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THE CANADIAN PHILATELIST

November/December 2020 novembre/decembre- VOL. 71 ◆ NO. 6

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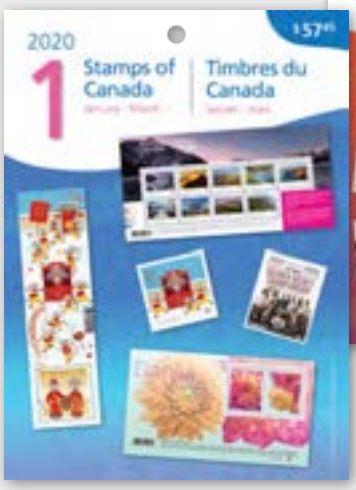

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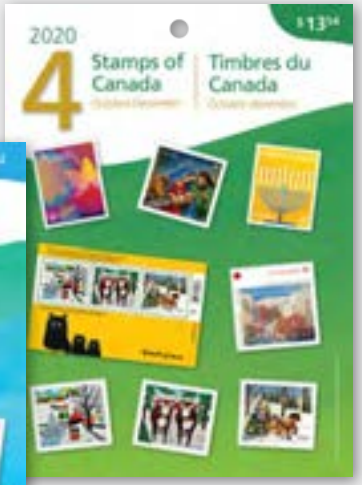

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Joignez-vous à…

THE ROYAL PHILATELIC SOCIETY OF CANADA
LA SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

The Royal Philatelic Society of Canada (RPSC) is the successor to the national society founded in 1887. Membership in the Society is open to anyone interested in stamps. Whether you are a beginner or an advanced collector, The RPSC offers a number of services that will be of interest to you. Here are just a few:

THE CANADIAN PHILATELIST - The international award winning bi-monthly magazine of The RPSC, it provides stamp collectors information and news – for members and from the members. Each year, the author of the best article published in The Canadian Philatelist receives the Geldert medal.

PERSONAL COLLECTION INSURANCE - Group insurance is available for members to obtain coverage for their personal collections. Chapters can arrange third party liability coverage to protect the club and its events. Both policies have substantially lower premiums than non-members would pay for similar packages. Details are available on both types of insurance, upon request, from the National Office.

SALES CIRCUIT - The Sales Circuit is a useful method of disposing of surplus material and acquiring other material for your collection. Details on request.

ANNUAL MEETING - An annual convention held in a different locale each year provides an ideal opportunity to meet friends, exchange ideas, and get advice on your collection or exhibition at which exhibitors can qualify for international shows. You will also get a chance to visit a dealer bourse and attend interesting and informative seminars.

CHAPTERS - The RPSC has a network of local clubs across Canada. Chapter meeting details are published in *The Canadian Philatelist*. A great way to network with other collectors in your area.

RPSC WEBSITE - The Society has a Web site **www.rpsc.org** where members can find out about the latest developments, coming events and link up to many other stamp collecting sites. As a member, your e-mail and Website address can be added.

OTHER SOCIETIES - As the national society for stamp collectors, The RPSC works in partnership with many other societies and associations, such as the Canadian Stamp Dealers Association and Canada Post Corporation.

CANADA POST CORPORATION - The Society maintains a Canada Post Liaison Officer to represent the Society, its members and chapters. Members may raise issues of mutual interest with Canada Post Corporation through the National Office.

Join The RPSC!

- ADVICE ON DISPOSAL OF COLLECTIONS
- THEFT PROTECTION NETWORK
- LIVE TELEPHONE CONTACT WITH NATIONAL OFFICE
- OPPORTUNITIES TO EXHIBIT AT OUR ANNUAL CONVENTION AND INTERNATIONALLY
- ACCESS TO THE V. G. GREENE PHILATELIC RESEARCH FOUNDATION LIBRARY IN TORONTO
- THE RIGHT TO PARTICIPATE AND VOTE AT OUR AGM, AND TO HOLD ELECTED OFFICE

La Société royale de philatélie du Canada (SRPC) est le digne successeur de l'organization fondée en 1887. Tout individu intéressé par la collection de timbres-poste peut en devenir membre. Que vous soyez un collectionneur débutant ou chevronné, la SRPC vous offre une gamme de services qui sauront vous intéresser. En voici quelques-uns:

LE PHILATÉLISTE CANADIEN - Cette publication bimestrielle, primée au niveau international, offre aux membres des informations et des nouvelles sur le monde philatélique rédigées par ses membres. Chaque année, la médaille Geldert est décernée à l'auteur du meilleur article publié dans Le philatéliste canadien.

CARNETS DE TIMBRES EN APPROBATION - Ils sont disponibles sur demande. C'est une façon facile de disposer de matériel en surplus ou d'acquérir des nouvelles pièces pour sa collection.

RÉUNION ANNUELLE - Un congrès annuel se tient dans différentes parties du pays. Une exposition de niveau national fait partie intégrante du congrès et permet à l'exposant de se qualifier pour les expositions internationales. De plus vous pouvez y visiter les tables de négociants et assister à des conférences.

ASSURANCE COLLECTION PERSONNELLE - les membres peuvent obtenir une assurance-groupe afin de protéger leurs collections personnelles. Les chapitres peuvent souscrire une assurance responsabilité vis-à-vis des tiers pour protéger le club et les évènements qu'il organise. Les primes pour les deux polices sont de beaucoup inférieures à ce qu'un non-membre paierait pour un contrat similaire. Vous pouvez obtenir des renseignements sur ces deux types de police en vous adressant au Bureau national.

CHAPITRES - Des clubs locaux au Canada constituent un réseau où les membres de La SRPC reçoivent un accueil chaleureux. Les renseignements sont publiés dans *Le philatéliste canadien*.

SITE WEB DE LA SRPC - La SRPC a un site Internet **www.rpsc.org** où les membres obtiennent les informations à date, les événements philatéliques à venir et peuvent accéder à plusiers autres sites philatéliques. Vous pouvez, en tant que membre, y ajouter vos adresses courriel et site web.

PARTENARIAT - La Société a des ententes avec plusieurs autres sociétés et associations philatéliques, notamment l'Association canadienne des négociants en timbres-poste et la Société canadienne des postes (SCP).

SOCIÉTÉ CANADIENNE DES POSTES - La SRPC a un agent de liaison pour représenter La Société, ses Chapitres et ses members. Les members peuvent soumettre des questions d'intérêt commun aux deux Sociétés. Vous pouvez également obtenir des renseignements auprès du Bureau national.

Devenez membre de La SRPC

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We acknowledge the financial support of the Government of Canada.

Nous reconnaissons l'appui financier du gouvernement du Canada.

Canada

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

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

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

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Vous pouvez obtenir les coordonnées sur le site Web de La SRPC http://www.rpsc.org/society.htm ou en appelant au Bureau national.

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THE CANADIAN PHILATELIST
November/December 2020 novembre/decembre - VOL. 71 ◆ NO. 6 (Number/Numéro 421)
LE PHILATÉLISTE CANADIEN
Journal of The ROYAL PHILATELIC SOCIETY OF CANADA
Revue de La SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

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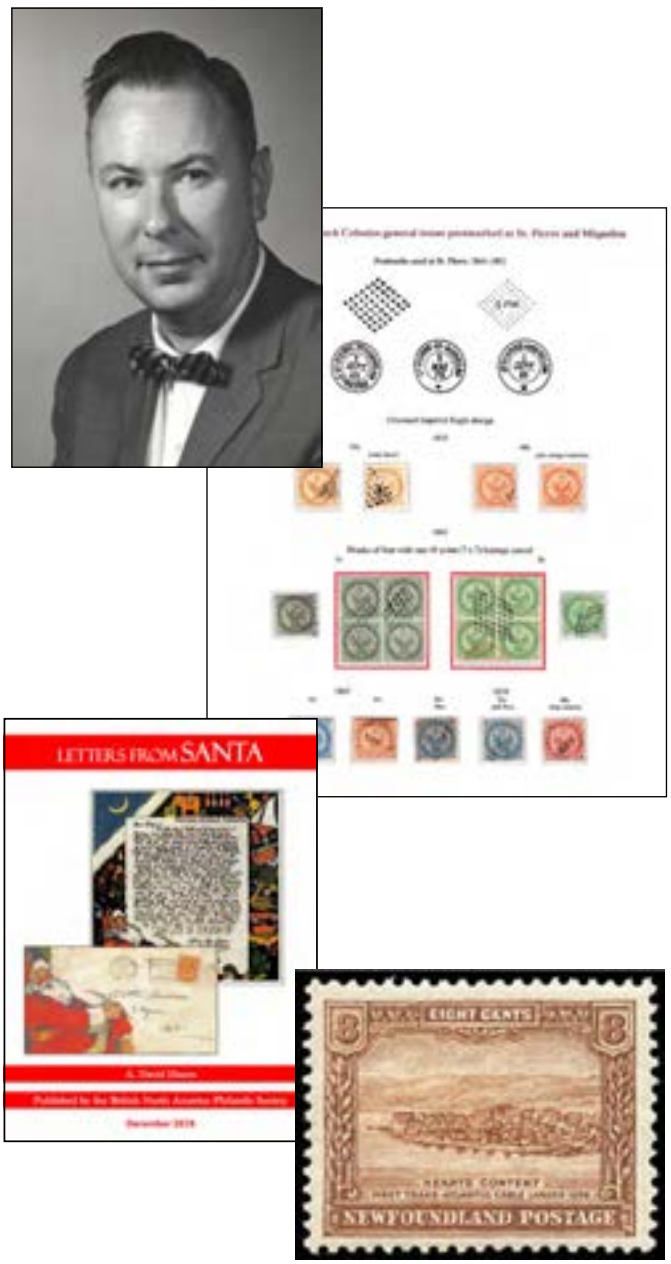

FEATURES

A New Map Stamp Plate Discovery ---------- 338
by Scott Robinson

The Imperial Penny Postage issue of 1898, more commonly know as the Map stamp, has been enthusiastically studied by collectors for more than 120 years. It is extremely innovative in that it was the first Canadian stamp to use multiple colours and multiple printing techniques. It is also considered by many to be the first Christmas stamp issued anywhere.

1970 Christmas: A Flyspecker's Paradise ---------- 344
by Robin Harris, FRPSC

2020 marks the Golden Anniversary of the Children's crayon and brush creations reproduced on twelve Christmas stamps issued by the Canada Post Office on October 7, 1970.

La France Libre dans la philatélie de Saint-Pierre-et-Miquelon ---------- 353
par Jean-Jacques Tilliard, FRPSL, FRPSC

Parler des timbres-poste de Saint-Pierre-et-Miquelon sans évoquer la fructueuse période qu'est la France Libre dans cette philatélie, serait irrémissible. En effet, dans ce petit archipel français de l'Amérique du Nord, la plupart des tirages surchargés "France Libre" sont faibles et ont engendré de riches et nombreuses répercussions philatéliques dans le monde entier... Retour sur ces émissions atypiques réalisées durant la Seconde Guerre mondiale.

Santa and Mrs. Claus Vacation in Australia ---------- 358
by Tony Shaman

Following Santa's yearly trip around the globe delivering gifts to good little girls and boys, Santa and Mrs. Claus take a vacation in warmer climes. In 2019, for instance, they spent their post-Christmas holiday in Australia, according to the various depictions on the postcard sent to children whose "Dear Santa" letters did not arrive at the North Pole until after Christmas. The two sides of the 2019 postcard are illustrated below.

Cinderella Comes to The Big Apple ---------- 360
by George Pepall, FRPSC

When people first see some or all of the ten Eaton Cinderella stamps made specially to promote the 1939 New York World's Fair, they think, "My, what gorgeous stamps!" They would be correct on the first point – yes, they are gorgeous – but stamps, no.

The Stamp Office ---------- 364
by Richard Logan

Since time immemorial, monarchs and governments have found some way to collect money from their loyal subjects to meet the costs of the governing body of a nation, state or community – parish assessments, forced contributions to the sovereign, tenths and fifteenths, ship money levies under Prerogative taxation, and a variety of other ways, among them stamp duties.

PRESIDENT'S PAGE

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

LA PAGE DU PRÉSIDENT

Hello everyone. Since my last report to The RPSC membership at the annual general meeting in June 2019, a lot has happened. Our world has changed and the world at large, and philatelic organizations, in particular, have been trying to adapt to the consequences and effects of the COVID-19 pandemic. Notwithstanding the fundamental changes to our society and economy, The RPSC has continued to try to advance the interests of its members, to make it relevant to stamp collectors everywhere and to promote the advancement of philately both inside and outside of Canada. In this report, I hope to summarize for you the state of The RPSC and what generally has transpired during the last 18 months.

As President I continue to advocate for an inclusive RPSC in which members may volunteer to participate in The RPSC activities. During the past 18 months, there have been eight Board meetings at which directors from across Canada participated in two-hour teleconferences and, more recently, virtual meetings. Preparation is required for each board meeting to facilitate efficient and productive dialogue. Directors also regularly communicate by email or otherwise about ongoing organizational issues affecting the Society. These discussions are about benefits for members, the planning for upcoming conventions and shows, Canada Post, membership dues, applying for charitable status for income tax purposes, *The Canadian Philatelist* magazine, international participation in shows by Society members, financial statement reviews, branding for the Society, creating awards for members including volunteers and other important house-keeping matters such as records retention and our valuable relationship with the VGG Foundation. The pandemic has necessitated discussion about the finances of The RPSC, the postponement of Royal*2020*Royale in spite of the hard work of the Fredericton volunteers, the holding of virtual meetings for the board and The RPSC membership and improved use of social media to get our "message" about The RPSC to collectors and the public. The media continues to report a renewed interest in stamp collecting, and The RPSC and other philatelic organizations want to reach those interested in taking up the hobby.

Bonjour à tous. Depuis mon dernier rapport aux membres de La Société royale de philatélie du Canada (SRPC), à l'assemblée générale annuelle de juin 2019, beaucoup de choses se sont produites. Notre monde a changé. Le monde en général et les organisations philatéliques en particulier ont tenté de s'adapter aux conséquences et aux effets de la pandémie de COVID-19. Malgré les changements fondamentaux de notre société et de notre économie, La SRPC a continué de s'efforcer de faire avancer les intérêts de ses membres, de demeurer pertinente pour les collectionneurs de timbres partout et de promouvoir l'avancement de la philatélie tant à l'intérieur qu'à l'extérieur du Canada. Dans le présent rapport, j'espère résumer pour vous l'état de La SRPC et ce qui s'est passé au cours des 18 derniers mois.

En tant que président, je continue à être partisan d'une SRPC inclusive dont les membres peuvent offrir volontairement de participer aux activités. Pendant les 18 derniers mois, il y a eu huit réunions du conseil d'administration (CA) auxquelles des directeurs d'un peu partout au Canada ont participé dans le cadre de téléconférences de deux heures et plus récemment, nous avons eu des réunions virtuelles. Chaque réunion du CA nécessite une préparation pour que le dialogue soit efficace et productif. Les directeurs communiquent également par courriel ou par d'autres moyens au sujet des questions organisationnelles courantes qui touchent La Société. Ces discussions portent sur les avantages pour les membres, la planification des congrès et des salons à venir, Postes Canada, les droits d'adhésion, la demande du statut d'organisme de bienfaisance aux fins d'impôt sur le revenu, la revue *Le philatéliste canadien*, la participation de nos membres à des salons internationaux, l'examen des états financiers, l'image de marque de La Société, la création de prix pour les membres, notamment les bénévoles, et d'autres sujets importants d'affaires courantes, comme la conservation des documents et notre précieuse relation avec la fondation Vincent Graves Greene (VGG). La pandémie a rendu nécessaires une discussion sur les finances de La SRPC, le report de Royal*2020*Royale, en dépit du dur travail des bénévoles de Fredericton, la tenue de réunions virtuelles pour le CA et les membres de La SRPC ainsi qu'une utilisation améliorée des médias sociaux pour faire passer nos « messages » sur La SRPC aux collectionneurs et au public. Les médias continuent de faire état d'un intérêt renouvelé pour la collection de timbres. La SRPC ainsi que d'autres organisations philatéliques souhaitent dès lors aller au-devant des personnes qui désirent adopter notre passe-temps.

Our focus at the Board level has been to implement all or some of the principles set out in the Vision Statement adopted by the Board in 2018. It has taken a lot of work and commitment from Directors and volunteers to try to bring about the changes. The RPSC is willing to take a leadership role in promoting and encouraging "stamp collecting" (which includes the collection of topicals, thematics, postal history, aerophilately, and the use of postcards and other ephemera) for Canadians of all ages, genders and ethnicity and to be an inclusive, not exclusive organization. The RPSC is continuing to partner with various philatelic organizations within and outside Canada to appeal to our audience including the public, beginning collectors, specialists and the philatelic community at large. In 2021, for example, you will see a joint issue with the American Philatelic Society about philately and hockey.

The RPSC now publishes a regular newsletter every 4-8 weeks to keep members current. My thanks to Mike Walsh for assistance in the production and delivery of the newsletter. Chapter news and other information finds its way into the newsletter. The RPSC welcomes your contributions and needs more. So far the feedback has been positive.

The RPSC has decided to offer virtual educational programmes to collectors to enhance the pleasure and friendliness of "stamp collecting". Joe Trauzzi of The RPSC Board has agreed to spearhead this project. The Board hopes that it will prove to be as popular and useful as the webinars of other philatelic organizations. The RPSC will need more volunteers and fundraising to do the best job we can.

In 2019, The RPSC implemented its volunteers recognition policy to ensure that our Society signals to the philatelic community in Canada that we must acknowledge those across Canada who promote our hobby in one or more ways - whether at the local, regional or national level. In doing so, The RPSC is trying to promote and encourage volunteerism in "stamp collecting", philatelic exhibiting and philatelic judging. In 2019 and 2020, we acknowledged the efforts of individuals across Canada who are outstanding volunteers who help to keep our hobby vibrant and who help other collectors. The RPSC thanks local clubs for their nominations and for their holding events to acknowledge the contributions of an honoured volunteer. Please continue to let The RPSC know of persons worthy of such nominations so that they can be acknowledged in 2021.

The RPSC continues to represent residents of Canada in worldwide philatelic exhibitions, in worldwide philatelic organizations and with other outstanding organizations in Canada, We try to serve as the Canadian centre of excellence for

Le CA s'est concentré sur la mise en œuvre de quelques-uns sinon de tous les principes de l'énoncé de vision adopté en 2018. Les directeurs et les bénévoles ont abattu beaucoup de travail et se sont dévoués pour tenter d'effectuer les changements. La SRPC désire prendre la tête pour promouvoir et encourager la « collection de timbres » (sujets particuliers, thématiques, histoire postale, aérophilatélie, utilisation de cartes postales et autres articles éphémères) chez des Canadiens de tous âges, genres et origines ethniques, et être une organisation inclusive et non exclusive. La SRPC continue de s'associer à diverses organisations philatéliques au Canada et ailleurs afin d'attirer les collectionneurs et la population en général, notamment, les débutants, les spécialistes et le milieu philatélique dans son ensemble. En 2021, par exemple, vous verrez un numéro conjoint réalisé avec l'American Philatelic Society sur la philatélie et le hockey.

La SRPC publie maintenant une infolettre électronique toutes les quatre à huit semaines pour informer les membres des travaux qu'elle accomplit. Je remercie Mike Walsh pour l'aide qu'il nous accorde pour la production et la publication de cette infolettre. Les nouvelles, notamment celles des clubs membres y trouvent leur place. Votre collaboration est bienvenue et nous en avons de plus en plus besoin. Les commentaires reçus à ce jour sont positifs.

La SRPC a décidé d'offrir aux collectionneurs des programmes éducatifs virtuels afin d'augmenter le plaisir et la convivialité de la « collection de timbres ». Joe Trauzzi du CA de La SRPC a accepté de diriger ce projet. Le CA espère qu'il s'avèrera aussi populaire et aussi utile que les webinaires des autres organisations philatéliques. Nous aurons besoin de davantage de volontaires et de collectes de fonds pour accomplir le meilleur travail possible.

En 2019, La SRPC a mis au point une nouvelle politique de reconnaissance des bénévoles en vue de sensibiliser le milieu philatélique canadien à la nécessité de reconnaître ceux qui d'un océan à l'autre font la promotion de notre loisir d'une ou de plusieurs façons, et ce, à l'échelle locale, régionale ou nationale. Ce faisant, elle s'efforce de promouvoir et d'encourager le bénévolat en matière de « collection de timbres », d'exposition et d'évaluation philatéliques. En 2019 et en 2020, nous avons reconnu les efforts de personnes d'un bout à l'autre du Canada, de remarquables bénévoles qui contribuent à maintenir notre loisir vivant et aident les autres collectionneurs. La SRPC remercie les clubs locaux pour leurs nominations et pour les activités qu'ils organisent en vue de rendre hommage à ces bénévoles. S'il vous plaît, continuez d'indiquer à La SRPC les personnes qui méritent une telle distinction afin qu'elles soient reconnues en 2021.

La SRPC continue de représenter les résidents du Canada aux salons philatéliques internationaux, dans les organisations philatéliques internationales et auprès d'autres organismes remarquables au Canada. Nous nous efforçons de servir de centre canadien d'excellence pour les collectionneurs, les exposants et les juges en philatélie. À l'automne 2019, la Fédération internationale de philatélie (FIP) a organisé une formation pour les juges à la Fondation Vincent Graves Greene (VGG), à Toron-

collectors, philatelic exhibitors and philatelic judges. During the fall of 2019, the FIP held an international judging academy at the Vincent Graves Greene Foundation (VGG) in Toronto. Philatelic judges from Canada and other countries attended. Planning continues for the CAPEX international stamp exhibition in Canada to be held in Toronto on June 9-12, 2022. The assistance comes from many capable volunteers led by David McLaughlin, Charles Verge and the Canadian Association of Philatelic Exhibitions.

I am grateful to the unwavering assistance offered by The RPSC board of directors: Sam Chiu , Joel Weiner, Mike Walsh, Stéphane Cloutier, Hugo Deshaye, Joe Trauzzi , Steve Johnson, David McLaughlin, John Hall, Jane Sodero, Grégoire Tessyier, Robert Pinet and Ken Lemke. These people volunteer their time and serve on various RPSC committees. They are smart and dedicated folks and among the best philatelists in Canada. Thanks also to those who served as Board members during my tenure as President. These include: Rob Lunn, Arlene Sullivan, Bob Carswell, Doug McAndless, Michele Cartier, Jim Taylor, JJ Tillard, David Lank, Lawrence Pinkney, Stuart Keeley, Rob Timberg and Lloyd Field.

