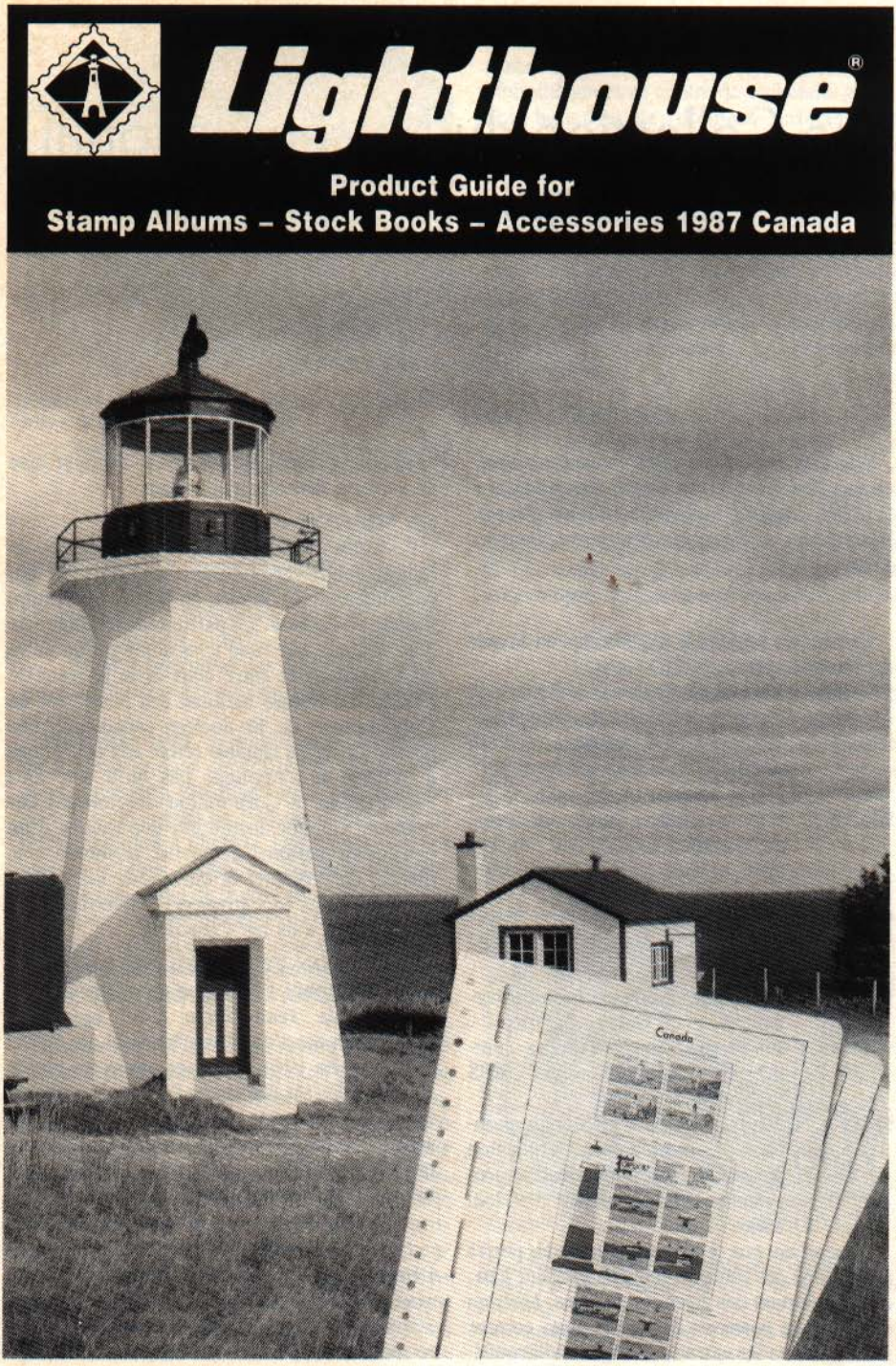
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Canada

La Collection du Musée National des Postes du Canada

par Francine Brousseau
Conservatrice des ouevres d'art
Musée National des Postes

Sélection des artefacts présentés: les conservateurs Ken Johnson, philatélie, Susan McLeod O'Reilly, culture matérielle, Cimon Morin, bibliothèque et Francine Brousseau, oeuvres d'art.

• • •

Extraits du registre d'acquisitions du Musée national des postes:

983.183 Enveloppe récupérée de l'épave du **Empress of Ireland,** 1914.

986.76.1 Support à sacs postaux, structure tubulaire en métal, pouvant supporter environ quatre sacs.

986.78.1 Boîte aux lettres rurale, en forme de pomme, montée sur un poteau, utilisée dans la province de Québec.

986.126.3 Dessin pour un cachet commémorant le 75e anniversaire de Winnipeg.

986.140 Bureau de maître de poste provenant de Loch Garry, Ontario.

986.145.1 Pli premier jour et timbre commémoratif du pavillon de l'URSS à Expo 86.

987.1 Neuf enveloppes oblitérées montrant des erreurs dans l'utilisation des enveloppes pré-codées du programme Poste-bonheur de Noël 1986.

Chacun sait que le Musée national des postes collectione des timbres, des plis premier jour, des plis portant des marques postales. Mais un musée de la poste est beaucoup plus, comme le démontrent les extraits du registre d'acquisitions. Le présent article vous propose une découverte de notre collection.

LA MISSION

Le Musée national des postes est chargé de réunir, conserver et étudier les artefacts* qui constituent le patrimoine de la communication postale au Canada. Ce patrimoine témoigne de liens sociaux que tisse le système postal entre les Canadiens et entre ceux-ci et le reste du monde. Le Musée national des postes est un établissement de la Société canadienne des postes. Le terme national réfère aux collections du musée et n'implique pas qu'il soit sous l'autorité de la Corporation des musées nationaux. Comme institution dépositaire d'un patrimoine national et public, le musée a le mandat de présenter et interpréter ses collections à des fins éducatives et de divertissement au profit de tous les Canadiens.

EVOLUTION ET PROFIL DU MUSÉE

Le 19 octobre 1971, le ministre des Postes, l'Honorable Jean-Pierre Côté annoncait l'établissement d'un Musée national des postes à Ottawa. En 1974, le musée ouvre ses portes dans l'édifice Sir Alexander Campbell, siège du mnistère des Postes. Le musée comprend des salles d'exposition et un comptoir de vente philatélique. C'est seulement en 1977 que la bibliothèque s'installe dans un édifice voisin.

(*On nomme artefact tout objet créé par l'Homme et témoin de l'esprit humain à l'époque où il a été fabriqué ou utilisé. Ce terme s'applique à toutes les pièces collectionnées par le musée).

Empreinte en cire du sceau officiel du cabinet du ministre des Postes, 1908.
Impression in wax of the official seal prepared for the office of the Postmaster General, 1908.

Les collections prennent rapidement de l'expansion: en 1979, le musée emménage dans des nouveaux locaux, au 180 de la rue Wellington. On augmente les espaces consacrés aux expositions, au comptoir philatélique et à la bibliothèque. Situé à proximité des édifices du Parlement, le musée est beaucoup plus accessible au public.

En février 1985, le musée quitte les locaux qu'il occupait dans cet édifice de la Chambre des Communes. Quelques mois plus tard, on relocalise le musée au 365 de la rue Laurier ouest, toujours à Ottawa. Les visiteurs y ont accès à la bibliothèque, au comptoir philatélique et à une partie de la collection philatélique. Le musée ne présente cependant pas d'expositions thématiques dans ses locaux intérimaires. Les entrepots des collections et les bureaux pour une partie du personnel sont relocalisés ailleurs à Ottawa.

Depuis 1985, l'équipe du musée a developpé un concept qui mettra en valeur l'ensemble de la collection. La réouverture dans des locaux plus vastes et répondant aux besoins d'un musée moderne est prévue pour 1990. Le visiteur pourra découvrir, comprendre et apprécier les artefacts de la collection par un programme d'expositions et d'autres servics tels que: programmes éducatifs, centre de ressources, centre de recherche. Le concept du musée permanent permettra aussi à un plus grand nombre de Canadiens d'avoir accès aux collections grâce à un programme de diffusion national. Des expositions itinérantes seront offertes dans plusieurs endroits au Canada. Les chercheurs auront accès à l'information contenue à la bibliothèque et au centre de recherche grâce à des banques de données informatisées disponibles par l'intermédiaire de plusieurs bibliothèques au Canada.

Le personnel du musée est actuellement formé de spécialistes en muséologie et en bibliothéconomie, en plus du personnel administratif et clérical. A ce personnel régulier s'ajoutent des contractuels qui participent à la réalisation de différents projets: catalogage des collections, recherche, développement d'expositions.

LA COLLECTION

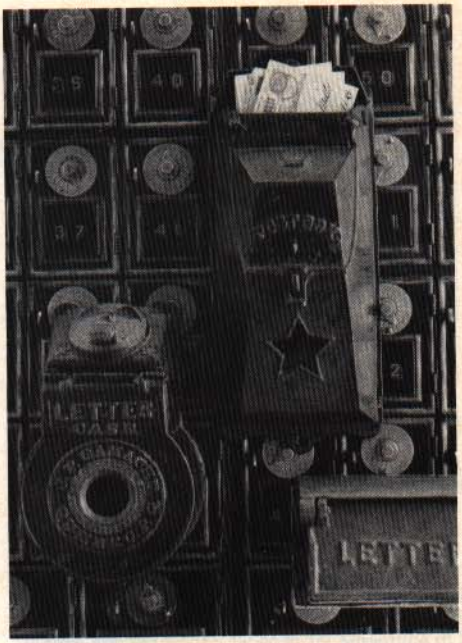
La collection du Musée national des postes touche quatre disciplines: philatélie et histoire postale, culture matérielle, art et bibliothèque. Bien que les pièces correspondant à toutes ces disciplines aient été acquises depuis la fondation du musée, au début, on a mis l'accent sur le développement de la collection philatélique.

LA PHILATÉLIE ET L'HISTOIRE POSTALE

La collection de philatélie et d'histoire postale comprend des documents imprimés utilisés dans le traitement des communications postales tels que: timbres-poste, épreuves de cachets d'oblitération, marques postales, entiers postaux.

Épreuve préliminaire de timbres d'un shilling de 1851. Le timbre furent conçus par sir Sandford Fleming.
One shilling essay proof (1851). Design by Sir Sandford Fleming.

Croquis de sir Sandford Fleming: proposition non-retenue pour le timbre "Affranchissement Penny Imperial" émis en 1898.
Sketch by Sir Sandford Fleming: unsuccessful submission for the 1898 Imperial Penny Postage issue.