There are others who help make The RPSC run. Lee Ann Stewart, our executive assistant, has done invaluable service and kept things running well during the pandemic. She faithfully and regularly communicates with our members. Robin Harris, our editor of *The Canadian Philatelist* and our webmaster does an outstanding job. Garfield Portch, Charles Verge, Ingo Nessel and Ted Nixon of the VGG have provided The RPSC with their wisdom and guidance and also the support of the VGG. George Pepall, one of The RPSC past presidents, serves as a Vice President and advisor to The RPSC board and chairs The RPSC member retention committee. Thanks to Mike Walsh and Jim Szeplaki at Trajan for the help with *The Canadian Philatelist* and to Jesse Robitaille of *Canadian Stamp News* for coverage of The RPSC and its activities**.** I wish to extend gratitude to all the stamp dealers who patronize *The Canadian Philatelist* and to the volunteers across the country and in chapters and clubs. All of you help to keep our Society strong, together with our members. Congratulations also to those members who reached the 50-year membership mark! Thanks for staying with The RPSC for all these years.

A special thanks to Stuart Keeley is warranted. After three years, Stuart is stepping down as the treasurer of The RPSC in early 2021. His knowledge, dedication and experience with RPSC matters has helped The RPSC along the way. The RPSC welcomes his replacement, John Sharp of Toronto, and looks forward to a long working relationship with him. Thanks also to Arlene Sullivan who did a fine job as secretary of The RPSC. I am grateful to Jane Sodero for having taken up the position and related responsibilities going forward. Jane

to. Des juges en matière de philatélie du Canada et d'autres pays étaient présents. Par ailleurs, la planification se poursuit pour la tenue du salon international CAPEX au Canada, à Toronto du 9 au 12 juin 2022. De nombreux volontaires mettent la main à la pâte sous la direction de David McLaughlin, Charles Verge et la Canadian Association of Philatelic Exhibitions.

Je suis reconnaissant de l'aide sans faille offerte par les membres du conseil d'administration de La SRPC : Sam Chiu, Joel Weiner, Mike Walsh, Stéphane Cloutier, Hugo Deshaye, Joe Trauzzi, Steve Johnson, David McLaughlin, John Hall, Jane Sodero, Grégoire Tessyier, Robert Pinet et Ken Lemke. Ces personnes donnent bénévolement leur temps et servent dans divers comités de La SRPC. Ce sont des personnes intelligentes et dévouées, qui comptent parmi les meilleurs philatélistes au Canada. Je remercie également ceux qui ont servi en tant que membres du CA pendant mon mandat de président. Il s'agit de : Rob Lunn, Arlene Sullivan, Bob Carswell, Doug McAndless, Michele Cartier, Jim Taylor, J.J. Tillard, David Lank, Lawrence Pinkney, Stuart Keeley, Rob Timberg et Lloyd Field.

D'autres personnes aident aussi à faire fonctionner La SRPC. Lee Ann Stewart, notre adjointe administrative, nous a fourni une aide précieuse et a continué de faire rouler la machine pendant la pandémie. Elle communique fidèlement et régulièrement avec nos membres. Robin Harris, notre rédacteur en chef au *Philatéliste canadien* et webmaître fait un travail fantastique. Garfield Portch, Charles Verge, Ingo Nessel et Ted Nixon de la VGG ont prodigué leur sagesse et leurs conseils à La SRPC et lui ont accordé le soutien de la VGG. George Pepall, l'un des anciens présidents de La SRPC sert en tant que vice-président et conseiller auprès du CA et préside le Comité de La SRPC pour le maintien des adhésions. Je remercie aussi Mike Walsh et Jim Szeplaki de Trajan pour l'aide qu'ils nous apportent pour la publication du *Philatéliste canadien* et Jesse Robitaille du *Canadian Stamp News* pour la couverture de La SRPC et de ses activités. J'exprime également ma gratitude envers les marchands qui soutiennent *Le philatéliste canadien*, aux bénévoles de partout au pays et à ceux des groupes de clubs membres et des clubs. C'est grâce à vous tous, ensemble avec nos membres, que notre société est vigoureuse. Félicitations aux membres qui ont atteint leur cinquantième année d'adhésion! Merci d'être demeurés dans La SRPC pendant toutes ces années.

Stuart Keeley mérite un merci tout spécial. Après trois ans, Stuart quittera la fonction de trésorier de La SRPC au début de 2021. Sa connaissance, son dévouement et son expérience des affaires de La SRPC ont toujours été d'une grande aide. La SRPC souhaite la bienvenue à son remplaçant, John Sharp, de Toronto. Nous sommes impatients d'entreprendre une longue relation de travail avec lui. Merci aussi à Arlene Sullivan qui a fait du bon travail en tant que secrétaire de La SRPC. Je tiens à témoigner ma reconnaissance à Jane Sodero qui a repris le flambeau et les responsabilités qui l'accompagnent. De plus, Jane dirige le Comité des médias sociaux. Vous verrez maintenant un nombre accru de publications sur la page Facebook de La SRPC. Merci à Sam Chiu pour

is also heading up The RPSC Social Media Committee. You will now see a lot more posting on The RPSC Facebook page. Thanks to Sam Chiu for his tireless work on this committee and as Vice President of The RPSC.

I also wish to acknowledge the continuing support of the elected Fellows of The RPSC including Michael Madesker, our senior Fellow, who is a consistent supporter of The RPSC. Congratulations also go to Charles Verge, who recently was asked to sign the Role of Distinguished Philatelists for 2020. This is an extraordinary honour for a philatelist and Charles has earned this distinction based on his tireless efforts for Canadian and international philately which earned him his worldwide reputation as an author, exhibitor and FIP judge.

On the subject of finances, I need to advise you that The RPSC, as a non-profit organization, tries to break even annually in an effort to offer benefits to its members. The RPSC wants to do more for its members but it needs funding. Society dues can only pay for so much. Therefore, in the upcoming year, The RPSC and The RPSC Foundation will seek funding through various means. The RPSC would also like to apply for grant funding from various public and private organizations. We need help in this regard. We need volunteers who can assist with identifying possible funding sources and writing grant applications. I regret to advise that the Canada Revenue Agency indicated that our application to become a "registered charity" did not show that the activities of The RPSC qualified as charitable. As such, CRA concluded that The RPSC could not at this time qualify to become a "registered charity" under the Income Tax Act. The RPSC Board discussed this matter at some length and resolved to withdraw the application and to possibly apply once again in the future. The absence of charitable status precludes The RPSC from issuing tax receipts for charitable donations and, generally speaking, receiving donations from registered charities. The board is looking at ways to trim expenses and that might involve reducing the size and/or method for delivery of *The Canadian Philatelist*.

There is a lot to do in the role of President. It is an unpaid job, as are directorship and committee positions. Thanks to those of you who have or will be retiring from the Board. Many of us also work full-time so our dedication to The RPSC and the hobby is truly a labour of love. I cannot emphasize enough that we need your help to keep our Society strong, relevant and inclusive. Please help The RPSC to implement its goals and to make collecting an enjoyable experience for its members. I hope to see all of you at the Royal/Royale convention annually - The virtual 2020 AGM is on December 9, 2020 at 5 pm Eastern. Hopefully I will meet you in person at the 2021 convention in Peterborough, Ontario on June 25-27 ,2021. ✉

son infatigable travail dans ce comité et à titre de vice-président de La SRPC.

Par ailleurs, je désire souligner le soutien constant des fellows élus de La SRPC, notamment, Michael Madesker, notre fellow de longue date et main-forte constante de La SRPC. Félicitations à Charles Verge qui a récemment été invité à signer le registre des philatélistes éminents (Roll of Distinguished Philatelists) pour 2020. Il s'agit d'un honneur extraordinaire pour un philatéliste et Charles l'a gagné en raison de ses efforts diligents à l'égard de la philatélie canadienne et internationale, qui lui ont valu une réputation internationale comme auteur, exposant et juge de la FIP.

En matière de finances, je dois vous aviser que La SRPC en tant qu'organisation à but non lucratif s'efforce d'équilibrer son budget chaque année afin d'offrir des bénéfices à ses membres. Elle souhaite en faire davantage pour eux, mais manque de financement. Les cotisations ne couvrent qu'une partie des besoins. Ainsi, durant l'année à venir, La SRPC et la fondation de La SRPC chercheront à obtenir des fonds de différentes façons. La Société aimerait aussi faire des demandes de subvention auprès d'organisations publiques et privées. Nous avons besoin d'aide à cet égard. Nous avons besoin de volontaires qui pourraient nous aider à trouver des sources possibles de financement et à rédiger des demandes de subvention. J'ai le regret de vous annoncer que l'Agence du revenu du Canada nous a informés que dans notre demande du statut « d'œuvre de bienfaisance enregistrée » nous n'avons pas pu démontrer que les activités de la société pouvaient être qualifiées de charitables. Ainsi, l'Agence a conclu que La SRPC ne pouvait pas en ce moment se qualifier pour devenir une « œuvre de bienfaisance enregistrée » à l'égard de la *Loi de l'impôt sur le revenu*. Le CA a discuté de la question et convenu de retirer la demande tout en se réservant la possibilité de présenter une nouvelle demande plus tard. L'absence de ce statut empêche La SRPC d'émettre des reçus pour dons de charité et, de façon générale, de recevoir des dons d'organismes de bienfaisance enregistrés. Le CA cherche des façons de réduire les dépenses, ce qui pourrait inclure une réduction de la taille et un changement de méthode de livraison du *Philatéliste canadien*.

Le rôle de président comporte beaucoup de tâches. C'est un poste non rémunéré, comme tous les postes de directeur et de membre d'un comité. Merci à ceux qui se sont retirés du CA ou qui le feront. Beaucoup d'entre nous travaillent aussi à temps plein. Dès lors, notre dévouement envers La SRPC et notre passe-temps est une histoire d'amour. Je n'insisterai jamais assez sur le fait que nous avons besoin de votre aide pour maintenir notre société forte, pertinente et inclusive. S'il vous plaît, joignez-vous à nous pour mettre nos objectifs en œuvre et faire de la philatélie une source de plaisir pour tous. J'espère vous voir tous au congrès annuel Royal*Royale. L'Assemblée générale annuelle virtuelle 2020 aura lieu le 9 décembre 2020, à 17 heures, heure de l'Est. J'espère vous voir en personne au congrès 2021, à Peterborough, Ontario, du 25 au 27 juin 2021. ✉

EDITOR'S NOTES

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

NOTES DU RÉDACTEUR

THE CHANGING FACE OF PHILATELY

As I write this (mid-September 2020) we are now six months into the COVID-19 pandemic here in Canada. Who would have thought when this all began back in March that the daily number of cases of the coronavirus would be increasing some six months on? Some of the experts say we are going to be needing to use the new social distancing rules for many more months to come.

Stamp clubs and stamp shows have certainly been hit hard by the ongoing pandemic.

Clubs are no longer able to meet in-person at their local venue, whether that be a school, hall, church, or some other public location. Social distancing rules of "two metres apart" and the need to thoroughly clean a room before and after an event have made it nearly impossible for large gatherings to occur.

As a result, there is a change happening with club meetings. Several clubs have started to hold on-line meetings of some sort, using software such as Zoom, GoToMeeting or Teams.

Just this past week I took part in three different philatelic-related Zoom meetings:

- The RPSC Board of Directors (Sunday evening)
- Philatelic Specialist Society of Canada (Wednesday evening) where Derwin Mak gave an extremely informative talk on *Superman*
- Ottawa Philatelic Society club meeting where I was the guest speaker discussing *Simplifying the Machins* (Thursday evening)

Under 'normal' circumstance (i.e. pre-Covid) I would not have taken part in the latter two events. Living in the middle of the prairies, I don't normally get to attend philatelic gatherings such as these on a regular basis. I now look forward to more Zoom-type meetings as the winter months pass us by.

I can only imagine the collectors who live in larger, urban areas, who previously had the luxury of attending multiple stamp club meetings on a monthly or even weekly basis. I envy that ability, but certainly feel for you now as you are shut-in at your residence, unable to meet face-to-face with friends of the stamp collecting fraternity.

How about our favourite stamp dealers who are no longer able to attend stamp shows which have been can-

LE VISAGE CHANGEANT DE LA PHILATÉLIE

Alors que j'écris ce qui suit (mi-septembre 2020), il y a maintenant six mois que nous sommes aux prises avec la pandémie de COVID-19 au Canada. Qui aurait pensé, quand tout cela a commencé en mars, que le nombre quotidien de cas de coronavirus continuerait d'augmenter pendant six mois? Certains experts affirment que nous devrons appliquer les nouvelles règles de distanciation sociale pendant bien des mois à venir.

Les clubs et les expositions philatéliques ont certainement été frappés sévèrement par cette pandémie qui perdure.

Les membres de clubs ne peuvent plus se réunir en personne dans leurs locaux, qu'il s'agisse d'une école, d'une salle, d'une église ou d'un autre endroit public. La règle de distanciation sociale de « deux mètres entre chaque personne » et la nécessité du nettoyage en profondeur d'une pièce avant et après une activité a rendu quasi impossibles les grands rassemblements.

Ce qui a pour résultat un changement quant aux réunions des clubs. Plusieurs clubs ont commencé à tenir toutes sortes de réunions en ligne à l'aide de logiciels, comme Zoom, GoToMeeting ou Teams.

Juste la semaine dernière, j'ai participé à trois différentes réunions philatéliques sur Zoom :

- la réunion du conseil d'administration de La SRPC (dimanche soir);
- une réunion de la Philatelic Specialist Society of Canada (mercredi soir) où Derwin Mak a donné un exposé très instructif sur *Superman*;
- une réunion de club de la Société philatélique d'Ottawa, lors de laquelle j'étais le conférencier invité sous le thème *Simplifying the Machins* (Les Machins simplifiés) [jeudi soir].

En des circonstances « normales » (c.-à-d. avant la Covid), je n'aurais pas participé aux deux dernières. Comme je vis en plein milieu des Prairies, normalement, je ne peux pas assister régulièrement à ce genre de réunions philatéliques. Je suis maintenant impatient de voir davantage de réunions de type Zoom quand les mois d'hiver nous passeront sous le nez.

Je ne peux qu'imaginer les collectionneurs qui vivent dans de grandes régions urbaines et qui, auparavant, avaient le luxe d'assister à de nombreuses réunions de clubs mensuellement ou même hebdomadairement. J'envie cette possibilité, mais je sympathise avec vous, sachant que vous êtes maintenant enfermés dans vos résidences, incapables de rencontrer face à face vos amis collectionneurs de timbres.

celed.? Now, more than ever, is the time to support the stamp dealers who make our hobby prosper and grow.

If your dealer has an on-line presence, peruse their stock to see if there is anything of interest that you can purchase to add to your collection. I'm sure your favourite dealer would also welcome a phone call from you during these trying times with your stamp or supply order.

'TIS THE SEASON TO GIVE

Well, Christmas is just around the corner.

Time to think about gifts for loved ones and friends. Have you thought of giving a gift membership in The Royal to someone who has shown an interest in stamp collecting? Just fill out the on-line member application on The RPSC website (www.rpsc.org) and let that person begin to enjoy philately.

Wouldn't it be great for a new collector to receive *The Canadian Philatelist* for the next year and read some fascinating articles about stamps from around the world? ✉

Et que dire de nos marchands de timbres favoris qui ne peuvent plus assister à des expositions de timbres annulées? Il est temps, maintenant plus que jamais, de soutenir les marchands de timbres qui rendent notre passe-temps prospère et le font grandir.

Si votre marchand dispose d'une présence en ligne, examinez ce qu'il offre pour voir si vous pourriez trouver quelque chose d'intéressant à acheter et à ajouter à votre collection. Je suis certain qu'en ces temps difficiles, il aimerait que vous lui lanciez un coup de fil alors que vous passerez votre commande de timbre ou de fournitures.

C'EST LE TEMPS DE DONNER

Bien, Noël est au prochain tournant.

Le temps est venu de penser aux cadeaux que nous offrirons à nos êtres chers et à nos amis. Avez-vous songé à faire don d'une adhésion à La Royale à quelqu'un qui a manifesté de l'intérêt pour la collection de timbres? Il suffit de remplir la demande d'adhésion en ligne dans le site Web de La SRPC (www.rpsc.org) et cette personne commencera à goûter au plaisir de la philatélie.

Ne serait-il pas formidable pour un nouveau collectionneur de recevoir *Le philatéliste canadien* l'année prochaine et de lire des articles fascinants sur les timbres de partout dans le monde? ✉

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In Memoriam

GEORGE ARFKEN, FRPSC

George Brown Arfken, of Clearwater, FL passed away on October 8, 2020, at the age of 97. George was guest speaker at the 2003 PSSC Banquet and accepted an invitation to join the PSSC in Feb 2006. The Feb 2007 minutes record *The President read a letter of resignation from George Arfken. Mr. Arfken gave as his reasons for resigning his inability, because of distance, to attend the meetings. Following discussion his resignation was accepted, with regret.*

His stamp collecting started in junior high school and terminated when he went off to college. Collecting started again in the early 1970s. He made many significant contributions to philately. He wrote more than 250 philatelic articles, many on Canadian stamps and postal history and nine extremely valuable books, some of which were published by the Greene Foundation. He also wrote about U.S. postage dues and the 1893 Columbians.

For his writing contributions to philately, George was awarded the Vincent Graves Greene Award in 1988, 1993 and again in 2009 (with Charles Firby). He also won the Clifford Aikens Trophy by the CPSGB in 1988; the Geldert Medal by the RPSC in 1989; the Stan Shantz Award by the PHSC in 1991; the Stanley B. Ashbrook Cup by the U.S. Philatelic Classics Society in 1993; the Founder's Trophy in 1996; the Best Article 2000 Medal by the Collectors Club of New York; and the Luff Award in 2001 by the American Philatelic Society.

George was a Fellow of The RPSC, and a member of the Order of the Beaver of BNAPS.

He was born Nov. 20, 1922 to George, Sr. and Ann (née Hill) Arfken in Jersey City, NJ. He graduated from Montclair HS and attended Yale University where he graduated in 1943, with a degree in Chemical Engineering. He served in the US Navy from 1943-1945. After the war, he returned to Yale University, earning a PhD in physics. He married Carolyn (née Dines) in 1949. He worked in the national laboratory in Oak Ridge, TN, but took a teaching job at Miami University (Oxford, OH) in 1952. He remained at Miami, serving as the Physics Dept. chairman from 1956-72, and retired in 1983, as professor emeritus. During this time, he authored or coauthored two Physics text books, one of which is still in use today. George and Carolyn moved to Clearwater, FL, where he resided for 37 years. As indicated above, in retirement, George played a major role in developing the postal history of Canada for the 60-year period 1851-1911. Carolyn died in 1997, and he married Mary Seet, who died in 2010.

George is survived by his three children, six grandchildren, and three great-grandchildren. A memorial service is planned for some future date. ✉

IN THE MAILBOX
DANS LA BOÎTE AUX LETTRES

TO THE EDITOR,

The death of Signora Daniella Morolli in Milano, Italy, was announced on October 15, 2020. The wife of Dr. Giancarlo Morolli, RDP, she accompanied her husband on his judging and seminar assignments during his visits to Canada. Dr. Morolli, is the acknowledged father and mentor of contemporary treatment of Thematic Philately. We have all, in Canada, benefited greatly, as collectors of all areas, from his guidance and assistance. May she rest in Peace.

Michael Madesker

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RE: ANNUAL GENERAL MEETING 2021

Please take note that the next Annual General Meeting of the members of The Royal Philatelic Society of Canada ("Society") will be held at the Holiday Inn Peterborough Waterfront, 150 George Street North, Peterborough, ON K9J 3G5 on Saturday, June 26, 2021 at 10:00 a.m., for the purposes of:

- receiving and considering the financial statements of the Society as of December 31, 2020 and the reports of the Executive members, the Directors and Duty Officers;
- electing seven (7) directors;
- considering, and if approved, ratifying, sanctioning and confirming, all by-laws, contracts, acts and proceedings of the Board of Directors of the Society enacted, made, done, or taken place since the last Annual General Meeting of the members of the Society; and
- transacting such further and other business as may properly come before the meeting.

The 2021 election for the director positions will be decided by secret ballots submitted by members of the Society. Details of this process will be provided in a later issue of *The Canadian Philatelist*.

RE: NOMINATIONS FOR BOARD POSITIONS

The Royal Philatelic Society of Canada invites nominations for the positions of Directors of the Society, commencing in June 2021. Seven (7) Directors will be elected at the Annual General Meeting to be held as announced above. The nominations process will be as follows: Nominations must be in writing, made and seconded by members in good standing of the Society and received by the National Office by December 11, 2020. Nomination forms are available from the National Office or www.rpsc.org. Persons nominated must consent in writing to their nomination and must also include with their nomination form a short biography of approximately 200 words and a colour photograph suitable for publishing, in a later issue of *The Canadian Philatelist.* ✉

OBJET : ASSEMBLÉE GÉNÉRALE ANNUELLE 2021

Veuillez noter que la prochaine assemblée générale annuelle des membres de La Société royale de philatélie du Canada (La Société) aura lieu au Holiday Inn Peterborough Waterfront, 150 George Street North, Peterborough, ON K9J 3G5, le samedi 26 juin 2021, à 10 heures en vue de :

- la réception et l'examen des états financiers de La Société au 31 décembre 2020, ainsi que les rapports de l'exécutif, des directeurs et du personnel;
- l'élection de sept (7) directeurs;
- l'examen et, le cas échéant, la ratification, la sanction et la confirmation de toutes les procédures et de tous les règlements, contrats et actes du conseil d'administration, édictés, faits, conclus ou entrés en vigueur depuis la dernière assemblée générale annuelle des membres de La Société;
- le traitement de tout autre sujet pertinent qui sera soulevé à l'assemblée.

Les élections de 2021 pour les postes de direction seront remportées en fonction des votes secrets qui seront soumis par les membres de La Société. Les détails de ce processus seront fournis dans un numéro ultérieur du *Philatéliste canadien*.

OBJET : CANDIDATURES AUX POSTES DU CONSEIL D'ADMINISTRATION

La Société royale de philatélie du Canada vous invite à soumettre des candidatures pour pourvoir les postes de directeurs de La Société, qui entreront en vigueur en juin 2021. Sept (7) directeurs seront élus à l'assemblée générale annuelle qui aura lieu au moment indiqué plus haut. Le processus de nomination se déroulera comme suit : les candidatures doivent être présentées par écrit, et être soumises et appuyées par des membres en règle de la société. Elles devront parvenir au Bureau national avant le 11 décembre 2020. Vous pouvez obtenir un formulaire de candidature auprès du Bureau national ou en visitant le www.rpsc.org. Les candidats doivent consentir par écrit à leur candidature et joindre au formulaire une courte biographie d'environ 200 mots ainsi qu'une photographie en couleurs d'une qualité convenant à des fins de publication dans un numéro subséquent du *Philatéliste canadien.* ✉

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A New MAP STAMP Plate Discovery

BY SCOTT ROBINSON (feedback@flyspecker.com)

The Imperial Penny Postage issue of 1898, more commonly know as the Map stamp, has been enthusiastically studied by collectors for more than 120 years. It was extremely innovative in that it was the first Canadian stamp to use multiple colours and multiple printing techniques. It is also considered by many to be the first Christmas stamp issued anywhere. Although the stamp was not primarily intended as a Christmas commemorative, it does prominently show "XMAS 1898" in the design and its official first day of issue was on Christmas day to coincide with the inauguration of the new 2-cent postage rate.

Figure 1: Two unusual Map stamps.

The stamp features an attractive map of the world on Mercator's projection, printed in black with lavender/blue oceans and the British Commonwealth territories highlighted in red. The black portion of the stamp was printed by the usual intaglio process from four engraved plates numbered 1, 2, 3 and 5. A plate 4 was also produced but never used, although imperforate proofs from this plate exist in the Canadian Postal Archives and are known in the collector community. Plate 5 was heavily reworked and re-entered after a small quantity of stamps had been printed, leading to a second state of that plate.

The lavender/blue oceans and the red territories on the Map stamps were printed separately using the typographic relief printing process from electrotype plates. There is good evidence to suggest that the stamp was intended to be printed in equal quantities with green and blue oceans. The green oceans never materialized, and catalogues have long divided the issue into two distinct stamps with oceans shown in shades of lavender and grey (Scott 85) and in various greenish blue shades (Scott 86). The number of plates used to print the oceans is speculative and impossible to deduce from the stamps themselves because the oceans are printed in light shades and their boundaries are obscured by the black ink. The details of the oceans are generally indistinguishable from copy to copy except for the colour.

THE RED PLATES

Like the lavender/blue oceans, the red territories on the Map stamps were also printed from electrotype plates using the typographic relief printing process. Unlike the oceans which show many shades but virtually no differences that can be attributed to plate varieties, the red territories show no significant differences in shade but are chock full of plate varieties. These varieties include numerous instances of missing, misplaced, or added islands and territories. These variations occur not just between plates but also between the various positions on each plate. In fact, these variations between positions enable a seasoned Map collector to identify the plate position of most Map copies by only examining the red plate.

Two distinctly different red plates were used for printing the Map stamps. The so-called red plate A was used exclusively with black plates 1, 2 and 3 (plus the proofs of black plate 4), and red plate B was used exclusively with black plate 5. This plate combination schema, shown in Figure 2, has been established for more than 70 years and has remained unchallenged until now.

Figure 2: Graphical representation of traditional Map stamp plate assignments.

Over the last couple of years, I have examined thousands of Map stamps in an effort to collect all of the black plate varieties for display on my Flyspecker.com website. During this research, I have come across two stamps where I could not reconcile the appearance of the black and red plates to a single plate position. The first of these was provided by my friend, Mike Smith, who sent me a selection of scans from a collection he had purchased a while back. He warned me to check the plate position assignments as they had not been verified by him. The scan in question was labelled as 2A92, meaning that it was position 92 from black plate 2 and red plate A. This position is known to have substantial retouching of the cable at the bottom and the lower sides on black plate 2. After checking my reference books, I was fairly satisfied that the retouched cable matched position 92 from black plate 2. However, since similar retouches also appear at several plate positions from black plates 2 and 3, I decided to check the red plate characteristics. At this point, I was disappointed to find that the red plate A varieties mentioned in my references did not match this stamp.

It should be noted that some positional varieties of red plate A do evolve somewhat during its usage with the three black plates. Also, because of their vibrant colour and the method of printing, the red plates will occasionally show characteristics that are transitory in nature and related as much to printing and inking variation as they are to plate differences. Not every red mark on the Map stamps is constant. So, I did a careful examination of all the retouched plate positions in my reference books and stamp copies to see if the observed red plate varieties matched another position. To my dismay, they did not. Even allowing for some transient printing issues, the general shape of the red plate islands and colonies just did not seem to match. Then it occurred to me to check position 92 of red plate B as normally used only with black plate 5. To my surprise, the variety characteristics of position 92 of red plate B matched my black plate 2 stamp.

Figure 3 shows a comparison of Mike's stamp (2B92) in the middle, with a normal 2A92 stamp above and a normal 5B92 stamp below. Notice that the two upper stamps from

IMPERIAL PENNY POSTAGE

From The Guidebook & Catalogue of Canadian Stamp, 2nd Edition 1973-1974, Glenn Hansen.

An Imperial Postal Conference was held in London, England, in 1898 and Canada, represented by the Honorable William Mulock, the Postmaster-General, suggested Imperial Penny Postage. While the idea was not adopted universally throughout the Commonwealth, a number of British Dominions and Possessions did accept the idea.

To introduce the new rate a special 2¢ stamp was designed by Mr. R. Weir Crouch, Gustave Hahn, A.H. Howard and R. Holmes. This design showed a map of the world on Mercator's projection with the British Empire in red. The base of the design bore the words "We Hold a vaster Empire than has been!", from "A Song of Empire" composed by Sir Lewis Morris on the 50th anniversary of Queen Victoria's reign in 1887.

The stamp was placed on sale on December 7th, 1898, but the new rate did

not become effective until Christmas Day 1898 [thus the XMAS 1898 inscription shown at the bottom]. The stamp has been the occasion of much study by specialists as it has many varieties caused by the three colors used and the method of printing. The American Bank Note Co., Ottawa, produced by engraving the Black portion of the stamp and by Lithography the Carmine and Lavender portions. Because it was a distinct departure in stamp production it was both costly and conducive to a multiplicity of re-entries and other varieties.

From Canada's Postage Stamps, Douglas and Mary Patrick, 1968.

Upon the establishment of Imperial Penny Postage on 25th December, 1898, Canadians could send a half-ounce letter for two cents from Canada to certain parts of the British Empire. The Canadian domestic rate, however, remained at three cents per ounce or fraction of an ounce. A letter weighing a small fraction of an ounce might, therefore, cost more to transmit between two nearby towns in Canada than would the same letter travelling many thousands of miles overseas.

By an amendment to the Post Office Act (61 Vict., Chap. 20) dated the 13th June, 1898, the domestic letter rate was reduced from three cents to two cents per ounce, on a date to be fixed by the Governor-in-Council. In due course, the reduction was authorized as of Nee Year's Day, 1st January, 1899.

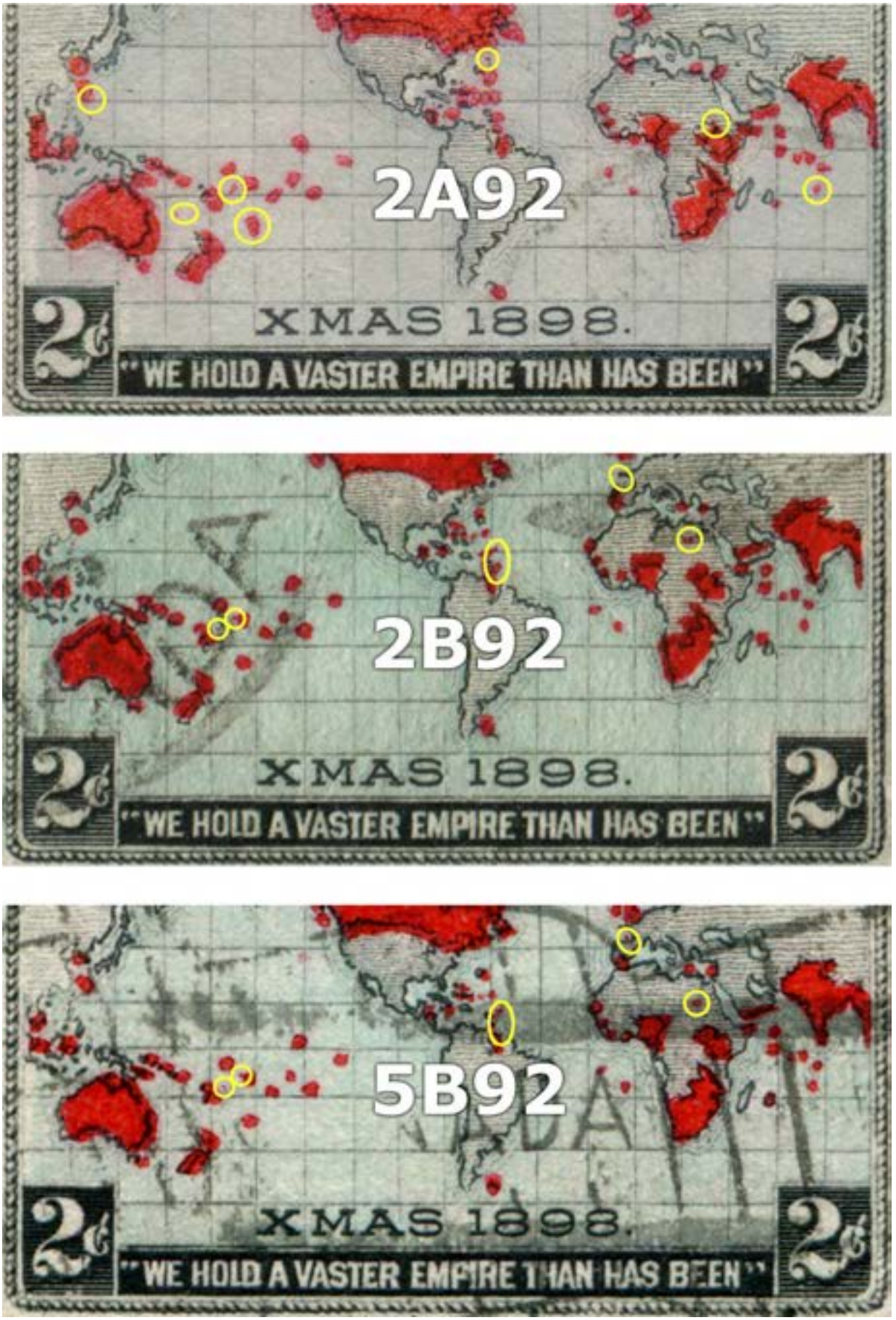

Figure 3: Comparison of red and black plates for position 92.

Figure 4: Comparison of red and black plates for position 47.

black plate 2 show the same retouched cables. Although it is hard to see without a highly magnified image, both of these stamps show a bottom cable that has been retouched using two horizontal lines. The inner line also turns up and continues into the left cable until just above the left value tablet. The outer retouch line turns up and continues into the right cable past the centre of the stamp. The bottom stamp from black plate 5 is also retouched but has only a single outer retouch line at the bottom of the cable. This line rises to the left so that it appears in the middle of the cable for the last few leftmost links. Notice also how the top of the cable is very faint since it has not been retouched with an inner horizontal line. The left cable is slightly doubled and blurry since there is a re-entry as expected for position 92 on black plate 5.

What makes the middle stamp unusual is that it does not show the same red plate characteristics as the normal plate A stamp from position 92 above. The main characteristics that differentiate red plate A from plate B are highlighted in yellow. Notice that all of the characteristics of plate A are missing from the middle stamp, but that it does possess all the red plate B characteristics of the lower stamp.

Having satisfied myself that Mike's stamp was indeed from black plate 2 and red plate B, I let Mike know about it and resigned myself to the fact that this was likely to be the only such stamp I would ever see. To my surprise, I was recently looking at Map stamps on eBay when I came across what looked like a nice black plate 2 re-entry from position 47. When I checked the red plate, I was shocked to find that it did not match the expected position 47 characteristics of red plate A at all. This time, I went straight to my reference material to see what red plate B looked like at this position and, sure enough, there was a match! It goes without saying that I immediately purchased the stamp.

Figure 4 shows a comparison of my stamp (2B47) in the middle, with a normal 2A47 stamp above and a normal 5B47 stamp below. Notice that the two upper stamps show the same re-entry. This is most visible as some rightward spurs coming from the right value tablet and the cable at right. There is also a line that cuts off some of the bottom text which is most visible at the bottom of "BEEN". Some faint marks in both "2" values are also just barely visible. The bottom stamp from black plate 5 shows a normal stamp with no sign of re-entry.

Again, the uniqueness of the middle stamp is that it does not show the same red plate characteristics as the normal plate A stamp from position 47 above. Instead, it shows all the red plate B characteristics of the lower stamp. This is particularly noticeable for the islands in the Pacific Ocean that are configured very differently between the two red plates.

CONCLUSIONS

The two examples illustrated here show clearly that at least some Map stamps were printed from black plate 2 using red plate B. It was previously thought that red plate B was used exclusively with black plate 5.

While it is hard to identify shades in scans of stamps that are over 120 years old and subject to oxidization, it does appear that both of these plate 2B stamps have similar ocean colours. So, it is certainly possible that they came from the same print runs. It is also extremely unlikely that I would have come across two of these stamps without even looking specifically for them unless there are a reasonable number of them in existence. Perhaps, when black plate 5 was being repaired and re-entered, the new red plate B was used for a short time with black plate 2.

Whatever the explanation, it is clear that this new combination of plates must be exceedingly rare. For more than 70 years, the Map stamp has been studied, plated, and written about by many specialists without this combination of plates being discovered. Perhaps other new plate combinations are also out there. For now, I have updated my illustration of Map stamp plate assignments, shown in figure 5, to reflect this new combination. ✉

REFERENCES AND END NOTES

- *The Canadian 1898 Christmas Map Stamp - A Definitive Plating Study*, Kenneth A. Kershaw & Roger Boisclair, Reprinted by the British North America Philatelic Society, 2009
- *The Canadian Map Stamp of 1898*, Frederick Tomlinson, The Canadian Philatelic Society of Great Britain, 1960
- *The Canadian Map Stamp of 1898 - A Plating Study*, Whitney L. Bradley, British North America Philatelic Society, 1989
- *The Postage Stamps and Postal History of Canada*, Winthrop S. Boggs, Quarterman Publications, Inc., 1974 (annotated reprint of original publication from 1945)

- Many thanks to Michael D. Smith for sharing scans of his collection with me and for granting permission to use them here.

Figure 5: Graphical representation of revised Map stamp plate assignments.

Holiday season scenes

Maud Lewis Holiday Stamps and Collectibles

This holiday stamp issue includes three stamps and an OFDC featuring colourful paintings by beloved Nova Scotia folk artist Maud Lewis. Her paintings joyfully depict rural Maritime life and were originally sold for a few dollars each. Today they can fetch tens of thousands of dollars. The three seasonal paintings featured are classic examples of her work. Add their whimsical touch to your correspondence and collection this year.

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1970 Christmas:

A Flyspecker's Paradise

BY/PAR: ROBIN HARRIS, FRPSC

2020 marks the Golden Anniversary of the Children's crayon and brush creations reproduced on twelve Christmas stamps issued by the Canada Post Office on October 7, 1970.

PS-14 STAMP ANNOUNCEMENT BROCHURE

Canada Post's PS-14 brochure notes:

The meaning of Christmas to the under thirteen-year-old children of Canada has been captured in the representative group of twelve delightful drawings chosen from tens of thousands of submissions in the Canada Post Office stamp design project. The designation of 1970 as International Education Year places an added significance on the use of children's designs on Canada's Christmas stamps.

It was in mid-November 1969 that this venture was announced. The timing was a happy choice since it made possible an expression of "What Christmas Means to Me" based on actual experiences and happenings during the season which holds a special magic for the young. The cooperation of Departments of Education throughout Canada lightened the administrative burden; similarly the willing assistance of art gallery directors and other educators smoothed the path in the preliminary selection of designs.

The stamp issue was immediately popular with collectors because of the unique pane layouts of the 5¢ and 6¢ denominated stamps. Various plate varieties were reported as early as the May/June 1971 *Canadian Philatelist* by Ken Pugh. In that issue he listed some 25 constant varieties on just the 6¢ Church design.

Not much more was published on these stamps until the January 2016 issue of *Philabec*, journal of the Association des numismates et des philatélistes de Boucherville inc. Author André Dumont illustrated and described some 167 constant varieties on the 5¢ Santa Claus. Subsequent articles covered each of the twelve stamp designs. All of these articles are available for free download at philabec.com.

SHEET LAYOUTS

I had the opportunity to view press sheet material of the 1970 Christmas stamps at Library and Archives Canada (LAC) on October 1, 2009. At the time I was more interested in the layout of the panes than a detailed study of the various constant varieties. I had hoped to one day return to Ottawa and spend more time checking the press sheets (still in the plans!).

Illustrated below are digital recreations of the press sheets observed that contain the 5¢ and 6¢ denominations. Surprisingly, there was one sheet that contained four 5¢ panes and one sheet that contained two 6¢ panes placed above two 5¢ panes. A four-pane 6¢ layout was not observed; it may or may not exist.

The tagged stamps (see below) were printed from the combination sheet.

Not included here are varieties found on the 10¢ and 15¢ denominations; each had their own press sheet of six panes of fifty stamps, as illustrated at the end.

RIBBED; TAGGED

All twelve Christmas stamps were issued untagged and Winnipeg-tagged. The 5¢ stamps had a single bar placed down the middle of the stamps while all other denominations had tag bars placed down the vertical column of perforations which result in "two-bar" tagged stamps (a half-bar on each side of the stamp).

All 5¢ and 6¢ tagged stamps are only known on vertically ribbed paper (most noticeable from the back). The untagged stamps (5¢ and 6¢ values) exist on smooth or ribbed paper.

The tagging and ribbing thus add to the number of possible varieties to collect!

As first reported by Leopold Beaudet, the 5¢/6¢ combination press sheet used for the Winnipeg tagged stamps results in a very interesting tagging anomaly in the selvedge of some of these panes.

As noted earlier, the tagging is in the middle on the 5¢ stamps and along the sides on the 6¢. With two different types of tagging applied to the same press sheet, what happens in the gutter between the 5¢ and 6¢ panes?

The illustration below shows a lower right corner block of 10 from the tagged 6¢ denomination (the tagging has been enhanced in the image). Notice that there is a 1 mm "snippet" of one-bar tagging at the bottom of the selvedge of each column. This must have come from the 5¢ stamps. This slightly miscut block shows that there was a 4 mm vertical gap between the tag bars on the upper and lower panes.

This variety (two different types of tagging on the same selvedge/block) will only occur if there is a vertical shift in the trimming between the panes.

VARIETIES

Due to the different constant plate varieties that have been reported, each of the panes on the press sheets is different in some way. One must either study the plate material at the Archives or obtain examples of each of the different panes.

In anticipation of writing this article on the 50th anniversary of this set of stamps, I had hoped to request detailed scans from LAC this summer to study. Unfortunately, COVID-19 has closed that part of LAC for the time being. Thus, the so-called "Plan B" was implemented — I made requests to a number of collectors for scans of full panes. Several scans have come forth (a total of 8 of each of the 5¢ and 6¢ untagged; 5 of each of the 5¢ and 6¢ tagged) but I am pretty sure I am still missing some examples.

I suspect that some varieties appeared throughout the printing process due to changes made in plates. Consider also that two types of untagged panes were released: philatelic stock (with inscriptions) and field stock (with the inscriptions trimmed off). Since most collectors would have been looking for philatelic stock, more examples of field-stock panes may yield additional information for us "flyspeckers".

Careful study of the *Philabec* articles and comparing those findings with the scans at my disposal have resulted in the composite illustrations that follow, which show ***significant*** plate varieties of each 5¢ and 6¢ design. Those that are 'larger' and more 'notable' due to either their size, colour or location are presented; many of these should likely be listed in the *Unitrade* catalogue.

I also studied approximately 6,000 used copies in my own collection to find the varieties listed in *Philabec* and others subsequently found on the scanned panes. Additional constant varieties (with two or more examples) have also been discovered via these used specimens.

This study is, unfortunately (for the 50th anniversary), not quite complete.

If you are looking to 'plate' a single stamp, you will need to consult the hundreds of minuscule dots that are illustrated and documented in the *Philabec* articles.

Colour mis-registrations (i.e. colour shifts) are not considered as they are not constant in nature.

MORE SCANS REQUIRED

Further study is required to "plate" additional known varieties. Anyone having full panes of any of the 5¢ through 15¢ 1970 Christmas stamps is asked to contact the author (rharris@adminware.ca) to help aid in completing this study. 600dpi scans will be requested.

With your help we can find examples of every pane position and ultimately identify the pane and plate position of yet-unknown varieties.

An updated article will appear on The Royal Philatelic Society website (rpsc.org) as this project evolves.

Thank You!

This article would not be possible without the freely given support of the following:

Philabec.com (André Dumont)
Leopold Beaudet, FRPSC, OTB
Michael Pierce
Stéphane Cloutier, FRPSC FPHSC of Sparks Auctions
David Marasco, Ocean Park Auction
Marjorie Hughes
Ken Anderson and Michael Zacharias
Martin Unger
Mirko Zatka

Other notable researchers of these stamps:
Amoz Chernoff
Bill Robertson

5¢ Santa Claus (Scott 519)

Philabec (Jan 2016; V3N5): 167 varieties

All panes?

v1

Dot between 'CH'
Pos. 73 & 78
(R8/C3 & R8/C8)

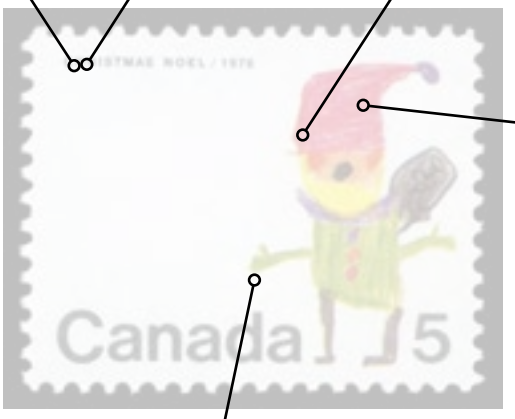
v2

Dots between 'HR'
Pos. 5 (R1/C5)

Untag only?

v3

Spot at LL of hat
Pos. 14 (R2/C4)



v4

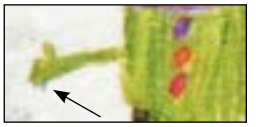
Black dot on hat
Pos. 60 (R6/C10)

v5

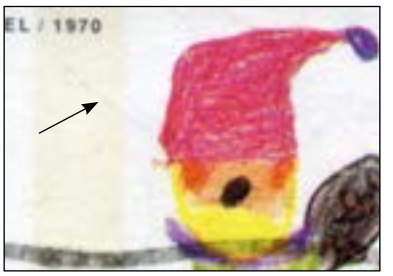
3 dots below hand
Pos. 28 (R3/C8)

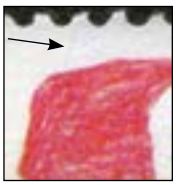
Pane/position unknown

Untagged



Tagged





5¢ Horse-drawn sleigh (Scott 520)

Philabec (May 2016; V3N9): 147 varieties

All panes?

v1

Blue arc
Pos. 33 (R4/C3)

v2

Black spot
Pos. 10 (R1/C10)

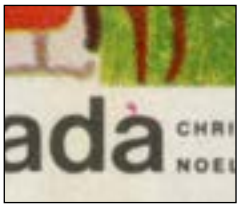
v3

Diagonal blue line
Pos. 15 (R2/C5)

v4

Red 'ribbon'
Pos. 1 (R1/C1)

Tag only?



v6

Pink apostrophe above 'a'
Pos. 63 (R7/C3)

All panes?

v7

Extended 'T'
Pos. 33 (R4/C3)

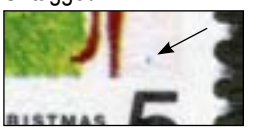
All panes?