Des boîtes aux lettres résidentielles, des fentes à lettres et des casiers postaux comme ceux-ci ont autrefois servi à des individus pour le réception du courrier.
Individuals once drew their letters from receptacles such as these: residential mail boxes, mail slot, and a post office lock box.

Les conservateurs développent activement la collection de pièces canadiennes. Certains joyaux de la philatélie canadienne sont encore absents de la collection même si le musée s'enorgueillit de pièces rares. Parmi celles-ci, citons: la paire de coin à l'état neuf, avec marge, du timbre noir de 12 pence; et le timbre orange d'un shilling de Terre-Neuve, sur papier vergé. La collection renferme aussi plusieurs exemplaires des timbres canadiens comportant des erreurs. Le timbre commémoratif de la voie maritime du Saint-Laurent avec centre inversé, émis en 1959, est le plus convoité des collectionneurs.

Ce qui distingue la collection muséale de celles d'autres collectionneurs au Canada et qui en fait une collection unique au pays, ce sont les essais, épreuves, poinçons, molettes et planches, toutes ces pièces correspondant aux étapes de la création d'un timbre. Les épreuves de couleur, de papier, les feuilles de timbres non-perforées, ou non-gommées sont autant d'artefacts qui suscitent l'intérêt des philatélistes.

Le musée possède aussi une collection unique de cahiers d'épreuves: plus de 5000 pages s'échelonnant de 1839 à nos jours, d'empreintes de marteaux de bureaux de poste.

La collection comprend en outre des pièces témoignant de différentes périodes administratives de l'histoire postale: plis et oblitérations de la poste maritime, ferroviaire, aérienne et militaire. Des collections philatéliques spécialisées acquises de sources privées constituent un autre volet de la collection; elles se distinguent par leur nature ou par leur thème. Les collections H.E. Guertin et R.F. Webb regroupent des articles reliés à la poste militaire; la collection R. Del. French comprend des entiers postaux; la collection F.G. Stulberg, des pièces transmises par les voies d'eau intérieures.

Enfin, le musée détient une importante collection de timbres-poste du monde entier grâce à un programme d'échange avec les pays membres de l'Union postale universelle et d'autres pays. Cette collection, qui croit au fur et à mesure que des timbres sont émis partout dans

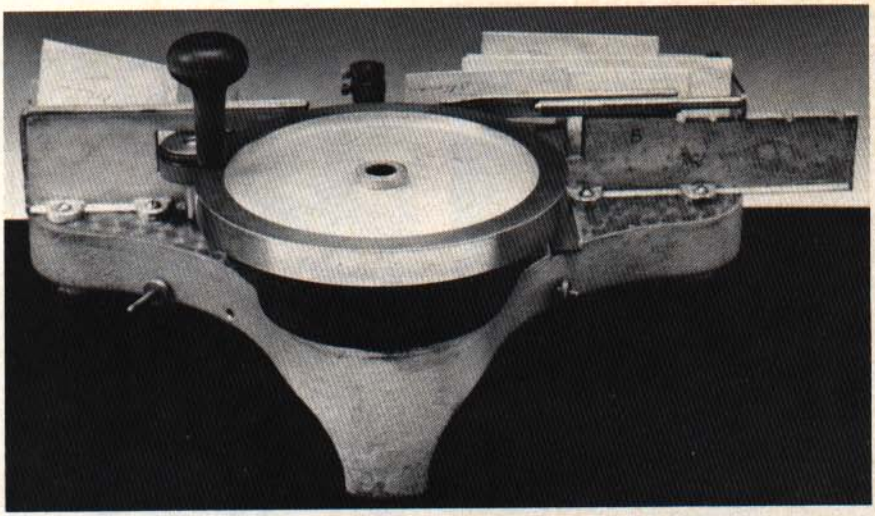
En plus de l'oeuvre finale sélectionnée pour un timbre, le musée reçoit aussi les dessins et croquis préliminaires de l'artiste. Ce dessin au crayon est l'un des croquis préliminaires faits par Robert Bateman pour le couguar de l'est. Le timbre sur les espèces en voie d'extinction a été émis en 1977.

In addition to the final artwork selected for a stamp, the Museum receives preliminary sketches and drawings from the artist. This pencil drawing is a Robert Bateman preliminary sketch of the eastern cougar; the endangered species stamp was issued in 1977.

le monde, est la collection internationale gardée par le musée au profit de tous les Canadiens.

La plus grande partie de la collection d'art du musée est reliée directement aux timbres-poste canadiens; elle rassemble les maquettes présentées aux autorités postales dans le cadre du programme de conception des timbres-poste.

La collection comprend surtout des oeuvres réalisées à partir des années cinquante, au moment où le ministère des Postes a commencé à solliciter des propositions de la communauté artistique plutôt que de compter uniquement sur



Brevetée en 1917, cette machine à oblitérer manuelle qui se place sur une table peut traiter jusqu'à 5 000 lettres à l'heure. On la retrouvait, jusqu'à tout récemment, dans les petits bureaux de poste dont le volume n'était pas suffisant pour justifier l'emploi d'une machine à oblitérer électrique.

Patented in 1917, this hand-operated cancelling and date-stamping machine is able to process up to 5,000 letters per hour. The table-top machine was until recently issued to small post offices where the volume of letter mail is not high enough to warrant an electric cancelling machine.

les artistes des sociétés qui imprimaient les billets de banque et les timbres, comme il l'avait fait jusque-là. La mise sur pied du Comité consultatif de design des timbres-poste, à la fin des années soixante, a officialisé cette façon de faire. Maintenant, presque toutes les maquettes présentées dans le cadre du programme de design des timbres proviennent d'artistes ou de dessinateurs professionnels du secteur privé. Lorsque les timbres sont émis, le musée reçoit les oeuvres sélectionnées de même que toutes celles qui ont été soumises à l'examen du comité de design des timbres. La collection d'art comprend donc à la fois des oeuvres inconnues du public et des oeuvres - celles illustrées sur les timbres - reproduites en millions d'exemplaires et vues par un grand nombre de personnes.

Parmi les oeuvres sollicitées à cette fin, se trouvent des oeuvres d'artistes canadiens connus tels que Robert Bateman, Jean-Paul Lemieux, Antoine Dumas et d'autres artistes moins célèbres que les futures expositions du musée mettront en valeur.

Le musée ne possède pas toutes les oeuvres qui ont servi de base aux timbres-poste avant 1950. Les designs étaient généralement créés par des artistes à l'emploi des compagnies qui imprimaient les timbres ou réalisés à partir d'oeuvres existantes. Les conservateurs complètent la collection d'art en acquérant des pièces sur le marché ou de sources privées.

Certaines oeuvres apparaissant sur les timbres ne font pas partie des collections du musée. Elles furent empruntées d'autres musées ou de collections privées pour être reproduites sur les timbres. C'est le cas d'oeuvres par Marc Aurèle de Foy Suzor-Côté, Paul-Emile Borduas, Emily Carr, James Wilson Morrice et autres.

La plus grande partie de la collection est constituée d'oeuvres papier: aquarelles, dessins, collages. Ce sont les techniques préférées par le plus grand nombre d'artisties au moment de créer une vignette pour un timbre, même si d'autres techniques sont aussi utilisées.

La collection d'art se compose en outre d'oeuvres dont le sujet ou le medium est inspiré par la poste. Dans cette dernière catégorie, le musée collectionne des oeuvres d'art postal ou art par correspondance.*

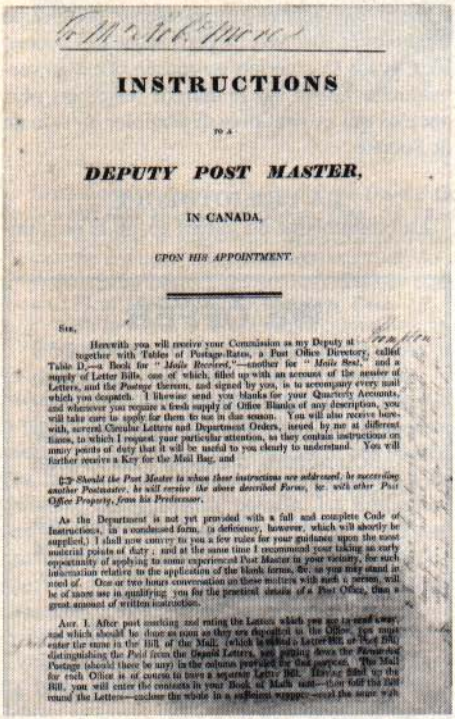
Le Mail Art a pris naissance au cours des années cinquante. C'est un réseau international d'échange d'oeuvres d'art par la poste. Le Mail

*Le terme anglais Mail Art est fréquemment utilisé en français pour décrire cette forme d'art.

Art s'exprime par différents média mais souvent les artistes de Mail Art empruntent à la poste: ils produisent des photo-timbres, des cartes postales, dessinent sur des enveloppes, créent des timbres, et des collages, utilisent des estampes, des slogans en plus de faire circuler leur production par la poste. Le Mail Art n'existerait pas sans la poste.

Ces artistes ont fait du système postal un véhicule de l'art. En collectionnant du Mail Art, le musée national des postes a l'occasion de distinguer son champ de collection d'art de celui d'un musée d'art conventionnel.

L'architecture est un autre volet de la collection d'art. Le musée recueille des éléments architecturaux provenant d'édifices des postes ou



INSTRUCTIONS

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UPON HIS APPOINTMENT.

Sir,

Herewith you will receive your Commission as my Deputy at ... together with Tables of Postage-Rates, a Post Office Directory, called Table D,—a Book for "*Mails Received*,"—another for "*Mails Sent*," and a supply of Letter Bills, one of which, filled up with an account of the number of Letters, and the *Postage* thereon, and signed by you, is to accompany every mail which you despatch. I likewise send you blanks for your Quarterly Accounts, and wherever you require a fresh supply of Office Blanks of any description, you will take care to apply for them to me in due season. You will also receive herewith, several Circular Letters and Department Orders, issued by me at different times, to which I request your particular attention, as they contain instructions on many points of duty that it will be useful to you clearly to understand. You will further receive a Key for the Mail Bag, and

☞ *Should the Post Master to whose these instructions are addressed, be succeeding another Postmaster, he will receive the above described Forms, &c. with other Post Office Property, from his Predecessor.*

As the Department is not yet provided with a full and complete Code of Instructions, in a condensed form, (a deficiency, however, which will shortly be supplied,) I shall now convey to you a few rules for your guidance upon the most material points of duty; and at the same time I recommend your taking an early opportunity of applying to some experienced Post Master in your vicinity, for such information relative to the application of the blank forms, &c. as you may stand in need of. One or two hours conversation on these matters with such a person, will be of more use in qualifying you for the practical details of a Post Office, than a great amount of written instruction.