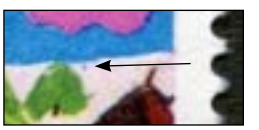
v5

Blue spot
Pos. 49 (R5/C9)

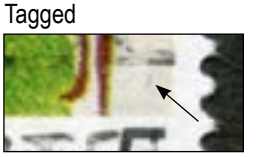
Pane/position unknown

Untagged





Tagged

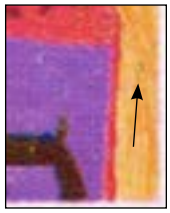


5¢ Nativity (Scott 521)

Philabec (Jun 2016; V3N10): 156 varieties

Pane/position unknown
Untagged

Tagged



v1

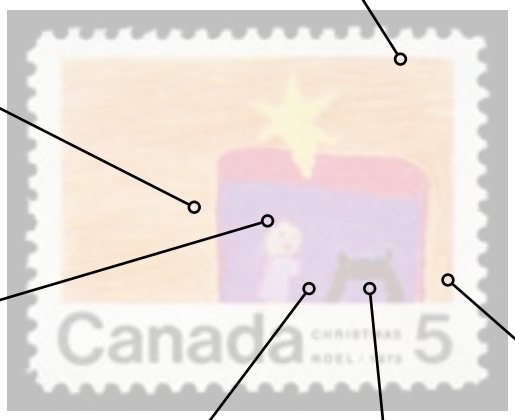
Tag only?

Yellow spot near upper right
Pos. 90 (R9/C10)
Same panes as v2

v2

Tag only?

Yellow spot
Pos. 90 (R9/C10)
Same panes as v1



v3

Blue thread above head
Pos. 90 (R9/C10)
Different panes than v1/v2

v4

All panes?

Blue thread left of manger
Pos. 58 (R6/C8)

v5

All panes?

Blue spot in manger
Pos. 76 (R8/C6)

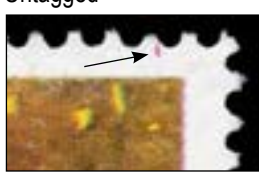
v6

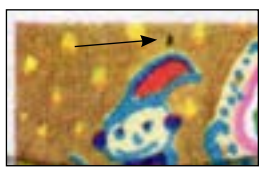
Pink spot at lower right
Pos. 43 (R5/C3)

5¢ Children skiing (Scott 522)

Philabec (Sep 2016; V4N1): 156 varieties

Pane/position unknown
Untagged





v1

Large yellow spot
Pos. 40 (R4/C10)

v2

All panes?

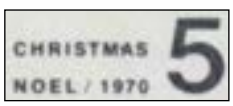
Blue line under arm
Pos. 70 (R7/C10)

v3

Blue stroke above hat
Pos. 88 (R9/C8)

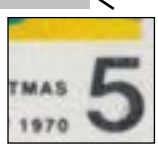
v4

All panes?



Dot between 'MA'
Pos. 56 (R6/C5)

v5



Diagonal stroke in '5'
Pos. 88 (R9/C8)

v3 and v5 (pos. 88) are from different panes

5¢ Snowmen and Christmas Tree (Scott 523)

Philabec (Oct 2016; V4N2): 194 varieties

v1

Missing blue
Pos. 66 (R7/C6)

v7

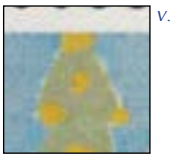
Pink spot on cheek
Pos. 19 (R2/C9)
Same panes at v5

v2

Blue 'pom-pom'
Pos. 30 (R3/C10)

v4

(Two or) Four blue spots
Pos. 80 (R8/C10)



v5

Small green dash
Pos. 19 (R2/C9)
Same panes at v7

v10

Pink cheek
Pos. 54 (R6/C4)

v6

Blue spot by eye
Pos. 12 (R2/C2)

v4

Untag only?

Red dash
Pos. 47 (R5/C7)

v8

Blue dash
Pos. 98 (R10/C8)

v11

Untag only?

Blue spot
Pos. 44 (R5/C4)

v9

v4 and v9 (pos. 80) are from different panes

Yellow spot
Pos. 80 (R8/C10)

v13

Blue spot
Pos. 65 (R7/C5)

v15

Blue arc between
'ad' of 'Canada'
Pos. 93 (R10/C3)

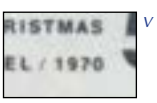
v14

Brown spot
Pos. 35 (R4/C5)

v17

Untag only?

Pink dot above 1
Pos. 89 (R9/C9)



v18

Dot between 70
Pos. 66 (R7/C6)

v16

Flat 'S'
Pos. 80 (R8/C10)

All v9 are same pane as v16; at least one pane of v16 does not contain v9 (pos. 80)

v12

Blue line
Pos. 98 (R10/C8)

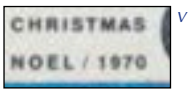
All v12 are same pane as v8; at least one pane of v12 does not contain v8 (pos. 98)

6¢ Christ child (Scott 524)

Philabec (May 2017; V4N9): 50 varieties

v3

Missing blue
Pos. 76 (R8/C6)
Same panes at v5

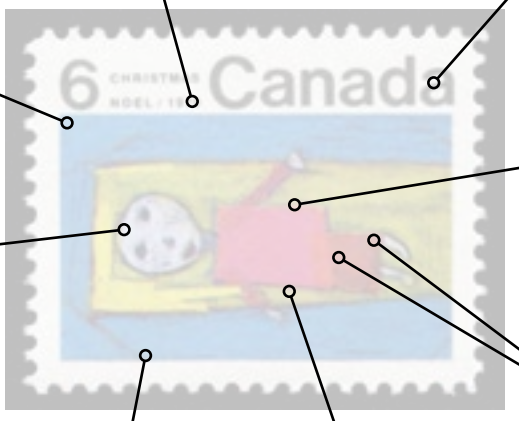


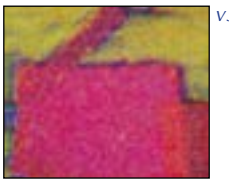
v1

Dot between '70'
Pos. 64 (R7/C4)

v2

Nick in last 'a'
Pos. 53 (R6/C3)



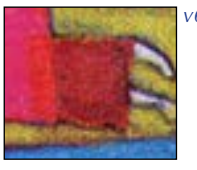

v5

Red spot above shirt
Pos. 76 (R8/C6)
Same panes at v3

Untag only?

v4

Red slash on forehead
Pos. 2 (R1/C2)


v6

Two black spots on pants
Pos. 11 (R2/C1)

v8

Vertical black stroke
Pos. 99 (R10/C9)

v7

Blue dash
Pos. 99 (R10/C9)

v7 and v8 (pos. 99) are from different panes

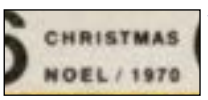
6¢ Children and Christmas Tree (Scott 525)

Philabec (Jun 2017; V4N10): 44 varieties

v1 and v5 (pos. 18) are from different panes

v1

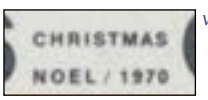
Blue line under 'RI'
Pos. 18 (R2/C8)



v3

Dot between 'ST'
Pos. 13 (R2/C3)

All panes?

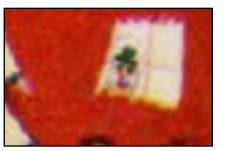


v4

Inflated '9'
Pos. 83 (R9/C3)

v5

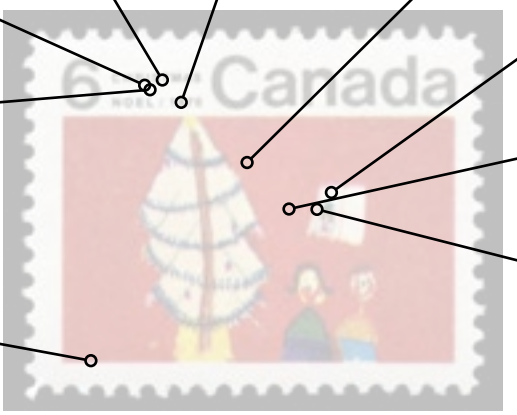
Vertical black line
Pos. 18 (R2/C8)


v7

Red line in window
Pos. 45 (R5/C4)

v2

Black dot below 'IS'
Pos. 46 (R5/C6)



v6

Blue dash
Pos. 46 (R5/C6)

v2 and v6 (pos. 46) are from different panes

v9

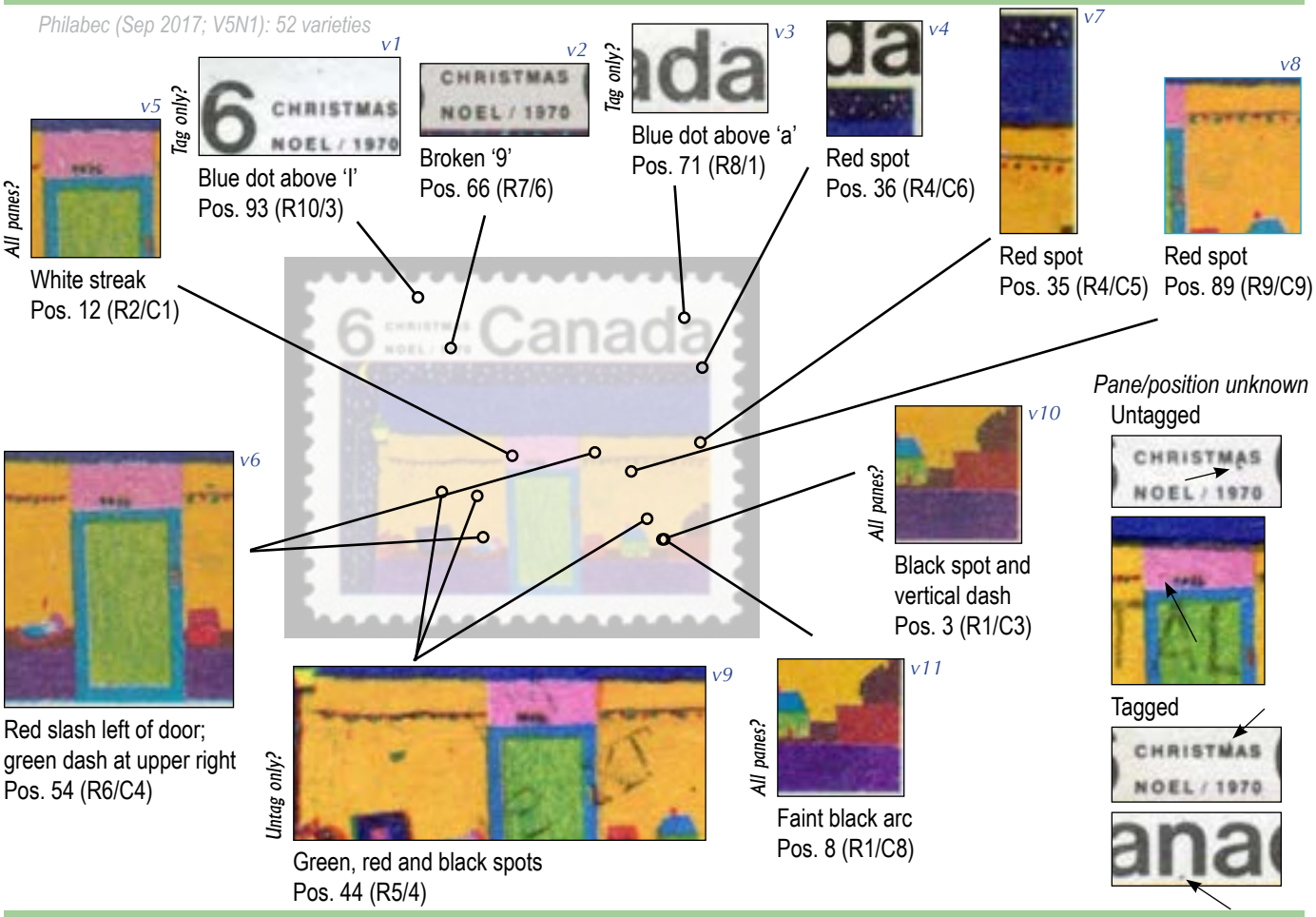
Long J-shaped blue thread
Pos. 55 (R6/C5)

v8

Vertical black dash
Pos. 88 (R9/C8)

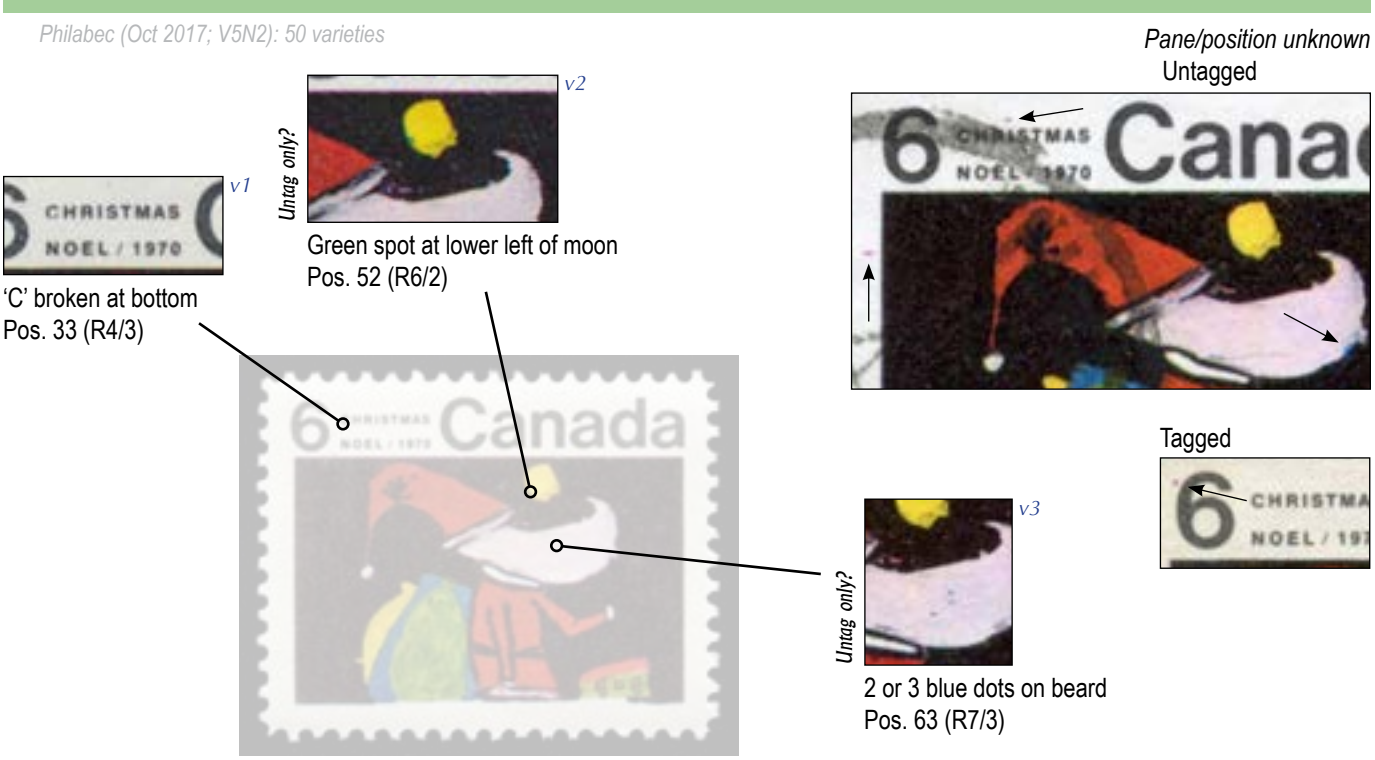
6¢ Toy Store (Scott 526)

Philabec (Sep 2017; V5N1): 52 varieties



6¢ Santa Claus (Scott 527)

Philabec (Oct 2017; V5N2): 50 varieties



6¢ Church (Scott 528)

Philabec (Nov 2017; V5N3): 50 varieties

v1

Black point in '6'
Pos. 41 (R5/C1)

v2

Blue dot above 'a'
Pos. 14 (R2/C4)

v3

Vertical scratch down 'n';
3 dots lower left of 'd'
Pos. 78 (R8/C7)

v4

Black line above last 'a'
Pos. 28 (R3/C8)

v5

Untag only?

Black spot
Pos. 87 (R9/C8)

All v5 are on the same panes as v7 but some v7 panes may not contain v5 (pos. 87)

v6

Red spot
Pos. 60 (R6/C10)

v8

'Flame in window'
Pos. 17 (R2/C7)

v7

Untag only?

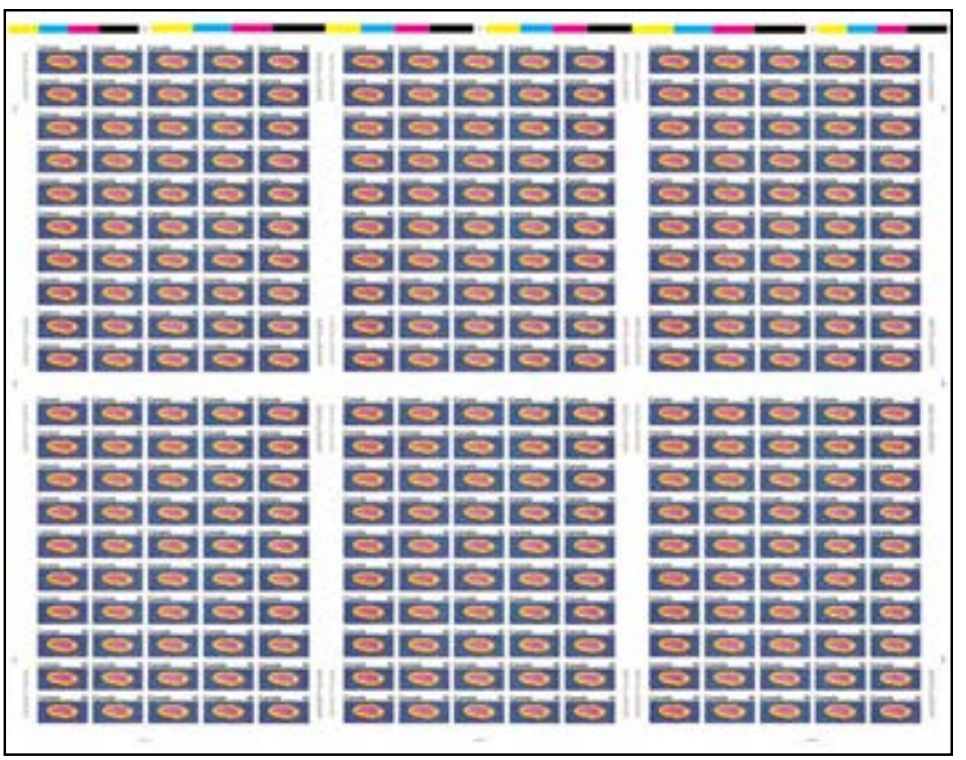
Red line
Pos. 87 (R9/C7)

v9

Blue spot
Pos. 73 (R8/C3)

Pane/position unknown
Tagged

10¢ Christ Child (Scott 529) and **15¢ Snowmobile and Trees** (Scott 530)



The 10¢ and 15¢ denominations were printed in sheets consisting of six panes of the same denomination (10¢ illustrated at right).

Further study on these stamps is required, and will be appended to ongoing, updated articles as time permits (and will be posted to The RPSC website). ✉

LA FRANCE LIBRE DANS LA PHILATÉLIE DE SAINT-PIERRE-ET-MIQUELON

JEAN-JACQUES TILLARD FRPSL, FRPSC

Parler des timbres-poste de Saint-Pierre-et-Miquelon sans évoquer la fructueuse période qu'est la France Libre dans cette philatélie, serait irrémissible.

En effet, dans ce petit archipel français de l'Amérique du Nord, la plupart des tirages surchargés ''France Libre'' sont faibles et ont engendré de riches et nombreuses répercussions philatéliques dans le monde entier...

Retour sur ces émissions atypiques réalisées durant la Seconde Guerre mondiale.

Jour férié à Saint-Pierre-et-Miquelon, le 24 décembre rappelle pour la plupart de ses habitants le débarquement des Forces Navales Françaises Libres (F.N.F.L.) en 1941.

Sous l'ordre du Général De Gaulle et sous le commandement de l'amiral Muselier, les trois corvettes ''Aconit'', ''Alysse'' et ''Mimosa'' escortées par le plus grand sous-marin du monde, ''Surcouf'', s'emparaient de Saint-Pierre-et-Miquelon et affirmaient la présence de la France Libre la veille de Noël 1941.

Croix de Lorraine.

Le sous-marin Surcouf en rade de Saint-Pierre en décembre 1941.

Le 27 décembre 1941, l'administrateur du territoire, M. Savary, sous les ordres de l'amiral Muselier, demandait au directeur de l'imprimerie de confectionner une surcharge pour l'apposer sur les timbres-poste. Le lendemain, une planche typographique de 25 empreintes (5 x 5) ayant pour texte unique ''Noël 1941 FRANCE LIBRE F.N.F.L.'' était réalisée.

Cette frappe a donc recouvert les émissions de 1938-40 en cours au bureau de poste de Saint-Pierre. Par conséquent, 20 timbres différents ont été surchargés en rouge dès le 30 décembre 1941, et en noir à partir du 2 janvier 1942.

Pli local dit ''carte de visite'' envoyé à l'amiral le 31/12/41 soit le lendemain de l'impression des ''Noël rouge''. Il s'agit probablement d'une carte de vœux pour la nouvelle année. Tarif à 60c correct. L'utilisation de ces timbres sur le courrier non philatélique est rarissime.

« Noël 1941 » : normal tenant à la variété du petit ''o'' située à la pos. 17 de la composition.

Variété d'essuyage de la surcharge.

Le 1,75f noir, le plus rare des ''Noël'', n'a été émis qu'en 300 exemplaires.

La guerre avait perturbé la principale industrie : la pêche. De plus, l'absence presque totale d'importations risquait de provoquer une famine. Il était donc urgent de trouver des solutions.

Dès les premiers jours de 1942, le reliquat des timbres restant à la Poste (y compris quelques timbres-poste, timbres-taxe et timbres pour "colis postaux" de 1925 et 1932) a de nouveau été surchargé par le biais de plusieurs compositions de 25 cases mais en supprimant la mention Noël 1941 : "FRANCE LIBRE F.N.F.L.".

Le but cette fois était de vendre le plus de timbres possible.

Le 3f sépia est le plus rare des tirages officiels. Sur les 27 timbres imprimés, 18 sont recensés de nos jours.

Le timbre-taxe à 50c, tiré à 216 exemplaires, est le plus rare dans cette catégorie.

Surcharge apposée sur le bord de feuille lorsque la feuille était incomplète. Sur ce 30c déjà rare, l'ajout de ce bord de feuille surchargé est exceptionnel.

Un timbre pour Colis-Postaux est aussi surchargé. Il a été tiré à 240 exemplaires seulement.

Rare courrier envoyé de Miquelon (cachet hexagonal bleu) en février 1942 vers Saint-Pierre. Tarif local à 60c correct.

Pli adressé pour le Canada (+ vignette FNFL) en mai 1942 avec affranchissement insuffisant et taxation à l'arrivée. L'un des très rares plis taxés connus.

Pli adressé en France en janvier 1942 avec retour à l'envoyeur pour cause de "Service suspendu". Retour sur SPM plus d'un an après. Pièce exceptionnelle.

Logo du Comité de la France Libre à Ottawa

Responsable du Comité de la France Libre, Henri Gauthier avait créé une agence philatélique dans le pays voisin à Ottawa (Canada). Cet organisme achetait une grande partie des timbres à la valeur faciale afin de les négocier plus cher aux collectionneurs et aux marchands étrangers. Son but était de remplir les caisses du Comité d'Assistance Sociale, créé

Grande enveloppe avec en-tête "France Libre" -la seule connue- avec un affranchissement réalisé par erreur avec des timbres-taxe.

en même temps pour subvenir aux besoins de la population. Les membres de ce comité n'ont jamais été informés des différentes transactions...

Mais à partir du 7 janvier 1942, un certain Marcel Benda arriva sur Saint-Pierre. Il fut choisi comme ordonnateur pour diriger et surveiller l'impression des timbres à l'imprimerie du gouvernement.

Dès son arrivée, il ordonnait à l'imprimeur de réaliser des variétés en imprimant, entre autres, des planches à l'envers. Il ajouta ''….. *cela se pratique toujours lors des surcharges !* ''. Outre les surcharges renversées, d'autres variétés ont été volontairement réalisées (double surcharge, lettre ''N'' étroite, lettre ''F'' large...).

Suite à cette directive officielle, Henri Gauthier se rendit sur l'archipel le 17 mars pour régler ce trafic des surcharges.

Deux jours plus tard, il participait à une commission d'incinération qualifiée d'irrégulière car le chef des finances et le trésorier-payeur n'y participaient pas.

Ce 19 mars 1942, il a été décidé que 7 538 figurines devaient être brûlées.

Plusieurs échanges de courriers ont été effectués entre Henri Gauthier et les personnalités locales. L'un d'entre eux était adressé à la responsable du service des Postes, Berthe Fumey. Il la questionnait à propos des ''bons timbres'' tels que les 20f. vert-olive et 5f. rouge afin de savoir s'ils étaient toujours disponibles...

Décalage progressif de la surcharge donnant une impression dite ''à cheval''.

Variété du ''N'' étroit (pos. 17) tenant à normal.

Variété du ''F'' large (pos. 19) tenant à normal.

La double surcharge sur le 35c est la variété mythique de ces timbres surchargés. Sur les 25 timbres imprimés, seule une douzaine est recensée. Cet exemplaire neuf avec gomme intacte et bord de feuille est l'un des deux plus beaux connus.

Un procès-verbal de l'imprimeur Allard daté du 7 août 1943 stipule que des dizaines de feuilles, complètes ou incomplètes, ont été imprimées avec la surcharge renversée.

Cependant, un autre rapport précise plusieurs notes intéressantes :

Une décision du 9 mars 1942 prévoyait l'incinération de timbres avec erreurs commises sciemment à la demande de Marcel Benda.

Une surcharge renversée est rare mais demeure la plus connue des variétés. Cet exemplaire oblitéré du 21 mars 1942 (soit deux jours après l'incinération des variétés) sur enveloppe à en-tête des Postes adressée à H. Gauthier en fait une pièce très intéressante dans l'histoire des surchargés.

Rappelons que les valeurs à faibles tirages (n° Yv. 232, 233, 251, 254, 257, 271, 272, 273, T54) n'ont jamais été vendues au public.

Le 2 avril 1942, René Pléven, commissaire national aux colonies, adressait un télégramme à l'administrateur du territoire Alain Savary, afin d'établir un rapport détaillé sur les émissions surchargées car de nombreuses questions étaient posées...

L'administrateur envoya un rapport comme convenu le 3 mai. Dans son accusé de réception daté du 27 mai, le commissaire précisait trois points et règles à tenir dans l'avenir :

- Eviter de vendre des timbres au-dessus de la faciale.
- Ne pas renouveler l'octroi d'une exclusivité à M. Gauthier pour gérer la philatélie.
- Procéder au retour de tous les timbres surchargés sur Saint-Pierre.

Dans sa conclusion, il demandait un second rapport précisant la totalité des ventes depuis le ralliement, et confirmait l'envoi de nouvelles figurines imprimées à Londres à l'effigie de la France Libre (les séries ''goélette'' et ''avion'' de Dulac émises dans plusieurs colonies). Ces ''nouveaux timbres'' remplaçaient les timbres surchargés. Ceux-ci ont été vendus en totalité au bureau de Poste dès le 17 août 1942.

Les ''nouveaux timbres'' (timbre-poste et poste aérienne) ont été émis le 17 août 1942.

Parmi le stock de timbres surchargés, des 1f. olive et des 2.50f. jaune-orange ont également reçu une frappe en rouge avec surtaxe au profit des ''œuvres sociales''. Cette surcharge a été réalisée à Ottawa par une société de l'époque appelée ''Mortimer''.

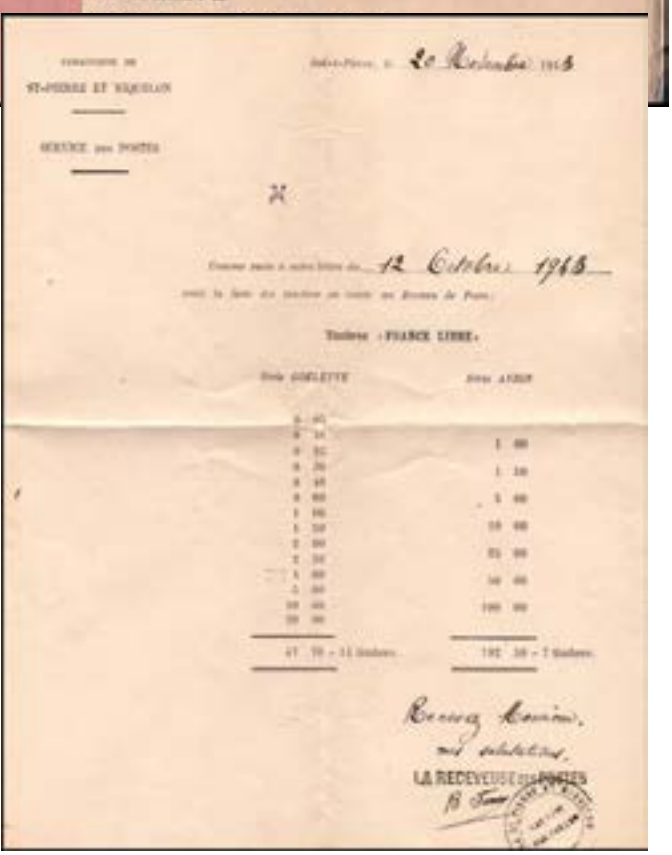
Début juillet 1942, à la suite d'un nouvel échange de courriers entre Henri Gauthier et l'administrateur Savary, une frappe similaire a été programmée et réalisée cette fois sur des 90c. bleu et 1.40f. brun. Cette nouvelle surcharge rouge avec surtaxe au profit des ''Œuvres de Mer'' fut aussi imprimée à Ottawa le 16 juillet 1942. Tirés à 5 000 exemplaires (bon nombre semble avoir été détruit), ces deux timbres n'ont jamais été vendus au public et auraient dû être répertoriés comme ''non-émis''. Les catalogues de cotations les ont classés autrement. De nos jours, ces timbres ''Œuvres de Mer'' ne sont pas courants.

L'un des deux surtaxés ''œuvres de mer''.

Journal hebdomadaire ''La Liberté'' envoyé vers les USA en novembre 1942. Tarif imprimé à 50c correct. Pièce exceptionnelle.

Pli envoyé vers les USA en avril 1944 à l'épouse de René Pléven, commissaire national aux colonies. Le ''Fighting French Relief Committee'' était l'intermédiaire de l'archipel aux USA.

L'un des deux surtaxés ''œuvres sociales''.



Copie d'un courrier de la responsable de la Poste écrit en 1943 montrant la liste des ''nouveaux timbres''. Les timbres surchargés ne sont effectivement plus proposés.

Le 3 septembre 1942, à la suite de directives émanant du gouvernement de la France Libre basé à Londres, un arrêté local suspendait la vente des timbres surchargés dans le territoire.

ATTENTION AUX FAUSSES SURCHARGES.
Certaines frappes sont grossières et reconnaissables au premier coup d'œil.

Fausses surcharges grossières.

Fausses surcharges grossières.

Fausse surcharge inexistante.

Il existe aussi quelques bizarreries pour faire croire à des non-émis.

En revanche, d'autres surcharges sont bien imitées et par conséquent très dangereuses.

Fausses surcharges dangereuses

Fausses surcharges dangereuses

Une expertise s'impose donc notamment pour les pièces à faibles tirages.

CONCLUSION

La gestion de ces vignettes surchargées a pu laisser une certaine amertume...

Cela dit, ces timbres surchargés "France Libre" ont engendré un intérêt capital même s'ils sont nés dans des circonstances philatéliques. ✉

POUR EN SAVOIR PLUS :

L'ouvrage bilingue de J-J. Tillard "*La France Libre dans la philatélie de SPM*" réalisé en 2002 est toujours disponible au prix de 26,00E port inclus.

Couverture de l'ouvrage "France Libre" réalisé par JJ. Tillard en 2002.

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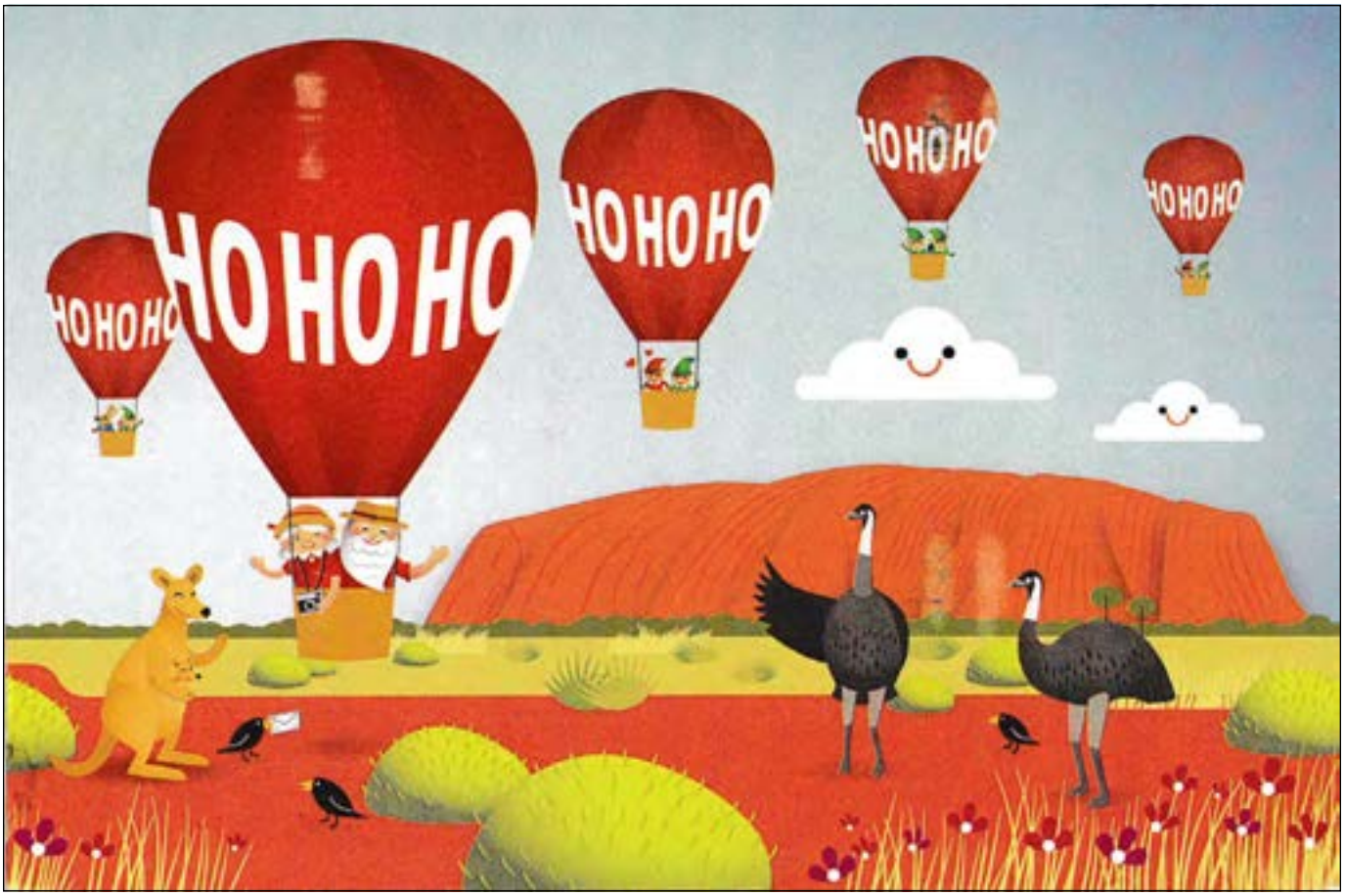


Santa and Mrs. Claus shown arriving by hot air balloon in Australia for their annual post-Christmas vacation.

Santa and Mrs. Claus VACATION IN AUSTRALIA

BY TONY SHAMAN

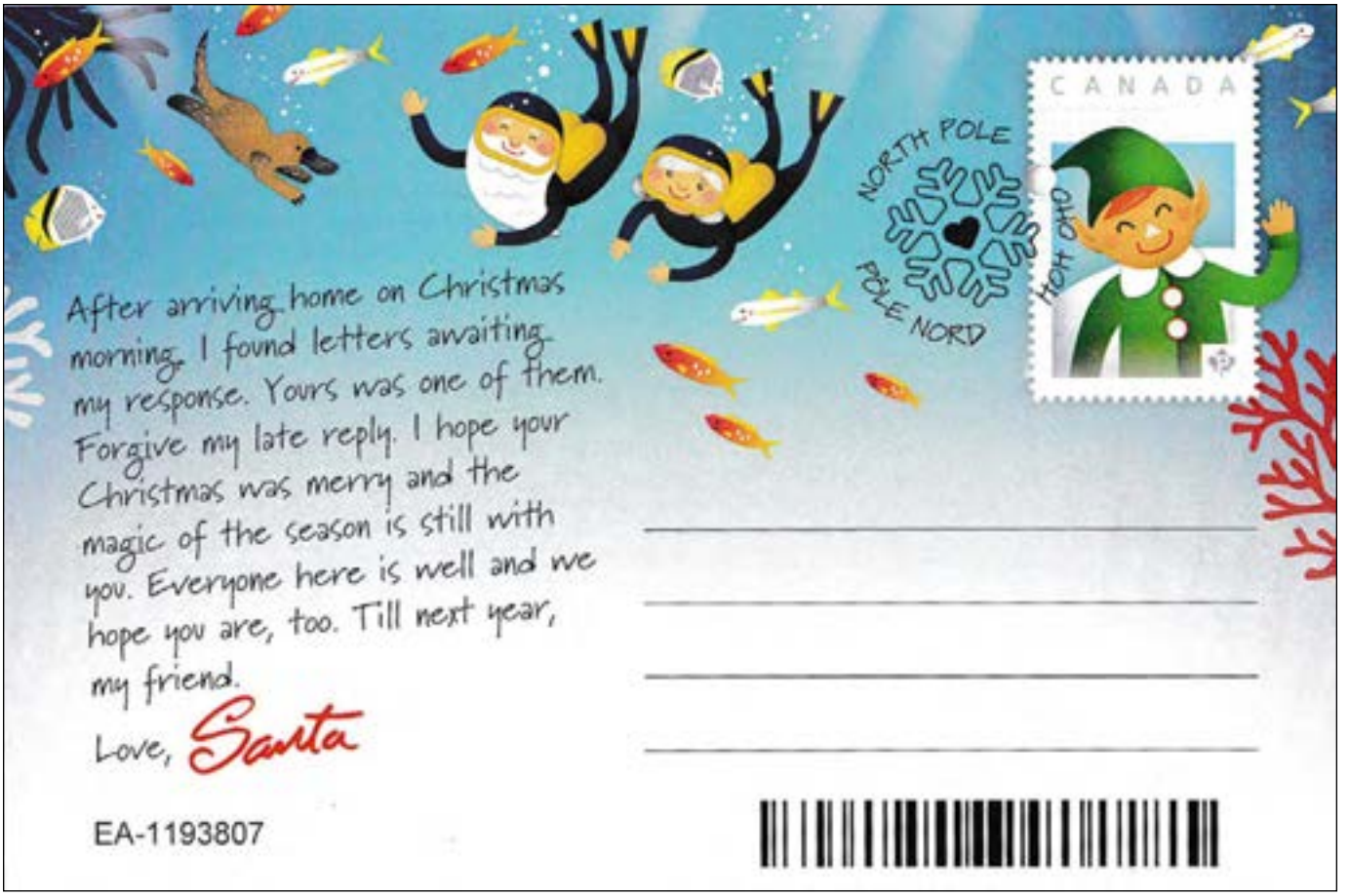
Following Santa's yearly trip around the globe delivering gifts to good little girls and boys, Santa and Mrs. Claus take a vacation in warmer climes. In 2019, for instance, they spent their post-Christmas holiday in Australia, according to the various depictions on the postcard sent to children whose "Dear Santa" letters did not arrive at the North Pole until after Christmas. The two sides of the 2019 postcard are illustrated below.

One side pictures Santa and Mrs. Claus arriving in Australia in a hot air balloon at the foot of Ayers Rock, known as *Uluru* by Australia's aboriginal people of the region. Ayers Rock is a sandstone formation located in central Australia about 200 miles southwest of Alice Springs, its nearest large town. The natural formation is surrounded by waterholes, springs, rock caves and prehistoric paintings. It is the country's most recognized natural landmark.

Likely even better known than the natural rock formation is one of Australia's marsupials, the kangaroo who, on the postcard, looks to be on hand to welcome the arriving vacationers. One of the three crows also pictured at the landing site is holding in its beak an envelope presumably containing a letter from a child whose "Dear Santa" letter did not reach the North Pole in time for Santa to pen a response before leaving on vacation. Santa's elves send postcards, instead of the usual "Santa letters," to children whose missives arrive at the North Pole after Christmas. Also at the landing site is a pair of emus, one of Australia's best-known birds. An emu and a kangaroo appear on the country's national coat-of-arms.

The design of the regular Santa letter for 2019 depicts a new rendering of Santa's workshop picturing a couple of elves standing in the entranceway. Candy cane and lollypop paintings decorate each side of the doorway.

As usual, Canada Post again produced three different versions of the "before" Christmas letter in both English and French as well as the special letters where a child has undergone some traumatic experience such as an illness in the family, or a breakup of the family for any number of reasons. The covers of these



Collectors interested in the minutia aspect of the Santa stationery will note that the alpha-numeric code comes in hyphenated and unhyphenated versions. The example pictured here is hyphenated, showing the hyphen between the letters EA and the following numeric code.

special letters are identified as ES (English Special), or FS in the case of a French version letter. For letters coming from out of the country, the cover is marked EI – English International, of FI – French International. For letters written in neither of Canada's two official languages, the response letter is supposed to be answered in the language in which it is received, although the elves responding to these letters do not always adhere to this rule. Perhaps that oversight is caused by the fact that the elf sending the response may not be aware of the regulation.

A new innovation for the 2019 Santa stationery is the considerably smaller classroom letter size. It measures 15 by 28 inches, whereas the 2018 letter measures 22 by 34 inches. The smaller size was made possible by using smaller text in the letter, although the size of the artwork illustrating the letter remains the same. No explanation is known for the introduction of the smaller-sized letter, although in the early years of the Santa letter-writing program, these classroom letters were a one-page affair and measured 10½ by 17 inches. No classroom letters were produced from 1998 to 2006, although with their reintroduction in 2007, they became poster-sized, measuring 17 by 22 inches.

Santa's letter-writing team in Ottawa comes up with changes and innovations each year and we will simply have to wait a month or so until the 2020 letters and postcards are released to learn what surprises await us. ✉

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Cinderella COMES TO THE BIG APPLE

BY GEORGE PEPALL, FRPSC

When people first see some or all of the ten Eaton Cinderella stamps made specially to promote the 1939 New York World's Fair, they think, "My, what gorgeous stamps!" They would be correct on the first point – yes, they are gorgeous – but stamps, no.

Cinderellas are true to the name of their fairy tale character in that, yes, they are attractive, but for the big events like the Prince's ball, they are rejected for allegedly not being presentable to a prince. Cinderella's purpose in life was to serve her two ugly sisters.

These labels, which is what they are, have a lowly purpose too, compared to franking mail, and that was to promote a major commercial event – in this case a world's fair; but the quality of the design work, the engraving, and the rich and varied colours explain very clearly why they were used as a welcome to the Fair.

The Eaton Fine Paper Company had sprung from a clock-making firm in Pittsfield, Massachusetts, and ended up being spun off to the American Writing Company, which did not want the stationery division. It was purchased by Arthur Eaton, who made it into a successful manufacturer of fine paper and letter products in 1934.