ART. I. After post reaching and using the Letters which you are to read over, and which should be done as soon as they are deposited in the Office, you must enter the same in the Bill of the Mail, (which is called a Letter Bill or Post Bill,) distinguishing the *Paid* from the *Unpaid* Letters, and putting down the *Postage* (*Postage* (should there be any) in the column provided for that purpose. The Mail for each Office is of course to have a separate Letter Bill. Having filled up the Bill, you will enter the contents in your Book of Mails sent—then fold the Bill round the Letters—enclose the whole in a sufficient wrapper—seal the same with

Le document intitulé ***Instructions to A Deputy Postmaster*** *est le second manuel de procédures destiné aux maîtres de postes au Canada: il a été rédigé vers 1830. Cette copie a appartenue à Robert Moore, maître de poste à Bromton dans le Bas-Canada.*

The document entitled ***Instructions to A Deputy Postmaster*** *is the second procedures manual produced for postmasters in Canada; it was written around 1830. This copy belonged to Robert Moore, postmaster in Bromton, Lower Canada.*

Le musée conserve des objets liés aux différentes étapes de la transmission d'un message, de sa rédaction jusqu'à son arrivée au point de destination. Cette délicate boîte à timbres en argent a probablement orné un bureau sur lequel des messages furent écrits.

The Museum collects objects related to the transmission of a message from the time of its creation to its receipt. This delicate sterling silver stamp box would have sat upon a desk where such messages were created.

de bureaux de postes situés dans d'autres édifices. Le bureau de poste étant le coeur du système postal et jouant souvent un rôle de premier plan au coeur d'une communauté, notre collection ne saurait être représentative de l'histoire de la poste sans offrir la possibilité de recréer l'ambiance du bureau de poste.

Cette partie de la collection comprend des guichets, comptoirs, casiers, chutes à courrier, et éléments décoratifs. Les portes monumentales et autres ouvrages décoratifs de l'ancien bureau de poste de la rue Besserer à Ottawa font partie de notre collection.

LA CULTURE MATÉRIELLE

La collection de culture matérielle regroupe tous les objets nécessaires au traitement du courrier. En plus des articles philatéliques et des marques postales, le musée acquiert une foule d'objets qui sont la preuve matérielle du fonctionnement des postes. On pense tout de suite aux boîtes aux lettres, aux tampons d'oblitérations, aux sacs postaux, aux balances. A cela, ajoutons enseignes et écritaux, matériel de comptoir, uniformes et accessoires, registres et formulaires, articles servant au tri, mobilier. Les plus inusités sont peut-être les crampons que les facteurs peuvent fixer à leurs bottes et le "parachien", un parapluie destiné à éloigner les chiens agressifs.

Le musée collectionne des machines de traitement du courrier qui attestent de l'automatisation des opérations postales ainsi que des machines de traitement du courrier électronique. Ces articles sont acheminés au musée lors qu'ils deviennent désuets ou superflus. Lorsque c'est impossible d'acquérir les objets réels, le musée pallie à ce problème en acquérant les manuels d'instructions correspondants.

Le champ de collection prévoit de conserver des véhicules de transport bien que jusqu'à maintenant des contraintes budgétaires et d'espace aient empêché les conservateurs d'en acquérir. Cet objectif de la collection est comblé par l'acquisition de modèles réduits de véhicules ayant servi au transport du courrier.

Parce que le message lui-même et son contenu ont une influence directe sur le rôle et l'importance du courrier dans la société, le musée collectionne aussi des lettres ou autres formes de message transmis par les postes. Les objets requis pour la création d'un message: plumes, crayons, encriers, papier à lettres, cartes de souhaits, enveloppes présentent un intérêt certain pour le musée. Les articles reliés à l'envoi d'un message, boîtes à timbres, sceaux, cachets font aussi partie des préoccupations des conservateurs.

Sur le plan international, la collection renferme, entre autres, des boîtes aux lettres et des uniformes de plusieurs pays du monde. Ces articles furent acquis lors d'échanges avec d'autres administrations postales.

La quantité d'objets regroupés sous cette discipline, tout comme les deux décrites précédemment, augmente grâce à des contributions de l'intérieur de la Société canadienne des postes. Le musée travaille à l'établissement de procédures pour que les divisions de la Société fournissent au musée quelques exemplaires des outils usuels des travailleurs postaux. Ces acquisitions d'articles contemporains s'ajoutent à une collection de base qui avait été développée à partir des années cinquante par un groupe d'employés soucieux du patrimoine des postes, bien avant la création du musée. Les conservateurs achètent sur le marché les objets plus anciens qui ne sont plus disponibles au sein de la Société.

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Cette aquarelle porte les inscriptions ***Daniel Goode on The Road to Kingston, Dec. 16 1851*** *et* ***First Mail Run to Kingston, Dec. 16 1851.*** *Cette oeuvre a été donnée au musée en 1985 par Monsieur et Madame Edward Samson de Jackson, New Jersey, des descendants de Daniel Goode. L'oeuvre fut probablement réalisée par un membre de la famille.*

Watercolour bears the inscription ***Daniel Goode on The Road to Kingston, Dec. 16, 1851*** *and* ***First Mail Run to Kingston, Dec. 16, 1851.*** *The painting was donated to the Museum in 1985 by Mr. and Mrs. Edward Samson of Jackson, New Jersey, descendants of Daniel Goode. The painting was probably done by a member of the family.*

portante collection canadienne de référence sur la philatélie et l'histoire postale. Lors de sa fondation, la bibliothèque du ministère des Postes y a transmis les collections pertinentes à la philatélie et à l'histoire postale. La Bibliothèque nationale du Canada l'a imitée en cédant son importante collection de littérature philatélique. La bibliothèque a aussi reçu plusieurs donations d'institutions canadiennes et américaines de même que de la part d'individus.

Plusieurs ouvrages ont été acquis par achat. La collection se compose de documents imprimés et audio-visuels du monde entier sur la philatélie et l'histoire postale; elle comprend des livres, périodiques, catalogues de ventes aux enchères, brochures, publications officielles, photographies, gravures, affiches, circulaires, cartes, bandes sonores, films et vidéos. Parmi les ouvrages fréquemment utilisés, mentionnons: la collection complète du guide officiel du service postal publié régulièrement depuis 1875; le rapport annuel des postes publié depuis 1852; des circulaires d'instructions à l'intention des maîtres de postes, émis de 1801 1900; Le *Linn's Stamp News* depuis 1938 et le *Stamp Collector* depuis 1926, deux périodiques populaires auprès des philatélistes.

Le chercheur peut y consulter environ 10 000 photographies se rapportant à l'histoire postale canadienne.

La bibliothèque a le mandat d'acquérir et de conserver des archives privées de philatélistes. Cette opération permet le regroupement en un même endroit de résultats de recherche et de documentation accumulés par des chercheurs de la communauté philatélique. La bibliothèque a ainsi acquis les archives du journaliste philatélique Douglas Patrick qui comprend entre autres, de la correspondance et des entrevues avec des philatélistes entre 1950 et 1980. Les études sur les timbres des séries Amiral et Edouard VII sont un des éléments de la collection Georges Marler, laquelle est conservée à la bibliothèque du musée.

La bibliothèque acquiert de façon systématique tous les documents publiés dans le monde sur la philatélie, en anglais et en français, ainsi que des documents significatifs dans d'autres langues. Cependant, pour les collections spéciales de documents audio-visuels et d'archives, l'accent est mis sur les articles à contenu canadien.

UNE COLLECTION QUI FORME UN TOUT

Même en étant regroupés sous plusieurs disciplines tous les artefacts forment finalement une seule collection. Une collection témoin de tous les aspects de l'histoire de la poste au Canada: les administrateurs président à son évolution, les travailleurs acheminant le courrier, les utilisateurs exprimant leurs besoins et assurant la pérennité du système postal.

Les conservateurs éprouvent parfois des difficultés à classer certains artefacts dans une discipline, démontrant qu'ils forment de fait une seule collection d'artefacts postaux. Ainsi une carte de souhait pour la Saint-Valentin et son enveloppe semblait pouvoir s'insérer dans l'une ou l'autre discipline. Le contenu du message et la tradition qu'il représentait destinait l'artefact à la discipline de la culture matérielle. Le fin dessin réalisé par un artiste, fusse-t-il amateur, en faisait une oeuvre d'art. Le timbre et la marque postale intéressait la philatélie. L'information sur l'histoire postale véhiculée par son oblitération justifiait sa place au centre de recherche de la bibliothèque!

Plus un artefact peut être ainsi examiné et étudié sous différents angles, plus il a de sens et de valeur et par là même, mieux il évoque chez nos visiteurs le rôle important de la poste dans notre société. □

GEORGE WEGG
PHILATELIC CONSULTANT

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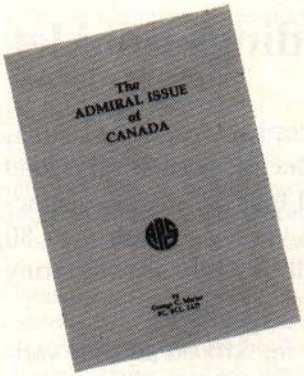

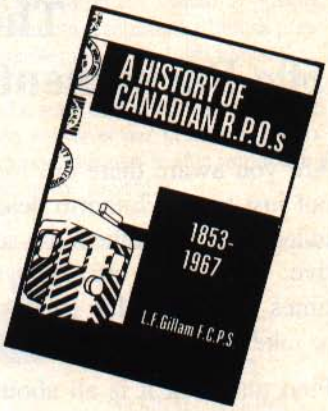

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Des Emblemes à l'Avant Scène des Expositions Philatéliques

par Denis Masse
(Académie Québecoise d'Etudes Philatéliques)

Une centaine de timbres-poste canadiens de types différents (exactement 104) incorporent dans leur design la représentation d'un emblème, d'un logotype ou d'un symbole reconnu. Cette statistique exclut les feuilles d'érable, le castor, les couronnes et les armoiries. Cette étude ne s'applique qu'à des emblèmes tels, par exemple, ceux de l'Union Postale Universelle, de la Croix-Rouge, du Mouvement scout, à des logos comme celui de la Société Radio-Canada ou ceux de nos expositions philatéliques internationales ou encore à des symboles comme les monogrammes royaux, ceux de notre industrie de base, de nos ressources naturelles, voire de l'éducation et des différentes carrières ouvrant autant de perspectives aux générations montantes. Dans un cas, même, nous avons un timbre qui reproduit l'un des symboles reconnus de la nation américaine, l'aigle chauve, sur le timbre de 1959 qui a commémoré l'ouverture officielle de la voie maritime du Saint-Laurent **(Fig. 1)** un symbole qui fut choisi et dessiné dès 1782 par le secrétaire du Congrès, Charles Thomson, et qui sert également de symbole à l'administration américaine des services postaux (USPS).

Les emblèmes et symboles ont donc été largement utilisés dans la conception de nos timbres-poste à cause justement de leur puissance d'évocation et de tout ce qu'ils peuvent représenter pour l'oeil et l'esprit, en une fraction de seconde, en une image même réduite à quelques millimètres. Un grand nombre d'artistes, designers de nos timbres-poste, ont fait appel à ces images-clés, à ces symboles reconnus pour donner une signification plus grande ou pour ajouter une dimension additionnelle à leur oeuvre de base. Quelle serait, par exemple, la signification d'un timbre représentant la carte de la région albertaine de Calgary-Canmore situant les lieux des principales compétitions olympiques, s'il n'y avait en marge de cette carte produite par l'ordinateur, illustration du symbole des Jeux olympiques? **(Fig. 2)** L'oeuvre de base qui occupe la majeure partie du timbre, ne trouve finalement sa signification propre qu'avec l'addition toute minuscule dy symbole des Jeux. Celui-ci traduit, par la seule vertu de sa présence sur le rectangle de papier, l'objectif même de cette émission particulière, à savoir la promotion d'un événement qui aura lieu deux ans plus tard. Le symbole, c'est "l'écriture visuelle" qui évite au designer d'écrire au long le titre de l'événement à souligner et l'objectif poursuivi par l'émission du timbre.

Figure 1

Figure 2

Figure 3

Un autre exemple de la force d'évocation des symboles nous est fourni par le timbre de 1986 commémorant le 50e anniversaire de la Société Radio-Canada, Les auteurs, Raymond Mah et Gus Tsetsekas, ont cru bon reproduire en cinq exemplaires, d'un bord à l'autre du timbre, le célèbre logo de notre réseau national de radio-télévision créé en 1974 par Burton Kramer. **(Fig. 3)** Pour illustrer l'événement qu'ils avaient à annoncer, les deux artistes n'ont rien trouvé de mieux que de recourir aux bons offices du symbole visuel bien connu de la chaîne de télévision.

SYMBOLES ANONYMES

Ces symboles font partie intégrante du design complet des timbres-poste. Et, pourtant, nulle publicité ne nous révèle les noms de leurs auteurs.

Alors que le nom du designer d'un timbre-poste est largement diffusé depuis les années 70 (il apparaît même dans la marge des feuillets de timbres depuis quelques années), nous ne connaissons aucun cas — mais alors aucun où le nom de l'auteur incorporé dans le design d'un timbre-poste, n'ait été cité. Il n'en est jamais fait mention ni dans les notices philatéliques (PS 14) qui sont comme les "actes de naissance" de nos timbres-poste, ni dans les communiqués de presse entourant chacune des nouvelles émissions.

Il y a là une lacune qui, croyons-nous, porte préjudice à l'ensemble de la profession des artistes graphiques. Car, ce sont eux, les grands oubliés de la production philatélique. Curieusement, cette carence, reconnaissons-le en toute justice, n'est pas particulière aux seuls timbres-poste canadiens; nous avons, en effet, observé qu'aucune administration postale dans le monde ne donne crédit aux auteurs des symboles, emblèmes et logos reproduits sur leurs timbres-poste. Qu'il s'agisse d'emblèmes universels comme celui du Commonwealth des nations, imaginé par Cliff Hopkinson, de Londres, ou celui de l'Année internationale de la Paix, conçu par Andrzej Strumillo, de Ruda, en Pologne **(Fig. 4)**, aucune administration postale n'a eu la décence je citer la source de l'emblème ainsi emprunté à un auteur et reproduit sur ses timbres-poste. Pourquoi en est-il ainsi? Sans doute parce qu'une fois acquis, le symbole ou l'emblème jevient celui de l'organisme qu'il représente et se confond avec lui. On dirait alors qu'il est versé dans le domaine public. D'autre part, nulle loi n'oblige les utilisateurs d'un emblème (même s'il est déposé) à diffuser le nom de son auteur. En conséquence, les diffuseurs, et, dans le cas qui nous concerne, les producteurs de timbres-poste, "prennent pour acquis" l'existence de tel ou tel emblème, sans se soucier d'en définir l'origine ou d'en attribuer la paternité à qui que ce soit.

Figure 4

Figure 5

Cette amère lacune qui prive les artistes graphiques de leur paternité légitime, peut, à la rigueur, se justifier quand un symbole est ajouté de façon infime au design d'un timbre-poste, mais notre administration postale s'est montrée tout aussi chiche dans tous les cas où le motif principal d'un timbre-poste consistait en la reproduction même d'un emblème. Prenez, par exemple, le timbre canadien émis en 1976 pour annoncer la tenue des Jeux olympiques d'hiver d'Innsbruck, en Autriche. L'emblème des Jeux constitue le motif principal du timbre de 20 cents et, pourtant, jamais l'auteur de ce symbole **(Fig. 5)** n'a eu droit à la moindre mention. Il m'a fallu, à moi, des mois de recherches et de nombreux échanges de correspondance avec l'Autriche avant d'en

arriver à découvrir le nom de l'auteur, le professeur Arthur Ziegler, d'Innsbruck.

Figure 6

Prenez encore, par exemple, le timbre de 25 cents, émis en 1970 pour annoncer la tenue d'Expo 70 à Osaka, au Japon. Il reproduit côte à côte les emblèmes d'Expo 67 (Montréal) et d'Expo 70. Les deux symboles réunis forment le sujet même du timbre. Aucun communiqué relatif à cette émission n'a jamais révélé qu'il s'agissait des oeuvres de l'artiste Julien Hébert (pour Expo 67) et Takeshi Ohtaka (pour Expo 70). **(Fig. 6)**

Et, pourtant, des philatélistes, des chercheurs, des historiens du timbre, se piquent de décrire les timbres en question, de rédiger des études définitives, sans se soucier de révéler les noms des artistes oubliés. Jamais la description d'un timbre-poste ne sera complète si elle n'inclut pas à côté du nom de l'imprimeur, du nom du graveur, du nom de son designer, celui de l'auteur du symbole emprunté à un autre artiste et employé dans sa conception.

CAPEX 51

À l'occasion de CAPEX 87, nous allons dans cette étude, pour le bénéfice des lecteurs du *Canadian Philatelist*, lever un coin du voile sur les emblèmes relatifs aux grandes expositions internationales et nationales qui ont été reproduits sur nos timbres et nos blocs-feuillets.

La première exposition philatélique internationale parrainée par la F.I.P. à être tenue au Canada, a voulu commémorer le 100e anniversaire de la première émission de timbres-poste dans la partie du territoire qui fut l'embryon du Canada tel qu'il existe aujourd'hui.

L'exposition, la première des trois "internationales" qui auront lieu en 36 ans, portait tout simplement le nom de "CAPEX". Il n'était venu à l'idée de personne de lui ajouter le millésime "51" puisqu'il lui suffisait d'avoir un nom. Ce n'est que plus tard, quand le même nom fut repris, sans grand effort d'imagination, qu'on ajouta au bout du mot CAPEX les chiffres désignant l'année de la manifestation, CAPEX 78, CAPEX 87, pour les démarquer de la toute première.

Le sigle CAPEX représente les premières lettres des mots "Canadian Association of Philatelic Exhibitions".

L'exposition qui se déroula du 21 au 28 septembre 1951, dans l'enceinte du pavillon Automotive, sur les terrains de l'exposition nationale canadienne, eut un emblème officiel **(Fig. 7)** bien que ce dernier ne laissa aucune trace sur les timbres-poste canadiens. Au contraire, le Comité organisateur de CAPEX, présidé par monsieur Vincent G. Greene, émit un jeu de six vignettes paraphilatéliques au motif identique **(Fig. 8)** qui ne reproduisaient pas davantage l'emblème officiel.

Figure 7

Figure 8

Cet emblème officiel est perpétué par sa présence sur les plis "premier jour" édités par le Comité organisateur de l'exposition pour chacun des quatre timbres émis à cette occasion, le 24 septembre 1951, par le ministère des Postes. Il constitue alors le cachet de l'enveloppe. On le voit encore comme empreinte mécanique sur des plis-souvenirs que la compagnie Pitney-Bowes vendait un dollar pièce à son stand de l'exposition.

L'emblème est constitué d'une feuille d'érable sur laquelle figure un castor, entouré d'une banderole portant la légende "1851 CENTENARY OF CANADA'S POSTAGE STAMPS 1951".

Il a été impossible jusqu'à maintenant de déterminer qui en a été l'auteur.

CAPEX 78

Il devait s'écouler plus d'un quart de siècle — précisément 27 ans — avant que n'ait lieu la deuxième exposition philatélique internationale en sol canadien. Elle fut organisée au même endroit que la première, c'est-à-dire dans le pavillon Automotive, un vaste bâtiment de 20 000 mètres carrés s'élevant sur les terrains de l'Exposition nationale du Canada, à Toronto, et dura neuf jours, du 9 au 18 juin 1978.

Le nom de "CAPEX" donné à l'exposition de 1951 fut repris tout en lui ajoutant le millésime abrégé "78" qui forma avec "Capex" son nom officiel: "CAPEX 78".

CAPEX 78 coïncidait avec le centième anniversaire de l'adhésion du Canada à l'Union Postale Universelle. Organisée par la Royal Philatelic Society of Canada, elle était parrainée par la Fédération Internationale de Philatélie (F.I.P.) et se déroula sous les auspices de la Federacion Interamericana de Filatelia (F.I.F.). Elle accueillit environ 45 000 visiteurs.

Pour souligner l'événement, quatre timbres-poste furent émis par les Postes canadiennes: l'un, de 12 cents, le 18 janvier; les autres, en dénominations de 14 cents, 30 cents et $1,25, le 10 juin. Ces quatre timbres reproduisaient des timbres en paires son dentelées des premières émissions du Canada Uni; le 12 pence noir de 1851, à l'effigie de la reine Victoria, d'après le célèbre portrait d'Edouard Chalon (le joyau de la philatélie canadienne); le 10 pence bleu de 1854 à l'effigie de Jacques Cartier; le ½ penny rose de 1857 à l'effigie de la reine Victoria (d'après un timbre contemporain de Grande-Bretagne) et le 6 pence violet-ardoise de 1851 à l'effigie du prince Albert, époux de la reine Victoria.

Aucun de ces quatre timbres n'incluait dans son design le logotype de la manifestation; seule une légende d'une seule ligne mentionnait l'objet de l'émission, CAPEX 1978 (et non pas CAPEX 78, qui était le nom propre de l'exposition).

Figure 9

LE PREMIER BLOC-FEUILLET

Par contre, l'administration opta pour une pièce prestigieuse en émettant le premier bloc-feuillet de l'histoire postale canadienne. Ce bloc, en plus de reprendre les trois timbres du 10 juin, reproduisait côte à côte, dans le coin inférieur gauche, le logo de CAPEX 78 et le symbole de l'Union Postale Universelle **(Fig. 9)** indiquant par là la signification particulière de l'événement, soit le centième anniversaire de l'entrée du Canada au sein de l'U.P.U.