These Cinderella labels were engraved and printed for the Eaton Fine Papers Co. by the American Bank Note Company in the financial district of New York City, to be placed in stationery boxes in upscale hotels to encourage attendance at the Fair. They were used to dress up mail to a limited extent, but collecting was very popular in 1939 during the presidency of renowned stamp collector Franklin Delano Roosevelt (FDR), and it would appear from the shortage of mail decorated with cancelled copies that many remained mint and ended up in collections.

Many stamps and labels start out as photographs. You are invited to compare the later photo of the city's feature to see how the engraver's art offers a more striking view, especially when topped by a stylized crown and enhanced by the framework and the corner emblems in shields. The set has no denominations, so there is no beginning or end to it.

NEW YORK FROM THE AIR

The deep green representation of New York from the air makes an appropriate introductory overview, somewhat like a map. Printed in a rich blue-green and featuring the wharfs and tie-ups that perforate the shoreline of Manhattan Island, it also shows us three bridges over the Hudson River connected to the mainland.

UNITED STATES LINER MANHATTAN

To the south of the island we see the ocean liner The

Manhattan in greenish blue tones approaching the port of New York with a full compliment of what we might imagine to be immigrants to the New World and visitors to the World Fair. The iconic Statue of Liberty bids welcome in the background. Launched in 1931, The USS Manhattan sailed between the US and Britain, on one voyage transporting Joseph Kennedy and family to his assignment as ambassador to Britain. In 1941 she was transferred to the U.S. Navy and converted to a troop ship.

BROOKLYN BRIDGE

Printed in an equally rich but distinctly different royal blue is the oft referred to Brooklyn Bridge. The perspective runs roughly parallel to the bridge toward the downtown skyline, from an overhead angle. The comparable photo comes from a lower level angle and offers a bright, natural blue sky rather than the royal blue of the label. This Kodachrome postcard view makes the bridge seem taller and larger. The Brooklyn Bridge, completed in 1883, was the first steel-wire suspension bridge and the longest suspension bridge in the world. It was the first to connect Manhattan to Brooklyn.

FLAGSHIP OVER DOWNTOWN NEW YORK

An aerial photo from the 50s shows a flagship jet over the heart of the island. With the name of 'Flagship' this aircraft must have been the leader of several planes in formation. The colour can be described as deep purple. Many people cannot look at a jet flying over New York without thinking of the events of the 11th of September, 2001.

The First Day of issue of the New York World's Fair postage stamp (not a label!) was April 1, 1939. King George VI and Queen Elizabeth the Queen Mother visited New York and the Fair as a side trip on a tour of Canada. The stamp shows a Trylon and Perisphere, outstanding architectural features of the Fair. All lettering was in Gothic font.

The Fair opened on April 30, 1939 and closed on October 27, 1940. The grounds covered two square miles. It was the best-attended event anywhere in the world in the first half of the 20th century.

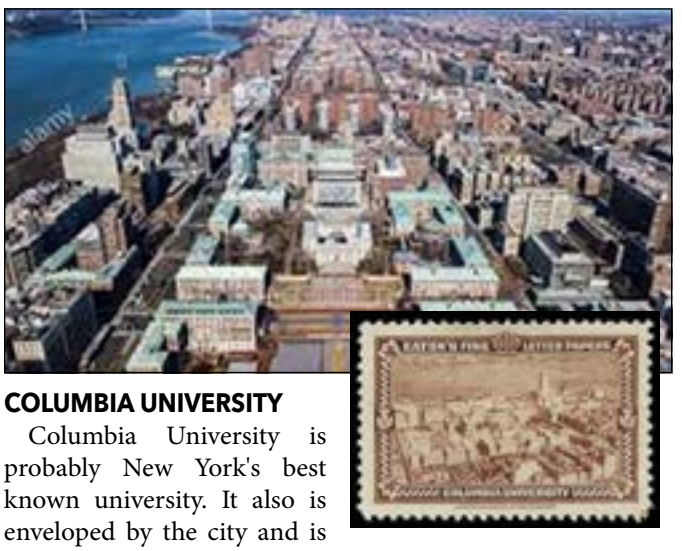
The Trylon was a 190 metre spire connected to the Perisphere by the world's longest escalator. The Perisphere housed a diorama that illustrated the City of the Future, in keeping with the Fair's theme of The World of Tomorrow.

PENNSYLVANIA R.R. BROADWAY LIMITED

The deepest and richest colour in the series belongs to a gargantuan locomotive, and might be described, inadequately, as carmine rose. The multiple layers of powerful structure on the front of the locomotive contrast with the moonlit clouds above, in their serenity, and with the traditional locomotive look from the earlier 1920s model. The Broadway Limited was a passenger train operated by the Pennsylvania Railroad (PRR) between New York and Chicago from 1912 to 1995. The most recent running time was 16 hours over the 900 mile route.

NEW YORK PUBLIC LIBRARY

These two sharply contrasting views of the New York Public Library show a traditional Beaux-Arts architectural exterior and a psychedelically lit, equally classical interior. The former puts the library in its position in the urban hustle and bustle of mid-town Manhattan; the latter gives us a taste of the activity and modernness to be found within. The Kelly green of the label invites the eye to look more closely at the nearby structures that include the iconic Empire State Building.



COLUMBIA UNIVERSITY

Columbia University is probably New York's best known university. It also is enveloped by the city and is hard to make out in any overhead images, but one distinctive feature is the tower right of centre along the river in the label, and in the top left corner of the photo. That is Brown Memorial Tower in the Union Theological Seminary, the oldest non-denominational theological seminary in the country, founded in the Presbyterian tradition in 1836. Unlike many of the strong, bright colours of the earlier labels, this one has a soft warm tone to its pale brown, as befits an academic institution. Columbia Lou Gehrig, Pride of the Yankees, came right off the Columbia campus to star for the Yankees for 17 years. He died in the year of the Fair, 1939.

NYC POSTER STAMPS

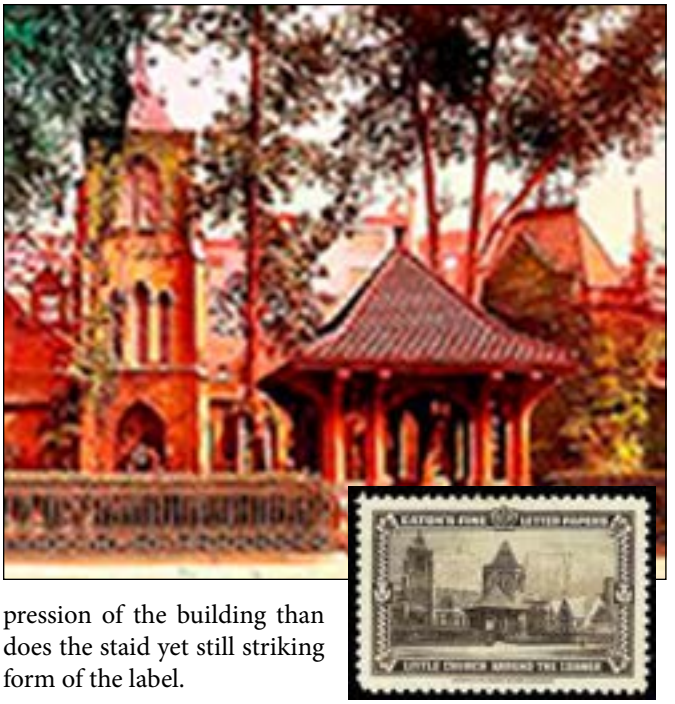
This next block of four is added to the Eaton label display to show by contrast how washed out and unattractive other World's Fair promotional products were. Here, clockwise from top left, are Twilight Lower Manhattan; the Triborough Bridge linking Manhattan, Queens and the Bronx; the Public Library; and Rockefeller Centre. The lighting in this issue is uneven, the colour a monotone sepia, and the subjects themselves of less interest than we see in the Eaton products. These are known as NYC Poster stamps, and what they lack most is the depth and definition of traditional steel engraving, not to mention bold colours.

CENTRAL PARK IN APRIL

Central Park in any season is a recognizable feature of The Big Apple. It's thought of as a refuge from the hubbub and commercialism of the stores, brownstones and institutions along the major avenues of the city. The skyline remains as a reminder of the temptations and the opportunities that surround the city's largest park, first commissioned in 1853. The Park is sometimes referred to as the lungs of the city, the streets merely veins and arteries.

LITTLE CHURCH AROUND THE CORNER

The Little Church around the Corner is the Episcopal Church of the Transfiguration, founded in 1848. Set back from the street behind a garden, which creates a likeness of the English countryside, it has long been an oasis for New Yorkers, who relax in the garden, pray in the chapel, or enjoy free weekday concerts. The blazing colours in the photo give an entirely different im-



pression of the building than does the staid yet still striking form of the label.

GEORGE WASHINGTON BRIDGE

The George Washington Bridge stands high above the Hudson River, its eastern end on the shores of Manhattan, its western end embedded in the wooded cliffs of New Jersey's Palisades. Twice as long as any previous suspension bridge, it was the marvel of its time. Spanning the river to link New York City and New Jersey had challenged planners and engineers for over 100 years until Othmar Ammann, a brilliant Swiss-born architect and engineer, proposed the design that was ultimately chosen in 1923. An extraordinary 3,500-foot center span was suspended between two 570-foot steel towers, and given the strength to carry two levels of roadway or rail.

In this observer's opinion, the labels show dramatic highlights of New York in the most striking, appealing way possible. They are much more impressive in their colours and intaglio detail than the photographs, and than any stamp representations of the city put out by the USPS at any time before.

In the end, the N.Y. World's Fair proved so popular that it was extended through most of 1940. The tiny nation of Iceland contributed to the event's publicity, not only by highlighting the Trylon and Perisphere on a brightly engraved stamp, but went a big step further by overprinting it to let the philatelic world know about the date extension. Meanwhile, events in Europe, soon to draw in the United States, made time and resources being spent on a fair seem frivolous. ✉

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The Stamp Office

BY RICHARD LOGAN

Stamp duties in the United Kingdom are administered by The Stamp Office.

Since time immemorial, monarchs and governments have found some way to collect money from their loyal subjects to meet the costs of the governing body of a nation, state or community – parish assessments, forced contributions to the sovereign, tenths and fifteenths, ship money levies under Prerogative taxation, and a variety of other ways, among them stamp duties.

Stamp Duties is a tax that is levied on documents. It is thought to have originated in Venice, Italy in 1604, re-invented in Spain in the 1610s, the Netherlands in the 1620s, France in 1651, and Denmark in 1657.

A stamp duty was first introduced in England during the joint reign of William III and Mary II on May 31, 1694 following the Netherlands model as "An Act for Granting to Their Majesties several Duties upon Vellum, Parchment and Paper for four years, towards Carrying on the War against France." The duty, which came into force on June 28, 1694, ranged from 1 penny to 40 shillings.

Detail from "The Stamp Office at Somerset House" -- an employee operating a hand operated Screw Press. An aquatint from Rudolph Ackermann's "Microcosm of London" 1809.

While the list of duties changed at the six rates contains many items, it can be encapsulated as follows:

- 1d: Pleadings in the Law Courts, copies of wills, formal depositions;
- 6d: certain affidavits, leases, writs, judgements, marine agreements, passports;
- 1s: summonses, certificates of matriculation from Oxford and Cambridge Universities, certificates of admission to Inns of Courts – Gray's Inn, Lincoln Inn, Inner Temple and Middle Temple;
- 2s6d: legal documents and proceedings in court;
- 5s: deeds relating to fines, marriage certificates, probates of wills, appeals and sentences in the Courts of Admiralty;
- 40s: Royal grants of Honor, promotion, pardon or land, presentation to ecclesiastical benefices, certificates of degrees of the Universities or Inns of Court.

The first stamps. Each denomination was of a slightly different shape and design to prevent fraud.

Lincoln's Inn, New Square, location of The Stamp Office. A print c. 1725 by Sutton Nicholls courtesy of The Honorable Society of Lincoln's Inn.

These duties were levied in England and Wales since no stamp duty was payable in Scotland before the Union of the Parliaments passed in 1706 and 1707.

The Act specified that the Vellum, Paper and Parchment must be stamped before anything was engrossed on it. Failure to follow this rule brought on heavy penalties. The stamped paper was to be made available to the public anywhere in the Kingdom through local distributors who were under the "Control of the Stamp Office" but were not fulltime officials.

The stamp designs were devised so that each denomination was of a slightly different shape and design to prevent fraud whereby a stamp could be converted to one of higher value by simply altering the value wording. John Rollos, who was William and Mary's Engraver of Seals from 1694 to 1743, engraved the steel dies.

The stamps were embossed in colorless positive relief by means of a hand-operated Fly or Screw Press. The die was secured to the bottom end of the screw and in the case of watermarked paper to be stamped, was placed between the die and a leather pad underneath. Two heavy balls of cast metal were secured to opposite ends of an arm and were secured equidistant on top of the screw.

When the stampers swung them round, the screw forced the die down and the inertia of the heavy balls delivered the necessary stroke. Merely pressing the die into contact with the paper would not do.

This simple process for paper was, however, not suitable for skins – parchment made from the skins of sheep and goats, vellum made from calfskin, lambskin and kidskin. After being only embossed, the skins tended to loosen their grip and erase themselves. To overcome the problem, a piece of light blue onionskin was pasted onto the skin and the stamp embossed on it. This process is likened to escutcheoning.

The Act further ordered the formation of an organization called The Stamp Office – "For the better and more effectual levying, collecting and paying unto their Majesties … the several and respective duties hereby granted." In order to do this, Their Majesties could "nominate and appoint such persons as they shall think fit to be Commissioners or Officers."

The Act then went on to broadly specify the location of The Stamp Office: "The Commissioners so to be appointed shall keep their Head Office in some convenient place within the Cities of London or Westminster."

Considering the people who would be using the stamps, the logical "convenient place" was the Inns of Court. They chose a new wing built on to Lincoln's Inn known as Serle Court – we now know it as Lincoln's Inn New Square.

According to the Act, the stamp duties – supervising the stamping of documents – came under the control of seven Commissioners of Stamps who formed the Board of Stamps – one of their number was chairman. This number varied from time to time. One of their duties involved the signing of warrants for stamps and since more than one signature was required, some four commissioners were required to attend at the office from 1030 hours to 1500 hours. This duty was not always faithfully carried out and this frequently resulted in a stumbling block to the public.

Since the Act stipulated that stamped paper was to be made available to the public anywhere in the Kingdom, local distributors were appointed. They were under the control of The Stamp Office, however, were not fulltime officials.

These distributors were supplied with stamp paper by The Stamp Office which was sold to the public at "Ten Pence per Quire" or "A Half Penny per Sheet" excluding the duty.

It should be recorded at this time that the business of The Stamp Office, and the stamps it produces, have something in common: they have always been legislated by Acts of Parliament.

It is interesting to note since the fear of forgery was always a possibility in the minds of legislators, the Act made forgery a capital offence and the guilty were executed.

A problem did occur with the paper escutcheons that had been pasted on to the skins. After a time, it was found that the paper escutcheon became detached or could easily be detached and fraudulently transferred to another document. The commissioners, keen to prevent fraud, gave notice, that "all Stamps on Vellum and Parchment and all Forty Shillings and Five Shillings Stamps on Paper, now issuing from the General Office, have a piece of metal impressed through them, on a printed Cypher fixed to the Reverse."

The Cypher labels – approximately 18x21 mm – was a narrow strip of metal foil that had prongs which pierced both paper and skin or paper and folded flat at the back of the document. All three layers were then embossed in the usual way. The Cypher label always bore the current monarch's Royal Cypher. This was not a "Duty Stamp"; however, it had

Cypher labels bearing the Monarch's Royal Cypher had an important security function in preventing the easy removal of the metal tape.

The way that increases in rates were expressed in the Stamp Acts was not by specifying what the new duty would be but by layering an additional duty on the existing one. This illustration shows a history of the duties in the composite 6s0d stamp of 1783.

an important security function in preventing the easy removal of the metal foil.

William III (reign from 1689 to 1702) spent eight months out of every twelve fighting a war, therefore the Government required more revenue. Accordingly, new duties were imposed and the rates of existing ones increased. The way that increases in rates of duty were expressed in the Stamp Acts was not by specifying what the new duty would be but by layering an additional duty on the existing one. This legal deviousness had to be followed by The Stamp Office in the stamps and for some time denoted on a document by multiple staggering or, starting in 1757 by a single stamp termed a "composite stamp" that had all the component parts of the duty inscribed on it.

For example, the original duty in 1694 was 6d, an additional 6d was imposed in 1698, and another in 1714. 1 shilling was added in 1757, 1 shilling in 1776, 1s6d in 1777, and then another 1 shilling in 1783 for a total of six shillings. By 1785, the six shilling stamp had become inconveniently large and the total duty could not be seen at a glance.

Up to this point in time, a stamp of the appropriate value could be used on any document. However, from that year some stamps were brought into use that incorporated the name of the duty. These dies could only be used to stamp that particular document. Those without a name – General Duty Dies – could be used to stamp any other document.

Before we go on, it is worth mentioning the Stamp Act of 1765 and the part that The Stamp Office played.

In the 1750's and 60's the British spent millions of Pounds raising armies to defend the American colonies against the French in the Seven Years' War. George III (reign from 1760 to 1820) and his government subsequently demanded that the Americans should contribute more to the costs of their own defense. The resulting Treasury recommendation reflected the British ones – Stamped paper was to be provided from The Stamp Office for deeds and newspapers and sold in America through distributors.

The Stamp Act passed in the House of Lords on March 8, 1765 and was due to come into force on November 1 of that year. In the words of Edmund Burke "the conflagration blazed out at once in a universal disobedience and open resistance."

When the stamped paper arrived at the ports, it was either burned on the spot by the angry mobs or removed to nearby forts and naval ships.

The stamps were of two types following the established British pattern: embossed ones for general duty applications and playing cards, and recess printed for newspapers and almanacs.

Under the Stamp Act of 1765, one penny stamps were to be used on newspapers, pamphlets and all other papers "larger than half a sheet and not exceeding one whole sheet."

As the rates of tax changed, many new denominations of stamps were required and The Stamp Office continued the practice of distinguishing different values by different shapes, adding color, dating, identification symbols and emblems.

What the colonists really wanted, historians say, was the right to vote on taxes in their own assemblies and the cry went out: "No taxation without representation." After several months of protests and boycotts which damaged British trade, the Stamp Act was repealed on March 18, 1766, exactly six months after it had come into force, as a matter of expedience. The rest is history.

One hundred years after it had been incorporated, The Stamp Office had become an important part of the daily life of the nation in various forms. British citizens saw the duty stamp on their gloves, hats, hair powder, all foreign medicines, patent medicines, playing cards, newspapers, almanacs, perfume, and tooth powder. A traveler could only legally ride a hired horse if he purchased a 1 shilling 9 pence day ticket or a ticket for any less period – usually by miles at a rate of one penny per mile. If one lost his ticket and the distance could not be ascertained, the duty was 12 pence for each horse hired.

With new stamp duties and rates of tax changed there was a requirement for many new denominations of stamps and The Stamp Office continued the practice of distinguishing different values by different shapes. Changes in the elements of the design were minimal, each die was distinguished by small identification symbols, letters or numerals and from time to time there were alterations in the Imperial State Crown.

In 1775, the government decided that after decades of neglect, the original Somerset House should be demolished and a New Somerset House be built on the site to house a number of public administration offices.

On Monday, December 17, 1787 The Stamp Office closed its doors at Lincoln's Inn and moved into the basement underneath South Wing of New Somerset House. The rooms were dark and damp. One visitor remarked that it reminded him of a section of Hades reserved for punishment of the wicked.

By the mid-19th century, the order of the day was reform, innovation and consolidation and Act after Act introduced increasing complexity into all branches of revenue collection. For instance, The House and Window Tax came to be known as assessed taxes and were intended as a progressive form of taxation on the wealthy. Income Tax which had been introduced in various forms since 1797 was reintroduced in 1842 as an annual tax.

By 1849, the Board of Stamps, the Board of Taxes, and Board of Excise had been amalgamated and The Inland Revenue Board had been created. During this period, The Stamp Office saw many mechanical improvements. Steam power made its appearance and new embossing presses were invented. The demand for more space was unabating.

The answer was found in the construction of New Wing on the west side of Somerset House. The building was completed in 1856 and the Inland Revenue Stamp Office moved there almost immediately.

In the early part of the 20th century the manual press section of The Stamp Office moved across the street to the newly built Bush House while the power presses remained in the New Wing of Somerset House. In the early 1960s, the remainder of the public office was moved to Bush House and two years later the power presses were moved to Avon House.

As a result of the increased demand for stamping, more London offices were required and opened on Lombard Street, Great Manchester Street, and Moorgate Street. Fee stamping continued to be carried out at the Law Courts, Probate Registry, Land Registry, Patent Office, and Bankruptcy Office.

A further result of the increased demand was the extension of stamping facilities to the eight provinces. Thirty-nine of these provincial offices were opened and closed at the pleasure of the government for immediate on demand stamping so that essential business transactions were not delayed.

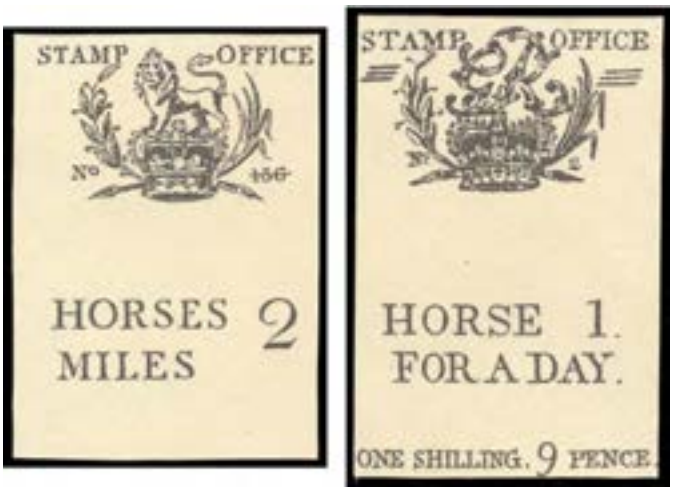
In 1856 stamp duties accounted for about 7 million pounds sterling of revenue – 100 pounds sterling in 1856 is worth 10,840.41 pounds today – with 232 employees. As The Stamp Office prepared to celebrate its Tercentenary in 1994 there were about 200 people employed to serve its customers in the UK and there were no stamps being impressed on articles purchased or used by the general public. The Stamp Office was solely concerned with stamping documents of a legal and financial nature. All this to say that the work of The Stamp Office had come full circle, serving the needs of the same group of customers and collecting the same type of stamp duties as it did when it began in 1694. In accordance with fact, many stamp duties had been replaced by other taxes such as the Value Added Tax but these were being collected by another department.