La mise en page et le design du bloc-feuillet furent l'oeuvre de la société Newton Frank Arthur and Company tandis que l'impression dut confiée à la British American Bank Note Company.

DANS UNE VERSION DIFFÉRENTE

Curieusement, le logo de CAPEX 78 reproduit sur le bloc-feuillet n'est pas sa version officielle. Il s'agit d'une variante qui montre plutôt le contour des lettres et des chiffres (en anglais, "outline") au lieu de les reproduire en caractères solides comme le veut l'emblème déposé. Sur le bloc-feuillet de couleur argent, le logo de CAPEX 78 mesure 19 x 11 mm.

Le symbole de l'Union Postale Universelle est la sphère terrestre **(Fig. 10)** entourée de personnages représentant les cinq continents qui forme la partie supérieure du monument élevé devant le siège de l'U.P.U. à Berne et qui fut

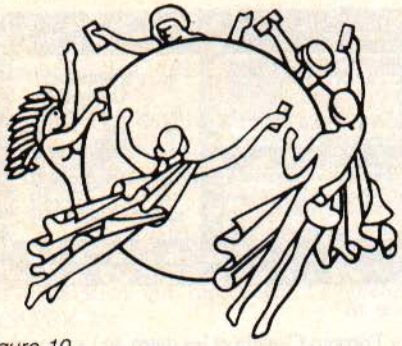

Figure 10

créé par le sculpteur et statuaire français Charles-René de Saint-Marceaux, en 1909.

La tête de ce monument célèbre, l'un des plus connus dans le monde, qui est devenue l'emblème officiel de l'U.P.U., est reproduite dans des dimensions de 13 x 15 mm sur le feuillet.

Les timbres du bloc sont dentelés et peuvent en être détachés et servir séparément à l'affranchissement du courrier.

L'AUTEUR

Le logo de CAPEX 78 a été réalisé graphiquement par Alex Wright, de Toronto, d'après un concept imaginé par Hubert L. Greene, un philatéliste torontois.

Figure 11

Il se présente **(Fig. 11)** sous la forme de a lettre "E", initiale du mot "Exposition" ("Exhibition") suggérée par la dentelure d'un timbre qui serait rectangulaire, de forme horizontale. La branche médiane de la lettre "E" est formée par l'inscription CAPEX 78, les deux éléments étant séparés par une minuscule feuille d'érable qui fait office d'apostrophe remplaçant les chiffres "19" du millésime "1978".

En couleurs, la dentelure doit être rouge ainsi que la feuille d'érable-apostrophe. L'inscription "CAPEX 78" est noire.

Figure 12

Sur une étiquette auto-adhésive **(Fig. 12)** produite pour assurer le promotion de l'événement, la dentelure se prolonge jusqu'à l'extrémité opposée mais dans des couleurs inversées, les dents devenant blanches et la représentation des trous, rouge. De plus, l'étiquette porte le mot "TORONTO", les dates précises de l'événement, "9-18 JUIN 1978" et sa définition la plus simple, "EXPOSITION PHILATELIQUE INTERNATIONALE" en versions française et anglaise.

L'emblème est reproduit en impression gaufrée dans des dimensions énormes de 85 x 50 mm sur le pli "premier jour" officiel du timbre de 12 cents du 18 janvier 1978.

SUR TIMBRES ÉTRANGERS

Dix administrations postales étrangères ont émis des timbres et des bloc-feuillets à l'occasion de CAPEX 78. De ces dix pays, six ont utilisé l'emblème de CAPEX 78 sur leurs différentes émissions, soit la Hongrie, la Mongolie, le Mozambique, la Pologne, les Philippines et le Samoa occidental.

Toutefois, aucun des emblèmes reproduits sur ces timbres et blocs-feuillets ne l'est de façon identique.

Figure 13

La Hongrie le reproduit sur une vignette adhésive (non postale) attachée à un timbre de 3 forint. **(Fig. 13)** Le logo de l'exposition est en partie recouvert par l'emblème de l'U.P.U.; tête et bras de deux personnages masquent en

partie la branche inférieure de la lettre "E" (ou, si l'on veut, la dentelure du bas). La reproduction respecte cependant la définition officielle de l'emblème.

Sur les sept timbres de la Mongolie, l'emblème est entièrement reproduit en noir; sur le bloc-feuillet accompagnant ces sept timbres, la dentelure est rouge, tout le reste est noir.

Figure 14

Sur le timbre du Mozambique **(Fig. 14)** — une valeur de 15,00 escudos — l'emblème, minuscule (6 x 4 mm), respecte toutes les règles mais comporte, à l'extérieur de la dentelure, les mots TORONTO et les dates de l'événement: 9 16 6 78. À noter qu'il manque deux jours, l'exposition se déroulant jusqu'au 18 et non pas jusqu'au 16.

Sur le bloc-feuillet édité par la Pologne, la dentelure et la feuille d'érable sont de couleur or, le lettrage est noir.

Les quatre timbres de 7,50 pesos réunis en un bloc par les Postes des Philippines reproduisent les deux emblèmes, celui de CAPEX 78 et celui de l'U.P.U. Le logo de Capex est conforme mais une impression imparfaite écorche quelques dents et déplace la feuille d'érable-apostrophe vers la gauche.

Le logo de CAPEX 78 sur le timbre du Samoa, apparaissant sur un bloc-feuillet **(Fig. 15)** est reproduit tout à fait correctement. Les

Figure 15

mots Toronto Canada et les dates de l'exposition (June 9-18, 1978) apparaissent trois fois plus gros que le symbole de Capex.

CARTES-SOUVENIRS

À l'occasion de CAPEX 78, les trois sociétés chargées d'imprimer nos timbres-poste, ont produit des cartes-souvenirs qui comportent chacune une reproduction de l'emblème de CAPEX 78.

Figure 16

Sur la carte de la British American Bank Note, l'emblème accuse 18 x 10 mm. Sur la carte de la Canadian Bank Note, l'emblème mesure 29 x 17 mm et est reproduit dans une seule couleur, un bleu métallique. **(Fig. 16)** Cet emblème est gravé en taille-douce comme le reste de la carte et c'est là le seul exemple que nous connaissons de ce logo produit au moyen

de la gravure sur acier. Enfin, la troisième carte, celle de la société Ashton-Potter, reproduit l'emblème de CAPEX 78 dans dimensions de 31 x 19 mm.

Le cachet d'un pli "premier jour" philatélique et numismatique, produit par Modern Coin Marketing Ltd., d'Ottawa, représente le logo de l'exposition.

LES OBLITÉRATIONS

Examinons maintenant les tampons d'oblitération qui reprennent l'emblème de CAPEX 78.

Figure 17

Le premier à avoir vu le jour a été apposé sur les plis "premier jour" du timbre de 12 cents du 18 janvier 1978. Le sigle est reproduit en caractères solides tel que le veut l'emblème officiel. **(Fig. 17)**

Il existe une variété émise avec une autorisation spéciale des Postes canadiennes par le journal Canadian Stamp News (Vol. 2, No. 25, 29 mai 1978). Il s'agit d'une grande enveloppe blanche de 24 x 16,5 cm constituant un entier postal puisque le timbre du 18 janvier 1978 (reproduisant la paire non dentelée du 12 pence de 1851) est imprimé sur l'enveloppe. Cette impression est revêtue d'une oblitération du premier jour, 18.1.78.

Par ailleurs, l'oblitération apposée le 10 juin sur les plis "premier jour" du bloc-feuillet **(Fig. 18)** reproduisent l'emblème dans une version assortie à celle que l'on peut voir sur le bloc-feuillet, c'est-à-dire en caractères-contours ("outline") laissant un vide à l'intérieur des lettres et des chiffres de CAPEX 78.

Figure 18

Figure 19

Enfin, un très curieux tampon a été apposé au stand de l'administration postale de Jersey sur le pli "premier jour" de l'émission de cette entité postale **(Fig. 19)**. La dentelure comporte cinq dents au lieu de trois et le sigle a été complètement remanié de façon à former un acrostiche avec le mot Jersey placé perpendiculairement, tandis que le chiffre "78" apparaît plus gros et s'étend jusqu'à la base de ce curieux design. Á noter que les cinq timbres de la série de Jersey ne reproduisent pas l'emblème de l'exposition.

Les Postes canadiennes ont aussi créé neuf oblitérations spéciales illustrées qui devaient correspondre à chacune des neuf journées thématiques de CAPEX 78. Le cachet n'était apposé que sur les lieux mêmes de l'exposition et que durant la journée pour laquelle il avait été créé. Il était nécessaire de déposer ses enveloppes dans une des boîtes aux lettres de la salle d'exposition.

La huitième journée de la manifestation, le 17 juin 1978, était consacrée à l'exposition elle-même et son cachet d'oblitération spécial

Figure 20

(Fig. 20) représentait donc, de façon appropriee, l'emblème de CAPEX 78. Il fut reproduit dans la version à caractères contours ("outline").

CAPEX 87

CAPEX 87 est la troisième exposition philatélique internationale à être tenue au Canada, mais la quatrième si l'on inclut dans notre décompte l'exposition "CANADA 82" qui était spécialisée et réservée aux exposants jeunes, c'est-à-dire de 12 à 25 ans.

CAPEX 87, qui doit avoir lieu du 13 au 21 juin, dans le nouveau Centre des Congrès de la Communauté urbaine de Toronto, situé dans le centre-ville de la capitale ontarienne, marque le 120e anniversaire de la Confédération ainsi que le centenaire de la Royal Philatelic Society of Canada. On a voulu faire coincider la manifestation avec ces anniversaires, sinon l'exposition suivant CAPEX 78 aurait dû normalement être organisée en 1988, un laps de temps de dix ans séparant habituellement la tenue d'expositions internationales dans une même pays. CAPEX 87 est parrainée par la Fédération Internationale de Philatélie (F.I.P.).

L'EMBLÈME

L'emblème de CAPEX 87 **(Fig. 21)** est une variante de celui de l'exposition précédente, CAPEX 78.

La décision de conserver le même nom et le même logo (en inversant tout simplement les chiffres 78 pour en faire 87), a été prise par la Toronto Association of Philatelic Exhibitions (T.A.P.E.), l'organisme chargé de gérer l'exposition.

Le logo constitue une marque de commerce

Figure 21

déposée qui doit être utilisée par la T.A.P.E. dans ses projets d'expositions futures, en adaptant le millésime aux années correspondant à chacune des manifestations.

Les logo obéit aux mêmes règles de design que celui de CAPEX 78, c'est-à-dire que la dentelure est rouge et que les mots CAPEX et 87, en noir, sont séparés par une minuscule feuille d'érable servant d'apostrophe, de couleur rouge.

Les auteurs, Hubert L. Greene et Alex Wright, sont forcément les mêmes que ceux du logo CAPEX 78 dont il dérive.

PLAN TO ATTEND SOYEZ DES NÔTRES

Figure 22

Une étiquette autoadhésive blanche employée dans l'effort de promotion de CAPEX 87, reproduit le logo officiel **(Fig. 22)** en plus d'une inscription bilingue définissant l'événement. Elle est assortie d'un slogan: "Plan to attend - Soyez des nôtres".

(à continuer)

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EARLY BELGIUM
27 *O On pages, many stamps, #103 / 300, includes semi-postals, dues, officials, parcel post & railway, and occupation stamps, few faulty not counted, few with owner's stamps, good lot, mostly F-VF, Scott $639 ..... E 250.

CZECHOSLOVAKIA COLLECTION
73 *O On pages, 1919-38, many stamps, includes some back of book issues, some faulty not counted, generally F-VF, Scott $456, good lot ..... E 175.

DANZIG
DANZIG
74 *O 1920-38 on pages, includes semi-postals, airs, dues, officials, generally F-VF, Scott approx $240 ..... E 100.

GERMANY
EARLY GERMANY
128 *O 1916-44 on pages, a few duplicates, some faulty not counted, light owner's stamps on a few, includes semi-postals, airmails, officials, local officials, etc, nice lot, Scott $526 ..... E 225.

HUNGARY
HUNGARY COLLECTION
178 *O On pages, 1900-1940, many stamps, some faulty not counted, includes semi-postals, airs, dues, special deliveries and occupation stamps, generally F-VF, Scott $274 ..... E 100.

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BRITISH COMMONWEALTH
1033 *O An early collection of 'A to D' countries on pages, past 1945, many stamps, includes Aitutaki, Antigua, Basutoland, British Honduras, Bermuda, Ceylon, Cyprus, etc, generally F or better, Scott $650 ..... E 200.

CEYLON
1055 *O Ceylon stock in green springback stockbook, Edward VII to George VI, includes many perf and watermark varieties, good lot ..... E 400.

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A REGULAR FEATURE

It is really amazing how little basic stamp information many regular Canada Post office employees have. Here is one example: While I was purchasing one sheet of 1-cent stamps from a large Ottawa Post Office, the clerk started to count each stamp on the sheet. He wanted to make sure 100 stamps were on the sheet, even though all sheet margins were intact!

In another case, a coil of 34-cent stamps was requested and the clerk replied he was not aware of a coil because most recently issued stamps do not coil up any more.

This writer has offered numerous times to Canada Post to conduct short courses on the basics of stamps to post office counter personnel. This offer was never taken up.

• • •

What a difference between mail transportation and delivery of years gone by and today. In many countries the delivery of mail was done by courier companies. In Germany, for example, during the 15th Century increasing amounts of political, military and trade mail could not be handled by these courier companies and, as a result, the government reorganized this service into a government operation. The key to such new post system was the delivery of letters were carried and there were no travellers other than the post rider. The Post saved the expense of buying coaches, horses, stables travellers than the post rider. The Post saved the expense of buying coaches, horses, stables and providing rooms and meals for riders by arranging these services through contracts. The organization and time tables were in the hands of the Post. After a continuous fight against private delivery services, the Post finally succeeded in the 17th and 18th Century to establish a suitable postal system. From this period many examples of special travel forms exist which explain to collectors the function of the postal transportation system.

The earliest form of this letter transportation was made possible with horses only. The so-called "couriers" accompanied a Postillion

(postrider) and the courier was the one who later returned the horses to their starting point. Once coaches began being used, delivery of parcels, and boxes began, and travellers could be "loaded" on the coach. This was a very uncomfortable and dangerous undertaking – it was highly recommended that a will be prepared prior to departure.

The coaches had no springs – the open coach was mounted directly on the axle. A plain board or a box served as the seat. No protection was offered from bad roads, rain, snow or cold. The daily average distance travelled was about 30 km. Illustrated is a typical form for mail coach travel. It shows a coach with the Postillion and luggage on top as well as a dog and passengers. This particular form is for a Mr. Hoffman who paid 3FL, 18 Kreuzer plus a parcel and a box fee on 2 October 1848 to travel from Stuttgart to Hall. As 1FL equals a Gulden and 1 Gulden equals 1.71 Mark or 60 Kreuzer the fare was equivalent to about $1.30. This method of mail and transportation was not cheap for those times.

Special instructions were added to the bottom of the form which told the traveller how to behave during the journey. In case the Postillion had to carry out some business away from the coach, the traveller was required to sit on the horse and watch it until he returned. This particular trip started at 10 p.m. and arrived at the destination by 10:45 p.m.

Despite all this, mail delivery was fast, often better than today.

These travel forms are very decorative and collectors add these to their collections as postal history items. Over 1,000 of such forms were recently sold at auction in Europe bringing prices from a few dollars to over $500.

• • •

An ever increasing number of modern missing inscription stamps have come on the market. Almost every dealer can show you some. Various articles in the philatelic press have warned collectors to be very careful when buying such material. Certain inscriptions can be removed from modern issues by simple errasure or by chemical treatment. Often these stamps do not show a trace, of "doctoring" under normal or UV light. It might be best to submit such items to an expertization committee before paying out much money for them. This does not say that genuine items do not exist but care must be taken here.

• • •

Many collectors believe that the purchase of classic early stamps is beyond their reach and therefore concentrate on modern issues. There is nothing wrong with this but there is something which these modern stamps can not bring with them and that is "class".

Most of the classic stamps are beautifully steel engraved. It is a challenge to find a nice clean copy with all the imperforate margins intact or perhaps one with a better type of cancel, a challenge that does not exist with modern issues.

The idea that all classic issues are expensive is not true at all. Many can be bought at modest prices and one or two on a page properly described can make a nice display. The search through philatelic literature for information on a particular classic issue alone can be very rewarding.

Also, the idea that all classic issues have been widely forged is, of course, not true. Besides, there are enough experts who can advise buyers.

Have a look at the possibility of putting together a collection of some fine early classic stamps from any country you like instead of buying more 34-cent stamps in plate blocks. □

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Literature Reviews

LES CAHIERS DE L'ACADEMIE, OPUS 4, AQEP. Publié par l'Académie québécoise d'Etudes philatéliques, B.P. 24, succursale Beaubien, Mt1 H2G 3C8. 21cm x 28cm, 200 pages, illus., reliure spirale $20; pleine reliure $30.

Cette quatrième édition de *l'OPUS* regroupe des textes soumis par les membres de l'Académie pendant la période 1985-1986. La formule de ces recueils est sigulière, permettre la publication d'études mais sans se limiter à une spécialité comme le font d'autres sociétés. Le leitmotiv des membres de l'AQEP est de faire le point définitif sur les sujets traités. C'est cette formule qui contribue au dynamisme de l'AQEP et fait sa force. En contrepartie, il y a une grande diversité dans *l'OPUS* et l'on ne saurait le commenter sans mentionner chacun des chapitres. Ils constituent autant de livres ou de plaquettes qu'il y a de sujets traités.

La première étude retrace les étapes ayant conduit à l'émission Europa de France en 1956. Les origines politiques de l'émission, le travail du dessinateur Daniel Gonzague, la gravure par Jules Piel, l'impression par l'Atelier du Timbre de France. C'est de fait une présentation exceptionnelle du sujet que nous présente Jacques Nolet, exceptionnelle par la quantité de détails qu'il a recueillis et la rareté des pièces qu'il présente à l'appui de son étude.

La seconde étude est de Richard Gratton. Elle traite des faux et des faussaires des émissions de Terre-Neuve. Il identifie dans un tableau synoptique 96 faux, donne des méthodes d'identification et retrace la carrière de ceux qui s'adonnèrent à cet art. Son texte a le grand mérite d'être précis, très clair et de rassembler de façon comparée des informations dispersées dans des études antérieures. Tout en étant spécialisé, il demeure accessible au plus grand nombre.

La troisième présentation dévoile des liens peu connus entre la philatélie canadienne et la France. Sous la plume de Denis Masse, l'émission du timbre de livraison par exprès de 1927 sort de l'anonymat. Le curieuse reproduction du paquebot Ile-de-France est mise en vedette et expliquée. Cette présentation nous rappelle le rôle joué par l'auteur dans cette identification.

La quatrième étude est de Jean-Guy Dalpé. Bien connu pour ses travaux marcophiles, il nous entraîne cette fois vers les dépôts en nombre, ceux qui jouissent d'un tarif spécial lorsqu'un même expéditeur poste plusieurs milliers d'envois le même jour. Il dresse un tableau de l'évolution de la tarifologie et des inscriptions associées aux empreintes mécanographiées. Il passe en revue les fournisseurs de ces appareils. Son texte est de loin le plus accessible que j'aie lu en mécanographie. C'est un excellent ouvrage de synthèse.

L'étude suivante nous présente les faits et gestes de Daniel Webster, citoyen britannique ayant déterminé le tracé de la frontière entre la Nouvelle-Angleterre et le Canada, personnage largement "timbrifié". Tous auront reconnu le lien avec la thématique Canadiana qui anime Michel Gagné. Il passe en revue les 46 timbres-poste et entiers postaux à son effigie. C'est un travail très vaste, autant en histoire qu'en philatélie. Toutes les variétés connues sont commentées.

Marguerite Fortin nous entraîne vers l'événement philatélique de 1939, la visite royale au Canada. Depuis le débarquement à Québec, la visite à l'Exposition Universelle de New York jusqu'aux arrêts à Terre-Neuve. Il y manque cependant la carte du trajet parcouru. L'émission des timbres commémoratifs est détaillée, mais les oblitérations commémoratives sont énumérées sans le détail de leur utilisation.

Les timbre fiscaux canadiens sont méconnus de bien des philatélistes. André Dufresne nous en présente brièvement les grandes familles puis décrit quelques émissions jusqu'ici inconnues des catalographes.

L'étude de la naissnce de la Semeuse, de 1902 à 1907, nous plonge en philatélie française. C'est une contribution de Jean Storch et Robert Françon de l'AEP. A l'aide de documents ex-

ceptionnels conservés au Musée de la Poste, à Paris, ils retracent les différents poinçons et épreuves qui se succéderont jusqu'à l'adoption de la Semeuse camée. La qualité de leur travail est exceptionnelle.

Michel Létourneau connaît bien le sens du mot spécialisation. Il aborde la fabrication de roulettes de timbres australiens pour distributeurs automatiques. Il dresse la liste de ces émissions, de 1913 à 1975 et mentionne les détails pertinents: bandes de départ, raccords gommés chevauchants, filigranes, perforations particulières. C'est une présentation sobre et très claire.