As a matter of fact, even the machinery used was, in principle, the same as the Fly presses employed in the Serle Court days – a little more elaborate but still hand operated. The main point here, is that The Stamp Office was still operating.

You will remember that the highest value of the dies brought into use in 1694 was 40 shillings and this met the needs for a long time because any increase in duty was denoted by multiple stampings. In 1760, composite dies of higher value were introduced. A high duty die for 15,000 pounds sterling was registered in 1890, then in 1948 a die for 50,000 pounds sterling, followed by dies of 100,000 and 250,000 pounds sterling in 1979. An even higher value stamp came into being on July 18, 1986 for 1 million pounds sterling. It holds the record for being the highest value of any stamp, not only in the UK but the world.

The need for a stamp of this value comes into play when one considers the assets that are transferred when one company is taken over by another. Cha-ching, a million pounds sterling is rung up by the Exchequer. During the first month of use, it was impressed on nineteen occasions and at the end of one year it was used 120 times. There is only one machine with that highest

The highest value of any stamp, not only in the UK but the world.



Post Horse Mileage and Day Ticket.

value stamping die. Where the stamp duty payable is higher than this, multiple impressions are required.

As this is written, there are fewer than 50 different dies in use ranging from 5p to 1,000,000 pounds sterling. The number of documents stamped each year is a little under 100,000, raising just over 710 million pounds sterling. Half the total yield comes from a few dozen major corporate transactions. With so few documents needing to be stamped, the present process appears disproportionately unwieldly for the 21st century.

This being so, The Office of Tax Simplification has agreed with the Chancellor and Financial Secretary to carry out a review of stamp duty. Based on recommendations thus far, the main thrust seems to be to recommend digitizing the stamp duty process and therefore retiring the stamping machines and physical stamping.

How sad it will be to see the end of over 325 years of embossed stamps. ✉

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LET'S TALK EXHIBITING

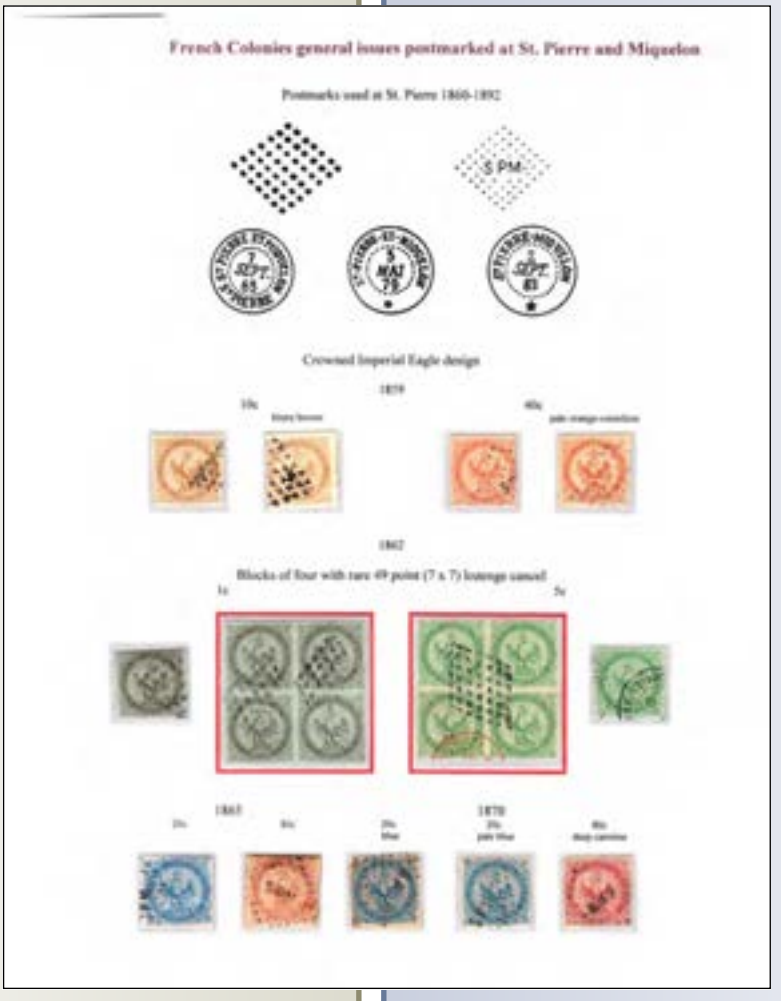
by/par David Piercey, FRPSC

PARLONS EXPOSITIONS

VISUAL EXHIBITING – WILL WE SEE MORE OF THIS?

Readers will have perhaps discovered that, as the Covid-19 pandemic has curtailed so many in-person philatelic activities, including exhibiting and attending major stamp shows, that clubs and societies have reacted by hosting virtual stamp shows with virtual exhibits.

The Nova Scotia Stamp Club was one of the first in Canada when earlier this year it invited entries for a virtual competition. However, looking globally, I note that the Turkish Philatelic Academy held a virtual exhibition in April and May this year with about 100 exhibit entries; the annual SAVPEX show (the "V" in SAVPEX stands for "virtual"), under the auspices of the Philatelic Federation of South Africa, was held for at least the second time this past August and included about 90 different competitive single-frame exhibits (including from six Canadian exhibitors); the recent APS Stamp Show went virtual with about 110 different, both single-frame and multi-frame exhibits; and Seattle's SEAPEX show in October also went virtual with about 20 exhibits.



Of these, I note that only the South African show used accredited judges and pointed the exhibits in the traditional way. Instead, the other exhibits received 'informal' evaluations by their on-line publics, with awards like "most favorite", "most educational", "most attractive" and, even,

EXPOSITIONS VIRTUELLES - EN VERRONS-NOUS DAVANTAGE?

Nos lecteurs ont sans doute constaté qu'à mesure que la pandémie de Covid-19 limitait nombre d'activités philatéliques auxquelles les gens participaient en personne, notamment les expositions et les manifestations importantes, les clubs et les sociétés réagissaient en tenant des expositions virtuelles garnies de collections virtuelles.

Le Nova Scotia Stamp Club a été l'un des premiers à le faire au Canada lorsque, plus tôt cette année, il a lancé une invitation à participer à un concours virtuel. Cependant, en jetant un coup d'œil à l'échelle mondiale, je vois que cette année, la Turkish Philatelic Academy a tenu une exposition virtuelle en avril et en mai avec environ 100 collections inscrites; l'exposition annuelle SAVPEX, (le « V » signifiant « virtuelle »), sous les auspices de la Philatelic Federation of South Africa, a eu lieu au moins pour la deuxième fois en août dernier et présentait, en concours, autour de 90 collections différentes d'un cadre (dont six de collectionneurs canadiens); la dernière exposition de l'American Philatelic Society (APS) a été présentée virtuellement avec plus ou moins 110 collections d'un cadre et multi cadres et, en octobre, la Seattle Philatelic Exhibition (SEAPEX) de Seattle a aussi eu lieu virtuellement avec approximativement 20 collections.

De toutes ces expositions, je remarque qu'une seule, celle d'Afrique du Sud a eu recours à des juges agréés qui ont attribué des points aux collections de façon traditionnelle. Les autres collections ont plutôt reçu des évaluations « officieuses » de la part de visiteurs en ligne as-

"most I would like to own" being awarded through compilation of their on-line polls.

Conspicuously absent so far in North America are medal-level evaluations by accredited judges. The APS is currently considering the merits of virtual exhibiting and may soon determine parameters under which such competitions can be held, and the FIP itself is investigating what should be done in formalizing this sort of exhibiting practice around the world.

Certainly, the convenience to exhibitors cannot be underestimated. Not only is it cheaper to send one's virtual exhibit by electronic means as opposed to couriered mail with the associated risk of unexplained loss, it saves collectors from perhaps deciding to travel to the exhibition site and the worry about theft or natural disasters occurring at a physical venue.

Of immediate concern to judging fraternities, on the other hand, is the all-too-easy fraudulent exhibits that could be created by using digital images of material that a collector may not even own. When philatelic exhibits are shown competitively at traditional stamp shows, it has long been the tradition that judges have the right to remove material from the frames to more fully inspect and verify the authenticity of what is being shown. In most cases, and certainly in the regional or national levels within which most of us operate, this is almost never an issue, and the trust that has developed between exhibitors and judges holds sway, being satisfied that the exhibitor has signed off in his application that he will be showing only his own material.

At the international level, this does become of greater issue, however, because philatelic reputations of countries and their exhibitors and their judges can be gained or lost depending on the honesty and integrity of all parties. Just look at the Olympics, or other world-level competitive sports, to realize the high stakes, the bragging rights, and the pitfalls that emerge when state-sanctioned cheating or individual malfeasance is exposed. Consequently, at the international level, the world body is thinking about ways

sorties de mentions, comme « favorite », « la plus éducative », « la plus attrayante » et même, « celle que j'aimerais le plus posséder », décernées à la suite d'une compilation des votes en ligne.

De toute évidence, les grandes absentes, à ce jour en Amérique du Nord, sont les évaluations de niveau médailles accordées par des juges agréés. L'APS examine actuellement le bien-fondé des expositions virtuelles et serait bientôt en mesure de déterminer des paramètres pour ce type de concours. La Fédération internationale de philatélie (FIP) se penche quant à elle sur ce qui devrait être fait pour régulariser ce genre de pratique dans le monde.

Il faut cependant reconnaître que les expositions virtuelles sont très commodes pour les exposants. Non seulement il est plus économique de transmettre sa collection par des moyens électroniques que par le courrier ordinaire, qui comporte le risque de pertes inexpliquées, mais cela évite peut-être aussi aux collectionneurs d'avoir à se demander s'ils feront le voyage jusqu'au lieu de l'exposition et d'avoir à s'inquiéter de vols ou de désastres naturels qui pourraient y survenir.

D'un autre côté, l'une des préoccupations immédiates des juges est la facilité avec laquelle la fraude pourrait s'introduire dans les collections par l'utilisation d'images numériques de produits philatéliques que le collectionneur ne possède même pas. Pour les collections présentées en concours dans les expositions philatéliques traditionnelles, il a longtemps été d'usage que les juges s'accordent le droit de retirer le contenu des cadres afin d'en faire un examen minutieux et d'en vérifier l'authenticité. Dans la plupart des cas, et certainement aux niveaux régionaux et nationaux dans lesquels la plupart d'entre nous agissent, ce n'est presque jamais un problème. La confiance qui s'est établie entre les exposants et les juges est solide et garantit que l'exposant qui a signé sa demande de participation exposera uniquement ses propres articles.

Au niveau international, cependant, le problème est plus sérieux, car la réputation philatélique des pays, de leurs exposants et de leurs juges peut être gagnée ou perdue en fonction de l'honnêteté et de l'intégrité de toutes les parties. Il suffit de jeter un coup d'œil aux olympiques ou à d'autres sports de compétition pour comprendre que les enjeux sont élevés, d'un côté le droit de se glorifier, mais de l'autre, les pièges qui s'ouvrent lorsque la tromperie sanctionnée par l'État et la malfaisance individuelle sont exposées. Conséquemment, à l'échelle internationale, l'organisation mondiale songe à des moyens

to have each country's Commissioner inspect and verify the exhibits they are sending forward. Should this come to pass, the time and expense of international exhibiting could conceivably increase, and not decrease, the apparent conveniences of virtual exhibiting.

Despite such reservations, not only are several seasoned Canadian exhibitors, and APS-accredited judges, participating variously in virtual exhibiting, they are now leading the way in our understanding of this new form of exhibiting.

One such exhibitor, James (Jim) Taylor, of Calgary, exhibited at this summer's APS Stamp Show, showing eight pages on "French Colonies General Issues Postmarked at St. Pierre and Miquelon".

Note that I said Taylor's exhibit consisted of eight pages. The original intent of the APS virtual exhibition was to encourage collectors to show a reasonable amount of material in a loosely competitive, yet also 'fun', way, as entries would not receive traditional judging, nor would they be eligible for specialty awards or the Champion of Champions competition. (In fact, such shorter exhibits are now being called 'freestyle' exhibits.) Although greater seriousness quickly crept in, with some seasoned exhibitors deciding to enter instead larger multi-frame exhibits, the intent was still to encourage more experimental sorts of shorter exhibits, at least until we all decide to start awarding medals for virtual exhibits.

Taylor's exhibit of the French Colonies issues, with his intention to show only postal usage from St. Pierre and Miquelon (SPM), is actually a very difficult challenge, and certainly very difficult for another collector to begin to duplicate. The exhibit begins with the Crowned Imperial Eagle issue of 1859-1865, showing the characteristic postmarks and patterned cancellations in use in this early period of SPM postal history, and then moves through the various Ceres Head, Napoleon, Peace and Commerce, and Commerce issues. Legibly postmarked stamps, and occasional covers, is his preferred method of showing. Although he did not win any of the non-adjudicated awards given, he, and the other Canadian entries at Virtual Stamp Show 2020, are to be commended for their early adoption of the possibilities of this new form of exhibiting.

de faire en sorte que le commissaire de chaque pays inspecte et vérifie les collections qui seront envoyées. Si cela se réalise, les dépenses liées aux expositions internationales devraient faire augmenter et non diminuer l'apparente commodité des expositions virtuelles.

Malgré les réserves exprimées, plusieurs exposant canadiens aguerris et juges agréés de l'APS, non seulement participent aux expositions virtuelles, mais pavent la voie pour nous aider à comprendre cette nouvelle forme d'exposition. L'un de ces exposants, James (Jim) Taylor, de Calgary, a participé au dernier salon estival de l'APS avec huit pages de sa collection sur les émissions générales des colonies françaises oblitérées à Saint-Pierre et Miquelon.

Remarquez que j'ai dit que la collection de Jim Taylor comportait huit pages. L'intention première de l'exposition virtuelle de l'APS était d'encourager les collectionneurs à montrer une quantité raisonnable d'articles dans un environnement vaguement compétitif, mais amusant, puisque les collections ne seraient pas jugées de façon traditionnelle et ne seraient pas éligibles à des prix spécialisés ou au concours *Champion des champions* (en fait, ces expositions de collections réduites sont maintenant nommées « style libre »). Bien que la chose ait rapidement pris du sérieux lorsque certains exposants chevronnés ont décidé d'inscrire plutôt de grandes collections multi cadres, l'intention était toujours d'encourager les petites collections expérimentales, du moins jusqu'à ce que nous décidions tous de commencer à accorder des médailles aux collections virtuelles.

La collection de Jim Taylor sur les émissions des colonies françaises, dont l'intention était de montrer seulement l'utilisation postale effectuée à Saint-Pierre-et-Miquelon (SPM), est en réalité une aventure très épineuse et il serait sûrement très compliqué pour un autre collectionneur de la copier. L'exposition commence avec l'émission Aigle impérial 1859-1865 et montre les cachets postaux et les schémas d'oblitération en usage au début de cette période de l'histoire postale de SPM et se poursuit avec diverses émissions Cérès, Napoléon, Paix et Commerce, et Commerce. Des timbres et, occasionnellement des plis, comportant des marques postales lisibles constituent sa forme de présentation préférée. Bien qu'elle ne lui ait valu aucun prix officieux, son inscription à l'exposition philatélique virtuelle 2020, tout comme celle des autres Canadiens, doit être saluée pour l'adoption précoce des possibilités novatrices qu'offre cette nouvelle forme d'exposition.

All in all, if we accept the premises of virtual exhibits, the visual appearance of such exhibits will continue to look pretty much as if they were tangible stamp exhibits in the frames on the floor at stamp shows. Collectors might otherwise then discover, for example, greater freedom in choice of page sizes, or being able to insert hyperlinks to passages from important on-line references, and might even be able to nest additional pages behind a main page in order to elaborate further on an otherwise minor topic that would have taken up too much exhibit space in the frames to no particular benefit (except that it is of interest to specialists). Yet, however one looks at such exhibits, they should still need the same sort of treatment, development, difficulty of acquisition, brevity and coherence we currently expect to see in tangible exhibits. ✉

n.b. This short article was suggested by Don Hedger of the West Toronto Stamp Club, one of the earliest adopters of virtual exhibits, and who had two of his exhibits accepted for SAVPEX in South Africa

Previous columns in this series appear on The RPSC website at http://www.rpsc.org/exhibiting.htm. Readers are encouraged to use any of them to facilitate further discussion at club meetings, and to promote novice exhibiting at local and regional levels. The author can also be reached at dpiercey@telus.net for further discussions about exhibiting.

Tout compte fait, si nous acceptons les lieux d'expositions virtuels, les collections qui y sont exposées continueront de ressembler beaucoup à celles que nous voyons montées dans des cadres installés dans une salle réelle. Par ailleurs, les collectionneurs pourraient découvrir, par exemple, une plus grande liberté quant au choix du format de page; la possibilité d'insérer des hyperliens donnant accès à des références en ligne importantes et même la possibilité d'abriter des pages supplémentaires derrière une page principale afin d'approfondir un sujet ou d'inclure des sujets de moindre importance qui auraient pris trop de place dans un cadre et qui n'auraient été d'aucun intérêt particulier (sauf pour des spécialistes). Cependant, nous devrions pouvoir observer dans ce type de collections le même genre de traitement, de développement, de difficulté d'acquisition, de concision et de cohérence que dans les expositions tangibles. ✉

N.B. Ce court article a été suggéré par Don Hedger du West Toronto Stamp Club, l'un des premiers à avoir adopté l'exposition virtuelle et dont deux collections ont été acceptées au SAVPEX d'Afrique du Sud.

Des articles précédents de la présente série ont été publiés dans le site Web de La SRPC au http://www.rpsc.org/exhibiting.htm. Nous encourageons nos lecteurs à les utiliser pour animer les discussions aux réunions de clubs et promouvoir la participation des nouveaux aux expositions de niveau local et régional. Vous pouvez également joindre l'auteur à dpiercey@telus.net si vous voulez poursuivre la discussion sur les expositions.

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BOOK REPORTS

by/par Tony Shaman, FRPSC

LETTERS FROM SANTA

By A. David Hanes, published by the British North America Philatelic Society, June 2020 Spiral bound, 98 pages, 8½ by 11 inches. ISBN: 978-1-989280-03-4 (colour edition). Member price $32.00 Canadian funds, plus shipping and handling. Available from Longley Auction, P.O. Box 520, Waterdown, ON L0R 2H0.

Relatively few Eaton's Santa letters have survived according to research conducted by Dave Hanes, author of *Letters From Santa,* an eye-catching, colourful publication. We are, therefore, fortunate that several families in Ontario, Quebec and New Brunswick saved the missives their children received from Santa many years ago. Hanes illustrated a pair of these Santa letters (they are actually a type of folded card, its ends fastened together with a folded postage stamp) received by Gerard Houle of St. Hyacinthe, Quebec. Houle, or someone in his family, was thoughtful enough to record the year-date on the cards when they were received so we now know the year when these two particular Santa cards were printed. None of the early Eaton's Santa stationery is dated, so it is difficult, if not impossible, to date them accurately.

Similarly, the Cantle family of Toronto also saved several pieces of correspondence from Santa that we know of from four different years. Three of them are addressed to Robert, one of them shows "Bobby;", the others are addressed to Arthur. Unlike the Houles in Quebec, none of the Cantles thought of adding dates, but at least they saved them for posterity. Interestingly, two of the items are Robert Simpson Department Store creations.

The record of received Eaton's Santa letters and cards, according to this publication, goes to two McGrath siblings of Moncton, New Brunswick. Catherine, likely the older of the two, received her first of five cards from Santa in 1953 and continued receiving them until 1957. Her presumably younger brother, Eric, received his first Santa card in 1957 and received two more: one in 1958 and another in 1959.

With assistance from the Archives of Ontario, Hanes was able to secure what he believes may be the first Santa letter produced by the T. Eaton Company. The letter, sent in 1909, was addressed to a Miss Helen Hinds of Toronto. In his research, Hanes came across documentation indicating that the first Eaton letter was mailed in 1905, coinciding with the first Eaton Santa Claus Parade in Toronto. Hanes was unable to verify this early date and believes it may be in error and that the first Santa letter produced by the T. Eaton Company was actually in 1909.

The book is divided into three quite unequal-length sections, with the Eaton letter portion taking up the lion's share of the pages: 74. All pages are illustrated in vivid colour accompanied by informative captions.

Unfortunately, the early letters and cards cannot be dated as Eaton's, for reasons of its own, decided that showing the date on each year's stationery was not important. However, beginning in the late 1940s and into the 1950s and early 1960s, some of the cards are dated and others, by process of elimination, can be dated with a reasonable degree of accuracy.

Section two, consisting of a mere four pages, is devoted to the sparse information and illustrations of two items that Hanes was able to acquire, produced by the Robert Simpson department store. The author ascribed a 1928 date to one of the letters, picturing Santa sitting atop an airplane soaring through the night sky dispensing gifts from his lofty perch, on the basis of nothing more than that Canada's first airmail stamp was released that year.

Finally, section three illustrates Santa letters and related items produced either privately, or by Canada Post before it launched its national Santa letter-writing program in 1982. Illustrated in this section, for example, is a Santa letter produced, with financial assistance from Canada Post, by the Belleville post office. It pictures Belleville letter carrier Bruce Nickle as Santa and his wife, Marjorie, as Mrs. Claus.

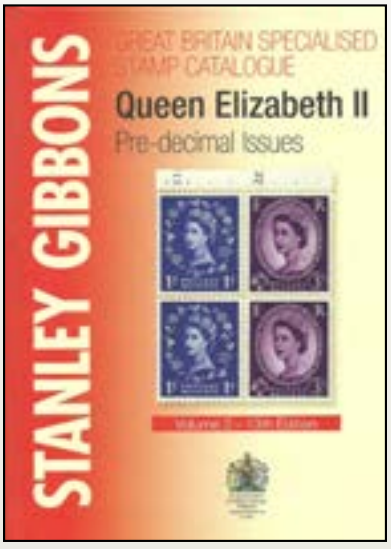
Hanes was able to document the existence of only seven French Santa letters despite contacting many of Quebec's large stamp clubs. All are illustrated including two in Section 3 of the book: one is dated 1982; the other 1983. Both letters were produced by the Quebec Postal Region's Corporate Communications Service and indicate that regional letters continued alongside Canada Post's national letter-writing program introduced in 1982.