Il y a retour à la marcophilie avec Normand Caron. Il propose un système de classification pour les frappes produites par les MERO Toshiba dans les ETL de la région de Montréal. Il dresse une liste des variétés qu'il a recensées. C'est un bon point de départ pour l'étude de ces marques postales.

Bernard Lavallée s'attache à un symbole, la croix gammée. Il nous présente une chronologie illustrée de l'utilisation de cet emblème en philatélie. Plusieurs des exemples reproduits sont inattendus et suscitent la curiosité.

Cinq expositions philatéliques internationales retiennent l'attention d'Yvon Tousignant. Catalographe dans l'âme, il trie le bon grain de l'ivraie parmi les émissions de 1984 et 1985.

Finalement François Béla Fodor nous convainc de regarder de près les filigranes des premières émissions hongroises. Cette spécialité peu connue chez nous réserve des suprises mais aussi des difficultés. Marques de qualité de papier et marques de moulin à papier se croîsent sous la surface des timbres de 1898 et 1899. L'ensemble de ce cahier de *l'OPUS* atteint l'objectif visé par ses membres: faire le point définitif sur le sujet traité ou, plus modestement, parfaire notre degré de connaissance en la matière. A souligner l'amélioration du graphisme et des reproductions, sauf quelques exceptions. Le traitement inégal des références est le seul manque de rigueur à déplorer: nous sommes enseveli sous le nombre ou les crédits bibliographiques sont absents. Somme toute, *l'OPUS* 4 est un produit qui s'améliore, une nécessité philatélique pour les 300 bibliophiles qui se partageront le première édition.

Marc J. Oliver

□

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* requests address not be published
(M) minor — activity guaranteed by parent or guardian
(D) dealer

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LEXINGTON, KY, USA 40524-4086
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ROUSSEAU-DARNELL, Lyse (22219), B.P. 1104 Succ. A, **Montreal,** PQ H3C 2X9
WELKER, Ronald S. (13784), 60 Dietz Ave. S., **Waterloo,** ON N2L 2J9

CHANGE OF ADDRESS

Notice of change of address and/or name must be sent to the Society, P.O. Box 5320, Station "F", Ottawa, Ontario K2C 3J1, at least six weeks in advance.

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COTE, Jean Pierre (14778), C.P. 670, **Jonquiere,** PQ G7X 7W4
CRAMTON, Louis K. (19889), Traver Knoll #112 1031 Barton, **Ann Arbor,** MI 48640, USA
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DANIELSKI, Jan J. (23772), 50 Blackwell Ave., Unit 21, **Scarborough,** ON M1B 1K2
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DEBICKI, Steven P. (11172), c/o Outerbridge, Box 60, Stn. 'B', **Hamilton,** ON L8L 7V7
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SEARS, Norman (19175), P.O. Box 1724, **Kemptville,** ON K0G 1J0
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SWINFORD, David N. (19158), P.O. Box 6592 Grand Cent. Stn., **New York,** NY 10163-6022, USA
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WEAR, James M. (19409), #1403-620 Jarvis St., **Toronto,** ON M4Y 2R8

CHAPTER CHANGE OF NAME

CH-187 Canadian Chapter American Air Mail Society changed to read Canadian Aerophilatelic Society

RESIGNATIONS

ACHESON, Harry R.M. (21182), **Victoria,** BC
ATKINS, James (12172), **West Vancouver,** BC
BERSHTEIN, Jerome I. (20704), **Silver Spring,** MD, USA
BODIN, F.H. (21555), **Willowdale,** ON
BOUCHER, Jean-Louis (10971)
BUSH, John T. (13342), **Vancouver,** BC
CARTER, Hugh M. (11775), **Oakville,** ON
COHEN-ROSS, Myron N. (22064), **Agoura Hills,** CA, USA
CROOKS, Inez (21917), **Mississauga,** ON
CRUISE, M.A. Marie (19413), **Willowdale,** ON
GELLERT, Dean A. (12526), **Tacoma,** WA, USA
GILMOUR, Charles R. (21007)
GORDON, Marjorie B. (15925), **Fort Collins,** CO, USA
GREGG, A.E. (8184), **Sidney,** BC
HATWELL, Maurice J. (20598), **Silver Spring,** MD, USA
KIRKELUND, Paul (20007), **Royston,** BC
LA FORCE, Walter P. (21979), **Penfield,** NY, USA
MAKOWSKY, Alvin A. (20628), **Kamsack,** SK
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MEYER, Robert A. (15999), **Kittanning,** PA, USA
PAPESH, John A. (11389), **Weston,** ON
SWANNELL, Alec (19390), **North Bay,** ON
TAGTSTROM, Bengt O.B. (21269), Tystberga S 61060, **Sweden**
THERIAULT, Gerard C. (22029), **Ottawa,** ON
TORREBLANCA, Cesar E. (22462), **Smooth Rock Falls,** ON
TRELFA, Richard T. (12421), **Lisbon,** NH, USA
ZIZEK, Martin (19887), **Montreal,** PQ

DECEASED

MCLEAN, James W. (12710), **Edgewater,** FL, USA
MILLAR, Campbell L. (15519), **Bath,** ON
STRONG, Cyril W. (15366), **St. John's,** NF
TAYLOR, A. Mae (9259), **Hamilton,** ON
WALDRON, James R. (8482L)

BOARD OF DIRECTORS - - -

REVISED CHAPTER REGULATIONS

The number of chapters of the Royal Philatelic Society of Canada has increased to 134 at the present time. To provide better management, your Board of Directors have authorized a number of changes to the Chapter Regulations. These are as follows:

1) All Chapters are asked to confirm the address that they wish to use in the future. All correspondence from the National Office, the journal, dues notice etc., will be mailed to this address. Please confirm your address before July 1, 1987 to the following address:

The National Office
Royal Philatelic Society of Canada
P.O. Box 5320, Station "F"
Ottawa, Ont. K2C 3J1

The following is an example of how your address will read after July 1, 1987:

R.P.S.C. Chapter 86
Winnipeg Philatelic Society
P.O. Box 1425
Winnipeg, MB
R3C 2Z1

2) Effective Jan. 1, 1987, all new applications that show the Chapter as sponsor will result in a rebate of $5 per member to the Chapter. (Four new members a year will return more than the Chapter's annual dues).

3) Effective Jan. 1, 1988, Chapter fees will be $18 per year, the same as for a member. There is no admission fees for Chapters.

4) Effective July 1, 1987, Chapters are ask-

ed to forward requests for Chapter medals and slide programmes to:

Edouard (Ed) Beaubien
Box 441, R.R. #2
Orleans, Ont. K1C 1T1

5) Chapters annual reports (due in December each year) are to be sent to:

Manager of Memberships
Clifford (Cliff) Guile
342 St. Clair Ave. E.
Toronto, Ont. M4T 1P4

A Chaper's annual report should include a list of club officers, when, where and the time that meetings are held, the approximate number of members and advice concerning planned exhibitions.

6) Notice of exhibitions, coming events, reports of exhibitions held and other publicity items are to be sent directly to the Editor of *The Canadian Philatelist*. To assure publication in the journal, coming events, such as exhibitions etc. must be received at least four months prior to the event.

7) It is no longer mandatory that a Chapter appoint a Chapter Representative but it may be wise to do so, making the representative responsible for sending in the annual report. □

THE SALES CIRCUIT - - -

We need Canada, anything and everything, Newfoundland, Great Britain and British Europe, U.S.A. and UN, British colonies, Australia and New Zealand, topicals – especially ships, birds, animals and flowers, Belgium and colonies, Holland and colonies, Switzerland, Scandinavia, East and West Germany – empire, states etc., Austria, Russia, Portugal and colonies, Spain and colonies, Leichenstein, Luxemborg plus all other European countries, Mexico, Haiti, South America, Japan and mixed worldwide countries.

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Margaret Allen
Sales Manager
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Fenelon Falls, Ont. K0M 1M0
Telephone (705) 887-5386

CHAPTER MEETINGS

AJAX PHILATELIC SOCIETY

R.P.S.C. Chapter 163 meets 1st and 3rd Mondays of each month, September to June in St. Bernadette's Hall, S-E corner of Harwood & Bayly, Ajax, from 7 to 10 p.m. All visitors welcome, especially junior collectors. Address: P.O. Box 186 Ajax, Ontario L1S 3C3.

AMICALE des PHILATELISTES de l'OUTAOUAIS

R.P.S.C. Chapter 190 meets every Thursday, September to April in the basement of the Saint Benoit Church, 170 Sherbrooke Street, Hull, Qué. Visitors welcome. For information, P.O. Box 422, Gatineau, Qué. J8P 7A1.

BARRIE DISTRICT STAMP CLUB

R.P.S.C. Chaper 73 meets second Wednesday of each month, except July, August and December at 7:30 p.m. at Parkview Centre - 191 Blake Street, Barrie, Ont. Table Auction at every meeting, visitors welcome! Contact: President John Robinson - 170 Anne St., North, Barrie, Ont. L4N 2B8.

BRAMALEA STAMP CLUB

R.P.S.C. Chapter No. 144 meets 1st Sunday (1:30-4:00 p.m.) and 3rd Tuesday (7:30-9:30 p.m.), September to June at Terry Miller Recreation Complex, Meeting Room 2, Williams Parkway (between Dixie Rd. & Bramalea Rd.) Bramalea, Ont. All visitors welcome. Correspondence to: Bramalea Stamp Club, P.O. 2041 Bramalea, Ont. L6T 3S3.

BRANDON & DISTRICT PHILATELIC SOCIETY Brandon Stamp Club

Meets 4th Thursday of each month (except July, Aug. & Dec.) in the Activity Room of Brandon Public Library, 638 Princess Ave., Brandon, M.B. at 7:00 p.m.

BRITISH COLUMBIA PHILATELIC SOCIETY

Meetings every Wednesday at 8 p.m. in the Kensington Community Centre, 37th Ave. & Dumfries St. (One block east of Knight St.), Vancouver, B.C. Visitors welcome. Mail to the Club, Box 2356, Vancouver, B.C. V6B 3W5.

CHAPTER MEETINGS

CALGARY PHILATELIC SOCIETY

(Chapter 66) Regular meeting: First Wednesday of month, 7:00 p.m. Auctions on third and fourth Wednesday of month, 7:30 p.m. Kerby Center, 1133 7 Ave. S.W. No meetings in July and August. Correspondence to Calgary Philatelic Society, P.O. Box 1478, Station "M", Calgary, Alta. T2P 2L6.

CANADIAN AEROPHILATELIC SOCIETY CHAPTER – #187

Holds regular meets at major philatelic exhibitions. The Chapter plans to hold meetings and seminars during CAPEX '87 in Toronto between 13-21 June and will be host to the annual congress of the Aerophilatelic Federation of the Americans (AFA). For information on the Chapter, contact the Secretary, Ken R. Johnson, 1046 Chateau Crescent, Gloucester, Ontario, K1C 2E1.