This colourful publication is a pioneer effort and, according to the author, the work is ongoing. For anyone who as a child had a soft spot in their heart for Santa, this is a "must-

have" edition that deserves a place in their philatelic library. Perhaps, with its publication, this slender, eye-candy volume will encourage collectors of Santa letters to share their information about this much-loved children's letter-writing program with the author. His email address is shown in the book.

QUEEN ELIZABETH II PRE-DECIMAL ISSUES

Published by Stanley Gibbons Ltd. 2019. ISBN-13:978-1-911304-43-2; (7 Parkside, Christchurch Road, Ringwood, Hampshire, Great Britain, BH24 3SH). Hard cover, 324 pages, 245 x 175 mm. Retail price: 47.95 British pounds. Orders can be placed by telephone: +44(0)425-472 363 or by e-mail:orders@stanleygibbons.co.uk or internet:www.stanleygibbons.com



The previous printing of this ever-popular catalogue, the 12th edition, was released in 2011 making the current 13th edition the first update in eight years. Due to this extended passage of time since the previous edition, the most obvious change from the 2011 edition has been the introduction of colour. Not only does the colour add to the visual attractiveness of the new catalogue, it also makes the images of the print varieties much crisper and easier to identify. Although the vast majority of the images have now been rendered in colour, readers are invited to submit high resolution colour scans of any item(s) still shown in black and white.

The catalogue is divided into seven major sections: Preface and Introduction; Wilding issues; Machins; Special issues; Regional issues; Postage Due stamps; and Appendices. Of special interest to collectors will be the comprehensive notes preceding each of the seven sections. Listings, besides the definitive issues, include commemorative and special issues, postage dues, regional releases, and booklets. Of course, watermark varieties, print errors, constant plate flaws, cylinder blocks, imprimaturs paper changes, graphite and phosphor bands – including the various phosphor wavelengths - are all included.

Collectors will appreciate the improved listings in the Wilding section with improved notes on the cream and whiter papers along with the pricing, for the first time, of the Wilding coil leaders. Also, all booklets previously listed in the appendix have now been moved to follow the relevant booklet pane sections.

Notes on perforation types have been expanded and Advertiser Voucher Copy panes are now also listed and fully priced. The listings of imprimatur items sold by the National Postal Archives and the British Postal Museum and Archive are included in clearly marked headings following the respective issues.

Also updated are illustration numbers in the commemorative section of the catalogue to bring them in line with the SG numbers. This change will go some way in eliminating any confusion which may have existed in the past. The sideways watermarks on the postage due stamps have also been eliminated with the addition of clear illustrations of the watermark orientation as viewed from the reverse side of the stamp as this was another possible area of confusion for collectors. To assist the collectors of postal history of the Wilding era, the postage rates of that period have been expanded to include Registered Inland and Overseas Surface and Airmail rates.

Stamp prices are a relevant part of stamp collecting for most collectors and these have been adjusted to reflect current market conditions. Substantial price increases are noted for many cylinder blocks and panes as well as for the popular cylinder flaws. However, prices have softened for the basic issues.

This latest edition includes all the information and technical data likely needed by even the most advanced collectors of the pre-decimal issues. Its many updates make it an indispensable addition to the toolkit of collectors. The publication is really an advanced study that covers one of the most popular collecting eras of British postage stamps. ✉

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Our 2020 Convention will be held at Eastbourne on the south coast of England from 28 September to 2 October.

www.canadianpsgb.org.uk

RPSC/APS ANNOUNCE JOINT HOCKEY ISSUES

The Royal Philatelic Society of Canada and the American Philatelic Society announce joint issues of *The American Philatelist* (May 2021) and *The Canadian Philatelist* (May-June 2021) combining hockey and philately.

Members of both societies can submit articles exploring hockey through stamps, postal history, post cards or postal ephemera. Ideal articles should be about 2500 words with 10-12 illustrations. All submissions will be considered and could appear in either publication.

Deadline for submissions is January 31, 2021.

To submit:

RPSC Members: editor@rpsc.org

APS Members: AParticle@stamps.org

For additional information, contact:

Royal Philatelic Society of Canada:

Robin Harris, editor@rpsc.org

American Philatelic Society:

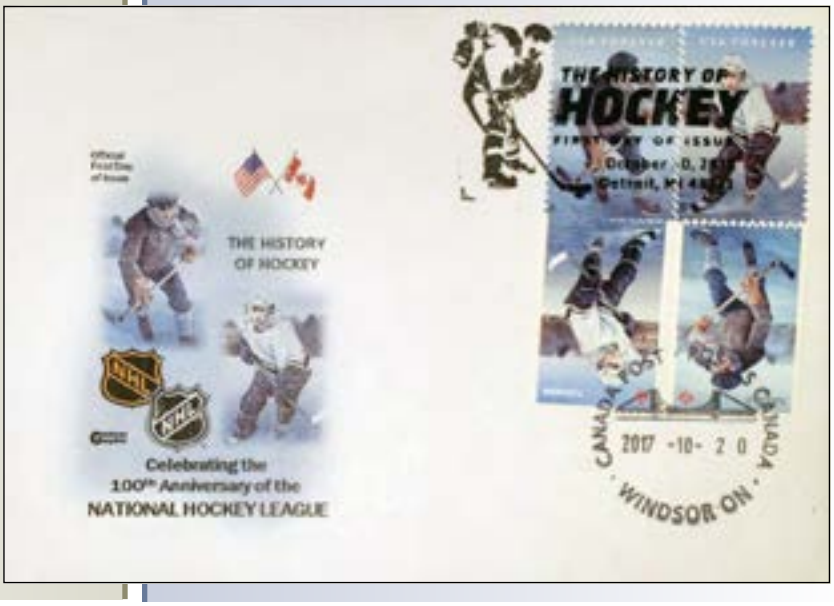
Gary Wayne Loew, Gary@stamps.org.

LA SRPC ET L'APS ANNONCENT L'ÉDITION DE NUMÉROS CONJOINTS SUR LE HOCKEY

La Société royale de philatélie du Canada et l'American Philatelic Society annoncent l'édition de numéros conjoints de *The American Philatelist* (mai 2021) et du *Philatéliste canadien* (mai-juin 2021) sur le hockey et la philatélie.

Les membres des deux sociétés peuvent soumettre des articles sur le hockey vu à travers les timbres, l'histoire postale, les cartes postales ou les éphémères postaux. Les articles devraient idéalement comporter environ 2500 mots et de 10 à 12 illustrations. Ils seront tous examinés et pourraient paraître dans les deux publications.

La date d'échéance pour la soumission d'articles est le 31 janvier 2021.



Goodman's Art Cachets, courtesy of David Lorms

MEMBERSHIP REPORT / DES NOUVELLES DE NOS MEMBRES

NEW MEMBERS /NOUVEAUX MEMBRES

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

Les demandes d'adhésion ci-dessous ont été reçues et sont publiées en conformité avec la constitution. Si aucun commentaire n'est communiqué au Bureau national, (C.P. 69080, St. Clair Post Office, Toronto, ON M4T 3A1) d'ici 30 jours, les adhérants seront acceptés comme membres.

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E-29941 Jan Hofmeyr
USA 1861-69 patent experiments, USA 1861 3c stamp, South African skirmishes, USA Christmas Seals

E-29942 Joseph Morris
UPU, various topical, Ceylon/Sri Lanka, UN, ITU, Middle East, Post-colonial Africa

I-29943 David Ste.Marie
British Commonwealth and the French Colonies

E-29944 John Rubiner
Canada Topical -- Wrestling Topical - Ice Hockey

I-29945 Lloyd Tancock

MN-29946 Elena Chileva
Canadian, US and international stamps

E-29947 Omar El-Sheikh

I-29948 Angelo Komatsoulis
World

E-29949 Robert Anderson
World

E-29950 Rhys Harrison
Iceland, Norway, Papua New Guinea, Birds, Butterflies, Moths and Dragonflies on stamps, Mint and Used stamps, Covers, PNG Postmarks, Iceland Numeral Postmarks

I-29951 Irfan Ansari

E-29952 Brendan Plantinga
Canadian pre-war

I-29953 Scott Kitchen
Worldwide used, Tanks (military vehicle)

I-29954 François Deschamps
Canada Mint, Modern Elizabeth era for varieties and errors, Worldwide CAPEX issues, Canadian Cinderellas

I-29955 Bruce Steeves

E-29956 Lawrence Lockett
Medical philately

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CHAPTER CHATTER

by/par George Pepall, FRPSC

PARLONS DES CHAPITRES

I've been told recently of a couple of children in different cities who have either an interest in starting a stamp collection, or have been given a collection that they would like to learn about and add to. Their families contacted The RPSC National Office to seek input and guidance. I'm told that they did receive help from both the office and from their local club that they were put in touch with. Thank you sincerely to those who did respond. I hope that all of our chapters would do the same.

It's difficult, as many of us know, to start and maintain a children's stamp club. If any readers of this column know of one that meets on at least a semi-regular basis, I'd like to hear from you and learn how you do it, for the sake of sharing with others who want to meet this challenge. We will tell your story here in this column.

I do know of a school group who have regular meetings with a retired educator, and I also have heard of a summer stamp camp gathering led by a dedicated volunteer. Probably the most common form of youth stamp encounter is at annual shows, where there usually is a children's table. I suggest, though, that the question should be asked at every planning session of every chapter: If a youngster came forward to one of our meetings, would we be ready to receive him or her? Would we have materials to show and share? Tongs? A stock sheet? Lots of topicals to get them started on a collection? That's all you need to start them.

On the topic of planning sessions, it's been very difficult for all our chapters to make plans for meetings to resume in September, or later, because we don't know when we will have access to our municipal meeting

Dernièrement, j'ai entendu parler d'enfants, de différentes villes, qui ont manifesté un intérêt pour la mise sur pied d'une collection de timbres ou qui ont reçu une collection sur laquelle ils voulaient en apprendre davantage et qu'ils voulaient agrandir. Leurs familles se sont adressées au Bureau national de La Société royale de philatélie du Canada (SRPC) pour obtenir de l'information et des conseils. On m'a dit qu'elles avaient reçu de l'aide du Bureau et du club local avec lequel elles avaient été mises en contact. Un merci sincère à ceux qui ont répondu. J'espère que tous nos clubs membres feront de même.

Il est difficile, comme beaucoup d'entre nous le savent, de démarrer et de maintenir un club philatélique pour enfants. Si des lecteurs de ma chronique en connaissent un qui se réunit, au moins quasi régulièrement, je les invite à communiquer avec moi et j'aimerais savoir comment ils s'y prennent, et ce, afin d'en faire part à ceux qui veulent relever le défi. Nous raconterons votre expérience ici, dans cette chronique.

Je sais qu'un groupe scolaire tient des réunions régulièrement avec un éducateur retraité. J'ai aussi entendu parler d'un camp philatélique d'été organisé par un volontaire dévoué. La rencontre de philatélie jeunesse la plus commune est sans doute celle des congrès annuels où il y a habituellement une table jeunesse. Je suggère cependant que la question soit soulevée à chaque séance de planification de chaque groupe de clubs membres : si un jeune venait à l'une de nos réunions, serions-nous prêts à le ou à la recevoir? Aurions-nous des choses à lui montrer et à lui donner? Des pinces? Des feuilles porte-timbres? Des lots portant sur divers sujets, afin de les aider à commencer une collection? Il n'en faut pas plus pour les lancer.

Au sujet des séances de planification, il est très difficile pour nous tous de planifier des rencontres qui auront lieu en septembre ou plus tard, car nous ne savons pas quand nous aurons accès à nos salles municipales ou à nos salles paroissiales. Les autorités font de

room, or church hall. Authorities are doing their best, I'm confident, to allow us to use our space again, but only under totally safe conditions assured by consistent health protocols. There have been some inquiries about what our Society's public health rules are. Please check with your local health unit if in doubt about how to hold a safe chapter meeting.

I've been in touch with the Kingston Stamp Club for the first time recently. I've been invited to their fall show, or a meeting when that becomes possible. Their chapter has a strong website with colourful stamps above the home page, five drop-down menus and back issues of their newsletter, which was certainly worth a look because I learned something I hadn't known before. The ship pictured above, The Great Eastern, laid the first transatlantic cable in 1866 to Heart's Content, Nfld., seen on Newfoundland Scott 178. The ship was the longest ever built up to that time, designed by the marvelously named British engineer, Isambard Kingdom Brunel. For the full story on the website, see www.kingstonstampclub.ca ✉

leur mieux, j'en suis convaincu, pour nous permettre d'utiliser à nouveau nos espaces, mais seulement dans des conditions tout à fait sécuritaires, garanties par des protocoles sanitaires cohérents. Nous avons reçu des demandes d'information sur les règles en matière de santé publique de notre société. En cas de doutes sur la façon de tenir une réunion de clubs membres sécuritaire, veuillez donc vérifier auprès de votre organisme de santé publique.

J'ai été pour la première fois en contact avec le club philatélique de Kingston récemment et j'ai été invité à leur salon d'Automne ou à une réunion lorsque cela sera possible. Son groupe de clubs membres possède un bon site Web : des timbres colorés apparaissent dans le haut de la page d'accueil; on y trouve cinq menus déroulants ainsi que d'anciens numéros de l'infolettre, qui vaut certainement la peine qu'on y jette un coup d'œil, car j'y ai appris quelque chose que je ne savais pas. Le bateau illustré ci-dessus, le Great Eastern, a posé le premier câble transatlantique à Heart's Content, T.-N., en 1866, vu dans « Newfoundland Scott 178 ». Ce bateau était à l'époque le plus long jamais construit, conçu par le formidable ingénieur britannique Isambard Kingdom Brunel. Pour lire l'histoire complète dans le site Web, allez à www.kingstonstampclub.ca. ✉

ADVANTAGES OF CLUBS BEING CHAPTER MEMBERS OF THE ROYAL PHILATELIC SOCIETY OF CANADA

- Access to RPSC insurance plan
- Opportunity to order sales circuit books
- Chapter copy of *The Canadian Philatelist* (TCP)
- Access to network of certified exhibit judges
- Access to inventory of multi-media programmes
- Publication of club's meeting and contact details in *TCP*
- Networking opportunities with neighbouring chapters
- Link to RPSC website, with website development support
- Eligibility to hold a national exhibition and convention
- Access to all member services of our national office

AVANTAGES D'UN CLUB D'ÊTRE MEMBRE CHAPÎTRE DE LA SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

- Accès au régime d'assurance de La SRPC
- Possibilité de commander les carnets du circuit des ventes
- Un exemplaire du Philatéliste canadien (LPC)
- Accès à un réseau de juges d'exposition agréés
- Accès à un répertoire de programmes de multimédia
- Publication dans LPC des réunions des clubs et des coordonnées des personnes à contacter
- Possibilité de réseautage avec les sections régionales voisines
- Lien vers le site Web de La SRPC et aide au développement de site Web
- Admissibilité à la tenue de l'exposition-congrès national
- Accès à tous les services aux membres offerts par le Bureau national

COMING EVENTS
CALENDRIER

To have your event shown in this section of The Canadian Philatelist please visit our website http://www.rpsc.org/shows.php. Go to "Add a Show!" and submit your listing. This will provide us with details for both the magazine and our website. Please make your submission at least eight weeks before the date of the show. Information can also be mailed to the RPSC National Office, P.O. Box 69080, St. Clair Post Office, Toronto, ON M4T 3A1. THIS IS A FREE SERVICE OF THE RPSC.

Pour inscrire vos activités dans cette section du Philatéliste canadien, rendez-vous dans notre site Web au http://www.rpsc.org/shows.php. Allez à « Add a show », puis soumettez votre liste d'activités. Nous obtiendrons ainsi l'information à mettre dans notre revue et notre site Web. Veuillez fournir vos renseignements au moins huit semaines avant la date de votre activité. Vous pouvez également les soumettre par la poste au Bureau national de La SRPC, case postale 69080, bureau de poste St. Clair, Toronto, ON M4T 3A1. LA SRPC OFFRE CE SERVICE GRATUITEMENT.

REGIONAL EVENTS / ÉVÉNEMENTS RÉGIONAUX

JANUARY 9 JANVIER, 2021

The Brantford Stamp Club Annual Show & Bourse will be held at the Branlyn Community Centre, 238 Brantwood Park Road, Brantford, ON from 9:30 am to 3:00 pm. Free admission and parking, 15+ dealer bourse, silent auction, club circuit books, door prizes, stamp exhibits, lunch counter with refreshments. Wheelchair accessible. For more information contact Paul James at 519-751-3513 or pamjames1027@gmail.com. Website: http://www.brantfordstampclub.com.

CANCELLED

JANUARY 30 JANVIER, 2021

The 72nd CATHEX, the annual bourse sponsored by the St. Catharines Stamp Club, Chapter# 53, will be held at the club's meeting venue, the Grantham Lions Club, on 732 Niagara St., in St. Catharines, Ont. With free admission, the show will feature a 12-dealer bourse, a youth area, club circuit books and a popular lunch counter. The venue is fully accessible and will be open to the public from 10 a.m.-5 p.m. Contact: fancycancehillier@gmail.com or go tohttp://stcatharinesstampclub.ca

NATIONAL EVENTS / ÉVÉNEMENTS NATIONALE

APRI 9-10 AVRIL, 2021

Tentatively the Lakeshore Stamp Club's annual exhibition will be held on the above mentioned dates.
A final decision will be made in February.

INTERNATIONAL EXHIBITIONS / EXPOSITIONS INTERNATIONALES

FIP PATRONAGE EXHIBITS OPEN FOR ENTRIES

~~AUGUST 6-11 AOÛT, 2020~~
****NEW DATE****
NOVEMBER 5-10 NOVEMBRE, 2020

Indonesia 2020 World Stamp Championship. Indonesia 2020 is a FIP Specialized World Stamp Championship Exhibition with competitive classes in Championship, Traditional, Postal History, Thematic, Revenue, Postal Stationery, Aerophilately, Open, Picture Postcards, One Frame, Modern, Literature and Youth. The exhibition will run from August 6 to August 11, 2020 with a total of 2500 frames to be exhibited. Regulations & application forms are available from the exhibition website or from the commissioner. The deadline for exhibit entry applications is November 15, 2019. The Indoenesia 2020 World Stamp Championship will take place at Indonesian Parliament Complex, Jakarta, Indonesia. The contact is David McLaughlin, Canadian National Commissioner. Contact him at david.mclaughlin@rogers.com. Website: www.indonesia2020.com

MAY 6-9 MAI, 2021
****POSTPONED INDEFINITELY****

IBRA 2021 is a FIP World Stamp Exhibition with competitive classes in Championship, Traditional, Postal History, Thematic Revenue, Postal Stationery, Aerophilately, Astrophilately, Open, Picture Postcards, One Frame, Maximaphily, Modern, Literature and Youth. The exhibition will run from May 6 to May 9, 2021 in Messe Essen, Germany with a total of 2800 frames to be exhibited. The regulations (IREX) & application forms will be available in the near future on the exhibition website www.IBRA2021.de . The deadline for exhibit entry applications is October 1, 2020.

AUGUST 25-30 AOÛT, 2021

Philanippon 2021 World Stamp Championship Exhibition will take place in Yokohama, Japan. It is an FIP World Stamp Championship Exhibition with competitive classes in World Stamp Championship class, Traditional, Postal History, Postal Stationery, Aerophilately, Thematic, Modern-1980 to date. Youth and Philatelic Literature classes. The exhibition will have 2000 frames and the deadline for applications is Dec 1, 2020. Further information including the IREX and the entry form is available on the exhibition website, https://www.japan2021.jp/en Contact: Ingo Nessel E-mail: b62hkg@yahoo.ca.

~~MARCH 17-20 MARS, 2021~~
****NEW DATE****
NOVEMBER 9-13 NOVEMBRE, 2021

Cape Town 2021 International Philatelic Exhibition will take place at the Cape Town International Convention Centre, Cape Town, South Africa. The Cape Town 2021 International Philatelic Exhibition is a specialized World Stamp Exhibition with FIP Patronage and competitive classes in Traditional, Postal History, Aerophilately, Revenue, Postal Stationery, Thematic, Open, Picture Postcards, One Frame, Modern and Literature. The exhibition will run from Nov. 9 to Nov. 13, 2021 with a total of 2000 frames to be exhibited. Regulations and application forms are available from the exhibition website. The deadline for exhibit entry applications is May 31, 2021 for all classes except Literature. The deadline for the Literature class is August 31, 2021. Gerhard Kamffer's award-winning exhibit "The Road to Democracy" featuring letters written by Nelson Mandela from Robben Island will be featured in the Court of Honour. Contact: David McLaughlin, Canadian National Commissioner E-mail: david.mclaughlin@rogers.com Website: http://capetown2021.org.

The International Exhibitor Newsletter, an update of FIP, FIAF & RPSC International Exhibition News for Canadian Philatelic Exhibitors, is now available to RPSC members by email from David M. McLaughlin, International Liaison. Send your name and email address to david.mclaughlin@rogers.com.

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Walsh NEWFOUNDLAND Specialized Stamp eCatalogue 12th edition, 2020 Colour;856 pages. www.nfldstamps.com

Walsh British North America Specialized Stamp eCatalogue 12th edition, 2020 Colour; 725 pages. www.nfldstamps.com *v69n06*

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FREE PRICE LISTS for Canada FDC: Fleetwood, HDE, GINN, CANECO, Canadian Banknote, British American Banknote. Alfred Lemay, Box 325, St-Liboire, QC J0H 1R0. *v71n03*

MAXIMUM CARDS for France, Great Britain, Guernsey, Jersey, Man, Liechtenstein, and Vatican. Free price list. Alfred Lemay, Box 325, St-Liboire, QC J0H 1R0. *v71n03*

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Happy Hanukkah

This year Canada Post marks the Jewish Festival of Lights with this beautiful new Hanukkah stamp – the third issued since 2017 and one of several annual issues marking events of importance to Canada's diverse population. Hanukkah commemorates the rededication of the Temple of Jerusalem around 165 BCE and the miracle of the oil, which, although in low supply, kept the Temple's menorah lit for eight days. Hanukkah 2020 will be celebrated December 10-18. Add some light to your collection and correspondence with this issue.

Joyeuse Hanoukka

Cette année, Postes Canada souligne la fête juive des Lumières avec ce magnifique timbre consacré à Hanoukka, le troisième émis depuis 2017. Il fait partie des nombreuses émissions annuelles célébrant des moments importants pour la population diversifiée du Canada. Hanoukka commémore la réinauguration du Temple à Jérusalem environ 165 ans avant notre ère et le miracle qui s'est opéré lorsqu'une petite quantité d'huile a suffi à alimenter la menorah du Temple pendant huit jours. En 2020, la fête sera célébrée du 10 au 18 décembre. Illuminez votre collection et vos envois avec ce nouveau timbre.

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