CANADIAN ASSOCIATION FOR ISRAEL PHILATELY

(C.A.F.I.P.) R.P.S.C. Chapter 76 meets every second Monday of the month (except July and August) at 7:30 p.m. at the Jewish Community Centre, 4588 Bathurst Street, Willowdale, Ontario. President: Dr. Mitchell Levine, 159 Willowdale Avenue, Willowdale, Ontario M2N 4Y7.

CREDIT VALLEY PHILATELIC SOCIETY - MISSISSAUGA -

Chapter No. 67 meets the 2nd & 4th Monday of every month (except on holidays and in July & August) at 7:30 p.m. at Forest Avenue Public School, 20 Forest Ave., in Port Credit. Visitors always welcome. Further information, contact E.A. Read, (416) 278-4716.

DELTA STAMP CLUB

Chapter No. 138 meets on the second and fourth Tuesdays (except June/August) 8 p.m. at the South Delta Library, 1321A - 56th Street, Delta, B.C. Visitors always welcome. Further information: Bill Heather, (604) 943-5303

EAST TORONTO STAMP CLUB

Stan Wadlow Clubhouse, Cedarvale Ave., first east of Woodbine, at Cosburn, north of arena. 1st & 3rd Wednesdays of each month (except in July & August). Sec'y: Raymond Reakes, 188 Woodmount Ave., Toronto, Ont. M4C 3Z4. Visitors always welcome.

EDMONTON STAMP CLUB

Touring stampers welcome. Meetings on alternate Mondays in the cafeteria of St. Joseph Composite High School. Address all mail c/o the club. P.O. Box 399, Edmonton, Alberta T5J 2J6.

ETOBICOKE PHILATELIC SOCIETY

RPSC Chapter 78 will meet for the 1986 - 1987 season as follows:
First Wednesdays - Sept. 3/ Oct. 1/ Nov. 5 - 1986 - at Fairfield Seniors Centre 80 Lothian Ave., Etobicoke. First Wednesday Dec 3 '86 at Montgomery Inn, Etobicoke.
Then the first Wednesdays of Jan; Feb; Mar; Apr; May and June '87 at Fairfield Seniors Centre. Meetings are at 7:30 p.m. - Visitors are welcome. Information from President C.E. Allen, 5 Aintree Court, Toronto, M8W 2E1, telephone: 251-3425.

FENELON STAMP CLUB

Fenelon Stamp Club R.P.S.C. Chapter 176 meets the 2nd Monday of each month in the Fenelon Falls Public Library at 7:30 p.m. President Ron Thoburn, P.O. Box 646, Fenelon Falls, Ont. K0M 1N0. Visitors welcome.

HAMILTON PHILATELIC SOCIETY

Welcome all visitors to our membership meetings held twice monthly on the second and fourth Monday of each month except June, July and August when the Society meets on the second Monday only. We meet at the Hamilton Fire Fighters Club 501 Concession Street (off Upper Wentworth) in Hamilton at 6:30 p.m. (Entrance and parking at rear of building). A bourse of up to 14 dealers attend every meeting with the Society's Sales Circuit and Library. Admission - Visitors - 75¢.

KAWARTHA PHILATELIC SOCIETY

Chapter 58, R.P.S.C. Meetings 2nd and 4th Tuesdays of months September through June (exclude 4th Tuesday in December and June) 7:30 p.m. Meeting place St. Johns' School, corner of Braidwood and Jane St., Peterborough, Ont. Contact Art Dixon, Pres. Home 742-0650, Bus. 742-9656. Mailing address of Club: Box 2222, Peterborough, Ont. K9J 7Y4.

KELOWNA & DISTRICT STAMP CLUB

Chapter 90 meets monthly, 1st Wednesday, Sept. to June, from 7 - 10 p.m. in the Kelowna Secondary School Cafeteria, 575 Harvey Ave. Business meeting 8 p.m. followed by an auction - visitors always welcome. Address: Box 1185, Kelowna, B.C. V1Y 7P8.

KENT COUNTY STAMP CLUB

Chapter No. 7 Regular meetings the fourth Wednesday of each month (except July, August and December) in the cafeteria of John McGregor Secondary School, 300 Cecile at 7:30 p.m. Visitors always welcome. Secretary Jake Mieras, 38 Lincoln Road, Chatham, Ontario N7M 4Y7.

CHAPTER MEETINGS

KINGSTON STAMP CLUB

RPSC Chapter 49 meets the second & fourth Monday, Sept. to May, at 6 p.m. for juniors and 7 p.m. for all members, at the Hall of St. George Cathedral, Johnson and Wellington Sts., Kingston, Ont. Correspondence to: Kingston Stamp Club, c/o Ronald Tritton, P.O. Box 1202, Kingston, Ont. K7L 4Y8.

KITCHENER-WATERLOO PHILATELIC SOCIETY

(Chapter 13) Meets on the 2nd Thursday of each month (except July and August) in the Elizabethan Room of St. Andrews Presbyterian Church (Queen St. entrance) at 7:30 p.m. Visitors welcome. Pres. Bob Managham, 30 Glen Avon Cres., Kitchener, Ont. N2N 1C3, who may be contacted for information.

LAKEHEAD STAMP CLUB

R.P.S.C. Chapter No. 33, meets scond Wednesday and last Friday monthly from September to June in the Emergency Measures Building. Visitors are welcome. David M. Pugh, Secretary, Lakehead Stamp Club , R.R. 3, Highway 61, Thunder Bay, Ontario P7C 4V2.

LAKESHORE STAMP CLUB

501 St. John's Blvd., Pointe Claire, Quebec. Meeting nights 2nd and 4th Thursdays, September till June, at 7:30 p.m. President Reg Hiscock, Secretary, Mrs. Dunnett. Mailing address: P.O. Box 1, Pointe Claire, Dorval, P.Q. H9R 4NS. Visitors Welcome.

NORTH TORONTO STAMP CLUB

Chapter 5 of the Royal. Meetings at 7:30 p.m. on Second and Fourth Thursdays (except in July and August) at Bedford Park United Church, 100 Ranleigh Avenue, Toronto. Visitors Welcome.

NORTH YORK PHILATELIC SOCIETY

Chapter 21 of the Royal meets on the 1st & 3rd Wednesdays of each month - July & August excepted, at Edithvale Community Centre, Finch at Edithvale (between Bathurst & Yonge). Secretary: P.O. Box 62, Willowdale, Ont. M2N 5S7.

NOVA SCOTIA STAMP CLUB

Halifax, Nova Scotia, est. 1922. First affiliate of the R.S.P.C. (1934). Meets 2nd Tuesday of each month, Sept.-June, Nova Scotia Museum. Corr. Sec'y: Hugh Rathbun, Nova Scotia Stamp Club, P.O. Box 2935, Dartmouth E. N.S. B2W 4Y2. Visitors welcome.

OAKVILLE STAMP CLUB

R.P.S.C. Chapter No. 135 meets 7:30 p.m. second and fourth Tuesdays year round at the Lions Community Centre, 159 Felan Avenue, Oakville. R.P.S.C. representative Dave Dixon, P.O. Box 524, Oakville, Ontario L6J 5B4. Visitors welcome.

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R A STAMP CLUB - OTTAWA

(Chapter 41, RPSC). Meets 7:30 p.m. every Monday at The R.A. Centre, 2451 Riverside Drive, Ottawa, Ontario. (Except June, July and August). Visitors welcome - phone 733-5100.

SAINT JOHN STAMP CLUB

Meets 2nd and 4th Wednesdays 8 p.m. at St. Malachy's High School with exception of June to August. Auction at each meeting. Secretary, Saint John Stamp Club, Box 6783, Station A, Saint John, N.B. E2L 4S2.

LA SOCIÉTÉ PHILATÉLIQUE DE QUÉBEC

Regular meetings will be held in the basement of The Saint Charles Garnier Church, 1215 Chanoine Morel, Sillery. As in the past, we will hold meetings on the first and third Wednesdays of the month - 7:30 hr., to 10:00.

TORONTO HARMONIE STAMP CLUB

R.P.S.C. Chapter 94 meets every 3rd Thursday of the month at Victoria Park Secondary School, 15 Wallingford Rd., Don Mills. We start at 7:30 p.m. in the Library Seminar Room. Visitors are always welcome and enquiries should be directed to J. Doehler (416-438-4862) at the above address or P. Mustard (690-9711).

UNION PHILATÉLIQUE DE MONTRÉAL

(RPSC Chapter No. 3) meets every second and fourth Tuesday, September to June, at 7 p.m., 7110 8th ave., Montréal (St. Michel) P.Q. Visitors always welcomed. Postal address: P.O. Box 398, Station A, Montreal, Quebec H3C 2T1.

WEST TORONTO STAMP CLUB

Meets 7:30 p.m. second and fourth Tuesdays, except July and August at St. Pauls Runnymede Church, 404 Willard Ave., near Jane and Annette, Toronto. West Toronto Stamp Club, c/o 331 Rathburn Rd., Islington, Ont. M9B 2L9. Visitors welcome.

WINNIPEG PHILATELIC SOCIETY

Meetings: 1st & 3rd Thursdays (except July & August), 7:30 p.m., Veterans Club Room, downstairs, C.N. Union Station, Main St. at Broadway, Box 1425, Winnipeg, Manitoba R3C 2Z1. Visitors always welcome.

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Annual General Meeting
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at CAPEX*87 Saturday, June 20, 1987
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Front Street West, Toronto, Ont.

(For Official Notice of Meeting, see centre insert in Jan/Feb 1987 edition of *The Canadian Philatelist)*

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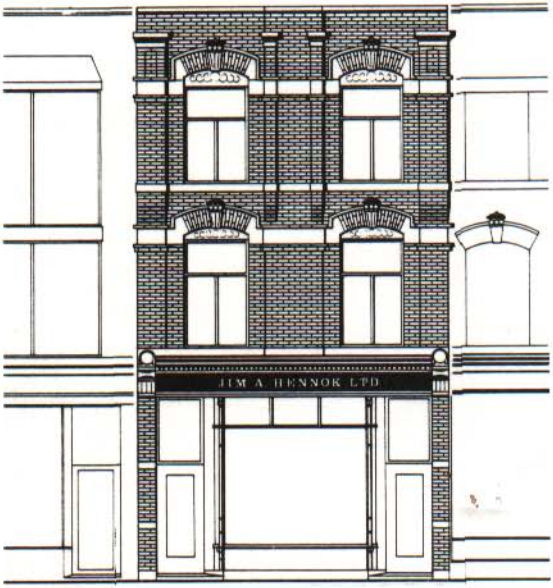

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